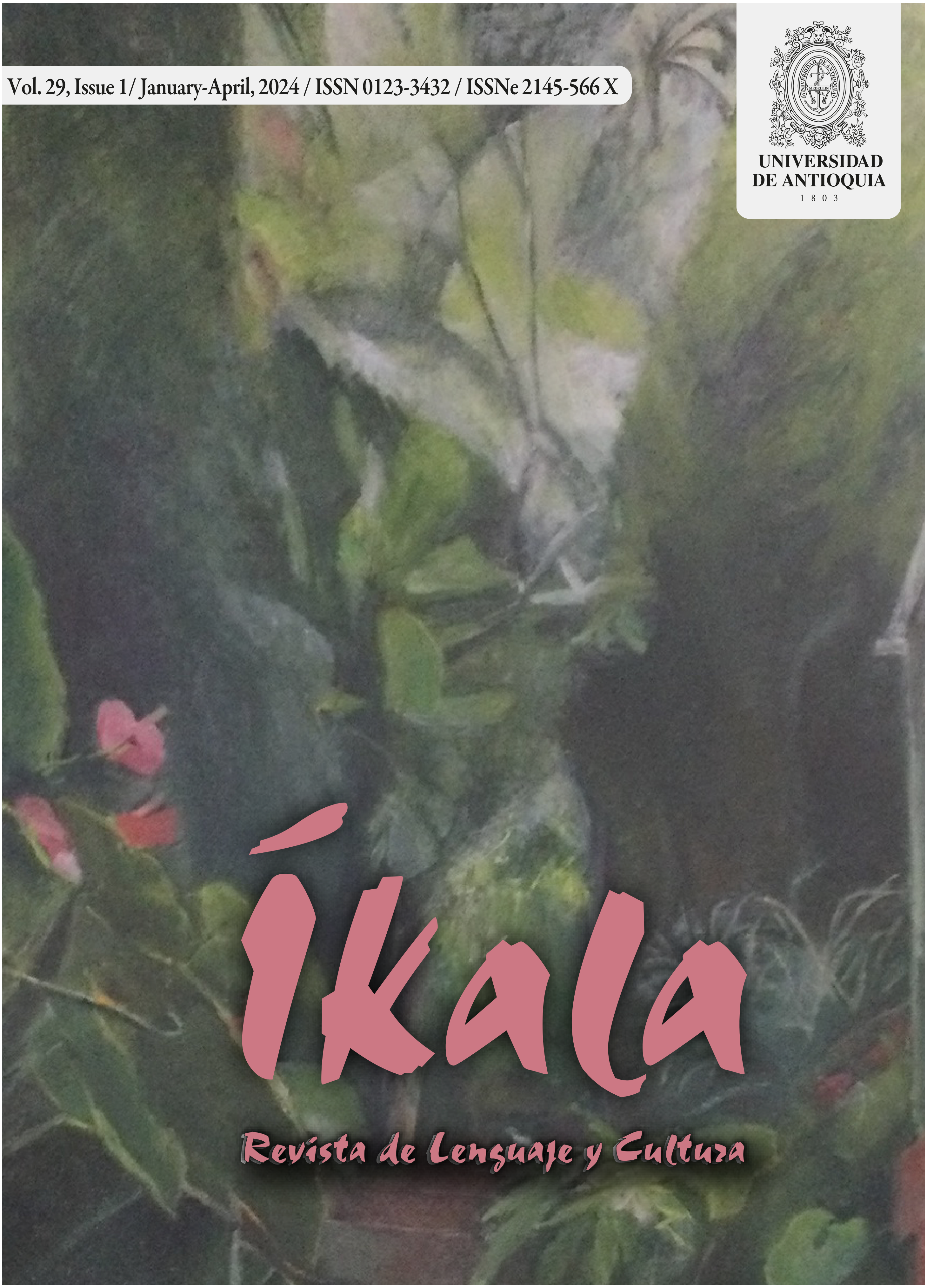
Vol. 29, Issue 1/ January-April, 2024 / ISSN 0123-3432 / ISSNe 2145-566 X

UNIVERSIDAD DE ANTIOQUIA
1803



Íkala

Revista de Lenguaje y Cultura

Artist: Gertrude Martin Laprade

Gertrude Martin Laprade, born in France in 1943, has lived in Colombia since 1972. As she has a degree in Architecture —and a genuine interest in people's creativity, forced by precariousness to modify, organize, conceive, and inhabit their own environments— she worked for a time in projects related to tenement houses in Apartadó.

Since 1987, the year in which she started to work exclusively as a painter, "habitability", including that of landscapes as seen from inside houses, has had, from a thematic perspective, a constant presence in her paintings. In line with this idea, and with her education, her choice of techniques (pencil, oil) and of sizes for her sculptural and pictorial works varies across the gallery of works that she has created during almost four decades of artistic work.

Another notion that surrounds the work of the artist is that of *the alive*, which refers to an often fleeting sequence of reality underlined and stopped by the painter through the *mise-en-scène* and the pictorial strokes of the painting, which gives full meaning to the thing represented. In other words, *the alive* refers to a sequence of reality that links, visually and in a timely manner, elements that come to create a Figure, while the real outline of the object, motif, or landscape in the painting becomes secondary. *El animal de luz*, in this series, results from *the alive*. It was not programmed, nor designed.

In Gertrude Martin Laprade's paintings, often unframed, one can perceive slices, framings, segments, or sequences of reality in which elements have total, finite, self-contained relationships to each other. Her desire to force us to perceive the represented quality of the alive sometimes becomes transparent in titles that try to take us outside of the apparent realism of her landscapes: *Polígono de cultivos* ("Crop Polygon", the title of a 2022 painting) instead of "coffee plantations" is a good example. But this insistence on perceiving pictorialness can signify exactly the opposite, as when the artist creates several versions of the same motif, emphasizing, in the second version, an escape from the initial slice of reality and favoring figural forces hiding beneath perception. One of the paintings in this collection, *Acostada en el sofá*, in its second 2020 version, is an example of this process.

Her work, both in the materials chosen, and in its execution and circulation, stays close to its local, neighborhood, family reception. It has been exhibited in Medellin three times: in the Porfirio Barba Jacob theater in 1991, in Biblioteca Pública Piloto in 1992, and in Casa de la Cultura de Castilla in 2010. It has also been exhibited numerous times in France.

Cover: *Entrada al solar,* oil on canvas, 90 x 45 cm.

Dividers: *Acostada en el sofá*, oil on canvas, 33 x 46 cm. *Almohada flotando sobre cobijas*, oil on cardboard, 33 x 46 cm. *El Picacho*, oil on canvas, 65 x 100 cm. *Los tres,* oil on canvas, 92 x 65 cm. *El pasamanos*, oil on canvas, 33 x 24 cm.

Íkala

Revista de Lenguaje y Cultura

Vol. 29, Issue 1 / January-April, 2024
Medellín, Colombia

UNIVERSIDAD
DE ANTIOQUIA
1803
Escuela de Idiomas

UNIVERSIDAD
DE ANTIOQUIA
1803

Escuela de Idiomas

Íkala, *Journal of Language and Culture,* is a refereed scientific journal published by the School of Languages at University of Antioquia in Medellín, Colombia. Its main objective is to provide an academic forum for respectful informed discussion about current subjects related to language and culture, linguistics, literature, translation, and teaching and learning foreign languages, among others. The journal continuously receives empirical studies, literature reviews, theoretical and methodological articles, case studies and book reviews written in English, Spanish, French, or Portuguese. These articles are gathered in three issues, each with an average of twelve articles, and they are published in January, May and September yearly.

Once a year, the journal publishes a special issue on topics of great interest for the field. Some of those topics have been about the professional development of language teachers, translation, terminology and specialized languages, global languages and local identities, academic writing, literacy studies in Latin America, systemic functional linguistics applied in language education, the use of technology and information communications (TIC) in the teaching of languages, and audiovisual translation. These special issues are generally published in January yearly, and they are available online in open access as the regular issues.

The journal expects that manuscripts submitted to regular and special issues meet the highest standards of academic excellence; advance theoretical knowledge by addressing current and cutting-edge topics in applied linguistics; reflect critically on theory and practice; show topic originality; contribute to or stimulate current debate; offer new, original interpretations of the topics of interest; demonstrate rigor in data collection and analysis; present interesting results, discussions and conclusions with a great depth of analysis; be well written with sophistication, precision and conciseness; avoid biased or prejudiced language; meet the specifications of the *Publication Manual of the American Psychological Association, APA* (7.th Ed.); and in general, make a significant contribution to the field.

Scientific Committee

Technical Team

Íkala, Revista de Lenguaje y Cultura is indexed in the National Index of Colombian Scientific and Technological Series Publications Publindex, A2 Category, and in the following bibliographic bases:

- **CLASE:** *Citas Latinoamericanas en Ciencias Sociales y Humanidades* (2004)
- **MLA:** *Modern Language Association of American* (2004)
- **Latindex**: (2004)
- **ULRICH:** *International Periodicals Directory* (2005)
- **BBCS:** *Linguistics & Language Behavior Abstracts* (2007)
- **ProQuest CSA:** *Cambridge Scientific Abstracts* (2007)
- **SciELO Colombia:** *Scientific Electronic Library Online* (2010)
- **Redalyc:** (2011)
- **EADI:** *European Association of Development Research & Training Institute* (2012)
- **Redib:** (2012)
- **NSD:** *Norwegian Social Science Data Services* (2012)
- **EBSCO:** *Communication Source* (2013)
- **ProQuest PRISMA:** *Publicaciones y Revistas Sociales y Humanísticas* (2013)
- **Thomson Reuters:** *Intellectual Property & Science* (2013)
- **EBSCO:** *Fuente Academica Premier* (2014)
- **Scopus:** (2015)
- **Dialnet:** (2017)
- **DOAJ:** *Directory of Open Access Journals* (2017)

ISSN: 0123-3432
E-ISSN: 2145-566X
DOI: 10.17533/udea.ikala
Periodicity: Triannually, published in January, May and September.
Published since: 1996
Format: 20.7 cm x 29.7 cm
Correspondence: *Íkala, Revista de Lenguaje y Cultura.*
Escuela de Idiomas. Universidad de Antioquia.
Calle 70 N.° 52-21
Medellín, Colombia
Email: revistaikala@udea.edu.co
Web page: udea.edu.co/ikala

Íkala, Revista de Lenguaje y Cultura is sponsored by School of Languages at Universidad de Antioquia.
Calle 67 N.° 53-108, Bloque 11-105, Medellín, Colombia.
Web page: idiomas.udea.edu.co

The legal deposit is made under Decree 460 of March 16, 1995, before the National Library of Colombia.

Íkala, Revista de Lenguaje y Cultura. Vol. 29, Issue 1 (January-April, 2024).
ISSN 0123-3432 / 2145-566X

Table of Contents

Artist featured in this issue: **Gertrude Martin Laprade**

Presentation

Title: Acostada en el sofá
Technique: Oil on canvas
Dimensions: 33 cm x 46 cm
2020

Presentation

Luanda Sito
Director-Editor, Íkala, Revista de Lenguaje y Cultura
luanda.soares@udea.edu.co
https://orcid.org/0000-0001-7579-4229

Era nossa avó, mas também mãe de pegação. Esse era o título que dizia qual era o seu lugar em nossas vidas: avó e mãe. Quando deixamos o ventre de Salustiana Nicolau – os vivos, os que morreram tempos depois e os natimortos – encontramos primeiro as mãos pequenas de Donana. Foi o primeiro espaço no mundo fora do corpo de Salu que ocupamos.

Torto arado, by Itamar Vieira Júnior, 2019

It is an honor for me to become the director of *Íkala*, *Journal of Language and Culture* after becoming an assistant professor at the School of Languages of Universidad de Antioquia. Taking on the direction of a journal that has reached quartile 1 in SJR and has consolidated its excellence is a great challenge: keeping up to the task and broadening the networks of dialog for the construction of knowledge in our field.

I would also like to congratulate and thank Professor Doris Correa for her leadership during her impressive four years in charge of *Íkala*, throughout which she was "a witness and a leader" (in her own words) of the journal's current position, as it was thanks to her that *Íkala* became one of the most important journals of our region in the field, which is a great achievement in the Latin American editorial context.

I know I can rely on a great team and on the institutional backing of our Universtiy to keep moving forward. This is my motivation to take on the privileged work of supporting those who wish to delivering their academic production to us. I truly find it to be similar to the work of midwives like Donana, as they aid the process of being born and are the first place in the word to open room for new voices.

The current Director's office of the School of Languages emphasizes the value of cultural and linguistic diversity and is highly committed to the dialogues between different regions of the Global South. These topics are already part of our journal's reflections, and I expect to keep strengthening them through my interaction with our authors, reviewers, and readers.

This issue contains twelve articles. This regular issue, the first of 2024, maintains the diversity of our production, as it includes the work of authors from Africa — Ghana (1) and Nigeria (1) —,

Editor: Luanda Sito, Universidad de Antioquia, Medellín, Colombia.

America —Argentina (1), Colombia (1), and Chile (1) —, and Europe —Spain (7) —. Six of these articles were written in Spanish, and six in English. Overall, this issue contains three sections grouping two empirical studies, eight case studies, and two book reviews.

The empirical studies section brings two articles. It starts with the work of Guadalupe Alvarez, Ayelén Cavallini, and Hilda Difabio, focused on the writing of academic texts. In this article, the authors delve into the discussion of dialogic feedback in the context of graduate thesis writing. By using qualitative methods, they present results that show the relevance of two categories for online dialogic feedback: the analysis and editing of one's own writing, and the emotional aspects that favor textual production. These results can be used to substantiate decision-making regarding teaching proposals for graduate thesis writing. The second article, by Wilson Salas, Francy Galván, Julio Moreno, and Libardo Corzo, presents a study of 138 Colombian sign language interpreters, with the objective of identifying the characteristic of their work environment. By identifying risk factors threatening the access and permanence of this population, these results could contribute to the improvement of interpreters' working conditions and quality of life.

The second section, case studies, includes eight topics dealing with university education, language teaching, and discourse analysis in different fields (literature, audiovisual series, anime, and politics). Emmanuel Bonsu and Samuel Nkansah's article allows us to go deep into African literature through Ayi Kwei Armah's work. By using a discourse analysis approach, this corpus study allows for a better understanding of the novel *Fragments*, thus showing its pertinence for discourse analysis. This work shows the viability of computer tools like Wmatrix to sift through literary texts, contributing to future studies.

We have three articles related to university education in this issue. The first one, written by Benjamin Carcamo and Carmen Carmona, presents a groundbreaking study, based on mixed methods, about a semester-long intervention on the motivation, intended effort, and willingness to communicate of students enrolled in a translation and interpretation program. According to their results, the analysis of the semi-structured interview data showed that the intervention was important for the students and that it helped them to establish a future L2 professional vision and to determine the steps needed to reach this vision. Based on this data, the authors suggest including visionary teaching in translation and interpretation programs to improve students' motivation and commitment. The second text, by Zuriñe Sanz-Villar, analyzes data from translations from German into Basque, identifying strengths and weaknesses that appear on the products of the translating process. After identifying these variables, the possibility of them having a direct impact on translation courses, by contributing to activity design, stands out. Finally, the third article, written by Carmen Pérez-Sabater, Enrique Cerezo, and Inmaculada Barbasán, analyzes the role of technological resources in language teaching at the university level. By observing the role of TikTok and Flipgrid in English and Italian courses, the researchers show how using short videos for speaking practice can motivate and enrich language learning, including feedback for each program.

Three other articles in this section focus on the field of cultural production. Alba Quintairos-Soliño and Francisco Ojeda-García present a qualitative and quantitative study of the Japanese anime *Detective Conan* following the ecology of knowledges approach. Mariona Visa, Lorenzo Torres, and María Isabel Menéndez focus on the study of the representation of motherhood in Spanish narratives of the early 21st century, analyzing six Spanish dramedies distributed through video-on-demand platforms. Finally, the article by Francisco Martínez and Cristina Cañamares identifies, quantifies, and interprets, through a semiotic-multimodal analysis, the resources and interactive relationships referred to focalization, social distance, and attitude that the use of certain semiotic resources provokes in the illustrations of Mercer Mayer's traditional series of album books *Frog Stories.*

This section ends with Mathias Chukwu and David Olorunsogo's study on the dynamics of inaugural speeches and ideologies in the political field. By going back to Van Dijk's approach, the authors analyze first-term inaugural speeches given in Nigeria between 2014 and 2017, and identify four recurring rhetorical strategies.

Finally, in the book review section, we have the presentation of two books from the field of translation studies. In *Traducción literaria y género: estrategias y prácticas de visibilización*, by Patricia Álvarez Sánchez (Comares, 2022). The reviewer underlines the diversity of approaches and methodologies used in the book, as well as the linguistic diversity studied in the chapters. He also highlights the ability of the author to maintain her political commitment and academic rigor on the same level. In the second review, Olaya Martínez presents the book *Traducción y paratraducción del odio: historia, historiografía y representación de los fascismos y del Holocausto*, by Karl Schurster and Óscar Ferreiro Vázquez (Comares, 2023). As the author highlights in her review, reading this book takes us on a critical journey that allows us to reflect on the repercussions of the decisions made by the people who narrate historic events on the way in which the events are presented.

We invite you, then, to read and enjoy the richness of this issue, and we look forward, joyfully, to our next conversation in May's issue.

I look forward to our next exchange!

Aportes de la retroalimentación dialógica virtual a la escritura del género discursivo "tesis de posgrado"

Online Dialogic Feedback Contributions to the Writing of the "Graduate Thesis" Discursive Genre

Contributions du feedback dialogique virtuel à l'écriture du genre discursif« thèse » dans le deuxième et troisième cycles d'études supérieures

Contribuições do feedback dialógico on-line para a escrita do gênero discursivo "tese de pós-graduação"

Guadalupe Alvarez
Investigadora independiente y profesora adjunta, Consejo Nacional de Investigaciones Científicas y Técnicas, Universidad Nacional de General Sarmiento, Argentina.
galvarez@campus.ungs.edu.ar
https://orcid.org/0000-0001-7152-730X

Ayelén Victoria Cavallini
Profesora asistente y becaria doctoral, Consejo Nacional de Investigaciones Científicas y Técnicas, Universidad Nacional de General Sarmiento, Universidad Nacional de Luján, Argentina.
ayelencavallini@gmail.com
https://orcid.org/0000-0003-4803-9951

Hilda Difabio de Anglat
Investigadora principal, Consejo Nacional de Investigaciones Científicas y Técnicas, Argentina.

Resumen

La retroalimentación por expertos y pares representa una estrategia fundamental para la elaboración de las tesis. Sin embargo, los estudios sobre retroalimentación dialógica en el posgrado son incipientes y no se ocupan de su incidencia en la textualización. Este artículo se basa en un estudio que se propuso indagar los aportes de la retroalimentación dialógica virtual a la escritura del género discursivo "tesis", en una propuesta educativa de posgrado del área de ciencias sociales y humanas orientada a la revisión de capítulos escritos por los propios participantes. Se realiza un estudio de casos múltiples con ocho estudiantes de dichas áreas. Para esto se analizan diferentes fuentes, tales como cuestionarios, registros de retroalimentaciones y de cambios entre las versiones inicial y final del capítulo trabajado, y entrevistas en profundidad. Los resultados indican dos contribuciones a la textualización de la retroalimentación dialógica virtual basada en la tesis: el análisis y la edición de la propia tesis, y aspectos emocionales involucrados en su elaboración. Estos hallazgos brindan información para promover la toma de decisiones en torno a la organización y la gestión de propuestas de enseñanza orientadas a la producción de las tesis a nivel de posgrado.

Palabras clave: andamiaje virtual, emociones y escritura, escritura académica, géneros discursivos, retroalimentación dialógica, tesis de posgrado

Abstract

Feedback by experts and peers is pivotal when it comes to prepare a thesis. However, studies on dialogic feedback in graduate school are inchoate, with its impact on textualization not being addressed. This article is based on a study that inquired about the contributions of online dialogic feedback to the writing of the discursive genre "thesis", in a graduate educational program in the field of social and human sciences. The study focused on the revision of thesis chapters written by eight students enrolled in the program. The multiple case study included information from several sources, namely questionnaires, records of feedback and changes

Recibido: 2023-03-21 / Aceptado: 2023-09-27 / Publicación anticipada: 2023-10-25
https://doi.org/10.17533/udea.ikala.353095
Editora: Doris Correa, Universidad de Antioquia, Medellín, Colombia.

ganglat@gmail.com
https://orcid.org/0000-0002-9679-1745

between the first and final chapter drafts, and in-depth interviews. The results suggest two main contributions to the textualization of online dialogic feedback based on the thesis genre: analysis and edition of the own thesis, and emotional aspects involved in its production. These findings provide information to promote decision-making regarding planning and management of teaching proposals oriented to thesis production at the graduate level.

Keywords: online scaffolding, emotions and writing, academic writing, discourse genres, dialogic feedback, graduate thesis

Résumé

Le feedback par des experts et des pairs est fondamental pour réussir à rédiger une thèse. Cependant, les études sur le feedback dialogique dans le deuxième et troisième cycles sont émergentes et n'ont pas encore abordé son impact sur la textualisation. Cet article est le résultat d'une étude visant à examiner les contributions de le feedback dialogique virtuel à l'écriture du genre discursif « thèse », dans une proposition éducative de deuxième et troisième cycle dans le domaine des sciences humaines et sociales. L'étude a été orienté vers la révision par les étudiants eux-mêmes de leurs chapitres de thèse. Une étude de cas multiple est réalisée avec huit étudiants inscrits à ces programmes à partir de plusieurs sources de données (à savoir, questionnaires, enregistrements de le feedback et des changements entre la version initiale et la version finale du chapitre écrit, et entretiens approfondis). Les résultats indiquent deux contributions à la textualisation de le feedback dialogique virtuel basé sur la thèse : l'analyse et l'édition de leur propre texte, et des aspects émotionnels impliqués dans son élaboration. Ces résultats fournissent des informations pour promouvoir la prise de décisions dans la planification et la gestion des propositions d'enseignement orientées vers la production de thèses dans le deuxième et troisième cycles.

Mots clés : étayage en ligne, émotions et écriture, écriture académique, genres discursifs, feedback dialogique, thèse de doctorat

Resumo

O feedback de especialistas e colegas representa uma estratégia fundamental para a redação de teses. No entanto, os estudos sobre feedback dialógico em nível de pós-graduação são incipientes e não abordam seu impacto na textualização. Este artigo baseia-se em um estudo que tem se proposto a investigar as contribuições e os desafios do feedback dialógico virtual baseado no gênero discursivo "tese", em um programa de pós-graduação na área de ciências sociais e humanas. O estudo tem se orientado para a revisão pelos próprios participantes de seus capítulos de tese em um estudo de caso múltiplo com oito alunos desse programa, a partir de diferentes fontes (a saber, questionários, registros de feedback e de mudanças entre as versões inicial e final dos capítulos trabalhados, e entrevistas em profundidade). Neste artigo, apresentamos duas categorias associadas às contribuições para a textualização do feedback dialógico virtual com base na tese: a análise e a edição da escrita em si e os aspectos emocionais que favoreceriam a produção textual, em especial, a reciprocidade no comprometimento, a responsabilidade com o trabalho de revisão e a empatia. Esses resultados fornecem informações para promover a tomada de decisões na organização e no gerenciamento de propostas de ensino orientadas para a produção de teses em nível de pós-graduação.

Palavras chave: andaimes on-line, emoções e redação, redação acadêmica, gêneros discursivos, feedback dialógico, tese de pós-graduação

Este artículo se redactó en el marco de un proyecto más amplio: PICT 2020 1432 "Prácticas dialógicas de enseñanza virtual en procesos de escritura en investigación" (1.06-04-2022/ 06-06-2025), que se encuentra dirigido por Guadalupe Alvarez y financiado por la Agencia Nacional de Promoción Científica y Tecnológica (Argentina).

Introducción

Los programas de posgrado presentan a nivel mundial niveles de finalización muy bajos (*e. g.*, Castelló *et al.*, 2017; Wainerman y Matovich, 2016; Wollast *et al.*, 2018). En Argentina, donde se enmarca el presente estudio, un relevamiento de programas doctorales de universidades de gestión pública y privada de la capital y el Área Metropolitana de Buenos Aires mostró tasas de graduación de 45 a 100 %, con la mayoría por encima del 70 %, en los programas de ciencias duras, y de 9 a 57 %, con la mayoría por debajo del 44 %, en las ciencias blandas (Wainerman, 2017, p. 12). Esta falta de culminación en las ciencias blandas se asocia, entre otros factores, con la escritura (Giraldo-Giraldo, 2020; Ramírez Armenta *et al.*, 2020), lo que a su vez se vincula con la falta de conocimientos sobre los géneros discursivos que comunican investigaciones (Castelló, 2020; 2022), los sentimientos de soledad asociados al proceso (Bertolini, 2019; Wilson y Cutri, 2019) o las dificultades para la gestión del tiempo (Ochoa Sierra, 2011).

Diferentes iniciativas se han llevado a cabo con el objeto de acompañar la escritura de estos textos: desde el trabajo de supervisores o directores (*e. g.*, Fernández Fastuca, 2019, 2021; Peng, 2018; Proestakis-Maturana y Terrazas-Núñez, 2017) hasta seminarios y talleres (*e. g.*Afful, 2017; Alvarez y Difabio, 2019; Difabio y Alvarez, 2020; Dressler *et al*., 2019), o grupos de escritura (*e. g.*, Aitchison, 2020; Beasy *et al.*, 2020; Brooks-Gillies *et al.*, 2020; Colombo *et al.*, 2022). De acuerdo con estos estudios, la interacción y la revisión por expertos y pares representan estrategias fundamentales para la elaboración y la finalización de las tesis. Incluso se ha puesto de manifiesto la necesidad de que la educación en el posgrado pase de aproximaciones monológicas a iniciativas dialógicas que favorezcan la retroalimentación y las relaciones más horizontales (Boud y Molloy, 2013; Inouye y McAlpine, 2019).

En línea con ello, registramos diversos estudios en torno a la retroalimentación escrita en el posgrado, en los cuales se reconocen conceptualizaciones sobre aquella noción (*e. g.*, Bosio, 2018; González de la Torre y Jiménez Mora, 2021; Padilla, 2019) y sobre tipologías de comentarios (*e. g.*, Alvarez y Difabio, 2019; Arias y Gómez, 2019; Torres-Frías *et al.*, 2018), así como un especial interés por el punto de vista de los tesistas acerca de esta práctica (*e. g.* Colombo *et al.*, 2020; Reyes Cruz y Gutiérrez Arceo, 2015). Si bien algunos de estos trabajos enuncian que la retroalimentación genera transformaciones en los escritos, muy pocos analizan estos cambios de un modo bien concreto (Bosio, 2018; Valente, 2016). Por otra parte, el estudio de la retroalimentación dialógica en el nivel de posgrado es muy incipiente (Enita y Sumardi, 2023; Sun y Trent, 2022) y no se ha ocupado específicamente de la incidencia en la textualización.

Para completar y profundizar en este tema, propusimos explorar los aportes y los desafíos de la retroalimentación dialógica virtual basada en el género discursivo "tesis", en una propuesta educativa de posgrado en ciencias sociales y humanas orientada a la revisión de capítulos escritos por los propios participantes. Para ello, realizamos un estudio de casos múltiples, centrado en ocho estudiantes que participaron de esa propuesta de enseñanza dialógica, con un desarrollo básicamente asincrónico, en la cual revisaron sus capítulos poniendo en juego retroalimentaciones propias junto con las de un par, las docentes del taller y los directores de tesis. El análisis permitió identificar diversas categorías relativas a aportes y desafíos de la retroalimentación dialógica virtual basada en dicho género discursivo.

En el presente artículo presentamos, inicialmente, el enfoque teórico de la investigación; a continuación, los aspectos metodológicos, teniendo en cuenta el contexto del estudio, el tipo de diseño, los participantes y los procedimientos de relevamiento y análisis de los datos; con posterioridad, los resultados, con foco en dos categorías asociadas con aportes que la retroalimentación brindaría a la producción textual de los estudiantes de posgrado; y, finalmente, las conclusiones del trabajo.

Marco teórico

Partimos de enfoques socioculturales (Vygotsky, 1978; Wertsch, 1988), en especial, de una perspectiva dialógica de los procesos educativos (Dysthe *et al.*, 2013; Wegerif, 2013, 2020), desde la cual el diálogo es una forma de interacción que implica situaciones de encuentro entre diferentes voces: la propia, las de otras personas específicas (p. ej., pares o directores), las provenientes del campo científico, entre otras. En el diálogo se establece una relación de intercambio, en el que cada interlocutor ofrece su visión, pero también recibe perspectivas alternativas, dejando que la propia experiencia se transforme a partir de la de otros (Wegerif, 2020).

Siguiendo este marco, en este estudio, la retroalimentación representa el "corazón de la experiencia de aprendizaje" (Kumar y Stracke, 2007, p. 462) en el posgrado y se la concibe (y promueve pedagógicamente) como retroalimentación dialógica virtual basada en géneros discursivos, entre ellos, la tesis.

Retroalimentación dialógica virtual

La *retroalimentación* es una "práctica de revisión" (Padilla y López, 2018, p. 338) mediante la cual un experto (director, supervisor, docente o especialista) o un par ofrece, en relación con un texto, diversos comentarios (orales o escritos) que permiten, entre otras contribuciones, identificar dificultades, monitorear avances y proporcionar información que ayuda a mejorar la producción (Arancibia Gutiérrez *et al.*, 2019). De esta manera, se introduce paulatinamente a los tesistas en las tradiciones propias de la escritura en el posgrado (Basturkmen *et al.*, 2014).

Desde este punto de vista, nos focalizamos en comentarios escritos entendidos como recurso "para proporcionar sugerencias a los escritos académicos" (Tapia-Ladino, 2014, p. 265) y distinguimos entre la retroalimentación en texto (más local) y la retroalimentación global (Kumar y Stracke, 2007). La primera comprende los comentarios, sobre todo en los márgenes, que representan pensamientos espontáneos que establecen un diálogo con el autor, mientras que la segunda es una devolución más general, un mensaje que sintetiza apreciaciones sobre el texto y sus partes.

Por otro lado, la retroalimentación puede involucrar "intervenciones encadenadas" (Alvarez y Difabio, 2019), es decir, comentarios sucesivos e interconectados de diferentes participantes en torno a un mismo aspecto. Así, la *retroalimentación dialógica*, como plantea Carless (2013; 2022), consiste en "intercambios interactivos en los cuales se comparten interpretaciones, se negocian significados y se clarifican expectativas" (2013, p. 90; nuestra traducción).

En función del "triángulo del *feedback*" de Yang y Carless (2013), para que la retroalimentación dialógica sea efectiva debe combinar tres dimensiones: cognitiva, socioafectiva y estructural. El plano cognitivo se refiere al *contenido* o conocimiento que se ofrece en el proceso dialógico (por ejemplo, aspectos por atender en la revisión, discusión de un concepto, principio o procedimiento), esto es, componentes medulares de una disciplina y, específicamente, del texto en análisis. La dimensión socioafectiva supone la *negociación interpersonal* de las relaciones y el compromiso sostenido de los participantes con el proceso, en un clima de apoyo y cuidado del otro —una "alianza educativa"—. Telio *et al.* (2015), desde la psicoterapia, aplican este constructo a la calidad de las relaciones en la retroalimentación, sobre todo en las instancias en que las "críticas francas" resultan "más penetrantes y útiles" (Yang y Carless, 2013, p. 290). Por su parte, la estructural alude a la *organización y gestión* de los momentos, la secuencia y los modos de retroalimentación (por ejemplo, oportunidades privilegiadas para el diálogo), aliados a los recursos para desarrollarla y promoverla.

Acerca de esto último, los dispositivos (*e. g.*, portátil, celulares) y las aplicaciones digitales (*e. g.* documentos compartidos en Google Drive), por sus interfaces y funcionalidades, contribuyen a la conformación de espacios de trabajo e intercambio adecuados para la práctica descripta, "espacios dialógicos" según la denominación de Wegerif (2013). Se generaría, en este sentido, un círculo hermenéutico (Davioli *et al.*, 2009) entre educación y tecnología, en tanto los recursos digitales pueden interactuar con las necesidades pedagógicas propias de un tipo de retroalimentación dialógica virtual basada en géneros discursivos.

Retroalimentación basada en el género discursivo "tesis"

Los comentarios escritos, entre otros aportes, "juegan un rol preponderante en el proceso de aprendizaje y apropiación de los géneros discursivos académicos" (Tapia-Ladino, 2014, p. 265). En este sentido, es importante destacar, siguiendo a Ciapuscio *et al.* (2010), que los textos concretos, incluidos los orientados a la comunicación de investigaciones (por ejemplo, la tesis de posgrado), se pueden adscribir a una categoría o género de textos, en tanto presentan atributos similares en relación con dimensiones constitutivas: funcionalidad, situacionalidad, contenido semántico y organización, y forma lingüística.

La *funcionalidad* da cuenta de tipos de metas comunicativas sociales que los textos contribuyen a cumplir. Al respecto, como indica Borsinger de Montemayor (2005), los tesistas, además de informar sobre aportes propios y ajenos en un área disciplinar, argumentan y persuaden al lector acerca de que la investigación llevada a cabo no solo es inédita, sino también relevante.

En relación con la *situacionalidad*, se asume que, en los procesos de socialización, las personas van reconociendo en qué situaciones poner en juego determinados textos, teniendo en cuenta, entre otros aspectos, lugar, tiempo, ámbito comunicativo e institucional. Así, la *tesis* se reconoce como el informe final escrito de una investigación original, con cuya defensa se culmina una carrera universitaria en el nivel de grado o de posgrado (Borsinger de Montemayor, 2005, p. 268).

El *contenido semántico* y la *estructura* remiten a la información sobre la investigación comunicada en el texto y a su modo de distribución. En la tesis, según Borsinger de Montemayor (2005, p. 271), además de los elementos paratextuales característicos (portada, por ejemplo), se presenta una introducción y los lineamientos teóricos y metodológicos, el análisis de los datos, los resultados obtenidos y su discusión, y unas conclusiones. A su vez, en cada capítulo, la organización del contenido se puede pensar como una secuencia de movimientos y pasos (Swales, 1990).

El término "movimiento" o "movida" se aplica a la unidad discursiva que desempeña una función comunicativa coherente; marca los cambios en intencionalidad y, por lo tanto, el traslado de un tema a otro. Cada movimiento se concreta por medio de "pasos", algunos de carácter obligatorio y otros optativos. Los pasos refieren a los medios retóricos para la realización de los movimientos, ya sea uno solo o por la combinación de varios.

La *forma lingüística* atiende, entre otros, a los siguientes parámetros: los esquemas de formulación específicos del género, las particularidades estilísticas, los aspectos gramaticales y léxicos. En las tesis, para dar cuenta de los contenidos esperados, se utilizan de manera estratégica recursos y procedimientos lingüísticos (*e. g.*, citas) (Borsinger de Montemayor, 2005, p. 276).

De acuerdo con lo anterior, los comentarios escritos apuntan, entre otras dimensiones, a alguno o varios de estos niveles, que, como explican Ciapuscio *et al.* (2010), se han utilizado para el análisis de textos y también para su enseñanza.

Método

Implementamos un estudio de caso múltiple (Creswell, 2013), que ha permitido partir de un fenómeno (la retroalimentación dialógica virtual basada en el género discursivo "tesis"), explorar cada caso en relación con esta cuestión y establecer finalmente similitudes y diferencias entre los casos, a fin de profundizar en el problema del estudio. A continuación, se detallan el contexto del estudio y los participantes, así como los procedimientos de relevamiento y de análisis de los datos.

Contexto del estudio

Trabajamos con dos ediciones (2019 y 2021) de un seminario virtual de 90 horas, distribuidas en seis semanas, que se viene implementado desde 2017 en el posgrado de una universidad argentina. De las ediciones indicadas, participaron cinco y siete estudiantes de doctorado o maestría en ciencias sociales y humanas, y dos de las autoras del artículo como docentes.

Se trata de un seminario que ofrece la universidad sin adscribirlo a un programa específico. En este seminario, se pueden inscribir estudiantes de diferentes universidades, e incluso, en ocasiones, los participantes provienen de diferentes países latinoamericanos. Como requisito para la inscripción, en este curso se solicita que los participantes propongan un capítulo avanzado de la propia tesis. Así, se busca que cada estudiante revise un capítulo propio y otro de un par, para lo cual se agrupa a los participantes en parejas, considerando afinidades temáticas o disciplinares, y se plantea una metodología de taller utilizando la plataforma Moodle institucional, junto con documentos compartidos en Google Drive para compartir y comentar los capítulos, y materiales audiovisuales y textuales sobre el género discursivo "tesis" y el proceso de retroalimentación. El trabajo en estas ediciones se desarrolló en forma asincrónica, como se describe en la Tabla 1.

Participantes

Se conformó una muestra de participantes voluntarios o autoseleccionados (Hernández Sampieri *et al.*, 2014), en tanto se trabajó con todos los estudiantes de las dos ediciones de la propuesta que aceptaron la invitación de participar del estudio:

Tabla 1 Dinámica del trabajo virtual asincrónico durante el seminario

Semana y acción fundamental		Actividades
1	Diagnóstico y familiarización conceptual	Los estudiantes completan instrumentos de diagnóstico e intervienen en dos foros: uno para presentarse y describir la investigación y los avances de la tesis; el otro para reflexionar sobre la experiencia en retroalimentaciones. También acceden a diferentes recursos (bibliografía y materiales audiovisuales del curso) que presentan enfoques sobre escritura académica, la tesis como género discursivo y la retroalimentación escrita
2-4	Trabajo de revisión	Las docentes agrupan a los tesistas en parejas y proponen la revisión del capítulo propio y del par en dos instancias: 1) en documentos compartidos de Google Drive añadir retroalimentaciones en el texto y 2) en foros (uno por cursante), elaborar retroalimentaciones más globales. En ambos casos, se promueve la interacción entre los participantes. En las tres semanas trabajan sobre las referidas instancias, pero con distintos niveles (Ciapuscio *et al.*, 2010): en la semana 2, sobre la funcionalidad y la situacionalidad; en la 3, sobre el contenido y su estructura; y en la 4, sobre la forma lingüística. En cada semana, se comparten materiales relevantes para comprender el nivel por revisar
5	Edición del capítulo	Los estudiantes envían los capítulos con los comentarios recibidos por los pares a los directores o a especialistas de su campo disciplinar, y les piden que comenten el texto
6	Retroalimentación final	Los estudiantes editan el propio capítulo a partir de los comentarios recibidos. Durante este proceso, realizan consultas a las docentes. Posteriormente, entregan una última versión y completan un cuestionario de evaluación final. Como cierre, las docentes comparten una devolución final relativa tanto a los instrumentos resueltos como al capítulo

cuatro de la edición 2019 y cuatro de 2021. Ellas eran mujeres de menos de 40 años de tres universidades argentinas, de las cuales con frecuencia se inscriben estudiantes para el curso (2 de la Universidad del Aconcagua, 2 de la Universidad de Buenos Aires y 4 de la Universidad Nacional de Cuyo). Todas dieron su consentimiento informado de manera virtual. A fin de resguardar la identidad, en este artículo cambiamos sus nombres.

Recolección de datos

En relación con las ocho estudiantes, se contó con información de diferentes fuentes, relevadas a través de instrumentos y técnicas diversas. Inicialmente, obtuvimos información de las respuestas de las participantes a un cuestionario electrónico, previamente revisado por especialistas en el tema, que comprendió seis secciones: la primera se centró en información personal y demográfica; la segunda y la tercera, en la carrera de posgrado y los proyectos de investigación de los que habían participado las estudiantes; la cuarta, en experiencias de escritura en la carrera de grado (por ej., "¿Considerás que el cursado de tu carrera de posgrado ha colaborado para que mejores la escritura? Justificá tu respuesta (por qué, de qué modo...)"; la quinta, en la experiencia laboral y la escritura (por ej., "En tu práctica laboral, ¿escribís ponencias? (siempre, a veces, nunca)"; la sexta, en la escritura de la tesis.

En relación con la última sección, cabe destacar que se consultó acerca del grado de avance de la tesis y de la escritura de este tipo de texto (por ej., "¿Qué particularidades considerás que tiene el proceso de escritura de la tesis respecto de los procesos de producción escrita de otros tipos de textos académicos y científicos?"), y de los modos de llevar a cabo la planificación de la escritura (por ej., "¿Cómo organizaste/pensás organizar la planificación de la tesis?"), la textualización (por ej., "¿Cómo organizaste/pensás organizar la escritura en sí de la tesis? Es importante, considerar detalles sobre los lugares, los tiempos y las formas de escritura") y la revisión y edición (por ej., "¿Cómo organizaste/pensás organizar la revisión de lo escrito?").

Asimismo, contamos con datos provenientes de un cuestionario final, también revisado por especialistas, que se diseñó para conocer las valoraciones de los participantes sobre la iniciativa. Este cuestionario exploró la experiencia de brindar y recibir retroalimentación en el seminario (por ej. "¿Considerás que la retroalimentación recibida en el foro para el intercambio de los capítulos contribuyó en tu proceso de tesis? ¿Por qué sí o por qué no?") y otras circunstancias vivenciadas (por ej., "la Clínica, ¿estimuló tu reflexión sobre la producción conceptual y lingüística de tu tesis?"), así como sobre su percepción como escritor después de la iniciativa (por ej., "A propósito de la experiencia en la Clínica, ¿has crecido como escritor/a? Si tu respuesta es afirmativa, ¿cuál es el aprendizaje más importante en su contribución a tu proceso de tesis?").

También realizamos entrevistas en profundidad, con preguntas abiertas acerca de los principales aportes y desafíos de la iniciativa (por ej., "¿Qué fue lo mejor de la Clínica? ¿Qué fue lo más desafiante?"), la experiencia de dar y recibir retroalimentación (por ej., "¿Qué te ha parecido recibir comentarios de pares/personas que trabajan en otras disciplinas?"), la naturaleza virtual de la iniciativa (por ej., "¿Qué te pareció que la propuesta de la Clínica se realice de manera completamente virtual?"). Estas entrevistas, de alrededor de 45 minutos, implementadas de modo diferido (a más de un mes de la finalización del taller), fueron transcriptas manualmente por las investigadoras.

Estos tres instrumentos permitieron acceder a la dimensión subjetiva y reflexiva del problema de investigación mediante el conocimiento profundo de la perspectiva de los actores fundamentales. En particular, pudimos explorar los significados, las descripciones, las explicaciones y las evaluaciones con las cuales las participantes refieren a su experiencia en la iniciativa.

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-17, ISSN 0123-3432
www.udea.edu.co/ikala

Además, contamos con archivos de todas las retroalimentaciones en el texto y globales recibidas y brindadas por cada estudiante en documentos compartidos y foros, respectivamente, así como con las versiones iniciales y finales de los capítulos.

Análisis de los datos

Para comenzar, las tres investigadoras codificamos manualmente y de manera inductiva la información de las diferentes fuentes. Así, a partir de los datos, han emergido temas que, si era pertinente, hemos puesto en relación con conceptos derivados de bibliografía especializada. De esta manera, siguiendo las pautas de un abordaje paralelo e independiente, cada investigadora obtuvo una codificación descriptiva (Saldaña, 2013).

Con el objeto de generar una codificación única, en la etapa final comparamos las categorizaciones de las diferentes autoras: la primera autora de este artículo efectuó la comparación completa, señalando diferencias y similitudes, lo cual fue revisado —a la manera de una validación inter-juez— por la segunda y tercera autora. Finalmente, las tres autoras deliberamos sobre aspectos en desacuerdo y construimos una categorización única.

Resultados

A partir del análisis, identificamos diversas categorías relativas a los aportes y los desafíos de la retroalimentación dialógica virtual basada en el género discursivo "tesis". En este artículo, damos cuenta de dos, vinculadas, fundamentalmente, con los aportes para la producción de la tesis: 1) análisis y edición del propio escrito, y 2) aspectos emocionales en dicha producción.

Durante la exposición, presentamos ejemplos extraídos y reproducidos textualmente de las diferentes fuentes detalladas más arriba (por ejemplo, entrevistas o cuestionarios), indicando entre paréntesis la fuente, la tesista relativa a esa fuente y la edición del seminario correspondiente. Así, la expresión "Cuestionario inicial de Telma, 2021" indica que se extrajo un fragmento del cuestionario inicial de Telma, estudiante en 2021. Cuando fue necesario, usamos breves aclaraciones entre corchetes para clarificar el sentido de algún ejemplo y también tres puntos entre corchetes ([...]) para indicar extracciones de fragmentos antes o después del texto citado. En los ejemplos, explicitamos el rol al lado del nombre solo en caso de docentes; así, si se presenta un nombre sin rol, se trata de un estudiante.

Análisis y edición de la propia tesis

La exploración de los datos ha mostrado que la retroalimentación virtual, particularmente en las ocasiones en que se genera interactividad entre los participantes, promueve la profundización del análisis de los escritos según un nivel específico, y también la articulación de diferentes niveles en la indagación textual, en ambos casos dando lugar a transformaciones en las versiones del escrito. Además, este tipo de trabajo promueve nuevos puntos de vista sobre la investigación y su textualización. A continuación abordamos cada uno de estos tres aspectos.

Profundización en un nivel de análisis

Varios estudios han analizado retroalimentaciones efectuadas a capítulos de tesis u otros tipos de producciones del posgrado, teniendo en cuenta niveles del texto o aspectos temáticos de comentarios que buscan la mejora de las producciones (Alvarez y Difabio, 2018; Mirador, 2014; Ochoa Sierra y Moreno Mosquera, 2019; Valente, 2016; Yu, 2021; Zhang *et al.*, 2020). Sin embargo, no se ha mostrado en qué medida la retroalimentación, sobre todo cuando se verifica interactividad, permite profundizar los análisis en torno a un mismo nivel o aspecto.

En nuestro estudio, en cambio, fragmentos de diferentes fuentes ponen en evidencia la posibilidad del tipo de retroalimentación planteada para ahondar en un nivel (o dimensión constitutiva del género discursivo tesis) puntual durante la exploración del texto. Observemos, en este sentido, una selección del foro correspondiente al capítulo de

Patricia, en la cual se reconoce la indagación en torno al nivel del contenido y su organización:

> [...] sugiero dividir el capítulo en dos grandes secciones: una centrada en la relación entre las TIC [tecnologías de la información y la comunicación] y los procesos de enseñanza y aprendizaje en general (no específicamente focalizados en una disciplina); otra orientada a la enseñanza del inglés, incluyendo el tema de las TIC en este campo disciplinar. Reorganizaría el contenido del capítulo en función de estos dos grandes ejes (Intervención de docente Graciela, 1 de septiembre, Foro de Patricia, 2019).
>
> Organizar el texto de esa manera brindaría mayor claridad a la redacción y distribución de contenidos (Intervención de Patricia, 5 de septiembre, Foro de Patricia, 2019).
>
> El comentario más general que puedo hacer sobre la macroestructura de tu capítulo es que me parece que se ha dado mucha importancia a la sección "desarrollo" y han quedado limitadas las secciones "introducción" y "conclusiones". En el cuerpo del texto vas a ver los comentarios puntuales. La sugerencia es plantear una introducción (presentar el tema, exponer la conexión con el problema a investigar y anticipar el contenido del capítulo) antes de *largar* con el marco teórico. En este caso podés usar un párrafo de enumeración o de secuencia (Serafini, 1992).
>
> Asimismo, en cuanto a la sección "desarrollo", siento que las voces de los autores citados están muy presentes y por momentos me falta escuchar la tuya. Creo que algún comentario te mencioné en el módulo anterior, y ahora revisando los "movimientos" de la sección "desarrollo", entiendo que es la "consideración crítica". Quizás sea bueno agregar una breve sección al final del punto teórico revisado y plantear esta consideración a fin de que te presente como más protagonista de tu texto (Intervención de Carla, 6 de septiembre, Foro de Patricia, 2019).
>
> [...] destaco, como también señala Carla, la necesidad de incluir una introducción consignando los pasos que se sugieren en el documento de cátedra:
>
> - Presentar de manera sucinta el tema específico por desarrollar en el capítulo
> - Exponer brevemente su conexión con la problemática general de la tesis
> - Explicitar el orden de los núcleos temáticos que tratará el capítulo
>
> Además, se debe elaborar una conclusión, para lo cual, como bien destaca Carla, se tendrían que considerar al menos los siguientes pasos:
>
> - Exponer sintéticamente los temas desarrollados en el capítulo
> - Mencionar y valorar los principales aportes
>
> También se pueden incluir algunas consideraciones personales de cierre y la conexión del capítulo con los siguientes (Intervención de Docente Graciela, 7 de septiembre, Foro de Patricia, 2019).

Este ejemplo muestra cómo los comentarios interconectados de los pares permiten adentrarse en el tipo de información y el orden para su exposición. Los comentarios de la docente y del par acerca de la organización del capítulo pasan de observaciones generales sobre la estructura global del escrito teniendo en cuenta los temas centrales, a indicaciones más específicas acerca del modo de concretizar la reestructuración sugerida a partir de movimientos y pasos.

Al comparar la versión inicial del índice con la entregada tras el proceso de edición, se perciben cambios realizados en función de dichas recomendaciones. A modo de ejemplo, en la Tabla 2 incluimos el título y algunos subtítulos de primer nivel del capítulo inicialmente enviado por Patricia, así como de los dos capítulos que derivaron de ese primer escrito.

Tabla 2 Versión inicial y final (revisada) del índice de Patricia, 2019

Versión inicial del índice	Versión final revisada
MARCO TEÓRICO 1. Las TIC en Educación. 2. El uso de TIC en el aula. 3. Aprendizaje móvil 4. Enseñanza y Aprendizaje del Inglés como Lengua Extranjera (ILE) 5. La comprensión lectora en una lengua extranjera	Capítulo I: Las TIC en los procesos de enseñanza y de aprendizaje en general 1.1 Introducción 1.2 Alfabetización en la era digital [. . .] 1.7 Conclusión Capítulo II: Las TIC en los procesos de enseñanza y de aprendizaje del inglés como lengua extranjera 2.1 Introducción 2.2 Enseñanza y aprendizaje de una lengua extranjera [. . .] 2.7 Conclusión

El contraste entre las dos versiones del índice muestra que el contenido del capítulo del marco teórico se distribuyó, tal como sugería la docente, en dos, teniendo en cuenta los temas básicos. A su vez, según las recomendaciones recibidas, en cada capítulo se incluyó un apartado introductorio y otro conclusivo, junto con varios relativos al desarrollo.

Articulación entre dimensiones de análisis

En relación con iniciativas pedagógicas que se basan en distintos niveles o dimensiones constitutivas del género discursivo para orientar la comprensión y la producción de textos académicos (p. ej., función y forma lingüística), Ciapuscio *et al.* (2010) destacan que "en la solución de tareas y problemas específicos del procesamiento, los productores e intérpretes de textos especializados deben recurrir a informaciones de las distintas dimensiones textuales" (p. 323). Las autoras ejemplifican esta idea con textos de divulgación científica producidos por los propios estudiantes. En los talleres efectuados a partir de la discusión en clases presenciales, teniendo en cuenta diversos niveles de análisis lingüístico y textual, los textos fueron mejorados por los estudiantes, quienes lograron nuevas versiones con más clara articulación entre niveles. Sin embargo, en dicho estudio no muestran discusiones concretas en las cuales se advierta cómo las interacciones entre participantes incidieron en los cambios.

Nuestros hallazgos, entonces, permiten completar los planteos anteriores, en tanto muestran que, cuando los pares y docentes interactúan de manera virtual en torno a los capítulos, en ocasiones, articulan información de diferentes dimensiones (por ejemplo, funcional y de contenido) en la búsqueda de coherencia entre ellas. Observemos, en este sentido, la interacción generada en torno al marco teórico de la tesis de Norma, que aborda la influencia de la información semántica en el análisis y la comprensión de oraciones.

Miremos, para comenzar, el primer subapartado temático del capítulo del marco teórico:

> 1.1. Algunos debates sobre la facultad del lenguaje
>
> El lenguaje es una habilidad cognitiva y, como tal, su comportamiento se encuadra dentro del marco general del comportamiento de la cognición. Ahora bien, ¿cuál es dicho marco general? ¿Qué características le otorgamos a la cognición humana? ¿Qué lugar ocupa el lenguaje? ¿Cómo concebimos su arquitectura? ¿Qué restricciones e interacciones deberá considerar entonces un modelo de procesamiento del lenguaje?
>
> A continuación presentaremos algunos debates clásicos en las ciencias cognitivas y su vínculo con el lenguaje: procesamiento serial vs. en paralelo, autonomía vs. interacción, flujo informativo abajo-arriba vs. arriba-abajo, universalidad vs. Variabilidad (Documento compartido de Norma, 2021).

En relación con el último párrafo, la docente incorpora un comentario y Norma replica como se muestra a continuación.

> FUNCIONALIDAD. Me pregunto si en función del hilo argumental no sería necesario anticipar cuál es la relevancia de comprender o sistematizar estas discusiones en función de tu propio problema de investigación (Comentario de de docente Graciela, 21 de agosto de 2021).
>
> Gracias, Graciela, creo que sería buena idea y que permitiría darle más tono de efectivamente una introducción (Comentario de Norma, 23 de agosto, Documento compartido de Norma, 2021).

Examinemos, asimismo, aportes incluidos en el foro relativo al mismo capítulo:

> [...] los contenidos de tu capítulo relativos a la dimensión teórica dan cuenta de una revisión tanto clásica como de referencias actualizadas en el campo. Como hemos venido charlando en los comentarios, lo que se debería hacer más explícito en este punto es el aporte que esos antecedentes tienen con tu pregunta de investigación general y con el objetivo de ese capítulo específicamente. [...] (Intervención de Lorena, 26 de agosto, Foro del capítulo de Norma, 2021).
>
> [Sugiero] Clarificar por qué se incluyen los contenidos en los capítulos teóricos (antecedentes y marco teórico), cuál es su relevancia en función del problema y los objetivos de la investigación. De lo contrario, el capítulo se presenta más como un buen resumen de teorías lingüísticas que como un marco de referencia

conceptual de tesis (exagero la imagen para hacer visible el problema) (Intervención de docente Graciela, 31 de agosto, Foro del capítulo de Norma, 2021).

En relación con los comentarios brindados en el documento compartido y en el foro, la versión revisada y entregada presenta el siguiente añadido tras el último párrafo del fragmento citado más arriba:

Estas discusiones clásicas sobre las características de la cognición humana se vuelven relevantes para el estudio del procesamiento del lenguaje en el nivel oracional ya que cada propuesta deberá posicionarse frente a estos debates y adscribir a un modelo cognitivo en particular que habilite los mecanismos y procesos que postulan (Capítulo revisado de Norma, 2021).

Tanto el comentario de la docente como los aportes en el foro recomiendan establecer mayor coherencia entre el contenido y la funcionalidad, haciendo hincapié en la necesidad de justificar la importancia de los conceptos expuestos en función de la propia investigación. El añadido realizado por Norma representa un ejemplo concreto en el cual se atiende a esta sugerencia.

Nuevos puntos de vista sobre la investigación y la textualización

Desde un enfoque dialógico de la actividad, como adelantamos, se promueven diálogos entre diversas voces (Wegerif, 2013, 2020), que en contextos pedagógicos de posgrado refieren tanto a las de otras personas específicas (director, par) como a las del campo científico. A partir de estos diálogos se espera encontrar diferentes puntos de vista que incluso puedan transformar la propia perspectiva (Wegerif, 2020).

El análisis de datos provenientes de fuentes diversas indicaría que el trabajo en el taller ha generado justamente la posibilidad de reconocer diferentes modos de encarar la investigación y la textualización de la tesis. Estos modos alternativos a veces se presentan en los testimonios simplemente como *otras miradas* y, en ocasiones, estos puntos de vista se asocian con campos disciplinares alternativos:

[la retroalimentación] me ayudó a mejorar el capítulo, a pensarlo de otras maneras, a cambiarle la estructura y sumarle contenido (Cuestionario final de Nina, 2019).

Mi compañera pedagógica me aportó otra mirada (desde otra área), me hizo cuestionar algunos conceptos. Eso sin duda me planteó retos para clarificar mejor, me hizo buscar más elementos que completaran esa mirada (Cuestionario final de Luna, 2021).

[...] a mí me parece que es importantísimo [el trabajo de retroalimentación]. Porque uno tampoco sabe quiénes van a ser sus evaluadores de tesis, en mi caso como este asunto es interdisciplinario podría ser alguien del área de comunicación o del área de ciencias sociales, también de lingüística. Como tratar de ver una mirada mundial [...] (Entrevista de Lorena, 2021).

[...] me pareció que estuvo muy buena la dinámica de que sumaran comentarios otra persona, un par, otra persona que también fuera tesista y también que sumaran comentarios ustedes y la directora. Creo que todos los comentarios me enriquecieron un montón y también lo que está bueno es ver un poco qué sucede con otros tesistas de otras disciplinas y ver cómo hay otras lógicas distintas que funcionan distinto (Entrevista de Norma, 2021).

En definitiva, las tesistas han evaluado muy positivamente la multiplicidad de puntos de vista (del docente experto en escritura, del experto disciplinar, del revisor desde otra disciplina) y la posibilidad de modificar la propia mirada sobre la investigación y la textualización, trabajo habilitado por la retroalimentación dialógica en el seminario.

Aspectos emocionales involucrados en la producción de la tesis

La bibliografía especializada ha mostrado que los modos de comunicación en las disciplinas involucran no solamente habilidades técnicas, sino también sentimientos y emociones generados por los desafíos y las frustraciones asociados al proceso de escritura (Wilson y Cutri, 2019). Así, el sentimiento de soledad se presenta como un problema en relación con la elaboración de los trabajos finales de posgrado (Wilson y Cutri, 2019), y la interrelación con expertos y pares aparece como una estrategia que permite superar, al menos parcialmente, esta dificultad (Colombo *et al.*, 2020). El presente análisis enriquece ese panorama, a partir de aportar evidencia acerca de aspectos emocionales específicos que alivian el sentimiento de soledad y facilitan la escritura de la tesis: la responsabilidad y el compromiso mutuos, y la empatía.

De acuerdo con datos provenientes de diferentes fuentes, las tesistas reconocen que el trabajo compartido con colegas en torno al propio capítulo genera reciprocidad en términos de la responsabilidad y el compromiso con el trabajo de revisión, lo cual redunda positivamente en el aprendizaje sobre escritura y en la textualización concreta.

En cuanto a la valoración positiva de la labor colectiva en relación con la tesis, registramos diferentes evidencias, como las expresiones de Patricia tanto en el foro del capítulo de Carla como en su entrevista:

> Carla, espero que mis aportes te sean de ayuda y a seguir aprendiendo juntas en este camino de trabajo "a la par" (Intervención de Patricia, 15 de septiembre, Foro de Carla, 2019).

> [respecto del trabajo de retroalimentación en la Clínica] siento que es un compromiso con lo que los demás hacen conmigo y con lo que hacen con mi texto y lo que yo voy a aportarles a ellos. Como es recíproco, hay que comprometerse realmente (Entrevista de Patricia, 2019).

También Carla, en su cuestionario de evaluación final, se refiere a cuestiones similares:

> Si bien el foco era la escritura, la tarea de la escritura, leer el trabajo del compañero y revisarlo, leer el trabajo de uno y revisarlo, me pareció muy buena la posibilidad de interactuar con otros porque suele ser una tarea muy solitaria (Cuestionario final de Carla, 2019).

En el mismo sentido, presentamos una intervención que Dora realiza en su oficina a raíz de los comentarios del par y también sus reflexiones en la entrevista.

> Son muy valiosas para mí tus palabras en este proceso de escritura, tanto como para dar seguridad en los aspectos positivos como así también en aquello por pulir. Todas tus apreciaciones son de gran ayuda. A seguir aprendiendo juntas en este camino de trabajo "a la par" (Intervención de Dora, 29 de agosto, Foro de Dora, 2019)

> Se las recomendé [al taller] por esto: sentirte acompañada al momento de escribir y el hecho de tener como una responsabilidad con tu compañero de trabajo te invita a trabajar y no quedarte, que eso me pareció interesante. [...]

> Fundamentalmente pensar que es una ayuda para el otro y escribirlo desde ese lado, desde una sugerencia. No esto de imposición tipo orden. Y no es una corrección sobre el capítulo de otro, sobre el trabajo de otro, sino que vos le estás dando tu punto de vista como lector para que el otro mejore su trabajo. Y lo mejore desde ese lado (Entrevista de Dora, 2019).

Asimismo, la retroalimentación, particularmente en los casos de interacción, pone en evidencia el desarrollo de empatía entre los participantes, es decir, capacidades para identificarse con alguien y compartir los sentimientos, lo que también se asocia con avances en el proceso de escritura. Esto se hace evidente en el intercambio desarrollado en un documento compartido que se muestra en la Tabla 3.

Asimismo, la empatía se vuelve tema en la entrevista de Dora:

> Y pensar también que los comentarios que estás escribiendo se lo estás escribiendo a una persona en la misma situación que vos de la que también podés recibir comentarios. Pensarte en el lugar del otro y cómo te gustaría que te lo digan para ver el modo en que se escribe (Entrevista de Dora, 2019).

Discusión y conclusiones

En relación con el estudio sobre aportes y desafíos de la retroalimentación dialógica virtual basada en el género discurso "tesis", en este artículo exponemos dos categorías asociadas con contribuciones de este tipo de retroalimentación a la textualización: análisis y edición del propio escrito, y aspectos emocionales involucrados en la producción de la tesis.

En relación con la primera categoría, consideramos que la retroalimentación, en los términos propuestos, promueve la profundización de las

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-17, ISSN 0123-3432
www.udea.edu.co/ikala

Tabla 3 Empatía entre las participantes

Comentario de Carla, 6 de septiembre	Teniendo en cuenta el material nuevo, y viendo el comentario de Graciela, creo que mi aporte en este caso va en la misma línea. Sería bueno, después del título "Marco Teórico" y antes de plantear tu título "Las tic en Educación", incluir un párrafo para retomar el tema de investigación, quizás replanteando de manera breve el objetivo de investigación. Luego sería recomendable establecer el vínculo entre el tema u objetivo con el marco teórico que sustenta el estudio. Finalmente, para guiar al lector, te sugiero anticipar los contenidos que en tu índice se encuentran en un nivel "1" de jerarquía (1. Las tic en Educación; 2. El uso de tic en el aula, etc.)
Comentario de Docente Graciela, 6 de septiembre	Excelente sugerencia. De todas maneras, antes de escribir este paso de la introducción será muy importante definir cuáles serán los contenidos que serán conversados en el capítulo y el orden de presentación de estos contenidos
Comentario de Carla, 6 de septiembre	Totalmente. En el caso de mi capítulo, hay cosas que he redefinido en esta instancia de formación. No es tan fácil como parece):[1] requiere un alto nivel de concentración y a la vez una perspectiva panorámica
Comentario de Patricia, 7 de septiembre	Totalmente de acuerdo con ustedes, especialmente con lo que dice Carlita: no es tarea sencilla en lo absoluto (misma expresión en mi cara) ;-)[2] [...]. Tengo muchas cosas que reorganizar, y que decidir… agradezco sus ideas y sugerencias enormemente. Estoy convencida de que este enorme desafío nos llevará a muy buenos resultados! Espero Carlita que alcancemos ese nivel de concentración que necesitamos!!!!

Notas: 1) Este emoticón expresa infelicidad; 2) Este emoticón expresa felicidad.
Fuente: Documento compartido de Carla, 2019.

dimensiones en las que se revisa un escrito, así como la articulación entre ellos. Si bien estudios previos en contextos de posgrado han enunciado beneficios de la retroalimentación en ese sentido (Basturkmen *et al.*, 2014; Bosio, 2018; Valente, 2016), no se registran en ellos análisis de ejemplos reales de interacciones y su relación con cambios concretos en los textos, un tipo de análisis que se volvió objeto de reflexión en este trabajo.

De este modo, nuestra investigación representa un aporte, en tanto expone evidencia acerca de interacciones concretas que muestran el alcance de los intercambios para ahondar en la comprensión de una dimensión y también en la búsqueda de coherencia entre diferentes dimensiones, reforzando estos logros con versiones sucesivas de escritos que manifiestan avances de las tesis.

Asimismo, registramos el testimonio de las estudiantes acerca de las ventajas de otras voces para cambiar la propia perspectiva sobre la investigación y su textualización. En este sentido, desde el enfoque dialógico de la enseñanza (Dysthe *et al.*, 2013; Wegerif, 2013, 2020), comprobamos que un beneficio importante del diálogo tiene que ver con transformaciones del punto de vista a partir de la perspectiva de personas específicas o del campo científico (Wegerif, 2020), lo cual, en contextos pedagógicos orientados a la escritura en el posgrado, se reconoce desde la mirada sobre la textualización de procesos de investigación.

En cuanto a los aspectos emocionales involucrados en la producción de la tesis, verificamos, como en otros estudios, que la soledad es un problema para la escritura (Bertolini, 2019; Wilson y Cultri, 2019), que se atenúa a partir de la interacción con expertos y pares (Colombo *et al.*, 2020). Nuestro estudio permitió profundizar estas afirmaciones, al identificar sentimientos específicos asociados a la retroalimentación dialógica virtual que favorecerían la producción textual de la tesis: por un lado, la reciprocidad en el compromiso y la responsabilidad con el trabajo de revisión, y, por otro, la empatía.

En relación con el primer sentimiento, en distintos espacios del taller aparecen comentarios de las doctorandas que ponen de manifiesto una "alianza" (Telio *et al.*, 2015) que apoya y promueve una participación fructífera, basada en las metas compartidas, el trabajo sostenido y continuo para alcanzar dichas metas, los vínculos afectivos que lo acompañan y refuerzan. Asimismo, en los documentos compartidos y en los foros, y en las declaraciones en cuestionarios y entrevistas, registramos momentos de gran empatía, en los cuales las tesistas expresan atravesar vivencias, desafíos y sentimientos similares.

En definitiva, a partir del análisis de diversas fuentes de datos provenientes de la implementación de un seminario virtual orientado a la escritura de tesis, mostramos evidencia empírica acerca de que la retroalimentación dialógica virtual basada en el género "tesis" redunda en avances en la escritura de este tipo de producción, en función del tipo de análisis textual y las emociones que promueve.

Por otra parte, si bien la dimensión estructural del "triángulo del *feedback*" de Yang y Carless (2013) no se ha abordado específicamente en el presente análisis, estimamos que se vislumbra el potencial de la organización y gestión del seminario y de los recursos digitales que sustentan su desarrollo para adaptarse de manera flexible a las necesidades pedagógicas de distintos procesos textuales, para sustentar una reflexión pausada y para distribuir el tiempo disponible en ciclos iterativos de retroalimentación (los distintos niveles de indagación textual) que han facilitado la tarea y han contribuido a fortalecer las relaciones interpersonales.

Para finalizar, si bien pudimos destacar las contribuciones aludidas, es necesario continuar estudiando los aportes y los desafíos de este tipo de retroalimentación a partir de mayor cantidad de casos y también en contextos pedagógicos diversos, que incluyan el trabajo con una variedad más amplia de textos propios de la investigación. En futuros estudios, buscaremos retomar y ampliar estos aspectos que entendemos fundamentales para la enseñanza virtual en escritura de posgrado. Abordaremos, entre otras, una categoría no examinada en el trabajo, relativa a la modalidad de formación (completamente virtual) a partir del cual se ha desarrollado el proceso de retroalimentación dialógica basada en el género discursivo "tesis".

Referencias

Afful, J. B. A. (2017). Enhancing doctoral research education through the institution of graduate writing courses in Ghanaian universities. *Legon Journal of the Humanities*, *28*(2), 1-22. https://www.ajol.info/index.php/ljh/article/view/163864/153329

Aitchison, C. (2020). Writing groups, writing retreats, boot camps and other social writing events for doctoral students. En S. Carter, C. Guerin y C. Aitchison (Eds.), *Doctoral writing: Practices, processes and pleasures* (pp. 52-60). Springer.

Alvarez, G. y Difabio de Anglat, H. (2018). Retroalimentación docente y aprendizaje en talleres virtuales de escritura de tesis. *Apertura*, *10*(1), 8-23. https://doi.org/10.32870/Ap.v10n1.996

Alvarez, G. y Difabio de Anglat, H. (2019). Retroalimentación entre pares en un taller virtual de escritura de tesis de posgrado. *Revista Apertura*, *11*(2), 40-53. http://dx.doi.org/10.32870/Ap.v11n2.1540

Arancibia Gutiérrez, B., Tapia-Ladino, M. y Correa Pérez, R. (2019). La retroalimentación durante el proceso de escritura de la tesis en carreras de pedagogía: descripción de los comentarios escritos de los profesores guías. *Revista Signos*, *52*(100), 242-264. https://doi.org/10.4067/S0718-09342019000200242

Arias, M. y Gómez, P. (2019). Realimentación y comentarios escritos de tutores: ¿cómo los entienden los profesores de matemáticas en formación? *REDIMAT. Journal of Research in Mathematics Education*, *8*(1), 30-52. https://doi.org/10.17583/redimat.2019.2847

Basturkmen, H., East, M. y Bitchener, J. (2014). Supervisors' on-script feedback comments on drafts of dissertations: socialising students into the academic discourse community. *Teaching in Higher Education*, *19*(4), 432-445. https://doi.org/1080/13562517.2012.752728

Beasy, K., Emery, S., Dyer, L., Coleman, B., Bywaters, D., Garrad, T. *et al.* (2020). Writing together to foster wellbeing: Doctoral writing groups as spaces of, wellbeing. *Higher Education Research & Development*, *39*(6), 1091-1105. https://doi.org/10.1080/07294360.2020.1713732

Bertolini, A. (2019). Las soledades de los doctorandos. Una aproximación pedagógica. *Revista de Educación*, *11*(19), 163-183. https://fh.mdp.edu.ar/revistas/index.php/r_educ/article/view/4037

Borsinger de Montemayor, A. (2005). La tesis. En L. Cubo de Severino (Dir.), *Los textos de la ciencia* (pp. 267-284). Comunicarte.

Bosio, I. V. (2018). ¿Podemos mejorar la calidad de la escritura en el posgrado? Algunas respuestas a partir de un proceso de investigación-acción. *Revista Brasileira de Linguística Aplicada*, *18*(4), 737-769. https://doi.org/10.1590/1984-6398201812959

Boud, D. y Molloy, E. (2013). *Feedback in higher and professional education: Understanding it and doing it well*. Routledge. https://doi.org/10.4324/9780203074336

Brooks-Gillies, M., Garcia, E. G. y Manthey, K. (2020). Making do by making space: Multidisciplinary graduate writing groups as spaces alongside programmatic and institutional places. En M. Brooks-Gillies, E. G. Garcia, S. Hyon Kim, K. Manthey, y T. G. Smith (Eds.), *Graduate writing across the disciplines. Identifying, teaching, and supporting* (pp. 191-209). The WAC Clearinghouse y University Press of Colorado. https://doi.org/10.37514/ATD-B.2020.0407.2.08

Carless, D. (2013). Trust and its role in facilitating dialogic feedback. En D. Boud y L. Molloy (Eds.), *Feedback in higher and professional education* (pp. 90-103). Routledge.

Carless, D. (2022). From teacher transmission of information to student feedback literacy: Activating the learner role in feedback processes. *Active Learning in Higher Education*, *23*(2), 143-153. https://doi.org/10.1177/1469787420945845

Castelló, M. (2020). Escribir (leer) e investigar: voces en diálogo. En D. Lopes Dias y J. Quintiliano Guimarães Silva (Orgs.), *Práticas discursivas em letramento acadêmico: questões em estudo. Volume 3. Estudos aplicados à prática da escrita acadêmica: colocando a mão na massa* (pp. 110-135). PUC Minas. https://www.editora.pucminas.br/arquivos/obra/arquivo_digital/219/praticas_discursivasv3.pdf

Castelló, M. (2022). Escritura e identidad en contextos de investigación. *Literatura y Lingüística*, (46), 29-59. https://doi.org/10.29344/0717621X.46.3157

Castelló, M., Pardo, M., Sala-Bubaré, A. y Suñe, N. (2017). Why do students consider dropping out of doctoral degrees? Institutional and personal factors. *Higher Education*, *74*(6), 1053-1068. https://doi.org/10.1007/s10734-016-0106-9

Ciapuscio, G., Adelstein, A. y Gallardo, S. (2010). El texto especializado: propuesta teórica y prácticas de capacitación académica y profesional en Argentina. En G. Parodi (Ed.), *Alfabetización académica y profesional en el siglo XXI. Leer y escribir desde las disciplinas* (pp. 317-346). Ariel.

Colombo, L., Bruno, D. y Silva, V. (2020). Grupos de escritura, vínculos y afectividad en el nivel de posgrado. *Praxis Educativa*, *24*(3), 1-13. https://doi.org/10.19137/praxiseducativa-2020-240310

Colombo, L., Iglesias, A., Kiler, M. y Saez, V. (2022). Grupos de escritura en el posgrado. Experiencias de tesistas. *Espacios en Blanco. Revista de Educación*, *1*(32), 163-172. https://www.redalyc.org/journal/3845/384568494011/384568494011.pdf

Creswell J. W. (2013) *Qualitative inquiry and research design. Choosing among five approaches*. Sage.

Davioli, P., Monari, M. y Severinson Eklundh, K. (2009). Peer Activities on web-learning platforms—Impact on collaborative writing and usability issues. *Education and Information Technologies*, *14*(3), 229-254. https://doi.org/10.1007/s10639-008-9080-x

Difabio de Anglat, H. y Alvarez, G. (2020). Perfil del estudiante y desempeño en actividades virtuales de retroalimentación entre pares en torno a capítulos de tesis de posgrado. *Tendencias Pedagógicas*, *36*, 26-43. https://doi.org/10.15366/tp2020.36.03

Dressler, R., Chu, M-W., Crossman, K. y Hilman, B. (2019). Quantity and quality of uptake: Examining surface and meaning level feedback provided by peers and an instructor in a graduate research course. *Assessing Writing*, *39*(1), 14-24. https://doi.org/10.1016/j.asw.2018.11.001

Dysthe, O., Bernhardt, N. y Esbjørn, L. (2013). *Enseñanza basada en el diálogo. El museo de arte como espacio de aprendizaje*. Skoletjenesten.

Enita, S. y Sumardi, S. (2023). Dialogic feedback on graduate students' thesis writing supervision: Voices of Indonesian graduate students. *AL-ISHLAH: Journal Pendidikan*, *15*(1), 487-496. https://doi.org/10.35445/alishlah.v15i1.2614

Fernández Fastuca, L. (2019). Estilos de dirección de tesis en la formación doctoral en programas de Ciencias Sociales y Ciencias Biológicas. *Espacios en Blanco. Revista de Educación*, *2*(29), 201-217. https://doi.org/10.37177/UNICEN/EB30-272

Fernández Fastuca, L. (2021). ¿Por qué directores y tesistas deciden discontinuar la relación pedagógica? *Magis, Revista Internacional de Investigación en Educación*, 14, 1-26. https://doi.org/10.11144/Javeriana.m14.pqdt

Giraldo-Giraldo, C. (2020). Dificultades de la escritura y desaprovechamiento de su potencial epistémico en estudiantes de posgrado. *Revista Colombiana de Educación*, *1*(80), 173-192. https://dx.doi.org/10.17227/rce.num80-9633

González de la Torre, Y. y Jiménez Mora, J. (2021). Interlocución asistida como apoyo para la enseñanza en el posgrado. *Voces de la Educación*, *6*(11), 60-74. https://www.revista.vocesdelaeducacion.com.mx/index.php/voces/article/view/261

Hernández Sampieri, R., Fernández Collado, C. y Baptista Lucio, P. (2014). *Metodología de la investigación* (6.ª ed.). McGraw-Hill.

Inouye, K. y McAlpine, L. (2019). Developing academic identity: A review of the literature on doctoral writing and feedback. *International Journal of Doctoral Studies*, *14*, 1-31. https://doi.org/10.28945/4168

Kumar, V. y Stracke, E. (2007). An analysis of written feedback on a PhD thesis. *Teaching in Higher Education*, *12*(4), 461-470. https://doi.org/10.1080/13562510701415433

Mirador, J. (2014). Moves, intentions and the language of feedback commentaries in education. *Indonesian Journal of Applied Linguistics*,*4*(1), 39-53. https://doi.org/10.17509/ijal.v4i1.599

Ochoa Sierra, L. (2011). La elaboración de una tesis de maestría: exigencias y dificultades percibidas por sus protagonistas. *Entornos*, (24), 171-183. https://dialnet.unirioja.es/servlet/articulo?codigo=3798839

Ochoa Sierra, L. y Moreno Mosquera, E. (2019). Análisis de comentarios escritos de directores de tesis de posgrado. *Revista Colombiana de Educación*, (76), 143-171. https://doi.org/10.17227/rce.num76-5725

Padilla, C. (2019). Escritura epistémico-argumentativa e identidad académica en estudiantes doctorales de Humanidades. *Traslaciones*. *Revista Latinoamericana de Lectura y Escritura*, *6*(11), 86-115. http://revistas.uncu.edu.ar/ojs/index.php/traslaciones/article/view/2000

Padilla, C. y López, E. (2018). Prácticas de retroalimentación en aulas universitarias de humanidades: comentarios digitales docentes y perfiles estudiantiles de escritor. *Revista Signos*, *52*(100), 330-356. https://doi.org/10.4067/S0718-09342019000200330

Peng, H. (2018). Supervisors' views of the generic difficulties in thesis writing of Chinese EFL research students. *The Asian Journal of Applied Linguistics*, *5*(1), 93-103. https://caes.hku.hk/ajal/index.php/ajal/article/view/524

Proestakis-Maturana, A. y Terrazas-Núñez, W. (2017). Formación en investigación y supervisión en programas de doctorados. *Magis, Revista Internacional de Investigación en Educación*, *10*(20), 85-105. https://doi.org/10.11144/Javeriana.m10-20.fisp

Ramírez Armenta, M. O., García López, R. I., Navarro, R. E. y Navarro Rodríguez, M. (2020). Percepción del docente-tutor de posgrado sobre las dificultades de los alumnos para realizar su tesis: un estudio de caso. En R. I. García López, J. Angulo Armenta, A. Lozano Rodríguez y M. A. Mercado Varela (Eds.), *Investigaciones sobre ambientes educativos mediados por tecnología* (pp. 19-34). Clave Editorial/CONACYT. https://www.researchgate.net/publication/348393296_Percepcion_del_docente_-_tutor_de_posgrado_sobre_las_dificultades_de_los_alumnos_para_realizar_su_tesis_un_estudio_de_caso/link/5ffc9aff299bf140888c6a73/download

Reyes Cruz, M. y Gutiérrez Arceo, J.M. (2015). Sentido de autoeficacia en investigación de estudiantes de posgrado. *Sinéctica*, (45), 1-15. http://www.scielo.org.mx/scielo.php?script=sci_arttext&pid=S1665-109X2015000200011&lng=es&tlng=es

Saldaña, J. (2013). *The coding manual for qualitative researchers*. Sage.

Sun, X. y Trent, J. (2022). Promoting agentive feedback engagement through dialogically minded approaches in doctoral writing supervision. *Innovations in Education and Teaching International*, *59*(4), 387-397. https://doi.org/10.1080/14703297.2020.1861965

Swales, J. (1990). *Genre analysis. English in academic and research settings*. Cambridge University Press.

Tapia-Ladino, M. (2014). Los comentarios escritos: género orientado a la consecución de otro género en el proceso de la escritura académica. *Onomázein*, (30), 254-268. https://doi.org/10.7764/onomazein.30.21

Telio, S., Ajjawi, R. y Regehr, G. (2015). "The "Educational Alliance" as a framework for reconceptualizing feedback in medical education. *Academic Medicine*, *90*(5), 609-614. https://doi.org/10.1097/ACM.0000000000000560

Torres-Frías, J. de la C., Moreno-Bayardo, M. G. y Jiménez-Mora, J. M. (2018). Aportes de lectores y lectoras de tesis doctoral como mediación pedagógica en la formación de personas investigadoras. *Revista Educación*, *42*(1), 194-214. https://doi.org/10.15517/revedu.v42i1.22970

Valente, E. (2016). Reescritura, reflexión teórica y argumentación en el nivel de posgrado. *Traslaciones*. *Revista latinoamericana de Lectura y Escritura*, *3*(6), 135-164. https://revistas.uncu.edu.ar/ojs/index.php/traslaciones/article/view/812

Vygotsky, L. S. (1978). *Mind in society. Development of higher psychological processes*. Harvard University Press.

Wainerman, C. (2017). La eficiencia de doctorados en ciencias sociales y en ciencias exactas. En busca de evidencias. *Debate Universitario*, *6*(11), 17-36. http://portalreviscien.uai.edu.ar:9999/OjS/index.php/debate-universitario/article/view/303

Wainerman, C. y Matovich, I. (2016). El desempeño en el nivel doctoral de educación en cifras: ausencia de información y sugerencias para su producción. *Archivos Analíticos de Políticas Educativas*, *24*(124), 1-19. https://doi.org/10.14507/epaa.24.2584

Wegerif, R. (2013). *Dialogic. Education for the Internet Age*. Routledge.

Wegerif, R. (2020). Towards a dialogic theory of education for the Internet Age. En N. Mercer, R. Wegerif y L. Major (Eds.), *The Routledge international handbook of research on dialogic education* (pp. 14-26). Routledge. https://doi.org/10.4324/9780203111222

Wertsch, J. V. (1988). *Vygotsky y la formación social de la mente*. Paidós.

Wilson, S. y Cutri, J. (2019). Negating isolation and imposter syndrome through writing as product and as process: The impact of collegiate writing networks during a doctoral programme. En L. Pretorius, L. Macaulay y B. Cahusac de Caux (Eds.), *Wellbeing in doctoral education. Insights and guidance from the student experience* (pp. 59-76). Springer. https://doi.org/10.1007/978-981-13-9302-0_7

Wollast, R., Boudrenghien, G., Van der Linden, N., Galand, B., Roland, N., Devos, C., Clercq, M. de, Azzi, A., Klein, O. y Frenay, M. (2018). Who are the doctoral students who drop out? Factors associated with the rate of doctoral degree completion in universities. *International Journal of Higher Education*, *7*(4),143-156. https://doi.org/10.5430/ijhe.v7n4p143

Yang, M. y Carless, D. (2013). The feedback triangle and the enhancement of dialogic feedback processes. *Teaching in Higher Education*, *18*(3), 285-297. http://dx.doi.org/10.1080/13562517.2012.719154

Yu, S. (2021). Giving genre-based peer feedback in academic writing: Sources of knowledge and skills, difficulties and challenges. *Assessment & Evaluation in Higher Education*, *46*(1), 36-53. https://doi.org/10.1080/02602938.2020.1742872

Zhang, Y., Yu, S. y Yuan, K. (2020). Understanding Master's students' peer feedback practices from the academic discourse community perspective: A rethinking of postgraduate pedagogies. *Teaching in Higher Education*, *25*(2), 126-140. https://doi.org/10.1080/13562517.2018.1543261

Cómo citar este artículo: Alvarez, G., Cavallini, A. V. y Difabio de Anglat, H. (2023). Aportes de la retroalimentación dialógica virtual a la escritura del género discursivo "tesis de posgrado". *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1-17. https://doi.org/10.17533/udea.ikala.353095

Una caracterizacion socioantropológica de los intérpretes de lengua de señas colombiana

A Socio-Anthropological Characterization of Sign Language Interpreters in Colombia

Une caractérisation socio-anthropologique des interprètes des langues des signes en Colombie

Caracterização socio-antropológica dos intérpretes da língua de sinais na Colômbia

Wilson Miguel Salas Picón
Profesor e investigador, Universidad Cooperativa de Colombia, Barrancabermeja, Colombia.
wilson.salas@campusucc.edu.co
https://orcid.org/0000-0003-1458-6770

Francy Elena Galván Acosta
Investigadora, Universidad Cooperativa de Colombia, Barrancabermeja, Colombia.
francy.galvan@campusucc.edu.co
https://orcid.org/0000-0002-7633-0765

Julio César Moreno Correa
Investigador, Universidad Cooperativa de Colombia, Barrancabermeja, Colombia.
julio.moreno@campusucc.edu.co
https://orcid.org/0000-0002-9222-5586

Libardo Corzo Colón
Investigador, Federación Nacional de Traductores, Intérpretes y Guías

Resumen

La atención a las personas sordas en diferentes servicios y la garantía de su acceso a derechos fundamentales en Colombia hace necesario contar con intérpretes en lengua de señas colombiana (LSC). Sin embargo, no existe un estudio de las características de las personas que realizan funciones de intérprete mediador entre la LSC y el español hablado en diferentes regiones de este país. Para llenar este vacío, se realizó un estudio descriptivo, mediante la aplicación de un cuestionario a 138 intérpretes colombianos, que permitió identificar aspectos relacionados con su labor, como tiempo y lugar de inicio, formación recibida, vinculación e ingresos, uso de mediaciones digitales, satisfacción, motivación, prestigio y seguridad percibidas, y afiliación con el gremio de intérpretes. Los resultados indican que la ocupación como intérprete en general presenta algunos riesgos relacionados con la estabilidad laboral, los ingresos y la calidad de vida, y estos podrían estar asociados al hecho de que quien la desempeña pueda desarrollar otras actividades alternativas que le permitan la obtención de ingresos económicos para cubrir el sostenimiento y mínimos vitales. Dichos hallazgos abren un camino para la generación de lineamientos que permitan mejorar las condiciones laborales y la calidad de vida de los intérpretes.

Palabras clave: intérpretes de lengua de señas, lengua de señas colombiana, personas con discapacidad auditiva, sordos

Abstract

In Colombia, sign language interpreters are needed to provide different services to deaf people, thus guaranteeing their access to fundamental rights. However, no studies have been carried out on a profile of people working as mediators/interpreters between Colombian sign language (LSC, as per its initials in Spanish) and the varieties of Spanish spoken in different regions of this country. To fill this gap, a descriptive study was carried out by applying a survey to 138 Colombian interpreters, which allowed to

Recibido: 2023-04-26 / Aceptado: 2023-10-12 / Publicado: 2024-01-31
https://doi.org/10.17533/udea.ikala.353434
Editora: Doris Correa, Universidad de Antioquia, Medellín, Colombia.

Intérpretes de Lengua de Señas Colombiana (Fenascol FENILC).
libardointer@hotmail.com
https://orcid.org/0000-0001-5787-1921

Este artículo se deriva de la primera fase del estudio "Caracterización de los intérpretes de LSC" INV2768, cofinanciado por la Universidad Cooperativa de Colombia y por Fenilc.

identify a set of characteristics related to their work, such as the time and place where they began working as interpreters, their training, employment status and income, use of digital mediation, perception of prestige and security, and membership in interpreter associations. Results show that working as an interpreter involves some risks in the areas of job stability, income and quality of life, which may linked to interpreters taking on other activities to earn enough income to sustain themselves and cover their basic needs. These findings pave the way for policy making aiming to improve interpreters' work conditions and quality of life.

Keywords: sign language interpreters, Colombian sign language, hearing-impaired people, deaf people

Résumé

Afin de fournir différents services aux personnes sourdes et de garantir leur accès aux droits fondamentaux en Colombie, des interprètes en langue des signes colombienne (LSC) sont nécessaires. Cependant, aucune étude n'a été réalisée sur les caractéristiques des personnes travaillant comme médiateurs/interprètes entre la LSC et l'espagnol parlé dans les différentes régions du pays. Pour combler cette lacune, nous avons réalisé une étude descriptive en appliquant un questionnaire à 138 interprètes colombiens, ce qui nous a permis d'identifier les caractéristiques liées à leur travail, telles que le moment et le lieu où ils ont commencé à travailler comme interprètes, la formation, l'emploi et le revenu, l'utilisation de la médiation numérique, la perception du prestige et de la sécurité, et l'affiliation à la corporation des interprètes. Les résultats montrent que le travail d'interprète comporte, en général, certains risques dans les domaines de la stabilité de l'emploi, du revenu et de la qualité de vie. Cela pourrait être lié au fait que les interprètes doivent travailler dans d'autres activités pour compléter leur revenu économique pour couvrir leurs frais de subsistances et leurs dépenses indispensables. Ces résultats ouvrent la voie à l'élaboration de lois visant à améliorer les conditions de travail et la qualité de vie des interprètes.

Mots-clés : interprètes en langue des signes, langue des signes colombienne, personnes malentendantes, personnes sourdes

Resumo

Para oferecer diferentes serviços às pessoas surdas e garantir seu acesso aos direitos fundamentais na Colômbia, são necessários intérpretes de língua de sinais colombiana (LSC). No entanto, não foram realizados estudos sobre as características das pessoas que trabalham como mediadores/intérpretes entre a LSC e as variedades de espanhol faladas em diferentes regiões do país. Para preencher essa lacuna, realizamos um estudo descritivo por meio de uma pesquisa, da qual participaram 138 intérpretes colombianos, que nos permitiu identificar características relacionadas ao seu trabalho, como tempo de trabalho na área, local onde começaram a trabalhar como intérpretes, treinamento, situação de trabalho e renda, uso de mediação digital, percepção de prestígio e segurança e participação em associações profissionais. Os resultados mostram que trabalhar como intérprete envolve alguns riscos nas áreas de estabilidade no emprego, renda e qualidade de vida, o que pode estar relacionado ao fato de os intérpretes participarem de outras atividades para obter renda suficiente para se sustentar e cobrir suas necessidades básicas. Essas descobertas abrem caminho para a criação de políticas que melhorem as condições de trabalho e a qualidade de vida dos intérpretes.

Palavras-chave: intérpretes de língua de sinais, língua de sinais colombiana, pessoas com deficiência auditiva, pessoas surdas

Introducción

La ocupación como intérprete de lengua de señas (LS) constituye un escenario de diversos desafíos (profesionalización, reconocimiento de riesgos, funciones, condiciones de ejercicio), tensiones y avances sociopolíticos heterogéneos a nivel mundial (Villamil *et al.,* 2018; Woodall Greene, 2021). A pesar de existir una visibilización de la labor mediadora del intérprete de LS con la población sorda, se evidencian vacíos de conocimiento sobre el reconocimiento de la experiencia como intérprete, sus condiciones sociodemográficas y los significados atribuidos a su labor (Villamil *et al.,* 2018; Woodall Greene, 2021).

La realidad descrita no es ajena para Colombia y se agudiza en un país donde se encuentran registradas 159 778 personas con discapacidades relacionadas con el oído, incluyendo la sordera total (Colombia, Departamento Administrativo Nacional de Estadísticas, 2020). Esta población requiere una comunicación alterna al español hablado, para su desarrollo y desempeño en la cotidianidad y para su acceso a servicios de educación, salud, jurídicos, entre otras áreas. La persona sorda precisa la oportunidad de expresarse, sin estar en desventaja. La historia muestra que, al ser minoría, esta población ha vivido la exclusión social (Morales, 2009) y la discriminación, y ha debido enfrentarse a supuestos erróneos, como que la persona sorda tiene simultáneamente déficit cognitivo y que sería incapaz de asumir responsabilidades académicas, laborales, familiares o sentimentales.

En 1994, la Declaración de Salamanca enfatizó la necesidad de adelantar acciones para el acceso a la escolaridad de todas las personas, al margen de sus condiciones de discapacidad. Lo expuesto brinda las bases para el planteamiento del concepto *escuelas para todos,* el cual alude a que las instituciones "incluyan a todo el mundo, celebren las diferencias, respalden el aprendizaje y respondan a las necesidades de cada cual" (Unesco, 1994, p. iii). La inclusión escolar de las personas sordas evidenció la necesidad de contar con intérpretes en LS y, en particular, en lengua de señas colombiana (LSC).

Para resolver los asuntos de su cotidianidad, la persona sorda establece comunicación con el oyente (interlocutor): sin un código común, acude a la seña. Esto es funcional cuando las personas con quienes interactúa son cercanas y habituales, y los asuntos no requieren mayor complejidad de comprensión. Pero el desarrollo de otras tareas laborales, escolares y el cuidado de su salud requieren una convención más compleja, una lengua propiamente dicha. Las LS

> [...] cumplen, en las comunidades que las usan, funciones idénticas a las que cumplen las lenguas habladas por las personas oyentes: se adquieren naturalmente, permiten a los niños desarrollar el pensamiento, resuelven las necesidades comunicativas y expresivas cotidianas de la comunidad, se convierten en un factor de identidad de grupo, etc. (Oviedo, 2001, p. 1);

por lo tanto, se consideran una forma natural del lenguaje:

> Son lenguas naturales, en el sentido de que han emergido y evolucionado en el seno de las diferentes comunidades de usuarios —personas sordas y oyentes— con independencia de las lenguas habladas en las comunidades lingüísticas de la misma región o país (Jarque, 2012, p. 34).

En Colombia existe un reporte de educación con uso de señas para sordos de 1924 (Ramírez, 1998, citado por Barreto y Cortés, 2014, p. 247); en la década de los ochenta, se desarrolló el denominado "lenguaje manual colombiano" (Rozo, s. f.), con el que se realizaron las primeras cartillas de la Federación Nacional de Sordos de Colombia (Fenascol). Este sistema lingüístico siguió desarrollándose, hasta que, a finales del siglo XX, se acuñó la denominación "lengua de señas colombiana", específicamente porque el énfasis no está puesto de manera exclusiva en los movimientos de la mano, sino en la expresión facial y corporal que los acompaña (Colombia, Presidencia de la República, 1997, artículo 3). La Ley 324 de 1996 reconoció la LSC como propia de la población sorda colombiana (Colombia, Congreso de la República, 1996), asunto refrendado en la Ley 982 de 2005, ratificación jurídica que equipara oportunidades para las personas sordas y sordociegas, y se dictan otras disposiciones (Colombia, Congreso de la República, 2005).

La formalización de la LSC permitió que emergieran acuerdos lingüísticos para el ejercicio de la interpretación en el ámbito educativo, que reviste el interés oficial, y se abre camino la posibilidad de mejorar el ejercicio de los derechos de las personas sordas, lo que facilita su acceso a otros servicios, con el acompañamiento del intérprete. Universidades, institutos, entidades gubernamentales y organizaciones interesadas en el tema de la inclusión continuaron en la promoción de la LSC.

Un elemento importante para su formalización fue la publicación del *Diccionario básico de la lengua de señas colombiana* (Instituto Nacional para Sordos, 2011), "como resultado de un trabajo interinstitucional entre el Insor (Instituto Nacional para Sordos) y el Instituto Caro y Cuervo, también con la colaboración de Fenascol" (Rozo, s. f., párr. 4).

Con el avance en las tecnologías de comunicación, aparece la estrategia Centro de Relevo, la cual "permite la comunicación doble vía entre personas sordas y oyentes a través de una plataforma tecnológica que cuenta con intérpretes de LSC en línea" (Colombia, Ministerio de Tecnologías de la Información y las Comunicaciones, 2022, párr. 2).

Por su parte, la Secretaría de Educación Distrital en Bogotá, con el acompañamiento de Insor, implementa su oferta educativa en básica primaria con aulas para sordos y en secundaria desde la integración con intérprete (Alcaldía Mayor de Bogotá, 2004).

También aparece el interés por la formación de intérpretes, con la oferta del diferentes cursos y capacitaciones, promovidos por Fenascol, y con iniciativas desde universidades como la Nacional o la del Valle, y el Servicio Nacional de Aprendizaje, hasta la aparición de programas de formación profesional en la Universidad El Bosque, la Universidad del Valle y en la Institución Universitaria ITM.

Aunque hubo avances en lo normativo y en el reconocimiento de la necesidad del oficio de intérprete, se evidencian vacíos de conocimiento sobre las características de esta profesión en Colombia, lo cual se alinea con lo propuesto por diversos autores (Cordero Galindez, 2019; Velandia y Nieto, 2015). En la búsqueda de antecedentes del tema, realizada para este estudio, se identificaron hallazgos sobre riesgos psicosociales, el rol, requisitos y funciones para los intérpretes de LS (Alfattah Khlaifat, 2021; Cordero Galindez, 2019; Pérez-Toledo *et al.,* 2020; Rodríguez *et al.,* 2018; Villamil *et al.,* 2018), pero no ocurre lo mismo en lo que respecta a su caracterización.

La indagación a través de entrevistas o revisión documental con la Federación Nacional de Traductores, Intérpretes y Guías Intérpretes de Lengua de Señas Colombiana (Fenilc), Insor y Fenascol indica que en estas organizaciones no se tiene noticia de un estudio semejante, y que a la fecha se hace necesario disponer de un dato más preciso sobre las características de personas que cumplen funciones de intérprete en Colombia. Fenilc tiene información sobre la localización de personas que desempeñan funciones de intérprete, mas no se conoce con precisión cuántos o quiénes cuentan con reconocimiento, su nivel actual de formación, entre otras condiciones útiles para el posicionamiento de la profesión.

Igualmente, para la comunidad sorda es necesario disponer de información sobre a quién puede acudir cuando se desplace de su lugar de origen, cómo verificar la condición de intérprete o, en general, cómo puede encontrar apoyo para la interpretación, como un servicio que le apoya en su ejercicio de derechos.

A partir de lo anterior, surge la pregunta: ¿cuáles son, para la fecha de desarrollo de la investigación, las características de las personas que realizan funciones de intérprete mediador entre la LSC y el español, en cuanto a formación para el oficio, áreas de actuación, nivel educativo, perfil profesional alternativo, tiempo en el ejercicio, fuente de la formación, y otras afines al acompañamiento de la comunidad de sordos? Por tanto, se propuso como objetivo establecer las principales características de las personas que realizan funciones de intérprete de LSC-español, en diferentes regiones de Colombia.

Marco teórico

El presente estudio adopta un enfoque socioantropológico. Este entiende a las personas intérpretes de LS como una comunidad sociocultural que se constituye con relación a la mediación comunicativa simultánea en un idioma hablado y la LS (Fenascol, s. f., párr. 1; Ley 982 de 2005, artículo 1, numeral 25 —Colombia, Congreso de la República, 2005—). La mediación comunicativa se realiza con la comunidad sorda, tal como se plantea a través del artículo 2 de la Ley 324 de 1996: "Esta lengua se caracteriza por ser visual y corporal, es decir la comunicación se establece con el cuerpo en un espacio determinado" (Colombia, Congreso de la República, 1996).

El planteamiento teórico elegido para este estudio es el propuesto por Gallo Restrepo *et al.* (2014) sobre el alcance de las caracterizaciones: estas van más allá de los datos; permiten obtener un panorama de la realidad social de la población, al reconocer sus particularidades sociales, políticas, culturales, modos de percibirse y subsistir, entre otras variables que facilitan construir una realidad situacional de un grupo en particular.

Los intérpretes de LS cumplen un papel relevante en los procesos de comunicación entre oyentes y comunidad sorda, pues facilitan los canales de interacción a través del lenguaje corporal y la disminución de barreras comunicativas con diferentes actores de la sociedad. Pese a los avances obtenidos sobre riesgos psicosociales, funciones, y roles, y a existir un marco normativo robusto para la garantía de derechos de las personas con discapacidad auditiva (Ley 324 de 1996, Ley 982 de 2005, Ley 2049 de 2020, Decreto 2369 de 1997, Decreto 1075 de 2015, Resolución 5274 de 2017, Resolución 113 de 2020 —Colombia, Congreso de la República, 1996; 2005; 2020; Colombia, Presidencia de la República, 1997; 2015; Colombia, MEN, 2017; Colombia, Ministerio de Salud y Protección Social, 2020—), se evidencian vacíos empíricos y teóricos sobre la constitución del intérprete y su caracterización en Colombia.

No sucede lo mismo en aspectos como la definición del rol, los requisitos y las funciones de los intérpretes, emitidos por diversas instituciones como Fenascol, la Universidad del Valle, el Insor, la Universidad Nacional de Colombia, entre otras (Velandia y Nieto, 2015). A nivel jurídico, están claros los acuerdos conceptuales que permiten establecer los criterios para identificar a una persona que se perciba intérprete de LSC (Ley 982 de 2005, artículo 1, numeral 25; Resolución 5274 de 2017 —Colombia, Congreso de la República, 2005; Colombia, MEN, 2017—). Para Fenascol:

> [...] la Interpretación de Lengua de Señas Colombiana-L.S.C. a castellano y viceversa, como una estrategia de mediación comunicativa y cultural cuando interactúan individuos pertenecientes a dos o más grupos lingüísticos y culturales. Concebida así, la interpretación es indispensable en un sin número de circunstancias y contextos de la vida cotidiana o en entornos especializados. (s. f., párr. 3).

En el contexto de lo expuesto, aparecen personas que cumplen el rol de intérpretes entre quienes se expresan en LSC y los que lo hacen en español. Un *intérprete* es una "persona que explica a otras, en lengua que entienden, lo dicho en otra que les es desconocida" (Real Academia Española, s. f., acepción 2). La labor de intérprete no se limita a conocer una lengua distinta a la materna para poder comunicarse en ella: implica interpretar para el servicio de otros. El intérprete traduce e interpreta para sordos y oyentes en el sistema escolar, en eventos masivos, para la asistencia médica y jurídica, y presta su interpretación para el acceso de la comunidad sorda a diferentes servicios. Ante la ley colombiana, es una "persona con amplios conocimientos de la Lengua de Señas Colombiana que puede realizar interpretación simultánea del español hablado en la Lengua de Señas y viceversa" (Colombia, Congreso de la República, 2005, artículo 1, numeral 25).

De acuerdo con esto último, y por las particularidades de su labor, su ejercicio va más allá de la mediación, sin que ello llegue a modificar el rol de intérprete (Oviedo, 2001; Velandia y Nieto, 2015). Al ser testigo primario de la exclusión y la discriminación hacia los sordos, en ocasiones la persona termina asumiendo responsabilidades diferentes a las establecidas para el perfil del intérprete.

Los estudios realizados acerca de los intérpretes de LS se concentran en mayor proporción en el campo de la educación, en el vínculo con la comunidad de sordos, y en identificar roles, funciones y riesgos laborales (Alfattah Khlaifat, 2021; Cahuas Egúsquiza y Bolívar Linares, 2023; Cordero Galindez, 2019; Lai y Heydon, 2015; Pell *et al.,* 2017; Pérez-Toledo *et al.,* 2020; Rodríguez *et al.,* 2018; Silva y Oliveira, 2016; Villamil *et al.,* 2018); solo algunos llevan a cabo una aproximación al campo de estudio del presente artículo, como se expone en los siguientes antecedentes:

> Los intérpretes en LSC comenzaron a establecer asociaciones, en función de la proximidad regional, de asuntos comunes por resolver, o de precisiones lingüísticas. En Bogotá, año 2005, se dio origen a la Asociación Nacional de Intérpretes de Lengua de Señas (ANISCOL) (Redacción El Tiempo, 2016).

Líderes intérpretes de diferentes regiones decidieron conformar una federación para agremiar a las demás asociaciones de intérpretes que estaban apareciendo. La idea surgió en la ciudad de Medellín, en una reunión de representantes de las distintas asociaciones, el 7 de diciembre del 2017 (J. L. Brieva, comunicación personal, 30 de septiembre de 2019). En Barrancabermeja, durante el simposio internacional "Inclusión: un desafío desde el enfoque de derechos", el 5 de mayo de 2018 se constituyó Fenilc y esta federación advierte la necesidad de establecer las características de las personas que en este momento realizan las labores de intérpretes en el país: en la medida en que se identifiquen los perfiles de las personas que ya estén reconocidos, o que tengan los elementos para optar al reconocimiento, se podría orientar de una manera más eficiente la formación de intérpretes en Colombia. Lo expuesto se alinea con la realidad descrita por Burad (2010) sobre la urgencia de efectuar un análisis sobre el campo ocupacional.

Con relación a los estudios realizados sobre los intérpretes de LSC, Woodall Greene (2021) encontró en Estados Unidos que hay pocas investigaciones sobre la caracterización de los intérpretes de LS; manifiesta que se presenta insatisfacción en la comunidad de intérpretes por sus condiciones laborales, la reconversión laboral, las recompensas y el reconocimiento, los procesos de formación y la suficiencia. Alfattah Khlaifat (2021) expone que la realidad descrita es similar en Argelia y Arabía Saudí, y agrega que existe ambigüedad en el rol, excesiva carga laboral y deficiencia en los procesos de formación.

A nivel iberoamericano, Sánchez y Benítez (2009) revisaron la fundamentación histórica de la significación del intérprete de LS-español, efectuaron un análisis del perfil profesional y una comparación de posibles competencias con otros profesionales del área de la deficiencia auditiva, en Extremadura, España. Concluyen que existen unos niveles de acuerdo con la formación: 1) mediador de comunicación individual, 2) comunicador en lengua de signos, 3) intérprete de lengua de signos española (LSE), y 4) técnico superior en interpretación de LSE, y unos conocimientos que consideran fundamentales en la formación profesional del intérprete, tales como: psicología, nuevas tecnologías, teorías sobre instituciones contemporáneas y psicopedagogía.

Por otra parte, el Centro de Normalización Lingüística de la Lengua de Signos Española (2015) elaboró un informe sobre el perfil profesional del especialista en LSE; allí se establece una propuesta para la formación del intérprete, las competencias para el docente y para el auxiliar de conversación, y una comparación con las competencias de otros intérpretes de lengua extranjera.

En Costa Rica se desarrolló un "Protocolo para la acreditación de la idoneidad de intérpretes judiciales de LESCO [lengua de señas de Costa Rica]" (Poder Judicial de Costa Rica, 2013), en el que se reporta un perfil de la persona intérprete de la LESCO en el Poder Judicial. Las habilidades incluidas en el perfil se clasifican en lingüística, sociolingüística, translativa, tecnológica, vocación al servicio, capacidad de adaptación, sinergia e iniciativa. Se presenta, además, un perfil por competencias, unas anotaciones éticas y una precisión de sus funciones en los diferentes procesos del sistema jurídico; se reconoce la ocupación del intérprete en el marco jurídico y el rol del Estado en los procesos de cualificación.

Según Pérez-Toledo *et al*. (2020), existen pocos estudios orientados a analizar las funciones de los intérpretes de LS basados en lo descrito por las agremiaciones de intérpretes nacionales e internacionales. El desarrollo de este campo no es homogéneo a nivel mundial, por lo cual algunos países tienen una mayor ventaja en lo concerniente a reconocimiento, formación y garantías laborales que redundan sobre la calidad de vida y bienestar de la población. Redacción SIPSE (2016) señala las dificultades para certificar la labor de interpretación de LS en México. Según Villamil *et al.* (2018), está realidad no es ajena en Paraguay y Chile, donde las cifras de certificación son bajas y las personas que se dedican a este campo aprenden el LS con familiares u otros contextos. En Brasil, Silva y Oliveira (2016) manifiestan que las condiciones laborales de los intérpretes son precarias en el contexto educativo, dada la demanda y la poca organización del sector en aspectos como el rol y su inserción en el proceso.

Lai y Heydon (2015) exponen que existe un esfuerzo importante de diversos países para lograr la profesionalización del intérprete de LS y esto representa un paso significativo en la formación; sin embargo, se cuestiona si esta permite demostrar la competencia para laborar en el campo. En países como Chile y Panamá existe un reconocimiento de los intérpretes, pero no se halló evidencia de procesos de formación profesional universitaria. En Venezuela, Ecuador y Perú se evidencia el reconocimiento tanto de la LS y la figura del intérprete. En Cuba, se tienen avances en los procesos de formación y reconocimiento en este campo.

En Colombia, el Ministerio de Educación Nacional (MEN) reglamenta el proceso de reconocimiento oficial de intérpretes oficiales de la LSC-español: para ser reconocido oficialmente, se debe presentar título de un programa académico en interpretación de LSC-español del nivel técnico profesional, tecnológico o profesional universitario, emitido por una institución de educación superior colombiana, o en su defecto, satisfacer la evaluación técnica ante el Insor y entregar certificaciones laborales que acrediten su desempeño como intérprete de LSC-español (Colombia, MEN, Resolución 10185 de 2018).

Las huellas históricas del reconocimiento inician desde 1977, cuando se crea la Oficina de Educación Especial para la Educación de Sordos (Velandia y Nieto, 2015). Posteriormente, aparece la Ley 324 de 1996 y sus decretos reglamentarios 2082 de 1996 (ordena a los territorios para la oferta del servicio de interpretación) y 2369 de 1997 (describe las funciones del intérprete). La Ley 982 de 2005 define el alcance de la ocupación, el Decreto 1075 de 2015 establece la atención de la comunidad sorda y la formación de los intérpretes, y la Resolución 5274 de 2017 reconoce la ocupación del intérprete de LSC (Villamil *et al.,* 2018).

Por otro lado, Velandia y Nieto (2015) adelantaron en Bogotá un estudio sobre las relaciones de poder y saber que hacen posible la constitución de la subjetividad del intérprete de LSC-español en proyectos de inclusión de personas sordas. Concluyeron que el intérprete, además de ejercer poder sobre los usuarios de la mediación comunicativa, se ubica en una posición que lo hace experimentar relaciones de poder permanentemente: "el oyente accede al intérprete como puente para relacionarse con la persona sorda, convirtiéndolo en guía de aprendizaje, reconocimiento inicial y autoridad que aprueba las acciones comunicativas y sociales antes de su desarrollo" (Velandia y Nieto, 2015, p. 11).

Método

El estudio adopta un diseño descriptivo de tipo transversal, dado que posibilita el análisis de las características de las personas que realizan funciones de intérprete de LSC-español, en diferentes regiones de Colombia, y la valoración del comportamiento de las respuestas con base en la frecuencia, con toma de datos en único momento. Para Hernández-Sampieri y Mendoza (2018), este tipo de estudios son apropiados cuando se busca conocer la manera en que se presenta una realidad social en un contexto suficientemente limitado.

Por lo anterior, se adelantó un estudio a partir de unas categorías previamente establecidas referentes a dichas características, las cuales se presentaron en un cuestionario de respuesta cerrada (véase Apéndice 1). El instrumento se sometió a juicio de expertos (validez de contenido mediante entrevista cognitiva), "quienes respaldan, a partir de sus conocimientos previos, que el instrumento es adecuado para medir lo que se desea medir" (Asún Inostroza, 2006, 112). En este caso, se acudió a tres personas con trayectorias superiores a 15 años en el ejercicio de la interpretación, y con formación específica para el asunto, y a directivos de Fenilc; los expertos estuvieron de acuerdo con la suficiencia, contenido, pertinencia y claridad del cuestionario.

El muestreo fue intencional, siendo el criterio de inclusión para la participación que la persona fuera reconocida por una comunidad de sordos o por una asociación o gremio como intérprete de LSC-español. Se realizó una convocatoria a través de los intérpretes y de las asociaciones vinculadas con Fenilc (canales digitales). Participaron 138 personas (53,6 % mujeres, edad media 35 años), que se definieron a sí mismas como intérpretes, con base en la definición de la Ley 982 de 2005, artículo 1, numeral 25: "persona con amplios conocimientos de la Lengua de Señas Colombiana que puede realizar interpretación simultánea del español hablado en la Lengua de Señas y viceversa" (Colombia, Congreso de la República, 2005). Los participantes aceptaron responder el cuestionario, aplicado mediante formulario digital (debido a las limitantes de desplazamiento de los investigadores por las condiciones de restricción de movilidad por COVID-19), previa autorización mediante consentimiento informado.

El cuestionario se diseñó con el propósito específico de identificar, en cada participante, aspectos relacionados con las características sociodemográficas, tiempo y lugar de inicio como intérprete en LSC, formación para esta labor, documentos con los que se da soporte al ejercicio de intérprete, vinculación e ingresos por este trabajo, uso de mediaciones digitales, satisfacción, motivación, prestigio y seguridad percibidas por la labor de intérprete, y pensamientos sobre abandonarla; por último, se indagó sobre la afiliación con el gremio de intérpretes.

Resultados

En cuanto a las características sociodemográficas (véanse Anexos 1 y 2) de los participantes, la Tabla 1 permite evidenciar que no se encontró diferencia de edades entre hombres y mujeres; el grupo mayoritario está comprendido entre los 26 y 45 años (81,2 %). Los participantes residen en diferentes latitudes de Colombia, los departamentos con mayor participación en la muestra son Cundinamarca (incluido Bogotá) (14,5 %), Antioquia (11,6 %), Santander (9,4 %) y Atlántico (8 %). Los departamentos sin representantes en la muestra fueron Arauca, Chocó, Guainía, Guaviare, San Andrés y Providencia, Sucre, Vaupés y Vichada. Casi la totalidad reside en sectores urbanos (94,9 %). Poco menos de una cuarta parte del grupo tiene una persona sorda en su núcleo familiar.

Tabla 1 Descripción de los participantes

Variable		Frecuencia	Porcentaje (%)	Frecuencia acumulada	Porcentaje acumulado (%)
Sexo	Mujer	74	53,6		
	Hombre	63	45,7		
	Sin respuesta	1	0,7		
Rango de edad	21 a 25	13	9,4	9,4	9,4
	26 a 35	56	40,6	40,6	50,0
	36 a 45	56	40,6	40,6	90,6
	46 a 59	13	9,4	9,4	100,0
Persona sorda en núcleo familiar	Sí	31	22,5		
	No	107	77,5		

Tabla 2 Contexto de inicio como intérprete de lengua de señas colombiana

Variable		Frecuencia	Porcentaje (%)
Primer acercamiento a LSC	En la propia casa	24	17
	En una congregación religiosa	84	61
	En la escuela o colegio	11	8
	En un grupo de barrio o amigos	7	5
	Otro	12	9
Edad del primer acercamiento a LSC	20 años o antes	113	82
	entre 21 y 30 años	22	16
	después de los 30 años	3	2
Contexto en el que inicia la actividad como intérprete	En la propia casa	6	4
	En una congregación religiosa	69	50
	En la escuela o colegio	42	30
	En un grupo de barrio o amigos	5	4
	Otro	16	12
Edad a la que comienza a reconocerse como intérprete	20 años o antes	52	38
	entre 21 y 30 años	73	53
	después de los 30 años	13	9

*LSC: lengua de señas colombiana.

En lo concerniente al inicio como intérprete en LSC, la Tabla 2 permite inferir que para la mayoría de los participantes el primer acercamiento a la LSC tuvo lugar en una congregación religiosa. También allí la mitad de ellos declara haber iniciado su actividad como intérpretes y haber recibido formación para ello. El primer acercamiento se presentó en cuatro de cada cinco participantes antes de los 20 años; el comenzar a reconocerse como intérpretes ocurre en poco más de la mitad de los casos entre los 21 y 30 años. Son muy pocos los casos que tienen aproximación y se inician como intérpretes de LSC después de los 30 años. Además de la congregación religiosa, los entornos digitales también están representados como escenario de recepción de formación por una tercera parte de los intérpretes. Bajo la categoría de "otro" aparecen escenarios como asociaciones, universidades, Fenascol e Insor.

Ahora bien, en lo relacionado con la formación para la labor, la Tabla 3 indica que solo uno de cada cinco intérpretes que respondieron el instrumento

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-19, ISSN 0123-3432
www.udea.edu.co/ikala

Tabla 3 Formación para la labor

Variable		Frecuencia	Porcentaje (%)
En los últimos dos años, ¿cuánto tiempo ha dedicado a formarse y actualizarse respecto a su labor como intérprete con instituciones acreditadas?	Menos de dos meses	46	33
	Entre 2 y 10 meses	62	45
	Entre 10 y 20 meses	18	13
	Más de 20 meses	12	9
¿Qué nivel de formación ha recibido como intérprete de LSC?	Experiencial - informal	109	79
	Técnica	19	14
	Profesional	10	7
¿Con qué frecuencia realiza procesos de actualización o formación para su labor como intérprete?	Mensual	23	17
	Semestral	28	20
	Anual	57	41
	Otro	30	22

*LSC: lengua de señas colombiana.

declara haber destinado 10 o más meses a formarse y actualizarse para su labor en los últimos dos años (incluye el tiempo de las restricciones por la pandemia COVID-19). El porcentaje de intérpretes que cuenta con titulación profesional es bajo; la mayoría declara contar únicamente con formación experiencial o informal. La mayoría indica que cada año realiza alguna actividad de actualización para su desempeño como intérprete.

Frente a la dimensión sobre los documentos de soporte para el ejercicio como intérprete de LSC, se reconoce en la Tabla 4 que algo más de la mitad de los participantes declaran contar con una certificación de una asociación de sordos, o con aval temporal del Insor. La proporción de intérpretes que cuentan con reconocimiento del MEN es mínima. Ahora bien, su trabajo como intérpretes es respaldado por constancias institucionales en el caso de nueve de cada diez personas, y poco más de la mitad en algún momento ha desarrollado labores como intérprete sin respaldo institucional u organizacional alguno.

Por otro lado, respecto al reconocimiento sobre la vinculación e ingresos por el trabajo como intérprete de LSC (véase Tabla 5), se evidencia que nueve de cada diez participantes declaran que ser intérprete es la ocupación principal de la que derivan sus ingresos; uno de cada tres percibe ingresos por otras labores. El tipo de contratación más frecuente es de prestación de servicios; menos del 10 % cuenta con contrato a término fijo y solo uno declaró tener contrato por término indefinido. En su mayoría, están vinculados al sector público y con proyectos de alianzas público-privadas. Menos del 10 % declaró que no alcanza a devengar un salario

Tabla 4 Situación actual de soporte de reconocimiento como intérprete

Situación actual	Frecuencia	Porcentaje (%)
Cuento con el reconocimiento del MEN como intérprete oficial	6	4
Cuento con una certificación de una asociación de sordos	44	32
Cuento con un aval temporal del INSOR	33	24
Cuento con una certificación de una asociación de intérpretes	21	15
Cuento con otra certificación	19	14
No cuento con certificación alguna	15	11

*Insor: Instituto Nacional para Sordos; MEN: Ministerio de Educación Nacional.

Tabla 5 Características de la ocupación como intérprete de lengua de señas colombiana

Variable		Frecuencia	Porcentaje (%)
Intérprete como ocupación principal para devengar ingresos	Sí	123	89
	No	15	11
Percibe ingresos por otras labores	Sí	49	35
	No	89	65
Vinculación laboral más frecuente como intérprete	Contrato de prestación de servicios	118	86
	Contrato a término fijo	12	9
	Contrato a término indefinido	1	1
	Servicios aislados	1	1
	Contrato por evento	4	3
	Por horas, cuando un sordo lo necesite	1	1
Sector con el que más ha tenido vinculación laboral como intérprete	Público	86	62
	Privado	8	6
	Mixto (alianza público-privado)	40	29
	Economía solidaria	1	1
	Privado para sector público	1	1
	Otro	1	1
Ingresos mensuales por actividad como intérprete	Menos de 1 SMMLV	12	9
	Entre 1 y 2 SMMLV	87	63
	Más de 2 SMMLV	39	28
Ha ejercido como intérprete de LSC, sin remuneración	Nunca	6	4
	Raras veces	19	14
	Algunas veces	77	56
	Muy frecuentemente	36	26

*LSC: Lengua de Señas Colombiana; SMMLV: Salario mínimo mensual legal vigente (2021).

mínimo mensual;[1] la mayoría gana entre uno y dos salarios mínimos, y la cuarta parte devenga más de esa cantidad. Ocho de cada diez participantes han ejercido labor como intérpretes sin recibir remuneración con alguna frecuencia.

Y frente al tiempo dedicado a la ocupación (véase Tabla 6), uno de cada tres dedica medio tiempo o menos semanalmente a la labor de interpretación. La mayoría de estas horas se reconocen por el grupo como remuneradas.

Tabla 6 Horas a la semana dedicadas a la labor de interpretación

Variable		Frecuencia	Porcentaje (%)
Horas a la semana dedicadas a la interpretación	Menos de 24 horas	46	33
	Entre 25 y 48 horas	70	51
	Más de 48 horas	22	16
Horas a la semana dedicadas a la interpretación remuneradas	Menos de 24 horas	58	42
	Entre 25 y 48 horas	69	50
	Más de 48 horas	11	8

1 Para la fecha del estudio (2021-2022), el salario mínimo en Colombia se estimaba en COP 1 000 000, el equivalente a USD 250.

En torno al campo de ejercicio como intérprete, la Figura 1 muestra que el campo de desempeño más frecuente para los intérpretes es el educativo, seguido por el religioso. Los campos con menor presencia en el ejercicio de la labor de intérprete en el grupo son la publicidad y la atención al público, en los que al menos uno de cada tres participantes ha ejercido.

Por otra parte, respecto al uso de mediaciones digitales, la Figura 2 permite identificar que tres de cada cuatro intérpretes manifestaron que la mayoría de las veces usan las mediaciones digitales para su labor y nueve de cada diez por lo menos algunas veces las han usado en el último año. Desde 2020 entraron en vigor en el país medidas de distanciamiento entre las personas, que implicaron la implementación de la educación y otros servicios mediados digitalmente, con el uso frecuente de plataformas para videoconferencias. Para adaptarse a este cambio en sus trabajos, nueve de cada diez manifestaron haber aportado ellos mismos las herramientas tecnológicas necesarias.

Figura 1 Campo de desempeño más frecuente para los intérpretes

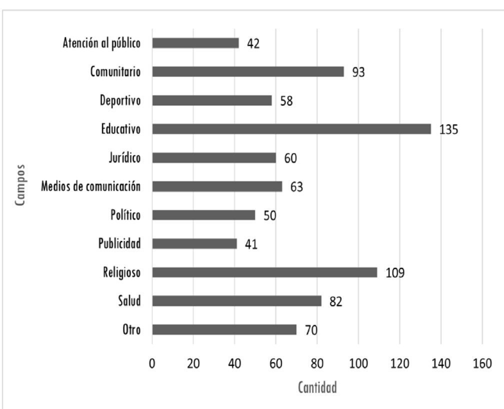
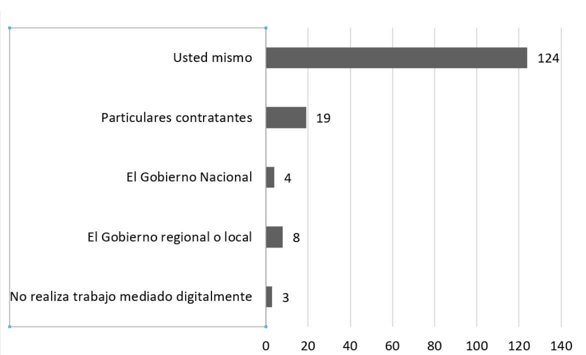


Figura 2 ¿Quién aporta las herramientas tecnológicas para el trabajo mediado digitalmente?



12

En lo referente a la percepción de satisfacción por la labor de intérprete, la Figura 3 presenta que los mayores niveles de satisfacción percibida entre los participantes los arroja su percepción del servicio a la comunidad. Le siguen el reconocimiento de la comunidad sorda, el reconocimiento social de su trabajo como intérprete y la posibilidad de crecimiento profesional en su trabajo como intérprete. La satisfacción disminuye cuando se considera la remuneración y el prestigio de la labor. Los menores niveles de satisfacción se encuentran referidos a la calidad de vida y la estabilidad laboral.

En cuanto a la percepción de los mismos aspectos considerados como motivación para permanecer en la labor de intérpretes (véase Figura 4), el servicio a la comunidad y la posibilidad de crecimiento profesional son los percibidos con mayor peso. La calidad de vida y el reconocimiento de la comunidad sorda también aparecen con bastante frecuencia como factores que motivan mucho. La estabilidad laboral y la remuneración económica no generan tanta motivación como los aspectos anteriores. Finalmente, el reconocimiento social y el prestigio del trabajo como intérprete son considerados como aspectos de poco o ningún valor en la motivación.

Frente a la percepción de prestigio, seguridad y posibilidad de dejar la labor, la Tabla 7 permite inferir que los participantes, en su mayoría, perciben que el ser intérprete genera poco prestigio y reconocimiento social, y lo perciben como una actividad que poco o nada pone en riesgo su seguridad personal. Poco más de la mitad, en los últimos dos años, ha pensado algunas veces en abandonar la labor como intérprete.

Finalmente, acerca de la dimensión vinculación con el gremio, se concluye que dos de cada tres intérpretes no se encuentran asociados o afiliados

Figura 3 ¿Qué tan satisfecho está por diferentes aspectos del trabajo como intérprete?

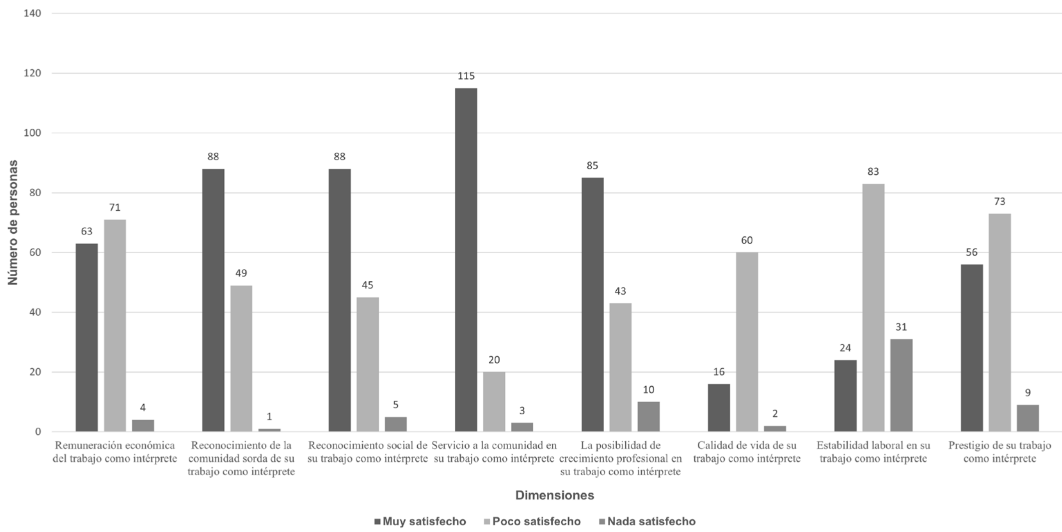


Figura 4 ¿Qué tanto influyen los siguientes factores sobre la motivación para continuar en la labor de intérprete?

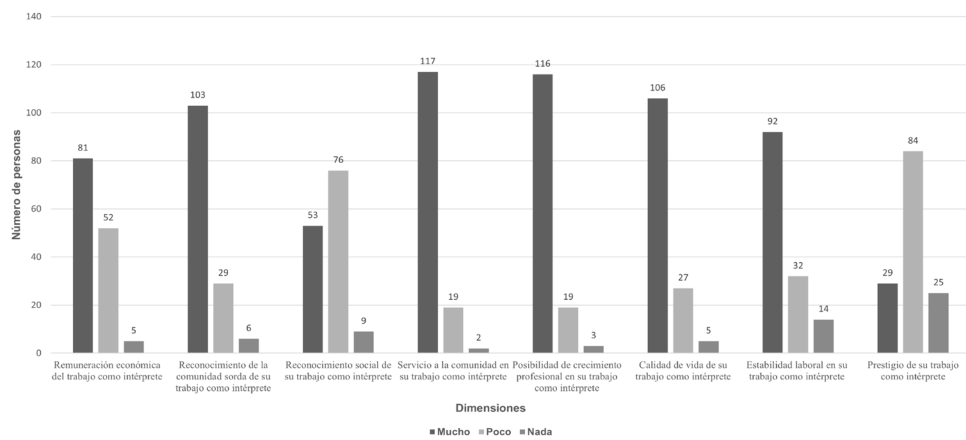


Tabla 7 Prestigio y seguridad personal

Variable		Frecuencia	Porcentaje (%)
Ser intérprete de LSC genera prestigio y reconocimiento social	Mucho	39	28
	Poco	82	60
	Nada	17	12
Ser intérprete de LSC es un trabajo que puede poner mi seguridad personal en riesgo	Mucho	17	12
	Poco	60	44
	Nada	61	44
En los últimos dos años, ha considerado dejar de lado su labor como intérprete	Nunca	37	27
	Raras veces	28	20
	Algunas veces	58	42
	Muy frecuentemente	15	11

LSC: Lengua de señas colombiana.

con algún nivel de organización de intérpretes, pero tres cuartas partes sí han participado en eventos convocados específicamente por el gremio.

Discusión y conclusiones

Este estudio tuvo como objetivo establecer las principales características de las personas que realizan funciones de intérprete de LSC-español, en diferentes regiones de Colombia. Este es el primer estudio que efectúa una caracterización de esta población desde el enfoque socioantropológico y permite reconocer particularidades sociales, culturales, modos de percibirse, subsistir, entre otras variables que facilitan la identificación de esta realidad. Se brinda así una línea base que responde a lo manifestado por Burad (2010) sobre la necesidad de llevar a cabo un análisis sobre el campo ocupacional del intérprete de LS y dar evidencia empírica exploratoria al vacío de conocimiento existente sobre la caracterización de los intérpretes de las LS (Cordero Galindez, 2019; Velandia y Nieto, 2015; Woodall Greene, 2021).

La escasez de documentación sobre la profesión de intérprete de LSC-español dificulta la comparación de los hallazgos del estudio con algún referente nacional, lo cual se alinea con lo descrito en las investigaciones realizadas por Cordero Galindez (2019) y Velandia y Nieto (2015), y la realidad internacional en algunos países (Woodall Greene, 2021). Sin embargo, los resultados coinciden con lo señalado por Velandia y Nieto (2015), en cuanto al contacto con la comunidad sorda como la principal estrategia en el aprendizaje de la LSC; los contextos familiar, religioso y educativo como los entornos de primer contacto con la comunidad sorda, y la necesidad de complementar el dominio de la LSC con otros aprendizajes aplicables a otros campos de desempeño del intérprete, coincidiendo con Sánchez y Benítez (2009), y con Woodall Greene (2021) sobre las necesidades formativas de los intérpretes de LS.

La ocupación como intérprete en general presenta algunos riesgos asociados al hecho de que ser intérprete es la principal ocupación laboral para la mayoría de los que la ejercen y esto implica que la persona deba desempeñar otras actividades ocupacionales que le permitan la obtención de ingresos económicos para cubrir el sostenimiento y mínimos vitales. Algunos otros riesgos pueden asociarse a la percepción de la propia persona sobre el oficio, la dificultad de recibir la adecuada formación, la remuneración insuficiente o la inestabilidad laboral, el reconocimiento y la garantía de derechos. Esto coincide con la descripción realizada por diversos autores sobre los riesgos asociados a su desempeño (Alfattah Khlaifat, 2021; Cordero Galindez, 2019; Pell *et al.,* 2017; Villamil *et al.*, 2018; Woodall Greene, 2021). En el caso del intérprete de la LSC, la situación parece diferenciarse de lo hallado por Quiroz *et al.* (2013) en una observación con traductores e intérpretes oficiales de lenguas extranjeras en Colombia: el 70 % de ellos tienen otra ocupación alterna a la de la traducción, mientras que los datos del presente estudio sugieren que un alto porcentaje de los participantes cuentan con esta como su ocupación principal. Esto confirma la importancia de estudiar los factores de riesgo para esta población específica.

A diferencia de lo que ocurre con los datos de Quiroz *et al.* (2013), en los que poco más de la mitad de los encuestados realiza su labor bajo un contrato, una amplia mayoría de los intérpretes de la LSC-español sí presenta esta condición. De acuerdo con estos autores, el 50 % de los traductores encuestados consigue sus encargos de traducción por "contacto personal", mientras que para los participantes del presente estudio su fuente de trabajo depende de la cercanía a la comunidad de sordos, a las instituciones educativas o de gobierno, o a una comunidad religiosa. Hay coincidencia con los datos de Quiroz *et al.* (2013) en cuanto a la vinculación con asociaciones o grupos gremiales de intérpretes: en su mayor parte, los intérpretes no están vinculados a alguna asociación gremial.

El estudio permitió identificar factores que dan satisfacción y son altamente motivantes para los intérpretes, como la percepción del servicio a la comunidad, el reconocimiento recibido por parte de la comunidad sorda, y la posibilidad de crecimiento profesional, coincidiendo con Alfattah Khlaifat (2021) y Woodall Greene (2021). Es importante señalar que la percepción de calidad de vida y de la estabilidad laboral son considerados muy influyentes sobre la motivación para continuar siendo intérpretes; no obstante, se tiene una baja percepción de satisfacción con ellos (Alfattah Khlaifat, 2021; Villamil *et al.,* 2018; Woodall Greene, 2021), lo que pudiera explicar la alta frecuencia con que los participantes del estudio han considerado la posibilidad de dejar su oficio. Otros gremios profesionales han trabajado para fijar salarios y condiciones de contratación; la labor de los intérpretes de LSC-español es muy específica, requiere un conocimiento y una formación especiales, lo que le da suficiente particularidad como para asegurar unas condiciones laborales para su ejercicio. Ello requiere continuar solidificando el trabajo gremial.

Una fortaleza para lo anterior es que entre los participantes se reconoce la labor y la relevancia de Fenilc como entidad gremial, de manera que existe un punto simbólico de referencia sobre el que se puede continuar el trabajo. Aunque es baja la cantidad de personas que se reconocen como participantes del gremio, el que se vinculen mediante eventos de formación abre la posibilidad para fortalecer el proceso organizativo y vincular más personas.

Es posible trabajar en pro de definir condiciones que minimicen el riesgo de realizar el trabajo de interpretación sin recibir remuneración: el intérprete termina asumiendo los costos que corresponderían a otras instancias. La organización del gremio puede velar por que los verdaderamente responsables por el acceso de la comunidad sorda a los servicios y el correcto ejercicio de sus derechos respondan por la remuneración del servicio de interpretación.

Se pueden adelantar proyectos para la ampliación de las posibilidades de educación para intérpretes, con las universidades que ofrecen este programa profesional. Garantizar desde la organización de intérpretes un número mínimo de estudiantes por cada cohorte es básico para continuar ofreciendo la profesionalización; para ello, las universidades deben diversificar los medios con los que ofrecen este servicio.

Otra posibilidad para justificar el trabajo gremial está en la definición de valores mínimos para el reconocimiento salarial de la interpretación: el que se requieran condiciones tan específicas para su ejercicio significa también que este debe ser reconocido proporcionalmente a la formación y la experiencia de la persona que lo ejecuta.

Los datos indican que en los centros urbanos con mayor población hay presencia de intérpretes de la LSC. Los participantes del estudio fueron identificados con la ayuda de los mismos intérpretes y la de fenilc, pero llama la atención que las regiones del país sin representación en la muestra sí aparecen en el censo nacional con población sorda; esto indica una necesidad de la enseñanza de la LSC, y la oportunidad para extender los servicios de interpretación y de formación para sordos y oyentes interesados. Para esto es menester recibir apoyo de organizaciones que en otras regiones han sido el punto de respaldo para la difusión de esta labor.

Las congregaciones religiosas desempeñan un papel importante para esta comunidad: buena parte de los intérpretes tuvo allí su primer acercamiento a la LSC y sus primeras oportunidades de actuación como intérpretes. Las instituciones educativas son otro escenario importante, pues desde allí se requiere el apoyo del intérprete cuando las personas sordas quieren continuar su proceso educativo formal: el campo educativo es el de mayor desempeño para los intérpretes.

El inicio del aprendizaje de la LSC sucedió antes de la adultez para la mayoría de los participantes. Esto coincide con algunas teorías que sostienen que hay mayor facilidad de aprendizajes de lenguas diferentes a la materna a menor edad (Bruner, 1983).

Es importante llegar a públicos jóvenes para la enseñanza de LSC, pues esto abre mejores oportunidades para la formación de nuevos intérpretes. Este oficio se asume después de los 20 años, lo que coincide con el momento en que muchas personas definen su ocupación laboral; de allí nuevamente la importancia de contar con personas jóvenes que partan del conocimiento de la LSC hacia una formación como intérpretes.

Se puede facilitar el proceso de formación con el apoyo en las tecnologías de comunicación digital. Es necesario ampliar las posibilidades desde las universidades que ya ofrecen la formación profesional en el oficio de intérpretes hacia las diferentes regiones de Colombia. Tanto la virtualidad como la educación ofrecida con combinación de modalidades pueden ayudar a las personas a superar el tener que desplazarse de sus ciudades para recibir la formación universitaria. De esa manera, se puede impactar positivamente sobre las condiciones de los intérpretes para obtener el reconocimiento del MEN.

Ahora bien, los intérpretes ejercen su oficio en varios campos ocupacionales, lo que abre las posibilidades para el trabajo interdisciplinario; esto se alinea a lo descrito por Woodall Greene (2021). Hay necesidad de ofrecer formación complementaria para los intérpretes en diversos campos, y para los profesionales en salud, educación, derecho, y muchas otras disciplinas, en aras de reconocer cuándo y de qué manera se deben apoyar en el servicio de los intérpretes. Esto también facilita la identificación de otras fuentes para la financiación de los servicios de intérprete, según el escenario institucional en el que sus servicios sean requeridos. De nuevo, esto resulta más expedito con un gremio consolidado.

El uso de las mediaciones digitales para la interpretación se incrementó con los sucesos derivados de la pandemia por COVID-19, y exigió la rápida adaptación de los intérpretes a esta nueva manera de ejercer su oficio. Esto se puede evidenciar en las adaptaciones realizadas por muchos intérpretes en sus hogares para continuar con el apoyo a los estudiantes sordos, el aprendizaje de diferentes recursos para la comunicación (plataformas de teleconferencia, manejo de equipos como cámaras, recursos didácticos gráficos) y la producción de material visual (que se puede apreciar en plataformas audiovisuales *online*). La mayoría asumió por su propia cuenta los costos de los equipos necesarios; esto puede estar asociado con su percepción de satisfacción con el servicio a la comunidad, pues refleja la búsqueda de alternativas para realizar la interpretación, como el afrontar el trabajo y los costos adicionales.

Con estos resultados, tanto Fenilc, como Insor, Fenascol y las diferentes organizaciones relacionadas con la población sorda y el ejercicio de sus derechos disponen de una información actualizada sobre la posibilidad de acceso al servicio de intérpretes en las regiones, la posibilidad de orientar la capacitación sobre necesidades específicas en cada región, y las oportunidades para continuar con la convocatoria para agremiar este grupo, como efectos inmediatos del estudio.

Como efectos de mediano y largo plazo, estos hallazgos pueden constituir una línea base para evidenciar el impacto de las acciones orientadas a cualificar el papel del intérprete de LSC-español y consolidar el gremio.

Agradecimientos

Los investigadores agradecen a los participantes e instituciones por sus contribuciones.

Referencias

Alcaldía Mayor de Bogotá. (2004). *Integración escolar de sordos usuarios de la lengua de señas colombiana LSC en colegios distritales*. Secretaría de Educación Distrital. https://repositoriosed.educacionbogota.edu.co/bitstream/handle/001/1148/IntegracionEscolarSordos.pdf?sequence=1&isAllowed=y

Alfattah Khlaifat, D. (2021). The impact of the coronavirus (COVID-19) pandemic on Arabs sign language interpreters. *Multicultural Education*, *7*(2), 163-174. https://doi.org/10.5281/zenodo.4527631

Asún Inostroza, R. (2006). Construcción de cuestionarios y escalas: el proceso de la producción de información cuantitativa. En M. Canales (Ed.), *Metodologías de investigación social: introducción a los oficios* (pp. 63-114). LOM Ediciones.

Barreto, A. y Cortés, Y. (2014). Aspectos relevantes del discurso en lengua de señas colombiana (LSC). En S. Soler y D. Calderón (Comps.), *Panorama de los estudios del discurso en Colombia* (pp. 245-281). Universidad Distrital Francisco José de Caldas.

Bruner, J. S. (1983). *Child's talk. Learning to use language*. New York: W.W. Norton [Traducción española: *El habla del niño*. Barcelona: Paidós, 1986].

Burad, V. (2010). ¿Un paradigma para los intérpretes del binomio lengua de señas-cultura sorda / lengua hablada-cultura oyente? *Cultura sorda*. https://cultura-sorda.org/wp-content/uploads/2015/03/Burad_Viviana_Un_paradigma_para_interpretes_LS_2010.pdf

Cahuas Egúsquiza, F. y Bolívar Linares, A. (2023). *Experiencias de los intérpretes de lengua de señas peruana sobre su vínculo con la comunidad sorda* [trabajo de grado]. Universidad Peruana de Ciencias Aplicadas. http://hdl.handle.net/10757/667200

Centro de Normalización Lingüística de la Lengua de Signos Española (2015). *Informe sobre el perfil profesional del especialista en lengua de signos española*. Real Patronato sobre Discapacidad. http://hdl.handle.net/11181/4723

Colombia, Congreso de la República. (1996). Ley 324, por el cual se crean algunas normas a favor de la población sorda. Bogotá, *Diario Oficial* 42.899, 16 de octubre.

Colombia, Congreso de la República. (2005). Ley 982, por la cual se establecen normas tendientes a la equiparación de oportunidades para las personas sordas y sordociegas y se dictan otras disposiciones. Bogotá, *Diario Oficial* 45.995, 9 de agosto.

Colombia, Congreso de la República. (2020). Ley 2049, por la cual se crea el Consejo Nacional de Planeación Lingüística de la Lengua de Señas Colombiana (LSC) con el objetivo de concertar la política pública para sordos del país. Bogotá, *Diario Oficial* 51.402, 10 de agosto.

Colombia, Departamento Administrativo Nacional de Estadísticas. (2020). *Discapacidad* [base de datos]. https://www.dane.gov.co/index.php/estadisticas-por-tema/demografia-y-poblacion/discapacidad

Colombia, Ministerio de Educación Nacional (MEN). (2017). Resolución 5274, por la cual se reglamenta el proceso de reconocimiento oficial de intérpretes oficiales de la Lengua de Señas Colombiana-Español. 21 de marzo.

Colombia, Ministerio de Educación Nacional (MEN). (2018). Resolución 10185, por la cual se reglamenta el proceso de reconocimiento de intérpretes oficiales de la Lengua de Señas Colombiana - Español y se deroga la Resolución 5274 de 2017. 22 de junio.

Colombia, Ministerio de Salud y Protección Social. (2020). Resolución 113, por la cual se dictan disposiciones en relación con la certificación de discapacidad y el Registro de Localización y Caracterización de Personas con Discapacidad. 31 de enero.

Colombia, Ministerio de Tecnologías de la Información y las Comunicaciones. (2022). *Servicio Relevo de Llamadas. Información de interés*. https://centroderelevo.gov.co/632/w3-propertyvalue-15253.html

Colombia, Presidencia de la República. (1997). Decreto 2369, por el cual se reglamenta parcialmente la Ley 324 de 1996. Diario Oficial 43137, 26 de septiembre.

Colombia, Presidencia de la República. (2015). Decreto 1075, por medio del cual se expide el Decreto Único Reglamentario del Sector Educación. 26 de mayo.

Cordero Galindez, C. (2019). *Análisis del riesgo biopsicosocial de la labor de interpretación de lengua de señas en una institución de educación superior*. Corporación Universitaria Iberoamericana. https://repositorio.ibero.edu.co/handle/001/952

Fenascol (s. f.). Servicios de interpretación. https://fenascol.org.co/servicios-incluyentes/servicios-de-interpretacion/

Gallo Restrepo, N., Meneses Copete, Y. y Minotta Valencia, C. (2014). Caracterización poblacional vista desde la perspectiva del desarrollo humano y el enfoque diferencial. *Investigación y Desarrollo, 22*(2), 360-401. https://doi.org/10.14482/indes.22.2.5595

Hernández-Sampieri, R. y Mendoza Torres, C. (2018). *Metodología de la investigación. Las rutas cuantitativa, cualitativa y mixta*. McGraw Hill Education.

Instituto Nacional para Sordos. (2011). *Diccionario básico de la lengua de señas colombiana*. https://www.insor.gov.co/descargar/diccionario_basico_completo.pdf

Jarque Moyano, M. J. (2012). Las lenguas de signos: su estudio científico y reconocimiento legal. *Anuari de Filologia. Estudis de Lingüística, 2*, 33-48. https://doi.org/10.1344/AFEL2012.2.3

Lai, M. y Heydon G. (2015). Vicarious trauma among interpreters. *International Journal of Interpreter Education*, *7*(1), 3-22. https://tigerprints.clemson.edu/ijie/vol7/iss1/3

Morales, A. M. (2009). La ciudadanía desde la diferencia: reflexiones en torno a la comunidad sorda. *Revista Latinoamericana de Educación Inclusiva*, *3*(2), 125-141. http://www.rinace.net/rlei/numeros/vol3-num2/art8.pdf

Oviedo, A. (2001). *Apuntes para una gramática de la lengua de señas colombiana*. INSOR-Univalle.

Pell, S., Lorenzo, A. y Torres A. (2017). Determinación de la percepción de riesgo de la población ante los productos químicos peligrosos. *Revista Cubana de Salud Pública, 43*(2), 139-148. http://scielo.sld.cu/pdf/rcsp/v43n2/spu02217.pdf

Pérez-Toledo, V., Muñoz-Vilugrón, K. y Chávez-Calderón, K. (2020). ¿Intérprete o facilitador de lengua de señas? Experiencia desde el contexto educativo chileno. *Íkala, Revista de Lenguaje y Cultura, 25*(3), 679-693. https://doi.org/10.17533/udea.ikala.v25n03a06

Poder Judicial de Costa Rica. (2013). *Protocolo para la acreditación de la idoneidad de intérpretes judiciales de LESCO*. Eurosocial. http://sia.eurosocial-ii.eu/files/docs/1396253773-Protocolo_Costa_Rica_Acreditacion_%20idoneidad_%20interpretes_%20jud.pdf

Quiroz Herrera, G., Gómez Hernández, N. y Zuluaga Molina, J. (2013). Panorama general del traductor e intérprete oficial en Colombia. *Núcleo*, *25*(30), 165-203. http://ve.scielo.org/scielo.php?script=sci_arttext&pid=S0798-97842013000100007&lng=es&tlng=es

Real Academia Española. (s. f.). Intérprete. En *Diccionario de la lengua española*. https://dle.rae.es/intérprete?m=form

Redacción El Tiempo (2016, octubre 10). Intérpretes de lengua de señas hablaron fuerte en Pereira. *El Tiempo*. https://www.eltiempo.com/colombia/otras-ciudades/sordomudos-piden-educacion-y-capacitacion-en-el-pais-35665

Redacción SIPSE. (2016, octubre 1). *En México se hacen ciegos ante los sordos*. SIPSE. https://sipse.com/mexico/sordos-discapacidad-gobierno-mexico-224324.html

Rodríguez, N., Monroy, B. y Pabón, M. (2018). *Manos y pensamiento: realidades de la interpretación, perspectivas de formación*. Universidad Pedagógica Nacional.

Rozo, N. (s. f.). La lengua de señas colombiana [en línea]. *Portal de lenguas de Colombia*. Instituto Caro y Cuervo. https://lenguasdecolombia.caroycuervo.gov.co/contenido/Lenguas-de-senas-colombiana/introduccion&#s

Sánchez, J. I. y Benítez, J. M. (2009). Un nuevo perfil competencial para la inclusión escolar: análisis de la formación reglada de los intérpretes de lengua de signos para la comunidad sorda de Extremadura (España). *International Journal of Developmental and Educational Psychology*, *3*(1), 275-284. https://www.redalyc.org/pdf/3498/349832322030.pdf

Silva, K. S. X. y Oliveira, I. M. de. (2016). O trabalho do intérprete de libras na escola: um estudo de caso. *Educação & Realidade*, *41*(3), 695-712. https://doi.org/10.1590/2175-623661085

Unesco. (1994). *Declaración de Salamanca y marco de acción para las necesidades educativas especiales*. https://unesdoc.unesco.org/ark:/48223/pf0000098427_spa/PDF/098427spao.pdf.multi

Velandia, M. A. y Nieto, J. C. (2015). *La subjetividad del intérprete de lengua de señas colombiana - español en el contexto educativo de Bogotá* [tesis de maestría]. Universidad Pedagógica Nacional, Bogotá, Colombia. http://hdl.handle.net/20.500.12209/800

Villamil, D., Quintero, L., Guzmán, D. y Ruiz, C. (2018). *"Todo a la vez puede llegar a ser muy aturdidor". Percepción del peligro ocupacional en un grupo de intérpretes de lengua de señas en una institución educativa del municipio de Facatativá* [trabajo de grado]. Universidad Javeriana, Bogotá, Colombia. http://hdl.handle.net/10554/38982

Woodall Greene, T. (2021). Collegiate sign language interpreters: A case study [PhD Dissertation]. Oklahoma State University. https://doi.org/10.3102/1692079

Cómo citar este artículo: Salas Picón, W. M., Galván Acosta, F. E., Moreno Correa, J. C., y Corzo Colón, L. (2023). Una caracterizacion socioantropológica de los intérpretes de lengua de señas colombiana. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1-19. https://doi.org/10.17533/udea.ikala.353434

Apéndices

Apéndice 1. Residencia de los participantes por departamento (Colombia, Ministerio de Tecnologías de la Información y las Comunicaciones 2022)

Departamento	Frecuencia	Porcentaje (%)
Bogotá y Cundinamarca	20	14,5
Amazonas	1	0,7
Antioquia	16	11,6
Atlántico	11	8,0
Bolívar	3	2,2
Boyacá	4	2,9
Caldas	2	1,4
Caquetá	3	2,2
Casanare	4	2,9
Cauca	3	2,2
Cesar	6	4,3
Córdoba	4	2,9
Huila	4	2,9
La Guajira	2	1,4
Magdalena	7	5,1
Meta	6	4,3
Nariño	3	2,2
Norte de Santander	3	2,2
Putumayo	1	0,7
Quindío	3	2,2
Risaralda	2	1,4
Santander	13	9,4
Tolima	9	6,5
Valle	8	5,8
Total	**138**	**100**

Apéndice 2. Ubicación de los participantes en sector rural o urbano

	Frecuencia	Porcentaje (%)
Urbano	131	94,9
Rural	7	5,1
Total	**138**	**100**

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-19, ISSN 0123-3432
www.udea.edu.co/ikala

Re-visioning Ayi Kwei Armah's *Fragments*: A Corpus Stylistic Analysis Using Wmatrix

Un replanteamiento de *Fragments*, de Ayi Kwei Armah: análisis estilístico de corpus con Wmatrix

Repenser les *Fragments* d'Ayi Kwei Armah : analyse stylistique du corpus avec Wmatrix

Repensando os *Fragments* de Ayi Kwei Armah: análise estilística de corpus com Wmatrix

Emmanuel Mensah Bonsu
Researcher, University of Cape Coast, Ghana.
ebonsu@stu.ucc.edu.gh
https://orcid.org/0000-0002-7867-8204

Samuel Kwesi Nkansah
Senior Lecturer, University of Cape Coast, Ghana.
snkansah@ucc.edu.gh
https://orcid.org/0000-0002-0181-4589

Abstract

The numerous literary explorations of Ayi Kwei Armah's novels reveal his aesthetic creativity and relevance in addressing African and diasporic issues that have contemporary relevance. Guided by two objectives, this corpus study set out to analyse the narration and thematisation of Armah's *Fragments* (1970) through part-of-speech and semantic domain tags using Wmatrix. We compared *Fragments* as a target corpus with two other novels by Armah. Results of the analysis suggest that Armah alternates between homodiegetic narrative in character dialogues and monologues, which dominate the main heterodiegetic discourse narration. He also provides a critical perspective on the immediacy of a historic and instantaneous present by giving a specific past account that projects a possible continuity of events in Ghana and Africa. Additionally, Armah discusses the geographic mobility of characters as a metaphor for a quest for a place of being and identity. These findings illustrate the value of applying computational tools like Wmatrix to examine African literary texts and provide a base for further studies.

Keywords: Ayi Kwei Armah, *Fragments*, narration, thematisation, Wmatrix

Resumen

Las numerosas exploraciones literarias de las novelas de Ayi Kwei Armah revelan su creatividad estética y su pertinencia en el tratamiento de cuestiones africanas y diaspóricas de relevancia actualmente. Con dos objetivos trazados, este estudio de corpus se propuso analizar la narración y la tematización de *Fragments* (1970) de Armah mediante etiquetas de campo semántico y parte del discurso utilizando Wmatrix. Comparamos *Fragments* como corpus objetivo con otras dos novelas de Armah. Los resultados del análisis indican que Armah alterna entre la narrativa homodiegética en los diálogos y los monólogos de los personajes, los cuales dominan la narración principal del discurso heterodiegético. El autor también aporta una perspectiva crítica sobre la inmediatez de un presente histórico e instantáneo

Received: 2023-02-14 / Accepted: 2023-10-31 / Published: 2024-01-31
https://doi.org/10.17533/udea.ikala.352656
Editor: Luanda Soares Sito, Universidad de Antioquia, Medellín, Colombia.

al ofrecer un relato específico del pasado que proyecta una posible continuidad de los acontecimientos en Ghana y África. Además, Armah analiza la movilidad geográfica de los personajes como metáfora de la búsqueda de un lugar del ser y de la identidad. Estas conclusiones ilustran el valor de aplicar herramientas informáticas como Wmatrix para examinar textos literarios africanos y proporcionan una base para futuros estudios.

Palabras clave: Ayi Kwei Armah, *Fragments*, narración, tematización, Wmatrix

Résumé

Les nombreuses explorations littéraires des romans d'Ayi Kwei Armah révèlent sa créativité esthétique et sa pertinence dans le traitement des questions africaines et diasporiques d'actualité aujourd'hui. Guidée par deux objectifs, cette étude de corpus a pour but d'analyser la narration et la thématisation du roman *Fragments* (1970) d'Armah à l'aide d'étiquettes de parties de discours et de domaines sémantiques en utilisant Wmatrix. Nous avons comparé *Fragments* comme le corpus cible avec deux autres romans d'Armah. Les résultats de l'analyse suggèrent qu'Armah alterne entre une narration homodiégétique dans les dialogues des personnages et les monologues, qui dominent la narration discursive hétérodiégétique principale. Il offre également une perspective critique sur l'immédiateté d'un présent historique et instantané en donnant un récit passé spécifique qui projette une continuité possible des événements au Ghana et en Afrique. En outre, Armah aborde la mobilité géographique des personnages comme une métaphore de la quête d'un lieu d'existence et d'une identité. Ces résultats illustrent la valeur de l'application d'outils informatiques tels que Wmatrix pour examiner les textes littéraires africains et fournissent une base pour des études plus approfondies.

Mots clef : Ayi Kwei Armah, *Fragments*, narration, thématisation, Wmatrix

Resumo

As inúmeras explorações literárias dos romances de Ayi Kwei Armah revelam sua criatividade estética e sua relevância na abordagem de questões africanas e diaspóricas que têm relevância hoje. Orientado por dois objetivos, este estudo de corpus se propôs a analisar a narração e a tematização de *Fragments* (1970) de Armah por meio de etiquetas de parte do discurso e de domínio semântico usando o Wmatrix. Temos comparado *Fragments* como corpus alvo com dois outros romances de Armah. Os resultados da análise sugerem que Armah alterna entre a narrativa homodiegética nos diálogos e monólogos de personagens, que dominam a narração do discurso heterodiegético principal. Ele também oferece uma perspectiva crítica sobre o imediatismo de um presente histórico e instantâneo, apresentando um relato específico do passado que projeta uma possível continuidade de eventos em Gana e na África. Além disso, Armah discute a mobilidade geográfica dos personagens como uma metáfora para a busca de um lugar de existência e identidade. Essas descobertas ilustram o valor da aplicação de ferramentas computacionais como a Wmatrix para examinar textos literários africanos e fornecem uma base para estudos futuros.

Palavras chave: Ayi Kwei Armah, *Fragments*, narração, tematização, Wmatrix

Introduction

The creative works of Ayi Kwei Armah address critical issues in Ghana and Africa. His novels are best known for their vivid language that informs pan-Africanism as a metaphor through visionary symbolism. His novels are *The Beautyful Ones Are Not Yet Born* (1968), *Fragments* (1970), *Why Are We So Blest?* (1972), *Two Thousand Seasons* (1973), *The Healers* (1978), *Osiris Rising* (1995), *KMT: The House of Life* (2002), and *The Resolutionaries* (2013). The themes in the novels transcend the spatio-cultural and epistemic limitations associated with colonialism, as most African novels feature. Armah's novels break the tradition of writing to recount periods in African history. This earns his novels critical attention from literary critics and researchers.

Concerning previous studies on Armah's works, Wright (1990) reviewed almost all the novels of Armah and accounted for the thematic and characterisation issues inherent in the novels. He traced lineages between the novels through themes. Conversely, Lindfors (1996) analysed Armah's *Osiris Rising* as a literary genre that documents Africa's past, present, and future. Quite related to the present study, Berry and Kumar (2021) explored *Fragments* to reveal how returnees from abroad face injustices that generally corrupt the motto of Ghana. Also, Rao (1993) commented that Ghanaian society and Africa at large are fragmented in the absence of social justice and credible ideology.

Other scholars have argued that the consumerism and materialism in *Fragments* are effects of the trans-Atlantic slave trade (Murphy, 2008). Several studies have literarily examined Armah's narrative technique (Lazarus, 1982; Lorentzon, 1998), materialism (Ayuk, 1984), nationalist ideologies (Adeoti, 2005; Macheka, 2014; O'Connell, 2012; Retief, 2009), and metaphor of worlds (Asaah & Zou, 2022; Nama, 1988; Wright, 1985). Quite recently, Mangwanda's (2019) literary analysis compared Armah's *Fragments* and *Two Thousand Seasons* to examine how the lexical items in the novels mediate ideologies. He observed contradictory and complementary ideologies in the novels based on their lexical choices. The numerous literary explorations of Ayi Kwei Armah's novels demonstrate his aesthetic creativity and relevance in addressing African and diasporic issues that have contemporary relevance. In this work, we focus on Armah because, as a renowned African novelist, he addresses the myriad identities and predicaments of Africa, particularly Ghana. He aims to create an agency of pan-Africanism that embraces several cultures and languages in Africa.

This article aims to examine the novel possibilities of corpus stylistics in analysing African literature, mainly prose fiction. This study is guided by two main objectives: (a) to investigate the narration through parts-of-speech (POS) in *Fragments* by Ayi Kwei Armah; (b) to explore the dominant semantic fields and themes in *Fragments* by Ayi Kwei Armah.

The importance of the study lies on two main aspects. First, this study makes a novel contribution by applying corpus stylistics techniques to examine African fiction, an underexplored area in computational literary analysis. This provides a counternarrative to Western-dominated texts in computational literary analysis (Mahlberg & McIntyre, 2011; McIntyre & Archer, 2010). A comprehensive search of the literature reveals Moustafa (2022), Nkansah (2021), and Nkansah and Bonsu (2022) as the only studies that adopted corpus approaches to analyse African fiction. While we acknowledge these studies, they analysed only one novel without a comparative focus, except for Moustafa (2022), who compared two novels.

In addition, the study adopts a novel corpus stylistic approach using Wmatrix to analyse a postcolonial African literary text. This addresses the lack of computational analysis of African prose fiction. The findings from this study can complement existing qualitative scholarship on Armah's literary texts (such as Adjei, 2019; Fenderson, 2008;

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-19, ISSN 0123-3432
www.udea.edu.co/ikala

Iboroma, 2017; Kakraba, 2011; Wilson-Tagoe, 1999). That is, we demonstrate the value of using computational tools like Wmatrix (Rayson, 2003, 2008) to gain new perspectives on analysing literary texts such as *Fragments*, paving the way for future applications in this under-researched area (Fialho & Zyngier, 2014; Mahlberg & McIntyre, 2011).

The following paragraphs provide a plot summary of the text in focus, the theoretical framework, the methodological procedures adopted in the study, the analysis, and a discussion and conclusion. Finally, they present the study's limitations, implications for methodological practice, and further research.

Plot Summary of the Target Text

Fragments is the second novel by Ayi Kwei Armah. In *Fragments*, readers get to know the story of Onipa Baako, the protagonist, who is a 'been-to', a person who has been abroad for education. On his return to Ghana, he becomes superstitiously connected to the western lifestyle. There is a reproduction of modern cargo mentality through the complexities of colonial dependencies. The novel's triple narrative structure generally depicts the personal experiences of Baako upon his return from America as a learned scholar. The unfulfilled expectations of not bringing home material possessions, which his family expects from him, break him. Baako's refusal to accept the identity thrust upon him by his family makes him a stranger among his family, but his mother was looking at him as if what she was staring at was something behind him.

The novel's contemporary significance mirrors an urbanised Africa craving materialism, commodities, status, lofty sinecures, and Western technologies. Baako bears witness to the eventualities around him as a sign of the corrupt Ghanaian society. He is hounded into madness by his inability to effect change and live up to expectations. In his trials, Baako relies on Juana, a Puerto Rican psychiatrist, for both spiritual and sexual companionship. Throughout the narrative, Baako is helped by Naana's ancient wisdom, which depicts the timeless frame of historical fragmentation that informs all of Baako's endeavours. All aspects of the novel highlight a near-complete destruction of whatever fails to provide instant gratification or fulfilment to characters (including Baako). Through *Fragments*, Armah contrasts materialistic and idealistic moral values, dreams and corruption, and a world of integrity and social pressure.

Theoretical Framework

In this study, we synergise post-colonial and migration theories and use corpus stylistics to explore the socio-cultural, economic, and psychological impacts of migration and colonialism based on linguistic patterns and lexical choices. Specifically, we use the concepts of part of speech and semantic field to provide complementary stylistic interpretations.

Post-Colonial and Migration Theories

Together, these theories are broad and complex frameworks that encompass a wide range of literary works that explore the experiences of individuals in the face of colonial legacies that shape contemporary socio-cultural realities through migratory discourses (Lazarus, 2011; Mensah & Bonsu, 2022; Moore-Gilbert, 1997). In complementarity, these theories examine the social, political, and economic factors that contribute to migration as well as the cultural, psychological, and emotional effects of migration and colonialism on individuals and communities (Grosfoguel & Cordero-Guzman, 1998; Shuval, 2000).

Migration is a central theme in many post-colonial literary texts. Post-colonial literature often focuses on the experiences of migrants and the ways migration disrupts and challenges power structures (Childs & Williams, 2014) while exploring the ongoing effects of colonialism on cultural identity and representation (Gandhi, 2020). Further, the concept of diaspora, common to these theories, is an important concept that conditions a relationship between the synergised frameworks. That is, 'diaspora' characterises features such as a sense of displacement, longing, and nostalgia, as well as the ability to adapt and create new cultural forms in response to their experiences. These features are common to post-colonialism and migration. They reflect and represent a process of dislocation and adaptation, tradition and modernity, continuity, and change, as individuals and communities negotiate their relationships with their new environments while also maintaining connections to their homelands (Dagnino, 2013; Davies, 2016; Fernandez Melleda & Alonso Alonso, 2022; Jules-Rosette, 2015).

Fragments falls within this scope, where Baako tries to negotiate his identity in a materialistic Ghanaian society. Such interpretations condition the 'cargo mentality' in Ghanaian society. Conclusively, the synergy between post-colonialism and migration theories, discussed within the frame of diaspora in literary texts, provides a rich and diverse landscape for exploring the multifaceted experiences of Baako as a migrant. *Fragments* is used as a target text to offer insights into the social, cultural, and psychological effects of migration on individuals and communities and highlight the importance of understanding the complex factors that drive migration to create more inclusive and equitable societies.

Corpus Stylistics Studies

Several studies have adopted corpus approaches to explore literary texts. Such studies are stylistic and are particularly characterised as corpus stylistics. Stylistic analysis is a relatively comparative process (Leech, 2013). Corpus stylistics reveals insights into a text by focusing on linguistic patterns through identification between quantitative and qualitative analysis (Mahlberg & McIntyre, 2011). Leech and Short (1981) proposed the need for quantitative confirmation of style and other literary interpretations as concrete evidence. Corpus stylistics has the potential to unravel crucial textual features that literary critics overlook (Stubbs, 2005).

Most corpus stylistic studies have focused on a single text (Balossi, 2014, 2020; McIntyre & Archer, 2010; Stubbs, 2005). For instance, Balossi (2020) used Wmatrix to analyse key pronouns in Conrad's *The Shadow Line*. His investigation of narrative voices in the work revealed that *I*-voice is central to the text and helped to identify other foregrounded pronouns. Previously, Balossi (2014) tested the difference in characters' language use in Virginia Wolf's *The Waves* using parts of speech and semantic domains. Stubbs's (2005) analysis of lexicogrammatical patterns in Conrad's *Heart of Darkness* revealed the idiosyncratic meaning of words. McIntyre and Archer (2010) revised the traditional qualitative study of a character's mind style in novels using Wmatrix. Culpeper (2009) explored the semantic categories of keywords and parts of speech concerning characters in *Romeo and Juliet*. Mahlberg and McIntyre (2011) explored keywords and key semantic domains in Fleming's *Casino Royale* using the Wmatrix package (Rayson, 2008). They divided the generated keywords into two groups: fictional worlds and thematic concerns. These groups were further divided into two categories: text-centred and reader-centred. We draw such inspiration from their study.

These studies provide empirical bases to juxtapose the present study's findings and expand the frames of corpus stylistics. Most of these studies are intratextual; that is, they examine variation in the style of individual authors (Hoover, 2017), while others consider the stylistic properties of literary texts in terms of educational significance (Damerau, 1975; McIntyre & Archer, 2010). These studies focused on single novels rather than a comparative perspective on two or more texts. Also, the studies rely heavily on quantitative analysis of linguistic features without supporting it with qualitative analysis to fully interpret the thematic issues in the texts. As such, in the present study, we complement the corpus approach with qualitative interpretation to reveal the nuances in the texts.

While most of the reviewed studies on corpus stylistics are outside the African context, Moustafa (2022) compared Gordimer's *My Son's Story* and Coetzee's *Disgrace* through corpus stylistics, focusing on themes and characters. He pointed out the intersectionality of race and gender in the novels. Nkansah and Bonsu (2022) examined the foregrounding of verbal processes in Adichie's *Zikora* using AntConc. They reported the deconstruction of the myriad sufferings of women and found that the foregrounded verbal processes created shared character roles and attributed actions to characters.

Previously, Nkansah's (2021) corpus analysis of Armah's *The Beautyful Ones Are Not Yet Born* revealed that the total breakdown of society through rot, decay, corruption, and bribery rests on seemingly peripheral characters. The review indicates the relevance of computer-aided approaches in the study of literature from several perspectives. While there are some contributions from South Africa and Ghana, the link between linguistic patterns and sociocultural themes needs further exploration. This implies that corpus analysis is yet to be widely adopted in African literary criticism. No known studies have used Wmatrix to analyse Ghanaian fiction. This, thus, adds to the relevance of the present study.

The Concept of Part of Speech and Semantic Field

Part of speech focuses on the categorisation of words into their lexical and grammatical units. For the lexical, we have nouns, adjectives, and lexical verbs, while the grammatical units are pronouns, conjunctions, determiners, and auxiliary verbs. In terms of classification, one could distinguish between lexical and grammatical units with the latter referring specifically to the fact that new members are not readily accepted. Through the web-based interface of Wmatrix, a part-of-speech (POS) tag or grammatical word classification is assigned to every word in running text at the first stage of annotation with about 96-97% accuracy (Leech, 2013), for example, "VVD" for past tense of lexical verbs and "VM" for modal auxiliaries.

The semantic fields in Wmatrix use semi-hierarchical structures where words or multi-word expressions are classified based on lexical fields. In the semantic process, Wmatrix assigns semantic tags to each word or cluster of words using 21 major semantic domains that expand into 232 categories (Rayson et al., 2004). Through the categorisation, we identify more or less frequent themes in comparison to a reference corpus. In this regard, it is possible to identify patterns and trends that might be difficult to spot at the word level. The individual words together form a key semantic group, which points to the discussion of themes in the corpus.

According to Archer (2007), the semantic fields are relevant for corpus stylistic studies because they reveal recurrent themes. Complementarily, the part of speech, which focuses on grammar, feeds into the semantic field, which considers the meaning of the words. As such, the part-of-speech and semantic domain analyses give rise to analytical categories for analysis.

Method

For this research, we compared the target text, *Fragments* (FS), to a reference corpus (i.e., *The Beautyful Ones Are Not Yet Born* (1968) [TBOANYB] and *Two Thousand Seasons* (1973) [TTS]). We chose these two texts as the reference corpus based on availability (Balossi, 2020; Leech, 2013; Mahlberg, 2007). More importantly, the chosen texts share key similarities in terms of genre, cultural or geographical setting, and thematic preoccupations with the target novel, making them appropriate reference samples despite the convenience-based selection. Additionally, the three novels belong to his "novels of formation" as a single genre. Also, we chose *Fragments* as the target corpus because it mediates between TBOANYB and TTS. That is, while TBOANYB was written before *Fragments*, TTS was written after it. Socio-culturally, Armah is an outstanding Ghanaian novelist who has produced phenomenal works addressed to socio-political and historical milieus in Ghana (TBOANYB and FS) and Africa (TTS) generally.

We used Wmatrix, a computer-mediated approach for comparing bodies of texts, to characterise the differences between the two corpora. Wmatrix (https://ucrel-wmatrix5.lancaster.ac.uk/cgi-bin/wmatrix5/show_dir.pl) is a web-based software programme that automatically tags texts and presents the distribution of such texts and their semantic fields (related meanings). We uploaded the corpora to Wmatrix and used the tag wizard, which automatically annotated the corpora grammatically (POS) using Constituent Likelihood Automatic Word-tagging System (CLAWS) and semantically (semantic tags, SEMTAG) using UCREL Semantic Analysis System (USAS) annotation tools. First, each POS tag was assigned to lexemes or multi-word phrases (MWE) using a probabilistic Markov model of the more likely POS sequence. This stage achieves 97% accuracy.

Once completed, the output was fed into SEMTAG, which assigned tags based on pattern matches between the text and computer dictionaries developed for use in the programme. This stage achieved 92% accuracy, which required some manual reviews and revisions after an initial scan of the results. Although we adopted these two procedures, the semantic domains were crucial for the present study given their potential for recurrent literary thematisation (Archer, 2007).

After downloading the digital forms (.pdf) of the texts, we converted the file to word document format (.doc) for revision. We deleted the title pages and forewords in the texts. We inserted ankle brackets around the page numbers of the texts and chapter numbers so that the program would ignore those parts. After this, we converted the texts to plain text formats (.TXT), which are machine-readable by Wmatrix. Although there were some inconsistencies (such as wrong codes for some words and the presence of numbers) in processing the texts, they did not affect the analysis of the data or its interpretation. Tables 1 and 2 present the word types and tokens of the selected novels for the study.

Table 1 Word Type and Token of Target Novel

Target Novel	Word Types	Tokens
Fragments	8430	80423

Table 2 Word Type and Token of Reference Novels

Reference Novels	Word Types	Tokens
The Beautyful Ones Are Not Yet Born	5710	70411
Two Thousand Seasons	7310	90420
Total		160831

The reference corpus had to be larger than the target text to facilitate the key semantic and POS analyses. We acknowledge that, while larger reference corpora are ideal, small specialised corpora are still useful for focused literary analysis, which could still reveal insights even if the corpora are not enormous (Leech, 2013). Also, while the small corpus allows for a specific and detailed analysis, the computational methods support our interpretation of the text. We determined the keyness between the two corpora using statistical comparisons (Baker, 2014). Mahlberg and McIntyre (2011) described the foregrounding effects by comparing quantitative results with a reference corpus. Two word-frequency lists, one from the target corpus and one from the reference corpus, were compared for a keyness analysis. We measured keyness using loglikelihood (LL) rather than relative frequency alone. By comparing the two corpora, this statistical test establishes whether the relative frequencies are significant.

We chose the key POS and semantic domains over other approaches such as keyword analysis because keyword analysis delivered more results than the researchers could analyse (Berber, 1999). This raises concerns about what is "key" among other words. Also, while most low-frequency words that may be significant may not be identified as key, keywords only focus on lexical differences rather than semantic and grammatical differences (Baker, 2004). Finally, while there are several contentions about the context of keyness in data, we agree with Scott

(2010) that the context of a keyword is a matter of choice. To address these issues, we conducted key POS and semantic analyses, resulting in the following categories: (1) fewer keywords, thereby reducing the number of categories a researcher has to consider; and (2) grouping low-frequency words into groups where possible, which does not appear by itself as a keyword and thus may be ignored (Rayson, 2008). Hu (2015) adopted similar procedures.

Analysis

We sorted the data with POS and USAS tags. We considered fifteen (15) POS tags and Semtags with loglikelihood significance. Each of the semantic fields had a loglikelihood statistical test (LL) of +7 (LL ≥ +7), which meant that the tags were statistically significant for the analysis. We used loglikelihood, which is preferred to chi-square in Wmatrix. This is because loglikelihood can indicate which corpus is overusing a feature, while chi-square just identifies a difference. Also, the loglikelihood compares the observed and expected frequencies, taking sample size into account. The normal level for statistical significance is a 95% confidence level ($p<0.05$) chi-square value, which equates to an LL value of 3.8 or above. The recommended LL value for a word or tag to be statistically significant is above 6.63, as this is the cut-off point representing 99% confidence in its significance. We determined these following Rayson's (2003) cut-off value for a 99% confidence level. Tables 3 and 4 show the summary of the keyness of POS tags and Semtags with their observed frequencies in the target text and reference corpus (01 and 02, respectively), overuse and underuse (%1 and %2) relative to 01 and 02, respectively, sorted on LL. Underuse refers to the use of a word or phrase that occurs less frequently in the target than in the comparison corpus, while overuse refers to the use of words or phrases that occur more frequently in the target than in the comparison corpus.

Results

In this section, we present the results of the analysis of the text. First, we present the results for the key parts-of-speech tags in Armah's *Fragments*. The second part focuses on the results for the dominant key semantic domains in Armah's *Fragments*.

Key Parts-of-Speech Tags in Armah's *Fragments*

To achieve the first research objective, we analysed the key POS tags, which reflect the various grammatical choices and expressions used in *Fragments* as compared to TBOANYB and TTS. The tags are arranged based on loglikelihood (LL) in descending order. The higher the LL value, the more significant the difference between the target and reference corpus. This is presented in Table 3.

The POS in the data indicates the different linguistic levels operating in the text. The POS analysis shows the overuse of specific patterns. We find that

Table 3 Top Fifteen POS Keyness Analysis

Item	01	%1	02	%2	LL
VV0	1385	2.27	1522	1.09 +	379.07
PPIS1	647	1.06	548	0.39 +	290.20
PPHS1	1516	2.49	2090	1.50 +	218.84
NP1	1136	1.86	1468	1.05 +	202.64
PPY	635	1.04	653	0.47 +	200.76
PPHO1	600	0.98	712	0.51 +	136.13
PPIO1	217	0.36	176	0.13 +	104.03
VVD	3121	5.12	5928	4.24 +	70.70
AT1	1639	2.69	2913	2.09 +	66.09
CC	1880	3.09	3427	2.45 +	62.15
VVG	1479	2.43	2690	1.93 +	49.80
RP	335	0.55	479	0.34 +	42.33
NN1	9105	14.94	19860	14.22 +	15.22
NNB	17	0.03	10	0.01 +	12.16
CCB	432	0.71	848	0.61 +	6.75

POS keys: VV0 (base form of lexical verb), PPIS1 (1st person sing. subjective personal pronoun), PPHS1 (3rd person sing. subjective personal pronoun), NP1 (singular proper noun), PPY (2nd person personal pronoun), PPHO1 (3rd person sing. objective personal pronoun), PPIO1 (1st person sing. objective personal pronoun), VVD (past tense of lexical verb), AT1 (singular article), VVG (-ing participle of lexical verb), RP (prepositional adverb, particle), NN1 (singular common noun), NNB (preceding noun of title), and CCB (adversative coordinating conjunction).

the base form of lexical verbs has a higher LL score of 379.07. This result reveals the observed features of literary analysis, which contributed to foregrounding this pattern even more. To deepen the essence of verbs in the target text, past tense and -ing participle forms of lexical verbs were also identified with loglikelihoods of 70.70 and 49.80, respectively. What appears to be central in Armah's *Fragments* is his use of lexical verbs and their meaning. The quantitative analysis shows the pervasiveness of lexical verbs and their forms in the novel. Figure 1 provides a concordance instance of VV0.

When compared to the reference corpus, the lexical verbs (VV0, VVD, and VVG) in the target text take up more space than they do in the reference corpus. This is because Armah captures the immediacy of a historic and instantaneous present (VV0) by giving a specific account of the past (VVD) to project a possible continuity of events (VVG) in Africa. Leech (2013) reported similar findings where the s-form of lexical verbs VVZ, as well as VV0 and "is" (VBZ), was key. In this regard, we anticipate a possible semantic domain in the second portion of the analysis.

Another striking feature is the dominant use of pronouns such as PPIS1 (1st person sing. subjective personal pronoun) with a LL of 290.20, PPHS1 (3rd person sing. subjective personal pronoun) with a LL of 218.84, PPY (2nd person personal pronoun) with a LL of 200.76, and PPHO1 (3rd person sing. objective personal pronoun) with a LL of 136.13 (see Figure 2). This highlights the psychological processes that followed Baako's experiences and near-madness upon his return.

We find it essential to distinguish between I-pronouns referring to the protagonist and those referring to other characters speaking directly. We have provided instances in Extracts 1 and 2.

> (1) But *I* remembered how perfect the words had been for his departure and his protection, and *I* was happy inside myself that *I* had taken the drink from Foli and given the ancestors their need. (16)
>
> (2) *I* don't see what else *I* could have done. *I* have my certificates, and if they want to test me… (68)

Extract (1) presents a first-person reference from Naana, Baako's grandmother, whose narration begins the novel. Extract (2) is another from Baako. We distinguish between the first-person pronouns of Naana and Baako based on the use of historic past tense forms in Naana's narration as opposed to the base and present tense forms in Baako's narration. This reiterates the occurrence of VV0 and VVD in the corpus analysis. On this note, the novel focuses on the central character, Baako. A brief etymology of the name "Baako" means "one" which is evidenced in the "I" (oneness) of the narration through the base form of lexical verbs. Although this provides an

Figure 1 KIIC Context of the Base Form of Lexical Verbs

1385 occurrences.			Extend context
That is how all hving things	come back	after long absences , and in	1 More | Full
years I have watched the sun	go down	times unending toward the nig	2 More | Full
e heat from the cold , and I	know	it is I who have changed , no	3 More | Full
ing by the stairs where they	begin	I had spent forgetful time 2	4 More | Full
at I had surely felt the sun	touch	my sldn and leave its warmth	5 More | Full
lt the sun touch my sldn and	leave	its warmth on it , but then I	6 More | Full

Figure 2 KIIC Context of 1st Person Singular Subjective Personal Pronoun

647 occurrences.			Extend context
eturns . He will return . How can	I	not know it when all my years I ha	1 More | Full
n I not know it when all my years	I	have watched the sun go down times	2 More | Full
o true , it is so long since last	I	saw the sun , going or coming . Bu	3 More | Full
tell the heat from the cold , and	I	know it is I who have changed , no	4 More | Full
le weeks that have passed me by ?	I	had moved myself into the middle o	5 More | Full
ng by the stairs where they begin	I	had spent forgetful time 2 / Fragm	6 More | Full

authority of experience in *Fragments*, it raises critical concerns about who owns the narrative. The quantitative analysis provides a stronger validation of the 1st-person singular subjective personal pronoun. This contrasts with the first-person plural, "we" narrative style used in TTS. In TTS, the first chapter opens with a bold statement from a plural perspective: "We are not a people of yesterday" (1). In TTS, the narrator establishes the authority to speak on behalf of this collective, and there is also a "they" who does not understand the "we". This is opposed to the homodiegetic experiences of individual characters in *Fragments*, which signifies the alienation of an individual from society (Ampofo et al, 2020).

Also, the frequency of occurrence of PPIO1 (1st person sing. objective personal pronoun [me]) supports the results. This shows one aspect of the triad narrative form of the novel, where Baako becomes the first-person experiencer, as opposed to Naana, the third-person narrator. A concordance search of PPHS1 confirms the third-person (see Figure 3). We argue that the third-person narration is dominant in TBOANYB. However, the context of the I-pronoun indicates its stylistic implications. The overrepresented narrative of the I-pattern is strengthened through the keyness analysis between *Fragments* and the reference corpus. Observing the POS tags, we find that PPHO1 has a lower frequency compared to the other forms.

From Figure 3, the mention of Baako in Line 19 of the concordance reflects that the higher frequency of "he" compared to "she" and "it" in the text relates mostly to Onipa Baako. Given that the novel revolves around Baako, the higher frequency of "he" is appreciable and expected. This hints at a narrative centred around an internal self-referential I-voice (PPIS1) with a strong focus on the external referential "he", mostly used by Naana, which reflects Baako. From the concordances provided, the he-pronoun that is used by other narrators, such as Naana, usually refers to the I-protagonist, Baako. There is a notable underuse of plural pronouns in the text. This marked underuse is a stylistically salient pattern.

Another POS tag that requires attention is PPY (2nd person personal pronoun). In its stylistic use within the context of *Fragments*, it addresses and positions the reader as the writer, with a clear implication that functions identically. Some examples include *Where you are going, go softly* (5), *How did you forget, then?* (12), and *You can wait here for me* (52). The frequency of PPYs in the novel constitutes deliberate stylistic mannerisms that carry critical intent, as explained. Additionally, the frequent use of "I"

Figure 3 KIIC Context of 'He' in 3rd Person Sing. Subjective Personal Pronoun

k to begin pouring out the sclinapps	he	had been holding in those hands of hi	10	More | Full
te so much to let hot drink escape .	He	had kept the spirits waiting hke begg	11	More | Full
hbation and , thirsty drunkard that	he	has always been , even when at last h	12	More | Full
has always been , even when at last	he	began to pour it out he only let go o	13	More | Full
when at last he began to pour it out	he	only let go of httle miserly drops ,	14	More | Full
their upper hds . Slyly hke a thief	he	was measuring the bottle in his soul	15	More | Full
ng the bottle in his soul . The less	he	poured out to end the thirst of the g	16	More | Full
him and let him prosper there whcrc	he	is going . And whcn he returns let hi	17	More | Full
r there whcrc he is going . And whcn	he	returns let his return , hke rain , b	18	More | Full
perfect words . I looked at Baako .	He	had the smile of the young on his fac	19	More | Full
s something from another place , and	he	was impatient hke a child to see it e	20	More | Full
mpatient hke a child to see it end .	He	would spend the night hanging in the	21	More | Full
spend the night hanging in the sky ,	he	had told me that before , and already	22	More | Full
in spite of the beauty of the words	he	had spoken , remained inside his soul	23	More | Full
rink had remained unpoured , and nOw	he	went and took from among his many shi	24	More | Full
or Baako . It was a very small glass	he	took , the shriveled soul , the bette	25	More | Full
unsatisGed tongues of the ancestors	he	had already cheated . His filthy ears	26	More | Full
ving men.tioned his drunken gluttony	he	sought to give saving reasons for him	27	More | Full
ing , " We must not make him drunk .	He	is young , and he will be traveling i	28	More | Full

10

and "you" is an attempt to avoid self-reference and excessive egotism in the text. An attempt to embed PPIS1 and PPY would generalise the narrative situation and constitute a maxim of behaviour guiding the reader to prepare for such events. This is viable given the contemporaneity of "been to" and "cargo mentality" among Ghanaians. The effect of unmet expectations makes such experiences disheartening. The next portion of the analysis focuses on the semantic domains in the target text.

Dominant Key Semantic Domains in Armah's *Fragments*

The key semantic domains show the "aboutness" of the text rather than conventional stylistic characteristics. The semantic domains are categorised and interpreted to unravel thematic issues in *Fragments*. The key semantic domains in *Fragments* are sorted based on LL (see Table 4).

Table 4 Top Fifteen USAS Keyness Analysis

Item	01	%1	02	%2	LL
M3	446	0.73	595	0.43 +	71.94
B3	101	0.17	71	0.05 +	58.91
Z2	152	0.25	145	0.10 +	55.65
E4.1+	301	0.49	403	0.29 +	47.99
Z3	137	0.22	136	0.10 +	46.50
Q1.2	136	0.22	143	0.10 +	41.04
M5	64	0.11	49	0.04 +	33.34
H3	40	0.07	23	0.02 +	29.28
B5	218	0.36	313	0.22 +	27.11
M1	1451	2.38	2871	2.06 +	20.48
Q2.1	701	1.15	1326	0.95 +	16.55
Y2	14	0.02	6	0.00 +	13.27
Q4.3	24	0.04	21	0.02 +	10.22
Z8	7709	12.65	16933	12.12 +	9.53
A5.1-	57	0.09	78	0.06 +	8.44

USAS tag keys: M3 (Vehicles and transport on land), B3 (Medicines and medical treatment), Z2 (Geographical names), E4.1+ (Happy), Z3 (Other proper names), Q1.2 (Paper documents and writing), M5 (Flying and aircraft), H3 (Areas around or near houses), B5 (Clothes and personal belongings), M1 (Moving coming and going), Q2.1 (Speech: Communicative), Y2 (Information technology and computing), Q4.3 (The Media: TV, Radio and Cinema), Z8 (Pronouns), and A5.1- (Evaluation: Bad).

Readers of Armah's novels would understand and agree that features such as M3, Z2, M5, H3, and M1 have a "key" role in Armah's novels. He typifies the significance of geography and movement (migration) generally for metaphorical implications. Comparing the target text with the reference corpus, some semantic tag areas show strikingly high loglikelihoods. For instance, "vehicles and transport on land" (such as *cars*, *lorry*, *road*, *vehicles*, and *drivers*), "geographical names" (such as *Accra*, *Jamestown*, *America*, *Paris*, *Britain*, *Africa*, and *Ghana*), "flying and aircraft" (such as *airplane*, *airliner*, *airfield*, *plane*, and *flying*), "areas around or near houses" (such as *side-street*, *alley*, and *yard*), and "moving coming and going" (such as *moving*, *journeys*, *gone*, *left*, *return*, *travelling*, and *departure*) are categorised from a spatio-temporal perspective, which relates to the theme of migration in the target text. The geographical names (Z2) reflect the various settings of the narrative. For instance, geographies such as *Accra*, *Jamestown*, *Africa*, and *Ghana* interact with Western and European geographies such as *America*, *Paris*, and *Britain*. Figure 4 illustrates the concordance for M3, which is the most overused semantic domain in the text.

The semantic domains (M3, M5, H3, and M1) reflect movement, implying migration. For instance, M3 and H3 signify intra-migration, while M5 and M1 reflect inter-migration. We find an association between migration, "been to", and "cargo mentality". The theme of migration has been explored minimally in Armah's novels, such as TTS (Dieng, 2018; Guendouzi, 2017) and *Osiris Rising* (Ozoh, 2018), and only once in *Fragments* (Opoku-Agyemang, 2013) in a meeting paper. This elusive theme revealed through the analysis requires critical attention.

Although more abstract semantic domains such as B3 (examples are *clinic*, *hospital*, *nurses*, and *healer*) are challenging to interpret, they arguably mirror Armah's exploration of practical reality and provide remedies for purification and healing from corruption, familial antagonism, materialism, and psychological traumas. That aside, "speech:

Figure 4 KIIC Context of M3

bles that flew apart with the	car	's advance , and even this was	103	More	Full
still visible marks of heavy	trucks	and caterpillars . After a sha	104	More	Full
a sharp chmb she stopped the	car	in a small clearing . The road	105	More	Full
car in a small clearing . The	road	seemed to have stopped nowhere	106	More	Full
yam plant . She moved along a	path	crossing the groundnuts . When	107	More	Full
ands till she came to another	path	leading down from the hill . I	108	More	Full
their earth . Juana lost the	path	, found it several times again	109	More	Full
ening up , saw just along the	path	a single flower on a stalk tha	110	More	Full
, getting to the side of the	road	, there was nothing but sandy	111	More	Full
waiting for a long gap in the	traffic	. After the vehicles bad passe	112	More	Full
ap in the traffic . After the	vehicles	bad passed , while she was cro	113	More	Full
, while she was crossing the	road	, she looked down and saw trac	114	More	Full
she kept looking back at the	road	even when she had crossed it a	115	More	Full
fell again farther along the	road	, bouncing and then coming to	116	More	Full
ns parted from other sand . A	truck	passed on its way to Terna , a	117	More	Full
pressed those directly in its	path	into the tar . The coconut lea	118	More	Full
ed up the sand to wait by the	roadside	to get on small buses returnin	119	More	Full
the roadside to get on small	buses	returning from Terna to Accra	120	More	Full
na to Accra . After the third	bus	the prophet said farewell to t	121	More	Full

Figure 5 KIIC Context of Pronouns

o more of the spirit in it for	him	to drink . I looked from the yo	353	More	Full
pirit in it for him to drink .	I	looked from the young man to :	354	More	Full
looked from the young man to :	his	uncle , and then my blood was p	355	More	Full
man to : his uncle , and then	my	blood was poisoned with the fea	356	More	Full
was poisoned with the fear of	what	would happen if Folts greed for	357	More	Full
y of the hbation . And . Foh ,	he	had hlrned his back with the ro	358	More	Full
on . And . Foh , he had hlrned	his	back with the rolls of skin on	359	More	Full
back with the rolls of skin on	it	, and he was preparing to take	360	More	Full
the rolls of skin on it , and	he	was preparing to take himself a	361	More	Full
, and he was preparing to take	himself	a glass with no false cheating	362	More	Full
se cheating bottom and to pour	his	blind soul a full drink of the	363	More	Full
. There was nothing other for	me	to do . I waited till he had dr	364	More	Full
s nothing other for me to do .	I	waited till he had drawn the gl	365	More	Full
r for me to do . I waited till	he	had drawn the glass . It was a	366	More	Full
till he had drawn the glass .	It	was a big one . Then I said , '	367	More	Full
drawn the glass . It was a big	one	. Then I said , ''It is your mi	368	More	Full
lass . It was a big one . Then	I	said , ''It is your mind to pou	369	More	Full
ig one . Then I said , ''It is	your	mind to pour me out a drink in	370	More	Full
id , ''It is your mind to pour	me	out a drink in that , Foh . " O	371	More	Full
h . " Over bis face there came	that	anger which shame so swiftly ch	372	More	Full

communicative" (Q2.1), "the media: TV, radio and cinema" (Q4.3), and "paper documents and writing" (Q1.21) mark a critical perspective associated with communication and verbal processes. Some instances from Q2.1 are *said*, *told*, *voice*, *spoke*, and *chatting*. These construct a dialogic exchange between characters in the novel (Nkansah & Bonsu, 2022). The domain of Y2 is incidental to the text. This is because, in a contextual review of the concordance, words such as *screen*, *web*, *ping*, and *lan* (local area network) had no significance.

The relevance of Z8 (pronouns) (such as *he*, *I*, *my*, *everything*, *myself*, *that*, *you*, and *her*) is identified in the novel as well. Pronouns play stylistically relevant roles in several interrelated literary features and their associated meanings. Perhaps the pronouns are a fundamental part of the construction and manipulation of narrative or poetic voice. Figure 5 illustrates some concordance of pronouns in *Fragments*.

A large proportion of pronouns expresses both objectivity and signification, acting in sentences as subject and object on the one hand and definition on the other (Dilfuza, 2022). This property of pronouns fundamentally sets them apart from nouns and adjectives. In all literary text types, pronouns are key elements in generating rhetorical structures of orientation, interaction, and addressing at and beyond the narrative level.

The theme of materialism through a "cargo mentality" in Ghanaian society is portrayed through B5 (clothes and personal belongings; *caps*, *t-shirts*, *pockets*, *luggage*, *sandals*, *clothes*, *jumpers*, *jewellery*, and *suits*) with an LL of 27.11 and heavily supported by Z3 (other proper names) with an LL of 46.50. Examples from Z3 concordances are *Mercedes*, *REGAL*, *Peugeot*, *martinis*, and *Avenida Hotel*. These instances are symbols of affluence demonstrated on the altar of materialism, instant gratification, and aggrandisation. Such events are depicted in urbanised Accra, Ghana, which correlates with the geographic name domain (Z2).

The frequency of the occurrence of "Happy" (E4.1+) in *Fragments* proves contradictory yet insightful. Wright (1990) asserts that Armah's vision in *Fragments* is darkened because, unlike in TBOANYB, where the man metaphorically serves as a vehicle for purification, in *Fragments*, Baako acts as a victim of expected materialism. This interpretation contradicts the "Happy" semantic tag of the novel. We provide concordance for this field in Figure 6.

From the concordance of the text in Figure 6, past tense forms concerning E4.1+ are dominant. This places E4.1+ in the past rather than the present. The nominal use of "smile" ironically deviates from the base form, which does not signify an action. The occurrence of *smile* cannot be associated with positive emotions because smiles are conceptualised as frequent facial expressions that may not bear any significance (Ruch, 1990). *Suppressed titters* in Line 64 of the concordance support this interpretation. This means that the happiness in the novel is a forced emotion given the ruinous and tragic events surrounding the main character, Baako.

Discussion and Conclusion

In this study, we analysed Armah's *Fragments* through parts-of-speech and semantic domain tags compared to his two other novels. Through the analyses, we identified the distinctiveness of *Fragments* as contrasted with the reference corpus. We found that Armah crafted first-person pronouns around the main third-person narration, providing authorial credibility and emotional involvement in the novel. Given that the I-narrator is the sole occupant of the narrative, the concordances contained more I-pronouns, as this narrative focused exclusively on the protagonist's inner self. Although *Fragments* was written in a third-person mode of narration, the corpus indicated the dominance of first-person singular pronouns. This contradicts the findings of other scholars (Lorentzon, 1997), who characterised Armah's writing from a plural perspective. We argue that the first-person

Figure 6 KIIC Context of 'Happy'

e has promised you ? " The woman	smiled	, very coyly. nPerhaps you know ,	44	More	Full
ople come to the prophet . " The	smile	was.even coyer now . ''But I am n	45	More	Full
ng he was totally lost . " Juana	smiled	and said , " A mother 's fears-''	46	More	Full
er tears stayed unshed , and she	smiled	. c'Be cause of him I have come t	47	More	Full
iful , " t'he woman said . Juana	smiled	. " You arc a doctor ? " " A psyc	48	More	Full
n , " Juana said . Her companion	smiled	and thanked her . ul left my car	49	More	Full
eep chmbt Juana said . The woman	laughed	. " I should be saying tlint to y	50	More	Full
a did not know what to say . She	smiled	self-con sciously and said again	51	More	Full
Ifs just my job . " The woman 's	smile	turned into open laughter , and s	52	More	Full
woman 's smile turned into open	laughter	, and she waved to Juana all the	53	More	Full
? " The girl shook her head and	smiled	. " It will be safe . '' " O.K. "	54	More	Full
at the pointer . ''Perfectt she	smiled	. Baako smiled back , thanked her	55	More	Full
. ''Perfectt she smiled . Baako	smiled	back , thanked her , and pushed t	56	More	Full
a photo artist 's sl-y . A httle	smile	relaxed his hps below the still a	57	More	Full
got through the gate , waved and	smiled	a very happy shlile . Baako turne	58	More	Full
e gate , waved and smiled a very	happy	shlile . Baako turned his head ,	59	More	Full
g behind him to see for Yhom the	smile	could have been meant ; but all h	60	More	Full
to have noticed the black man 's	smile	out front . He turned and saw tJl	61	More	Full
ncing stewardess . With a steady	smile	the stewarcless stopped and leane	62	More	Full
e saw her shake her head , still	smiling	while her hps moved making inaudi	63	More	Full
en the plane takes off . " Still	smiling	, she wnlked swiftly by , makjng	64	More	Full
voice , and then the suppressed	titters	of the other stewardesses before	65	More	Full
ough the plane 's interior . its	smile	a very audible part of it . ''f .	66	More	Full

13

pronouns provide a critical reflection on the psychological and emotional experiences of Baako. We find little effect of Armah's communal narrative voices (Wright, 1990) in *Fragments*.

The first-person pronoun "I" forces readers to envision the individuals in the text rather than a collective society and their roles (Mahlberg, 2007). This explains why the novel features singular characters as opposed to TTS. The emotional involvement of Armah is characteristic of the dominant first-person markers such as "I". Although the narration is from a third-person perspective, the corpus procedures reveal a dominant use of first-person pronouns. That is, while the story is told from a third-person perspective, the analysis reveals a dominant use of "I" from the main character and other characters. The instances of "I-narrative" language extracted by the computational process are sourced predominantly from character dialogue and monologue rather than the main narrative discourse itself.

This finding highlights the subtle intricacies of voice, perspective, and identification with characters that go beyond just the grammatical narrative person. The patterns reflect the first-person thoughts, emotions, and perspectives of specific characters permeating the main heterodiegetic narrative. The first-person markers in the text provide an experiential environment within which the Baako functions. This is because there is a statistical difference between the PPIS1 and the other forms of pronouns in the target text compared to the reference text. This suggests that Armah's *Fragments* relied on a dyadic I-he type of narration, which is used in the subject position and tends to exclude I-they, I-we, I-she, and I-it, as was found by Balossi (2020).

Critically, the I-he narration informed a conflict between Baako and Brempong based on the concept of cargo mentality. That is, while "I" reflects Baako, who gives personal accounts of not meeting expectations of cargo mentality, he is associated with Brempong from society's perspective because Brempong brings cargo on his return. Finally, the dominance of the base forms of the lexical forms deviates from the past narrative conventions of most fictional writers (Leech, 2013). The past tense forms of the lexical verbs provide a definite time reference that is separate from the present, rarely using definite time adjuncts. Contextual examples from Wmatrix reveal that most of these lexical verbs relate to movement. Similarly, Mangwanda (2019) identifies a high density of "motion verbs" (p. 73), which evidence mobility. Although Mangwanda interprets this in relation to life and death, the findings from this study align with migration.

Concerning the semantic domains, the near absence of plural pronouns suggests an underlying individualistic perspective permeating the novel's stylistic and thematic orientation. Given the post-colonial Ghanaian context, such linguistic individualism highlights the fragmentation and isolation of the broader culture. Following Emmott's (1997) work on the role of pronouns in narrative comprehension, Stockwell (2000, 2002) addresses the demonstrative function of pronouns in literature. In this regard, Armah's use of varied pronouns contributes to readers' narrative comprehension and the real or conceptual construction of a literary world (Gavins, 2007). However, the minimal use of plural subjective pronouns such as "we" creates an ideological position that supports the characterisation of Baako. Also, the pronouns influence the ideological position of the target text, *Fragments*. This conclusion is based on context and function rather than the frequency of the pronouns (Mahlberg, 2014).

In addition, the semantic tags project the themes of materialism, migration or quest for a place of being, and behavioural rot in Ghanaian society. The studies on the target text have discussed aspects of these themes. We emphasise that Armah deals overtly with the materialistic associations that have engulfed Ghanaian and most African communities. Armah thus demonstrates that Baako has difficulty building a strong relationship with Ghanaians who have become materialistic because they see been-tos as the source of luxury, fame, and wealth. This finding supports several relevant studies on the text (Ayuk, 1984; Dadja-Tiou, 2022; Fraser, 1980; Ogbeide, 2011; Wright, 1990). Jilani (2020) characterises Armah's writing as overly framed around materialism among individuals. We, therefore, assert that materialism is so "internalised" and normalised that it persists implicitly.

On migration, the concept of cargo mentality foregrounds the success or otherwise of returnees from abroad. Such assumptions coerce the returnees to embattle several social expectations, which affect them psychologically. Hence, they contest their identity and search for a place of being that does not threaten their space (Osei-Nyame, 2020). In *Fragments*, although Baako and Brempong are both Western-educated been-tos, their narratives differentiate them as representing divergent philosophical positions within the discourse of nation-building and nationalism. Baako was uncertain about his return to Ghana because of the social expectations and behavioural rot that would affect his philosophical positions. Upon his arrival in Ghana, Baako experiences alienation, which confirms his suspicions. Hence, Baako's idealistic aspirations turn into a nightmare (Mangwanda, 2019). Brempong's exuberant nature is unperturbed because he fits perfectly within the neocolonial-minded Ghanaian society (Osei-Nyame, 2020). Materialism conditions these complex relationships of migration and behaviour.

Even though the aforementioned findings are enlightening, the study had some limitations. First, there are still some "mistakes made by the computer" (Leech, 2013, p. 25) that should be manually checked, even though POS tagging and semantic tagging are highly accurate. According to Rayson et al. (2004), the semantic tagger has an error rate of 91%. As a result, researchers should also take tagging errors into account when manually analysing the results, as we have done in this research. In addition, a computer cannot recognise metaphors or irony, which are aspects of stylistic (literary) analysis that require a deeper understanding of meaning. Notwithstanding, our qualitative interpretation makes up for this limitation. This provides methodological rigour for the study.

As for implications, methodologically, we saw that the Wmatrix could be an efficient tool to reveal the linguistic patterns, themes, and abstract categories in literary texts. Indeed, the software gave key prominence to some features and unravelled some issues in *Fragments* which means that Wmatrix provides a greater advantage for analysing literary texts faster, which points to its adaptability for different kinds of texts. The keyness analysis based on loglikelihood, frequencies, and concordance supports the stylistic analysis. The extension of the POS tag to a more abstract level provides credence to the analysis and promises to be a fruitful area for corpus stylistics broadly. Even though some of the items highlighted are thematic and literary, they would probably have gone unnoticed without the help of Wmatrix. As such, by evaluating the loglikelihood score of the semantic domains, we determine how abnormalities (as a result of overuse or underuse) help to identify nuances of linguistic behaviour that are difficult to identify through purely qualitative analysis.

As for further research, a corpus study could be conducted to compare the key pronouns and verbs in Armah's novels through clusters and repetitive patterns. Such a study would bring Armah's interactive approach from a specific context (Ghana) to a wider society (Africa). This would contribute to the social commentary and pan-Africanist ideas provided by Armah, as reported by some scholars (such as Ayivor, 2003; Fenderson, 2008; Nkansah, 2023). Also, another study could adopt a cross-cultural approach by comparing Armah's novels with those of his contemporaries, such as Wole Soyinka, Chinua Achebe, Ngugi wa Thiong'o, and Nadine Gordimer. Such a study can report on the converging and diverging points of narration and thematisation in African novels.

References

Adeoti, G. (2005). The re-making of Africa: Ayi Kwei Armah and the narrative of an (alter)native route to development. *Africa Media Review*, *13*(2), 1–15. https://doi.org/10.57054/amr.v13i2.5206

Adjei, D. O. (2019). For popularity, pleasure, or other reasons? The treatment of sex in the novels of Ayi Kwei Armah. *Kente-Cape Coast Journal of Literature and the Arts*, *1*(1), 29–58. https://doi.org/10.47963/jla.v1i1.85

Ampofo, Z., Essuman, J., Arhin, E., & Ansah, R. (2020). A tool of success: A critical content analysis of Naana's character in Ayi Kwei Armah's *Fragments*. *Advances in Literary Study*, *8*(1), 23–31. https://doi.org/10.4236/als.2020.81003

Archer, D. (2007). Computer-assisted literary stylistics: The state of the field. In M. Lambrou, & P. Stockwell (Eds.), *Contemporary stylistics* (pp. 244–256). Continuum.

Armah, A. K. (1968). *The beautyful ones are not yet born*. Heinemann.

Armah, A. K. (1970). *Fragments*. Heinemann.

Armah, A. K. (1973). *Why are we so blest.* Anchor Books.

Armah, A. K. (1973). *Two thousand seasons*. Heinemann.

Armah, A. K. (1978). *The healers.* Heinemann.

Armah, A. K. (1995). *Osiris rising.* Per Ankh.

Armah, A. K. (2002). *KMT: The house of life.* Per Ankh.

Armah, A. K. (2013). *The revolutionaries*. Per Ankh.

Asaah, A. H., & Zou, T. (2022). Towards reconstructing Africa: Recuperation and responsibility in Ayi Kwei Armah's *The healers. Tydskrif vir Letterkunde*, *59*(2), 40–49. https://doi.org/10.17159/tl.v59i2.13220

Ayivor, K. (2003). 'The beautyful ones were born and murdered': Armah's visionary reconstruction of African history and the Pan-Africanist dream in *Osiris rising*. *The Journal of Commonwealth Literature*, *38*(3), 37–69. https://doi.org/10.1177/00219894030383004

Ayuk, G. O. (1984). The lust for material well-being in *The beautyful ones are not yet born* and *Fragments* by Ayi Kwei Armah. *Présence Africaine*, *132*, 33-43. https://doi.org/10.3917/presa.132.0033

Baker, P. (2004). Querying keywords. *Journal of English Linguistics, 32*(4), 346–359. https://doi.org/10.1177/0075424204269894

Baker, P. (2014). *Using corpora to analyze gender*. A&C Black.

Balossi, G. (2014). *A corpus linguistic approach to literary language and characterization: Virginia Woolf's The Waves*. John Benjamins. https://doi.org/10.1075/lal.18

Balossi, G. (2020). Key pronouns through Wmatrix in a novel of formation: Conrad's *The Shadow-Line*. *Umanistica Digitale, 4*(9), 79–96. http://doi.org/10.6092/issn.2532-8816/10542

Berber, S. T. (1999). Using keywords in text analysis: practical aspects. *DIRECT Working Papers, 42*. http://www2.lael.pucsp.br/direct/DirectPapers42.pdf

Berry, J. S., & Kumar, V. R. J. (2022). Freedom and justice: A post-colonial analysis of Ayi Kwei Armah's *Fragments*. *Journal of Language and Linguistic Studies*, *17*(4), 3183–3185.

Childs, P., & Williams, P. (2014). *An introduction to post-colonial theory*. Routledge. https://doi.org/10.4324/9781315847481

Culpeper, J. (2009). Keyness: Words, parts-of-speech and semantic categories in the character-talk of Shakespeare's Romeo and Juliet. *International Journal of Corpus Linguistics, 14*(1), 29-9. https://doi.org/10.1075/ijcl.14.1.03cul

Dadja-Tiou, P. (2022). The quest for the survival of African culture and tradition: A structuralist reading of Ayi Kwei Armah's *Fragments*. *East African Journal of Interdisciplinary Studies*, *5*(1), 182–190. https://doi.org/10.37284/eajis.5.1.836

Dagnino, A. (2013). Transcultural literature and contemporary world literature(s). *CLCWeb: Comparative Literature and Culture*, *15*(5), 7–19. https://doi.org/10.7771/1481-4374.2339

Damerau, F. J. (1975). The use of function word frequencies as indicators of style. *Computers and the Humanities*, *9*, 271–280. https://doi.org/10.1007/BF02396290

Davies, C. B. (2016). Migration, African writing and the post-colonial/diasporic Chimamanda Adichie moment. In *Gender and race matter: Global perspectives on being a woman*. Emerald Group Publishing Limited. https://doi.org/10.1108/S1529-212620160000021001

Dieng, O. (2018). Diaspora & returns in fiction special issue of African literature today. *Research in African Literatures*, *49*(2), 199–200. https://doi.org/10.2979/reseafrilite.49.2.12

Dilfuza, S. (2022). Forms of pronouns. *Eurasian Journal of Learning and Academic Teaching*, *12*, 23–26.

Emmott, C. (1997). *Narrative comprehension: A discourse perspective*. Oxford University Press.

Fenderson, J. B. (2008). Ayi Kwei Armah's radical pan-African itinerary. *The Black Scholar*, *37*(4), 50 60. https://doi.org/10.1080/00064246.2008.11413422

Fernandez Melleda, B. X., & Alonso Alonso, M. (2022). Narratives of the new diasporas: A theoretical approach. *Literature Compass*, *4*, 23–41.

Fialho, O. D. C., & Zyngier, S. (2014). Quantitative methodological approaches to stylistics. In M. Burke (Ed.), *The Routledge handbook of stylistics* (pp. 329–345). London: Routledge.

Fraser, R. (1980). *The novels of Ayi Kwei Armah: A study in polemical fiction*. Heinemann.

Gandhi, L. (2020). *Postcolonial theory: A critical introduction*. Routledge. https://doi.org/10.4324/9781003116714

Gavins, J. (2007). *Text world theory: An introduction*. Edinburgh University Press. https://doi.org/10.1515/9780748629909

Grosfoguel, R., & Cordero-Guzman, H. (1998). International migration in a global context: Recent approaches to migration theory. *Diaspora: A Journal of Transnational Studies*, *7*(3), 351–368. https://doi.org/10.1353/dsp.1998.0019

Guendouzi, A. (2017). Revolution without evolution: The 'Way' of change in Ayi Kwei Armah's *Two Thousand Seasons*. *African Studies*, *76*(4), 566–578. https://doi.org/10.1080/00020184.2017.1378042

Hoover, D. L. (2017). The microanalysis of style variation. *Digital Scholarship in the Humanities*, *32*(2), 17–30. https://doi.org/10.1093/llc/fqx022

Hu, C. (2015). Using wmatrix to explore discourse of economic growth. *English Language Teaching*, *8*(9), 146–156. https://doi.org/10.5539/elt.v8n9p146

Iboroma, I. E. (2017). Irony and vision in selected works of Ayi Kwei Armah. *AFRREV LALIGENS: An International Journal of Language, Literature and Gender Studies*, (1), 78–90. https://doi.org/10.4314/laligens.v6i1.7

Jilani, S. (2020). "The self and the world against which it had to live": Neocolonialism and the resistant subject in Ayi Kwei Armah's *The beautyful ones are not yet born*. *Journal of Postcolonial Writing*, *56*(1), 83–96. https://doi.org/10.1080/17449855.2019.1701067

Jules-Rosette, B. (2015). Engaging the diaspora: Migration and African families P. A. Uwakweh, J. P. Rotich, & C. O. Okpala (Eds.), *Research in African Literatures*, *46*(1), 201–202. https://doi.org/10.2979/reseafrilite.46.1.201

Kakraba, A. D. (2011). Ayi Kwei Armah's vulgar language in *The beautyful ones are not yet born*: A therapeutic tool. *Current Research Journal of Social Sciences*, *3*(4), 306–313.

Lazarus, N. (1982). Implications of technique in Ayi kwei Armah's *The Healers*. *Research in African Literatures*, *13*(4), 488–498.

Lazarus, N. (2011). What postcolonial theory doesn't say. *Race & Class*, *53*(1), 3–27. https://doi.org/10.1177/0306396811406778

Leech, G. (2013). Virginia Woolf meets Wmatrix. *Études de Stylistique Anglaise*, *4*, 15–26. https://doi.org/10.4000/esa.1405

Leech, G., & Short, M. (1981). *Style in fiction: A linguistic introduction to English fictional prose*. Longman. https://doi.org/10.2307/1772012

Lindfors, B. (1996). *Osiris Rising*: A novel of Africa past. present and future. *Études Littéraires Africaines*, *1*, 57–58. https://doi.org/10.7202/1042697ar

Lorentzon, L. (1997). Ayi Kwei Armah's epic we-narrator. *Critique: Studies in Contemporary Fiction*, *38*(3), 221–234. https://doi.org/10.1080/00111619.1997.10543177

Lorentzon, L. (1998). The narratee of two of Ayi Kwei Armah's novels: A use of narratology. *Research in African Literatures*, *29*(3), 58–69.

Macheka, M. T. (2014). An evaluation of post-colonial African leadership: A study of Ayi Kwei Armahs *The Beautiful Ones Are Not Yet Born*, and Chinua Achebe's *A Man of the People*. *International Journal of English and Literature*, *5*(1), 14–18. https://doi.org/10.5897/IJEL11.087

Mahlberg, M. (2007). Corpus stylistics: Bridging the gap between linguistic and literary studies. In M. Hoey, M. Mahlberg, M. Stubbs, & W. Teubert (Eds.), *Text, discourse and corpora: Theory and analysis* (pp. 219–246). Continuum.

Mahlberg, M. (2014). Corpus stylistics. In M. Burke (Eds.), *The Routledge handbook of stylistics* (pp. 378–92). Routledge.

Mahlberg, M., & McIntyre, D. (2011). A case for corpus stylistics: Ian Fleming's *Casino Royale*. *English Text Construction*, *4*(2), 204–227. https://doi.org/10.1075/etc.4.2.03mah

Mangwanda, M. K. (2019). Lexical structure as a marker of ideology in Ayi Kwei Armah's *Fragments* and *Two thousand seasons*. *English Academy Review*, *36*(1), 69–83. https://doi.org/10.1080/10131752.2019.1599521

McIntyre, D., & Archer, D. (2010). A corpus-based approach to mind style. *Journal of Literary Semantics*, *51*(1), 1–16. https://doi.org/10.1515/jlse.2010.009

Mensah, M., & Bonsu, E. M. (2022). A postcolonial feminist reading of J. M. Coetzee's Waiting for the Barbarians (2000). *International Journal of Humanity Studies (IJHS)*, *6*(1), 109–121. https://doi.org/10.24071/ijhs.v6i1.3937

Moore-Gilbert, B. J. (1997). *Postcolonial theory: Contexts, practices, politics*. Verso Books.

Moustafa, B. S. (2022). A comparative corpus stylistic analysis of thematization and characterization in Gordimer's *My son's story* and Coetzee's *Disgrace*. *Open Linguistics*, *8*(1), 46–64. https://doi.org/10.1515/opli-2020-0183

Murphy, L. (2008). The curse of constant remembrance: The belated trauma of the slave trade in Ayi Kwei Armah's *Fragments*. *Studies in the Novel*, *40*(1/2), 52–71. https://doi.org/10.1353/sdn.0.0014

Nama, C. (1988). Ayi Kwei Armah's utopian world. *Journal of Postcolonial Writing*, *28*(1), 25–35. https://doi.org/10.1080/17449858808589039

Nkansah, S. K. (2021). Corpus assisted approach to Armah's *The beautyful ones are not yet born*. *KENTE-Cape Coast Journal of Literature and the Arts*, *2*(1), 27–40. https://doi.org/10.47963/jla.v2i1.172

Nkansah, S. K. (2023). Nature as a symbiotic edge of humanity: Eco-critical reading of Armah's *The healers*. *Journal of the African Literature Association*, *17*(2), 345–357. https://doi.org/10.1080/21674736.2023.2223826

Nkansah, S. K., & Bonsu, E. M. (2022). Foregrounding the verbal process: A corpus stylistic analysis of Adichie's *Zikora* (2020). *Linguistics Initiative*, *2*(2), 155–172. https://doi.org/10.53696/27753719.2250

O'Connell, H. C. (2012). A weak utopianism of postcolonial nationalist bildung: Re-reading Ayi Kwei Armah's *The beautyful ones are not yet born*. *Journal of Postcolonial Writing*, *48*(4), 371-383. https://doi.org/10.1080/17449855.2011.574855

Ogbeide, O. V. (2011). The subtle plague: Materialistic visage of neocolonialism and its consequences in Armah's *Fragments*. *African Research Review*, *5*(6), 58-70. https://doi.org/10.4314/afrrev.v5i6.6

Opoku-Agyemang, K. (2013). 'That kind of nonsense': Reverse migration and the paradox of societal expectation in Ayi Kwei Armah's Fragments. In *ASA 2013 Annual Meeting Paper*.

Osei-Nyame, J. K. (2020). Neo-Colonialism and alienation in African fiction: Ayi Kwei Armah's Fragments. *Legon Journal of the Humanities*, *31*(1), 92–116. https://doi.org/10.4314/ljh.v31i1.4

Ozoh, N. J. (2018). Diaspora writers and social activism: a study of Isidore Okpewho's *Call me by my rightful name* and Ayi Kwei Armah's *Osiris rising*. *Creative Artist: A Journal of Theatre and Media Studies*, *12*(1), 120–136.

Rao, K. D. (1993). *The novels of Ayi Kwei Armah*. Prestige Books.

Rayson, P. E. (2003). *Matrix: A statistical method and software tool for linguistic analysis through corpus comparison* [Doctoral Dissertation]. Lancaster University.

Rayson, P. (2008). From keywords to key semantic domains. *International Journal of Corpus Linguistics, 13*(4), 519-549. https://doi.org/10.1075/ijcl.13.4.06ray

Rayson, P., Archer, D., Piao, S. L., & McEnery, T. (2004). The UCREL semantic analysis system. In *Proceedings of the workshop on Beyond named entity recognition semantic labeling for NLP tasks* in association with *4th International Conference on Language Resources and Evaluation* (LREC 2004), 25th May 2004, Lisbon, Portugal (pp. 7-12).

Retief, G. (2009). Homoeroticism and the failure of African nationalism in Ayi Kwei Armah's *The beautyful ones*. *Research in African Literatures*, 62-73. https://doi.org/10.2979/RAL.2009.40.3.62

Ruch W. (1990). *The emotion of exhilaration: Forms of expression and eliciting conditions*. Unpublished habilitation thesis, University of Düsseldorf, Germany.

Scott, M. (2010). Problems in investigating keyness, or clearing the undergrowth and marking out trails. In M. Bondi & M. Scott (Eds.), *Keyness in texts* (pp. 43-57). John Benjamins. https://doi.org/10.1075/scl.41.04sco

Shuval, J. T. (2000). Diaspora migration: Definitional ambiguities and a theoretical paradigm. *International Migration*, *38*(5), 41-56. https://doi.org/10.1111/1468-2435.00127

Stockwell, P. (2000). *The poetics of science fiction*. Longman.

Stockwell, P. (2002). *Cognitive poetics: An introduction*. Routledge.

Stubbs, M. (2005). Conrad in the computer: Examples of quantitative stylistic methods. *Language and Literature*, *14*(1), 5-24. https://doi.org/10.1177/0963947005048873

Wilson-Tagoe, N. (1999). Narrative, history, novel: intertexuality in the historical novels of Ayi Kwei Armah and Yvonne Vera. *Journal of African Cultural Studies*, *12*(2), 155–166. https://doi.org/10.1080/13696819908717847

Wright, D. (1985). The metaphysical and material worlds: Ayi Kwei Armah's ritual cycle. *World Literature Today*, *59*(3), 337-342. https://doi.org/10.2307/40140838

Wright, D. (1990). Ayi Kwei Armah and the significance of his novels and histories. *International Fiction Review*, *8*, 29-61.

How to cite this article: Bonsu, E. M. & Nkansah, S. K. (2024). Re-visioning Ayi Kwei Armah's *Fragments*: A corpus stylistic analysis using Wmatrix. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1-19. https://doi.org/10.17533/udea.ikala.352656

The Impact of a Vision Intervention on Translation and Interpretation Students' L2 Motivation

Impacto de una intervención de visualización sobre la motivación para aprender una segunda lengua de los estudiantes de traducción e interpretación

Impact d'une intervention de visualisation sur la motivation à apprendre une seconde langue chez les étudiants de traduction et interprétation

Impacto de uma intervenção de visualização na motivação para o aprendizado de um segundo idioma entre estudantes de tradução e interpretação

Benjamin Carcamo
Associate Professor, Universidad de Las Américas, Chile, Santiago, Chile.
bcarcamo@udla.cl
https://orcid.org/0000-0001-7330-9007

Carmen Carmona
Assistant Professor, Depto. de Lenguas Extranjeras, Universidad de Playa Ancha, Valparaíso, Chile.
carmen.carmona@upla.cl
https://orcid.org/0009-0005-3116-6809

Abstract

Visionary teaching interventions have had a positive impact on developing and strengthening students' ideal L2 self and motivated behavior. However, research on the effects of this kind of intervention on the motivation of translation and interpretation students is scarce. Using a mixed methods approach, the study aimed to evaluate the impact of a semester-long intervention, focused on translation and interpretation students' future professional careers, on their motivation, intended effort, and willingness to communicate. The participants were translation and interpretation students with a B1 level of English, who were divided in two groups for the study. The treatment group received a vision intervention (N=14) whereas the control group (N=14) did not. To measure the differences in motivation before and after the intervention, a questionnaire was used. Additionally, a semi-structured interview was used to explore in greater depth the students' perceptions of the experience. The results of this study reveal that visionary teaching increased both ideal L2 self and intended effort of students. Furthermore, it showed that the intervention was memorable for students and that it benefited them in establishing a future L2 professional vision as well as outlining the steps to achieve it. Our findings suggest the importance of including visionary teaching in translation and interpretation programs so that students can become motivated and involved in their future professional paths.

Keywords: EFL, interpretation, motivation, translation, visionary teaching

Resumen

Las intervenciones de visualización han tenido un impacto positivo en el desarrollo y el fortalecimiento de la actitud ideal para el aprendizaje de una segunda lengua y de la motivación entre los estudiantes. Sin embargo, se ha investigado poco sobre los efectos de este tipo de intervención en la motivación de los estudiantes de traducción e interpretación. Este estudio mixto tuvo como objetivo

Check for updates

Received: 2023-02-15 / Accepted: 2023-07-14 / Published: 2023-11-24
https://doi.org/10.17533/udea.ikala.353447
Editor: Doris Correa, Universidad de Antioquia, Medellín, Colombia.

evaluar el impacto de una intervención a lo largo de un semestre en la motivación, el esfuerzo previsto y la disposición de los estudiantes frente a la comunicación. Dicha intervención se centró en las futuras carreras profesionales de estudiantes de traducción e interpretación. Los participantes, estudiantes de traducción e interpretación con un nivel B1 de inglés, se dividieron en dos grupos para el estudio. El grupo de tratamiento participó en una intervención de visualización (N=14), mientras que el grupo de control (N=14) no participó. Para medir las diferencias en la motivación antes y después de la intervención, se usó un cuestionario. Se utilizó una entrevista semiestructurada para explorar en detalle las percepciones de los estudiantes sobre esta experiencia. Los resultados del estudio revelaron que la enseñanza visionaria mejoró tanto la actitud ideal para el aprendizaje de una segunda lengua como el esfuerzo previsto de los estudiantes. Además, mostró que la intervención fue memorable para los estudiantes y que les ayudó a establecer una proyección de su futuro profesional con la L2 y a definir los pasos necesarios para alcanzar esa visión. Estos hallazgos sugieren la importancia de incluir la enseñanza visionaria en los programas de traducción e interpretación, pues esta permite que los estudiantes se motiven y se comprometan con sus futuras carreras profesionales.

Palabras clave: enseñanza del inglés como segunda lengua, interpretación, motivación, traducción, enseñanza visionaria

Résumé

Les interventions de visualisation ont eu un impact positif sur le développement et le renforcement du soi idéal de l'apprennant d'une seconde langue et sur la motivation chez les étudiants des langues. Cependant, peu de recherches ont été menées sur les effets de ce type d'intervention pour la motivation des étudiants en traduction et interprétation. Cette étude mixte visait à évaluer l'impact d'une intervention d'un semestre sur la motivation, l'effort envisagé et la volonté de communiquer des étudiants. L'intervention était axée sur les carrières futures des étudiants en traduction et interprétation. Les participants, des étudiants en traduction et interprétation ayant un niveau d'anglais B1, ont été divisés en deux groupes au cours de l'étude. Le groupe expérimental a participé à une intervention sur la vision (N=14), tandis que le groupe de contrôle (N=14) n'y a pas participé. Pour mesurer les différences de motivation avant et après l'intervention, un questionnaire a été utilisé. Un entretien semi-directif a également été utilisé pour explorer davantage les perceptions des étudiants sur l'expérience. Les résultats de l'étude ont révélé que l'enseignement visionnaire améliorait à la fois le soi idéal de l'apprenant d'une seconde langue et l'effort envisagé des étudiants. En outre, ils ont montré que l'intervention a été mémorable pour les étudiants et les a aidé à établir une vision de leur future carrière en L2 et à déterminer les étapes nécessaires pour atteindre cette vision. Ces résultats indiquent l'importance d'inclure une enseignement visionnaire dans les programmes de traduction et d'interprétation, car il permet aux étudiants de se motiver et de s'impliquer dans leur future carrière.

Mots-clés : enseignement de l'anglais en tant que seconde langue, interprétation, traduction, enseignement visionnaire

Resumo

As intervenções de visão tiveram um impacto positivo no desenvolvimento e no fortalecimento do eu ideal de L2 e do comportamento motivado dos alunos. Entretanto, poucas pesquisas foram feitas sobre os efeitos desse tipo de intervenção na motivação dos alunos de tradução e interpretação. Este estudo teve como objetivo, usando métodos mistos, avaliar uma intervenção de um semestre sobre a motivação, o esforço esperado e a vontade de se comunicar. A intervenção se concentrou nas futuras carreiras dos alunos de tradução e interpretação. Os participantes, estudantes de tradução e interpretação com nível B1 de inglês, foram divididos em dois grupos durante o estudo. O grupo de tratamento participou de uma intervenção de visão (N=14), enquanto o grupo de controle (N=14) não participou. Para medir as diferenças na motivação antes e depois da intervenção, foi usado um questionário para medir o eu ideal de L2, o eu deôntico de L2, as atitudes em relação ao aprendizado, o esforço esperado, a facilidade de usar imagens e a vontade de se comunicar por meio da escrita. Uma entrevista semiestruturada também foi usada para explorar melhor as percepções dos alunos sobre a experiência. Os resultados do estudo revelaram que o ensino visionário melhorou tanto o eu ideal de L2 dos alunos quanto o esforço pretendido. Além disso, a análise dos dados das entrevistas semiestruturadas mostrou que a intervenção foi memorável para os alunos e que os ajudou a estabelecer uma projeção para o seu futuro profissional com a L2 e a determinar os passos necessários para alcançar essa visão. Estas conclusões realçam a importância de incluir um ensino visionário nos programas de tradução e interpretação, uma vez que permite aos estudantes ficarem motivados e envolvidos nas suas futuras carreiras profissionais.

Palavras-chave: ensino de inglês como segunda língua, interpretação, motivação, tradução, ensino visionário

Introduction

Achievement in L2 is difficult to explain due to a wide range of individual differences among learners (Dörnyei, 2019). A particular difference to which second-language acquisition (SLA) researchers involved in positive psychology have been paying attention for some time is in the levels of L2 motivation that students have (Al-Hoorie & Szabó, 2022). Currently, the L2 Motivational Self System (L2MSS) has become one of the current predominant frameworks in L2 motivation (Dörnyei, 2019; Thorsen et al., 2020). This framework is based on the theory of possible selves (Markus & Nurius, 1986) and self-discrepancy theory (Higgins, 1987) and thus asserts that motivation can be understood as the desire to bridge the gap between our present self and our future self, which guides the way we act (Moskovsky et al., 2016). Additionally, it explains the construct of motivation as tripartite. The first component is the ideal L2 self, which refers to the desired future state one would like to reach. The second one is the ought-to L2 self, which accounts for the perceptions people may have of the future state others desire they reach. Finally, the L2 learning experience involves all factors related to the learning environment in which one is immersed, such as the classmates, the classroom atmosphere, and the teacher.

The L2MSS construct has supported much of the contemporary research on motivation. According to the principles of the L2MSS, a pedagogical trend known as "vision-based teaching" or "visionary teaching" has been developing. This methodological approach can be defined as the use of pedagogical resources to create and foster a positive vision for students of their future selves which in turn will help them be more motivated to learn English as a foreign or second language. Different interventions have implemented techniques aiming at achieving this objective with different degrees of success (Chan, 2014; Le-Thi et al., 2022; Magid, 2014; Sampson, 2012; Sato, 2020). Additionally, recent research has shown that future L2 writing selves can positively predict L2 writing achievement (Tahmouresi & Papi, 2021; Zhu, Guan, & Yao, 2022).

Some common limitations have been made explicit by researchers who used visionary teaching to raise students' motivation. They noted the lack of control groups (Vlaeva & Dörnyei, 2021), the shortness of the interventions (Sato, 2020; Vlaeva & Dörnyei, 2021), and the lack of data on students from different parts of the world (Boo et al., 2015). In the case of translating and interpreting, research has been done on motivation, but these studies have usually focused on the reasons why people volunteer to translate (Lee, 2022; Olohan, 2014), the motivation toward acquiring translating and interpreting skills (Wu, 2016), and motivation in the professional context (Mossop, 2014). There is little research on how translation and interpretation students feel about acquiring the L2 even though the L2 competence has consistently been determined as a crucial factor in the development and training of future translators and interpreters (Angelelli, 2007, 2008; Blasco Mayor, 2015; Liu & Yu, 2019).

To address these weaknesses, we carried out a quasi-experimental study that consisted in the design of a vision-based teaching intervention for an ESL course part of the Spanish-English Translation and Interpretation program in a university in Chile. The intervention lasted an entire 4-month semester and consisted of a series of weekly activities that prompted the creation and strengthening of a future self for students. The main objectives of the study were to determine the effects of an L2MSS-based visionary intervention program on L2 motivation as well as how students engaged with the activities used in the intervention.

Theoretical Framework

The study drew heavily on the L2MSS. Hence, for this section, we start by introducing the L2MSS framework as well as how it is usually measured. Then, we present how motivation has been studied in the field of translation and interpretation.

L2MSS and Visionary Teaching

Dörnyei proposed a framework known as L2MSS based on ideas from Markus and Nurius's (1986) possible selves theory and Higgins' (1987) self-discrepancy theory. From the ideas of Markus and Nurius (1986), motivation is conceived as strongly related to how individuals feel and what they think about themselves, and believe these feelings and ideas are important behavior regulators (Markus & Wurf, 1987). These mental representations people create are known as self-concepts, which can be defined as the mental images of thoughts and feelings that come together into multiple possible selves. These possible selves contain tangible images and senses about the future and are related to fears (feared self), ideals (ideal self), and duties (ought self) (Higgins, 1987; Markus & Nurius, 1986). Possible selves may reduce or enhance motivation in general and L2 motivation specifically by working as self-guides that explain how people act in the present to move toward the future (Dörnyei, 2009; Hamman et al., 2010; Sommer & Baumeister, 2002).

Higgins' theory (1987) is composed of three selves: the actual self, the ideal self, and the ought self. The actual self contains the image one has of the characteristics one believes to possess in the present. The ideal self represents the hopes and aspirations as we expect them to turn out. Finally, the ought self is related to the characteristics one believes one should possess based on moral obligations and responsibilities. These three selves guide our motivation. For example, if there is disparity between the actual and ideal selves, a possible positive outcome could be the motivation we need to drive ourselves toward closing the gap between the two. On the other hand, the distance between the actual and ought self may generate feelings of agitation and anxiety (Higgins, 1987). According to these ideas, Dörnyei (2009) proposed a tripartite framework composed of an ideal L2 self, ought-to L2 self, and a third component he labeled as the L2 learning experience.

Regarding the pedagogical implications of the L2MSS, this framework has been used to develop a teaching approach known as visionary teaching, which seeks to help students construct, strengthen, and put their ideal L2 selves into action through visualization activities (Chan, 2014; Dörnyei & Kubanyiova, 2014; Hadfield & Dörnyei, 2013; Le-Thi et al., 2022; Magid, 2014; Safdari, 2021; Sampson, 2012; Sato, 2020). This teaching method considers nine conditions that need to be fulfilled so that the motivational potential of visionary teaching can come to life. The conditions state that the vision is supposed to be available to the learner, elaborate and vivid, plausible, not comfortably within reach, different from the current self, in harmony with the other elements of the learner's self-concept, operationalized through practical strategies, activated by means of reminders, and counterbalanced with the negative consequences that may arise from not realizing the vision. Dörnyei and Kubanyiova (2014) proposed a series of six stages to conduct visionary teaching: creating the vision, strengthening the vision, substantiating the vision, transforming the vision into action, keeping the vision alive, and counterbalancing the vision.

An important number of interventions has been put together considering the L2MSS framework in different countries and fields of study (see Vlaeva & Dörnyei, 2021 for a detailed overview). For instance, Munezane (2015) explored whether willingness to communicate could be increased using visualization and goal setting with students of mixed majors. Although the quantitative findings were not significant, the learners showed signs of increased willingness to communicate and motivation as to how they connected English with their future. Another example can be found in Safdari's (2021) study in which he conducted a 7-week intervention with the objective of exploring the effects of a visionary intervention on motivational attributes of students in an English academy. The results indicated that all motivation-related measures increased except for ought-to L2 self. More recently, in Chile, Sato (2020) did a vision intervention with business majors. The intervention focused on their future selves as entrepreneurs who could become internationally successful. The intervened group showed an increased L2 self at the end of the study, but, contrary to expectations, intended effort did not change. None of these interventions has been specifically conducted with translation and interpretation students even though being able to use English as an additional language is essential for the professional success translators and interpreters aim at achieving.

L2 Motivation in Translation and Interpretation

The recent rise in the number of academics as well as people outside the academia that have become part of the translation and interpretation community has led to an increase in studies in this area in aspects such as cognitive processes (Angelone & Marín, 2022; Christoffels et al., 2006; Mellinger, 2022), strategy use (Abdelaal, 2019; Zhu et al., 2022), and machine learning (Castilho et al., 2018; Costa-jussà, & Fonollosa, 2015). Surprisingly, an understudied area in this regard has been the role of language proficiency in translation and interpretation. As Blasco Mayor (2015) indicates, despite being commonsense that language proficiency should be a common prerequisite to be able to interpret effectively, few are the studies that have explored this relation in depth. Nonetheless, the studies that have done so have consistently revealed that high proficiency level in the second language is positively correlated to good performance in translation and interpretation (Angelelli, 2007, 2008; Blasco Mayor, 2007, 2015; Liu & Yu, 2019). For this reason, the case of building a strong ideal L2 self that guides translation and interpretation students could be made, and has, in fact, started to gather interest (Jabu et al., 2021; Lee, 2022).

Among the investigations that have been conducted on translation and interpretation students' motivation, only a few studies have taken into consideration the notion of self. Liu and Yu (2019) conducted a case study to analyze what demotivated a student specializing in translation and interpretation studies in China as well as how these demotivators influenced a participant's behavior following a self-concept perspective. In this study, the researchers gathered qualitative data from diaries and interviews. As a result, four areas were revealed as demotivators for the participant: significant others, coursework, curriculum, and self-perceived ability. These demotivators made the student feel trapped in the present self of a fully occupied student, thus putting him far away from an ideal L2 self that he could have as a professional translator or interpreter in the foreign language. In the case of interpretation trainees, Wu (2016) explored students' demotivation in a Chinese context through the analysis of essays and questionnaires. The findings reveal that ideal self is a better motivator than instrumentality and avoidance, which supports the importance of encouraging interpreting trainees to visualize their future success and elaborate future self-guides.

Through an action research project conducted in an MA program, Ho (2020) studied the impact a two-stage translation workshop had on interpreting students' motivation and lack of interest. During the intervention, participants went from familiarizing themselves with the work translators do to carrying out translation projects collaboratively. The first stage served to introduce students to the work of translators. The second stage was market and project-oriented, and students had to view themselves as freelancers. To measure the success of the experience, the researcher implemented a questionnaire and interviews at the end of the program. The findings show that the role-playing hands-on translation experience sparked extra motivation in the students to practice their skills, which can be connected to the importance of creating an ideal L2 self. Working in small groups helped students increase opportunities to voice their opinions and feel involved in their projects. This could be connected to the strengthening of the vision stage. Unfortunately, although the survey and interviews served their purpose, the study did not make use of validated surveys; therefore, the motivation construct was not clear.

The literature review shows that when motivation is studied in translation and interpretation research, the concept is understood as motivation toward translating or interpreting and it is mainly studied descriptively. Considering that some of these findings show L2 competence as an important factor that impacts motivation and performance (Angelelli, 2007, 2008; Blasco Mayor, 2015; Liu & Yu, 2019), it is also relevant to study how translation and interpretation students can increase their motivation toward learning the second language, which is one of the essential skills to be able to perform well at their future jobs.

Method

The study followed a convergent mixed methods design (Creswell, 2014). That is, we made use of both quantitative and qualitative data to explore the phenomenon of L2 motivation to formulate robust explanations that account for the results of the intervention.

Sample

Two second year university classes of the same English language course were used for the study. One of them received the treatment whereas the other did not. A total of 34 students participated in these classes. 28 of them responded to both the pre-surveys and post-surveys (N=14 in CGr, N=14 in ExpGr), so we used the data of those 28 students for the analyses. The average age of the students was 21.35 years (SD = 3.22). Eleven students were male (39.3%) and seventeen were female (60.7%). All students were in a B1 English course that is compulsory for students pursuing translation and interpretation bachelor's degrees and were registered in a translation and interpretation course of study in which they are expected to later pursue both majors to receive a university diploma, as opposed to other Chilean universities where students are expected to choose one of the two career paths.

Instruments

We made use of a questionnaire and an open-ended survey. The questionnaire had two parts and was implemented before the intervention as well as after it ended. The first part of the questionnaire included questions to gather demographic data and 26 items on a six-point Likert-type scale as used in You et al. (2016). These items sought information on the following variables:

1. Ideal L2 self — 5 items from Moskovsky et al. (2016)
2. Ought-to L2 self — 6 items from Teimouri (2017)
3. Intended effort — 5 items from Moskovsky et al. (2016)
4. Attitudes toward learning English as an L2 — 6 items from You et al. (2016)
5. Ease of using imagery — 4 items from You et al. (2016).

Minor modifications were made to 4 items in order to adapt them to the context of the country and the study program in which they were used for this study. These modifications were checked and agreed upon in a focus group with 3 Chilean TESOL teachers. The second part of the questionnaire included 10 items that measured willingness to communicate through writing in and out of class (MacIntyre et al., 2001). Willingness to communicate through writing was chosen along with intended effort as proxies to what the students' actual motivated behavior is under the assumption that the more these variables increase, the more motivated the student is (You et al., 2016). The reliability analysis yielded acceptable to high levels of internal consistency (ideal L2 self: α =.848;

ought-to L2 self: α =.679; intended effort: α=.673; attitudes toward learning English: α=.72; ease of using imagery: α =.654; willingness to communicate through writing: α=.781). The complete questionnaire can be consulted in Appendix 1.

The open-ended survey contained four questions that focused on the intervention tasks and the impact of the intervention on their future selves. Students answered the questions in their mother tongue. This survey was conducted with students from the experimental group. Eleven of the students submitted responses. The questions were the following:

1. What activities of the intervention do you remember? Briefly describe them.
2. In what ways did the activities you experienced in the intervention helped you visualize yourself in the future using English at a professional level?
3. Can you describe instances in which you felt motivated toward your L2 language learning in class? In case you do not remember any, why do you think you are not able to?
4. In what ways do you see yourself learning English in the future? Why would you do it that way?

Students were given these questions in handout format and given time to answer them in class.

Intervention

The course in which the intervention took place was initially composed of 19 students, three of whom dropped out halfway during the semester. They had six sessions per week, each lasting 70 minutes. They used the textbook *First Expert* (Bell & Gower, 2014). The objective of this course is to gradually develop reading, writing, listening, and speaking skills in English to become successful users of the language at a professional level. All the students in this program are expected to reach a C1 level of proficiency by the time they graduate as interpreters/translators. The general objectives of the course for both sections were the same, and all lessons were taught by three teachers. The only difference was that, once a week, only the intervention group received visionary teaching activities. As regards the intervention, each intervention activity took place once a week, normally at the beginning of the lesson, and took roughly 30 minutes of the class time to cover these tasks.

The control group undertook the same activities as the intervention group except for those that pertained to the intervention. The time the intervention group spent on the vision building activities the control group would usually spend on extra discussion activities dealing with the material being covered in regular classes or standard communicative language activities, such as vocabulary and grammar practice in context. The intervention was divided into six main stages, as shown in Table 1.

The activities were a combination of some taken from the book *Motivating Learning* (Hadfield & Dörnyei, 2013) and others that were designed to help students visualize their future paths in relation to the translation and interpretation program. In general terms, our intervention consisted of activities that helped students create a vision of themselves as future translators or interpreters based on their own interests and the information we presented in class. This information was delivered by means of multimodal texts and videos that exposed students to the skills that are necessary to these professions in what respects to English as well as to the possible jobs they might land. After students created their vision as future translators or interpreters, we strengthened and further substantiated their vision by providing them with activities that would allow them to engage with how they saw themselves facing challenges associated to their future jobs and with rewarding activities such as the celebration of Translation Day. Next, we implemented activities that helped students transform their visions into actions by having

Table 1 Details of the Vision-Based Intervention Among L2 Students

Stage	Activities	Timeframe
1. Creating the vision	**Future alternatives** (Hadfield & Dörnyei, 2013): In this activity, students analyze different future selves and compare their own ideas for the future with the ones read about. **Adapted version of my future L2 self** (Hadfield & Dörnyei, 2013): Students imagine themselves in the future after having become translators or interpreters then answer questions about that moment in the future.	Week 2—3
2. Strengthening the vision	**Freelance translator or freelance interpreter (**activity was designed for the intervention): It consisted of watching two Youtube videos: one about freelance translators and one about freelance interpreters. Then, students imagine which of the two they would like to become in the future and write a text promoting their specific services. **Happy International Translation/Interpretation day** (activity designed for the intervention): Students watch a video about International Translation Day and answer questions about what translators and interpreters do in their everyday lives. Then, they imagine themselves in their professional lives and write an email telling a friend about what they are doing.	Week 3—4
3. Substantiating the vision	**Reality check** (activity designed for the intervention): Students watch a video about the differences in the challenges translators and interpreters face in the workplace. Then, they answer questions and, finally, create a table in which they decide what objectives for their professional goals are easy to achieve, possible long-term, very difficult to achieve, and not achievable. They exchange tables with their classmates. **Reading comprehension: The main differences between translators and interpreters** (activity designed for the intervention): Students read about the differences between these professions. They classify the challenges mentioned in the text in terms of how easy and/or difficult they are to overcome. Then, they compare their own tables with the ones created based on the text.	Week 5—6
4. Transforming the vision into action	**Your abilities in university** (activity designed for the intervention)**:** Students identify the skills they would like to acquire during university and complete a table with them (abilities in 2nd year, 3rd year, 4th year). **How are you preparing?** (activity designed for the intervention): Students look at an infographic about the main skills translators and interpreters need to acquire. Then, they reflect on what they are currently doing and what they would like to start doing in order to develop these skills.	Week 8—9
5. Keeping the vision alive	**Where are you now?** (activity designed for the intervention): This was a writing task in which students wrote a speech imagining they have graduated and had now been invited to return to university to deliver a speech for the students entering the same program in the future. They were asked to mention in their written speech what they were doing after graduating, how they managed to get there, the importance of learning English, and the importance of acquiring translation or interpretation skills.	Week 10
6. Counterbalancing the vision	**What gets in the way of learning?** (Hadfield & Dörnyei, 2013)**:** Students match descriptions of self-barriers with their corresponding headings. Then, they discuss in groups which they identify the most with and how they deal with their *despicable selves.*	Week 11

them map out the skills that they are working on at university and the ones they expect to continue acquiring. After implementing activities that helped them put their vision into action through role plays such as writing their own speech to promote their academic path, students were exposed to an activity related to counterbalancing the vision. In this activity they reflected on the self-barriers they might have to face while they work toward achieving their visions. Most of the activities gave room for students to interact with their classmates communicatively (as to enquire about their classmates' answers) and share their visions and reflections with them (see Appendix 2 for activity samples).

Data Analysis

For the quantitative data, we started by checking the similarity of the groups. One-way ANOVAs (Analysis of Variance tests) detected the groups were statistically similar to each other, and thus the intervention could take place. For the estimation of the impact of the intervention, we conducted the ANCOVA (Analysis of Covariance) test in the cases that the corresponding assumptions were met. In the cases in which the assumptions were not, we performed Wilcoxon Rank Sum Test.

In the case of the qualitative data, we opted for a qualitative inductive approach (Charmaz, 2006). Once the main researcher had preliminary categories, the codebook was shared with another researcher. The second researcher analyzed 20% of the sample already coded using the preliminary codebook to ensure intercoder reliability (ICR; O'Connor & Joffe, 2020). The agreement reached 84.615% with a kappa of .782. After doing this, both coders discussed disagreements with the codes and revised again the qualitative data considering the final codebook.

Results and Discussion

Considering the design of the study, we present our results in terms of the type of data we compiled and analyzed. We start by introducing our quantitative results and then we present our qualitative ones. Finally, we provide a reflection on what these findings represent collectively in relation to our research objectives.

Quantitative Results

As shown in Table 2, in general, the average score of the participants in the different subscales was similar for both the control group and the intervention group. The only exception to this pattern can be seen in the ought-to L2 self subscale, where the mean score of the participants in the control group was higher than the mean score of those in the experimental group. In addition, the mean score of the participants in the experimental group increased after treatment in the ideal L2 self and

Table 2 Descriptive Statistics of Pre- and Post- Scores by Group

Construct	Group	Pretest		Posttest	
		M (SD)	Me (Q1–Q3)	M (SD)	Me (Q1–Q3)
Ideal L2 Self	Experimental	25.29 (1.38)	25.0 (25.0–25.75)	28.71 (1.14)	29.0 (28.25–29.00)
	Control	25.64 (2.24)	25.5 (24.25–27.75)	26.43 (3.16)	25.5 (24.25–27.75)
Ought-to L2 Self	Experimental	22.79 (3.79)	22.5 (20.25–24.0)	24.29 (4.01)	25.5 (23.0–26.0)
	Control	26.50 (6.51)	26.0 (21.0–32.0)	25.79 (6.61)	27.0 (20.5–29.75)
Attitudes Toward L2 Language Learning	Experimental	31.29 (2.13)	31.5 (30.0–33.0)	31.93 (2.27)	32.0 (31.25–33.75)
	Control	30.57 (4.64)	32.0 (27.25–34.75)	31.36 (3.61)	31.5 (29.25–35.0)
Intended Effort	Experimental	25.50 (1.70)	25.5 (25.0–26.75)	29.21 (0.80)	29.0 (29.0–30.0)
	Control	26.00 (2.39)	26.5 (25.0–27.0)	27.71 (1.86)	28.0 (26.25–29.0)
Willingness to Communicate (in Class)	Experimental	18.64 (4.72)	20.0 (15.25–21.75)	19.36 (3.48)	19.5 (18.25–21.75)
	Control	19.57 (5.23)	20.5 (16.5–23.75)	20.21 (3.36)	21.5 (18.25–22.0)
Willingness to Communicate (Out of Class)	Experimental	19.71 (2.61)	20.0 (18.0–21.0)	17.93 (4.20)	19.0 (16.0–20.75)
	Control	19.86 (4.26)	20.0 (18.25–22.0)	19.79 (3.26)	21.0 (19.0–21.0)
Ease of Using Imagery	Experimental	20.64 (2.41)	21.5 (20.0–22.0)	21.93 (1.69)	22.0 (21.0–23.0)
	Control	19.86 (3.28)	20.5 (17.5–22.0)	20.50 (3.23)	21.0 (19.25–23.0)

ought-to L2 self subscales. The mean score with respect to intended effort increased in both groups; however, the change was greater for the experimental group. Finally, the mean score in attitudes towards L2 language learning, L2 willing to communicate in class and out of class, and ease of using imagery do not seem to have changed after the intervention.

To estimate if the intervention had statistically significant effects on the treatment group, we conducted the ANCOVA test with the variables that complied with the assumptions of linearity, normality, equal slopes, homogeneity of variance, and homoscedasticity. We used the Wilcoxon Rank Sum Test with those that failed to comply with one of the assumptions.

After confirming the assumptions, an ANCOVA was conducted to determine the effect of the intervention on the score of each ought-to L2 self scale and motivated behavior scale in the post-test, adjusting for the baseline score of the participants on their respective scales (see Table 3).

These results suggest that there were no differences between the control and experimental groups in the ought-to L2 score ($F(1, 25) = 0.281$; $p = 0.601$; $\eta^2 = 0.011$), Willingness to Communicate (WtC) in writing in the classroom ($F(1, 25) = 0.215$; $p = 0.647$; $\eta^2 = 0.009$) and ease of using imagery ($F(1, 25) = 1.549$; $p = 0.225$; $\eta^2 = 0.058$) after the intervention.

Table 3 Summary of ANCOVA Models Comparison by Group

Outcome	Covariate	SS	df	F	*p*-value	*η2*
OL2S-post	OL2S-pre	5.217	1	0.281	0.601	0.011
WtC IN-post	WtC IN-pre	1.896	1	0.215	0.647	0.009
Ease-post	Ease-pre	7.404	1	1.549	0.225	0.058

Note: OL2S = ought-to L2 self; WtC IN = willingness to communicate in class; Ease = ease of using imagery; post = post-intervention; pre = pre-intervention; SS = Sum of squares; df = degrees of freedom; *η2* = generalized eta squared.

Table 4 Summary Wilcoxon Rank Sum Test Comparison by Group

Outcome	Estimate	U	*p*-value	Low CI	Upper CI	Effect size
IL2S	–2.999	45.5	0.015	–4.999	–0.999	0.463
IE	–2.000	33	0.003	–3.000	–1.000	0.573
AL2L	–0.000	99	0.981	–2.999	2.000	0.009
WTC OUT	1.000	120.5	0.308	–1.000	4.000	0.197

Note: IL2S = ideal L2 self; IE = intended effort; AL2S = attitude towards L2 learning; WtC out = willing to communicate out of class; Estimate = Location parameter statistic; CI = Confidence interval.

Wilcoxon Rank Sum Test was carried out to determine the effect of the intervention on the change (post test minus pre test) in the score of each L2MSS and motivated behavior scale. The Wilcoxon Rank Sum test was conducted for the ideal L2 self, intended effort, attitudes toward L2 language learning, and WTC out of class subscales as shown in Table 4.

The results indicate that there are differences between the experimental group and the control group in the ideal L2 Self (U = 45.5; $p = 0.015$) and intended effort (U = 33; $p = 0.003$) after the intervention, that is, the experimental group had a greater change in their scores on said scales after the intervention compared to the control group. However, no differences were found between the groups in attitudes towards L2 learning (U = 99; $p = 0.981$) and WtC out of class (U = 120.5; $p = 0.308$).

Qualitative Results

For the qualitative analysis, we used an inductive approach. After combining the codes that emerged from line-to-line coding, three themes were identified in the data: (a) intervention activities, (b) benefits of the intervention, and (c) demotivation. The first two categories were present in all the participants that submitted their answers whereas the last one showed only in two of them, whose common denominator was their low grades in the course. We will proceed to focus on the first two.

When participants were asked about activities they remembered, they all mentioned at least one activity related to the intervention. Most of the activities mentioned were specifically those related to their future as translators or interpreters.

> $P1_{exp}$: We did activities in which we visualized ourselves as future translators and interpreters, for example, which activities we were going to engage in, where we would be working.

> $P2_{exp}$: What I remember the most was the day in which we were shown that video in which some people would talk about their jobs as translators and interpreters. I feel that it helped me to see which of the two paths I would pursue in the future, which would be more convenient, comfortable, and how I would feel satisfied.

The focus on their future was also evident in their strategies for future learning, in which they mentioned an analytic interest toward exploring how language works and social learning in the form of positive groupwork where they could try out the language with classmates, colleagues, or native speakers.

With respect to the benefits the intervention had on them, we were able to identify two types of benefits: (1) establishment of future visions (45%) and (2) awareness of how to make progress toward the future (55%). The following quotes represent the comments made:

> $P4_{exp}$: When we saw the roles of the translators that work as freelancers from home helped me visualize what I would like to do in the future (*future visions*).

> $P7_{exp}$: The activities helped me realize that I have some areas in which I should be working on to become the professional I want to turn out to be (*how to make progress toward the future*).

The power of visualization is essential in the L2MSS framework since future self-guides necessarily involve images and senses to come to life (Papi et al., 2019; You et al., 2016). Previous vision interventions have confirmed that visualizing ideal English selves and ways to get to them can help learners increase their motivation, agency, positive emotions, proficiency, willingness to communicate, and L2 production (Chan, 2014; Munezane, 2015; Safdari, 2021; Sampson, 2012; Sato, 2020). In these interventions, imagery enhancement plays an essential role in strengthening, substantiating, and keeping students' visions alive under the assumption that an attractive vision of one's future self motivates L2 language behavior (Dörnyei, 2009; Hadfield & Dörnyei, 2013).

Collectively, these findings indicate that students preparing to become translators and interpreters can greatly benefit from vision teaching. Although we did not use specific real examples as aspirations for future selves as done in prior studies (Hiver et al., 2019, Sato, 2020), our findings show that the material generated specifically for translators and interpreters was successful in having students create and strengthen self-images that were plausible and in harmony with their expectations (Dörnyei, 2009). Qualitative evidence showing that students were able to visualize more clearly how to develop their desired future selves is in line with two relevant characteristics of vision interventions: the importance of relating vision with the future professional context and the need for the vision to be attainable for students.

The importance of relating vision with the future professional context has been pointed out in other interventions. For example, Sato (2020) helped business students create a vision by showing them a Chilean entrepreneur who was speaking in English at a location the students were familiar with and by engaging them in role-play activities in which they played the role of Chilean company representatives negotiating with a U.S. company. Our intervention is similar to Sato's (2020) in the sense that students were able to see how English was part of their future professional activities through career-specific visions. Ideal L2 self appears to increase when language learners can correlate their language proficiency with their successful performance in their potential jobs with hands-on activities that lead them to imagine themselves in those positions while they also increase their understanding of the skills and subskills involved.

An attainable vision for students is another essential factor to consider when incorporating vision building activities. Previous research has indicated the need to use mental imagery that is perceived as attainable by students as well as the need to make the steps to make this vision real and explicit (Sato, 2020; Vlaeva & Dörnyei, 2021). Keeping in mind that the participants in our study were only second year students, activities focused on familiarizing them with the skills and tasks part of both the translation and interpretation fields appears to have worked well in helping students set proximal goals that were in line with the most immediate pressing concerns of university (Dörnyei & Kubanyiova, 2014). The usual apprehensions of vision interventions in other study programs strike as being less problematic when implementing vision building interventions with translation and interpretation students; therefore, this is an interesting avenue to continue exploring as a tool to motivate undergraduate students not only with language learning, but also with their future professions.

Conclusions

Our vision intervention with translation and interpretation students has yielded positive results that suggest that this type of program can greatly benefit from incorporating vision-based activities in their curricula. Our intervention considered all stages proposed in the literature (Dörnyei & Kubanyiova, 2014) as well as the design of tasks that were profession-oriented in that it relied on the students' interest in becoming interpreters and translators, and our findings revealed that students increased both in their ideal L2 self and intended effort. Furthermore, qualitative data supported the idea that the intervention was memorable for students and helped them understand the steps they could take to move toward their ideal future self effectively.

Although the study yielded significant results, we believe there are three limitations that we should mention. First, we were unable to conduct an experimental study with random group assignment due to university constraints related to factors such as students' schedules. Considering that there is a lack of fully experimental designs in this area of study, it is important that researchers include randomness in students' assignment to control and experimental groups in future studies. Additionally, another limitation of the study was that not all students responded to both the pre- and post- surveys, thus reducing the final sample of the study. Due to this problem, the sample size was smaller than expected. Ideally, in future studies, researchers should use a larger sample to avoid this limitation and confirm these findings. Finally, although writing was chosen as the main avenue of expression for students, more activities related to speaking could have been considered for the intervention, which might have had a positive impact on the students who were more interested in interpretation.

Researchers interested in continuing vision interventions with translation and interpretation students in future studies could implement interventions that consider not only motivated behavior as an outcome variable to gauge the success of the intervention but also language measures (Papi et al., 2019). Although we have made attempts to relate vision and language proficiency improvements with overall good results (Le-Thi et al., 2022; Sato, 2020), there are plenty of areas that are yet to be examined such as online interaction, writing quality, and reading comprehension, among others. Finally, long-term benefits of vision interventions are in the early stages (Papi, 2022), hence examining how and whether motivation continues to increase after a vision intervention becomes of relevance to justify its incorporation in the curriculum as well as in teaching materials. By doing so, we can carry on Dörnyei's efforts to make motivation research relevant to teachers (Ushioda, 2022).

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-19, ISSN 0123-3432
www.udea.edu.co/ikala

References

Abdelaal, N. (2019). Subtitling of culture-bound terms: strategies and quality assessment. *Heliyon, 5*(4), e01411. https://doi.org/10.1016/j.heliyon.2019.e01411

Al-Hoorie, A. & Szabó, F. (Eds.) (2022). *Researching language learning motivation: A concise guide*. Bloomsbury Academic. https://doi.org/10.5040/9781350166912

Angelelli, C. (2007). Accommodating the need for medical interpreters: The California Endowment Interpreter Testing Project. *The Translator*, *13*(1), 63–82. https://doi.org/10.1080/13556509.2007.10799229

Angelelli, C. (2008). Longitudinal studies and the development of assessment for advanced competencies. In L. Ortega & H. Byrnes (Eds.), *The longitudinal study of L2 advanced capacities* (pp. 264–278). Routledge.

Angelone, E., & Marín, A. (2022). Reconceptualizing breaks in translation: Breaking down or breaking through? *The International Journal for Translation and Interpreting Research, 14*(2), 68–83. https://doi.org/10.12807/ti.114202.2022.a05

Bell, J., & Gower, R. (2014). *First Expert* (3rd Ed.). Pearson Education.

Blasco Mayor, M. (2007). *La comprensión oral en el desarrollo de la pericia de la interpretación de conferencias*. Comares.

Blasco Mayor, M. (2015). L2 proficiency as predictor of aptitude for interpreting: An empirical study. *Translation and Interpreting Studies. The Journal of the American Translation and Interpreting Studies Association*, *10*(1), 108–132. https://doi.org/10.1075/tis.10.1.06bla

Boo, Z., Dörnyei, Z., & Ryan, S. (2015). L2 motivation research 2005–2014: Understanding a publication surge and a changing landscape. *System, 55,* 145–157. https://doi.org/10.1016/j.system.2015.10.006

Castilho, S., Doherty, S., Gaspari, F., Moorkens, J. (2018). Approaches to human and machine translation quality assessment. In J. Moorkens, S. Castilho, F. Gaspari, & S. Doherty (Eds.), *Translation quality assessment. Machine translation: Technologies and applications* (vol. 1; pp. 9–38). Springer, Cham. https://doi.org/10.1007/978-3-319-91241-7_2

Chan, L. (2014). Effects of an imagery training strategy on Chinese university students' possible second language selves and learning experiences. In K. Csizér, & M. Magid (Eds.), *The impact of self-concept on language learning* (pp. 357–376). Multilingual Matters. https://doi.org/10.21832/9781783092383-020

Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis.* SAGE.

Christoffels, I., de Groot, A., & Kroll, J. (2006). Memory and language skills in simultaneous interpreters: The role of expertise and language proficiency. *Journal of Memory and Language*, *54*, 324–345. https://doi.org/10.1016/j.jml.2005.12.004

Costa-jussà, M., & Fonollosa, J. (2015). Latest trends in hybrid machine translation and its applications. *Computer, Speech, & Language, 32*(1), 3–10. https://doi.org/10.1016/j.csl.2014.11.001

Creswell, J. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th Ed.). SAGE.

Dörnyei, Z. (2009). *Motivation, language identity and the L2 self*. Multilingual Matters. https://doi.org/10.21832/9781847691293

Dörnyei, Z. (2019). Psychology and language learning: The past, the present and the future. *Journal for the Psychology of Language Learning*, *1*, 27–41. https://doi.org/10.52598/jpll/1/1/3

Dörnyei Z., & Kubanyiova M., (2014). *Motivating learners, motivating teachers. Building vision in the language classroom.* Cambridge University Press.

Hadfield, J., & Dörnyei, Z. (2013). *Motivating learning: Research and resources in language teaching*. Pearson. https://doi.org/10.4324/9781315833286

Hamman, D., Gosselin, K., Romano, J., & Bunuan, R. (2010). Using possible-selves theory to understand the identity development of new teachers. *Teaching and Teacher Education, 26*(7), 1349–1361. https://doi.org/10.1016/j.tate.2010.03.005

Higgins, E. T. (1987). Self-discrepancy: A theory relating self and affect. *Psychological Review, 94*, 319–340. https://doi.org/10.1037/0033-295X.94.3.319

Higgins, E. T. (2014). *Beyond pleasure and pain: How motivation works*. Oxford University Press.

Hiver, P., Obando, G., Sang, Y., Tahmouresi, S., Zhou, A., & Zhou, Y. (2019). Reframing the L2 learning experience as narrative reconstructions of classroom learning. *Studies in Second Language Learning and Teaching, 9*(1), 83–116. https://doi.org/10.14746/ssllt.2019.9.1.5

Ho, C. E. (2020). Tapping into interpreting students' motivation to engage in targeted translation practice. *Current Trends in Translation Teaching and*

Learning E, 7, 39–76. https://doi.org/10.51287/cttl_e_2020_3_chen-en_ho.pdf

Jabu, B., Abduh, A., & Rosmaladewi. (2021). Motivation and challenges of trainee translators participating in translation training. *International Journal of Language Education*, *5*(1), 490–500. https://doi.org/10.26858/ijole.v5i1.19625

Le-Thi, D., Dörnyei, Z., & Pellicer-Sánchez, A. (2022). Increasing the effectiveness of teaching L2 formulaic sequences through motivational strategies and mental imagery: A classroom experiment. *Language Teaching Research*, *26*(6), 1202–1230. https://doi.org/10.1177/1362168820913125

Lee, J. (2022). Quantitative research on what motivates Korean TED translators to translate. *Perspectives.* 10.1080/0907676X.2022.2074798

Liu, C., & Yu, C. (2019). Understanding students' motivation in translation learning: a case study from the self-concept perspective. *Asian-Pacific Journal of Second and Foreign Language Education*, *4*(4), https://doi.org/10.1186/s40862-019-0066-6

MacIntyre, P., Baker, S., Clément, R., & Conrod, S. (2001). Willingness to communicate, social support, and language-learning orientations of immersion students. *SSLA, 23*, 369–388. https://doi.org/10.1017/S0272263101003035

Magid, M. (2014). A motivational program for learners of English: An application of the L2 motivational self system. In Csizér, K., & M. Magid (Eds.), *The impact of self-concept on language learning* (pp. 333–356). Multilingual Matters. https://doi.org/10.21832/9781783092383-019

Markus, H., & Nurius, P. (1986). Possible selves. *American Psychologist, 41*, 954–969 https://doi.org/10.1037/0003-066X.41.9.954

Markus, H., & Wurf, E. (1987). The dynamic self-concept: A social psychological perspective. *Annual Review of Psychology, 38,* 299–337. https://doi.org/10.1146/annurev.ps.38.020187.001503

Mellinger, C. (2022). Cognitive behavior during consecutive interpreting: Describing the notetaking process. *The International Journal for Translation and Interpreting Research, 14*(2), 103–119. https://doi.org/10.12807/ti.114202.2022.a07

Mossop, B. (2014). Motivation and de-motivation in a government translation service: a diary-based approach. *Perspectives*, *22*(4), 581–591. https://doi.org/10.1080/0907676X.2014.948889

Moskovsky, C., Assulaimani, T., Racheva, S., & Harkins, J. (2016). The L2 motivational self system and L2 achievement: a study of Saudi EFL learners. *The Modern Language Journal, 100*, 641–654. https://doi.org/10.1111/modl.12340

Munezane, Y. (2015). Enhancing willingness to communicate: Relative effects of visualization and goal setting. *The Modern Language Journal, 99*, 175–191. https://doi.org/10.1111/modl.12193

Olohan, M. (2014). Why do You translate? Motivation to volunteer and TED translation. *Translation Studies, 7*(1), 17–33. https://doi.org/10.1080/14781700.2013.781952

O'Connor, C., & Joffe, H. (2020). Intercoder reliability in qualitative research: Debates and practical guidelines. *International Journal of Qualitative Methods*, *19*. https://doi.org/10.1177/1609406919899220

Papi, M., Bondarenko, A., Mansouri, S., Feng, L., & Jiang, C. (2019). Rethinking L2 motivation research: The 2x2 model of L2 self-guides. *Studies in Second Language Acquisition*, *41*(2), 337–361. https://doi.org/10.1017/S0272263118000153

Papi, M. (2022). The L2 motivational self system: Using the selves in the classroom. In A. Al-Hoorie, & F. Szabó (Eds.), *Researching language learning motivation: A concise guide* (pp. 91–110). Bloomsbury Academic. https://doi.org/10.5040/9781350166912.ch-9

Safdari, S. (2021). Operationalizing L2 motivational self system: Improving EFL learners' motivation through a vision enhancement program. *Language Teaching Research*, *25*(2), 282-305. https://doi.org/10.1177/1362168819846597

Sampson, R. (2012). The language-learning self, self-enhancement activities, and self perceptual change. *Language Teaching Research*, *16*, 317–335. https://doi.org/10.1177/1362168812436898

Sato, M. (2020). Generating a roadmap for possible selves via a vision intervention: alignment of second language motivation and classroom behavior. *TESOL Quarterly*, *55*(2), 427–457. https://doi.org/10.1002/tesq.611

Sommer, K. L., & Baumeister, R. F. (2002). Self-evaluation, persistence, and performance following implicit rejection: The role of trait self-esteem. *Personality and Social Psychology Bulletin, 28*(7), 926–938. https://doi.org/10.1177/01467202028007006

Tahmouresi, S., & Papi, M. (2021). Future selves, enjoyment and anxiety as predictors of L2 writing achievement.

Journal of Second Language Writing, *53*, 100837. https://doi.org/10.1016/j.jslw.2021.100837

Teimouri, Y. (2017). L2 selves, emotions, and motivated behaviors. *Studies in Second Language Acquisition, 39*, 691–709. https://doi.org/10.1017/S0272263116000243

Thorsen, C., Henry, A., & Cliffordson, C. (2020). The case of a missing person? The current L2 self and the L2 motivational self system. *International Journal of Bilingual Education and Bilingualism*, *23*, 584–600. https://doi.org/10.1080/13670050.2017.1388356

Ushioda, E. (2022). Motivating in the language classroom: A discourse of 'social control'? In A. Al-Hoorie & F. Szabó (Eds.), *Researching language learning motivation* (pp. 7–16). Bloomsbury Academic. https://doi.org/10.5040/9781350166912.ch-1

Vlaeva, D., & Dörnyei, Z. (2021). Vision enhancement and language learning: A critical analysis of vision-building in an English for Academic Purposes programme. *Language Teaching Research*, *25*(6). https://doi.org/10.1177/13621688211014551

Wu, Z. (2016). Towards understanding interpreter trainees' (de)motivation: An exploratory study. *The International Journal for Translation & Interpreting Research*, *8*(2), 13–25. https://doi.org/10.12807/ti.108202.2016.a02

You, C. J., Dörnyei, Z., & Csizer, K. (2016). Motivation, vision, and gender: A survey of learners of English in China. *Language Learning, 66*, 94–123. https://doi.org/10.1111/lang.12140

Zhu, H., Ang, L.H., & Mansor, N.S. (2022) Genre-based translation strategies on cultural references: A systematic review. *Journal of Language and Linguistic Studies, 18*(1), 898–912.

Zhu, X., Guan, Y., & Yao, Y. (2022). Transfer of ideal L1 and L2 writing selves and their impacts on L2 writing enjoyment and integrated performance. *Assessing Writing*, *54*, 100674. https://doi.org/10.1016/j.asw.2022.100674

Appendices

Appendix 1 – Questionnaire used (in Spanish) as a pre and post-test

Questionnaire

Choose from 1 (strongly disagree) to 6 (strongly agree) the degree in which you identify with the following statements.

Ideal L2 Self

1. I can imagine myself communicating in written English appropriately in the future.
2. I can imagine myself reading texts in English in my area.
3. I can imagine myself having friends that speak in English as their mother tongue.
4. Every time I think about my future job, I see myself using English.
5. I can imagine myself using English fluently like my favorite English-speaking teacher/sportsperson/singer.

Ought-to L2 Self

6. Studying English is important because the university expects me to do it.
7. Without learning English, it will be difficult to travel to English-speaking countries.

8. I have to study English because I do not want to get low grades.

9. Some important people in my life feel it is necessary that I learn English.

10. Society expects me to learn English, so I can be part of the job market.

11. If I do not learn English, it will be difficult for me to use the Internet effectively for academic and professional purposes.

Intended effort

12. If a course of my interest was only offered in English, I would take it.

13. I would love to study English even if it wasn't a requisite.

14. I would like to study English for a long time.

15. I would like to concentrate on studying English more than any other subject.

16. English would still be important for me, even if I failed the course.

Learning attitudes

17. I like things I can do to practice in English.

18. I find it interesting to learn English.

19. I look forward to English classes.

20. I enjoy learning English.

21. The time I spend studying English goes by quickly.

22. I enjoy writing in English.

Ease of using imagery

23. Sometimes I imagine myself using English effortlessly in the future.

24. It find it easy to play imagined scenes of the things I am going to do in my mind.

25. It is easy for me to imagine that I am going to do well in English after I finish the course.

26. It has always been easy for me to use my imagination to visualize things that could occur.

Willingness to communicate in writing

1 = Almost never willing

2 = Sometimes willing

3 = Willing half of the time

4 = Usually willing

5 = Almost always willing

Willingness to communicate in class

1. Write a story in English in class.

2. Write a letter or email to a friend in English in class.

3. Write about one of your favorite things in English in class.

4. Write your opinion in English in class.

5. Write a response to someone in a forum in English in class.

#3 Willingness to communicate out of class

6. Write a story in English out of class.

7. Write a letter or email to a friend in English out of class.

8. Write about one of your favorite things in English out of class.

9. Write your opinion in English out of class.

10. Write a response to someone in a forum in English out of class.

Appendix 2 – Samples of activities

a) Example of 'Strengthening the Vision' activity

Substantiating the vision – Happy International Translation/Interpretation Day!

Pre-listening

I. Group discussion

1) What would be good ways to celebrate Translation/Interpretation Day on campus?

While-listening

II. Watch the following video and answer the questions: **https://www.youtube.com/watch?v=MUKQiqT7rSw&ab_channel=AmericanTranslatorsAssociation**

1) What of the 'typical days of translators' would you like to be similar to yours were you to decide to become a translator (Gaku's? Maria's or John's?)? Explain why.

2) What of the 'typical days of interpreters' would you like to be similar to yours were you to decide to become a translator (Wayan's? Annette and Jean's or Sahra's?)? Explain why.

Post-listening

III. Imagine you are holding now your ideal future job... Is it as a translator? As an interpreter? Think about the following details:

- **Where you are working**
- **Why you are working there**
- **How much money would you like to make?**
- **What skills have made it possible for you to work doing that:**

Use the previous ideas to write an email telling one of your friends about this job you now have.

b) Example of 'Keeping the Vision Alive' Activity

Writing task

Watch the following video:

https://www.youtube.com/watch?v=P52a3yJGnTw&ab_channel=uplacomunica

Imagine you have graduated from your university and now you are working in your ideal job, and you are invited by the Translation/Interpretation program to deliver a speech about.

— What you are doing now

— How you managed to get there

— The importance of learning English

— The importance of your discipline (Translation OR Interpretation depending on what your ideal job is)

Consider you will speak right after they show freshmen the previous video and that you are in charge of welcoming these new students as well as motivating them with your experience.

How to cite this article: Carcamo, B., & Carmona, C. (2023). The impact of a vision intervention on translation and interpretation students' L2 motivation. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1–19. https://doi.org/10.17533/udea.ikala.353447

German-to-Basque Translation Analysis of Multiword Expressions in a Learner Translation Corpus

Análisis traductológico (alemán-vasco) de unidades fraseológicas en un corpus de aprendices de traducción

Une analyse de la traduction des unités phraséologiques entre l'allemand et le basque dans un corpus des traductions des étudiants

Análise da tradução de unidades fraseológicas do alemão para o basco num corpus de traduções de alunos

Zuriñe Sanz-Villar
Associate Professor, University of the Basque Country/ Euskal Herriko Unibertsitatea —UPV/EHU, Autonomous Community of the Basque Country, Spain.
zurine.sanz@ehu.eus
https://orcid.org/0000-0002-2281-2574

Abstract

This paper presents the results of the annotation in a learner translation corpus consisting of German source texts and student translations to Basque. The analysis was carried out with the purpose of identifying trainee translators' strengths and weaknesses when translating multiword expressions, such as compounds, collocations, and idioms. The data comprised eight German source texts and sixty-eight Basque translations from undergraduate students enrolled at the University of the Basque Country. From the total number of annotations (1214), which include not only errors but also cases of interference from the source language and positive outcomes, around 27 % are related to multiword expressions. The results of the translation analysis show that there are variables — such as the use of machine translation systems, the level of specialisation of the source text, the type of multiword expression to be translated or the absence of a literal counterpart in the target language — that may affect the translation of such units and lead to erroneous solutions and/or interference in the outputs produced by the trainee translators. From a pedagogical point of view, these findings will have a direct impact on the translation classes and will be very valuable for designing corpus-based in-class activities.

Keywords: trainee translators, German-to-Basque translation, translation analysis, multiword expressions, phraseological units, learner translation corpus

Resumen

Este artículo presenta los resultados de las anotaciones en un corpus de aprendices de traducción compuesto por textos originales en alemán y traducciones de estudiantes al vasco. El objetivo del análisis fue identificar las fortalezas y debilidades de los traductores en formación al traducir unidades fraseológicas, como palabras compuestas, colocaciones y locuciones. El conjunto de datos estuvo formado por

Received: 2023-07-26 / Accepted: 2023-11-03 / Published: 2024-01-31
https://doi.org/10.17533/udea.ikala.354417
Editor: Luanda Sito, Universidad de Antioquia, Medellín, Colombia.

ocho textos originales en alemán y 68 traducciones al vasco realizadas por estudiantes de grado de la Universidad del País Vasco (UPV/EHU). Del número total de anotaciones (1 214), entre las que se encuentran no solo errores, sino también casos de interferencia de la lengua de origen y resultados positivos, cerca de un 27 % tiene que ver con unidades fraseológicas. Los resultados del análisis traductológico muestran que hay variables —como el uso de sistemas de traducción automática, el grado de especialidad del texto origen, el tipo de unidad fraseológica o la ausencia de un equivalente literal en el idioma de llegada— que pueden influir en la traducción de dichas unidades y llevar a soluciones erróneas o a casos de interferencia en las traducciones realizadas por los aprendices de traducción. Desde un punto de vista pedagógico, estos hallazgos tendrán un impacto directo en las clases de traducción y serán muy valiosos para el diseño de actividades basadas en corpus.

Palabras clave: aprendices de traducción, traducción del alemán al vasco, análisis de traducciones, unidades fraseológicas, corpus de aprendices de traducción

Résumé

Cet article présente les résultats des annotations sur un corpus de traductions d'étudiants composé de textes sources allemands et de traductions d'étudiants en basque. L'analyse visait à identifier les forces et les faiblesses des traducteurs en formation lorsqu'ils traduisent des unités phraséologiques, tels que des composés, des collocations et des idiomes. L'ensemble de données comprenait huit textes sources en allemand et 68 traductions en basque réalisées par des étudiants de l'Université du Pays basque (UPV/EHU). Sur le nombre total d'annotations (1 214), qui comprennent non seulement des erreurs mais aussi des cas d'interférence avec la langue source et des résultats positifs, environ 27 % concernent des unités phraséologiques. Les résultats de l'analyse de la traduction font apparaître des variables —telles que l'utilisation de systèmes de traduction automatique, le degré de spécialisation du texte source, le type d'unité phraséologique à traduire ou l'absence d'équivalent littéral dans la langue cible— qui peuvent influencer la traduction de ces unités et conduire à des solutions erronées ou à des interférences avec les produits des traducteurs en formation. D'un point de vue pédagogique, ces résultats auront un impact direct sur les cours de traduction et seront très utiles pour la conception d'activités en classe basées sur des corpus.

Mots clef : traducteurs stagiaires, traduction de l'allemand vers le basque, analyse des traductions, unités phraséologiques, corpus des traductions des étudiants

Resumo

Este artigo apresenta os resultados de apontamentos em um corpus de traduções de alunos que consiste em textos originais em alemão e traduções de alunos para o basco. A análise buscou identificar os pontos fortes e fracos dos tradutores estagiários ao traduzir unidades fraseológicas, como compostos, locuções e colocações. O conjunto de dados consistia em oito textos de origem em alemão e 68 traduções para o basco feitas por alunos de graduação da Universidade do País Basco (UPV/EHU). Do número total de anotações (1 214), que incluem não apenas erros, mas também casos de interferência do idioma de origem e resultados positivos, cerca de 27 % referem-se a unidades fraseológicas. Os resultados da análise da tradução mostram variáveis - como o uso de sistemas de tradução automática, o grau de especialização do texto de origem, o tipo de unidades fraseológicas a ser traduzidas ou a ausência de um equivalente literal no idioma de destino - que podem influenciar a tradução dessas unidades e levar a soluções errôneas ou interferir nos produtos dos tradutores estagiários. Do ponto de vista pedagógico, essas descobertas terão um impacto direto nos cursos de tradução e serão muito valiosas para a elaboração de atividades em sala de aula baseadas em corpus.

Palavras chave: tradutores estagiários, tradução do alemão para o basco, análise de traduções, unidades fraseológicas, corpus de traduções de estudantes

Introduction

The translation of phraseological units[1] by trainee translators has been studied by different authors but is still an underexplored area of research (Sanz-Villar, 2022, p. 268; Serrano Lucas, 2010, pp. 197–198). In a study by Serrano Lucas (2010), a methodological proposal based on the task-based approach is made for teaching phraseology in the context of translation didactics. Leiva Rojo (2013) focuses on the importance of considering phraseological units when assessing and reviewing the quality of texts translated by translation students. In the context of general translation classes, Valero Cuadra (2015) and Albaladejo Martínez (2015) examine the translation of collocations by trainee translators. It is worth mentioning that both papers were published in a volume dedicated to phraseology, didactics and translations (Mogorrón Huerta & Navarro Domínguez, 2015). In the same year, Marcelo Wirnitzer and Amigo Extremeña (2015) presented a pilot study analysing the process of translating phraseological units —PUs— (more specifically, phrasal verbs, conversational routines, collocations and idioms) by trainee translators, as well as the product itself.

Castagnoli (2023) analyses variation in translations in a corpus of an English source text (ST) and 35 translations to Italian produced by translation trainees; additional professional translators' outputs are included in the study. To this end, the translation paradigms of pre-selected items — idiomatic and non-idiomatic multiword units (MWUs), among others — were examined. One aim was "to observe the forms variation can take and how it may be related to the linguistic items involved as well as to individual translator experience" (2023, p. 120). In this respect, the author concludes that variation is greater in the translation of idiomatic units, especially when a literal rendering of the ST item does not exist in the target text (TT; 2023, p. 120).

The first attempt to analyse the translation of multiword expressions (MWEs) by trainee translators in the language combination German-Basque was made by Sanz-Villar (2022). This study shows the results of a translation analysis conducted in a small corpus containing 24 different texts (6 838 tokens) and created with a tool called TAligner (TRALIMA-ITZULIK, 2019). The texts were collected over four academic years, from 2014 to 2018. Multiword verbs were pre-selected and manually extracted from the German STs, and their counterparts in students' translations were analysed. The results of that study showed that the insertion of words into the structure of the verbal patterns leads students to misunderstand the meaning of the ST and that both source language (SL) interference and interference from a third language is observed in students' translations (Sanz-Villar, 2022, pp. 283–284); not only because of the presence of this third language, Spanish, during the translation process, but also due to the use of resources for translators, such as machine translation (MT) systems.

Interference has also been observed in other studies analysing translations to Basque. The corpus created by Sanz-Villar (2018) contained German STs and professional translations to Basque, and it was concluded that "[w]hen translating from a prestigious language A to a minority language B, if language B coexists unequally with a dominant language C, then, according to different variables, different types of interference from language C into language B can occur to different degrees" (2018, p. 90). Aierbe Mendizabal (2008) analysed the translation of specialised phraseological units in administrative texts and noted that Basque is very dependent on Spanish administrative language and that the influence of Spanish on Basque TTs is far-reaching.

The present article analyses translations from German (A) to a minority language, Basque (B),

1 In this paper, the terms "phraseological unit" (PU) and "multiword expression/unit" (MWE and MWU, respectively) are used interchangeably.

which is in a diglossic situation with a dominant language, Spanish (C). Therefore, interference may be expected not only from the SL, but also from Spanish, further intensified in the students' translations due to the increasing use of MT systems. The lack of direct resources — understood as "sets of previously gathered linguistic data which are made available in some electronic format so that they can be used or looked up by translators" (Alcina, 2008, p. 98) — in German-to-Basque translations leads trainee translators in this language combination to depend on indirect resources (in the language combination German-Spanish or German-English).

This paper sets out to analyse the translation of MWEs translated from German to Basque by trainee translators based on a learner translation corpus (LTC), which was compiled within the framework of the MUST (Multilingual Student Translation) project (Granger & Lefer, 2020). In 2019, several members of the TRALIMA-ITZULIK research group from the University of the Basque Country (UPV/EHU) joined this project, and have been contributing data for the following language combinations: Basque to Spanish, English to Basque/Spanish and German to Basque. The goal will be to present the general results of the annotations made in students' translations in terms of errors, interference, and positive outcomes, and then to focus on the translation analysis of MWEs. First, these units are noteworthy due to the number of annotations related to MWEs. Through the annotation process, course trainers can identify students' difficulties and design tasks to help them overcome their shortcomings (Espunya, 2013, p. 130). Secondly, these units are good candidates for analysing interference (Sanz-Villar, 2018).

Section 2 presents the MUST initiative, the Translation-oriented Annotation System (abbreviated as TAS) created within this project and the notion of MWEs. Section 3 describes the compilation and annotation process of the LTC and the characteristics of the corpus regarding metadata. Section 4 outlines the results of the study, and it will be concluded with a discussion on pedagogical implications based on the outcomes and with some final remarks (Section 5).

Theoretical Framework

This section presents the MUST initiative and mentions the TRALIMA-ITZULIK research group's contribution to this project. Following that, the annotation system (TAS 1.0) will be described as a significant component of MUST, with a focus on MWEs.

Learner Translation Corpus

LTCs containing original texts and translations made either by foreign language learners or trainee translators can be regarded as the synergetic product of two previously separate fields — learner corpus research (LCR) and corpus-based translation studies (CBTS; Granger & Lefer, 2020, p. 1184). These two research strands both emerged in the late 1980s and early 1990s, but the first LTC was only created in the early 2000s. The idea of compiling corpora with students' translations is not new (*inter alia*, Castagnoli et al., 2011; Sánchez Nieto, 2012; Espunya, 2013; Wurm, 2013), but as argued by Granger and Lefer (2020, p. 1184), most of the corpora created have been local initiatives with the exception of MeLLANGE (Multilingual eLearning in Language Engineering) and MUST (Multilingual Student Translation). In line with the MeLLANGE corpus, the aim of the MUST project has been "to collect a large Multilingual Student Translation corpus, to design a rich set of standardised metadata, to create a standardised annotation system for translated language and to make all the data available to the contributing partners via a web-based interface for research and teaching" (Granger & Lefer, 2020, p. 1186).

Castagnoli *et al.* (2011, p. 237) identified the ten most frequent errors in the MeLLANGE LTC, which includes 232 annotated translations to Catalan, German, English, Spanish, French, and Italian. As will be explained in the results section, it is noteworthy that the two most frequent errors in the MeLLANGE LTC concern incorrect lexis and terminology (first place) and distortion (second place). Also, Wurm (2013) concludes that lexical errors correspond to the most common category in her LTC, which is consistent with the results obtained within two other similar projects (2013, pp. 399-400).

As mentioned above, in 2019 members of the TRALIMA-ITZULIK research group joined the MUST initiative. Since this paper presents the results of the annotation of the German-to-Basque subcorpus, it is necessary to describe the annotation system.

TAS 1.0

The MUST project team uses the term "Translated-oriented Annotation System" rather than error annotation system because the taxonomy is not limited to errors but includes additional metatags — as explained in this section — and may in the future incorporate the option of tagging translation procedures (Granger & Lefer, 2018). In a large-scale project such as this, it was important to develop a flexible, language-independent system. Depending on the language pair and scope, it can be decided how detailed the annotation should be. The taxonomy should also be valid for both research and teaching purposes.

TAS 1.0 is based on two traditions: error taxonomies for ST-TT, such as the CELTraC taxonomy (based on the abovementioned MeLLANGE translation error typology) and annotation systems "developed for the analysis of learners' free writing" (Granger & Lefer, 2020, p. 1194). It contains 60 tags and is divided into four main blocks, as can be observed in Figure 1: *ST-TT transfer*, *language*, *metatags,* and *translation procedures*. However, the latter is not used in this corpus since it was under preparation at the time of conducting the research. A second taxonomy, Translation-oriented Annotation System (TAS2.0), has existed since autumn 2021. However, the results presented here are based on the TAS1.0 taxonomy, the one available when annotating the mentioned subcorpus.

ST-TT transfer refers to "discrepancies between the source text (ST) and the target text (TT) and/or between the TT and the translation brief" (Granger & Lefer, 2018). Tagging language errors means identifying segments that are erroneous from the perspective of the target language (TL), independently of the ST. With the *Metatag* label it is possible to tag positive outcomes and/or suspected SL intrusion.

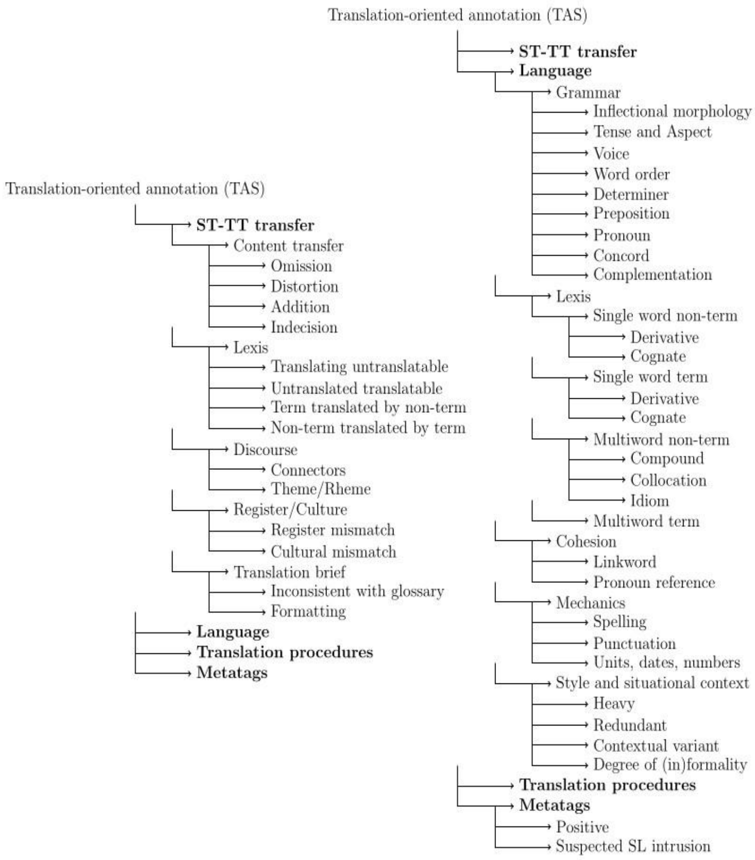
Subcategories are included for each of the main categories; that is, each category is multi-layer (Granger & Lefer, 2018), as shown in Figure 1. There are five subcategories for each of the two parts (*ST-TT transfer* and *Language*) of the TAS that serve to annotate errors: *Content transfer*, *Lexis*, *Discourse*, *Register/Culture*, and *Translation brief* in the former and *Grammar*, *Lexis*, *Cohesion*, *Mechanics*, and *Style and situational context* in the latter. Two subcategories are included in the *Metatags* block to indicate whether an output represents a good translation solution (*positive*) or whether the student's translation solution has been negatively influenced by the SL (*suspected SL intrusion*). As mentioned in the TAS manual (Granger & Lefer, 2021, p. 28), the *suspected SL intrusion* metatag differs from the previously mentioned error tags in that it does not describe the nature of errors, but the possible source of an infelicitous translation solution. The annotation may be even more detailed, and the depth of the TAS is at the discretion of the annotator.

MWEs in the TAS

There is still a lack of consensus on the use of the metalanguage in the field of phraseology, as mentioned, for example, in the METRAFAS project, whose aim is to establish a common terminology in the phraseological field and thus contribute to a more homogeneous use of the metalanguage.[2] As mentioned in Sanz-Villar (2022), "[t]he terminology used by researchers when naming and

2 Refer to point 4 of the project website for more details: https://www.cirp.gal/proxectos/proxecto-fraseoloxia-galega.html

Figure 1 Categories of TAS 1.0



defining their object of study varies depending on the approach or the way multi-word units (MWU) are analysed".

Corpas Pastor's well-known classification proposes three main phraseological spheres, namely collocations, idioms and phraseological utterances (Corpas Pastor, 1996). The first two are included in the TAS as subcategories of "multi-word non-term", as can be observed in Figure 1. Collocations are defined as "usage-determined or preferred syntagmatic relations between two lexemes in a specific syntactic pattern. Both lexemes make an isolable semantic contribution to the word combination but they do not have the same status. Semantically autonomous, the 'base' of a collocation is selected first by a language user for its independent meaning. The second element, i.e. the 'collocate' or 'collocator', is selected by and semantically dependent on the base" (Granger & Paquot, 2008, p. 43). As for idioms, semantic non-compositionality is their most salient feature, but "[l]ack of flexibility and marked syntax are further indications of their idiomatic status" (Granger & Paquot, 2008, p. 43).

The TAS considers compounds as MWEs, although their inclusion within the field of phraseology is not uncontroversial and "pose[s] problems because of their [compounds'] uncertain status as single or multi-word units" (Granger & Paquot, 2008, p. 32). These are understood as "multiword units that constitute one semantic unit although they may be written in one, two or more words, as well as other fully fixed sequences such as complex prepositions, complex adverbs, complex conjunctions and complex verbs, including phrasal verbs" (Granger & Lefer, 2021, p. 21).

During the error tagging of the present study, it was found that the translation of some solid compounds — such as *Familienstand* ('marital status') — caused translation errors (as in *familia-egoera*, 'family situation', where the meaning of the original compound is not properly rendered in the translation). The inclusion or exclusion of these units in the framework of a translation analysis of MWEs, while beyond the scope of this paper, remains an interesting area of research.

Method

As part of the MUST project, a web-based interface called Hypal4MUST, based on the Hypal software and developed by Obrusnik (2014), allowed the creation and annotation of parallel corpora. Once corpora were compiled, the uploaded texts were queried within the tool's interface. This section first describes the process of compiling the corpus. It then explains how the MWEs were queried in the tool and exported for further analysis. Finally, the metadata concerning both translation tasks and participants will be described.

Compilation of Corpus

The first step consisted of creating the task (i.e. the STs were uploaded and accepted by the MUST coordinators). As can be seen in Figure 2, in the German-to-Basque subcorpus, eight tasks were created.

Figure 2 Uploaded and Accepted Task in the German-Basque Subcorpus

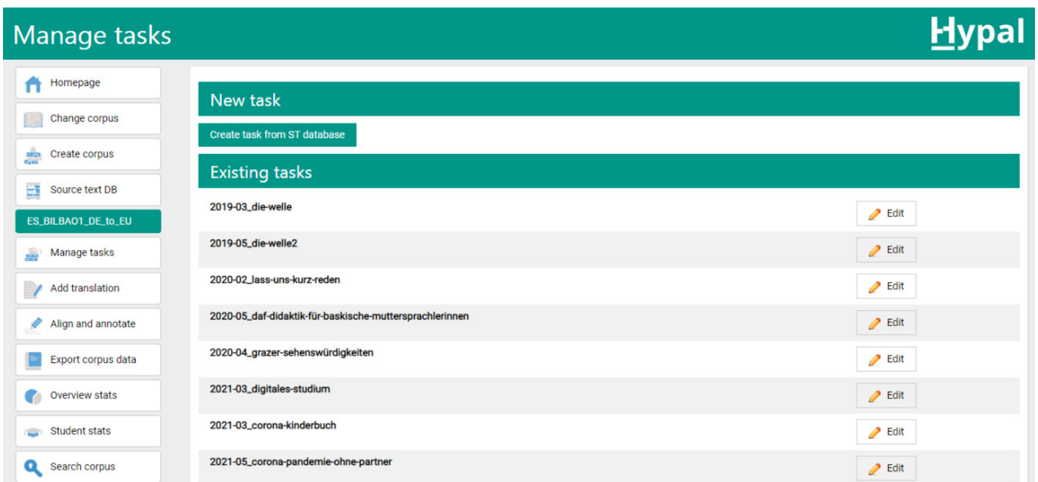


Figure 3 Bitext and Student Metadata in Hypal4MUST

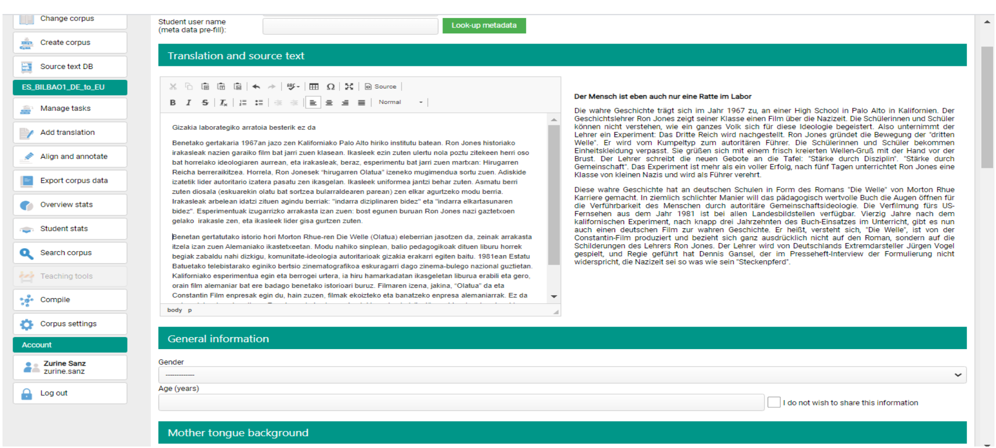


Figure 4 Manual Alignment in Hypal4MUST

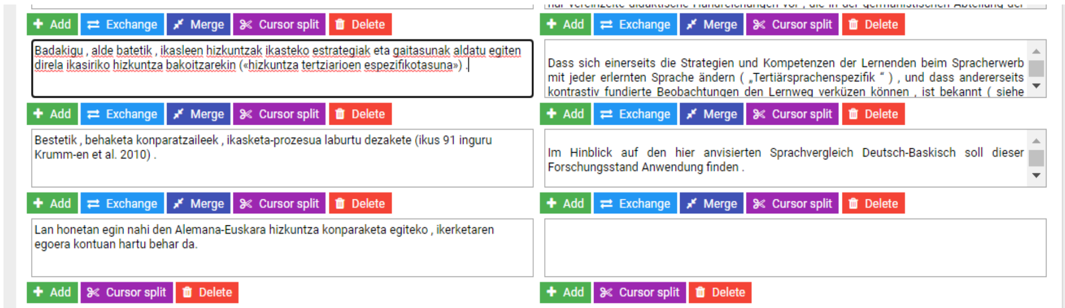
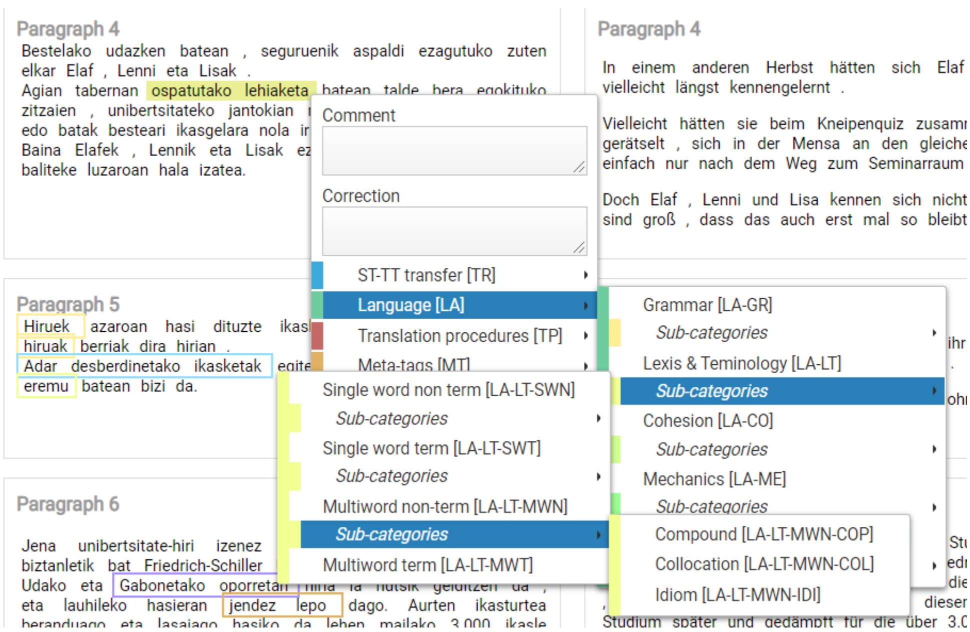


Figure 5 Translation Annotation in Hypal4MUST



Either the teacher or the student can later upload the translations for each task to Hypal4MUST. Together with the translated text, student metadata was included; the ST and TT were aligned at paragraph and sentence level and TTs were enriched with annotations based on the TAS. Figure 3 shows an uploaded translation together with student metadata below that need to be filled in.

Figure 4 shows the options (add, cursor split, merge, etc.) for making manual adjustments to the automatic alignment.

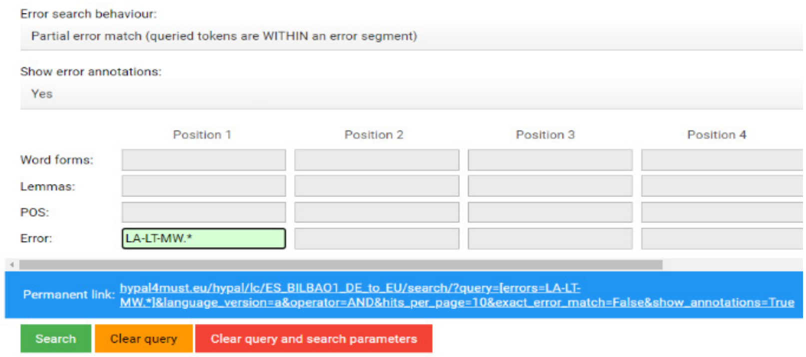
The annotation categories of the TAS can be seen in Figure 5. As can be observed, in addition to annotating segments on the basis of the TAS, comments and corrections can also be added.

Corpus Query

Once the translations had been aligned and annotated, the corpus was compiled and general results regarding the annotation were obtained by way of the in-built bilingual concordancer. This enabled the corpus data to be extracted and subsequently downloaded in Excel format (with error annotations and metadata).

During the process of annotating the TTs, not only the mentioned "multiword" subcategory but

Figure 6 Querying by Error Annotation in Hypal4MUST



also other were used to annotate MWE-related passages of the TTs:

- *ST-TT transfer -> distortion*, *omission*: when the meaning of the ST MWE was not properly rendered in the TT or when it was omitted.
- *ST-TT transfer -> cultural mismatch*: when a culturally bound MWE in the ST was not properly translated in the TT.
- *Language -> Lexis -> Multiword term* and *non-term*: when the use of the terminological or non-terminological MWE in the TL was incorrect.
- *Metatags -> Positive*: when the use of MWEs in the TTs was regarded as especially good.
- *Metatags ->Suspected SL intrusion*: there was interference from a MWE of the ST (or a third language).

Thus, the corresponding annotations were queried in Hypal4MUST using the abbreviated forms of each tag, as can be seen in Figure 6. The figure shows the search for language errors tagged as multiword terms and non-terms (LA-LT-MW.*). The wildcard '.*' matches any number of characters.

The same process was followed with the other levels liable to contain MWE annotations. However, not all distortion errors, for instance, contained MWEs. Therefore, relevant results for MWE analysis were selected manually. Quantitative and qualitative information regarding the translation analysis of MWEs is provided below.

Metadata: Tasks and Participants

As Table 1 shows, eight tasks were created in all (i.e. eight source texts were uploaded and enriched with the corresponding metadata) and sixty-eight translations (22,184 tokens) were annotated using 1214 tags. Most of the STs (6) were from the general language category (journalistic texts), while two were specialised texts. However, ST5 was a promotional text that did not present a high level of specialisation, and ST4, which contained academic prose, although specialised, was on a topic with which students were familiar. There were three translation tasks that were undertaken by students under exam conditions and later marked by the teacher. The rest were either unmarked home assignments or in-class activities. The shortest texts were examinations and the longest text contained 493 words.

The number of translations uploaded for each text depended on the number of students enrolled in each academic year, the students' willingness to take part in the project and whether or not they translated the texts uploaded to Hypal4MUST. At the beginning of each academic year, the MUST project was presented to students by the teacher. Students who agreed to contribute their translations and metadata to the project signed the MUST informed consent form. This has been approved by the Ethics Committee of the Institute for

Table 1 Tasks Created in Hypal4MUST

	Title	Language type, Supergenre, Genre	Type of task	Marked	Number of words	Academic year	Number of translations
ST1	Der Mensch ist eben auch nur eine Ratte im Labor [The human being is just a rat in the laboratory]	General language, journalistic, review	In-class examination	Yes	278	2018-19	5
ST2	Auf Wiedersehen, Kinder [Goodbye, children]	General language, journalistic, review	In-class examination	Yes	281	2018-19	5
ST3	Lass uns kurz reden [Let's talk briefly]	General language, journalistic, news/ reportage	Home assignment	No	415	2019-20	10
ST4	DaF-Didaktik für baskische MuttersprachlerInnen [DaF (German as a foreign language) didactics for Basque native speakers]	Specialised language, academic prose, abstract	In-class activity	No	330	2019-20	11
ST5	Grazer Sehenswürdigkeiten [Sights of Graz]	Specialised language, promotional text, tourist guide/ brochure	In-class activity	No	386	2019-20	13
ST6	Digitales Studium: Die beste Zeit ihres Lebens. Eigentlich [Digital studies: The best time of their life. Actually]	General language, journalistic, news/ reportage	Home assignment	No	445	2020-21	8
ST7	Corona-Kinderbuch: China ist sauer über Hamburger Verlag [A children's book on the coronavirus: China is angry with Hamburg-based publisher]	General language, journalistic, news/ reportage	In-class examination	Yes	327	2020-21	8
ST8	Corona-Pandemie ohne Partner: Gemeinsam einsam sein [The Covid-19 pandemic without a partner: together, but alone]	General language, journalistic, news/ reportage	Home assignment	No	493	2020-21	8

Language and Communication of UCLouvain (approval number: CE-ILC/2022/09).

During the translation assignments, students were allowed to use any tool or resource they deemed necessary. The aforementioned metadata were stored with others (student-related metadata, for instance) in the tool.

Translations were compiled from 26 undergraduate students of Translation and Interpreting, distributed over three academic years: 2018–19, 2019–20 and 2020–21. In general, students in this German-to-Basque translation course were in their sixth semester, meaning that they still had three semesters to go (including the sixth semester) before graduation. They had attended three translation-practice courses, which involved their two first languages (Basque and Spanish), and in the sixth semester they were translating from two foreign languages: German to Basque and either English or French to Basque. This was the case for students who did not spend a semester or academic year abroad. Of the 26 students mentioned, only 23% had completed a translation internship.

According to students' metadata, in 80.8% of the cases, their self-rated proficiency in the SL was intermediate. The remainder (5 students) rated their level of German as advanced. Half (13) of the total number had visited German-speaking countries, with the duration of stays ranging from 1 to 11 months. As for the TL, Basque, most (24 students) said they had a native command of the language. For the remaining two students, Spanish was their only first language, self-rating their command of the language as advanced. The majority of the students (69.2%) said they had two first languages (Basque and Spanish) with the remainder stating that they had one first language (either Spanish, French or Basque).

In summary, the students' translation experience was still limited when attending the German-Basque translation course, and for the majority, their command of the SL, German, was intermediate. However, the fact that half of them had spent time in German-speaking countries and/or had studied it in school before entering university shows that the groups do not usually have a homogeneous command of the SL. According to the metadata obtained from students, most stated that they had two first languages, Basque and Spanish, and all but two said they had a native-level command of the TL.

Results

In this section the annotation results of the German-to-Basque LTC are presented. The 'General results' subsection will feature results of all categories of the TAS. The second subsection ("The translation of MWEs") will focus on the tagged units containing MWEs.

General results

Table 2 shows the general results for first-level annotations. Language errors accounted for 50% of all annotations. The number of transfer errors, 436, was also considerable. In addition to the errors, 169 passages were marked as either positive or "too literal" — that is, traces of the SL (or another language) were observed.

Table 2 Quantitative Results of First-Level Annotation

Language	609 (50%)
ST-TT transfer	436 (36%)
Metatags	169 (14%)
Total number of annotations	1214 (100%)

The distribution of tags in different subcategories can be seen in Figure 7. In the *Language* category, many errors of grammar (156) and mechanics (179) were found (the latter concerned punctuation marks and spelling, for instance). Within this category, however, the most prominent subcategory was *Lexis* (with 239 errors). As mentioned above, LTC were analysed in both Castagnoli *et al*. (2011) and Wurm (2013). Different tagsets were used during the annotation and therefore the results are not comparable, but lexical errors are among the most frequent in both studies.

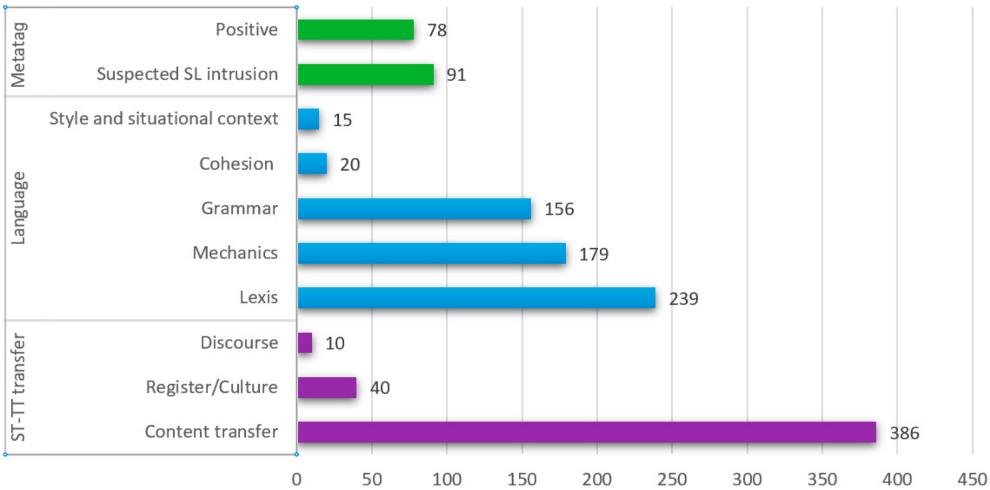
The large number of content transfer errors corresponded to student metadata and their command of the SL. According to the questionnaires that the students filled in at the beginning of each semester, what they usually fear most in this language combination is not properly understanding the meaning of the ST and not being able to render its meaning in the TL.

Noteworthy too were the positive outcomes (78) and suspected SL intrusions (91), both with a similar level of representation in the corpus.

The Translation of MWEs

As explained in the section on methodology, the tagged units containing MWEs were selected and

Figure 7 Quantitative Results of Second-Level Annotations



analysed manually. Table 3 shows the categories of the TAS containing MWE-related annotations, ordered by frequency.

Examples extracted from the corpus of each of the categories from Table 3 are presented in Table 4. In the first example, the Basque counterpart of the German MWE *dünnhäutig reagieren* represents an unusual word combination: *gaitzikor erantzun* ('to respond suspiciously'). There are no results for this word combination in the reference corpus of contemporary Basque (Sarasola *et al.*, n.d.), and the word *gaitzikor* ('suspicious') has a very low frequency (25). In the second example, part of the meaning of the German collocation *kerzengerade sitzen* ('to sit bolt upright') was omitted in the Basque TT. The German MWE *lassen Sie sich* überraschen (literally 'let yourself be surprised') was translated, in one case, with a somatic MWE in Basque: *aho bete hortz utzi* (literally, 'to leave someone with the mouth full of teeth', meaning 'to leave someone speechless'). This was tagged as positive, because the meaning was conveyed accurately, and another MWE was used in the TT, which fits well in the promotional text from which the example was extracted (ST5). The following example shows the same sentence translated to Basque literally. *Utzi zaitez harritzen* ('let yourself be surprised') is not only a literal translation of the German MWE but also of the Spanish expression *déjate sorprender*. Finally, *Semesterferien* ('semester break') was adapted to the target culture as summer and Christmas break. However, it is noteworthy that the winter break for German students typically falls around February and March and not during Christmas.

Table 3 MWE Annotations

Multiword terms and non-terms	128
Content transfer (distortion and omission)	119
Positive	40
Suspected SL intrusion	26
Cultural mismatch	11
Total	324

Table 5 shows the distribution of annotations by task. It is necessary to take into account the unequal number of participants submitting a translation for each task (see Table 1). However, ST4 was notable for the high number of error annotations (66 in total) and SL intrusion cases (16) compared to the other tasks of the same academic year, as well as the low number of positive features (1). Out of the tree tasks of the academic year 2020-21, the only marked task made under exam conditions, ST7, contained the least number of errors (21, as opposed to 30 in ST6 and 27 in ST8). A summary of the main features of each category will be given in the next section.

Table 4 Examples of Each Relevant Category of the TAS

Multiword non-term	Wenn es um die Ursachen der Corona-Pandemie geht, **reagiert** China sehr **dünnhäutig**. [When it comes to the origins of the Covid-19 outbreak, China reacts very thin-skinned.]	Koronabirusaren pandemiaren jatorriari dagokionez, Txinak **gaitzikor erantzuten** du. [When it comes to the origins of the Covid-19 outbreak, China responds suspiciously.]
Content transfer	Elaf, Jeans und schwarzes Top, die Laptop-Kamera abgeklebt, **sitzt kerzengerade** auf ihrem Stuhl am Schreibtisch. [Elaf, jeans and a black top, the laptop camera taped off, sits bolt upright in her chair at the desk.]	Elafek galtza bakeroak eta top beltza ditu jantzita. Idazmahiko [sic] aulkian dago zain, ordenagailuko kamera itzalita. [Elaf wears jeans and a black top. She waits in the desk chair with the computer camera off.]
Positive	Spazieren Sie einfach los und **lassen** Sie **sich überraschen**. [Just take a walk and be surprised.]	(. . .) ibili eta alde zaharrak **aho bete hortz utzi**ko zaitu. [(. . .) walk and the old town will leave you speechless.]
Suspected SL intrusion	Spazieren Sie einfach los und **lassen** Sie **sich überraschen**.	(. . .) joan paseatzera eta **utzi zaitez harritzen**. [(. . .) take a walk and let yourself be surprised]
Cultural mismatch	In den **Semesterferien** ist die Stadt ausgestorben, (. . .). [During the semester break, the city is deserted.]	**Udako eta Gabonetako oporretan** hiria ia hutsik gelditzen da, (. . .). [During the summer and Christmas holydays, the city is almost empty.]

Table 5 Task-Based Distribution of Annotations

		Multiword Non-Terms	Multiword Terms	Content Transfer	Cultural Mismatch	Positive	Suspected SL Intrusion
2018-19	ST1	3	0	4	4	6	0
	ST2	4	0	12	2	5	0
2019-20	ST3	8	11	21	0	0	3
	ST4	7	32	27	0	1	16
	ST5	23	0	20	2	11	5
2020-21	ST6	4	6	18	2	5	0
	ST7	4	9	8	0	6	2
	ST8	15	2	9	1	6	0
		68	60	119	11	40	26

Multiword Terms and Non-Terms

Lexical MWE errors were marked as such because they represented inappropriate expressions in Basque. The number of errors tagged as non-term multiword (68) was slightly higher than term multiword errors (60), probably due to the non-specialised character of most STs.

With regard to multiword terms, around 50% of the errors (32) were found in student translations of the abovementioned specialised text (ST4), which was an abstract on the teaching of German as a foreign language for native speakers of Basque at the UPV/EHU. The text describes the context in which German is taught at the Faculty of Arts of the UPV/EHU. During the translation of this text, students encountered terms that belong to their own culture but had been adapted in the ST for a German-speaking readership. Hence, they were familiar with the reality described in the ST; however, errors arose because, instead of using

Table 6 Translation of a Multiword Verb

ST4	Mittelfristig **zielen** wir **auf** ein Forschungsprojekt, dass (. . .). [For the medium term, we are aiming at a research project that (. . .).]	Epe ertainera, ikerketa-proiektu bat **espero** dugu, (. . .). [For the medium term, we hope a research project (. . .).]

the usual terminology in Basque, they tended to translate them literally. Frequently the meaning of the terms (such as *Hauptfach, Nebenfach, Nebenfachstudierende, Hilfssprache*...) was not properly transferred, even though they were familiar with this context. On other occasions, the problem may have been the degree of specialisation. For instance, the term *kontrastive Analyse* was frequently translated in Basque as *analisi kontrastatu* (7 out of 11), whereas in fact *analisi kontrastibo* is the term generally used in this field. A search for both terms in a reference corpus of contemporary Basque (Sarasola *et al*., n.d.) yields 15 occurrences for *analisi kontrastibo* and none for *analisi kontrastatu.* Despite the low frequency, the books on linguistics from which they are extracted are very reliable.

In the case of multiword non-terms, they were usually tagged as errors because students produced unusual and inappropriate word combinations in the translations. For instance, in the example in Table 6, the multiword verb *zielen auf* ('aim at'), referring to *ein Forschungssprojekt* ('a research project') in this case, was translated with a single verb, *espero* ('hope', 'expect'), and a noun that functions as the object, *ikerketa-proiektu* ('research project'). As a result, the meaning was not properly rendered in the translation and from the perspective of the TL, the sentence was incomplete. The same error was found in five translations (out of a total of eleven).

We also find collocations that were translated too literally or erroneously, as in Table 7. In the case of *Kontakte herstellen* (literally 'to make contact', but meaning to socialise with others), most students (6 out of 8) tended to translate the noun *Kontakte*

Table 7 Translation of a Collocation

ST8	Aber im 21. Jahrhundert gibt es ja noch Möglichkeiten, **Kontakte herzustellen** (. . .). [But in the 21 century, there are still ways to socialise (. . .).]	Baina, XXI. mendean badaude jada **harremanetan hasteko** erak (. . .). [But in the 21 century there are ways to begin socialising (. . .).]

with the Basque word *kontaktu* ('contact') or *harreman* ('relation') and then combine it with verbs such as *izan* ('to be'), *hasi* ('to begin'), *jarraitu* ('to keep'). Only two students deviated more from the original and conveyed the meaning of the sentence using *jendea ezagutu* ('to get to know people').

Distortion

Informal MWEs may have caused problems for trainee translators in this language combination. The case of the German MWE *(gar) kein Bock haben* ('not being in the mood for'), where two students misinterpreted the meaning of the original, is noteworthy. In the first translation of Table 8, the meaning of the MWE was exaggerated and differed from the ST: no desire to live. In the second, another meaning of the word *Bock* was used and the student inadequately translated the MWE as 'not a single person'. According to the German monolingual dictionary DWDS (Berlin-Brandenburgischen Akademie der Wissenschaften, n.d.), *Bock* can also mean "störrischer Mensch, Dickkopf" ('stubborn person, obstinate').

Table 8 Translation of a Colloquial MWE

ST6	„12 Uhr aufgestanden, **gar kein Bock**", schreibt einer. ["Got up at 12, not in the mood", writes one.]	"12tan esnatuta, **bizitzeko gogoirk *[sic]* gabe**", idatzi du norbaitek. ["Waking up at 12, no desire to live", writes someone.]
		«12:00ak puntuan, eta **tiporik ez**» idazten du batek. ["12 o'clock and not a single person", writes one.]

Compounds may also have caused difficulties to students from the perspective of the transfer from one language into the other. In ST3 we find the compound *Nullerjahre* ('Noughties'). In this case, the output of the machine translation (MT) system may have influenced the translation. Six out of ten trainee translators translated it as "in the 90s" (*90eko hamarkadan*, *90. hamarkadan*) and so did DeepL in its German-to-Spanish translation output (*en los años noventa*).

These (and other) examples show that MT systems struggle not only with collocation- or idiom-like multiword expressions but also with compounds, as may be the case of *Nebenfachstudierende* from our corpus. This refers to students with German as their second foreign language. However, DeepL translated this expression as *alumnos menores*, and some students (4 out of 11), probably taking this intermediary version as the new ST, translated it to Basque as *ikasle gazte(ago)* ('young(er) students') or *ikasle adingabe* ('underage students'), without considering the context. We find this MWE in the abstract (ST4). Only one student chose to explain what the MWE means: *bigarren hizkuntza alemana daukatenentzat* ('for those who have German as a second language').

Idiomaticity may be another factor influencing the translation of MWEs. In the example in Table 9, it is possible that additional linguistic and instrumental factors influenced the translation: there was no literal MWE in the TL, the context did not help to elucidate its meaning, and the outputs of MT systems made no sense. The MWE in Table 9, *seine Runden drehen* ('to do a few lengths (in the lake)'), was translated in a variety of ways: *paseoa egin* ('to go for a walk') or *korrika egin* ('to run'), to mention but two. In the previous sentences, we do find references to water — *Seestück* and *am Wasser* — but they appear not to have been helpful for most of the students. The text is about the German film *Die Welle* (*The Wave*), and this part describes the daily routine of the chief character, Wenger.

In some cases, we found MWEs that may have different definitions, whose meaning is dependent on the context and which caused transfer problems for all students without exception. This is the case of the binomial *hin und her (gehen)* in the example in Table 10. The ST refers to the situation described in the previous paragraph, where it is explained how first-year students are waiting in Zoom and writing in the chat before the online class begins. We found six very different translation options, but they all contained transfer errors. The first option included in the table refers to one of the students who is nosing around. The second makes reference to an explicit movement: she is

Table 9 Translation of an Idiomatic MWE

ST2	Die Geschichte beginnt als Seestück. Wenger (Jürgen Vogel) lebt mit seiner Frau Anke (Christiane Paul) in einem Blockhaus am Wasser. Jeden Morgen **dreht** er in vollkommener Einsamkeit **seine Runden**, danach wird gefrühstückt, und seit ein paar Tagen ist Anke schwanger. [The story begins as a lakeside story. Wenger (Jürgen Vogel) lives with his wife Anke (Christiane Paul) in a log cabin by the water. Every morning he does a few lengths in complete solitude, then they have breakfast, and for a few days now Anke has been pregnant.]	Istorioa itsas pintura bat bezala hasten da. Wenger (Jürgen Vogel) eta bere emazte Anke (Christiane Paul) ur ertzetan bizi dira egurrezko etxe batean. Wengerrek goizero gosaldu baino lehenago bakardade osoan **egiten du korrika**, eta duela egun pare batetik Anke haurdun dago. [The story begins like a sea painting. Wenger (Jürgen Vogel) and his wife Anke (Christiane Paul) live by the water in a wooden house. Every morning Wenger goes for a run in total solitude before having breakfast, and for a few days now Anke has been pregnant.]

Table 10 Translation of a Binomial

ST6	So **geht** das ein bisschen **hin und her**. [It goes back and forth for a little while.]	**Kuxkuxeatzen ibili** da pixka bat. [She/he has been snooping for a little while.]
		Alde batetik bestera mugitzen da. [She/he moves from one side to the other.]
		Gutxigorabehera **badoa**. [It works somehow.]

moving from one side to the other. The third says "it works", maintaining to some extent the ambiguity of the original, but leaving the reader with the uncertainty of knowing what it is that works.

Positive

Translations marked as positive were regarded as such because the outputs were particularly good or because they utilised resources typical of the Basque language. In the example of Table 11, the student, instead of sticking to the original, made use of reduplication — an often-used resource in Basque (Ibarretxe-Antuñano, 2012, p. 138) — which in this case served to express an emphatic use (i.e. *bakar-bakarrik*, 'in complete solitude/loneliness').

Table 11 Example of Positive Outcomes

ST2	Jeden Morgen dreht er **in vollkommener Einsamkeit** seine Runden, danach wird gefrühstückt, und seit ein paar Tagen ist Anke schwanger. [Every morning he does a few lengths in complete solitude, then they have breakfast, and for a few days now Anke has been pregnant.]	Wenger goizero joaten da igeri egitera **bakar-bakarrik**, eta, ondoren, gosaltzen du. Bada egun pare bat Anke haurdun dela. [Every morning Wenger goes swimming in complete solitude and then he has breakfast. For a few days now Anke has been pregnant.]

There are translations that are more idiomatic than the German STs. This is the case of the first example in Table 12, where the student used a somatic MWE in Basque: *(jende)z lepo* (where *lepo* means 'neck' and the overall figurative meaning is 'crowded').

Table 12 Examples of Positive Outcomes

ST6	In den Semesterferien ist die Stadt ausgestorben, am Semesteranfang **überdreht**. [During the break, the city is deserted, at the beginning of the semester, packed.]	Udako eta Gabonetako oporretan hiria ia hutsik gelditzen da, eta lauhileko hasieran jende**z lepo** dago. [During the summer and Christmas holydays, the city is almost empty and at the beginning of the semester, it is crowded.]
ST1	In ziemlich schlichter Manier will das pädagogisch wertvolle Buch **die Augen öffnen für** die Verführbarkeit des Menschen durch autoritäre Gemeinschaftsideologie. [In a rather simple way, the pedagogically valuable book aims at opening people's eyes to the seductiveness of authoritarian community ideology.]	Oso liburu esanguratsua da pedagogikoki, eta haren asmoa modu sinplean honakoaz **ohartaraztea** da: gizakia erraz erakartzen du komunitate-ideologia autoritarioak. [Pedagogically, it is a very significant book, and its goal is to draw attention to the following in a simple way: people are easily attracted to authoritarian community ideology.]

This translation was tagged as positive, but it should be noted that phraseological gain does not always result in a better translation. In the last example in the same table, the German somatic MWE (*die Augen* öffnen, literally 'open the eyes') was not translated with an equivalent Basque somatic MWE, which exists, but with a verb (*ohartarazi*, 'to draw attention to') that properly captured the meaning of the original.

Suspected SL Intrusion

As previously discussed, when translating from German to Basque, students are used to working with an intermediate language, usually Spanish. Furthermore, as the students themselves recognised when completing the metadata forms, the majority use MT systems. In this language combination, they first consult the German-to-Spanish MT, and may then look for the output of the Spanish-to-Basque MT system. The possible interference from the pivot language may be regarded as textual interference since traces of the MT text may be found in the Basque translations. Traces of such textual interference may be observed in the two examples in Table 13. DeepL, currently the most widely used MT system among our trainee translators, translated the first sentence from the

Table 13 Interference from Spanish

ST3	Das Kurzdeutsch habe **sich verselbstständigt**, werde längst auch von deutschen Muttersprachlern aller Bildungsschichten genutzt. ["Short German" has taken on a life on its own and has long been used by native German speaker of all educational levels.]	Alemaniera laburrak **bizitza propioa hartu** du, eta Alemaneko hiztun natiboek erabili dute bizitzako arlo guztietan. ["Short German" has taken his own life and it has been used by native German speakers in all areas of life.]
ST4	Zunächst gilt für die große Mehrheit, dass sie **Kenntnisse** in Spanisch und Baskisch **mitbringen**; [First of all, the vast majority have knowledge of Spanish and Basque.]	Lehenik eta behin, gehienek gaztelaniaren eta euskarar**en ezagutza dute**, (...) [First of all, most of them have knowledge of Spanish and Basque.]

table as follows: "El alemán breve ha cobrado vida propia". *Cobrar vida propia* is an MWE meaning 'to take on a life on its own'. In the Basque translations of this sentence, two students (out of 10) chose to retain and literally translate the Spanish MWE to Basque: *bizitza propioa hartu* (literally, 'to take the own life').

The translation of the second example (ST4) also shows traces of another Spanish MWE, *tener conocimientos de algo* (literally, 'to have knowledge of something'), which was found in the DeepL translation: "En primer lugar, la gran mayoría de ellos *tiene conocimientos de* español y de euskera" ('first of all, the vast majority of them have knowledge of Spanish and Basque'). Another reason for choosing this direct translation of the Spanish MWE may have been the register of the ST. Because ST4 was a formal, specialised text, the trainee translator, in an attempt to maintain the same level of formality, may have thought that they were maintaining the register in the translation by using this noun and verb collocation (instead of a single verb — in this case *jakin* — as others have appropriately done).

Cultural Mismatch

The group of MWEs belonging to this section comprised predominantly solid compounds, which were often mistranslated when translated literally due to their attachment to the source culture, as shown in Table 4.

Discussion and Conclusions

The goal of the present paper, carried out in the framework of the MUST project, was to present the results of the annotation in an LTC consisting of German STs and trainee translators' outputs to Basque. As described in the results section, the category with the highest number of error annotations is *Language*, and within this category, lexical errors are quantitatively the most important. This has been observed in other studies (Castagnoli *et al*., 2011; Wurm, 2013). In the *Language* category, the second subcategory with the most errors is *Mechanics*, which includes both spelling and punctuation errors. In the paper by Fictumova, Obrusnik and Stepankova (2017), in which a Czech-to-English LTC was compiled and examined, punctuation was regarded as a problem that needed to be "addressed in the curriculum" (2017, p. 225). On the basis of our results, the same applies to the language combination examined in this article.

More specifically, the present study has contributed to the analysis of MWEs in translation didactics. The total number of annotations related to these units is 324, spread over 8 different translation tasks from three different academic years. The uneven number of translations per task makes comparison between tasks difficult, but it can be highlighted that the specialised text (ST4) representing an abstract was the most demanding. As has already been explained, there were many mistranslated terms (32, see Table 5) in this text. As for non-terms, examples of erroneously translated idioms (Table 9), collocations (Table 7), and multiword verbs (Table 6) were given.

Activities to increase awareness of different types of MWEs and of the abovementioned problematic cases can be addressed in class. More ambitiously, a German-Basque bilingual dictionary of MWE could be designed, whose main recipients would be translation trainees: "Learner translation data could be used to design similar notes and incorporate them into bilingual dictionaries, especially learners' bilingual dictionaries" (Granger & Lefer, 2016 as cited in Granger & Lefer, 2020, p. 1195).

Castagnoli (2023) argued that variation is greater in the translation of idiomatic expressions and especially when a literal translation is not possible in the TL. The analysis of variation was not the goal of the present study; but based on the distortion errors described in this paper, it could be suggested that in some cases not having a literal translation in the TL may increase variation and errors in the translations (see Table 10). This is not a conclusion, but a matter that may be worthy of further analysis in the future.

Certain specific MWEs were generally problematic. This was the case, for instance, with the binomial MWE *hin und her gehen* (see Table 10) and the multiword verb *zielen auf* (see Table 6). The latter example corroborates the results of a previous study (Sanz-Villar, 2022), where the translation of multiword verbs was analysed, as indicated in the introduction of this paper. Marcelo Wirnitzer and Amigo Extremeña (2015, p. 381) mention in their paper that students are generally familiarised with English phrasal verbs, but less frequent phrasal verbs (or verbs with particles, as they call them) were translated erroneously more frequently.

The examples in the section on distortion errors may indicate that relying on MT systems' outputs when translating MWEs can sometimes lead to mistranslations or interference. A critical use of resources for translators such as MT systems is necessary, as stated by Rabadán and Gutiérrez Lanza (2020, pp. 379-380): "Contemporary translation training relies on technology, from translation memories and machine translation to the more modest grammatical and spell-checkers, to reduce the time and effort invested in the task. However, as with any use of language and translation technology, successful performance requires that the user can evaluate the outcome. A variety of (post)-editing strategies can be applied to both human and machine translation outputs, which require critical human assistance".

As far as interference is concerned, it is not limited to the influence that the German ST can exert on the Basque TT but can also be affected by the influence of intermediary MT versions in a third language, mostly Spanish, as shown in Table 13. With regard to this type of interference, referred to as instrumental interference in Sanz-Villar (2018), hands-on activities to become familiar with and use monolingual and bilingual resources (albeit indirect) related to MWEs can be helpful.

The importance of interference awareness among translation trainees is highlighted by Rabadán and Gutiérrez Lanza (2020, p. 380): "Whether translating or (post)-editing, awareness of language-pair-dependent problems underlies successful performance. Human translation, partially informed by machine-mediated translation, is a given in student workflows, but errors can easily go unnoticed if cross-linguistic competence is not properly developed". Thus, developing awareness of source- and third-language interference when translating MWEs may benefit students' cross-linguistic competence.

It may also be useful to present in class the different translation options we may have when translating MWEs. Students may have the erroneous impression that phraseological maintenance or gain ensures a better translation (as explained in the example in Table 12). Exercises including quality evaluation of different translation options of the same ST may be employed to design corpus-based teaching material.

In a previous study (Sanz-Villar, in press), it has been found that for some students literally translating a Spanish MWE (when translating a literary text from German to Basque) was a conscious decision. The mentioned study analysed not only students' translations but also the results of questionnaires students filled out after completing the translation tasks. In the future, if the process of translation is to be taken into account, using more than one method to collect data will be crucial.

The use of MT systems, the type of MWE to be translated, the absence of a literal counterpart in the TL or the type of ST can be important variables that need to be taken into account when analysing the translation of MWEs. The metadata collected during the creation of this corpus also takes into account other variables, such as the SL and TL command of the translation trainees. It may be interesting to consider the effect of these variables on the output, for which it would be necessary to have more specific information on the level of proficiency of both the foreign language and native language, beyond the self-assessment.

References

Aierbe Mendizabal, A. (2008). La traducción a la lengua vasca de las unidades fraseológicas especializadas del lenguaje administrativo. In M. I. González Rey (Ed.), *A multilingual focus on contrastive phraseology and techniques for translation* (pp. 27–44). Dr. Kovaç.

Albaladejo Martínez, J. A. (2015). Fraseología especializada en traducción general. In P. Mogorrón Huerta & F. Navarro Domínguez (Eds.), *Fraseología, didáctica y traducción* (pp. 273–290). Peter Lang.

Alcina, A. (2008). Translation technologies. Scope, tools and resources. *Target, 20*(1), 79–102. https://doi.org/10.1075/target.20.1.05alc

Berlin-Brandenburgischen Akademie der Wissenschaften. (n.d.). Bock. In *Digitales Wörterbuch der deutschen Sprache (DWDS)*. https://www.dwds.de/wb/Bock#1

Castagnoli, S. (2023). Exploring variation in student translation. *International Journal of Learner Corpus Research*, *9*(1), 97–125. https://doi.org/10.1075/ijlcr.22010.cas

Castagnoli, S., Ciobanu, D., Kunz, K., Volanschi, A., & Kübler, N. (2011). Designing a learner translator corpus for training purposes. In N. Kübler (Ed.), *Corpora, language, teaching, and resources: From theory to practice* (pp. 221–248). Peter Lang.

Corpas Pastor, G. (1996). *Manual de fraseología española*. Gredos.

Espunya, A. 2013. Investigating lexical difficulties of learners in the error-annotated UPF learner translation corpus. In S. Granger, & G. Gaëtanelle (Eds.), *Twenty years of learner corpus research. Looking back, moving ahead* (pp. 129–137). Presses Universitaires de Louvain.

Fictumova, J., Obrusnik, A., & Stepankova, K. (2017). Teaching specialized translation. Error-tagged translation learner corpora. *Sendebar, 28,* 209–241.

Granger, S., & Lefer, M-A. (2021). Translation-oriented annotation system manual (Version 2.0). CECL Papers 3. *Centre for English Corpus Linguistics/Université catholique de Louvain*. https://cdn.uclouvain.be/groups/cms-editors-cecl/cecl-papers/TAS-2.0_annotation_manual_2021-10-26.pdf

Granger, S., & Lefer, M-A. (2020). The multilingual student translation corpus: a resource for translation teaching and research. *Lang Resources & Evaluation, 54*, 1183–1199. https://doi.org/10.1007/s10579-020-09485-6

Granger, S., & Lefer, M-A. (2018, November 5–7). The translation-oriented annotation system: A tripartite annotation system for translation research [Conference presentation abstract]. *Parallel Corpora: Creation and Applications (PaCor)*, Madrid. https://eventos.ucm.es/_files/_event/_18651/_editorFiles/file/Book%20of%20abstracts_ECETT-PaCor2018b.pdf

Granger, S., & Paquot, M. 2008. Disentangling the phraseological web. In S. Granger, & F. Meunier (Eds.), *Phraseology: An interdisciplinary perspective* (pp. 27–49). John Benjamins. https://doi.org/10.1075/z.139.07gra

Ibarretxe-Antuñano, I. (2012). Análisis lingüístico de las onomatopeyas vascas. *Oihenart: Cuadernos de Lengua y Literatura*, *27*, 129–177.

Leiva Rojo, J. (2013). La traducción de unidades fraseológicas (alemán-español / español-alemán) como parámetro para la evaluación y revisión de traducciones. In C. Mellado Blanco (Coord.), P. Buján, N. M. Iglesias, M. C. Losada, & A. Mansilla (Eds.), *La fraseología del alemán y el español: lexicografía y traducción*, (pp. 31–42). Peniope.

Marcelo Wirnitzer, G., & Amigo Extremeña, J. J. (2015). La traducción de fraseologismos en el aula de Traducción General. In G. Corpas Pastor, M. Seguiri Domínguez, R. Gutiérrez Florido, & M. Urbano Mendaña (Eds.), *Nuevos horizontes en los estudios de traducción e interpretación* (pp. 373–387). Tradulex.

Mogorrón Huerta, P., & Navarro Domínguez, F. (2015). *Fraseología, didáctica y traducción*. Peter Lang. https://doi.org/10.3726/978-3-653-05309-8

Obrusnik, A. (2014, July 20–23). Hypal: A User-Friendly Tool for Automatic Parallel Text Alignment and Error Tagging [Conference presentation abstract]. *Eleventh International Conference Teaching and Language Corpora (TaLC 11)*, Lancaster. https://ucrel.lancs.ac.uk/talc2014/doc/TALC2014-abstract-book.pdf

Rabadán, R., & Gutiérrez-Lanza, C. (2020). Developing awareness of interference errors in translation. An English-Spanish pilot study in popular science and audiovisual transcripts. *Lingue e Linguaggi*, *40*, 379–404.

Sánchez-Nieto, M. (2012). La doble interpretación aspectual de predicados en la traducción alemán-español de secuencias narrativas: análisis de un corpus de traducciones estudiantiles. *TRANS. Revista de Traductología*, *16*, 79–99. https://doi.org/10.24310/TRANS.2012.v0i16.3213

Sanz-Villar, Z. (in press). Los fraseologismos en el aula de prácticas de traducción: estudio de caso sobre el impacto de los traductores automáticos.

Sanz-Villar, Z. (2022). German-into-Basque translation of verbal patterns. In C. Mellado Blanco (Ed.), *Productive patterns in phraseology and construction grammar* (pp. 265–286). Walter de Gruyter. https://doi.org/10.1515/9783110520569-011

Sanz-Villar, Z. (2018). Interference and the translation of phraseological units in a parallel and multilingual corpus. *Meta: Journal des traducteurs /Meta: Translators' Journal*, *63*(1), 72–93. https://doi.org/10.7202/1050515ar

Sarasola, I., Salaburu, P., & Landa, J. (n.d.). *Egungo Testuen Corpusa (ETC)*. https://www.ehu.eus/etc/

Serrano Lucas, L. C. (2010). Metodología para la enseñanza de la fraseología en traducción: la ficha fraseológica como tarea final. *Paremia*, *19*, 197–206.

TRALIMA-ITZULIK. (2019). *TAligner* (Version 3.0) [Computer software]. https://addi.ehu.es/handle/10810/42445

Valero Cuadra, P. (2015). Fraseologismos en el aula de traducción general. In P. Mogorrón Huerta, & F. Navarro Domínguez (Eds.), *Fraseología, didáctica y traducción* (309–320). Peter Lang.

Wurm, A. (2013). Eigennamen und Realia in einem Korpus studentischer Übersetzungen (KOPTE). *Trans-kom*, *6*(2), 381–419. https://www.trans-kom.eu/bd06nr02/trans-kom_06_02_06_Wurm_Eigennamen.20131212.pdf

How to cite this article: Sanz-Villar, Z. (2024). German-to-Basque translation analysis of multiword expressions in a learner translation corpus. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1–21. https://doi.org/10.17533/udea.ikala.354417

Tiktok/Flipgrid for Foreign Language Learning in Higher Education: A Case Study

Tiktok y Flipgrid para el aprendizaje de lenguas extranjeras en la educación superior. Un estudio de caso

Tiktok et Flipgrid pour apprendre une langue étrangère à l'éducation supérieure : une étude de cas

Tiktok e Flipgrid para a aprendizagem de uma língua estrangeira no ensino superior: um estudo de caso

Carmen Pérez-Sabater
Associate Professor, Universitat Politècnica de València, Spain.
cperezs@idm.upv.es
https://orcid.org/0000-0002-8475-6790

Enrique Cerezo Herrero
Assistant Professor, Universitat de València, Spain.
enrique.cerezo@uv.es
https://orcid.org/0000-0002-4617-3287

Inmaculada Barbasán Ortuño
Lecturer, Universitat Politècnica de València, Spain.
inbaror@upvnet.upv.es
https://orcid.org/0000-0002-9038-1905

Abstract

The interweaving of in-person and online teaching at the university level requires the implementation of new resources that allow the coexistence of these two forms of education. To address this issue, we designed a pedagogical intervention that incorporated TikTok and FlipGrid in three courses (two in English and one in Italian) in an engineering program at a university in Spain. Then, we undertook a qualitative study geared towards the collection of data through surveys and recordings of three feedback sessions. The analysis of these data shows that the use of short videos for speaking practice is motivating and enriching in all the study groups and in both languages. However, although no doubts are expressed regarding the suitability of FlipGrid for academic purposes, the participants do not consider the use of TikTok appropriate at university. In addition, the comparison between languages, and therefore levels, indicates that Italian A2 learners prize TikTok over FlipGrid for oral production more so than do English B2 students. Our findings bring to the fore the potential of short video recordings and the need to link the academic and social contexts by means of social networking applications such as TikTok and FlipGrid in order to create a more well-rounded educational experience.

Keywords: higher education, language learning, video recordings, TikTok, FlipGrid, oral production

Resumen

La mezcla de enseñanza presencial y online en el ámbito universitario demanda la implementación de nuevos recursos que permitan la coexistencia de estas dos formas de enseñanza. Para abordar esta cuestión, diseñamos una intervención pedagógica que incorporó TikTok y FlipGrid en tres cursos (dos en inglés y uno en italiano) de un programa de ingeniería en una universidad de España. Posteriormente, se llevó a cabo un estudio cualitativo con el objetivo de obtener datos

Received: 2023-05-02 / Accepted: 2023-09-25 / Published: 2023-12-04
https://doi.org/10.17533/udea.ikala.353501
Editor: Doris Correa, Universidad de Antioquia, Medellin, Colombia.

mediante encuestas y tres sesiones de *feedback*. El análisis de estos datos muestra que el uso de vídeos cortos para la práctica oral resulta motivador y enriquecedor en todos los grupos de estudio y en ambos idiomas. Sin embargo, aunque no se expresan dudas sobre la idoneidad de FlipGrid para fines académicos, los participantes no consideran apropiado el uso de TikTok en la universidad. Además, la comparación entre lenguas, y por tanto niveles, indica que los estudiantes de italiano A2 valoran más TikTok que FlipGrid para la producción oral que los estudiantes de inglés B2. Nuestros resultados ponen de relieve el potencial de la grabación de vídeos cortos y la necesidad de vincular los contextos académico y social mediante aplicaciones de redes sociales como TikTok y FlipGrid para crear una experiencia educativa más completa.

Palabras clave: educación superior, aprendizaje de lenguas, grabaciones de video, TikTok, FlipGrid, producción oral

Résumé

L'imbrication de l'enseignement en personne et en ligne au niveau universitaire nécessite la mise en œuvre de nouvelles ressources qui permettent la coexistence de ces deux formes d'enseignement. Pour répondre à cette question, nous avons conçu une intervention pédagogique intégrant TikTok et FlipGrid dans trois cours (deux en anglais et un en italien) d'un programme d'ingénierie dans une université espagnole. Ensuite, une étude qualitative a été réalisée pour obtenir des données par le biais d'enquêtes et de trois sessions de retour d'information. L'analyse de ces données montre que l'utilisation de courtes vidéos pour l'entraînement à l'expression orale est motivante et enrichissante dans tous les groupes d'étude et dans les deux langues. Cependant, bien qu'aucun doute ne soit exprimé quant à la pertinence de FlipGrid à des fins académiques, les participants ne considèrent pas l'utilisation de TikTok comme appropriée à l'université. En outre, la comparaison entre les langues, et donc entre les niveaux, indique que les apprenants italiens A2 préfèrent TikTok à FlipGrid pour la production orale, plus que les étudiants anglais B2. Nos résultats mettent en évidence le potentiel des enregistrements vidéo de courte durée et la nécessité de relier les contextes académique et social au moyen d'applications de réseautage social telles que TikTok et FlipGrid afin de créer une expérience éducative plus complète.

Mots clef : enseignement supérieur, apprentissage des langues, enregistrements vidéo, TikTok, FlipGrid, production orale, apprentissage des langues

Resumo

O entrelaçamento do ensino presencial e on-line em nível universitário exige a implementação de novos recursos que permitam a coexistência dessas duas formas de educação. Para abordar essa questão, projetamos uma intervenção pedagógica que incorporou o TikTok e o FlipGrid em três cursos (dois em inglês e um em italiano) em um programa de engenharia em uma universidade na Espanha. Consequentemente, foi realizado um estudo qualitativo para obter dados por meio de pesquisas e três sessões de feedback. A análise desses dados mostra que o uso de vídeos curtos para a prática da fala é motivador e enriquecedor em todos os grupos de estudo e em ambos os idiomas. No entanto, embora não haja dúvidas quanto à adequação do FlipGrid para fins acadêmicos, os participantes não consideram o uso do TikTok apropriado na universidade. Além disso, a comparação entre os idiomas e, portanto, entre os níveis, indica que os alunos de italiano A2 valorizam mais o TikTok do que o FlipGrid para a produção oral do que os alunos de inglês

B2. Nossas descobertas trazem à tona o potencial da gravação de vídeos curtos e a necessidade de vincular os contextos acadêmico e social por meio de aplicativos de redes sociais, como o TikTok e o FlipGrid, a fim de criar uma experiência educacional mais completa.

Palavras chave: ensino superior, aprendizado de idiomas, gravações de vídeo, TikTok, FlipGrid, produção oral, aprendizado de idiomas

Introduction

As with any pandemic throughout history, the 2020 COVID-19 pandemic brought about significant changes at a social level (Moreno-Guerrero et al., 2021), with education being one of the fields most severely impacted by such changes. All universities worldwide migrated from an in-person teaching model to a hybrid system, which required both teachers and students to adapt (e.g., Dhawan, 2020; González-Lloret et al., 2021). Since then, instructional activities have become much more hybrid, and university teaching has been transformed with a huge amount of online learning taking place (Adedoyin & Soykan, 2023; García Ponce et al., 2023). Consequently, online lectures cannot be a mirrored reflection of in-class lectures transferred to the online classroom. Rather, the courses have to be redesigned with active learning models in line with the course assessment criteria, which also need to be adapted accordingly. In this context, the current article seeks to analyse the use of TikTok and FlipGrid–two tools employed for exchanging short videos–as potential resources to practise oral expression in the foreign language classroom in engineering degrees. This experiment was carried out in the academic year 2021-22 with three groups (two English B2 groups and one Italian A2 group) that followed a hybrid teaching model.

TikTok is a proprietary video sharing social network created in China (Barrot, 2021), which in recent years, and especially during the health crisis provoked by COVID-19, has gained significant popularity amongst people other than younger children and youth audiences (Ballesteros Herencia, 2020). It ranks among the most extensively utilised applications globally. According to the internet statistics portal DataReportal (2023), in April 2023, TikTok had 834.3 million monthly users all over the world, and was available in more than 150 countries and 75 languages (Ballesteros Herencia, 2020). In April 2023, the length of videos was extended to a maximum of 10 minutes. FlipGrid, on the other hand, is an application used for sharing short videos on Microsoft's Teams platform. Indeed, it is employed for online teaching by the university where this educational project was carried out. Both video exchange platforms have recently been created: TikTok in 2016 and FlipGrid in 2014. Exploring the characteristics, affordances, norms, and user behaviour of new social networks entails studying whether they are adequate for purposes that go beyond communication between people (Locher et al., 2015), in our case, the creation of a dynamic and collaborative learning environment. This need is even more pressing on foreign language courses, given the importance attached to communication and the need to partly compensate for the absence of face-to-face interaction in the classroom (García-Ponce et al., 2023; Mas García, 2020; Ziegler & González-Lloret, 2022).

The work we present here seeks to address this gap: the absence of sound empirical-grounded studies on the practicing of oral skills through social networks and video exchange platforms. The work provides data on teaching experiences in the West at the university level and incorporates a language other than English. As Manca (2020) underscores, in the research field of learning and technology, we need to go beyond the limits established and broaden the learning environments in which a specific communication platform is used and the geographic area where it can normally be found; in the case of TikTok, this is China and the whole of Asia. On the Internet, the visual aspect of communication is becoming more and more prominent, especially amongst young Internet users (González-Lloret, 2021). The above-mentioned author claims that future research should focus on very popular image/video sharing social networking platforms such as TikTok for language learning.

To address this objective and research gap, the research questions which we sought to respond to in the current study were as follows:

> Q1: What perception do students have of TikTok and FlipGrid in improving linguistic competences in a foreign language (FL)?

Q2: How has the use of these tools contributed to the acquisition of the FL?
Q3: To what extent has the use of these two social networks reinforced feelings of a learning community in an online context?

The following section presents an overview of outstanding publications on foreign language learning and TikTok/FlipGrid. Then, we address how the methodology and the study have been undertaken. Subsequently, a rendering of the findings gathered is offered, followed by a brief discussion and an outline of certain implications that the results have regarding teaching. The article comes to an end with some concluding remarks as well as some follow-up investigations which have the potential to open up new research avenues.

Theoretical Framework

Many studies have brought the need to introduce digital technology into the language classroom to the fore (García-Ponce et al., 2023; Hubbard, 2022; Ziegler & González-Lloret, 2022). Specifically, the application of social networks in foreign language teaching and learning has been studied in depth over the last decade in different educational contexts and geographic areas (e.g., García Ponce et al., 2023; Pérez-Sabater & Montero-Fleta, 2015; Rosón Jiménez & Losada Iglesias, 2020; Ziegler & González-Lloret, 2022). Recently, the compilations by Reinhardt (2019) and Barrot (2021) have offered data on the use of Facebook, Twitter, YouTube, and WhatsApp in this order of relevance.

The results of these publications also reveal some other interesting facts: (a) in general, these social networks increase students' satisfaction with learning, interaction, collaboration, and the betterment of knowledge of the target language; (b) these experiments have mainly dealt with learning experiences in higher education (59.3%) and the learning of English (68.9%); (c) most users of these networks are university-aged students (18-24) who know and have a good command of the networks, which promotes a greater acceptance of these applications in the foreign language classroom as motivating tools or tools with *edutainment purposes*. According to Barrot (2021), *edutainment* (Hogle, 1996) is a form of entertainment based on the idea that one teaches better if the students are enjoying themselves in the classroom–a concept originally linked with childhood education through electronic games and video games (Okan, 2003). Social networks, therefore, promote the blurring of the distinction between learning spaces, social relations, and recreation (Manca, 2020).

Conversely, social networks hold great pedagogical value for the development of communication skills, and thus their integration into the foreign language classroom contributes to propelling the active use of the language (Antenos-Conforti, 2009; Reinhardt, 2019). In this sense, the communicative model proposed by Canale and Swain in the 1980s set a new course in language teaching (Canale, 1983; Canale & Swain, 1980). The said model not only advocates for a linguistic competence per se, but also for a sociolinguistic and, above all, strategic competence that would allow students to implement metacognitive and metalinguistic strategies in the creation, monitoring/controlling, and review/self-correction of the message (Pakula, 2019).

Twenty years later, the *Common European Framework of Reference for Languages* ratified this new didactic concept upon establishing that the communicative skill was comprised of three competences: the linguistic, sociolinguistic, and pragmatic competences. In this way, the oral expression skill started to be considered a skill of utmost importance in the learning processes of a foreign language (Lazaraton, 2014; Pakula, 2019).

This change in perspective has arrived along with current theories of a sociocultural type, which postulate that social interaction is a fundamental element for learning. Indeed, interaction with others is considered a key component in the construction of one's knowledge of the language (Ma lihah, 2010; Pakula, 2019), so much so that the majority of poststructuralist methods consider the oral expression ability to be the main skill in foreign language learning (Lazaraton, 2014). It is for this reason that learning is not based exclusively on the acquisition of the linguistic system, strictly speaking, but also on efficient communicative exchanges (Pakula, 2019), hence the need to prioritise procedural learning as opposed to a declarative type of learning.

The introduction of technology in the 1960s and 1970s also contributed significantly to the introduction of the oral expression skill into the classroom and the compensating for the lack of practice opportunities outside its context (Albino, 2017; Bohlke, 2014; Newton, 2018). Likewise, the use of technology for oral practice allows for the creation of a relaxed and safe environment where communicative exchanges can be carried out (Bayhon Aranego, 2020). More specifically, recording short videos may counteract fears and even motivate students due to the active role they adopt in developing the activity (Göktürk, 2016; Gromik, 2012; Herlisya & Wiratno, 2022).

Moreover, unlike the fleetingness with which activities are carried out in the classroom, the type of activity in question entails an ideal space for peer assessment and a more detailed evaluation of both the content and the language since it allows one to later view the interaction as many times as necessary (Lazaraton, 2014). It is also an ideal resource to lower the psychological guard which many students put up with when having to speak in public. Videos additionally require the students to prepare beforehand (Hafner & Miller, 2011, 2021). In this sense, just as Goh (2007) points out, the pre-activity preparation allows the student to centre their attention on linguistic areas that are not yet automatised and to make a more polished and complete use of grammar and of the language in general (Bohlke, 2014). In languages for specific purposes, course designs including video recording have been devised so that learners can experience the *real* English language of scientists when discussing and writing about science (Hafner & Miller, 2011, 2021).

Just as we had previously stated, social networks have attracted the attention of research concerning their use in foreign language classes, but little has been published on learning and even less on iconic social networks such as Instagram and Pinterest (Manca, 2020). There exist far fewer rigorous studies on the star social network of the past four years, TikTok, which was of special social relevance during the 2020 lockdown (Ballesteros Herencia, 2020).

Until 2020, we found no publications analysing TikTok as an educational tool. Yang's study (2020) on its incorporation into the secondary education English classroom in China reaches the conclusion that TikTok motivates the student to carry out activities guided by the teacher in class and to continue with English language practice outside the classroom by accessing authentic material published on this social network. For his part, Bayhon Aranego (2020) has shown that participation in TikTok challenges helps to reinforce Filipino students' confidence in their practicing of oral English and is a motivating tool for first-year undergraduates. Pratiwi et al. (2021) study the positive attitude of eight Indonesian participants towards TikTok for learning English. They conclude that this technical medium not only helps students improve their pronunciation skills, but also makes learning easy and fun.

Moreover, in Indonesia, Zaitun et al. (2021) examine what video students create on TikTok. The results of this teaching experience also evince that the activity improves students' speaking skills. Further, Ikhsanudin and Ali Purwoko (2022) design a theoretical model for online speaking activities with TikTok and other social media. The theoretical evaluation of their proposal con cludes that this social medium stimulates students' creativity. In Malaysia, Herlisya and Wiratno (2022) carry out an experiment with 20 students consisting of the observation of videos on

TikTok, concluding that the classroom atmosphere improves and learning becomes fun.

In Spanish-speaking countries, there is an ever-increasing interest in this tool for language learning. For example, Espejel et al. (2022) explored the opinions of students and pre-service teachers on the affordances of TikTok as a foreign language/L2 teaching and learning tool for learning Spanish in higher education. The results of their survey showed that TikTok may be incorporated into the classroom as a diverse digital channel of multimodal communication which can provide new spaces for the creation and sharing of audio-visual material.

Similarly, by means of a questionnaire and interviews, Rodríguez Medina et al. (2023) investigated the opinions of university language teachers on the introduction of TikTok in the classroom. Their survey showed that more than 50% of the staff interviewed would be keen on the incorporation of TikTok into the learning environment provided a seminar about its functionality were offered. However, despite the recent interest in this platform, these studies do not address actual learning experiments.

As for FlipGrid, McLain (2018) provided conclusive quantitative results regarding the network's adaptation for practising oral skills in numerous Business English classes in Korea. In Bartlett (2018), Flip Grid's own features were highlighted to connect students in a sort of online forum for an online course. Mango (2019) highlighted that students perceive this tool as being useful for improving oral comprehension and expression in second languages at university–in this case, Arabic.

The vast majority of the studies carried out so far, despite providing useful insights into the use of Tik Tok and FlipGrid for foreign language learning, presented some methodological shortcomings that might compromise the reliability and validity of the outcomes. These lacunae, acknowledged by the authors themselves, affect several fronts. To begin with, all of them were conducted with a numerically limited sample. Additionally, they do not compare the use of TikTok/FlipGrid to other platforms so that their potential as learning platforms can be fully gauged and their advantages and disadvantages outlined. Finally, as most studies only featured one social platform, the results presented were purely descriptive, thus lacking a multivariate analysis which would make it possible to identify statistically significant differences in favour or against the use of these platforms as a teaching resource. As a result, the current study sought to contribute to fulfilling this methodological void and provide updated empirical data by superseding the main limitations of prior research.

Method

The methodological design of this research consisted of different in-class activities featuring experiential learning and data collected through surveys as well as data gathered through three feedback sessions carried out at the end of the instructive experience.

Participants

The sample was made up of students enrolled in the courses *English for Computing (B2)*, for students majoring in computer engineering, *English for Academic and Professional Purposes (Level B2)*, for the engineering in telecommunication services programmes, and *Italian for Academic and Professional Purposes (Level A2)*, which is a course open to all majors of the university. It is worth noting that according to the six-point scale (A1-C2) of The Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR), A2 corresponds to basic user and B2 to upper-intermediate language level (Council of Europe, 2020).

The study included the participation of a total of 217 students. Of these, 127 subjects used the platform TikTok whilst the remaining 90 used FlipGrid. Due to the fact that two of the groups were English language classes, the total participation number was greater for this language (n=133) than for Italian (n=84). As for the participation by schools, in the case of English, the School of Telecommunication Engineering had more participation (n=84), coinciding in number with Italian (n=84), whilst in the School of Computer Engineering the participation was lower (n=49). In terms of gender, the participation was higher in the case of men (n=145) than in women (n=72).

This asymmetry was due to the fact that the number of men in engineering programmes tends to be higher than that of women. With respect to the participants' age, the vast majority were between the ages of 19 and 22 (77.2%) whilst, for the age range of 23 to 28, the total number decreased significantly (9.5%). There were also six participants who were 18 (10.5%) and one subject who was 34 years old (1.75%). The sample had a wide degree of homogeneity as far as nationality was concerned, given that, save for five students from Germany, China, Romania, Poland, and Venezuela, the rest of the sample were Spanish.

Instruments and Techniques

In his study on incorporating short videos into the English classroom, Gromik (2012) proposed three instruments for obtaining data: viewing videos, interviews, and questionnaires. Stemming from this author's work, in the current study we opted for feedback sessions in place of interviews, which allow us to expand on the results through direct contact with the participating subjects.

The gathering of quantitative information was carried out through two channels. The first of these was a pre- and post-questionnaire with close-ended questions which included sociodemographic variables (sex and degree enrolment), variables describing the course (language and platform used), learning assessment variables (competences and specific abilities developed), and suitability of the methodology used for language learning (assessment of the learning results). It was an ad hoc questionnaire developed by the research team. Both versions of the said questionnaire were revised by a group of six experts from the field of linguistics and education. The modality for carrying out the questionnaire was available online through the platform Google Forms. The typology of questions corresponded to the Likert scale. In terms of the second of these channels, the grades given to each student throughout the teaching experience were registered with the objective of gauging the effect that introducing this innovative practice had, based on the previously-established variables. In total, the students recorded six videos in pairs on their assigned platform.

In order to complement the data obtained through the surveys, a group feedback session was carried out for each degree once the innovative activity was completed. The objective of this was to see, first-hand, the participants' assessment of the use of videos designed to help people work on oral expression.

Procedure and Data Analysis

In line with Pérez-Sabater and Montero-Fleta (2015), the research followed the phases detailed below:

1. Students filled out the initial questionnaire related to the use and usefulness of social networks in the classroom and the types of activities students preferred for practising oral expression.

2. They opened individual accounts in the application, TikTok or FlipGrid, and formed pairs of students for work.

3. They followed instructions as to the preparation of the script and recordings' themes, which were related to topics seen in class, as well as information about the length of the videos (one minute or one minute and a half in the case of FlipGrid) and other assessable aspects.

4. When carrying out the task, students recorded a conversation between the pair of participants in TikTok or FlipGrid and published the video.

The topic proposed by the instructor, for instance, a work interview, was the main idea of the video and was linked to the vocabulary and grammatical structures of the learning units worked on for each topic.

5. They viewed classmates' videos and made comments in the chat facility of the application.
6. Students reviewed the strong and weak points of the recordings in class.
7. Professors assessed each student (recording and comments to classmates). In the videos, the following points were taken into account: presentation (attitude, tone, originality, or creativity), content (whether it was interesting, informative, whether it addressed the topic), organisation (whether there was a sufficient amount of information for the assigned time limit), and linguistic correctness (grammar, lexical choice, use of expressions, and pronunciation; see Appendix).
8. Students voiced their opinions on the activity.
9. Students filled out the final questionnaire on using TikTok or FlipGrid in foreign language classes: opinions, attitude, and degree of satisfaction.

Feedback sessions were led by the same group professor. One was held with the TikTok group and another with the FlipGrid group. Prior to this session, the research team met in order to lay out a script and include the most interesting points for research. The sessions were recorded through Teams and later were transcribed with the objective of analysing the narrative produced by the participants. Coding was undertaken as follows:

GR1_number of student (School of Telecommunications B2 English TikTok)
GR2_number of student (School of Telecommunications B2 English FlipGrid)
GR3_number of student (School of Computer Engineering B2 English TikTok)
GR4_number of student (School of Computer Engineering B2 English FlipGrid)
GR5_number of student (transversal Italian A2 TikTok)
GR6_number of student (transversal Italian A2 FlipGrid)

As for the data analysis, it was carried out quantitatively using the statistics program SPSS. Firstly, a descriptive analysis of the data was undertaken. For the analysis of the variables used in the questionnaire, given that they were of a categorical type, we compared the averages using a Mann-Whitney U-Test.

In a supplementary way, a second statistical analysis was undertaken with the grade variable (i.e., the mark obtained on the task in the course). The average of the mark variable was compared by the platform used and language. In this case, the academic grade was a quantitative variable, which is why a Student T-Test was used to compare the averages. In a third analysis, also with the grade variable, we compared the averages by language and once again we carried out the comparison with a Student T-Test.

Lastly, concerning the grade obtained by the subjects on the video recordings, the average of all of the videos recorded by students was calculated. This was analysed based on the variables in order to perceive possible statistically significant differences in the data. With the objective of homogenising the given grade and increasing the degree of objectivity in the assessment, the three researchers revised and assessed the videos of all the courses involved.

Results

For the sake of clarity, the results of the study will be presented in four blocks: linguistic competences, perceived usefulness of the tasks undertaken by participants, assessment of the experience, and academic grade. The analysis was based on the four previously indicated variables: gender, the school each participant belongs to, language, and platform used, that is, either TikTok or FlipGrid. As space limitations made it impossible to include all the data analysed, only the total averages and the results that showed statistically significant data were presented.

Linguistic Competences

The assessments regarding the learning and improvement of linguistic skills through the creation of videos and the collaborative work stood out with elevated values, especially those referring to oral expression (3.97) and aural comprehension (3.95), which is an indicator of TikTok and FlipGrid's pedagogic potential for use in the language classroom to foment oral skills. In the case of oral expression, the total value was 3.12 and 3.28 for the instructive experience and collaborative work, respectively.

No statistical evidence was found to reject the notion that the averages are the same according to gender or language although, in this second category, the values of A2 Italian were slightly greater than those of B2 English. There were, however, significant statistical differences with regard to the platform used.

As can be seen in Figure 1, the assessment values of the FlipGrid group were higher than those of the TikTok group, both in the items regarding formative experience (first two columns) and in the collaborative work (last two columns). As the Mann-Whitney U-Test shows (Table 1), these differences can be found mainly in the skills of written expression and aural comprehension, as the level of significance

Figure 1 Assessment Values According to Platform

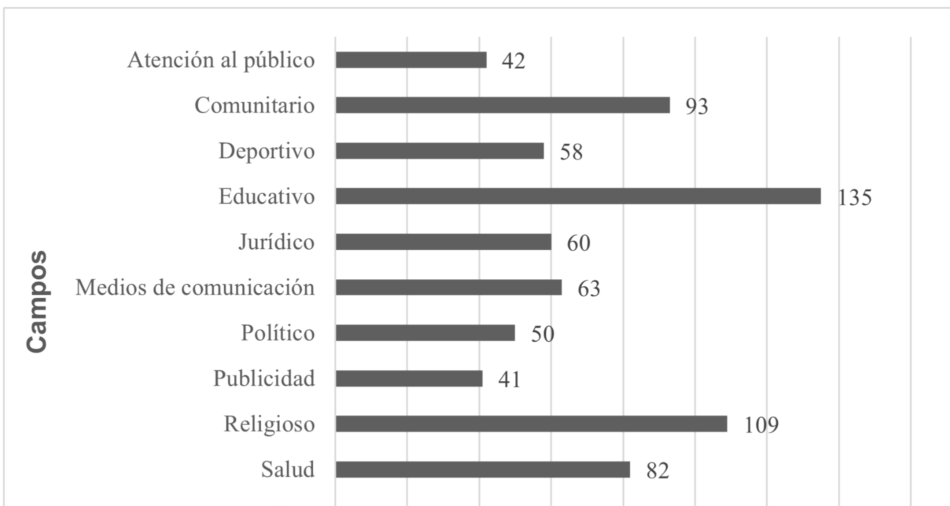


Table 1 Mann-Whitney U-Test by Platform

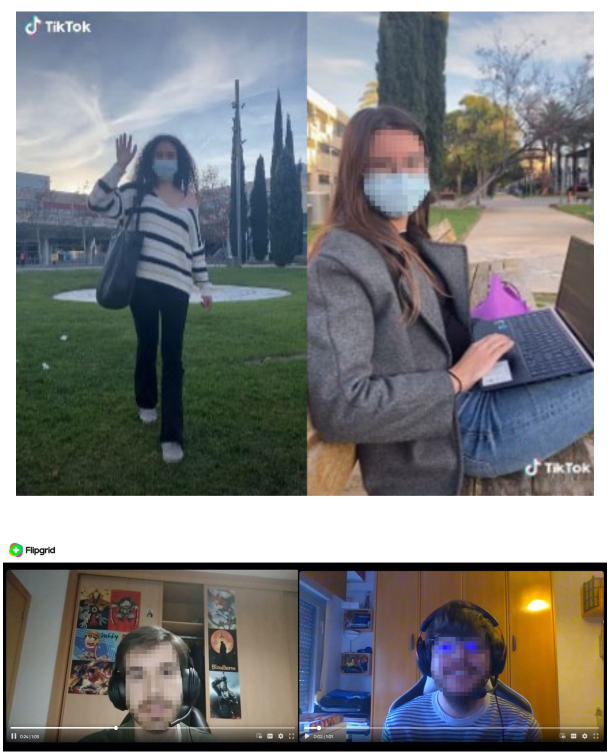
		Mann-Whitney U	Wilcoxon W	Z	Asymp. Sig. (2-tailed)
Comparison platform used	The creation of video with the tool TikTok has helped me improve my written expression.	869.500	9254.500	-2.173	0.030
	The collaborative work with the rest of the class viewing and commenting in writing on the recordings has helped me improve my aural comprehension.	901.000	9286.000	-2.139	0.032
	The collaborative work with the rest of the class viewing and commenting in writing on the recordings has helped me improve my written expression.	872.000	9257.000	-2.213	0.027

was below 0.05 in the questionnaire items that are shown.

The participants showed, then, a preference for FlipGrid as opposed to TikTok as a didactic tool in the FL classroom. In the feedback sessions carried out at the end of the experience, the participants catalogued associating TikTok with the academic context as strange, as it is a tool used more in private contexts and whose videos deal with superfluous questions in order to *kill time* (GR3_26). Additionally, the fact that the videos could not be prolonged to more than a minute in the moment the experience took place limited the presentation (GR5_12). Thus, participants felt that this tool did not contribute beyond its social use. However, the FlipGrid group did consider the tool as appropriate and as having didactic ends. The preference for the tool appeared to have a noticeable impact on the perception that the students had of the development of oral linguistic skills.

In the case of written expression, it is worth noting that, just as we realised in the viewing and correction of the videos, in the case of FlipGrid, students tended to write and read the presentation, as the video was recorded with the use of a computer and, generally, was filmed at home. On the other hand, with TikTok, presentations tended to be more spontaneous, given the fact that, since they were filmed with the mobile phone, they could record in outdoor spaces and in a more creative way. The screenshots in Figure 2 illustrate these differences[1].

Figure 2 Screenshots Showing Differences of Expression When Using TikTok or Flipgrid



Perceived Usefulness of the Tasks Undertaken

Within Block 2, in regard to the usefulness of the tasks undertaken, the participants offered a positive assessment in general. The participants highlighted the potential of video recording for interiorising taught vocabulary (3.87). The concept of working in teams also obtained a high score (3.83). Lastly, video recording also helped them get over the fear of speaking in public in a foreign language (3.80).

All of these perceptions were later corroborated in the feedback sessions held after the instructive experience. As an example, we present here some of the statements that support the results obtained:

> GR3_3: The concept of using vocabulary in a real context has proven helpful in acquiring this vocabulary.
> GR1_21: Collaborating with classmates has motivated me and allowed me to get to know them better.
> GR2_16: Speaking in public terrifies me, but being able to video record on my own has reinforced my self-confidence to speak in the FL.

In this case, we did not find any statistically significant difference for any of the four variables we analysed in the study (sex, language, platform, and school).

1 Images have been fully anonymised, but these alterations do not compromise the results of the study. Data collection followed the regulations of the EU concerning General Data Protection Regulation (GDPR) https://gdpr-info.eu/art-5-gdpr/.

Experience Assessment

In general, the sample highlighted the enriching (3.87) and motivating nature (3.99) of the activity, especially when it is compared with other types of more traditional oral activities although the said motivation was not due so much to using a social network (3.50), but rather the use of videos as a didactic resource. It is for this reason that the participants confirmed that they would like to do more activities like those mentioned (3.58).

Nevertheless, it is worth noting certain statistically significant differences that were observed in some of the variables. Concretely, in the language variable, we see that the Italian language students harboured a more positive outlook in practically all of the analysed items. As can be observed in the results of the Mann-Whitney U-Test, we found four levels of significance below 0.05 (see Table 2).

Despite the fact that these results were given within the language variable, we feel it is probable that this difference is marked by level (Italian A2-English B2) rather than by the language itself. At basic levels of language, the learning process is much faster, after which students reach a learning plateau in linguistic terms as they advance towards intermediate and advanced levels (Richards, 2008). For this reason, the advances tend to be more noticeable.

In addition, the transversal nature of the Italian course and elective nature of English courses could also have had some influence on the results. Italian A2 is offered transversally to the entire university and the students choose this course based on their own academic motivations and interests. Conversely, students must achieve a B2 level in a language in order to complete their university degree, which is why they register for English courses with the objective of meeting the said requirement. Thus, despite being an elective course, it is probable that the university requirement regarding students having to take the course in order to obtain their degree, together with the pressure of taking it in their final year of undergraduate studies, is an element which indirectly influences the development of the course. This, therefore, may have had some influence on the self-perception which the students harboured when it came to their training process.

Conversely, the platform variable once again showed significant differences between TikTok and FlipGrid as didactic resources in the classroom. Just as can be deduced from Figure 3, the participants exhibited a clear preference for the FlipGrid platform for academic use.

Concretely, the items where we found a statistically significant difference corresponded to those that catalogued the experience from an opposing perspective, that is, as either negative or positive (see Table 3). As we stated when giving the results from the feedback sessions, the said difference was marked by the students' own perceptions of the use of TikTok and FlipGrid as pedagogic resources in the classroom. As Figure 3 and Table 3 show,

Table 2 Mann-Whitney U Test According to Language

		Mann-Whitney U	Wilcoxon W	Z	Asymp. Sig. (2-tailed)
Language	In general, this experience has proven to be enrichening for me.	2035.500	4591.500	-3.096	0.002
	In general, this experience has been negative.	2029.500	5032.500	-2.890	0.004
	In general, this experience has been positive, and I would like to do more activities like this one.	2015.500	4571.500	-2.959	0.003
	In general, this experience has proven to be motivating due to the use of social networks in a foreign language class.	2194.000	4750.000	-2.185	0.029

Figure 3 Experience-Related Averages According to Platform

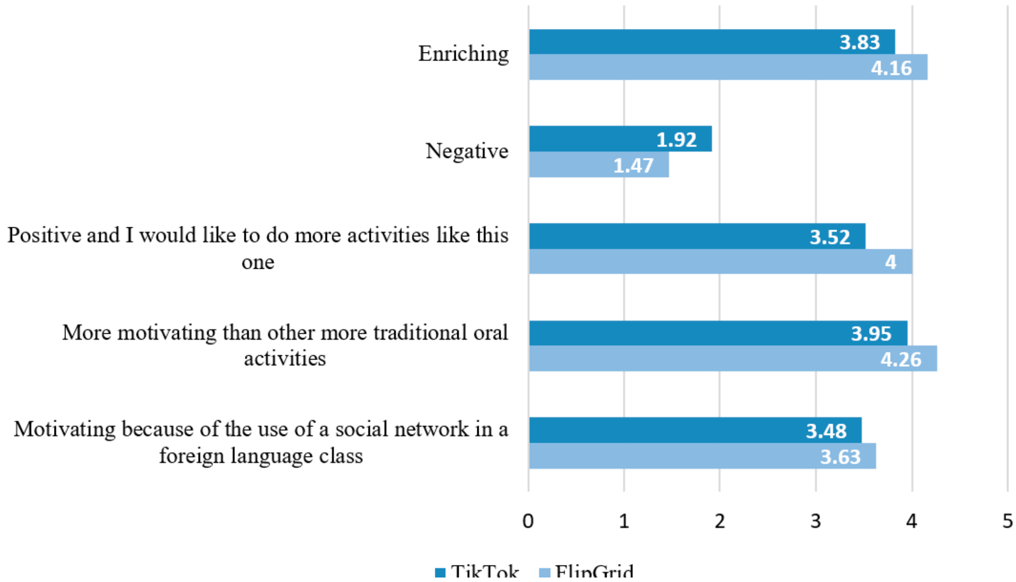


Table 3 Mann-Whitney U-Test According to Platform

		Mann-Whitney U	Wilcoxon W	Z	Asymp. Sig. (2-tailed)
Platform Used	In general, this experience has been negative.	859.000	1049.000	-2.247	0.025
	In general, this experience has been positive, and I would like to do more activities like this one.	866.500	9251.500	-2.210	0.027

the students were less satisfied with TikTok than FlipGrid. Some of their statements are set out below:

> GR1_4: I enjoyed the topic. It is good to practise interviews before we are in front of a manager. However, I think the time was a little bit short, perhaps 1 ½ would be better because I had to cut the video.
> GR3_13: Making the video was great but, in general, I do not like this type of things on social media.
> GR4_11: I prefer this private platform [FlipGrid]. I would have never done this on social media.

Academic Assessment

As previously mentioned, the grades were based on the following criteria: presentation, content, organisation, and linguistic correctness (see Annex).

In general, the overall grades for both languages were high. The average grade in the English groups was 3.51 (out of a total of 4 points), whilst for the Italian groups it was 3.65 (out of 4 points). In comparing the averages of the grade variable by language studied, English or Italian, statistical evidence can be observed which rejects the notion that the averages are equal (significance of 0.000 in the Student T-Test).

The average grade obtained by those students who used TikTok was 3.54 (out of 4 points); and in the case of those who used FlipGrid, it was 3.65 (out of 4 points). In comparing the averages of the grade variable by the platform used for the activity, TikTok or FlipGrid, statistical evidence can be observed to reject the notion that averages are equal (significance of 0.019 in the Student T Test).

With regard to the variable referring to the school the students belonged to, statistical evidence which makes it possible to reject the notion that the averages are equal was also found. The average

Table 4 Grade by University School

	Sum of Squares	df	Mean Square	F	Sig.
Between groups	0.983	2	0.492	5.198	0.006
Within groups	20.241	214	0.095		
Total	21.224	216			

grade in Telecommunications was 3.48 out of 4 points, 3.60 in Computer Science, and 3.62 in Transversal Italian. In this case, given that it was a quantitative variable with more than two groups, a homogeneity test of variances and an ANOVA were carried out. Both tests showed that there is evidence to reject the notion that the averages are equal, at least in Telecommunication. The significance of the test was 0.006 (see Table 4).

Discussion and Conclusions

In online teaching methodologies, many of the teaching practices intended to offset the lack of in-person classes in the university classroom are improvised and do not employ efficient teaching models, as Baladrón et al. (2020) indicate. By way of a solution, in this article, we showed the putting into practice of a methodology previously profiled by Pérez-Sabater and Montero-Fleta (2015). Notwithstanding, the said methodology has been adapted to a new context and new social networks which have a current impact on university-aged students when it comes to effective online learning, blended learning, or simply language learning.

As far as research questions Q1 and Q2 are concerned, in general, the experience of practising oral expression by using short videos as a teaching tool was well received in all the groups of study; it was considered enriching and motivating and allowed students to practise new vocabulary better than with other types of more traditional oral activities. Moreover, recording videos facilitated a more detailed assessment of the activity by the lecturers, as it allowed the videos to be viewed as many times as necessary (Lazaraton, 2014). The grades obtained, with an average of 3.5 out of 4 points, showed, just as pointed out by Bohlke (2014), that videos required thorough previous preparation focused on linguistic areas that are not yet automatised and on a more refined and complex use of grammar, vocabulary, and language in general. It has thus been "an excellent framework for integrated skills development", as also shown in a study conducted by Hafner and Miller (2021, p. 26).

Nevertheless, viewing the recordings was not always pleasant for all participants and was a handicap for students unaccustomed to listening and hearing themselves in an FL; this is in contrast with the findings of Gromik (2012), where the students valued the reviewing of recorded productions as one of the key elements in improving performance with respect to professors' assessment. This may be due to the fact that Spanish learners of English have traditionally been afraid of speaking in English publicly, even at tertiary level (Doiz et al., 2019; Ortega Cebreros, 2003).

Having said this, the use of these two applications had an unequal and, at times, contradictory reception. With regard to TikTok, this social network currently has too much of a ludic connotation, which makes it *less adequate* for higher education, especially because the videos are graded. As stated by Ballesteros Herencia (2020), TikTok is aimed at delivering entertainment and not university assessment. On this social network, people feel free to share their short videos, normally musical numbers, or challenges. This appears to have left its mark on many of the videos which were often presented with a certain ludic character, including costume changes and changes of scenery, thus creating a fun learning environment that connects the classroom with the outside world. This is the kind of media students are exposed to outside of class (Hafner & Miller, 2011), that is, social media applications which learners have normalised in their first language (González-Lloret & Rock, 2022), especially for entertainment purposes (Herlisya & Wiratno, 2022). The notion of a fun activity or edutainment (Hogle, 1996) is repeated in the comment section of the questionnaires and feedback sessions. In these sessions, some lower-level participants stated that TikTok was useful for encouraging them to participate in class activities and, especially, for making oral expression practice more entertaining. This ensured a learning space similar to a recreational space, as stated by Manca (2020).

On the contrary, with FlipGrid the videos were essentially readings recorded by the students; that is, students seated in front of their computers recording the assigned task. These results are similar to those in the study of McLain (2018), where there was an emphasis on the need for more interaction amongst participants in videos with FlipGrid.

The case of the Italian classes deserves special attention. The students with an A2 level had a much more positive attitude towards TikTok than the B2 English students, as did the first-year English students in Bayhon Aranego (2020) or secondary education students in Yang (2020). As opposed to the results presented in these studies, in which the age of the informants seems to be the key variable, in our results the language studied, Italian or English, could be the element that motivated the said perceptions. Students' proficiency (A2 or B2) might also account for this discrepancy between users of TikTok. Future studies will have to address this question in other group levels.

Conversely, as for the creation of a learning community (see Q3) or sense of community between students and professors (Bartlett, 2018), these tools have not contributed to the said objective. The viewing of the videos and comments by students in the feedback sessions confirmed that the class connection was not reinforced, although it was encouraged by the professors, as the active participation of all the students was not achieved in the comment section that these tools have. The above results are opposed to those generated in previous studies by Antenos-Conforti (2009) and Pérez-Sabater and Montero-Fleta (2015), which feature activities on Twitter (renamed as X in 2023), or Bartlett (2018) with FlipGrid. In these articles, Twitter and FlipGrid functioned as real group connection networks between students and teachers, both in and outside the classroom. This is mainly due to the fact that the interactions in both platforms likely contribute to creating a sense of learning community, as in Antenos-Conforti (2009) and Pérez-Sabater and Montero-Fleta (2015).

It is also noteworthy that, unlike other similar case studies (e.g., Hafner & Miller, 2021), our students did not report any problems with the use of technology and the whole teaching experience ran smoothly from beginning to end. This is probably because they are studying to obtain degrees in computing, telecommunications, and engineering and are thus used to working with technology on most of the courses they take.

Although much has been written about students as passive users of video technology in the FL classroom, little has been written about the importance of allowing students to actively create content worked on in class in order to improve their oral production (Gromik, 2012). The results of this research study support the notion that, whether through the social network TikTok, the teaching tool for video sharing FlipGrid, or simply using an institutional server, creating short videos for practising oral expression must be an active part of language teaching. In regard to the aforementioned, we would add that this need is even greater in times when attendance and, consequentially, in-class activities are restricted.

Online teaching faces many challenges, especially in higher learning institutions with a long tradition and teaching methodologies which are too conventional in many cases (Baladrón et al., 2020). The challenge of attracting students to actively participate in the assignments set is even greater. Undoubtedly, the incorporation of these video applications has brought about an improvement in the methodology. Short video production might also prove effective in other learning environments, although this will need to be tested in prospective research studies.

Future studies on the use of social media for language learning will have to analyse in more detail what has been laid out here regarding the improvement of grading, by comparing grading in groups that use technological tools and those with more traditional methodologies. Languages other than English and Italian could also be taken into consideration (e.g., French and German for engineering), given that these languages are also offered in our department.

As for limitations, it is important to point out that TikTok and FlipGrid are proprietary. Follow-up studies should also feature free and copy left video applications for language learning. Another shortcoming would be that the professors themselves conducted the feedback sessions (a task that is usually undertaken by other researchers who do not participate in the experiment) as Ibáñez (2015) claims. This may pose a problem because of power relations within the classroom, especially when students would like to give negative feedback, for fear of being awarded a lower grade.

Acknowledgments

This research is part of the educational project *Enseñanza de segundas lenguas y tecnologías de la información: redes sociales en el aula de L2*, Instituto de Ciencias de la Educación, Universitat Politècnica de València, Spain. Ethical regulations for the study and dissemination of results were approved by this institution in September 2020.

References

Adedoyin, O. B., & Soykan, E. (2023). COVID-19 pandemic and online learning: the challenges and opportunities. *Interactive learning environments, 31*(2), 863–875.

Albino, G. (2017). Improving Speaking fluency in a task-based language teaching approach: The case of EFL learners at PUNIV-Cazenga. *SAGE Open, 7*(2). https://doi.org/10.1177/2158244017691077

Antenos-Conforti, E. (2009). Microblogging on Twitter: social networking in intermediate Italian classes. In L. Lomicka & G. Lord (Eds.), *The next generation: Social networking and online collaboration in foreign language learning*. (Calico Monograph Series, No. 9) (pp. 59–90). CALICO Publications.

Baladrón Pazos, A. J., Correyero Ruiz, B., & Manchado Pérez, B. (2020). La transformación digital de la docencia universitaria en comunicación durante la crisis de la COVID-19 en España: una aproximación desde la perspectiva del alumnado. *Revista Latina de Comunicación Social, 78*, 265–287. https://doi.org/10.4185/RLCS-2020-14777

Ballesteros Herencia, C. A. (2020). La propagación digital del coronavirus: Midiendo el *engagement* del entretenimiento en la red social emergente TikTok. *Revista española de comunicación en salud, suplemento 1*, 171–185. https://e-revistas.uc3m.es/index.php/RECS/article/view/5459

Bartlett, M. (2018). Using Flipgrid to increase students' connectedness in an online class. *eLearn, 12*. https://dl.acm.org/doi/abs/10.1145/3302261.3236703

Barrot, J. S. (2021). Social media as a language learning environment: a systematic review of the literature (2008-2019). *Computer Assisted Language Learning*, 1–29. https://doi.org/10.1080/09588221.2021.1883673

Bayhon Aranego, R. (2020). Reducing students' affective filter in spoken English through exposure to TikTok challenge. *Psychology and Education Journal, 57*(9), 6444–6449. https://doi.org/10.17762/pae.v57i9.3055

Bohlke, D. (2014). Fluency-oriented second language teaching. In M. Celce-Murcia, D. M. Brinton & M. A. Snow (Eds.). *Teaching English as a Second or Foreign Language* (pp. 121–135). National Geographic Learning.

Canale, M. (1983). From communicative competence to communicative language pedagogy. In J. C. Richards & R. W. Schmidt (Eds.). *Language and communication* (pp. 2–-27). Longman.

Canale, M., & Swain, M. (1980). Theoretical bases of communicative approaches to second language teaching and testing. *Applied Linguistics, 1*(1), 1–47.

Council of Europe (2020). *Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Companion volume*. Council of Europe Publishing.

DataReportal (2023). Digital 2023: Global overview report. https://datareportal.com/reports/digital-2023-global-overview-report

Dhawan, S. (2020). Online learning: A panacea in the time of COVID-19 crisis. *Journal of Educational Technology Systems, 49*(1), 5–22. https://doi.org/10.1177/0047239520934018

Doiz, A., Costa, F., Lasagabaster, D., & Mariotti, C. (2019). Linguistic demands and language assistance in EMI courses. What is the stance of Italian and Spanish undergraduates? *Lingue e Linguaggi, 33*, 69–85.

Espejel, O., Concheiro, P., & Pujolà, J. T. (2022). TikTok en la enseñanza de español LE/L2: telecolaboración y competencia digital. *Journal of Spanish Language Teaching, 9*(1), 19–35.

García-Ponce, E. E., Lengeling, M. M., Mora-Pablo, I., & Canoway Arroyo, L. M. (2023). Use of WhatsApp as a platform to promote English oral fluency and accuracy: A task repetition approach. *Íkala, Revista de Lenguaje y Cultura, 28*(1), 69–85.

Goh, C. (2007). *Teaching speaking in the language classroom*. SEAMEO Regional Language Centre.

Göktürk, N. (2016). Examining the effectiveness of digital video recordings on oral performance of EFL learners. *Teaching English with Technology, 16*(2), 71–96.

González-Lloret, M. (2021). L2 pragmatics and CALL. *Language Learning & Technology, 25*(3), 90–105.

González-Lloret, M., Canals, L., & Pineda Hoyos, J. E. (2021) (Eds.). Special issue: The role of technology in language teaching and learning amid the crisis generated by the COVID-19 pandemic. *Íkala, Revista de Lenguaje y Cultura, 22*(3). https://revistas.udea.edu.co/index.php/ikala/issue/view/3856

González-Lloret, M., & Rock, K. (2022). Tasks in technology-mediated contexts. In N. Ziegler & M. González-Lloret (Eds.), *The Routledge handbook of second language acquisition and technology* (pp. 36–49). Routledge.

Gromik, N. A. (2012). Cell phone video recording feature as a language learning tool: A case study. *Computers & Education, 58*(1), 223–230. https://doi.org/10.1016/j.compedu.2011.06.013

Hafner, C. A., & Miller, L. (2011). Fostering learner autonomy in English for science: A collaborative digital video project in a technological learning environment. *Language Learning & Technology, 15*(3), 68–86.

Hafner, C. A., & Miller, L. (2021). Language learning with technology in the classroom. In L. Miller & J. G. Wu (Eds.). *Language learning with technology* (pp. 13–30). Springer.

Herlisya, D., & Wiratno, P. (2022). Having good speaking English through Tik Tok application. *Journal Corner of Education, Linguistics, and Literature, 1*(3), 191–198.

Hogle, J. G. (1996). Considering games as cognitive tools: In search of effective "edutainment". ERIC Clearinghouse. https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.114.1185&rep=rep1&type=pdf

Hubbard, P. (2022). Bridging the gap between theory and practice: Technology and teacher education. In N. Ziegler & M. González-Lloret (Eds.), *The Routledge handbook of second language acquisition and technology* (pp. 21–35). Routledge.

Ibáñez, J. (2015), Cómo se realiza una investigación mediante grupos de discusión. In J. García Ferrando, J. Ibáñez & F. Alvira (Eds.), *El análisis de la realidad social: Métodos y técnicas de investigación* (pp. 418–434; 4th Ed.). Alianza Editorial.

Ikhsanudin, I., & Ali Purwoko, D. S. (2022). Developing online speaking activities via TikTok: project-based learning. *International Journal of Practices in Teaching and Learning (IJPTL), 2*(1). https://ir.uitm.edu.my/id/eprint/76271/1/76271.pdf

Khan, S. (2010). Strategies and spoken production on three oral communication tasks: A study of high and low proficiency EFL learners. [Doctoral dissertation]. Universidad Autónoma de Barcelona, Barcelona, Spain. http://www.tdx.cat/bitstream/handle/10803/32083/sk1de1.pdf?sequence=1

Lazaraton, A. (2014). Second language speaking. In M. Celce-Murcia, D. M. Brinton & M. A. Snow (Eds.), *Teaching English as a second or foreign language* (pp. 106–120). National Geographic Learning.

Locher, M. A., Bolander, B., & Höhn, N. (2015). Introducing relational work in Facebook and discussion boards. *Pragmatics, 25*(1), 1–21. https://doi.org/10.1075/prag.25.1.01loc

Malihah, N. (2010). The effectiveness of speaking instruction through task-based language teaching. *Register, 3*(1), 85–101.

Manca, S. (2020). Snapping, pinning, liking or texting: Investigating social media in higher education beyond Facebook. *The Internet and Higher Education, 44*. https://doi.org/10.1016/j.iheduc.2019.100707

Mango, O. (2019). Students' perceptions and attitudes toward the use of Flipgrid in the language classroom. In *Society for Information Technology & Teacher Education International Conference* (pp. 1970–1973). Association for the Advancement of Computing in Education (AACE). https://www.learntechlib.org/primary/p/207916/

Mas García, X. (2020). Las 7 tendencias educativas para la nueva era. *The Conversation ES*, 20 November 2020. https://theconversation.com/las-7-tendencias-educativas-para-la-nueva-era-149489

McLain, T. (2018). Integration of the video response app FlipGrid in the business writing classroom. *International Journal of Educational Technology and Learning, 4*(2), 68–75. https://doi.org/10.20448/2003.42.68.75

Moreno-Guerrero, A. J., Soler-Costa, R., Marín-Marín, J. A., & López-Belmonte, J. (2021). Flipped learning and good teaching practices in secondary education. *Comunicar, 29*(68), 107–117. https://doi.org/10.3916/C68-2021-09

Newton, J. J. (2018). Speaking in a second language. In J. M. Newton, D. R. Ferris, C. C. M. Goh, W. Grabe, F. L. Stoller & L. Vandergrift (Eds.), *Teaching English to second language learners in academic contexts. reading, writing, listening, and speaking.* Routledge.

Okan, Z. (2003). Edutainment: Is learning at risk? *British journal of educational technology, 34*(3), 255–264. https://doi.org/10.1111/1467-8535.00325

Ortega Cebreros, A. M. (2003). Measuring language anxiety perceived by Spanish university students of English. *Bells: Barcelona English language and literature studies, 12.* https://raco.cat/index.php/Bells/article/view/82928

Pakula, H. M. (2019). Teaching speaking. *Apples – Journal of Applied Language Studies, 13*(1), 95–111.

Pérez-Sabater, C., & Montero-Fleta, B. (2015). ESP vocabulary and social networking: The case of Twitter. *Ibérica, 29*, 129–154.

Pratiwi, A. E., Ufairah, N. N., & Sopiah, R. S. (2021). Utilizing TikTok application as media for learning English pronunciation. In *I International Conference on Education of Suryakancana* (IConnects Proceedings). https://iconnects.unsur.ac.id/past-conference/1st-iconnects-conference

Richards, J. (2008). *Moving beyond the plateau: From intermediate to advanced levels in language learning*. Cambridge University Press.

Reinhardt, J. (2019). Social media in second and foreign language teaching and learning: Blogs, wikis, and social networking. *Language Teaching, 52*(1), 1–39. https://doi.org/10.1017/S0261444818000356

Rodríguez Medina, A. E., Martínez Cerqueda, D., & Balbuena Ortega, M. P. (2023). TikTok para la enseñanza y aprendizaje de lenguas en educación superior: percepciones de profesores mexicanos. *Revista Paraguaya de Educación a Distancia (REPED), 4*(1), 46–59.

Rosón Jiménez, M., & Losada Iglesias, D. (2020). Microblogging educativo en el aprendizaje de idiomas: una revisión sistematizada de las investigaciones publicadas entre 2010 y 2018. *Pixel-Bit: Revista de Medios y Educación, 57*, 231–251. https://doi.org/10.12795/pixelbit.2019.i57.10

Yang, H. (2020). Secondary-school students' perspectives of utilizing Tik Tok for English learning in and beyond the EFL classroom. In *2020 3rd International Conference on Education Technology and Social Science* —ETSS 2020— (pp. 163–183). https://doi.org/10.23977/ETSS2020030

Zaitun, Z., Hadi, M. S., & Indriani, E. D. (2021). TikTok as a media to enhancing the speaking skills of EFL students. *Jurnal Studi Guru dan Pembelajaran, 4*(1), 89–94.

Ziegler, N., & González-Lloret, M. (Eds.). (2022). *The Routledge handbook of second language acquisition and technology*. Routledge.

How to cite this article: Pérez-Sabater, C., Cerezo Herrero, E. & Barbasán Ortuño, I. (2023). Tiktok/Flipgrid for foreign language learning in higher education: A case study. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1–19. https://doi.org/10.17533/udea.ikala.353501

Appendix. Evaluation Rubric for Tiktok/Flipgrid Videos

Grades	Presentation	Content	Organization	Linguistic Accuracy
1 p.	It is original and creative. The student uses an appropriate tone of voice and has a relaxed and positive attitude.	It fits with the topic requested by the teacher. It is interesting and/or informative.	The discourse is coherent and cohesive, with appropriate and varied use of cohesive mechanisms. The pace is good and seemingly effortless. There is a sufficient amount of information for the time allotted.	The student shows a high grammatical control and lexical mastery of the contents worked on during the course. He/she can make few mistakes or inaccuracies that do not cause incomprehension. Clearly intelligible pronunciation.
0.65 p.	It is not too original and/or creative. The student uses an appropriate tone of voice and has a positive attitude.	It roughly fits with the topic requested by the teacher. It is interesting or informative.	The discourse is clear and coherent, with an adequate, although limited, use of cohesion mechanisms. Pace fairly uniform.	The student shows good grammatical control and lexical proficiency, making errors that do not cause incomprehension. Pronunciation is clearly intelligible, although sporadic errors may be made.
0.25 p.	It is not original and/or creative. Occasionally, the student appears tense or uses a tone of voice that makes it difficult to understand.	It deviates from the topic requested by the teacher.	The discourse is very simple, although clear. Sometimes the pace loses intensity.	The student shows reasonable control of simple structures and commonly used vocabulary, although he/she does not always use the required structures and vocabulary and makes some errors. Pronunciation is intelligible, although comprehension may sometimes require effort.

Science, Folklore, and Ecology of Knowledges in Aoyama's *Detective Conan* Anime

Ciencia, folclore y ecología de saberes en el anime *Detective Conan* de Aoyama

Science, folklore et écologie des savoirs chez l'animé *Détective Conan* d'Aoyama

Ciencia, folklore e ecologia dos saberes na anime *Detective Conan* do Aoyama

Alba Quintairos-Soliño
PhD in Translation & Paratranslation, Department of Translation and Linguistics, Universidade de Vigo, Spain.
alba.quintairos.solino@uvigo.gal
https://orcid.org/0000-0003-0064-1695

Francisco Miguel Ojeda-García
PhD candidate in Social Anthropology, Department of Social Anthropology, Universidad de Granada, Spain.
ojedagfran@ugr.es
https://orcid.org/0000-0001-8068-9239

Abstract

During the Anthropocene, science and folklore have been efficient explanatory models of the world. However, numerous studies suggest a convergence of both perspectives in contemporary mass media productions, being Japanese animation a clear example. The aim of the research presented here was to analyse how science and folklore are integrated and opposed in Aoyama's *Detective Conan,* an *anime* where cases often happen in rural Japan and where folk references confront Conan's detective reasoning. To reach this objective, a comprehensive qualitative and quantitative study of the presence of folklore in this work—through aspects such as characterisation or narratives—was conducted in 75 cases and over 155 episodes which include references to folklore in their background, plot, or characters. The analysis revealed that, when folklore and science interact, rational thinking is usually preferred over folk beliefs; characters are stereotyped according to their genre or origins; and, more importantly, supernatural beliefs can be included in detective fiction without being ridiculed by the most rational characters.

Keywords: ecology of knowledges, *Detective Conan*, Japanese animation, detective fiction, folklore, mass media

Resumen

En el Antropoceno, ciencia y folclor se han considerado modelos eficaces para explicar el mundo. Asimismo, numerosos estudios apuntan a una convergencia de ambas perspectivas en las producciones contemporáneas de los medios de comunicación de masas, entre las que sobresale el *anime* japonés. El objetivo del presente artículo es analizar cómo se integran y oponen la ciencia y el folclore en *Detective Conan,* de Aoyama, un *anime* donde muchos casos se desarrollan en el Japón rural y donde las referencias tradicionales confrontan el raciocinio detectivesco de Conan. Para lograr este objetivo, se ha realizado un amplio estudio cualitativo y cuantitativo de la presencia del folclore en esta obra a través de aspectos como la caracterización o las narrativas presentes en 75 casos y alrededor de 155 episodios que incluyen referencias al folclore, en el contexto, la trama o los

Received: 2023-05-18 / Accepted: 2023-10-05 / Published: 2024-01-31
https://doi.org/10.17533/udea.ikala.353637
Editor: Doris Correa, Universidad de Antioquia, Medellín, Colombia.

personajes. El análisis reveló que, cuando el folclore y la ciencia interactúan, por lo general el pensamiento racional se impone sobre las creencias tradicionales; los personajes son estereotipados según su género o sus orígenes; y, lo más importante, las creencias sobrenaturales pueden incluirse en la ficción detectivesca sin ser ridiculizadas por los personajes más racionales.

Palabras clave: ecología de saberes, *Detective Conan*, anime japonés, ficción detectivesca, folclore, medios de masas

Résumé

Dans l'Anthropocène, la science et le folklore ont été considérés comme des modèles efficaces pour expliquer le monde. De même, des nombreuses études indiquent une convergence des deux perspectives dans les productions contemporaines des médias de masse, parmi lesquels l'anime japonais se distingue. L'objectif de cet article est d'analyser la manière dont la science et le folklore s'intègrent et s'opposent dans le *Détective Conan* d'Aoyama, un animé qui se déroule souvent dans le Japon rural et où les références traditionnelles sont confrontées au raisonnement du détective Conan. Pour atteindre cet objectif, une étude qualitative et quantitative approfondie de la présence du folklore dans cette oeuvre a été réalisée à travers des aspects tels que la caractérisation ou les récits présents dans 75 cas et environ 155 épisodes qui incluent des références au folklore, dans le contexte, l'intrigue ou les personnages. L'analyse a révélé que, lorsque le folklore et la science interagissent, la pensée rationnelle l'emporte généralement sur les croyances traditionnelles. Les personnages sont stéréotypés en fonction de leur sexe ou de leur origine et, surtout, les croyances surnaturelles peuvent être incluses dans la fiction policière sans être ridiculisées par les personnages plus rationnels.

Mots clef : écologie des savoirs, *Détective Conan,* animé japonais, fiction policière, folklore, médias de masse

Resumo

Durante o Antropoceno, a ciência e o folclore têm servido eficazmente como modelos para explicar o mundo. No entanto, numerosos estudos indicam uma convergência de ambas as perspectivas nas produções contemporâneas dos meios de comunicação de massas; um exemplo claro disso é a anime japonesa. O objetivo deste artigo foi analisar a forma como a ciência e o folclore se integram e se opõem no *Detective Conan* de Aoyama, um anime que se passa, em muitos casos, no Japão rural e onde as referências tradicionais confrontam o raciocínio do Detetive Conan. Para atingir este objetivo, foi realizado um extenso estudo qualitativo e quantitativo da presença do folclore nesta obra, através de aspectos como a caraterização ou a narrativa, em 75 casos e mais de 155 episódios que incluem referências ao folclore no contexto, enredo ou personagens. A análise revelou que, quando o folclore e a ciência interagem, o pensamento racional geralmente prevalece sobre as crenças tradicionais; as personagens são estereotipadas de acordo com o seu gênero ou origem; e, mais importante, as crenças sobrenaturais podem ser incluídas na ficção policial sem serem ridicularizadas pelas personagens mais racionais.

Palavras chave: ecologia dos saberes, *Detective Conan*, anime japonesa, ficção policial, folclore, meios de comunicação de massas

Introduction

According to Boaventura de Sousa's *Ecology of Knowledges* (2010), traditional knowledge is mercilessly being colonised, which implies that scientific rationality makes individuals avoid the use of folkloric references and mythical thought. Likewise, numerous studies not focused on said theory suggest a convergence of science and folklore in contemporary mass media productions, being Japanese animation (*anime*) one of the clearest examples of this phenomenon (Ogáyar-Marín & Ojeda-García, 2016, pp. 112–113). However, it must be noticed that both perspectives are not equally represented, being rationality (i.e. science) most characters' desirable way of thinking.

Mystery seems to be an intrinsic part of folklore, given that folktales and myths have been used for centuries to try to understand the *inexplicable*. In the same vein, recent research (Sari & Putra, 2020; Hunter, 2020) points to an undeniable correlation between folklore and ecology, highlighting traditional lore as a powerful tool to raise awareness on nature conservation, which reinforces "the idea that folkloric traditions can bring us into physical (rather than purely intellectual) connection with the environment" (Hunter, 2020, p. 224). Moreover, detective fiction—a genre related to the *inexplicable*—has often included folk elements in its narratives to confront the irrational by presenting objective, rational evidence.

Considering the above, the aim of this research was to analyse how science and folklore were integrated and opposed in an *anime* with detective fiction as its core: *Detective Conan* (hereunder, DC). This work tells the story of a teen detective, Shinichi Kudō, who inadvertently discovers a criminal organisation and is attacked by one of its members, who feeds him a poison. However, Shinichi does not die; instead, his body turns into one of a six-year-old child. To hide his identity, he decides to go undercover as Conan Edogawa, a junior detective that solves all kinds of cases in the hope that one of them will involve the criminals that hurt him so he could bring them to justice.

This *anime* was created by the Japanese artist Gōshō Aoyama (Hokuei, 1963) as a manga story in 1994 and adapted as a TV animated series in 1996; since then, new episodes have been broadcast every week, amounting to more than 1,000 in 2023. Thus, a comprehensive qualitative study of the presence of folklore in this work has been conducted.

The innovative nature of this work lies on the fact that the ecology of knowledges is mostly studied from a theoretical perspective, so this article would be the first project where Sousa's theory is used to define the scope of a research project and where Japanese animation is taken as the main core of an empirical study. In fact, Hatfield (2010) refers to Sousa's theory in relation to Comic Studies, but this idea is not further developed; the author simply mentions it as an anecdotal reference, that is, because it is cited in another theoretical work.

Theoretical Framework

The theoretical framework for this work comprises two key aspects. On one hand, the notion known as "ecology of knowledges," proposed by Boaventura de Sousa, is explained with a decolonizing perspective in mind and the Anthropocene as its operational framework. On the other hand, the correlation between folklore and the pairing *anime–detective fiction* is explored in the light of both classic and recent bibliography.

Ecology of Knowledges

To speak about the Anthropocene means to speak about the traces the humankind has left in the world and, by extension, about the multiple paths that humans have historically followed to achieve their notions of *civilisation*. Thus, the Anthropocene should be considered an allusion to the plurality of human knowledges, which have been contextually and socially built to generate different worldviews, to understand the world, to question the forces of nature, and to modify the environment to adapt it to humans' necessities. However, the path to civilisation has been monopolised by Western societies, turning their historical landmarks into the major milestones of a deeply Eurocentric world history. Therefore, the West colonised the history of humanity, othering and overshadowing the existing variety of histories. This is evidenced by contemporary Western thinking having become the dominant, unequivocal way of understanding rationality and reasoning all over the world (Wolf, 2023, p. 17).

The globally-imposed Western mindset produced a deep Cartesian ontological rupture, separating rationality from the world (Lander, 2000, pp. 15–16). Thereupon, the world has lost its meaning and can only be understood through the conceptual and representational abstraction provided by reason. This ontological rupture becomes the only path to modernity, emphasised by the development and implementation of an objective science. Concurrently, it is part of a colonial shaping of the world, where the hegemony of the West *otherises* any society whose knowledges are opposed to its own reasoning or not yet colonised by it.

This "colonisation of knowledges" ends in a devastating process of differentiation, where social reality is divided, favouring the West. The Non-West and the West are radically separated into two by "abyssal lines" (Sousa, 2014, p. 21), which separate social reality in two different universes, one on each side of this dividing line. Thus, this line is converted into an epistemological border, meaning that what is found on our side of this borderline becomes the only reality. By contrast, what is on the other side becomes non-existent, inaccurate, and invalid. In this regard, non-Western ways of thinking are in the 'marginalised' side of this dichotomy. This perspective is useful to understand how knowledges are divided, given that postulates on the world-system configuration permeate them, resulting in political, economic, and ideological centres, peripheries, and semi-peripheries. Other reformulations, such as Lander's (2000), state that Eurocentrism affects the construction of subjectivities, knowledge, and truth to the extent that geographical centres of power are legitimised as centres of production and control of knowledge. Certainly, this also applies to media and literary productions.

As stated, the Anthropocene is a new geological epoch focused on the human impact on different natural and social contexts throughout history. From this perspective, the European conquest of the American continent or the Industrial Revolution are examples of how the misnamed "drive of human civilisation" affects the environment as well as other non-European human groups. Consequently, decolonial critique relies on the Anthropocene to also analyse how knowledge-creating entities are lost, as the ontological nature/society separation applies—following the principles of Otherness—to non-Western societies in terms of savage/civilised or underdeveloped/developed. This dichotomy influences how the world and its reality are understood, resulting in the *traditional knowledge vs. scientific knowledge* binomial.

Thus, the Anthropocene is characterised by a variety of knowledges beyond rational and scientific method. Based on myths, folklore and popular knowledge, these ways of understanding the world are rich and various. Still, they are usually stigmatised, considered uncivilised, and usually consigned to oblivion. Otherness is seen as a collateral damage of colonisation, an amoral territory based on incomprehension (Massó, 2020, pp. 245–246). In opposition to this reality, the *ecology of knowledges*—hereunder, EoK—appears (Sousa, 2014, pp. 40–43).

This contra-epistemological proposal is based on the idea of a global epistemological diversity beyond science reasoning. It refuses the alleged superiority of modern science and relegates it to one of the many types of knowledge existing in the world. At the same time, the EoK strives for preserving and reviving all the othered knowledges, turning them into potential cognitive alternatives which boost a counterhegemonic globalisation that is based on diversity and does not favour one imposed logic.

Folklore in *Anime* and Detective Fiction

Following current trends on rejecting lore, folklore is now regarded as an obscure, non-rational understanding, and it is being challenged by detective fiction. Thus, this crime fiction subgenre often includes folk elements to confront the irrational by presenting objective, rational evidence. As a result, detective fiction containing folk references can be considered a new type of hybrid literature reflecting on tradition and scientific progress, which we will call "*Folk detective fiction*.

As proven by researchers such as Slaven (2012) or Miyashita (2017), *anime* "works as a new means of producing folk tales that are inspired in tradition, but also adapted to a contemporary context" (Quintairos-Soliño, 2020a, p. 279). In fact, *anime* could be considered the contemporary format of folktales' dissemination, not only in Japan but worldwide, due to its transnational nature. Martín-Párraga's remarks on the success of folk and fairy tales could explain their parallelism with *anime*. He suggests that oral traditions are well-spread because stories could be invented by ordinary people who, besides not having an academic training, were not economically conditioned by investors either (2020, p. 149). In other words, given that fairy and folk tales were created by "common" people, then "they were not overly complex" (2020, p. 149).

The simple structure of folktales and the inclusion of common, daily motifs would draw people's attention, especially younger audiences. The same happens with *anime*, which has become "one of the main vehicles of myth in modernity since it synthetises classical myths from all known mythological traditions with daily life and ordinary characters" (Ogáyar-Marín & Ojeda-García, 2016, p. 112; own translation).

Likewise, Borham-Puyal (2020) describes the potential of fairy and folk tales to dialogue "with other forms and matters" (p. 170), while repeatedly sharing the same motifs and tropes although they are presented in different forms. She describes these tales as "shape-shifters [that] transform and become transformative", and she eventually establishes a connection between traditional tales and the noir (p. 170). Martín-Párraga (2020, p. 150) also states that many traditional tales contain extreme violence as a trope, being more disturbing than "the goriest horror movie ever produced".

Although traditional tales are usually well-received by audiences, *anime* has been severely criticised outside Japan because of the outspoken depiction of violent, sexualised, and grotesque scenes included in some of those works. Regardless of how *anime* is received by casual viewers, it cannot be denied that it shares a pattern with traditional stories that goes beyond a mere coincidence.

As suggested, tales do not only share great similarities with *anime*, but also with crime fiction. All of them heavily rely on intertextuality and add *unheimlich* elements that disturb their audiences to some extent. Furthermore, while fairy and folk tales have mutated for centuries (Zipes, 2015; Kunio, 1948, p. xxiv), *anime* explores hybridisation by combining traditional tales and modern genres in a more immediate basis, due to the competitive global market it operates in.

Method

To do this research, all episodes of DC containing explicit folk references—both supernatural elements and traditional beliefs—from an excerpt comprising the first 470 episodes were selected to be part of the corpus. At this point, the compiled data reached a point of theoretical saturation. After said visual analysis, 75 cases (equivalent to more than 155 episodes out of 470) containing folk references in their background, plot, or characters have been analysed.

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-17, ISSN 0123-3432
www.udea.edu.co/ikala

By examining structural recurrences in each episode and by verifying the involved characters' level of scepticism, we aim at analysing the shift from mythical thought to exclusively rational thinking. Finally, observing how these cases resolutions revolve around folklore (e.g. creatures, origins of folkloric elements, cultural references, etc.) is also an essential focus of this research. The observed criteria were (1) the plot (who is the legend's narrator?), (2) the characters' scepticism, the folklore references present in (3) backgrounds and (4) elements, (5) the supernatural creatures, (6) quotes, and (7) other references. Thus, whereas criteria 1, 2, and 3 establish the framework where the folktale operates, criteria 4, 5, 6, and 7 help to determine how folk tales or beliefs are being treated in said framework.

To this end, the selected episodes of DC have been directly examined in the light of the following questions: (1) Who is the narrator of the supernatural legend or story?; (2) Which characters are sceptical, and which are not?; (3) How is the supernatural incorporated into the plot?; (4) How do characters interact with the supernatural?; (5) What strategies do characters use to impose rational logic or overcome abyssal thinking?; (6) How is the supernatural included in a story set in the present day?; and (7) Are mythical/supernatural elements treated equally regardless of the society from which they originate? The results should provide room for debating how science and folklore are integrated and opposed in this series.

After the analysis, it was obvious that most cases can be easily classified according to their pattern of folklore use. Given the extent of such study, a paradigmatic selection of the most relevant episodes is presented in this article along with an overview of the results drawn from the macroanalysis.

Results

Results are organised into two sections. The first is used to introduce a selection of the most paradigmatic cases; the second section is focused on examining the findings of the qualitative and quantitative analyses.

The Presence of Folklore in *Detective Conan*

Folklore—understood as the material and immaterial knowledge shared by a group of people and informally transmitted from generation to generation—is present in DC in multiple ways since many cases are based on Japanese folklore to generate the plot, the background, or some characters. However, Greco-Latin myths, Western folklore, and sci-fi or contemporary lore also meet with the Japanese autochthonous belief system.

The qualitative analysis has revealed the existence of three main types of correlation between science and folklore through the narratives, which can be named after the type of dialogue about the EoK they present: (1) dialogues between science and the incomprehensible—where folklore is explained through rational thinking; (2) dialogues between folklore and ecology—where folklore seeks to protect nature; and (3) dialogues between folklore and the figurative—where folklore is transformed into metaphors to operate in a contemporary rational sphere.

To illustrate each one of these "dialogues", a selection of paradigmatic episodes has been selected per item. In this section, the plot of said cases is briefly described; then, narrative patterns and tropes relevant to the analysis are highlighted. In some cases, a brief discussion on the *rational thinking vs. folk belief* pair takes place to show how the EoK is revealed throughout the plot. Results derived from this study will be further discussed from a quantitative perspective in the next section.

a) Dialogues Between Science and the Incomprehensible

In this type of dialogue, three distinct categories can be suggested: Japanese, Contemporary, and Western folklore. Both Japanese and Western folklore include references clearly linked to their traditional folklores, whereas urban legends are part of what is called "*contemporary lore* (i.e. a system of recently emerged beliefs shared by urban communities and whose origins are sometimes difficult to establish due to globalisation).

Japanese Folklore: The Hidden Lesson

In *The Solitary Island of the Princess and the Dragon King Palace* (episodes 291–293), a parallelism between the legend of the Onigame (demon turtle) island and an unsolved crime is shown. The legend revolves around a female weaver whose soul (*mabui*) was absorbed by a messenger of the afterlife (*gusō*), who emerged from the sea. Concurrently, the crime deals with the kidnap of a mayor's daughter in an island similar to Onigame, whose disappearance has been attributed to the *gusō*. The investigation relies on four key aspects: 1) a local legend emphasises that the *gusō* may still be in the island; 2) the legend explains a ritual that protects people from the attack of the *gusō*; 3) the legend offers key information to understand the kidnapping; and 4) the island is surrounded by dangerous water flows that have caused several deaths, which would connect to the deadly legend. Once a murder happens in the island, the detectives Conan and Heiji establish the legend as an inspirational source for the crime. Thus, using logical deductions, they obtain a rational explanation that helps the non-sceptical characters reject speculations based on supernatural causes.

The Onigame's legend is grounded on an authentic myth. The *gusō,* a soul-taker creature, is very common in Japanese folklore under the appearance of an *oni* (demon, ogre) or a *yōkai* (monster, goblin). This folktale also has a very specific feature of myths, that is, the pedagogical function. The use of the tale to curse the island makes the locals perceive it as a forbidden place—something reasonable due to the island being surrounded by deadly waterflows. Also, the ritual to protect oneself from the *gusō* by placing a knife between one's teeth has useful origins since it helped female weavers to avoid being strangled with a rope from behind (when an attacker tried to put a rope around their necks, they could easily cut it with the knife).

The Urban Legend: A Contemporary Background

Another paradigmatic case is *The Truth of the Haunted House* (episodes 274–275). In this case, the folklore is contemporary, close to an urban legend or a ghost story, and the plot is about an old building presumably haunted by the ghost of a girl (*yūrei*) murdered years before. The only neighbours are a medical student, a filmmaker, a fan of scary movies, and an old man. All of them explain the paranormal activities they have experienced to Conan and his companions, providing different explanations to the phenomena. Thus, the medical student is sceptical and relies on scientific hypotheses, whereas the others encourage the supernatural discourse. Conan tries to discover the scientific logic behind the events, while his friend Ran automatically embraces the urban legend, assimilating it as true. Ran's father, Detective Kogoro Mōri, is torn between the scepticism and the paranormal explanation.

The case background is based on Japanese horror movies, with the ghost of a brutally murdered girl as the protagonist. During the case, all the characters fall asleep in front of a TV; and when the light of the device awakens Ran, she sees a ghostly girl on the screen—an obvious allusion to the Japanese film *The Ring* (*Ringu*, 1998). This case represents a dialogue between reason and folklore that is clung to contemporary superstitions and beliefs—most of them related to fears derived from horror movies.

Again, Conan makes the scientific reasoning prevail and, looking for what he usually refers to as "the only truth", he finds out that the paranormal activity is due to optical illusions and chemicals. The reason behind these phenomena is that the accomplice of the girl's murderer wants the

MEDELLÍN, COLOMBIA, VOL. 29 ISSUE 1 (JANUARY-APRIL, 2024), PP. 1-17, ISSN 0123-3432
www.udea.edu.co/ikala

neighbours to leave the place because the killer has been hiding there for two years and could be recognised by them, who witnessed the crime.

The Western Inspiration

Western folklore is very present in DC, as it is evidenced by cases such as *Magic lovers murder case* (episodes 132–134 or *A Cursed Masked Coldly Laughs,* episode 184). In this regard, the *Dracula's Villa Murder Case* (episodes 88–89) is not only the first case completely set in a Western-inspired environment, but the one which best encompasses the features attributed to this type of folk episodes.

First, it is important to note that the narrator of Dracula's legend is a researcher, who links the myth to historical facts: science is being used to explain fiction and popular beliefs, which confers authenticity to the tale. Moreover, the case revolves around Torakura Daisuke, a writer and fan of Dracula who lives in a villa full of collector's items about vampires and who is found dead on a cross with a stake on his heart.

Furthermore, Torakura's name is an approximate transcription into Japanese of "Dracula" (pronounced *Do-ra-ku-ra*), and his villa is a recreation of the Villa Diodati, where Mary Shelley wrote *Frankenstein* and John Polidori, *The Vampyre*. These writers were forced to stay inside the village due to poor weather (Perrottet, 2011), and likewise, the protagonists of this case must stay in the villa because of a snowstorm. Yet the parallelisms go further. Before dying, Torakura is seen drinking red wine—a metaphor of blood—and watching a movie about vampires; after dying, it is discovered that he had wrongfully taken advantage of people by draining their energy as vampires drain people's blood.

These characters (except for Detective Kogoro Mōri and his daughter, Ran) do not believe in vampires; as stated before, they acknowledge a parallelism between the myth and the historical facts, but they are sure the crime was not committed by a vampire even when there are no footprints on the snow surrounding the locked room where Torakura was murdered. Nevertheless, when the body is found, Conan wonders, "Could it be possible that the culprit flew like a real vampire?" Yet, it is only a cliffhanger. Thus, Conan describes Torakura as a vampire but also compares the killer (his ghost-writer, Tadokoro) with Stoker's creature in stating, "They say that, when a vampire sucks someone's blood, the victim also becomes a vampire. [...] Tadokoro got worse than that: after all, he became a killer." Therefore, Conan is using a myth to explain contemporary events and behaviours, and more importantly, he is transforming the legend into a contemporary fable with a moral.

Once the investigation is over, Kogoro is offered a new case at the Franken Manor. When he mentions his client is Furano Genso, a doctor in Engineering who works on "weird experiments at night", Ran mistakenly thinks the name is "Frankenstein" (*Furankenshutain*) due to its similar pronunciation and complains about it. Then, Conan mentions, "If the next case had a werewolf, this would be complete." As it can be inferred, Conan establishes a triad of classical Western monsters composed by Dracula (or vampires), Frankenstein, and werewolves.

Beyond coincidences, this trio of monsters will be recurrent in many cases depicting Western folklore, being *Head-to-Head Match with the... Black Organization: A Dual Mystery on a Full Moon Night* (episode 345) the most prominent as the key character is a werewolf along with a vampire, Medusa, and other monsters. Including these creatures in several cases shows how characters react to them; thus, Ran is always scared of all type of monsters, whether they are autochthonous or foreign. However, almost all the adult characters are not frightened when encountering Western monsters, and most of them do not believe in Western folklore, as it can be seen in *Magic Lover's Murder Case* (episodes 132–134) or *The Old Blue Castle Investigation Case* (episodes 136–137).

b) Dialogues Between Folklore and Ecology

Humans' impact on the environment is reflected in many episodes where folklore and ecology meet. Hence, it is very common that a secondary dialogic connection emerges from this *anime*'s EoK. This dialogue is usually related to the murderer's motive, and it becomes an allegation against a social reality where natural landscapes are cruelly transformed in artificial spaces (i.e. rezoning protected areas, property speculation, mass tourism, etc.).

Although these crimes are deeply related to ecologist motives and their culprits are heavily reprimanded by the detectives, ecology is never mentioned. Samsuddin (2019) offers an explanation to this phenomenon by stating that "literary ecology works in an indirect preservation of nature. It works through stories that are packaged in such a way as to lead the reader to an understanding of the importance of preserving nature" (p. 24). Therefore, DC's episodes where ecology is a main theme could be considered not only part of the EoK, but also part of literary ecology.

The Entrance to the Maze. The Anger of the Colossus (episode 208) is an emblematic case. The protagonists are invited to the inaugural act of a cableway that goes through a sacred mountain sculpted in the form of a colossal goddess, protector of the natural enclave. The alteration of the mountain to install a cableway is considered an offense against the deity, and the locals fear her retaliation. The divine punishment finally happens when all the people involved in the construction die in impossible situations that seem to be caused by the angry goddess. Although Conan finally proves that the culprit is a human who used the legend to elaborate a sophisticated trick that made the crime seem impossible, their deaths may still be imputed to the power of the goddess, who punished them for destroying a protected natural area.

A relevant character of this episode is an old nun who tells the myth to Conan. According to her, in ancient times, those who once disrespected the goddess painfully died, which means that the people who built the cableway have been cursed by the deity. As explained above, DC can be related to literary ecology, and the fact that an old nun is the narrator of the folktale seems to prove this connection. As Samsuddin (2019, p. 25) states, "literary ecology can be traced through folklore that is passed down from generation to generation." Thus, an older generation (represented by the nun) is passing a local myth to a younger one (represented by Conan) to ensure that new generations know the significance of the place and try to protect it from avaricious individuals.

One of the key scenes of this case also reflects on the struggle between folklore/ecology and modernity/capitalism. Thus, when a journalist complains about the tunnel crossing the sacred mountain, the developer claims: "Don't you think I am very religious? Floods of tourists will come to pray both to the goddess and the 500 *rakan* statues. I think she should be thankful and avoid cursing me." Just after blaspheming, there is a blackout, and the developer is attacked. When there is light again, he has disappeared, and a talisman with the word *Ingaōhō* (karma) is stuck on the window. Although it is obvious that the developer was attacked by a human, the talisman is directly linking the crime to the legend. It could be argued that, if capitalism leads to the destruction of nature, then folklore, through its ecological strand, will protect the local environment by negatively influencing the future of those who intentionally harm it.

In the same vein, *The Water Palace of Five Colours Legend* (episodes 210–211) and *The Legend of the Mysterious Five Storied Pagoda* (episodes 159–160) also contain a comparable dialogue between folklore and ecology. The former revolves around ancient times, when a man built a tearoom in the middle of a sacred lake. Infuriated, the spirit of the lake took revenge on the man by killing him. Back to the present, Conan and his companions visit that tearoom, which has been recently revamped by the actual owner. Shortly after hearing about this story, the owner's dead body is found inside the tearoom in a way that resembles the folktale. The latter case is about a cursed pagoda that forces any person who harms its natural space to commit suicide. Several cases have happened in ancient times, so monks warn visitors about it, preserving the legend. Once there, Conan learns that there is an urbanisation project in process to promote tourism, which will affect the pagoda and its surroundings. The developer does not care about the legend; however, he is soon found dead, hanging from the pagoda, so most of the characters think it is due to the legend being real.

As stated, in all these cases, folklore helps the locals to preserve the environment. In this vein, nature is protected by traditional lore, whereas scientific logics (e.g. promoting tourism to reactivate the local economy) could lead to harm the space, the villagers' most precious good. Thus, these episodes are a clear example of how the EoK operates, showing how both sides of the abyssal line meet. All the folk elements are activated during the narration and explained by Conan with logical arguments. The *only truth* shows that all crimes, despite their supernatural aura, are caused by humans. Nevertheless, folklore proves that, in most cases, the motive is none other than protecting the natural world.

During the analysis, only one exception could be found. In episodes 222 to 224, *And there were no mermaids* transports the audience to a small island where Shimabukuro, a 130-year-old woman, lives. The legend says she ate a mermaid when she was younger and thus became immortal. To acknowledge this miracle, the locals celebrate a festival in Shimabukuro's honour, where she raffles three arrows which contain a strand of her hair and are believed to bring good luck to their owners. Applying a scientific logic, the detectives Conan and Heiji explain that dugongs were considered mermaids in ancient Japan, which would justify the mermaid myth—the arrows being just a folk token. However, impossible murders involving sea water, scales, sacred arrows, and an absence of footprints start to happen, and everyone attribute them to a mermaid. Conan and Heiji investigate the cases and discover that the culprit is Kimie, Shimabukuro's great-granddaughter.

In fact, Shimabukuro never existed: she had been a character created by Kimie's female ancestors, who disguised themselves as the immortal lady to provide the island with an attractive myth that appeal people from mainland Japan. Years ago, Kimie's friends tried to burn Shimabukuro to test if she was immortal. The old lady survived without a scratch, yet a legless skeleton was found at the scene and considered part of a mermaid. The truth is that they had killed Kimie's mother, who used to bind her legs to shorten her height, prompting her leg bones to be heavily damaged in the arson attack. In this context, her daughter decided to take her role as Shimabukuro to keep the legend alive. Once Kimie discovered who the culprits were, she killed them one by one.

Notwithstanding, the shocking reveal is that all the island's senior inhabitants knew that the legend was a fraud and that it was Kimie who had disguised herself as Shimabukuro, yet they decided not to report her to the police because they needed the legend to survive. It is also revealed that they decided not to identify the legless corpse—which they had buried under a nameless grave—because Kimie, who thought nobody knew her family's secret, had taken her mother's role as the immortal woman and lied about her death.

Although the legend was proven to be fake, it shows that folklore is useful to keep isolated, rural villages alive since it helps the local economy and protects natural spaces. Incidentally, the logical reasoning (i.e. finding the truth) harms the island and leaves its inhabitants unprotected.

c) Dialogues Between Folklore and the Figurative

Ancient and contemporary folk tales dialogue in a very unique way in many episodes. The figurative possibilities of legends are infinite, and this *anime* benefits from it. Thus, the EoK can also be explored at the allegoric level: Ancient folktales rely on supernatural beliefs and unscientific explanations, while contemporary folktales recreated in DC try to explain ancient lore with logical reasoning, which usually implies the use of metaphors. The most paradigmatic case is *Snow Woman's Legend Murder Case* (episode 94).

This episode is a recreation of the *yuki onna* (雪女) legend, translated as the Japanese snow woman. Traditionally, the *yuki onna* is a beautiful woman with long black hair and pale skin who wears a white kimono and floats across the snow like a ghost (Pérez Riobó & Chida, 2012, p. 143). In this episode, her legend is firstly introduced by the narrator of a TV drama the main characters are watching in a shelter, but it is the owner of that shelter who later explains the details of the local myth to them. In fact, along with Ran, she is one of the characters who genuinely believes the legend is true. In this context, the sceptic characters are the two detectives, Conan and Kogoro, who try to convince Ran that she is mistaken: "What you see was a hallucination; you saw a pile of snow and thought it was the *yuki onna*."

The case happens in a shelter in the middle of a snowy mountain. The landscape is a clear reference to the *yuki onna*'s habitat, and the background elements (the snow, a white kimono, etc.) are a reminiscence of the legend, too. However, the most important references to the myth are metaphoric, being introduced when an actress named Akiko (who plays the *yuki onna* on the abovementioned TV drama) and her stuntwoman, Yōko, arrive at the shelter. Akiko is seen by Ran wearing a white kimono in the middle of a blizzard, but the girl thinks she is the *yuki onna*. Later, the actress is found dead, along with a suicide note. Nevertheless, Conan discovers that she was murdered by Yōko and exposes the truth.

Akiko portraying the *yuki onna* on a TV drama or wearing a white kimono are not subtle references, yet this case is paradigmatic because of the use of metaphors, the most relevant allegory being hidden behind the characters' names. For example, Akiko is written with the *kanji* of "bright/light" and "child" (明子), but the pronunciation clearly alludes to the homophone "Akiko" (秋子), meaning "child of the Autumn". Akiko, the victim, has been indeed the prey of the *yuki onna*, for Autumn dies as Winter comes. On the other hand, Yōko's name is written 洋子 (with the kanji of "ocean/Western" and "child"), and it is a phonetic reminiscence of *yuki*, since both words share consonants. Given that Yōko is the murderer, the allusion to the *yuki onna*, who is known for killing lost travellers, seems plausible. On a completely speculative level, it could be also suggested that the chosen *kanji* may imply that the West (洋) killed the bright sun (明), that is, the traditional Japan. This is due to the main radical of 明 being "sun" and Japan's toponym meaning "land of the rising sun".

It is true that Akiko plays the *yuki onna* and is found wearing a white kimono, but it was Yōko who put those clothes on her. The whole case seems to point to a parallelism between the mythical woman and the actress, only to later reveal that the real *yōkai* is her co-worker. Thus, at the beginning of the episode, Akiko exclaims, "We, the actresses, cannot get tanned", which may seem to be a reference to the snow woman, as she is always pale; and yet, Yōko is also an actress, so this claim also applies to her. In fact, as the *yuki onna* does, Yōko tries to seduce a man (Kogoro), although she only does it because she wants to create an alibi.

On another note, the trick Yōko used to kill Akiko implied the use of a kaki tree placed next to the shelter, which she climbed to return to her room after murdering her. The kaki is a popular Autumn fruit in Japan, and as it has already been established, Akiko phonetically alludes to Autumn. Since Yōko wanted to kill Akiko to become the main actress, she used the kaki to physically climb and Akiko's murder to socially climb.

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-17, ISSN 0123-3432
www.udea.edu.co/ikala

Most of the cases with folklore references in DC contain this type of subtle metaphors, but this case is paradigmatic due to the heavy use of allegories at several levels (backgrounds, characters' names, landscapes, dialogues, etc.) in just one episode.

More than Dialogues: Patterns and Implications

The abovementioned paradigmatic cases have been categorised according to the types of dialogue about EoK that they include. However, an analysis of the episodes as a whole shows relevant data that is worth observing.

a) The Plot -Who Is the Legend's Narrator?

No coherent data could be obtained from this analysis, given that narrators vary from old people or inhabitants of a certain area to researchers, police officers or even the main characters. The choice of narrators depends on the aim of telling a folktale, that is, if it is to be shown as ancient, then old people or monks warn the visitors (e.g. *The Mist Goblin Legend Murder Case,* episode 52; *Tottori Spider Mansion Demon*, episodes 166-168). If the legend is supposed to be believable, scientists, researchers, or even the police will describe the tale (e.g. *A Ghost Ship Murder Case*, episodes 61-62; *Dracula's Villa Murder Case*, episodes 88-89). Sometimes, the media present the case or there is an urban legend, as happens in *Murder in the Art Museum* (episode 8) or *Love, Ghosts, and World Heritage* (episodes 348–349).

b) Scepticism

The analysis of the characters' level of scepticism indicates who tend not to believe in the supernatural. Special attention has been given to attributes such as origin, background, age, profession, and genre.

Despite previous studies indicating that DC conveys a subtle allegation against discrimination on the grounds of ethnic origin, female characters are often depicted in a biased manner (Quintairos-Soliño, 2020b). In 52 of the 75 analysed cases, female protagonists are prone to believe in folktales and attribute crimes to supernatural elements, so they are represented as irrational, impressionable characters that believe in the unknown in contrast to male characters, who try to remain undaunted and sceptical. However, it must be considered that these women are not shown to fear folklore in the other 23 cases because (1) they are not present in the episode or (2) folklore is indirectly present as a reference not heavily noticed by them. In this regard, Ran is the most non-sceptical character, being afraid of folklore every time a legend is mentioned, and she even refuses to attend a Halloween party where guests should be dressed as monsters (episode 345). Curiously enough, she is an expert in all types of legends, as well as historical facts.

Furthermore, age is a relevant factor. Children are usually impressionable, yet some of them tend to question the veracity of the myth because they rely on science, like Mitsuhiko. Other kids, like Ayumi, believe in the supernatural; however, sometimes, they try to reject the lore and focus on logic, following Conan's teachings (e.g. *Festival Dolls Dyed in the Setting Sun,* episodes 312–313).

On another note, female teenagers are the most likely to believe in folktales, although their economic status also has a relative influence. Therefore, girls from upper classes, like Sonoko, are shown to enjoy horror stories and parties, while medium class teenagers, like Ran or Hina, are more susceptible to them. Finally, old people tend to preserve folktales and pass them from one generation to the next. Nevertheless, most of them are not frightened by legends and even use them to prevent youngsters from doing something dangerous, despite not really believing in them, as it can be seen in *Tottori Spider Mansion Demon* (episodes 166–168) or *The Old Blue Castle Investigation Case* (episodes 136–137).

Scepticism also varies according to the past of those involved in a case. Characters who were previously implicated in a murder tend to believe deaths related to them are a consequence of their actions

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-17, ISSN 0123-3432
www.udea.edu.co/ikala

because the spirit is seeking revenge (e.g. *And there were no mermaids,* episodes 222–224). In contrast, less competent detectives usually believe in the supernatural (e.g. Yamamura, Yokomizo) or close the case as a suicide if there is not any plausible explanation to the phenomenon (e.g. *The Mist Goblin Legend Murder Case*, episode 52; *The Black Wings of Icarus,* episodes 03–204).

c) Origins

It is important to note that characters from the Kansai region, considered one of Japan's most traditional regions (Kaya, 2013), like Kazuha and Heiji, are prone to be protagonists of major cases revolving around folklore. For instance, Kazuha appears in 41 cases, 21 of them being somehow related to folklore, thus lore is present in 51.22% of Kazuha's appearances. Likewise, Heiji deals with folklore in 22 of the 47 cases he appears in, corresponding to 46.81%.

By contrast, except for the protagonists, characters from the Tokyo metropolitan area do not usually deal with the supernatural. The same happens with police officers: those from rural areas such as Gunma or Nagano also encounter more cases related to folklore than the officers based in urban areas, like Tokyo or Chiba. The presence of foreigners is also thought-provoking. Given 75 cases, only *Tottori Spider Mansion Demon* includes a character from overseas with active participation on the events, although non-Japanese characters are a constant in DC (Quintairos-Soliño, 2020b).

Notwithstanding, a character's origin does not necessarily affect their level of scepticism, which we see in Kazuha, who truly believes in folklore, while Heiji does not.

d) Backgrounds and Settings

The 75 folk cases are set in three different types of settings. 47 of them (62.67%) take place in rural areas, and 15 (20%) are placed in urban areas, while 13 cases (17.33%) are set in other backgrounds, usually westernised buildings. Japanese folklore is mostly related to the first type of setting, whereas Western influences are mostly found in Western backgrounds. In the bustling streets of Tokyo, however, one can expect urban legends but also haunted mansions, UFO cases, or crimes inspired in horror movies.

This connection between folk references and spaces allows an ecocritical approach; that is, if Japanese folklore creatures and elements are related to pure, rural backgrounds (nature), viewers must wonder why they cannot appear in urban settings. Can they not survive in the city? Consequently, a new question arises. If Japanese folk creatures cannot survive in the city, are modern urban areas also *killing* Japanese folklore? On another note, why are Western folk references usually placed in Western-style buildings? Is DC showing that Japanese and Western folklores should not share the same space and, therefore, the West should be clearly distinguished from Japan? If this is true, then it could suggest that otherness plays a role in the transmission of cultural values and traditions.

It is difficult to provide accurate answers to these questions without interviewing Aoyama or the screenwriters. However, the analysis suggests that DC depicts rural areas as stuck in the past, relying on traditional arts, and desperately fighting against depopulation and unscrupulous urbanism with folk-inspired, sophisticated crimes. That is, rural Japan is fighting against those elements of globalisation that undermine their traditions although their inhabitants know that not all these elements are harmful, as proved in *And there were no mermaids,* where controlled tourism has a beneficial impact on the island. The struggle between the East and the West could have also been suggested in the few cases, such as *Snow Woman's Legend Murder Case* or *The Death God Jinnai Murder Case* (episode 74), where the representation of a Japanese folktale in a European-like environment is used as a narrative mechanism to undermine the credibility of the legend. This would be due to a hypothetical dissonance between the setting and the origin of the folklore element; nevertheless, further research on this topic is needed to prove this claim.

Discussion and Conclusions

Although the EoK is a trending theory in the anthropological field, all research on this topic tends to be focused on a theoretical approach and, therefore, empirical studies are far less common. Moreover, *anime* as an object of study had not been examined yet from this perspective, which reveals a new research area that needs to be further developed and strengthened. This is supported by the fact that *anime* is a transcultural medium able to amalgamate various kinds of knowledges, as already stated. Thus, this research stands out as an innovative approach to the EoK and a groundbreaking standpoint when it comes to research on the DC franchise.

In this regard, DC is a clear example of how Japanese animation articulates the stories represented in its productions, adapting all types of tales to a contemporary context and including detective fiction as a framework where the EoK operates. This *anime* could be considered a part of the "Sociology of emergences" —a sociology fostering the coexistence of all the diverse systems of understanding reality that exist (Sousa, 2014)— being an active contributor to the EoK. This is due to this *anime* globally bombarding Japanese sociocultural features, including Japan's way of thinking and its particular belief system. Thus, this production becomes a beacon of a counterhegemonic globalisation due to its ability to enhance the knowledge and understanding of the world at a transnational level.

In this *anime,* every analysed case shows supernatural beliefs and scientific deduction as accurate models of rationality. Furthermore, being the main character, Conan is in charge of drawing an abyssal line between both types of knowledge. Therefore, DC highlights the epistemological diversity of the world since it displays the Japanese universe, and it also emphasises the plurality of knowledges, transcending scientific rationality.

Even so, the scope of this research is limited in the sense that it only involves one main work. However, the results are broad enough if two facts are considered. First, DC is an internationally known franchise with more than 1,000 broadcasted episodes, so the corpus is comprehensive in terms of representation since it includes several types of science-folklore interaction. Second, the object of study is an animated series, which does not only adapt the manga created by Aoyama (1994-) but also original TV episodes produced by a team of different workers, all of them with presupposed different perspectives regarding science or folklore. The corpus and, therefore, the results are expected to be diverse in terms of the creator's ideological views due to this fact. All in all, to verify the accuracy of our results, applying this article's methodology to other *anime* that could broaden the current scope is certainly recommended.

In terms of conclusions that can be directly drawn from the analysis, the most relevant implications are described hereunder. They have been organised in order of appearance in the analysis, and from the most general to the most specific.

Interestingly enough, DC's motto is "shinjitsu wa itsumo hitotsu," which roughly translates as "there is only one truth", implying the existence of just one true version of the facts. However, its official translation into English was changed into *one truth prevails*, meaning that there are several truths, but only one stands out. Even if the truth may be only one, the Japanese motto does not reject the EoK, because the paths to arrive at said truth are still diverse.

As seen, applying the logics behind Sousa's EoK to this animation show a prevalence of three types of dialogues: (1) dialogues between science and the incomprehensible, where folklore—the unknown—is explained through rational thinking; (2) dialogues between folklore and ecology, where it is shown how folklore activates certain mechanisms to protect nature; and (3) dialogues between folklore and the figurative, where folklore is transformed into metaphors to operate in a contemporary rational sphere.

Likewise, the first type of dialogue can be divided into three categories according to the lore used in the episodes: (1) Japanese folklore (traditional legends, myths), (2) contemporary folklore (urban legends, TV-inspired stories), and (3) Western folklore, that is, stories based on Western folk elements (e.g. vampires, werewolves, Romanesque castles, etc.). By contrast, folklore represented in the second type of dialogue (folklore and ecology) is always Japanese, probably due to this lore being attached to the region, which gives morals about protecting the environment a thoughtful meaning. The third type of dialogue (the figurative) usually focuses on Japanese myths, even though other types of lore can also be found, such as the Grimm's inspirations included in *The Candy House the Witch Lives in* (episode 368).

The selected episodes show a continuous opposite between rational thinking (symbolised by the case resolution) and supernatural/folk beliefs (interpreted through the tricks the culprits use to cover up their crimes). Both aspects are embodied in the characters. Some of them, like Conan, are a clear manifestation of rational thinking since they pursue "the only truth"—a logic that cannot be spoiled by other ways of understanding the world. Among these characters, talented detectives like Heiji Hattori or capable agents such as Shūichi Akai, Rei Furuya, or Miwako Satō stand out.

Nevertheless, the other side of the abyssal line reflects on a mythological reasoning that is grounded on folk beliefs, superstitions, and magic. These characters are usually villagers from rural contexts, who engage in folk traditions in their daily lives and who live away from the city (it must be noted that urban areas are often depicted as a symbol of modernity and, therefore, rational thinking). Thus, rural inhabitants are depicted as prone to believe that certain events are catalysed by folklore. In this category, young women can also be included: Ran Mōri and Kazuha Toyama display differentiating thinking that opposes the logic displayed by young men. Police officers can show non-rational thinking too, which is the case of the rookie detective, Misao Yamamura, from the rural prefecture of Gunma. Yamamura, whose surname means "mountain village", is a superstitious person that often encounters crimes inspired by folktales; therefore, he usually believes the cause of said crimes is simply a "curse" (e.g. *The Unsmashable Snowman,* episodes 466–467).

Results undoubtedly show the prevalence of scientific thought, yet it could be argued that the inclusion of folklore in DC is an attempt to preserve Japanese folktales via rational narratives. This means it is not necessary to believe that folk creatures are true because folklore can be preserved by not forgetting traditional practices and wisdom as well as by identifying folk references and transmitting them from generation to generation. The importance of protecting certain traditions relies on ecology. It is essential to preserve one's roots as well as one's nature because it is beneficial to everyone and enables one to live in harmony with oneself.

Certainly, DC relies on the pedagogical function of mythology. Although some cases include folklore merely as a reference, most of them offer a discussion about the struggle between logic and superstition and end with a moral about the crime. Thus, this *anime* is transforming its folk narratives into hybrid contemporary folktales that use rational reasoning to adapt themselves to modern contexts.

Another conclusion can be drawn. Regardless of the sceptic characters' opinion, Aoyama (1994-) does not want to ridicule traditional beliefs. Moreover, these beliefs are respected because the author tries to prove that there is a cognoscible truth behind each myth. For instance, in *Love, Ghosts, and World Heritage* (episodes 348–349), Conan makes fun of Ayumi, who claims to have seen a girl ghost. Conan's friends get mad at him, arguing that he does not need to believe in ghosts, he just needs to believe in Ayumi. If the girl is confident that she has seen the spirit of a child, they must believe her and try to find the truth behind that apparition. Thus, DC is including a moral about the importance of respecting other beliefs because all of them are grounded on the same truth. Indeed, one may wonder to what extent "one *knowledge* prevails".

Acknowledgments

The authors would like to express their sincere gratitude to Dr. Beatriz Rodríguez-Rodríguez for her useful comments and suggestions, as well as for kindly reviewing the draft of the manuscript.

References

Aoyama, G. (creator). (1994–...). *Detective Conan*. Yomiuri TV and TMS Entertainment.

Borham-Puyal, M. (2020). Red shoes, witches and creatures of the forest: Dolores Redondo's *Baztan trilogy* as contemporary fairy tale. In L. Brugué and A. Llompart (Eds.), *Contemporary fairy-tale magic: Subverting gender and genre* (pp. 169–178). Brill. https://doi.org/10.1163/9789004418998_018

Hatfield, C. (2010). Indiscipline, or, The Condition of Comic Studies. *Transatlantica. Revue d'études américaines / American Studies Journal, 1*, pp. 1–18. https://doi.org/10.4000/transatlantica.4933

Hunter, J. (2020). Folklore, landscape and ecology: joining the dots. *Time and Mind. The Journal of Archaeology, Consciousness and Culture, 13*, 221–225. https://doi.org/10.1080/1751696X.2020.1824098

Kaya, H. M. (2013). The soul of Japanese culture: Kansai. *Skylife*. https://www.skylife.com/en/2013-07/the-soul-of-japanese-culture-kansai.

Kunio, Y. (1948). *The Yanagita Kunio guide to the Japanese folk tale.* Indiana UP.

Lander, E. (2000). Ciencias sociales: saberes coloniales y eurocéntricos. *La colonialidad del saber: eurocentrismo y ciencias sociales – perspectivas latinoamericanas* (pp. 11–41). CLACSO.

Martín-Párraga, J. (2020). From fairy tales to slasher films: Little Red Riding Hood and Wes Craven's The last house on the left. In L. Brugué & A. Llompart (Eds.), *Contemporary Fairy-Tale Magic: Subverting Gender and Genre* (pp. 148–157). Brill. https://doi.org/10.1163/9789004418998_016

Massó Guijarro, E. (2020). Tropos (de)coloniales en la fantasía antropológica de Sánchez Piñol: reconocimiento-extrañamiento como bucle identitario. *Un paseo entre las jaulas: ensayos sobre arte y literatura* (pp. 229–252). Comares.

Miyashita, H. (2017). *Common motifs and storylines between Japanese folktales and modern manga and anime* [Master's essay]. The State University of New York.

Ogáyar-Marín, F. J. and Ojeda-García, F. M. (2016). El mito en la modernidad a través del anime japonés. *Revista Nuevas Tendencias en Antropología, 7*, 111–132.

Pérez Riobó, A. and Chida, C. (2012). *Yokai: monstruos y fantasmas en Japón*. Satori.

Perrottet, T. (2011). Lake Geneva as Shelley and Byron knew it. *New York Times*. https://www.nytimes.com/2011/05/29/travel/lake-geneva-as-byron-and-shelley-knew-it.html?pagewanted=all.

Quintairos-Soliño, A. (2020a). Contemporary Japanese folktales represented in *anime:* The paradigmatic Case of *InuYasha*. In L. Brugué & A. Llompart (Eds.), *Contemporary fairy-tale magic: Subverting gender and genre* (pp. 273–285). Brill. https://doi.org/10.1163/9789004418998_027

Quintairos-Soliño, A. (2020b). Representation of the 'cultural Other' in Japan: The Case of Detective Conan and InuYasha. *Anuario de Investigación en Literatura Infantil y Juvenil, 18*, 63–86. https://doi.org/10.35869/ailij.v0i18.2715

Samsuddin, S. (2019). Literary ecology in Kongga Owose folklore. *Journal of Indonesian Language Education and Literary, 4*(2), 24–30. https://doi.org/10.31327/jilel.v4i2.1131

Sari, I. A. L. and Putra, D. N. (2020). Narrative on nature conservation: A comparative study of the folktales of Bali Aga and Ainu. *Kemanusiaan: The Asian Journal of Humanities, 27*(2), 59–78. https://doi.org/10.21315/kajh2020.27.2.4

Slaven, A. (2012). *The Japanimated folktale: Analysis concerning the use and adaptation of folktale characteristics in anime*. [Master's thesis]. Western Kentucky University.

Sousa Santos, B. de. (2014). Más allá del pensamiento abismal: de las líneas globales a una ecología de saberes. *Epistemologías del sur* (*perspectivas,* pp. 21–66.). Ediciones Akal.

Wolf, E. R. (2023). *Europa y la gente sin historia*. Fondo de Cultura Económica.

Zipes, J. (2015). Introduction: Towards a definition of the literary fairy tale. In J. Zipes (Ed.), *The Oxford companion to fairy tales* (pp. xv–xxxv). Oxford UP. https://doi.org/10.1093/acref/9780199689828.001.0001

How to cite this article: Quintairos-Soliño, A., & Ojeda-García, F. M. (2023). Science, folklore, and ecology of knowledges in Aoyama's *Detective Conan* anime. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1–17. https://doi.org/10.17533/udea.ikala.353637

La maternidad fuera de campo en las *dramedias* españolas contemporáneas distribuidas por plataformas de vídeo bajo demanda

Motherhood Off-Field in Contemporary Spanish Comedy Drama Shows over Video-on-Demand Platforms

La maternité hors champ dans les dramédies espagnoles contemporaines sur des plateformes de vidéo à la demande

A maternidade fora de campo nas dramédias espanholas contemporâneas distribuídas em plataformas de vídeo sob demanda

Mariona Visa Barbosa
Profesora agregada, Facultat de Lletres, Universidad de Lleida, España.
mariona.visa@udl.cat
https://orcid.org/0000-0002-9261-264X

Lorenzo Javier Torres Hortelano
Catedrático de Comunicación Audiovisual y Publicidad , Departamento de Comunicación y Publicidad, Universidad Rey Juan Carlos, España.
lorenzojavier.torres.hortelano@urjc.es
https://orcid.org/0000-0001-6915-4858

María Isabel Menéndez Menéndez
Catedrática de Comunicación Audiovisual y Publicidad, Universidad de Burgos, España.
mimenendez@ubu.es
https://orcid.org/0000-0001-7373-6885

Resumen

España es el segundo país europeo con la tasa de natalidad más baja y también el segundo en el que las mujeres posponen más su maternidad. Teniendo en cuenta este contexto, este artículo analizó cómo se construye el imaginario de la maternidad en seis *dramedias* españolas contemporáneas, distribuidas por las plataformas de vídeo bajo demanda. En primer lugar, se realizó un análisis de contenido cuantitativo y cualitativo para observar la presencia de procesos relativos a la reproducción, los objetivos de las mujeres y la pluralidad en la representación de las figuras maternas. En segundo lugar, se implementó una metodología cualitativa de análisis textual que estudió la puesta en escena de las primeras y las últimas apariciones de las protagonistas en la serie para observar la evolución de su arco narrativo. A partir de esto se concluyó: 1) que las mujeres protagonistas de las *dramedias* españolas tienen gran conocimiento y control de sus procesos reproductivos, y que aunque ser madres no es una prioridad para ellas, cuando lo es, se apartan de los estereotipos tradicionales; y 2) en estas ficciones, las decisiones sobre la maternidad son representadas como fruto de impulsos individuales, lo que destaca la ausencia de compromiso con el contexto social actual. El artículo demuestra que las dramedias actuales marcan un avance respecto a la representación en las ficciones españolas de la primera década del siglo XX, si bien se observa un menor diálogo con la realidad social que en las dramedias anglosajonas contemporáneas.

Palabras clave: *dramedias* españolas, maternidad, plataformas de vídeo bajo demanda, representación audiovisual, reproducción humana

Abstract

Spain is the second country in Europe with the lowest birth rate and the second country where women delay motherhood the most. Within this context, this

Recibido: 2023-04-27 / Aceptado: 2023-10-04 / Publicado: 2023-12-31
https://doi.org/10.17533/udea.ikala.352678
Editora: Doris Correa, Universidad de Antioquia, Medellín, Colombia.

Este texto es producto de las investigaciones: Mariona Visa y Lorenzo Torres: Proyecto I+D+i Maternidades en pantalla. Representación del proceso reproductivo en la ficción española contemporánea (MaterScreen) (PID2022-137338OA-I00), Programa estatal de Generación del Conocimiento 2022, Ministerio de Ciencia e Innovación (MCIN) del Gobierno de España y María Isabel Menéndez: Proyecto I+D PID2022-138974NA-I00, “Tecnologías de género en la cultura audiovisual española del nuevo milenio” (2023-2026), Programa estatal de Generación del Conocimiento 2021-2023, Ministerio de Ciencia e Innovación (MCIN) del Gobierno de España.

article analyses how motherhood is socially constructed in six contemporary Spanish comedy drama TV shows, brought to the public via video-on-demand platforms. Firstly, quantitative and qualitative analyses were conducted observing the presence of reproduction-related processes, women’s aims, and plural representations of motherly figures. Secondly, a qualitative methodology of text analysis was applied to study how first and last appearances of starring actresses was staged in the shows in order to make the narrative arc visible. Drawing from this, the article found that (a) starring actresses in Spanish comedy dramas have plenty of knowledge and command upon their reproductive processes, and that while motherhood is not a priority to them, when they are faced to motherhood, women often break away from traditional stereotypes; and 2) in these fiction works, decisions on motherhood are represented as the result of individual drive, highlighting a lack of commitment with the current social situation. This article shows that today’s dramedies have moved a step forward with regard to the representation of motherhood in the early 20th century Spanish fiction, while they do not show the responsiveness to social reality as contemporary English-language comedy drama show.

Keywords: Spanish comedy dramas, motherhood, video-on-demand platforms, audiovisual representations, human reproduction

Résumé

L’Espagne est le deuxième pays d’Europe où le taux de natalité est le plus bas, mais aussi le deuxième pays où les femmes retardent le plus la maternité. Tenant compte de ce contexte, cet article analyse la manière dont l’imaginaire de la maternité est construit dans six fictions espagnoles contemporaines distribuées par des plateformes de vidéo à la demande. Tout d’abord, une analyse quantitative et qualitative du contenu a été réalisée pour observer la présence de processus liés à la reproduction, aux objectifs des femmes et à la pluralité dans la représentation des figures maternelles. Deuxièmement, une méthode qualitative d’analyse textuelle a été mise en œuvre pour étudier la mise en scène de la première et de la dernière apparition des protagonistes de la série afin d’observer l’évolution de leur arc narratif. Il en ressort que : 1) les protagonistes féminines des comédies dramatiques espagnoles ont une bonne connaissance et contrôle de leurs processus reproductifs et que, bien que la maternité ne soit pas une priorité pour elles, lorsqu’elle l’est, elles s’écartent des stéréotypes traditionnels ; et 2) dans ces fictions, les décisions relatives à la maternité sont représentées comme le résultat d’impulsions individuelles, ce qui met en évidence l’absence d’engagement dans le contexte social actuel. Cet article montre que les comédies dramatiques actuelles marquent un progrès par rapport à la représentation dans les fictions espagnoles de la première moitié du 20e siècle, bien qu’il y ait moins de dialogue avec la réalité sociale que dans des comédies dramatiques contemporaines en langue anglaise.

Mots-clés : fictions espagnoles, maternité, plateformes de vidéo à la demande, représentation audiovisuelle, reproduction humaine

Resumo

A Espanha é o segundo país da Europa com a menor taxa de natalidade e também o segundo país em que as mulheres mais adiam a maternidade. Levando em conta esse contexto, este artigo analisou como o imaginário da maternidade é construído em seis dramédias espanholas contemporâneas distribuídas por plataformas de vídeo sob demanda. Em primeiro lugar, foi realizada uma análise de conteúdo quantitativa e qualitativa para observar a presença de processos relacionados à reprodução, aos objetivos das mulheres e à pluralidade na representação das figuras maternas. Em segundo lugar, foi implementada uma metodologia qualitativa de análise textual que estudou a encenação da primeira e da última aparição das protagonistas na série para observar a evolução de seu arco narrativo. A partir disso, concluiu-se que: 1) as protagonistas femininas das dramédias espanholas têm grande conhecimento e controle de seus processos reprodutivos e que, embora ser mãe não seja uma prioridade para elas, quando isso acontece, elas se afastam dos estereótipos tradicionais; e 2) nessas ficções, as decisões sobre a maternidade são representadas como fruto de impulsos individuais, o que destaca a ausência de compromisso com o contexto social atual. Este artigo mostra que os dramas atuais deram um passo à frente com relação à representação da maternidade na ficção espanhola do início do século XX, embora não dialoguem com a realidade social como os dramas de comédia contemporâneos em língua inglesa.

Palavras chave: ficções espanholas, maternidade, plataformas de vídeo sob demanda, representação audiovisual, reprodução humana

Introducción

Las obras de ficción son fundamentales para difundir y legitimar nuevos modelos sociales. La aparición de canales de cable de suscripción en Estados Unidos y luego las plataformas de vídeo bajo demanda (*video on demand*, VoD) dieron lugar a la Tercera Edad de Oro de la Televisión o "Quality TV" (McCabe y Akass, 2007). Este período usa financiamiento por suscripción, lo que permite contenido dirigido a audiencias específicas y promueve innovaciones temáticas y narrativas. Aunque se ha investigado este fenómeno (Carrión, 2011; Hammond y Mazdon, 2005; Nelson, 2007; Press, 2018), aún no se ha explorado el impacto de las obras en plataformas digitales en la concepción de la maternidad.

El análisis de la representación de los procesos reproductivos y la construcción que se hace de ellos desde las obras culturales es muy pertinente por el contexto social actual. El concepto de *familia* ha vivido una gran transformación en las últimas décadas, diversificando sus modelos: parejas sin descendencia, familias "combinadas" con hijos procedentes de uniones anteriores, familias monoparentales, familias homoparentales, familias transgénero, etc., y también han sido notables los avances de la reproducción humana asistida. A la vez, la consolidación de las identidades *queer* (Butler, 1990) conllevan una mayor diversidad de formas de vivir la maternidad.

A pesar de los nuevos modelos familiares y los avances tecnológicos, la tasa de natalidad en España sigue siendo muy baja (1,19 hijos por mujer en 2021, según el Instituto Nacional de Estadística. Esto ha resultado en un "invierno demográfico" (Dumont, 1991, p. 60), ubicando a España como el segundo país europeo con la tasa de natalidad más baja y con mujeres que posponen la maternidad (Pascual, 2023). Un estudio del Instituto Valenciano de Infertilidad (IVI), en 2022, revela que el 78 % de las mujeres jóvenes no considera la maternidad en este momento, en gran parte debido a factores socioeconómicos. Además, un porcentaje significativo de estas mujeres manifiesta que no tiene intención de ser madre. La encuesta señala que los principales motivos para el retraso en el primer hijo incluyen la inseguridad laboral, las dificultades para establecer un hogar, la creciente inestabilidad en las relaciones de pareja y la falta de apoyo para conciliar el trabajo y la familia (IVI, 2022). Estos problemas, junto con la ausencia de políticas públicas de apoyo a la maternidad, han sido identificados previamente por antropólogas como Comas-d'Argemir (2016) y Álvarez (2017).

El objetivo principal de este artículo es observar cómo se representa la maternidad en las *dramedias* españolas contemporáneas protagonizadas por mujeres jóvenes distribuidas por las plataformas de vídeo bajo demanda, a partir de analizar (O1) las motivaciones principales de las protagonistas; (O2) la presencia y connotación de procesos relativos a la maternidad, (O3) las características demográficas de las figuras maternas existentes y (O4) la evolución del arco narrativo de las protagonistas.

La representación de la maternidad en la ficción audiovisual

En esta sección sintetizamos la situación actual de las investigaciones sobre la representación de la mujer en la ficción audiovisual. Desde la década de los setenta del siglo pasado, este tema ha adquirido una relevancia significativa en diversas disciplinas de investigación. En general, estas investigaciones han coincidido en destacar la representación sesgada de las mujeres en la ficción, independientemente del enfoque de los estudios (Galán-Fajardo, 2007; Gavilán *et al.*, 2019; Guarinos-Galán, 2009; Hernández-Carrillo, 2022; Hidalgo-Marí, 2017; Lacalle y Gómez, 2016; Menéndez, 2008; Puebla *et al.*, 2012).

Por otro lado, en los últimos años, se ha producido un aumento de estudios en la representación de la maternidad en las obras culturales. Destacan las aportaciones internacionales de Addison *et al.* (2009), Feasey (2012, 2016), Fischer (2014), Kaplan, (2013), Heffernan y Wilgus (2018), Kratje (2014), Podnieks (2012), Visconti (2021), y las españolas de Aguilar (2004), Cuenca (2022), Espinoza (2015), Gámez Fuentes (2004), Gavilán *et al.* (2019), González *et al.* (2019), González *et al.* (2022), Hidalgo-Marí y Palomares (2020) y Merás (2021).

También la literatura existente sobre la representación de los procesos reproductivos en la ficción audiovisual es cada vez más amplia, aunque básicamente de ámbito internacional: *Knock Me Up, Knock Me Down. Images of Pregnancy in Hollywood Films* (Oliver, 2012) o *Pregnancy in Literature and Film* (Boswell, 2014).

La figura materna ha tenido una presencia significativa en la ficción, a menudo siendo representada desde una perspectiva tradicional o incluso negativa. En las últimas décadas del siglo xx, surgió un modelo de maternidad intensiva que establecía estándares elevados de dedicación hacia los hijos. También aparecieron comedias románticas centradas en la reproducción, denominadas *mom comedies*, que exploraron nuevos aspectos de la maternidad en relación con la reproducción asistida. Sin embargo, estas series no se adaptaron completamente a la sensibilidad moderna, ya que a menudo cosificaban el cuerpo de las mujeres, carecían de diversidad racial y de modelos familiares variados, y presentaban la maternidad como un destino inevitable (Creed, 1993; Douglas y Michaels, 2004; Hays, 1996; Nash, 2006; Oliver, 2012). No fue hasta la primera década del siglo xxi que las series de televisión comenzaron a mostrar madres "suficientemente buenas", a través de narrativas más realistas que también abordaban las frustraciones y las consecuencias negativas de la maternidad (Feasey, 2012).

En lo que respecta a la producción audiovisual española y su representación de la maternidad, en resumen, la literatura especializada señala que en la ficción española ha prevalecido un papel fundamental, caracterizado por el rol de "madre cuidadora" (Hidalgo-Marí, 2017, p. 298), aunque en los años noventa del siglo xx comenzó a evolucionar al de una madre que además era emprendedora o profesional. Sin embargo, la crianza sigue siendo un factor esencial en la definición del personaje, hasta el punto de que le resulta casi imposible romper los lazos familiares, excepto en el caso de mujeres jóvenes. No obstante, en la primera mitad del siglo xxi se lanzaron series de ficción que empezaron a estar protagonizadas por estas mujeres (Menéndez, 2014, p. 64). Es una representación estereotipada que dibuja a amas de casa y madres de familia cuyas motivaciones principales recaen en cuestiones emocionales (De Caso-Bausela *et al.*, 2020, p. 9). De estos estereotipos no escapan las maternidades lésbicas, que suelen plantearse con "una imitación del modelo heteronormativo tradicional" (González *et al.*, 2019, p. 312). Esta representación se focaliza en mujeres que desean ser madres, que lo son de manera tradicional en el seno de una pareja estable y siempre con el resultado del nacimiento del bebé; es muy infrecuente la aparición de desenlaces como el aborto, deseado o no (Hidalgo-Marí y Palomares, 2020, p. 134; Visa, 2019, p. 292).

La incorporación de los canales de cable y de las plataformas de VoD a la creación de contenidos ha propiciado la aparición de temáticas más inclusivas y la articulación de discursos innovadores (Carrión, 2011; Hammond, 2005). En estas plataformas, se han producido en la última década series televisivas protagonizadas por mujeres que entran en la edad adulta, catalogadas como *dramedias*. *Girls* (Dunham *et al.*, 2012-2017), *Fleabag* (Hampson *et al.*, 2016-) o *SMILF* (Eisenberg *et al.*, 2017-2019) son ejemplos de estas ficciones, que supusieron la llegada de protagonistas femeninas a la televisión de calidad (véase Gutiérrez Gea, 2000; McCabe y Akass, 2007; Pujadas, 2017) y destacan por ofrecer retratos realistas sobre los nuevos estilos de vida, dialogando con el contexto actual, específicamente a través de comentarios políticos (Havas y Sulimma, 2020). Estas obras replican características de las comedias de situación (*sitcoms*) tradicionales, aunque incorporan evoluciones técnicas y temáticas (Yebra, 2020),

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-21, ISSN 0123-3432
www.udea.edu.co/ikala

como una duración superior a los 30 minutos, grabación en exteriores, monocámara, mayor libertad creativa, creación de situaciones cómicas más allá de gags aislados, y la incorporación de temáticas innovadoras, como los nuevos modelos familiares, la sexualidad representada desde el punto de vista femenino, las adicciones, la diversidad sexual y la diversidad funcional.

Spangler (2003) describió la evolución de las representaciones de las mujeres en las *sitcoms* estadounidenses: desde los programas de la década de los sesenta que las mostraban en la esfera doméstica, hasta el período aparentemente posfeminista representado por series como *Ally McBeal* (Kelley y D'Elia, 1997-2002). Wanzo (2016) denomina *precarious-girl comedies* ("comedias de chicas precarias") a las ficciones actuales protagonizadas por mujeres, ya que en ellas las protagonistas de clase media no logran desarrollarse positivamente ni en la esfera profesional ni en la afectiva. Fruto del contexto posterior a la crisis económica de 2008, muchas protagonistas son mostradas sin posibilidad de progreso, inmóviles y aisladas. Mientras que las ficciones protagonizadas por hombres blancos en la misma situación se centran en la alegría de vivir antes de emprender un camino hacia una mayor responsabilidad, las versiones femeninas de estas narrativas muestran a mujeres que permanecen estancadas, ya que sus fracasos personales y profesionales rara vez les permiten progresar.

Por otra parte, se destacan estudios sobre innovaciones formales en *dramedias* (Wilson, 2022) y diversas temáticas abordadas, como precariedad económica (Perkins, 2019) y nuevos modelos de feminidad (Ford, 2019; Havas y Sulimma, 2020;Woods, 2015). En relación con la maternidad, se analiza la representación de madres solteras en estas series, enfocándose en la lucha y la autorrealización (Bowen, 2022). Sin embargo, no se han encontrado estudios sobre el imaginario de la maternidad en *dramedias* españolas contemporáneas ni el desarrollo de sus protagonistas, temas centrales en este artículo.

Método

Se llevó a cabo un análisis de las dramedias producidas en España entre los años 2018 y 2022 distribuidas bajo demanda, ya sea a través de los sitios web de las cadenas de televisión tradicionales o de plataformas "audiovisuales no lineales de difusión de contenidos audiovisuales en línea", más conocidas como plataformas *over the top* (OTT), servicios de transmisión de contenido audiovisual que se entregan directamente a través de Internet (*streaming*). La selección de estas series se realizó utilizando bases de datos audiovisuales como Internet Movie Database® (IMDb) y Filmaffinity, así como las plataformas de VoD que produjeron y transmitieron estas series en España, como Movistar +®, Netflix®, Prime Video®, Filmin® y HBO®. También se consideraron las plataformas digitales de las cadenas de televisión generalistas, como Playz® y Atresplayer®. Las series seleccionadas fueron aquellas que tenían como protagonistas a mujeres en sus 20 y 30 años.

Posteriormente, se examinaron las sinopsis de estas obras para confirmar que se ajustaban al género de *dramedia*, de acuerdo con las características descritas en la sección anterior (Havas y Sulimma, 2020; Yebra, 2020). El corpus de estudio quedó formado por las seis series que coincidieron con los criterios de búsqueda:

Pequeñas coincidencias (Veiga *et al.*, 2018-2021). La serie sigue la relación entre dos individuos que aún no se conocen, pero que están buscando a su "media naranja" para tener hijos: un crítico gastronómico que disfruta al máximo de su vida de soltero y una diseñadora de vestidos de novia.

Vida perfecta (Corral *et al.*, 2019-2021). María, Esther y Cristina son tres mujeres que descubren que su vida no tiene por qué ser tal y como la habían planeado, descartando aquellos planes preestablecidos, tratando de buscar un nuevo camino hacia la felicidad.

Valeria (Benítez y Cervera, 2020-2023). Una escritora llamada Valeria atraviesa una crisis en su matrimonio y a nivel personal. Ante esta situación, decide hacer grandes cambios en su vida que la llevarán por un nuevo camino, tanto a ella como a sus amigas Carmen, Lola y Nerea.

Drama (Alonso *et al.*, 2020). África, una joven que vive en un piso compartido y sin trabajo estable, descubre que está embarazada. pero no sabe de quién. La serie trata de descubrir lo que pasó realmente y como África intenta solucionar la situación.

Cardo (Ambrossi *et al.*, 2021). María comparte piso con una amiga en Madrid. Su adicción a las drogas, al alcohol y a las relaciones tóxicas harán de su vida un torbellino de sensaciones y dramas. Tras una noche de fiesta, María sufre un accidente de moto que le acarrea problemas tanto legales como sociales.

Todo lo otro (Botello *et al.*, 2021). Dafne tiene un trabajo aburrido del que la despiden, acaba de dejarla su novio y descubre que está enamorada de su compañero de piso. Sus amigos también están perdidos, sus "ligues" no son lo que ella espera y hasta su exjefa no es feliz con la vida que lleva.

La metodología empleada es de doble naturaleza. En primer lugar, se llevó a cabo un análisis de contenido que abarcó tanto aspectos cuantitativos como cualitativos. Este enfoque se basó en investigaciones previas que se centraban en el papel de la madre en la ficción audiovisual, como los estudios realizados por Hidalgo-Marí (2017), Medina *et al.* (2010) y Sánchez-Labella (2017). Sin embargo, se incorporaron contribuciones propias para identificar los objetivos y las motivaciones de las protagonistas, además de examinar la presencia de elementos relacionados con la maternidad:

1. Objetivos principales de las mujeres protagonistas.
2. Presencia y connotación de procesos relativos a la maternidad: búsqueda del embarazo, infertilidad, embarazo, reproducción asistida, abortos, interrupción voluntaria del embarazo, parto, lactancia, posparto.
3. Características sociodemográficas de las mujeres: modelo familiar, tipo de maternidad (ausencia, renuncia, en proceso, natural, por reproducción asistida, adoptiva), edad, clase social, raza, diversidad funcional, orientación sexual, identidad de género, trabajo, nivel de estudios.

En segundo lugar, se implementó una metodología de análisis textual que se centró en la puesta en escena y los diálogos que acompañan a las primeras y últimas apariciones de las protagonistas en los episodios iniciales y finales, respectivamente, de la primera temporada de cada ejemplo. Este método permitió analizar la evolución general de la representación de los personajes femeninos en estas series. Es un método original, pero basado en otro más amplio que se empleó en el grupo ATAD de la Universidad Complutense en el proyecto de investigación titulado "La imagen de España en el cine español. Estudio sobre la presencia de la palabra España y sus equivalentes en las películas más taquilleras entre los años 2006 y 2015" (González Requena, 2021; Universidad Complutense de Madrid, 2020).

Para llevar a cabo el método de análisis textual, se capturaron múltiples fotogramas de las escenas específicas de la aparición de las protagonistas, así como de las escenas previas y posteriores. A continuación, se diseñó una tabla de tipo descriptivo como base de dicho método (véase Tabla 1), que incluía varios elementos formales relacionados con estos planos. A cada uno de estos elementos se les asignaron valoraciones positivas, negativas o neutras. La suma de estas valoraciones proporcionó una visión general de la representación de las protagonistas. De esta manera, se logró crear un mapa cuantitativo que ilustra la evolución de la representación y el desarrollo de los arcos narrativos de los personajes femeninos en estas series, permitiendo analizar las oportunidades de progreso que se les brindan.[1]

1 Para una argumentación sobre los criterios que utilizamos para otorgar estas valencias, y con el fin de no aumentar innecesariamente el número de palabras de este artículo, véase Torres Hortelano *et al.* (2023), en donde explicamos estos criterios. Este enlace dirige a un

Tabla 1 Elementos formales del plano

Número de planos	Día/noche	Fotograma (imagen)	Escala (PP, PM, PG, etc.)	Altura	Angulación	Movimiento de cámara	Profundidad de campo (enfoque)	Iluminación/Color (cálido/frío)	Sonido (diálogo, música, efectos)	Encuadre (reencuadre, líneas dominantes, ubicación)	Punto de vista (subjetivo…)	Duración (en relación con el plano anterior y posterior)	Relación con plano previo y posterior (imágenes)
Valencias positivas (+), negativas (–) o neutras (0)													

Personaje(s) en el plano						
Número de Planos	Aislamiento (presencia de otros personajes en plano)	Espacio (INT/EXT, íntimo/profesional)	Caracterización (maquillaje, vestuario)	Movimiento personaje	Centramiento (encuadre)	Descripción
Valencias positivas (+), negativas (–) o neutras (0)						

PP: Primer plano; PM: Plano medio; PG: Plano general; INT: interior; /EXT: exterior.

Resultados: La representación de la maternidad en las ficciones analizadas

En esta sección analizamos las secuencias iniciales y finales de las series seleccionadas, tal como se describe en el apartado anterior.

Pequeñas coincidencias: "Así no vas a encontrar madre nunca, papá"

La protagonista femenina, Marta, tiene alrededor de 30 años y es propietaria de una tienda de vestidos de novia. Soltera, busca a su "media naranja" con la intención de tener un hijo, aunque tiene miedo a comprometerse. El protagonista masculino, Javi, es un crítico gastronómico que siente también la necesidad de ser padre.

De todo el corpus de estudio, es la serie con unos modelos más tradicionales en cuanto a las relaciones de pareja, entre otras razones, porque hay un deseo claro de procrear. Hay diversidad sexual en los personajes secundarios y las mujeres que aparecen son independientes (empresaria, piloto de avión).

repositorio de investigación OSF, en el que se encuentran también las tablas con los resultados de los análisis de cada una de las series tratadas: Visa y Menéndez (2023).

Presencia y connotación de procesos relativos a la maternidad

La representación de la maternidad en la serie viene dada por el deseo de ser padres que los protagonistas expresan en voz alta y que, además, da pie a un elemento narrativo muy original: desde el arranque de la serie ambos fantasean a los que se supone que serán sus hijos en el futuro. Estas alucinaciones se les aparecen en las situaciones más inesperadas, a menudo como si fuese una escena de terror, y actúan a modo de mala conciencia a medida que van teniendo relaciones que no apuntan a la procreación.

En la serie también aparecen menciones al aborto, a las madres solteras y al reloj biológico, aunque de forma secundaria y siempre con el filtro dulcificante de la comedia.

En el conteo de las valencias del plano con el que arranca la serie (véase Tabla 2), el resultado es: –8 frente a +6 (5 neutras), por lo que se parte de una situación relativamente negativa. Sin embargo, habrá una clara evolución positiva del personaje en lo emocional, como se percibe en el plano final. En este, Marta sigue vestida de novia como al principio, pero ahora se muestra alegre y acompañada:

en este caso, el conteo es de +16, sin ninguna valencia negativa.

El vestido de novia pasa de tener un estatus de objeto profesional o comercial a convertirse en un objeto que lleva un don, una promesa de procreación. Al principio aparece como índice "profesional", pero va evolucionando para cumplir una función simbólica en relación con el matrimonio y la procreación. Si esto solo se cumple al final de la temporada, es debido a las características del género comedia, que requieren dilatar el conflicto para aprovechar y extender al máximo la experiencia emocional del espectador.

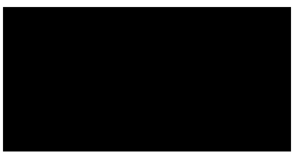
La serie se inicia con un plano en el que vemos a Marta decaída en la penumbra, sola y esperando (F1 a F7), mientras que al final de la temporada su actitud es proactiva. Marta y Javi tienen las ideas claras, pues desean tener hijos y están a punto de iniciar un viaje en caravana (F8 a F13). Es decir, con la casa y los futuros hijos "a cuestas". Dejan atrás su pasado para emprender una aventura huyendo de la boda: se atan a una libertad que solo depende de ellos mismos —y de los hijos imaginados que vemos en F8—.

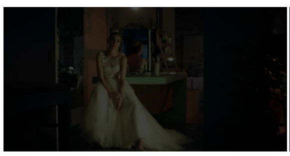
Vida perfecta: "Estoy loca y voy a hacer cosas muy locas. Voy a ser desordenada"

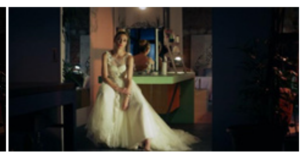
Las protagonistas de esta serie, que rondan los treinta años, poseen estudios universitarios superiores y pertenecen a una clase social de nivel medio-alto; no obstante, tienen proyectos de vida diversos y son muy distintas entre sí.

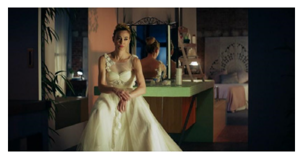
Tabla 2 *Pequeñas coincidencias*

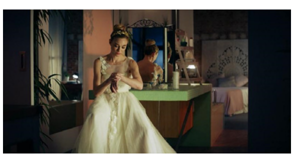
Plano de inicio, temporada 1, episodio 1, código de tiempo (CT): 00:00:07 a 00:00:25

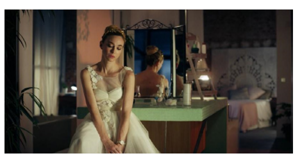

F1

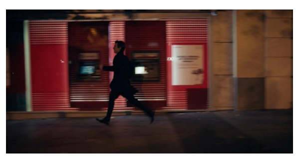

F2


F3


F4

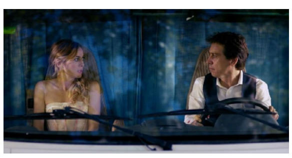

F5

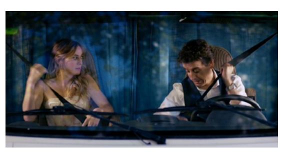

F6

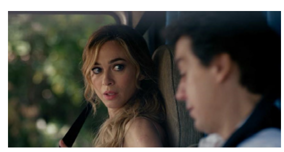

F7

Plano final: temporada 1, episodio 1, CT: 00:52:43 a 00:54:07


F8


F9


F10


F11

Javi: [...] antes de ser papá y mamá [...].


F12


F13

[...] tú y yo tenemos que ir a bailar.

Fuente: Veiga *et al.* (2018-2021).

María, que es dentista, sueña desde pequeña con una vida tradicional en la que el matrimonio y la maternidad son imprescindibles. Es una mujer obsesionada por el control y muy ordenada. Un momento de locura la obligará a enfrentarse a un futuro caótico que incluye un modelo de familia imprevisto.

Cris, por su parte, encarna el estereotipo de la *superwoman*: esposa y madre perfecta, amante apasionada, estupenda abogada, mujer atractiva que dedica tiempo al gimnasio y a su apariencia. Es feliz, pero empieza a estar superada por todas esas exigencias. Su marido desea un tercer hijo, mientras que ella le oculta que está tomando anticonceptivos.

Esther es una artista escindida entre la necesidad de alcanzar el éxito y la frustración por no conseguirlo. Lesbiana, es una mujer hedonista y carismática, aunque no acaba de afrontar sus responsabilidades como adulta. Sobrevive con dificultades económicas y poca seguridad tanto mental como material.

El primer episodio nos presenta a María, a quien vemos de niña antes de los títulos de crédito, jugando con su casa de muñecas a diseñar la familia que desea. Tras los créditos, la primera escena la sitúa en una notaría junto a su novio, a punto de firmar la hipoteca de un piso. Se produce una discusión y él decide romper con todo. Esa misma tarde, en la fiesta de cumpleaños de una de las hijas de Cris, María tendrá relaciones sexuales, bajo el efecto de las drogas, con Gari, un jardinero con discapacidad intelectual al que no conocía previamente. Pronto sabremos que María está embarazada.

La ficción pone el acento en la diversidad. En primer lugar, por el modelo de familia: un padre y una madre sin relación de pareja ni convivencia. Se trata, además, de una relación condicionada por la discapacidad de Gari, cuestión que la serie aborda con realismo y humor, pero también con delicadeza y respeto. Esta diversidad igualmente está apuntalada por el personaje de Esther, de sexualidad no normativa.

Presencia y connotación de procesos relativos a la maternidad

El embarazo deseado, pero imprevisto de María, se contrapone con la historia de su amiga Cris, una mujer todavía joven que se siente atrapada por la crianza de sus dos hijas pequeñas.

María se enfrenta, inicialmente, a las posibles repercusiones de la discapacidad de Gari en la criatura que espera. Luego, los retos que el personaje debe afrontar tienen que ver con elementos poco visibles de la maternidad, como el deseo sexual, las incertidumbres frente al futuro, los cambios corporales, la corresponsabilidad o la discusión del matrimonio y la fidelidad como instituciones familiares convencionales.

El análisis textual del plano inicial es un resultado negativo: +6 frente a –6 (neutras) y 1 negativa (véase Tabla 3). Esto quiere decir que, en el arranque, se elige una posición negativa para situar a la protagonista, que carece de instrumentos para gestionar la ruptura con su pareja.

Los dos primeros fotogramas, invertidos en cuanto a la posición del rostro, sugieren un antes (los sueños y la idea de futuro) y un después (la ruptura y la incertidumbre). Los dos planos siguientes amplían el foco, al mostrar al resto de protagonistas que permitirán entender lo que ha ocurrido.

La comparación de este inicio con el final demuestra que ha evolucionado hacia lo positivo, entendido como un encuentro de sí misma por parte de la protagonista y una toma de conciencia respecto a su futuro. Las valencias se equilibran: +9 frente a –2 (neutras). Los fotogramas siguientes nos van mostrando a esas personas que son importantes para María, su núcleo familiar y afectivo, y que la acompañan en ese momento de cambio que es el parto.

El cierre propone que la vida de María ha dado un vuelco, simbolizado en el último plano, que aparece invertido según el patrón estético y simbólico que también se observa en los títulos de crédito.

Tabla 3 *Vida perfecta*

Plano de inicio: temporada 1, episodio 1, CT: 00:00:00 a 00:04:30			
			
F1	F2	F3	F4
Plano final: temporada 1, episodio 8, CT: 00:29:19 a 00:32:20			
			
F5	F6	F7	F8

Fuente: Corral *et al.* (2019-2021).

Valeria: "He matado más plantas que un tsunami en Asia. No podría con un bebé"

El mayor deseo de Valeria es escribir una novela, aunque no dispone de los recursos necesarios para poder acabarla. Durante la primera temporada, su matrimonio sufre una crisis, a causa de la insatisfacción vital de la protagonista, que se plantea comenzar una relación con un desconocido.

Tanto Valeria como sus amigas tienen alrededor de 30 años, son de raza blanca y residentes en la ciudad de Madrid. Valeria tiene 28 años y es la única con una relación estable, casada desde hace 6 años. Sus amigas gozan de una situación laboral más firme (traductora, abogada, publicista) y una de ellas vive por su cuenta. Las otras dos buscan independizarse a lo largo de esta temporada. Ninguna de ellas se halla en una relación estable: Lola mantiene una relación con un hombre casado, Carmen está enamorada de un compañero de trabajo y Nerea, que es lesbiana, saldrá oficialmente del armario durante esta primera temporada.

Ninguna de las mujeres es madre y dos de ellas explicitan su deseo de no serlo. Valeria describe su relación con la maternidad a través del embarazo de su hermana. Durante una visita a casa de sus padres, la madre les pregunta a Valeria y a su marido si piensan esperar mucho a tener hijos. Valeria rápidamente contesta: "Nunca lo hemos hablado" (Temporada —T— 1, Episodio —E— 5, Minuto —'— 25), mientras que su marido responde que a él le encantaría. A raíz de esta conversación, el matrimonio comenta la posibilidad de ser padres. Valeria, observando cómo su hermana y su cuñado solo hablan del futuro bebé, le comenta: "¿Tú querrías esto? He matado más plantas que un tsunami en Asia. No podría con un bebe" (T1, E5, 27'). Su marido cree que es una opinión que con el tiempo cambiará, pero a la mañana siguiente ella le confirma que no quiere ser madre y que va a retomar su novela.

Otro de los personajes principales, Lola, tampoco demuestra ningún tipo de instinto maternal. En el segundo capítulo, está sentada en una plaza mientras espera a su amante y se molesta cuando un niño quiere sentarse a su lado.

Las otras amigas no hacen ninguna referencia a su voluntad o no de tener hijos.

La ficción también aborda la relación de las protagonistas con sus madres. La madre de Valeria no muestra demasiado interés por ella. Tampoco Nerea confía en sus padres, a los que no les habla sobre su homosexualidad hasta el final de la serie.

La madre de Lola la abandonó a ella y a su hermano discapacitado cuando eran pequeños, para centrarse en su carrera profesional. Cuando intenta recuperar el contacto, Lola no quiere. Por tanto, a pesar de ser una de las amigas más liberales de Valeria, Lola cree que el rol de una madre es el cuidado de los hijos: "Una madre tiene que estar ahí siempre, y tú no has estado, punto".

Si nos fijamos en la Tabla 4, en el conteo de las valencias del plano con el que arranca la serie, el resultado es: +5 frente a –9 (4 neutras), por lo que se parte de una situación negativa, en la que se muestra que la protagonista no tiene las condiciones óptimas para escribir su novela (F23 a F24).

Se observa una clara evolución del personaje en lo profesional, pues en el plano final de la serie, este se encuentra en el despacho de una editorial donde le acaban de confirmar la publicación de su novela. Esta escena contiene valencias claramente positivas (+9 frente a –5), aunque no se trata del reflejo de un triunfo total en el ámbito profesional, ya que la editora le ha comentado que la publicación deberá ser bajo un seudónimo (F27).

Este cierre da importancia al contexto profesional de la protagonista, que es el que mejora a lo largo de la serie. A nivel personal, Valeria ha finalizado su matrimonio y se encuentra en un proceso de cambio que no se clausura en este capítulo final.

Drama: "Tengo 23 años. La postal de casa, hipoteca, hijos, perro, pues no"

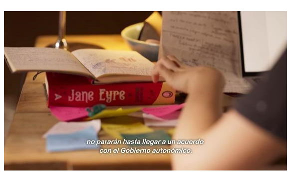
África tiene 23 años, trabaja como profesora particular y vive en Barcelona, en un piso compartido con dos compañeros de su misma edad, también solteros y sin trabajo estable. Acaba de poner fin a una relación, porque su novio quería iniciar un proyecto de vida en común, mientras que ella no desea comprometerse: "Tengo 23 años. La postal de casa, hipoteca, hijos, perro, pues no" (T1, E3, 2'). Es huérfana de madre y a menudo visita a su padre, que cuida de su abuela materna, que sufre demencia y morirá al final de la temporada.

En el primer capítulo, África descubre que está embarazada cuando acude a urgencias, porque cree que ha tenido una indigestión. La noticia es

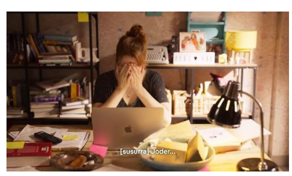
Tabla 4 *Valeria*

Plano de inicio, temporada 1, episodio 1, CT: 00:00:07 a 00:00:40

F1



F2

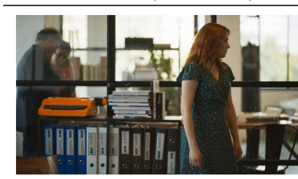


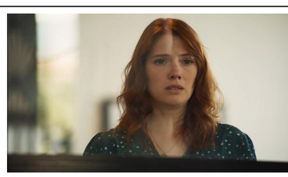
F3

F4

"Los taxistas han iniciado hoy la décima jornada de una huelga indefinida que, según mantienen, no se va a parar hasta que se llegue a un acuerdo con el Gobierno autonómico […]".

Plano final: temporada 1, episodio 8, CT: 00:41:39 a 00:41:56


F5


F6


F7

Fuente: Benítez y Cervera (2020-2023).

recibida como un drama: no tiene pareja fija y son cuatro los posibles padres de la criatura.

Cuando África comparte su decisión con su amiga, esta le cuenta que ella también tuvo que abortar, aunque no lo explicó a su entorno ni a su pareja. Es entonces cuando África se convence de contarlo a los posibles padres: "Follar es cosa de dos. Si te preñas, también es cosa de dos" (T1, E2, 18').

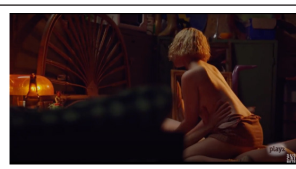
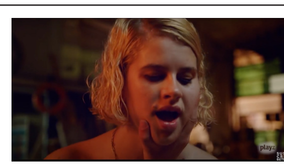
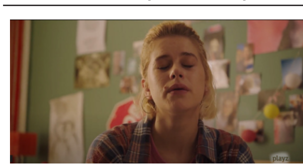
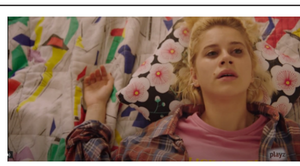
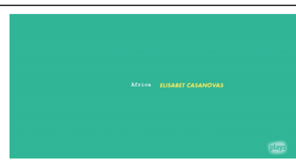
Su principal objetivo será terminar su embarazo no planificado una vez haya compartido esta situación con todos los posibles responsables. Tiene claro desde el principio que no quiere ser madre, ya que no quiere comprometerse ni asumir responsabilidades. En este sentido, esta serie se distancia de la representación del embarazo no buscado mostrado en las *mom comedies* popularizadas a partir de los años noventa del siglo xx, en las que la gestación era el vehículo para el romance y la madurez de las protagonistas. En este caso, más en la línea de ficciones televisivas recientes como *Catastrophe* (Horgan *et al.*, 2015) o *Workin' Moms* (Reitman *et al.*, 2017-) se refleja un abordaje más progresista del proceso del aborto.

El rol de los padres será pasivo, pues simplemente serán informados de una decisión ya tomada y la serie no se detendrá en ver cómo afecta esta noticia a su entorno.

El proceso del aborto se muestra en el último capítulo. "Voy a que me succionen como al nórdico cuando le sacas el aire" (T1, E6, 9'), comenta a su expareja, que ha decidido acompañarla. La intervención queda en fuera de campo y, al terminar, elimina el grupo de WhatsApp llamado "Drama" que había creado al inicio (véase Tabla 5).

El conteo de las valencias del plano inicial es: +11 frente a −3, por lo que se parte de una situación positiva de control por parte de la protagonista, que está manteniendo relaciones sexuales. En el siguiente plano se mira en el espejo y ensaya caras graciosas mientras sigue haciendo el amor. Al comparar estas primeras imágenes con las últimas, se observa una clara evolución negativa del personaje. Aunque en la serie se muestra empoderada y firme sobre su decisión, al llegar a casa y descubrir que su compañero de piso, con el que hubiera podido tener una relación sentimental, se ha ido a otro país, se siente abatida. La escena final contiene valencias claramente negativas (−10 frente a +5). La protagonista se da cuenta de que no ha sabido cuidar uno de los pocos vínculos emocionales que tenía.

Tabla 5 *Drama*

Plano de inicio: temporada 1, episodio 1, ct:00:00:00 a 00:00:58			
			
F1	F2	F3	F4
Plano final: temporada 1, episodio 6, ct: 00:19:56 a 00:21:04			
			
F5	F6	F7	

Fuente: Alonso *et al.* (2020).

Cardo: "No me dedico a nada, me dedico a estar borracha la mayor parte del tiempo posible"

María, la protagonista de la serie, carece de grandes ambiciones, limitándose a salir de fiesta y evadirse de su entorno. En el primer episodio regresa a casa en moto con un hombre al que acaba de conocer, que intenta propasarse con ella durante el viaje. María intenta evitarlo y tienen un accidente en el que el hombre resulta gravemente herido. Para saber su evolución, la protagonista establecerá una relación con el hijo de este desconocido.

En cuanto a las características sociodemográficas de los personajes, la protagonista, sin pareja estable, trabaja en una floristería local después de haber tenido una carrera como modelo. Se encuentra en una etapa de su vida en la que evita asumir responsabilidades y busca evadirse mediante el alcohol y las drogas.

El entorno de la protagonista lo forman su mejor amiga, que en el primer capítulo le anuncia que se va a casar, y su compañera de piso, que es bisexual y con una relación estable a la que es infiel. María también se relaciona con la propietaria de la floristería, a quien se le murió un hijo a causa de una sobredosis, y su traficante, una mujer a quien su hijo discapacitado ayuda a vender droga.

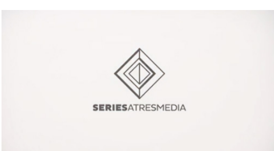
En cuanto a la representación de aspectos relacionados con la maternidad, solo se hace una breve referencia a la lactancia materna cuando el empresario menciona su idea de colocar esculturas femeninas en su bodega, con el vino fluyendo desde los ojos de las estatuas en lugar de los pechos, para evitar estigmatizarlas.

Los personajes secundarios representan modelos de maternidad, como la madre afligida y la madre negligente, que no protege a su hijo de actividades delictivas. Además, la relación entre la protagonista y su madre es distante, aunque esta última la llama en varias ocasiones para planificar su aniversario.

El análisis textual muestra un conteo de las valencias del plano inicial de –8 frente a +7 (véase Tabla 6),

Tabla 6 *Cardo*

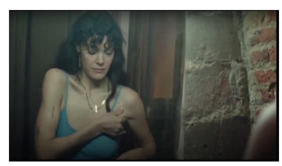
Plano de inicio: temporada 1, episodio 1, CT:00:00:05 a 00:01:08

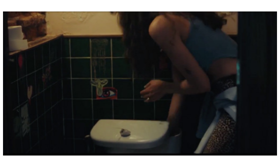


F1

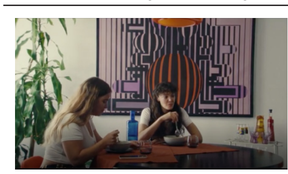

F2


F3

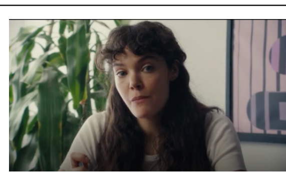

F4


F5

Plano final: temporada 1, episodio 6, CT:00:31:09 a 00:31:49


F6

F7


F8

F9

Fuente: Ambrossi *et al.* (2021).

por lo que la serie parte de una situación levemente negativa. La protagonista está en el baño de un bar. Cuando se dispone a asearse las axilas descubre que no hay agua en el grifo, entonces debe limpiarse con el agua de la cisterna del váter. Al comparar estas primeras imágenes con las últimas, se observa una evolución positiva del personaje, a pesar de la dureza de las situaciones vividas. La escena final contiene valencias positivas (+14), sin ninguna de negativa. Vemos a la protagonista en su casa, comiendo junto a su compañera de piso. Acaba de recibir unas flores en las que se lee: "Todo va a salir bien" (T1, E6, 31'), cerrando de forma optimista esta primera temporada de la serie.

***Todo lo otro:* "Tengo 36 putos años y no tengo casa, ni coche, ni piso, ni hijos, ni bici".**

Dafne, la protagonista, se encuentra en un momento de insatisfacción tanto amorosa como laboral. Tiene 36 años y un trabajo precario de dependienta de una tienda. Ha realizado una transición de cambio de sexo y su novio la acaba de dejar. Una de las primeras frases que verbaliza es "Me ha dejado el amor de mi vida. No hay nadie que me quiera porque soy rara, cariño, muy rara y muy loca. Tengo 36 putos años y no tengo casa, ni coche, ni piso, ni hijos, ni bici. Mi trabajo es una mierda, porque lo es. Y no soy feliz".

Su círculo de amigos está conformado por su compañero de piso, de quien está enamorada, aunque él se halla en una relación estable. También aparecen otros amigos: Amaya, que tiene una pareja a la que será infiel; y Yerdi y Raquel, homosexuales y sin pareja estable.

No hay ninguna referencia ni representación de procesos relativos a la maternidad ni en las protagonistas ni en los personajes secundarios. La única alusión al cuerpo reproductivo es cuando la jefa de la tienda donde trabaja Dafne, con alrededor de 50 años, comenta que posiblemente tiene la menopausia. También cabe mencionar que esta ficción aborda de forma puntual la mala relación de Dafne con su familia, y en concreto con su madre, a quien no tiene ganas de ver porque no siente su apoyo, aunque finalmente terminará pasando algunos ratos con ella.

En el conteo de las valencias del plano con el que arranca la serie, el resultado es: −8 frente a +6 (véase Tabla 7), por lo que se parte de una situación negativa. La protagonista está sola, sentada de noche en un baño público, en un momento de confusión en su vida. Si comparamos estas primeras imágenes con las últimas, vemos una evolución positiva del personaje. La escena final contiene 14 valencias positivas y solo una negativa. La protagonista está en una cafetería, de día, y entabla una conversación con un desconocido con el que parece tener buena sintonía. Además, en realidad a ella le resulta familiar, y también para el espectador, ya que su voz es la que hasta ahora ha narrado las desventuras de la protagonista. En el plano anterior, la voz en *off* decía precisamente que la protagonista iría a tomar un café y se iba a enamorar.

Discusión y conclusiones

En la Tabla 8 presentamos los objetivos, las características y las tendencias predominantes en los procesos relacionados con la maternidad que hemos identificado a través del análisis de las series.

Hemos observado que las protagonistas femeninas de las *dramedias* distribuidas en plataformas bajo demanda desarrollan roles alejados de los estereotipos tradicionales asociados a la mujer. Solo en *Pequeñas coincidencias* ser madre es el objetivo principal de la protagonista, a pesar de no tener una relación afectiva estable. Esta serie es la que sigue un modelo más tradicional, ya que ese deseo se materializa en forma de alucinaciones, con los posibles hijos apareciendo fantásticamente en diversas situaciones.

Únicamente en una de las series analizadas, la protagonista se convierte en madre, aunque de

Tabla 7 *Todo lo otro*

Plano de inicio: temporada 1, episodio 1, CT:00:00:05 a 00:01:08

F1

F2

F3

Plano final: temporada 1, episodio 8, CT:00:33:46 a 00:35:35

F4

F5

F6

F7

Fuente: Botello *et al.* (2021).

forma accidental (*Vida perfecta*). En otras dos, las mujeres protagonistas deciden no ser madres, ya sea porque deciden interrumpir voluntariamente su embarazo (*Drama*) o al manifestar no querer hijos (*Valeria*). En las otras dos ficciones no se menciona la maternidad en ningún momento. Por tanto, observamos una evolución positiva respecto a estudios anteriores en los que el tratamiento de la maternidad, pese a ligeras innovaciones, se desarrollaba desde un punto de vista patriarcal y conservador (Hidalgo-Marí y Palomares, 2020; Menéndez, 2014).

Con relación a la diversidad de figuras maternas, hemos visto cómo las obras que incorporan la maternidad muestran representaciones más plurales de las madres. Existe una notable diversidad de modelos femeninos, sobre todo en lo que se refiere a la orientación sexual e identidad de género de los personajes, pese a que todavía es un tema pendiente incluir en las obras de ficción una mayor pluralidad racial y de clase social. Esta diversidad, de todos modos, se encuentra sobre todo en los personajes secundarios, con excepción de en *Todo lo otro*.

Tabla 8 Objetivos, características y presencia de procesos relativos a la maternidad

	Pequeñas coincidencias	*Vida perfecta*	*Valeria*	*Drama*	*Cardo*	*Todo lo otro*
Objetivos	Ser madre	Casarse y tener hijos	Ser escritora	Ser libre	Evadirse del mundo	Encontrar una pareja
Características sociodemográficas	Soltera, 30 años, clase media, raza blanca, heterosexual, empresaria	Soltera, 30 años, clase media, raza blanca, heterosexual, dentista	Casada, 30 años, clase media, raza blanca, heterosexual, escritora	Soltera, 23 años, clase media, raza blanca, heterosexual, sin trabajo fijo	Soltera, 30 años, clase media-baja, raza blanca, heterosexual, sin trabajo fijo	Soltera, 30 años, clase media, raza blanca, transgénero, heterosexual, sin trabajo fijo
Presencia de procesos relativos a la maternidad	Deseo de ser madre	Embarazo natural no deseado Parto	Renuncia	Embarazo natural Interrupción voluntaria del embarazo	Ausencia	Ausencia

Por lo que se refiere a la situación laboral, solo en *Vida perfecta* la protagonista tiene un trabajo estable y es la única que acabará siendo madre. En *Pequeñas coincidencias* y *Valeria* no están consolidadas laboralmente, y en *Drama*, *Cardo* y *Todo lo otro* las protagonistas desempeñan trabajos precarios.

La mayor parte de las protagonistas no cuenta con pareja estable. En la mayoría de las series, no se goza de estabilidad laboral ni sentimental, y solo en algunas ficciones estas situaciones evolucionan positivamente durante la temporada analizada.

En cuanto a la representación de procesos relativos a la maternidad y su connotación, vemos que a pesar de la precariedad laboral de la mayoría de las protagonistas, el retraso o el rechazo a ser madre se asocia, en *Valeria* y *Drama*, a la libre elección de las mujeres, y no al contexto económico y social. Destaca, por tanto, la visibilidad de temas, hasta ahora infrarrepresentados (Hidalgo-Marí y Palomares, 2020; Visa, 2019), como la interrupción voluntaria del embarazo y la elección de no ser madre; pero estos aspectos se abordan de forma individual, sin una lectura crítica sobre la falta de políticas que avancen hacia una ética del cuidado y sin abordar las repercusiones que la maternidad conlleva en la carrera laboral de las mujeres.

Finalmente, con relación al arco narrativo de los personajes femeninos, este evoluciona mayoritariamente de forma positiva al entrar en la vida adulta, pese a las limitaciones de progreso derivadas del complejo contexto socioeconómico actual (véase Tabla 9).

Tabla 9 Evolución del arco narrativo de las protagonistas

Título	Plano inicio del primer capítulo	Plano final del último capítulo
Vida perfecta	+	+
Valeria	–	–
Drama	+	–
Cardo	–	+
Todo lo otro	–	+

En el caso de las ficciones en las que se representan procesos relativos a la maternidad, en *Pequeñas coincidencias* la protagonista termina en una situación mejor que la del inicio, ya que empieza una relación sentimental con el que parece ser el padre de sus futuros hijos. En *Vida perfecta*, la maternidad de la protagonista, aunque no ha sido deseada, no conlleva una evolución negativa de su arco narrativo. Tan solo en *Drama*, la protagonista termina con una situación negativa, ya que el plano final la muestra abatida en su cama tras interrumpir su embarazo.

Las causas de esta negatividad inicial son diversas. Desde un punto de vista funcional, este punto de partida facilita la creación del necesario conflicto del que suele partir cualquier relato ficcional. Desde una perspectiva más contextual y vinculada al género televisivo de las *dramedias*, cabe destacar que la precariedad es una característica intrínseca del género, protagonizadas por *milenials* relativamente privilegiadas que luchan con los rituales y las realidades de la vida adulta en un contexto de marcado neoliberalismo (Perkins, 2019). Los resultados obtenidos se contraponen a los de otros estudios en los que las protagonistas de las dramedias internacionales no logran desarrollarse positivamente ni en la esfera profesional ni en la afectiva, a causa de la precariedad económica (Perkins, 2019; Wanzo, 2016).

Si en la primera década del siglo XXI, con el predominio de las series estadounidenses, la incorporación de las protagonistas femeninas no garantizó un papel novedoso de la mujer (Medina *et al.*, 2010, 12), en la segunda década un conjunto relevante de dramedias muestra un panorama diferente. El protagonismo femenino es una de las características de las dramedias y en las obras españolas analizadas observamos cómo se muestran relatos plurales sobre la maternidad, con un mayor control y conocimiento de la mujer de sus procesos reproductivos.

Son series que prometen justo aquello que la mayoría de sus espectadores experimentan, ya que destaca la poca predisposición a la maternidad, en consonancia con el bajo índice de natalidad de la sociedad. De todos modos, cabe destacar que la decisión de no ser madres en las obras analizadas se representa como una decisión individual de las protagonistas, sin un cuestionamiento de los retos pendientes de nuestra sociedad relativos a la procreación ni a la precariedad económica. Si las dramedias anglosajonas destacan por su vínculo con la actualidad (Havas y Sulimma, 2020), en el caso español, resalta la ausencia de compromiso con el contexto social relativo a la maternidad.

Referencias

Addison, H., Goodwin-Kelly, M. K. y Roth, E. (Eds.). (2009). *Motherhood misconceived. Representing the maternal in US Films*. SUNY Press.

Aguilar, P. (2004). Madres de cine: entre la ausencia y la caricatura. En Á. de la Concha Muñoz y R. Osborne (Coords.), *Las mujeres y los niños primero. Discursos de la maternidad* (pp. 179-200). Icaria.

Alonso, A., Alonso, P. Cambray E., Mochales, C. y Saavedra, E. (Productores ejecutivos). (2020). *Drama* [Serie de televisión]. Playz, TVE, El Terrat.

Álvarez, B. (2017). *Las (ir)racionalidades de la maternidad en España: influencias del mercado laboral y las relaciones de género en las decisiones reproductivas* [Tesis doctoral]. Universitat Autònoma de Barcelona. https://www.tdx.cat/handle/10803/454824

Ambrossi, J., Calvo, J., García, M., Alonso-Allende, L., Corrales, I., Martínez, S., Miralles, A., Gortazar, B., Herrera, A. y Pastor, M. (Productores ejecutivos). (2021). *Cardo* [Serie de televisión]. Suma Latina, Buendía Estudios, Atresmedia, Suma Content.

Benítez, C. y Cervera, M. (Productores ejecutivos). (2020-2023). *Valeria* [Serie de televisión]. Netflix.

Boswell, P. A. (2014). *Pregnancy in literature and film*. McFarland.

Botello, S., Matthews, S., Nieto, P., Root, A., Salvat, M. y Trashorras, A. (Productores ejecutivos). (2021). *Todo lo otro* [Serie de televisión]. Campanilla Films, HBO Europe, Mandarina.

Bowen, C. (2022). The voyeurism of survival: Classed resilience in single mother led TV dramedies. *SENTIO*, (4), 56-64. https://sentiojournal.uk/wp-content/uploads/2022/11/Bowen-Issue-4.pdf

Butler, J. (1990). *El género en disputa*. Paidós.

Carrión, J. (2011). *Teleshakespeare*. Errata Naturae.

Comas-d'Argemir, D. (2017). El don y la reciprocidad tienen género: Las bases morales de los cuidados. *Quaderns-e de l'Institut Català d'Antropologia*, *22*(2), 17-32. https://raco.cat/index.php/QuadernseICA/article/view/333109

Corral, D., Burque, M., Calleja, Ismael, Gockel, C., Trashorras, A. y Herreras, S. (Productores ejecutivos). (2019-2021). *Vida perfecta* [Serie de televisión]. Movistar.

Creed, B. (1993). *The monstrous-feminine. Film, feminism, psychoanalysis*. Routledge.

Cuenca Orellana, N. (2022). Cambio de paradigma narrativo en la era postfeminista: estudio de caso de *Un lugar para soñar* (Sue Teney, 2019-2020). *Miguel Hernández Communication Journal*, *13*(1), 125-144. https://doi.org/10.21134/mhjournal.v13i.1375

De-Caso-Bausela, E., González de Garay, B. y Marcos-Ramos, M. (2020). Representación de género en las series generalistas de televisión españolas emitidas en *prime time* (2017-2018). *El profesional de la Información*, *29*(2), 1-13. https://doi.org/10.3145/epi.2020.mar.08

Douglas, S. y Michaels, M. (2004). *The mommy myth. The idealization of motherhood and how it has undermined women*. Simon and Schuster.

Dumont, G. F. (1991). *Le festin de Kronos: Réalités et enjeux des évolutions socio-démographiques en Europe*. Fleurus.

Dunham, L., Apatow, J., Konner, J., Landress I. S. y Kaplan, B. E. (Productores ejecutivos). (2012-2017). *Girls* [Serie de televisión]. Apatow Productions, I Am Jenny Konner Productions, HBO Entertainment.

Eisenberg, L., London, M., Shaw, F., King, S., Stupnitsky, G. y Williams, J. (Productores ejecutivos). (2017-2019). *SMILF* [Serie de televisión]. ABC Signature, Showtime Networks, Walt Disney Television.

Espinoza-Vera, M. (2015). Representaciones subversivas de la maternidad en la obra de escritoras y cineastas latinoamericanas. *Razón y Palabra*, *19*(89), 146-154. https://revistarazonypalabra.org/index.php/ryp/article/view/218

Feasey, R. (2012). *From happy homemaker to desperate housewives. Motherhood and popular television*. Anthem Press.

Feasey, R. (2016). *Mothers on mothers. Maternal readings of popular television*. Peter Lang.

Fischer, L. (2014). *Cinematernity*. Princeton University Press.

Ford, J. (2019). Women's indie television: The intimate feminism of women-centric dramedies. *Feminist Media Studies*, *19*(7), 928-943. https://doi.org/10.1080/14680777.2019.1667060

Galán-Fajardo, E. (2007). Construcción de género y ficción televisiva en España. *Comunicar*, *14*(28), 229-236. https://doi.org/10.3916/C28-2007-24

Gámez Fuentes, M. J. (2004). *Cinematergrafía. La madre en el cine y la literatura de la democracia*. Publicacions de la Universitat Jaume I, Ellago Ediciones.

Gavilán Bouzas, D., Martínez-Navarro, G. y Ayestarán, R. (2019). Las mujeres en las series de ficción: el punto de vista de las mujeres. *Investigaciones Feministas*, *10*(2), 367-384. https://doi.org/10.5209/infe.66499

González, B., Marcos, M. y Sánchez, S. (2019). Maternidades lésbicas en la ficción televisiva española. *Investigaciones Feministas*, *10*(2), 295-314. https://doi.org/10.5209/infe.66495

González Requena, J. (2021). El fondo paranoico que atosiga a España. Comunicación presentada en el Congreso Hermes, Tías, España (Islas Canarias) [Video]. YouTube. https://www.youtube.com/watch?v=rfohIHesySU

González, M., Rubira-García, R. y Venet-Gutiérrez, J. (2022). La maternidad en las narrativas cinematográficas del fin del mundo: patriarcado, neoliberalismo y luchas por la reproducción. *VISUAL REVIEW. International Visual Culture Review/Revista Internacional de Cultura Visual*, *11*(2), 1-13. https://doi.org/10.37467/revvisual.v9.3647

Guarinos-Galán, V. (2009). Fenómenos televisivos "teenagers": prototipias adolescentes en series vistas en España. *Comunicar*, *17*(33), 203-211. https://doi.org/10.3916/c33-2009-03-012

Gutiérrez Gea, C. (2000). Televisión y calidad: perspectivas de investigación y criterios de evaluación. *Zer. Revista de Estudios de Comunicación*, *5*(9). https://dialnet.unirioja.es/servlet/articulo?codigo=803979

Hammond, M. y Mazdon, L. (Ed.). (2005). *The contemporary television series*. Edinburgh University Press.

Hampson, L., Waller-Bridge, P., Williams, H., Williams, J., Bradbeer, H. y Lewis, J. (2016-). *Fleabag* [Serie de televisión]. Two Brothers Pictures, Amazon Prime Video, BBC Three.

Havas, J. y Sulimma, M. (2020). Through the gaps of my fingers: Genre, femininity, and cringe aesthetics in dramedy television. *Television & New Media*, *21*(1), 75-94. https://doi.org/10.1177/1527476418777838

Hays, S. (1998). *The cultural contradictions of motherhood*. Yale University Press.

Heffernan, V. y Wilgus, G. (2018). Introduction: Imagining motherhood in the twenty-first century—Images, representations, constructions. *Women: A Cultural Review*, *29*(1), 1-18. https://doi.org/10.1080/09574042.2018.1442603

Hernández-Carrillo, C. (2022). El retrato de la mujer adolescente en las ficciones televisivas contemporáneas españolas. *Área Abierta, 22*(2), 217-235. https://doi.org/10.5209/arab.79556

Hidalgo-Marí, T. (2017). De la maternidad al empoderamiento: una panorámica sobre la representación de la mujer en la ficción española. *Prisma Social*, (2), 291-314. https://revistaprismasocial.es/article/view/1551

Hidalgo-Marí, T. y Palomares, P. (2020). Ser madre en la ficción televisiva: una comparativa entre series españolas y estadounidenses. *Área Abierta, 20*(1), 123-137. https://doi.org/10.5209/arab.62518

Horgan, S., Delaney, R., Allen-Turner, R., Thoday, J. y Kara, B. (Productores ejecutivos). (2015-2019). *Catastrophe* [Serie de televisión]. Channel 4, Avalon Television, Merman.

Instituto Valenciano de Infertilidad (IVI). (2022). *I Barómetro social de la percepción de las españolas acerca de la maternidad*. Empresa demoscópica GFK. https://ivi.es/estudio-maternidad-fertilidad/

Kaplan, E. A. (2013). *Motherhood and representation. The mother in popular culture and melodrama*. Routledge.

Kelley, D. E. y D'Elia, B. (Productores ejecutivos). (1997-1992). *Ally McBeal* [Serie televisiva]. David E. Kelley Productions, 20th Century Fox.

Kratje, J. (2014). Las periferias del paraíso, los dilemas de la culpa. Figuras heterogéneas de la maternidad en el cine latinoamericano contemporáneo. *Mora*, *20*(2), 5-17. http://revistascientificas.filo.uba.ar/index.php/mora/article/view/2329

Lacalle, C. y Gómez, B. (2016). La representación de las mujeres trabajadoras en la ficción televisiva española. *Comunicar*, *24*(47), 59-67. https://doi.org/10.3916/C47-2016-06

McCabe, J. y Akass, K. (Eds.). (2007). *Quality TV: Contemporary American television and beyond*. Bloomsbury Publishing.

Medina, P., Aran, S.., Rodrigo, M., Munté, R-A. y Guillén, M. (2010). *La representación de la maternidad en las series de ficción norteamericanas. Propuesta para un análisis de contenido, Desperate Housewives y Brothers & Sisters*. En II Congreso Internacional de la Asociación Española de Investigadores en Comunicación, Málaga, España.

Menéndez, M. I. (2008). *Discursos de ficción y construcción de la identidad de género en televisión*. UIB.

Menéndez, M. I. (2014). Ponga una mujer en su vida: análisis desde la perspectiva de género de las ficciones de TVE "Mujeres" y "Con dos tacones" (2005-2006). Área abierta, *14*(3), 62-80. https://doi.org/10.5209/rev_ARAB.2014.v14.n3.45722

Merás, L. (2021). El vínculo mortal. La relación madre-hija en *Quién te cantará* (Carlos Vermut, 2018). *Fotocinema. Revista Científica de Cine y Fotografía*, (22), 373-396. https://doi.org/10.24310/Fotocinema.2021.vi22.11736

Nash, M. (2006). Identidades de género, mecanismos de subalternidad y procesos de emancipación femenina. *Revista CIDOB d'afers internacionals*, (73-74), 39-57. https://dialnet.unirioja.es/servlet/articulo?codigo=2049290

Nelson, R. (2007). HBO Premium: Channelling distinction through TVIII. *New Review of Film and Television Studies*, *5*(1), 25-40. https://doi.org/10.1080/17400300601140159

Oliver, K. (2012). *Knock me up, knock me down. Images of pregnancy in Hollywood films*. Columbia University Press. https://doi.org/10.7312/oliv16108

Pascual, M. (2023, marzo 14). La tasa de fertilidad de España ha caído un 3,3 % en los últimos 20 años. *Newtral.* https://www.newtral.es/tasa-de-fertilidad-europa/20230314/

Perkins, C. (2019). Thrift, imperfection and popular feminist apartment plot on television. *Culture Unbound*, *11*(3-4), 501-516. https://doi.org/10.3384/cu.2000.1525.19v11a27

Podnieks, E. (Ed.). (2012). *Mediating moms. Mothers in popular culture*. McGill-Queen's Press.

Press, J. (2018). *Stealing the show. How women are revolutionizing television*. Atria.

Puebla, B., Carrillo, E. e Íñigo, A. I. (2012). *Ficcionando. Series de televisión a la española*. Fragua.

Pujadas, E. (2017). *La televisión de calidad. Contenidos y debates*. Publicacions de la Universitat de València.

Reitman, C., Walker, J., Sternberg, P., Horwitz, T. y Sorge, J. (Productores ejecutivos). (2017-). *Workin' Moms* [Serie de televisión]. CBC, Wolf & Rabbit Entertainment, Netflix.

Sánchez-Labella Martín, I. (2017). La representación de la maternidad en las series de dibujos animados emitidas en televisión. En F. J. Herrero Gutiérrez y C. Mateos Martín (Eds.), *Del verbo al bit* (pp. 1829-1845). http://hdl.handle.net/11441/60699

Spangler, L. C. (2003). *Television women from Lucy to Friends. Fifty years of sitcoms and feminism*. Greenwood Publishing Group.

Torres Hortelano, L. J., Visa Barbosa, M. y Menéndez Menéndez, M. I. (2023). La maternidad fuera de campo en las dramedias españolas contemporáneas distribuidas por plataformas de vídeo bajo demanda. Criterios de asignación de las valencias (maternidad). https://osf.io/ufxhj/?view_only=1af75c2b8a3f4143b8206145ad326881

Universidad Complutense de Madrid (2020). La imagen de España en el cine español. Estudio sobre la presencia de la palabra España y sus equivalentes en las películas más taquilleras entre los años 2006 y 2015. UCM 2020 - GR29/20. https://www.ucm.es/atad/proyectos-de-investigacion

Veiga, J., Irisarri, J. M., Sagardía, G., de la Rica, S., Martínez, S. y Manubens, N. (Productores ejecutivos). (2018-2021). *Pequeñas coincidencias* [Serie de televisión]. Atresmedia Studios, Onza, MedioLimón, Prime Video.

Visa, M. (2019). Relatos sobre maternidad, reproducción y crianza en la era post-televisión. *Investigaciones Feministas*, *10*(2), 281-294. https://doi.org/10.5209/infe.66494

Visa, M., Torres, L. y Menéndez, I. (2023). La maternidad fuera de campo en las dramedias españolas contemporáneas. Material complementario. Open Science Framework (OSF), https://osf.io/b9y52/?view_only=174d4592658e494d9c52e7fad8aa7151

Visconti, M. (2021). De niñas monjas y "malas". Figuras de la maternidad en el cine argentino del siglo XXI. *Cuaderno*, (138), 163-181. https://doi.org/10.18682/cdc.vi138.5076

Wanzo, R. (2016). Precarious-girl comedy: Issa Rae, Lena Dunham, and abjection aesthetics. *Camera Obscura.*

Feminism, Culture, and Media Studies, *31*(2), 27-59. https://doi.org/10.1215/02705346-3592565

Wilson, A. (2022). Where did you go?! Trans-diegetic address and formal innovation in Phoebe Waller-Bridge's television series Fleabag. *Critical Studies in Television*, *17*(4), 415-435. https://doi.org/10.1177/17496020221108923

Woods, F. (2015). *Girls* talk: Authorship and authenticity in the reception of Lena Dunham's *Girls*. *Critical Studies in Television*, *10*(2), 37-54. https://doi.org/10.7227/CST.10.2.4

Yebra, J. (2020). *De Friends a Fleabag. La evolución de la comedia de ficción televisiva*. Laertes.

Cómo citar este artículo: Visa Barbosa, M., Torres Hortelano, L. J. y Menéndez Menéndez, M. I. (2023). La maternidad fuera de campo en las dramedias españolas contemporáneas distribuidas por plataformas de vídeo bajo demanda. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1-21. https://doi.org/10.17533/udea.ikala.352678

Las relaciones interpersonales y parasociales en las *Frog Stories* de Mercer Mayer: un análisis semiótico multimodal

Interpersonal and Parasocial Relationships in Mercer Mayer's *Frog Stories*: a Multimodal-Semiotic analysis

Relations interpersonnelles et parasociales dans les *Frog Stories* de Mercer Mayer : une analyse sémiotique multimodale

Relações interpessoais e parassociais nas *Frog Stories* de Mercer Mayer: uma análise semiótica multimodal

Francisco Antonio Martínez-Carratalá
Profesor asociado, Departamento de Innovación y Formación Didáctica, Facultad de Educación, Universidad de Alicante, España
franciscoantonio.martinez@ua.es
https://orcid.org/0000-0002-0587-5063

Cristina Cañamares Torrijos
Profesora contratada doctora, Universidad de Castilla-La Mancha, España.
Cristina.Canamares@uclm.es
https://orcid.org/0000-0002-9494-4808

Resumen

Frog Stories, la serie de seis álbumes sin palabras de Mercer Mayer, se ha utilizado reiteradamente en diversas investigaciones en el ámbito clínico sin tener en cuenta sus particularidades comunicativas. El objetivo de este estudio se centra en el análisis semiótico multimodal de las obras, para identificar sus características discursivas. Este estudio multimodal emplea una metodología cuantitativa y cualitativa para identificar, cuantificar e interpretar los recursos y las relaciones interactivas referidas a la focalización, la distancia social y la actitud que el uso de ciertos recursos semióticos provoca en las 150 ilustraciones de la serie. Los resultados del análisis indican que el primer libro álbum emplea recursos semióticos variados, mientras que el resto utiliza sistemáticamente los mismos elementos en su construcción narrativa: imágenes de oferta, perspectiva no mediada, distancia social y una actitud de igualdad entre los personajes y el lector. Estas elecciones están conectadas con las relaciones interactivas que provocan y con los códigos semióticos a los que aluden. Por otro lado, el reiterado uso de los mismos recursos promueve que el lector construya distintas relaciones parasociales con los personajes representados. Dichos recursos pueden influir en el posicionamiento del lector y condicionar su comprensión e interpretación lectora. Se concluye señalando la importancia del análisis semiótico multimodal, dadas sus implicaciones en la comprensión lectora.

Palabras clave: alfabetización visual, análisis multimodal, análisis semiótico, *Frog Stories*, literatura infantil, libros álbum

Abstract

Frog Stories, Mercer Mayer's series of six wordless books, has often been used in various research studies in clinical settings, but its communicative particularities

Recibido: 2023-06-12 / Aceptado: 2023-10-19 / Publicado: 2024-01-31
https://doi.org/10.17533/udea.ikala.353885
Editora: Doris Correa, Universidad de Antioquia, Medellín, Colombia.

have been consistently overlooked. This study focuses on the multimodal semiotic analysis of this work to identify their discursive features. This multimodal study follows a quantitative and qualitative methodology to identify, quantify, and interpret the resources and interactive relationships referred to focalization, social distance and attitude that the use of certain semiotic resources provokes in the 150 illustrations of the series. The results of the analysis indicate that the first album book employs varied semiotic resources, while the rest systematically use the same elements in their narrative construction: supply images, unmediated perspective, social distance and an attitude of equality between the characters and the reader. These choices are connected with the interactive relationships they provoke and with the semiotic codes they allude to. On the other hand, the repeated use of the same resources promotes the reader to build different parasocial relationships with the characters represented. These resources can influence the reader's positioning and condition his or her reading comprehension and interpretation. We conclude by pointing out the importance of multimodal semiotic analysis, given its implications in reading comprehension.

Keywords: visual literacy, multimodal analysis, semiotic analysis, *Frog Stories*, children's literature, wordless books

Résumé

Frog Stories, la série de six albums sans texte, de Mercer Mayer, a été utilisée à plusieurs reprises dans la recherche clinique sans tenir compte de ses particularités communicatives. Cette étude se centre sur l'analyse sémiotique multimodale des œuvres afin d'identifier leurs caractéristiques discursives. Cette étude multimodale utilise une méthodologie quantitative et qualitative pour identifier, quantifier et interpréter les ressources et les relations interactives relatives à la focalisation, la distance sociale et l'attitude que l'utilisation de certaines ressources sémiotiques provoque dans les 150 illustrations de la série. Les résultats indiquent que le premier album utilise des ressources sémiotiques variées, tandis que les autres utilisent systématiquement les mêmes éléments dans leur construction narrative : images d'approvisionnement, perspective non médiatisée, distance sociale et attitude d'égalité entre les personnages et le lecteur. Ces choix sont liés aux relations interactives qu'ils provoquent et aux codes sémiotiques auxquels ils renvoient. D'autre part, l'utilisation répétée des mêmes ressources encourage le lecteur à construire des relations parasociales différentes avec les personnages représentés. Ces ressources peuvent influencer le positionnement du lecteur et conditionner sa compréhension et son interprétation de la lecture. Nous concluons en soulignant l'importance de l'analyse sémiotique multimodale, compte tenu de ses implications pour la compréhension de la lecture.

Mots clef : littéracité visuelle, analyse multimodale, analyse sémiotique, *Frog Stories,* littérature d'enfance, albums sans texte

Resumo

Frog Stories, a série de seis álbuns sem textos de Mercer Mayer, tem sido usada repetidamente em pesquisas clínicas sem levar em conta suas particularidades comunicativas. O objetivo deste estudo se concentra na análise semiótica multimodal das obras a fim de identificar suas características discursivas. Esse estudo multimodal emprega uma metodologia quantitativa e qualitativa para identificar, quantificar e interpretar os recursos e as relações interativas referentes à focalização, à distância social e à atitude que o uso de determinados recursos semióticos provoca nas 150 ilustrações da série. Os resultados da análise indicam que o primeiro livro-álbum emprega recursos semióticos variados, enquanto os demais utilizam sistematicamente os mesmos elementos em sua construção narrativa: imagens de suprimento, perspectiva não mediada, distância social e uma atitude de igualdade entre os personagens e o leitor. Essas escolhas estão ligadas às relações interativas que provocam e aos códigos semióticos aos quais fazem alusão. Por outro lado, o uso repetido dos mesmos recursos incentiva o leitor a construir diferentes relações parassociais com os personagens representados. Esses recursos podem influenciar o posicionamento do leitor e condicionar sua compreensão e interpretação da leitura. Concluímos ressaltando a importância da análise semiótica multimodal, dadas suas implicações para a compreensão da leitura.

Palavras chave: letramento visual, análise multimodal, análise semiótica, *Frog Stories,* literatura infantil, álbuns sem texto

Introducción

En los libros álbum, las características comunicativas y estético-literarias se articulan a partir de la conjugación de texto, imagen y la propia materialidad del objeto para construir su discurso narrativo (Van der Linden, 2015). Esta conjunción de elementos ha sido estudiada desde diferentes ámbitos, como el literario, el artístico o el semiótico, entre otros (Serafini y Reid, 2022). A ellos han de sumarse la secuencialidad narrativa y las unidades de fragmentación como modos semióticos (Santiago-Ruiz, 2021), así como la “interdependencia” (Cañamares-Torrijos y Moya-Guijarro, 2019; Moya-Guijarro, 2014) entre los modos visual y verbal que caracteriza los libros álbum y los diferencia de otro tipo de narraciones. Dentro de la diversidad de tipologías del libro álbum, este estudio se centra en los *álbumes sin palabras*, que Bosch definía como “una narración de imágenes secuenciales fijas e impresas, afianzadas en la estructura del libro, cuya unidad de fragmentación es la página, la ilustración es primordial y el texto es subyacente” (2012, p. 75).

La supresión del texto escrito en este tipo de obras no representa un menor grado de complejidad en la lectura, sino que estas narrativas casi exclusivamente visuales precisan de un lector atento que infiera el significado sin apenas tener apoyos del modo verbal. De ahí la importancia de la alfabetización visual de los lectores para comprender, identificar, inferir y determinar relaciones causales, globalizar su significado y argumentar (Bosch y Duran, 2009). Unido a estas cuestiones, cabe destacar que algunos libros álbum sin palabras son narrativas con un sofisticado y complejo entramado narrativo a partir del empleo, en ocasiones exclusivo, de las ilustraciones (Pantaleo, 2023; Serafini, 2014). Pese a esta denominación general, la ausencia del texto puede no ser total, generando subcategorías como álbumes sin palabras, casi sin palabras o falsos álbumes sin palabras (Bosch, 2012), sin olvidar que el texto suele mantenerse en los paratextos de estas obras (Bosch, 2014).

Por todos estos motivos, la lectura de este tipo de narraciones se relaciona con el desarrollo de competencias visuales (Colón-Castillo, 2023; Gomes-Franco-e-Silva, 2019; Pantaleo, 2020), cognitivas, estéticas, literarias y, por supuesto, lectoras, que han recibido escasa o, incluso, nula atención en el ámbito clínico en tareas de análisis narrativo (Coderre, 2019). Quizá este desconocimiento provoca que se mantengan algunos prejuicios erróneos sobre los libros álbum sin palabras. Honaker y Miller (2023) señalan algunas falsas creencias, como que son antes trabajos artísticos que literarios, por prescindir total o parcialmente del modo verbal; que son obras inferiores a los álbumes con texto o, incluso, algunos autores las catalogan como lecturas no literarias; que van dirigidas exclusivamente a prelectores que no pueden descodificar el modo verbal y pierden su utilidad cuando los lectores desarrollan su competencia lectora; que son obras fáciles de leer y su construcción narrativa subyacente es elemental y simplista, o que son libros álbum de lectura rápida, pues, al no tener que descodificar el modo verbal, el proceso lector es más ágil y rápido.

En su estudio, Honaker y Miller (2023) desmontan estos prejuicios y desarrollan algunas cualidades de los libros álbum sin palabras, como su capacidad para mejorar las habilidades lectoras y la alfabetización visual, su idoneidad para ser leídas por un público diverso y plural, su predisposición para incluir temas o asuntos multiculturales, o su tendencia a provocar elicitaciones narrativas efímeras, espontáneas e inmediatas en el tiempo y el espacio.

En esta línea, diferentes investigaciones del ámbito literario se han centrado en el papel del lector en el proceso de construcción de significados a partir del empleo del libro álbum (Arizpe y Styles, 2016; Sipe, 2008), en el que cabe destacar la importancia del análisis composicional y semiótico de la obra y el bagaje lector para la articulación de las respuestas. Dentro de este tipo de estudio, Arizpe *et al.* (2014) destacan que estos libros álbum sin palabras favorecen la creación de inferencias (a nivel composicional, intertextual y personal), más allá del nivel literal o descriptivo de la imagen.

Lo que es evidente es que todavía estos libros álbum no han sido estudiados en profundidad, tampoco en los estudios con poblaciones clínicas, y siguen desconociéndose los mecanismos de construcción discursiva que en ellos se utilizan. Quizá sería conveniente que esos estudios tuvieran en cuenta las investigaciones que desde el ámbito de la literatura infantil se están realizando. Desgraciadamente, no hay una visión multidisciplinar en el ámbito académico ni se tienen en cuenta las investigaciones desarrolladas en otras áreas de conocimiento (Arizpe, 2013) como, por ejemplo, las implicaciones cognitivas de la lectura en textos multimodales (Kümmerling-Meibauer y Meibauer, 2022; Nikolajeva, 2014). Del mismo modo, apenas sí se han analizado los recursos verbales y visuales que autores e ilustradores utilizan para condicionar el posicionamiento intersubjetivo del lector ante los hechos y personajes presentados en estas obras. Por este motivo, estos libros álbum suponen un reto, no solo para la infancia, sino también para las familias, los docentes e investigadores. En definitiva, es necesario profundizar en el estudio del libro álbum desde un enfoque multimodal, ampliando los análisis que sobre este género se han realizado desde puntos de vista esencialmente literarios o didácticos.

Marco teórico

El presente estudio está basado en perspectivas de análisis del discurso semiótico multimodal. Los siguientes párrafos muestran aquellas que son aplicadas al libro álbum, prestando especial atención al sistema de relaciones interactivas o interpersonales en el modo visual. Este aspecto es esencial, dado su implicación en narrativas que dependen en gran medida del código visual, como son, en este caso, los álbumes sin palabras.

El estudio del discurso semiótico-multimodal cuenta con diferentes enfoques, como la semiótica social de Kress y Van Leeuwen (2021), el análisis del discurso multimodal (O'Halloran, 2005; O'Toole, 2010) y el análisis multimodal de la interacción (Norris, 2004; Scollon y Scollon, 2004). Para esta investigación, se adopta el modelo de Kress y Van Leeuwen (2021), que deriva del modelo sistémico funcional de Halliday (2004) y que fue ampliado por Painter *et al*. (2013) para el estudio del libro álbum.

Kress y Van Leeuwen (2021) entienden la lengua como una red de elecciones abstractas (sistemas) que provocan significados léxico-gramaticales y semánticos. Estos sistemas de significado pueden utilizarse para analizar cualquier texto y son especialmente útiles en el análisis del libro álbum, porque atienden a su carácter multimodal y metafuncional: permite analizar sistemáticamente los sistemas visuales y textuales, y abordar, entre otros aspectos, la interrelación entre el modo verbal y visual a nivel representacional, interpersonal y textual (Halliday, 2004). Se tienen en cuenta las tres metafunciones básicas de la lengua: 1) la representativa o experiencial, que da cuenta de los recursos semióticos disponibles en una lengua para comunicar y representar nuestra experiencia de la realidad; 2) la textual o composicional, que se ocupa de la construcción del texto adecuándolo al contexto y a los objetivos que se persiguen; y 3) la interpersonal o interactiva, que analiza los recursos utilizados para generar interacción comunicativa (Halliday, 2004; Kress y Van Leeuwen, 2021; Painter *et al.*, 2013).

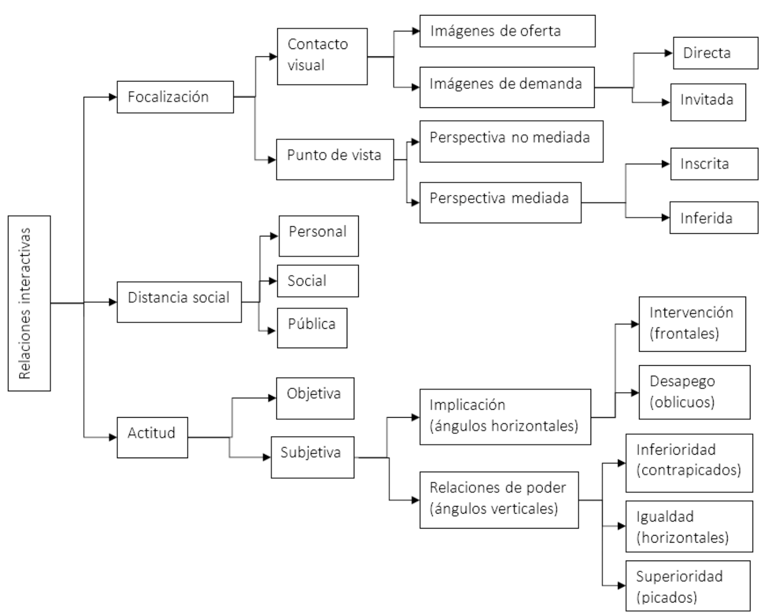
Esta última, la *función interpersonal* o *interactiva del lenguaje*, se refiere a las estrategias utilizadas para lograr la interacción entre dos o más personas, es decir, aquellos recursos que vinculan social, emocional, sentimental o pragmáticamente a más de un individuo y que provocan esa relación interpersonal. Esta función, ya estudiada por Halliday y Matthiessen (2004, p. 30) en los enunciados lingüísticos, se manifiesta en el modo visual mediante los sistemas de contacto, la distancia social y la actitud, propuestos en la gramática visual de Kress y Van Leeuwen (2021), desarrollados por Painter *et al*. (2013) y aplicados al análisis semiótico de libros álbum por diversos autores, como Moya-Guijarro (2014), Unsworth (2006) o Unsworth y Ortigas (2008).

En los libros álbum, la función interpersonal o interactiva se plantea entre los participantes representados (PR) y también entre estos y los lectores, pues en ocasiones estos últimos construyen auténticas relaciones parasociales con aquellos. Las *relaciones parasociales* son vínculos emocionales y empáticos que se establecen con personajes (reales o ficticios) con los que nunca se ha interactuado de forma real. Vendría a ser un falso vínculo social con un personaje destacado, a modo de ilusión por parte de la persona que experimenta dicha relación parasocial. Un ejemplo de este tipo de relación parasocial sería el vínculo que el lector entabla con los PR y que depende de los recursos utilizados para persuadirlo (Van Krieken *et al*., 2017). En ocasiones, los lectores construyen relaciones parasociales con el protagonista (Liebers y Schramm, 2017), pudiendo incluso identificarse con él.

Respecto al libro álbum, autores como Unsworth (2006), Painter *et al*. (2013), Santamaría (2020), Cañamares-Torrijos (2022), entre otros, concluyen que la interpretación final del lector y las relaciones parasociales que construye con los PR dependen no solo del texto, sino especialmente del modo visual. En este sentido, ha de tenerse en cuenta el poder persuasivo de algunas estrategias visuales que aluden a los sistemas de significado relacionados con la distancia social, el punto de vista y el contacto. De esta manera, al analizar los recursos visuales empleados por el ilustrador, podemos comprobar si el libro álbum invita al lector a participar en la historia o mantiene una actitud más distante.

La Figura 1 (Cañamares-Torrijos, 2022, p. 14), realizada a partir de los estudios de Martin y White (2005), Kress y Van Leeuwen (2021) y Painter *et al*. (2013), incluye los tres sistemas que hay que tener en cuenta en el análisis (focalización, distancia social y actitud) y los significados semióticos que de ellos se desprenden: la *focalización* se relaciona con el contacto visual ofrecido por las ilustraciones y el punto de vista generado en estas para implicar al lector en los hechos relatados o alejarlo de los mismos; la *distancia* entre los PR y el lector puede ser íntima, social o pública, y esa proximidad o distanciamiento condicionan la empatía e

Figura 1 Sistema de relaciones interactivas en el modo visual



Fuente: Cañamares-Torrijos (2022, p. 14).

identificación del lector con los PR; por último, la *actitud* que el lector tiene ante la historia y los PR puede subjetivarse alterando la angulación vertical y horizontal de las ilustraciones.

A continuación se explican estos sistemas interactivos (focalización, distancia social y actitud), en los que las elecciones planteadas crean distintas interacciones entre los PR y el lector, pudiendo influir en su interpretación y juicio valorativo (Painter *et al*., 2013; Santamaría, 2020; Unsworth, 2006).

En la función interactiva, la focalización desde la que nos es presentada la historia resulta un aspecto fundamental. Los sistemas de contacto visual y de punto de vista influyen en el grado de implicación del lector, dependiendo de si solo muestran o si, en cambio, demandan la respuesta y participación de este (véase Figura 1).

En el sistema de contacto visual, las imágenes pueden ser "de oferta", si se limitan a mostrar los hechos planteados y los PR, o "de demanda", si los PR dirigen su mirada directamente al lector, invitándole a actuar. Este contacto visual en las imágenes "de demanda" es "directo" cuando los PR lo enfrentan frontalmente y es "invitado" cuando lo miran de soslayo. De forma general, las imágenes "de demanda" fomentan la empatía, la identificación y la participación del lector con los PR, mientras que ante las "de oferta" mantienen una relación más objetiva con los hechos planteados. Esta implicación del lector también aumenta o disminuye en función de los recursos empleados en el sistema de punto de vista, es decir, si se muestran los hechos desde la óptica de los PR ("perspectiva mediada") o no ("perspectiva no mediada") (Painter *et al*., 2013).

La perspectiva mediada se produce cuando en la ilustración se incluye, mediante "metonimias visuales" (Moya-Guijarro, 2015), una parte del cuerpo del personaje —normalmente sus manos o pies—, estrategia que posiciona al lector en el lugar del personaje, asumiendo su perspectiva e implicándolo en los hechos. En otras ocasiones, puede optarse por mostrar al personaje de espaldas y que el lector contemple los hechos desde esa óptica que, obviamente, coincidirá con la del personaje. En ambos casos, la participación mediada es "inscrita", porque la presencia de esas metonimias visuales o de la parte posterior del personaje funciona como anclaje. Cuando la participación mediada no es inscrita, es "inferida", porque ese fragmento del cuerpo del personaje desaparece y el lector asume que la panorámica que se ofrece es la misma que el personaje está vivenciando.

El sistema de distancia social describe la proximidad o lejanía entre los PR y el lector. El lector reacciona a las distancias ópticas de la misma forma que a los códigos proxémicos en una interacción social. La distancia puede ser íntima, social o pública (véase Figura 1), en función de si la ilustración emplea un plano corto, medio o largo. De manera general, cuanto más corto es el plano, más cercano se muestra el personaje.

Finalmente, el sistema de actitud muestra el posicionamiento que la obra invita a tomar al lector. Puede ser que se fomente una actitud objetiva o que se apele a la subjetividad del lector (véase Figura 1). Para provocar la actitud subjetiva del lector, el ilustrador suele jugar con la angulación de las imágenes. Los ángulos horizontales se utilizan para involucrar al lector en los hechos y esa implicación será mayor ("intervención") si se utiliza un ángulo frontal, o menor ("desapego") si se usa un ángulo oblicuo. En la actitud subjetiva también influyen las relaciones de poder que el lector establece con los hechos y los PR, y que se muestran por medio de la angulación vertical utilizada: los planos picados alientan la superioridad del lector, mientras que los contrapicados le invitan a asumir una situación de desventaja frente a los personajes. En el sistema de actitud también interviene la "evaluación" o valoración (Economou, 2009) que se ofrece de los hechos planteados. El reflejo de los pensamientos, los sentimientos y las motivaciones de los PR y, sobre todo, el acatamiento de las normas sociales y morales favorecen la identificación del lector con los personajes (Van Krieken *et al.*, 2017, p. 7).

La actitud subjetiva del lector y su mayor o menor implicación en los hechos y personajes representados también se construye con el tipo de estilo de dibujo utilizado. Painter *et al*. (2013) distinguen tres estilos de dibujo diferentes en los libros álbum: minimalistas, genéricos y naturalistas. De forma general, cuanto mayor es el detalle en el estilo de dibujo utilizado, mayor es la implicación del lector. Según Painter *et al*. (2013), el estilo "minimalista" persigue una visión "apreciativa" y distante, el "genérico" fomenta la empatía y el "naturalista" invita a una participación más personalizada y decidida (Painter *et al*., 2013).

Estas aportaciones permiten destacar la complejidad del código visual (Nières-Chevrel, 2010) y la importancia del análisis multimodal y semiótico en el estudio del libro álbum, un tipo de narrativa que basa sus estrategias comunicativas en la secuenciación de las ilustraciones. Este tipo de obras han tenido un interés creciente en la investigación académica, especialmente en el ámbito clínico, como señala la revisión de Martínez-Carratalá (2022) de 228 artículos en las principales bases de datos científicas entre 1975 y 2020. Entre los libros álbum más empleados en este periodo destacan los de Mercer Mayer, especialmente la serie literaria conocida en el ámbito académico como *Frog Stories*, utilizada como instrumento para fomentar la elicitación narrativa de los participantes en estudios empíricos del ámbito clínico centrados, principalmente, en evaluar las capacidades lingüísticas o las dificultades del lenguaje en diferentes poblaciones (trastorno por déficit de atención e hiperactividad, trastornos del espectro autista o discapacidad auditiva, por ejemplo). Es práctica habitual utilizar el libro álbum como "gatillante" (Véliz, 2022, p. 199), es decir, para promover la creación de significado por parte de los lectores, sin atender prioritariamente al contenido explícito del libro. En otras palabras, la utilización de estos libros álbum no redundaba en un mayor conocimiento de estos álbumes sin palabras.

El uso constante de esta serie literaria de Mercer Mayer se debía a que muchas de las investigaciones analizadas replicaban estudios precedentes y la obra se había convertido en un instrumento recurrente en este tipo de investigaciones. De los seis títulos (Mayer, 1967, 1969, 1971, 1973, 1974 y 1975), *Frog, Where Are You?* (Mayer, 1969) es el más empleado, con más de mil citas en la base de datos Scopus, sobre todo en el año 2021, que logró registrar más de ochenta citas. Desde su inclusión en las primeras investigaciones para el análisis de las narrativas entre participantes con diversidad funcional (Hemphill *et al*., 1991; Tager-Flusberg, 1995; Thurber y Tager-Flusberg, 1993), la descripción de este libro álbum y su análisis semiótico-multimodal no han suscitado un especial interés y se han limitado al plano descriptivo (referencial) como instrumento para el análisis del lenguaje. Esta constante se ha mantenido en las investigaciones más citadas que emplean esta obra (Norbury y Bishop, 2003) y en las más actuales que se fundamentan en la replicabilidad de estudios precedentes (Gagarina y Bohnacker, 2022).

El objetivo de nuestra investigación se centra en incorporar el análisis crítico del discurso multimodal para conocer las particularidades comunicativas del modo visual y sus implicaciones en la comprensión lectora de estos libros álbum sin palabras de Mercer Mayer. Nos interesa especialmente analizar los recursos relacionados con la función interpersonal de Halliday, para comprobar si las ilustraciones pretenden persuadir al lector, aumentar su empatía e identificación con los personajes y provocar su participación en la historia, o si, en cambio, se fomenta una posición indolente y segura para el lector. Esperamos que estas aportaciones teóricas, narrativas y multimodales sobre las *Frog Stories* puedan servir como apoyo en futuras investigaciones del ámbito educativo, psicológico, literario, terapéutico y, por supuesto, clínico.

Método

Una vez destacada la importancia del análisis del discurso multimodal y las implicaciones para la construcción de significados del lector, es preciso realizar una descripción de los seis álbumes sin palabras analizados que constituyen la serie *Frog Stories*, así como el procedimiento de análisis empleado a partir del estudio del sistema de relaciones interactivas referidas a la focalización (contacto visual y punto de vista), distancia social y actitud.

Productos multimodales analizados

En este artículo se analizan los seis libros álbum sin palabras publicados entre 1967 y 1975 que forman la serie *Frog Stories* de Mercer Mayer: *A Boy, a Dog and a Frog* (Mayer, 1967) [ABDF], *Frog, Where Are You?* (Mayer, 1969) [FWAY], *A Boy, a Dog, a Frog and a Friend* (Mayer, 1971) [BDFF], *Frog on His Own* (Mayer, 1973) [FOHO], *Frog Goes to Dinner* (Mayer, 1974) [FGTD] y *One Frog Too Many* (Mayer, 1975) [OFTM]. En adelante, se emplean las siglas de los títulos junto a las fechas de publicación para referirnos a estos libros álbum.

La serie *Frog Stories* narra las aventuras y peripecias de un niño, su mascota (un perro) y una rana en situaciones cotidianas, en las que estrecharán sus lazos afectivos y en los que la rana actúa como contrapunto, representando las convenciones del comportamiento social en el juego de la infancia. La característica principal de la secuenciación narrativa de esta serie literaria (véase Tabla 1) es la concatenación de escenas construidas sobre relaciones de causa y efecto, mediante ilustraciones que principalmente emplean la página sencilla como unidad narrativa.

El conflicto narrativo relaciona estos libros álbum con aquellos descritos por Saltmarsh (2009, p. 139) dirigidos a un lector "idealizado, blanco y perteneciente a una clase media urbana" y que se caracterizan por presentar las aventuras cotidianas de un niño idealizado que protagoniza la historia. Las localizaciones de gran belleza natural de las *Frog Stories* incluyen reminiscencias autobiográficas, pues remiten al lector a la Arkansas más bucólica de los años cincuenta que Mercer Mayer conoció en su infancia. Las imágenes muestran ese contexto socioeconómico urbano: las localizaciones, los escenarios y los ambientes reflejan la estabilidad económica, social y emocional del protagonista. El conflicto narrativo se plantea cuando el protagonista se aleja de aquellos elementos que contribuyen a dicha estabilidad, es decir, cuando el niño y los animales abandonan el hogar y se dirigen a espacios públicos y naturales (la charca, el restaurante, etc.), en los que, a pesar de algunas situaciones azarosas en sus aventuras y juegos, experimentan anécdotas cargadas de humor y de enseñanzas positivas para el niño protagonista. De este modo se perpetúa la idea del hogar y los escenarios asociados a esa infancia idealizada, blanca y de clase media como un lugar seguro y confortable para el protagonista y, por ende, para el lector.

Procedimiento de análisis

Para el análisis de los seis libros álbum que conforman la serie literaria *Frog Stories*, se aplica una metodología cuantitativa y cualitativa, para estudiar las estrategias interactivas utilizadas. Como

Tabla 1 Fragmentación de las unidades narrativas secuenciadas

Título	Ilustraciones	Doble página	Página sencilla	Personajes	Escenas
ABDF (Mayer, 1967)	25	5	20	3	5
FWAY (Mayer, 1969)	24	5	19	7	5
BDFF (Mayer, 1971)	28	1	27	4	8
FOHO (Mayer, 1973)	27	3	24	11	11
FGTD (Mayer, 1974)	22	8	14	6	8
OFTM (Mayer, 1975)	24	4	20	5	6

se pretende estudiar la información interpersonal, se tendrán en cuenta la *focalización* (Painter *et al*., 2013; Painter y Martin, 2011), la distancia social (Kress y Van Leeuwen, 2021) y la actitud, "evaluación" o valoración (Economou, 2009). Para el recuento del análisis se ha empleado una hoja de cálculo del programa Excel®, atendiendo a las diferentes categorías establecidas.

Las 150 ilustraciones se han sometido a un análisis semiótico de forma aislada y en relación con su secuencialidad narrativa. En cada ilustración se han observado elementos compositivos visuales, como líneas, formas, personajes y objetos representados, espacios o ángulos, entre otros, y se han identificado y contabilizado las opciones derivadas de cada sistema (véase Figura 1). Proponemos, a modo de ejemplo, el análisis de la última ilustración de FWAY (1969; véase Figura 2).

Con relación al sistema de focalización, en el contacto visual se opta por una imagen de oferta, pues el niño no dirige su mirada al lector sino a las ranas, y en el punto de vista se inclina hacia la perspectiva no mediada, ya que el lector contempla los hechos sin intervenciones de los PR. Respecto a la distancia social, un plano largo establece una distancia pública entre los PR y el lector, que lo aleja de los hechos narrados. Por último, el sistema de actitud ofrece un reflejo objetivo de la despedida del protagonista, que se presenta como igual al lector (por el ángulo vertical horizontal) y denotando una ligera sensación de desapego por el empleo del ángulo horizontal ligeramente oblicuo.

Resultados

Esta sección da cuenta de las categorías expuestas en el marco teórico (véase Figura 1) y las relaciona con los resultados del análisis crítico del discurso multimodal completo de la serie (véase Tabla 2), para entender si los recursos utilizados provocan la identificación e implicación del lector, o si, por el contrario, alejan al lector de las situaciones planteadas y lo posicionan como mero espectador.

Figura 2 Ilustración final de FWAY (1969), de Mercer Mayer.

Fuente: © Dial Books.

Sistema de focalización

En la Tabla 2 constatamos que se reiteran algunos recursos visuales utilizados en la focalización. Los PR no establecen contacto visual con el lector (92,67 %), pues este se produce casi únicamente en ABDF (1967), quizá para favorecer su empatía en determinadas escenas (primer encuentro entre la rana y el niño, o el intento de este por atraparla) o para enfatizar los sentimientos de los personajes: soledad, enfado o alegría. Esto se acompaña de un punto de vista no mediado, pues no se ubica al lector dentro de la narrativa acompañando a los PR.

En los pocos casos en los que se produce una perspectiva más subjetiva, se contemplan las acciones desde las espaldas de los personajes (mediada: inscrita), siendo menos frecuentes las imágenes que se presentan como panorámicas vivenciadas por los PR (mediada: inferida).

Todas las ilustraciones tienen marco y esta presencia continua crea una barrera que limita la participación del lector en la narrativa visual.

Distancia social e intimidad

Respecto a la distancia social, también se adopta una serie de planos que no alteran el tamaño de los personajes. El predominio de los planos largos, combinados con medios, provoca una narración visual más ágil y dinámica. Además, esa combinación permite que el grado de intimidad entre los

Tabla 2 Análisis de los álbumes sin palabras de Mercer Mayer

Categorías de relaciones interactivas				Título					
				ABDF	FWAY	BDFF	FOHO	FGTD	OFTM
Ilustraciones totales				25	24	28	27	22	24
Focalización	Contacto visual	De oferta		19	24	25	26	21	24
		De demanda	Directa	5	0	2	1	0	0
			Invitada	1	0	1	0	1	0
	Punto de vista	No mediado		19	24	23	24	21	22
		Mediado	Inscrita	4	0	5	3	1	2
			Inferida	2	0	0	0	0	0
Distancia social	Personal			0	0	0	0	0	0
	Social			0	0	0	0	0	0
	Pública	Menor distancia		12	22	27	24	20	22
		Mayor alejamiento		5	2	1	3	2	2
		Máximo alejamiento		8	0	0	0	0	0
Actitud	Ángulo	Implicación	Intervención	15	23	25	25	18	22
			Desapego	10	1	3	2	4	2
		Relaciones de poder	Inferioridad	4	0	1	2	0	1
			Igualdad	18	24	27	25	22	22
			Superioridad	3	0	0	0	0	1

PR y el lector se estreche, al acortar la distancia existente entre ellos.

De nuevo, esta alteración del plano tiene una mayor importancia en ABDF (1967), donde la acción narrativa muestra los diferentes intentos del niño por atrapar a la rana de manera infructuosa. Esto genera que el alejamiento del plano sirva para mostrar de una forma dinámica los sucesivos intentos del niño y también para sugerir simbólicamente los procesos afectivos desarrollados entre los personajes que, por ende, calan también en el lector.

En el resto de los libros álbum de esta serie literaria, se mantiene una distancia social constante y pocas veces se altera el plano. Cuando estos cambios se producen es porque esa mayor distancia sirve para reforzar los sentimientos de los personajes y normalmente se acompaña de otra estrategia visual, como es la incorporación de la información contextual.

La apertura y el alejamiento del plano son recursos que el ilustrador emplea especialmente en el uso de la doble página y para segmentar las escenas dentro de la narrativa. También se utiliza este recurso para cuestionar al lector en la última ilustración de FWAY (1969), pues la ambigüedad de esta ilustración provoca que sea el lector quien interprete qué rana es la que vuelve con el niño a casa; la que aparece en las primeras ilustraciones es de mayor tamaño, por lo que se infiere que realmente se lleva a una de sus crías y libera a la rana adulta para que esta cuide a su familia. Esta suele ser la explicación más empleada dentro del ámbito clínico para el análisis de las respuestas de los participantes. La otra opción interpretativa sería que la rana inicial y la final son la misma, y que en esa salida se limita a visitar a su familia en la charca o a buscar ranas "amigas" con las que jugar.

Sistema de actitud

La serie *Frog Stories* de Mercer Mayer alienta una actitud objetiva por parte del lector, porque le ofrece una visión equilibrada de los PR y los hechos planteados. Recordemos que esa visión objetiva ya se conseguía con las imágenes de oferta y la perspectiva no mediada, pero ahora, además, las imágenes solicitan al lector una mirada objetiva hacia los hechos planteados.

Los ángulos utilizados en las ilustraciones nos ofrecen informaciones valiosas sobre la implicación del lector en la historia que se pretende y sobre las relaciones de poder entre los PR y el lector. La utilización de ángulos horizontales frontales en las imágenes (72 %) pretende solicitar la intervención y la atención del lector en los hechos planteados. De nuevo, la principal excepción es ABDF (1967), donde la combinación con los elementos de focalización y distancia social se amplifican con la angulación oblicua, para representar el desapego entre los PR en esos sucesivos intentos de caza infructuosos. De este modo, cuando se emplean, sirven para reforzar la naturaleza episódica de estas narrativas o, en el caso de FWAY (1969), para despedirse del lector de la misma forma que lo hace con el resto de las ranas en el estanque.

Igualmente, si atendemos a los ángulos verticales, podremos analizar las relaciones de poder existentes en este libro álbum. El uso de ángulos verticales horizontales para mostrar relaciones de igualdad entre los PR y el lector no difiere con los otros recursos que hemos venido analizando hasta ahora. De este modo, se ubica a quien lee en un plano horizontal frontal para incidir en su papel de mero espectador en los hechos planteados.

En línea con el resto de los apartados, ABDF (1967) es la única que emplea esa alteración de la angulación vertical y la relación de poder entre los PR y el lector, para que se refuerce el sentimiento del niño: de superioridad cuando cree que puede cazarla, de inferioridad cuando termina fracasando en su intento.

Estilo de las ilustraciones analizadas

El estilo pictórico de Mercer Mayer se caracteriza por unas ilustraciones realizadas con plumilla, que emplean principalmente el blanco y negro —aunque en obras como ABDF (1969) también opta por un entintado de tonalidad sepia—. El estilo de los dibujos se encuentra entre el genérico y el naturalista, cuya peculiaridad es que producen una mayor implicación del lector y permite la identificación de las emociones que expresan: preocupación, enfado, sorpresa o alegría. Las imágenes son muy importantes en la valoración subjetiva del lector, porque plantean una relación afectiva entre él y los personajes (Painter *et al.*, 2013) y porque recrean el tono emocional de la historia.

Las ilustraciones mantienen el mismo nivel de detalle a lo largo de toda la historia y resulta relevante el uso de la combinación de la página simple y la doble página, que crea un ritmo narrativo cambiante y más dinámico. Estas dobles páginas (26 de 150) alteran la composición del fondo, principalmente en blanco, para aportar un mayor número de detalles del contexto e incluir texto intraicónico (Bosch, 2012), como en FOHO (1973) y FGTD (1974), donde aparecen carteles que indican la salida, la prohibición de nadar en la charca o la obligación de arrojar la basura en la papelera.

Finalmente, siguiendo con las aportaciones de Bosch (2015), los paratextos de la cubierta de FWAY (1969) ofrecen información al lector sobre la voz narrativa silenciada, como es el mensaje verbal (el propio título: *Rana, ¿dónde estás?*) que acompaña las ilustraciones del niño con las manos alrededor de la boca y que representa, en definitiva, el texto subyacente de la narrativa.

Discusión y conclusiones

Tras analizar las categorías relacionadas con el significado interactivo, podemos afirmar que los principales recursos utilizados en las 150 ilustraciones de los seis libros álbum de Mercer Mayer antes que persuadir narrativamente al lector, lo posicionan como mero espectador de las situaciones planteadas: las elecciones en los sistemas de focalización, distancia y actitud se limitan a mostrar los hechos y personajes, sin provocar la identificación del lector ni condicionar su interpretación de la historia.

En el sistema de focalización se opta de una forma abrumadora por el uso de imágenes de oferta, provocando una ausencia casi total de contacto visual con el lector, y una perspectiva no mediada, puesto que no interfiere con el punto de vista de los PR. Esta focalización, que se limita a mostrar los hechos representados, se refuerza más aún con la presencia del marco en todas las ilustraciones del libro álbum. No se insistirá aquí sobre los usos semióticos que el marco aporta al contenido de las ilustraciones, pero, obviamente, su presencia en todas las ilustraciones crea una barrera física, psicológica y antropológica entre la obra y el lector: entre el mundo de la ficción y el del lector, entre los PR y el lector (Crawford y Hade, 2000; Scott, 2010).

Respecto a la distancia social y el grado de intimidad, el predominio de los planos medios combinados con algunos largos denota una sensación de cercanía media ante los hechos planteados, llegando a alejar al lector en las secuencias narrativas que optan por esos planos más largos. La distancia social utilizada en estos álbumes se encamina a fomentar el desapego del lector ante las situaciones planteadas. Los planos medios y largos, además de servir a la construcción narrativa, evitan establecer un grado de intimidad entre los PR y el lector que el uso de los primeros planos fomentaría.

De igual forma, en el sistema de actitud, los ángulos horizontales frontales utilizados centran la atención del lector en las escenas plasmadas, sin invitarle a participar en ellas, y los ángulos verticales muestran relaciones de igualdad entre los PR y el lector.

En cuanto al estilo pictórico de las ilustraciones de los seis álbumes, se observa el mismo nivel de detalle en todas ellas, pero este elemento no provoca una lectura monótona, pues la combinación de la página simple y la doble página dota a la narración con un ritmo más dinámico y cambiante. Aunque estos recursos visuales permanezcan estables durante toda la narrativa, se observa cómo el primer álbum de la serie, ABDF (1967), se narra visualmente a partir de una combinación más compleja y que reclama una mayor implicación para el lector, a partir de la alteración de las opciones de contacto visual, la perspectiva mediada, la diferencia en los alejamientos del plano dentro de la distancia social y la angulación para reforzar las emociones de los PR.

En el estudio precedente de Heilmann *et al.* (2016, p. 343) se afirmaba que este primer libro álbum ofrecía una lectura menos compleja y se sugería el empleo de las otras obras en investigaciones para la evaluación del lenguaje, por tener un mayor número de personajes y facilitar el uso de un mayor vocabulario. En este sentido, estas afirmaciones reinciden en que el objetivo de las tareas de análisis narrativo se basa en la comprensión de los elementos referenciales y el estudio del argumento global de la obra.

Estas consideraciones coinciden con las conclusiones de Coderre (2019, p. 24), en las que indica que en las poblaciones clínicas no se puede asumir que el modo visual supone una facilitación de la lectura y que es necesario entender que la lectura de imágenes tiene sus propias características comunicativas. Del mismo modo, Honaker y Miller (2023) destacan que otro de los condicionantes asumidos por este tipo de álbumes sin palabras es que son fáciles y rápidos de leer, afirmaciones reiteradas en las investigaciones en el ámbito clínico, en las que se pauta el tiempo de lectura previo a la tarea de análisis narrativo.

De forma general, las investigaciones que utilizan la serie *Frog Stories* usan las consideraciones anteriores para justificar algunas omisiones en sus estudios. Entre esos olvidos destaca la ausencia del análisis de los libros álbum utilizados y la escasa atención a cuestiones tan fundamentales en este contexto como la recuperación y la activación de los conocimientos previos de los participantes, su capacidad lectora o su nivel lector, así como su capacidad para implementar habilidades lectoras, tales como la formulación de hipótesis, el diseño de anticipaciones, la identificación de explicitaciones o la elaboración de inferencias. Este último punto es especialmente relevante, dado que Mercer Mayer estructura sus narraciones a partir de relaciones de causa y efecto, de manera que las escenas dispuestas a doble página contienen una elipsis cuya resolución ha de ser anticipada antes de pasar a la siguiente página.

Todos estos aspectos, asociados con la lectura de libros álbum (o de otras narrativas gráficas), son frecuentemente desatendidos en este tipo de estudios y, como puntualizaba Arizpe (2013), precisan reconsiderar las implicaciones del modo visual y una lectura que posibilite la construcción de significados más allá de la lectura referencial para obtener datos. Así, el objetivo de este estudio se ha cumplido parcialmente, dado que es un análisis teórico y no se ha implementado con el análisis de respuestas lectoras de una población específica. Aun así, se han analizado las particularidades comunicativas del modo visual referidas a la función interactiva o interpersonal, y las implicaciones que generan en la lectura en los libros álbum de Mercer Mayer.

A partir del análisis multimodal de los libros álbum de Mercer Mayer, se identifica una serie de elementos que articulan su narrativa visual, especialmente en la función interactiva (Halliday, 2004), tan relacionada con la identificación, la persuasión narrativa y la creación de interacciones parasociales de los lectores con los personajes. En este sentido, los recursos visuales empleados en cinco de los seis libros álbum de Mercer Mayer que integran esta serie, especialmente FWAY (1969), ubican al lector en un espacio interpretativo de espectador que contempla la narrativa desde fuera (perspectiva no mediada e imágenes de oferta, planos generales, ángulos horizontales, dibujos genéricos y marcos en las ilustraciones) y promueven una distancia con este. Además, la utilización del marco en estas imágenes sirve para contener la situación, aislarla y alejarla del lector, pues dicho marco funciona como frontera entre el espacio de la historia y el del lector. La estructura narrativa responde a una forma tradicional, en la que se atrae la atención del lector hacia los hechos planteados desde la cómoda y segura posición de lector-espectador-observador. También la acusada reiteración de motivos consigue que estos libros álbum tengan un ritmo narrativo más marcado y ágil, y esa repetición de recursos favorece que sean más fácilmente recordados, facilitando la comprensión del texto (Cañamares-Torrijos, 2007).

Con este estudio se pone el foco en la importancia de analizar los elementos discursivos, así como los recursos verbales y visuales utilizados en los libros álbum empleados en la investigación académica. Un mejor conocimiento del libro álbum, utilizado como instrumento en estudios empíricos, redundará en una mejora a la hora de planificar y llevar a cabo estas investigaciones. Quizá sería interesante incluir diferentes variantes en estos estudios de elicitación narrativa, en función de si los libros álbum utilizados promueven una mayor o menor implicación del lector: si demandan determinadas respuestas de la audiencia; si tocan temas especialmente delicados o presentan personajes disruptivos; o si, en definitiva, reflejan o no una problemática de índole multicultural: representación de conflictos étnicos, culturales, sociales o identitarios. No olvidemos que las particularidades del libro álbum sin palabras y el hecho de que cualquier tipo de lector pueda acceder a él, lo han convertido en una herramienta de gran valor pedagógico para la educación inclusiva en la sociedad multicultural actual.

En definitiva, es importante no caer en la supuesta inocencia e ingenuidad de estos libros álbum y analizar cuidadosamente los recursos empleados para condicionar el posicionamiento intersubjetivo del lector con los hechos y personajes presentados en estas obras infantiles. Finalmente, se sugieren como posibles investigaciones a llevar a cabo aquellas que cotejen las implicaciones del análisis multimodal con cuestiones de tipo empírico, en las que se mida el diverso grado de implicación de los lectores de acuerdo con el uso de distintos recursos en los sistemas de focalización, distancia y actitud, para comprobar qué relaciones parasociales e interactivas construyen los lectores implicados (infantiles y adultos) y cómo influyen estos recursos en la comprensión e interpretación de esas obras literarias.

Referencias

Arizpe, E. (2013). Meaning-making from wordless (or nearly wordless) picturebooks: What educational research expects and what readers have to say. *Cambridge Journal of Education*, *43*(2), 163-176. https://doi.org/10.1080/0305764X.2013.767879

Arizpe, E., Colomer, T., y Martínez-Roldán, C. (2014). *Visual journeys through wordless narratives. An international inquiry with immigrant children and The Arrival*. Bloomsbury Academic.

Arizpe, E. y Styles, M. (2016). *Children reading picturebooks. Interpreting visual texts* (2.ª Ed.). Routledge. https://doi.org/10.4324/9781315683911

Bosch, E. (2012). ¿Cuántas palabras puede tener un álbum sin palabras? *Ocnos. Revista de Estudios sobre Lectura*, (8), 75-88. https://doi.org/10.18239/ocnos_2012.08.07

Bosch, E. (2014). Texts and peritexts in wordless and almost wordless picturebooks. En B. Kümmerling-Meibauer (Ed.), *Picturebooks. Representation and narration* (pp. 71-90). Routledge.

Bosch, E. (2015). La voz de los personajes en los álbumes sin palabras. *Anuario de Investigación en Literatura Infantil y Juvenil*, (13), 9-19. https://revistas.uvigo.es/index.php/AILIJ/article/view/951

Bosch, E. y Durán, T. (2009). *OVNI*: un álbum sin palabras que todos leemos de manera diferente. *AILIJ (Anuario de Investigación en Literatura Infantil Y Juvenil), 7*(2), 39-52. https://revistas.uvigo.es/index.php/AILIJ/article/download/827/811/1617

Cañamares-Torrijos, C. (2007). *Modelos de relato para "primeros lectores"* [Tesis de doctorado]. Universidad de Castilla-La Mancha. http://hdl.handle.net/10578/956

Cañamares-Torrijos, C. (2022). Lectores expectantes y espectadores implicados. Aumento de la interacción y la empatía en adaptaciones cinematográficas de libros álbum. El caso de *El expreso polar* de Chris van Allsburg. *Quaderns de cine*, *18*, 11-31. http://hdl.handle.net/10045/126542

Cañamares-Torrijos, C. y Moya-Guijarro, A. J. (2019). Análisis semiótico y multimodal de los escenarios de libros álbumes que retan estereotipos de género. *Ocnos. Revista de Estudios sobre Lectura*, *18*(3), 59-70. https://doi.org/10.18239/ocnos_2019.18.3.2127

Coderre, E. L. (2019). Dismantling the "visual ease assumption:" A review of visual narrative processing in clinical populations. *Topics in Cognitive Science*, *12*(1), 224-255. https://doi.org/10.1111/tops.12446

Colón-Castillo, M. J. (2023). Modalidad narrativa e imagen secuencial en el álbum sin palabras: Análisis de las respuestas orales de los lectores infantiles. *Lenguaje y Textos*, (57), 77-87. https://doi.org/10.4995/lyt.2023.17847

Crawford, P. A. y Hade, D. D. (2000). Inside the picture, outside the frame: Semiotics and the reading of wordless picture books. *Journal of Research in Childhood Education*, *15*(1), 66-80. https://doi.org/10.1080/02568540009594776

Economou, D. (2009). *Photos in the news: Appraisal analysis of visual semiosis and visual–verbal intersemiosis*. [Tesis de doctorado]. University of Sydney. http://hdl.handle.net/2123/5740

Gagarina, N. y Bohnacker, U. (2022). A new perspective on referentiality in elicited narratives: Introduction to the Special Issue. *First Language*, *42*(2), 171-190. https://doi.org/10.1177/01427237211062300

Gomes-Franco-e-Silva, F. (2019). Alfabetizar para ver: la importancia de aprender a leer, comprender y analizar imágenes. *Ocnos. Revista de Estudios sobre Lectura*, *18*(3), 48-58. https://doi.org/10.18239/ocnos_2019.18.3.2103

Halliday, M. A. K. (2004). *Introduction to functional grammar*. Edward Arnold.

Halliday, M. A. K. y Matthiessen, C. (2004). *An introduction to functional grammar*. Edward Arnold.

Heilmann, J. J., Rojas, R., Iglesias, A. y Miller, J. F. (2016). Clinical impact of wordless picture storybooks on bilingual narrative language production: A comparison of the "Frog" stories. *International Journal of Language and Communication Disorders*, *51*(3), 339-345. https://doi.org/10.1111/1460-6984.12201

Hemphill, L., Picardi, N. y Tager-Flusberg, H. (1991). Narrative as an index of communicative competence in mildly mentally retarded children. *Applied Psycholinguistics*, *12*(3), 263-279. https://doi.org/10.1017/S014271640000922X

Honaker, J. D. y Miller, R. T. (2023). Wordless but not silent: Unlocking the power of wordless picture books.

tesol *Journal*, 00, e0721. https://doi.org/10.1002/tesj.721

Kress, G. y Van Leeuwen, T. (2021). *Reading images. The grammar of visual design* (3rd ed.). Routledge. https://doi.org/10.4324/9781003099857

Kümmerling-Meibauer, B., y Meibauer, J. (2022). Cognitive challenges of challenging picturebooks. En A. M. Ommundsen, G. Haaland, y B. Kümmerling-Meibauer (Eds.), *Exploring challenging picturebooks in education. International perspectives on language and literature learning* (pp. 23-42). Routledge. https://doi.org/10.4324/9781003013952-3

Liebers, N. y Schramm, H. (2017). Friends in books: The influence of character attributes andd the reading experience on parasocial relationships and romances. *Poetics*, *65*, 12-23. https://doi.org/10.1016/j.poetic.2017.10.001

Martin, J. R. y White, P. R. R. (2005). *The language of evaluation: Appraisal in English*. Palgrave, Macmillan.

Martínez-Carratalá, F. A. (2022). Álbumes sin palabras: revisión teórica de los artículos publicados entre 1975-2020. *Ocnos. Revista de Estudios sobre Lectura*, *21*(1). https://doi.org/10.18239/ocnos_2022.21.1.2746

Mayer, M. (1967). *A boy, a dog, and a frog*. Dial Books.

Mayer, M. (1969). *Frog, where are you?* Dial Books.

Mayer, M. (1971). *A boy, a dog, a frog and a friend*. Dial Books.

Mayer, M. (1973). *Frog on his own*. Dial Books.

Mayer, M. (1974). *Frog goes to dinner*. Dial Books.

Mayer, M. (1975). *One frog too many*. Dial Books.

Moya-Guijarro, A. J. (2014). *A multimodal analysis of picture books for children: A systemic functional approach*. Equinox.

Moya-Guijarro, A. J. (2015). Visual metonymy in children's picture books. En M. J. Pinar-Sanz (Ed.), *Multimodality and Cognitive Linguistics* (pp. 115-130). John Benjamins. https://doi.org/10.1075/bct.78.08moy

Nières-Chevrel, I. (2010). The narrative power of pictures: *L'Orage* (The Thunderstorm) by Anne Brouillard. En T. Colomer, B. Kümmerling-Meibauer, y C. Silva-Díaz (Eds.), *New directions in picturebook research* (pp. 129-138). Routledge.

Nikolajeva, M. (2014). *Reading for learning. Cognitive approaches to children's literature*. John Benjamins. https://doi.org/10.1075/clcc.3

Norbury, C. F. y Bishop, D. V. M. (2003). Narrative skills of children with communication impairments. *International Journal of Language and Communication Disorders*, *38*(3), 287-313. https://doi.org/10.1080/136820310000108133

Norris, S. (2004). *Analyzing multimodal interaction: A methodological framework*. Routledge. https://doi.org/10.4324/9780203379493

O'Halloran, K. L. (2005). *Mathematical discourse. Language, symbolism and visual images*. Continuum.

O'Toole, M. (2010). *The language of displayed art*. Routledge.

Painter, C., Martin, J. y Unsworth, L. (2013). *Reading visual narratives. Image analysis of children's picture books*. Equinox.

Painter, C. y Martin, J. (2011). Intermodal complementarity: Modelling affordances across image and verbiage in children's picture books. En F. Yan (Ed.), *Studies in functional linguistics and discourse analysis* (pp. 132-158). Education Press of China.

Pantaleo, S. (2020). Slow looking: "reading picturebooks takes time". *Literacy*, *54*(1), 40-48. https://doi.org/10.1111/lit.12190

Pantaleo, S. (2023). Reviewing the multifaceted complexity and potential of wordless picturebooks. *Bookbird: A Journal of International Children's Literature*, *61*(2), 15-25. http://doi.org/10.1353/bkb.2023.0020

Saltmarsh, S. (2009). "Depend on, rely on, count on": Economic subjectivities aboard *The Polar Express*. *Children's Literature in Education*, *40*, 136-148. https://doi.org/10.1007/s10583-009-9084-1

Santamaría, C. (2020). Un análisis semiótico y multimodal de las relaciones de interacción en libros álbum que desafían los estereotipos de género femenino. En A. J. Moya-Guijarro y C. Cañamares (Coords.), *Libros álbum que desafían los estereotipos de género y el concepto de familia tradicional. Análisis semiótico y multimodal* (pp. 49-76). uclm. https://doi.org/10.18239/arcadia_2020.31.02

Santiago-Ruiz, E. (2021). El lápiz y el dragón: semiótica de la secuencialidad en el álbum ilustrado infantil. *Ocnos. Revista de Estudios sobre Lectura*, *20*(3). https://doi.org/10.18239/ocnos_2021.20.3.2510

Scollon, R., y Scollon, S. W. (2004). *Nexus analysis. Discourse and the emerging internet*. Routledge.

Scott, C. (2010). Frame-making and frame-breaking in picturebooks. En T. Colomer, B. Kümmerling-Meibauer y C. Silva-Díaz (Eds.), *New directions in picturebook research* (pp. 119-130). Routledge.

Serafini, F. (2014). Exploring wordless picture books. *Reading Teacher*, *68*(1), 24-26. https://doi.org/10.1002/trtr.1294

Serafini, F. y Reid, S. F. (2022). Analyzing picturebooks: semiotic, literary, and artistic frameworks. *Visual Communication, 0*(0), 1-21. https://doi.org/10.1177/14703572211069623

Sipe, L. R. (2008). *Storytime. Young children's literary understanding in the classroom*. Teachers College Press.

Tager-Flusberg, H. B. (1995). 'Once upon a ribbit': Stories narrated by autistic children. *British Journal of Development Psychology*, *13*(1), 45-59. https://doi.org/10.1111/j.2044-835X.1995.tb00663.x

Thurber, C. y Tager-Flusberg, H. B. (1993). Pauses in the narratives produced by autistic, mentally retarded, and normal children as an index of cognitive demand. *Journal of Autism and Developmental Disorders*, *23*(2), 309-322. https://doi.org/10.1007/BF01046222

Unsworth, L. (2006). *E-literature for children: Enhancing digital literacy learning*. Routledge.

Unsworth, L. y Ortigas, I. (2008). Exploring the narrative art of David Wiesner: Using a grammar of visual design and learning experiences on the world wide web. *L1-Educational Studies in Language and Literature*, *8*(3), 1-21. https://doi.org/10.17239/L1ESLL-2008.08.03.04

Van der Linden, S. (2015). *Álbum[es]*. Ekaré.

Van Krieken K., Hoeken H. y Sanders, J. (2017). Evoking and measuring identification with narrative characters. –A linguistic cues framework. *Frontiers in Psychology*, *8*(1190). https://doi.org/10.3389/fpsyg.207.01190

Véliz, S. (2022). Los libros álbum radiales en contextos educativos: una revisión sistemática sobre propósitos, competencias y relaciones entre mediadores y lectores. *Íkala, Revista de Lenguaje y Cultura, 27*(1), 199-223. https://doi.org/10.17533/udea.ikala.v27n1a10

Cómo citar este artículo: Martínez-Carratalá, F. A. y Cañamares Torrijos, C. (2024). Las relaciones interpersonales y parasociales en las *Frog Stories* de Mercer Mayer: un análisis semiótico multimodal. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1–17. https://doi.org/10.17533/udea.ikala.353885

Ideologies on Display: A Critical Analysis of First-Term Gubernatorial Inaugural Speeches in Nigeria

Ideologías en evidencia: análisis crítico de discursos de investidura de gobernantes en su primer mandato en Nigeria

Des idéologies à découvert : une analyse critique des discours d'investiture des gouverneurs au premier mandat en Nigeria

Ideologias em evidência: análise crítico de discursos de posse de governadores em primeiro mandato na Nigéria

Mathias O. Chukwu
Lecturer, University of Nigeria, Nsukka, Nigeria.
mathias.chukwu@unn.edu.ng
https://orcid.org/0000-0001-6358-6449

David Olorunsogo
PhD candidate, University of Ibadan, Ibadan, Nigeria.
sogodav@gmail.com
https://orcid.org/0000-0001-9353-6864

Abstract

The interest of scholars in political discourse has always been drawn to the dynamics of inaugural speeches and the implicit/explicit portrayal of ideologies. Extant studies have explored discourse patterns, thematic orientations, power relations, rhetorical devices, ideologies, and other issues in inaugural speeches. This paper offers a holistic investigation of the recurring ideologies in first-term gubernatorial inaugural speeches across Nigeria. The data for the study are drawn from 25 inaugural speeches made between 2014 and 2015 across the 36 states in Nigeria. The source of the data is *Inaugural Speeches: President and Governors of Nigeria (2014-2017).* Through the theoretical lens of van Dijk's approach to critical discourse analysis, four ideologies were identified in the speeches. These manifest ideologies in the speeches are idealistic ideology, theistic ideology, messianic ideology, and democratic ideology. They are found to drive the establishment of the authority of the governors through the process of sensitizing the citizens about the governor's interpretation of the election, the presentation of novel principles and perspectives that the new administration would imbibe, and how they would inform governance for the tenure. The reoccurring strategies actualized to project the ideologies are consensus, polarization, lexicalization, presupposition, and metaphors.

Keywords: ideologies, critical discourse analysis, discursive strategies, inaugural speeches, polarization, political discourse

Resumen

El interés de los académicos en el discurso político por lo general se ha visto atraído por la dinámica de los discursos de investidura y la descripción implícita o explícita de las ideologías. Pocos estudios han explorado patrones discursivos, orientaciones temáticas, relaciones de poder, dispositivos retóricos, ideologías y otros aspectos de esos discursos de investidura. Este artículo ofrece

Received: 2023-04-14 / Accepted: 2023-10-12 /Published: 2024-01-31
https://doi.org/10.17533/udea.ikala.353289
Editor: Luanda Sito, Universidad de Antioquia, Medellín, Colombia.

una investigación holística sobre las ideologías recurrentes en discursos de posesión de gobernantes en su primer periodo en toda Nigeria. Los datos del estudio se tomaron de 25 discursos de investidura pronunciados entre 2014 y 2015 en los 36 estados de Nigeria. La fuente de los datos fue *Inaugural Speeches: President and Governors of Nigeria (2014–2017)* [Discursos de investidura: presidente y gobernadores de Nigeria (2014–2017)]. Mediante la perspectiva teórica del método de análisis crítico del discurso de Van Dijk, se identificaron cuatro ideologías en los discursos. Estas ideologías manifiestas en esas alocuciones son idealista, teísta, mesiánica y democrática. Se halló que estas inspiraron la implantación de la autoridad de los gobernantes mediante el proceso de sensibilización de los ciudadanos sobre la interpretación de la elección por el gobernante, la presentación de los nuevos principios y perspectivas que imbuirían la nueva administración, y cómo configurarían estos la gobernanza durante el mandato. Las estrategias recurrentes para proyectar las ideologías fueron consenso, polarización, lexicalización, presuposición y metáforas.

Palabras clave: ideologías, análisis crítico del discurso, estrategias discursivas, discursos de investidura, polarización, discurso político

Résumé

L'intérêt des chercheurs pour le discours politique s'est généralement porté sur la dynamique des discours d'investiture et la description implicite ou explicite des idéologies. Peu d'études ont exploré les modèles discursifs, les orientations thématiques, les relations de pouvoir, les dispositifs rhétoriques, les idéologies et d'autres aspects de ces discours d'investiture. Cet article propose une étude holistique des idéologies récurrentes dans les discours d'investiture du premier mandat au Nigeria. Les données de l'étude proviennent de 25 discours d'investiture prononcés entre 2014 et 2015 dans les 36 États du Nigeria. La source des données était *Inaugural Speeches: President and Governors of Nigeria* (2014–2017). En utilisant la perspective théorique de la méthode d'analyse critique du discours de Van Dijk, quatre idéologies ont été identifiées dans les discours. Ces idéologies qui se manifestent dans ces discours sont idéalistes, théistes, messianiques et démocratiques. Les idéologies qui se manifestent dans ces discours sont idéalistes, théistes, messianiques et démocratiques. Il a été constaté qu'elles inspiraient l'établissement de l'autorité des dirigeants par le biais du processus de sensibilisation des citoyens à l'interprétation de l'élection par le dirigeant, la présentation des nouveaux principes et perspectives qui imprégneraient la nouvelle administration et la façon dont ils façonneraient la gouvernance pendant le mandat. Les stratégies récurrentes de projection des idéologies sont le consensus, la polarisation, la lexicalisation, la présupposition et la métaphore.

Mots clef : idéologies, analyse critique du discours, stratégies discursives, discours d'investiture, polarisation, discours politique

Resumo

O interesse dos acadêmicos pelo discurso político tem sido geralmente atraído pela dinâmica dos discursos de investidura e pela descrição implícita ou explícita de ideologias. Poucos estudos exploraram os padrões discursivos, as orientações temáticas, as relações de poder, os dispositivos retóricos, as ideologias e outros aspectos desses discursos de posse. Este artigo oferece uma investigação holística das ideologias recorrentes nos discursos de posse do primeiro mandato na Nigéria. Os dados para o estudo foram extraídos de 25 discursos de posse proferidos entre

2014 e 2015 em todos os 36 estados da Nigéria. A fonte dos dados foi *Inaugural Speeches: President and Governors of Nigeria (2014–2017).* Usando a perspectiva teórica do método de análise crítica do discurso de Van Dijk, foram identificadas quatro ideologias nos discursos. Usando a perspectiva teórica do método de análise crítica do discurso de Van Dijk, foram identificadas quatro ideologias nos discursos. Essas ideologias manifestadas nos discursos são idealistas, teístas, messiânicas e democráticas. Descobriu-se que elas inspiram o estabelecimento da autoridade dos governantes por meio do processo de sensibilização dos cidadãos em relação à interpretação do governante sobre a eleição, a apresentação dos novos princípios e perspectivas que permeariam a nova administração e como isso moldaria a governança durante o mandato. As estratégias recorrentes para a projeção de ideologias foram o consenso, a polarização, a lexicalização, a pressuposição e a metáfora.

Palavras-chave: ideologias, análise crítica do discurso, estratégias discursivas, discursos de posse, polarização, discurso político

Introduction

Political discourse—a breeding space for the investigation of the relationship between language, ideology, and politics—is fashioned to suit the beliefs and opinions of the citizens in favor of political actors or governments (Fagunleka & Olorunsogo, 2022; Odebunmi & Oni, 2012). In McGregor's (2003, p. 7) explanation of language, it is understood that "our words are never neutral. They convey how we see ourselves... our identity, knowledge, values and beliefs, and our truths. Our discourse permeates everything we do." The expression of ideology, being a fundamental element in political discourse, is reproduced and transferred through language in political speeches (Olorunsogo & Akinade, 2020, Renaldo, 2021: van Dijk, 2006). This implies that, as long as political speeches are performed, there is the guarantee of the continuity of ideologies. Consequently, insights into the knowledge of the political and historical realities and development of a political environment can be accessed through political inaugural speeches (Ugah & Olaniyan, 2020).

The first formal address by an elected political office holder is the inaugural speech, and it is relevant to the political atmosphere of a given physical context. Inaugural speeches are used by elected executive members to perform high ideological and persuasive functions (Biria & Mohammadi, 2012; Olusola, 2020). The persuasive function of political speeches, in general, enables a political actor to assert the politician's or their political party's power, knowledge, and ideology (Odebunmi & Oni, 2012; Renaldo, 2021). Similarly, support from citizens is galvanized in inaugural addresses by justifying the legitimate process of attaining power. This justification is achieved by the expression of various ideologies (Harrison & Boyd, 2018).

The inaugural speech is one of the many types of political discourse that enables the projection and understanding of political ideologies. Political ideologies which are "a set of ideas, beliefs, values, and opinions, exhibiting a recurring pattern that competes deliberately as well as unintentionally over providing plans of action for public policy making" made visible through text, especially in inaugural speeches (Freeden, 2001, p. 7174). As posited by van Dijk (2006, p. 732), "discourses make ideologies observable in the sense that it is only in discourse that they may be explicitly expressed and formulated." Political ideologies that manifest in inaugural speeches do not only present the politician's set of ideas, they also "predict citizens' general value orientation" (Jost et al., 2009, p. 324). It is against this backdrop that this paper investigates the political ideologies that manifest in the first-term gubernatorial inaugural speeches in Nigeria, as a means to contribute to the understanding of the political sphere of Nigeria.

Inaugural speeches have attracted the interest of scholars within and outside the Nigerian space and from various research fields. Since this paper is premised within discourse analysis, a few recent studies focusing on discourse and inaugural speeches are hereby reviewed. In the area of discourse patterns, findings of Olorunsogo and Chukwu (2021) and Ezeifeka (2016) reveal that inaugural speeches in Nigeria express the thematic structures which are consciously woven to present the ideological leanings of the newly inaugurated executive members. According to Olorunsogo and Chukwu (2021), these structures are also crafted to establish power and authority. In line with Olorunsogo and Chukwu (2021), Ugah and Olaniyan (2020) reveal that the inaugural speeches of governors in Nigeria are used to explain the roadmap for the future, they possess stances that are used to connect with the people of the state.

Studies on the manifestation of ideologies in political inaugural speeches have established that speakers use the speech to convey both personal and party ideologies through certain strategies. The strategies identified by Biria and Mohammadi (2012) are euphemism, metaphor, victimization and self-glorification while Renaldo's (2021) investigation reveal that fictive, existential, and lexical presuppositions are the salient strategies.

The rhetorical devices that are deployed in two presidential inaugural speeches of one the ex-presidents of Nigeria, as identified by Olusola (2020), are assertion, pronouns, idioms, and allusion. Also, the rhetorical strategies in the speeches of six ex-presidents identified by Oparinde et al. (2021) are metaphor, repetition, hyperbole, modalities, and pronouns. Although both studies establish that presidential inaugural speeches are greatly marked with rhetorical devices which communicate politicians' intentions, Oparinde et al. (2021) posit that the rhetorical tools deployed in the speeches are used for manipulative purposes by politicians.

Previous studies have offered insights into inaugural speeches in the following areas: discourse pattern and thematic orientation (Ezeifeka, 2016; Olorunsogo & Chukwu, 2021; Ugah & Olaniyan, 2020), power relations, rhetoric devices (Olusola, 2020; Oparinde et al., 2021), and ideologies (Biria & Mohammadi, 2012; Renaldo, 2021). However, none of the studies holistically investigate speeches across a country. Hence, the need for the current study which investigates gubernatorial speeches across the states in Nigeria to draw out the shared ideological underpinnings of the political actors and events of the country during the period covered.

Theoretical Framework

This work relies on van Dijk's (2006) socio-cognitive approach to critical discourse analysis. One underlying position of this approach in political discourse studies which recommends it for the present study is the interweaving of politics, ideology, discourse, and cognition. The approach takes the position that the nature of politics as an arena of contests, protests, and competitions implies that it has to run on ideologies. These ideologies find discourse as a habitable space to be reproduced and sustained (Sunday, 2009).

With emphasis placed on the structure of political discourse, van Dijk (2006, p. 732) establishes that the connecting lines between discourse and political ideologies are drawn upon features such as "biased lexical items, syntactic structures such as actives and passives, pronouns such as us and them, metaphors or topoi, arguments, implications, and many other properties." Ideology here is understood as the foundational belief system shared by a social group by which their social representations are anchored. Ideology serves as the central coherence force for a social group's relationship with themselves as well as with other ideological groups. It offers access to aspects of the social group's social identity (Chukwu, 2023). Just like language, it is socially owned and shared but individually activated in contexts of use.

The framework consists of two main discursive strategies, positive self-representation (in-group favoritism) and negative other representation (semantic macro strategy of derogation of an out-group), which form the ideological square (van Dijk, 2006, p. 734). The ideological square is a comprehensive framework that can be used to analyze critical discourse. It demonstrates how language may be used to alter public opinion, frequently within the complicated dynamics of power relations. This paradigm consists of four basic techniques used by actors to further their ideological goals through speech. To begin, "Emphasize our good things" entails emphasizing the good traits and successes linked with their own organization or agenda in order to develop a favorable image and generate support. Second, "Emphasize their bad things" focuses on emphasizing opposing groups' or ideologies' negative aspects and perceived weaknesses to damage their credibility. Third, "De-emphasize our bad things" entails downplaying or explaining flaws within their own camp to maintain their reputation. Finally, "De-emphasize their good things" seeks to undermine opponents' positive perceptions by shedding doubt on their accomplishments or motives. Actually, van Dijk's ideological square is an invaluable tool for dissecting how language and discourse shape public opinion.

The discursive strategies are materialized through the deployment of discursive moves. Discursive moves that are relevant to the data and purpose of study are as follows: actor description (how actors and actions described with references to their positive or negative characteristics), lexicalization (utilization of specific lexical items that overtly reveal the text producer's opinion about the identity of self or other), metaphor (indirect and abstract reference to actors through the characteristics and features of another entity), and presupposition (pointers to assumption of the truth of an unestablished proposition).

For van Dijk, ideology is not only social but cognitive (Sunday & Ilori, 2020). As part of its cognitive nature, it is often abstract until it is captured in a specific context. This context consists in the main, mental models which are both personal and social; personal as a result of individual members' experience of the events, and social as such a model becomes common property of the social group. The mental models are housed in the episodic memory, from where they place a control on the individual members' social practice, including discourse. However, in a kind of inverse relationship, it is through these mental models that discourse bears its influence on its audience and reproduces social cognitions and ideologies using certain strategies, which van Dijk calls ideological strategies. Examining political discourses from this lens, therefore, offers access to the underlying ideologies through which the thoughts of the speakers could be accessed.

Corpus

The data for this study comprise 25 first-term gubernatorial inaugural speeches across Nigeria. The selected speeches are from *Inaugural Speeches: President and Governors of Nigeria (2014-2017;* Nigeria Governors' Forum, 2017). The book contains the inaugural speeches of the president of Nigeria and governors of the 36 states within the period 2014 to 2017. Out of the 36 gubernatorial inaugural addresses, 25 are first-term speeches while 11 are second term speeches. Even though Nigeria's general elections were held in 2015, there were states that had off-season elections, hence the reason there were only 25 first-term speeches (out of which 5 were before and after 2015). The general election in 2015 marked a national departure in Nigeria's political space, as many scholars and international observers argue that the 2015 election is the most credible since the fourth republic began in 1999 (Sule et al., 2018).

The 25 speeches were examined and the ideologies that cut across all the speeches were identified and analyzed using van Dijk (2006) approach to CDA. The in-depth reading of the speeches was carried out, and a mapping was made to track the manifestations of the dominant ideologies that are evident in the speeches. The selected excerpts in the discussion section are representational, and they are exemplifications of the manifestation of the identified ideologies in the 25 speeches. Thus, exploring the inaugural speeches of governors around the period is helpful in understanding the political realities of Nigeria.

The ideologies as presented in Table 1 are negotiated contextually with a possible departure from their universal understanding and application. Unsurprisingly, the identified ideologies reflect polarization, and they are interrogated through the ideology square.

Data Presentation and Discussion

In the first-term inaugural speeches, four dominant political ideologies are identified (drawing insights from the socio-cognitive approach to CDA). They are idealistic ideology, theistic ideology, messianic ideology, and democratic ideology.

Idealistic Ideology

Idealism in this study refers to the lofty ideas that could be called ideals but have no empirical evidence to support their being realized. They are good promises which are impossible by virtue of contextual historical antecedents. It is found prominent in the speech of first-term governors. A typical example of this ideology can be seen in Excerpt 1:

Table 1 Manifestation of Ideologies in the Corpus

S/N	Governors	Year	Ideologies			
			Idealistic	Messianic	Democratic	Theistic
1	Gov. Willie M. Obiano	2014	✔	No	✔	No
2	Gov. Okezie Victor Ikpeazu	2015	✔	✔	✔	✔
3	Gov. Bindow Umaru Jibrilla,	2015	No	No	✔	✔
4	Gov. Udom Emmanuel	2015	✔	No	✔	✔
5	Gov. Mohammed Abdullahi Abubakar	2015	No	✔	✔	No
6	Gov. Samuel Loraer Ortom	2015	✔	No	✔	✔
7	Gov. Benedict Bengioushuye Ayade	2015	✔	✔	No	✔
8	Gov. Ifeanyi Okowa	2015	✔	No	✔	✔
9	Gov. David Umahi	2015	✔	No	✔	✔
10	Gov. Ifeanyi Ugwuanyi	2015	✔	✔	✔	✔
11	Gov. Muhammad Badaru Abubakar	2015	✔	No	✔	✔
12	Gov. Nasir Ahmad El-Rufai	2015	✔	✔	✔	✔
13	Gov. Abdullahi Umar Ganduje, 2015	2015	✔	No	✔	✔
14	Gov. Aminu Bello Masari	2015	No	✔	✔	✔
15	Gov. Atiku Bagudu	2015	✔	✔	✔	No
16	Gov. Abdulfatah Ahmed	2015	✔	✔	✔	✔
17	Gov. Akinwunmi Ambode	2015	✔	No	✔	✔
18	Gov. Abubakar Sanni Bello	2015	✔	✔	✔	✔
19	Gov. Simon Bako Lalong	2015	✔	✔	✔	✔
20	Gov. Nyesom Ezenwo Wike	2015	✔	✔	✔	✔
21	Gov. Aminu Waziri Tambuwal	2015	✔	No	No	✔
22	Gov. Darius Dickson Ishaku	2015	✔	No	✔	✔
23	Gov. Godwin Nogheghase Obaseki	2015	No	No	✔	✔
24	Gov. Yahaya Adoza Bello	2016	✔	✔	✔	✔
25	Gov. Oluwarotimi Akeredolu	2017	✔	✔	✔	✔

> Excerpt 1 (The 2015 Inaugural Speech of Governor Ben Ayade of Cross River State): In the new Cross River of our dream, there is a place and hope for everyone. There will be jobs for the youth and prosperity for the working class. The resurgent middle class shall find anchor for their roots and everyone shall find independence and pride in their work. The wages of honest labour shall liberate families from the jaws of hardship and no child shall go to bed with an empty stomach. Neither shall any mother be depressed by lack of access to medicare [Health care services] for her children and loved ones. Brothers and sisters, this is our dream! (p. 85)

This is an excerpt from the speech of an incoming governor of Cross River State in 2015. It typifies the flamboyance of political promises by people who seek government positions in Nigeria, particularly those that seek executive offices. Lexically, the word 'dream' used by the incoming governor to describe what he is saying to the people of the state places the speech at the level of metaphysics, away from practical reach. By a deft deployment of the ideological strategy of categorization, he talks of "a new Cross River." This new State with the old name exists at the level of "our dream," and it is to be understood in the light of the old one which the people have related with. This is to serve the purpose of drawing an emphasis that the inauguration to which the speech is a part is the beginning of a new era with a clear departure from the past.

This is inherent in first-term inaugural speeches as observed in the first inaugural speech of President Obama (Biria & Mohammadi, 2012). In this new state which yet exists in the imagination, the governor promises a space for everyone. However, in order to draw salience by concretization of his promises, he resulted to itemizing what constitutes "everyone." By the details, nobody in the new state will be faced with the difficulties of living which even developed nations have not resolved. These include access to satisfactory jobs, to food, and to healthcare. All these future plans are salient features of political inaugural speeches (Ugah & Olaniyan, 2020; Olorunsogo & Chukwu, 2021).

In signing off on these promises, the governor switches to the informal mode and deploys the fraternal expressions "brothers and sisters." This serves two purposes in the instance of the discourse. First, it serves to endear the people to him. As explained by Ugah and Olaniyan (2020), gubernatorial inaugural speeches contain attitudinal features that are used to connect with audience. Such features in Excerpt 1 include the lexicalization of "brothers and sisters." Secondly, it serves as basis for deploying the ideological strategy of consensus where the governor insists that the new state being described is the collective imagination of all citizens and not a mere dream of the governor. This is a kind of disclaimer in which the governor suggests that the people take the blame when the dream fails to materialize. It is as if to suggest that nobody should hold the governor or his government responsible for these promises because they were supposed to be made possible by all the people, considering that they all produced the dream.

The ground for shirking responsibility for the colorful promises by the governor himself had been prepared earlier through the deployment of vagueness in the details of the dreamed new State. In speaking about the middle class, the governor names them as "resurgent." Within the political context of the speech, there is no link to why they are resurging. Since his administration is just starting with the inaugural speech, it cannot be attributed to anything he has done. However, since the facts of the promises are facts of a dream, it is possible to see the resurgence as metaphysical as the dream to which it is a part; hence the governor refers to the middle class finding an "anchor for their roots." The manner in which the governor has deployed the two metaphors of *anchor* and *roots* sourced from the marines and agriculture, respectively, and with similar purposes, advances the course of the promises as matters of a dream.

Metaphors are instrumental in driving ideologies in political speeches (Biria & Mohammadi, 2012; Oparinde et al., 2021). The two concepts used here as metaphors are meant to provide a stable support system, one to a ship and the other to a plant. While the former is activated as the need arises, the latter is the very condition of being for plants. In most cases, seeds begin to develop their roots in their embryonic stage, such that the roots are among the first things developed by plants for the sustenance of their life. In the deployment of these two stabilizing systems as metaphors, however, it is suggested that the roots which grow naturally and at the point of emergence are needing another stabilizing system of the *anchor*. This casts further shadow on the phenomenon identified as 'resurgent middle class' and explains why they are the ones to find this anchor.

The idealistic ideology of an instant solution to nagging problems can also be seen in a varied form in Excerpt 2.

> Excerpt 2 (The 2014 Inaugural Speech of Governor Willie Obiano of Anambra state): It has always been clear to me that the realization of my dreams for Anambra State depends on how well we tackle these challenges. The good news is that there is hope for Anambra state. We shall aggressively address the challenge of power supply with the proposed citing of ultra-modern Independent Power Plants (IPP) in the three industrial hubs in the state, specifically, in Onitsha, Nnewi and Awka. When fully operational, these plants will generate enough electricity to power the entrepreneurial dreams of our people. (p. 16)

Here in Excerpt 2, we also find the issue of dreaming very prominent; but unlike in excerpt one where the speaker deployed the ideological strategy of consensus to make the dream a collective one, the strategy of polarization is deployed here. In doing this, the governor has his own dreams for Anambra State, while the people have theirs for entrepreneurship. This clearly removes the people from responsibilities of state and places the responsibilities squarely on the governor who owns the dream. By means of implication as a discourse strategy, it also suggests that the people of the state are only interested in their businesses and not in the collective issues that concern governance in the state. This implies further, that the people are selfish, while the governor is selfless, bearing the interest of the entire state, including those who are only concerned about themselves.

As part of his living up to his dreams for the state, the governor brings good news to the people on this first day in office. The good news is built on hope. As a demonstration of the concrete parts of the good news, he further talks about a plan to address the power supply problem in the state, which is known for its industry. In presenting how the problem would be resolved, the governor spoke of 'the proposed citing of' power plants in three different economic locations in the State. He assumes in this presentation that the people know about this proposal and thus have believed in it.

This is a tactical move towards consensus where the governor projects the governance system as that which involves the people. He therefore does not see any need to give further details on the proposal beyond the town locations where they would be cited. The idealism in this good news is the fact that these are independent power projects to be financed by privately owned organizations and that it was still a proposal at the time of the speech. That the governor saw no need to give further details of proposed timelines support the fact that it is neither under his control, nor is he sure of their execution. In fact, eight years later, when the governor has completed two terms, none of the projects are in existence.

Messianic Ideology

The messianic ideology is ubiquitous in the inaugural speeches of Nigerian governors. One of the major structures that bear this is to cast a subtle shadow on the outgoing government while presenting the new government and, indeed the new governor, as one who has come to save the people. Interestingly, even in instances where a governor has already praised the outgoing governor to high heavens, he still finds a way to announce himself as the savior who has come to lead the people to Eldorado. As revealed by Olusola (2020), politicians deploy linguistic tools to assert themselves as the messiah. Excerpt 3 offers a typical example of this.

> Excerpt 3 (The 2015 inaugural speech of Governor Nasiru Elrufai of Kaduna State): Today, before God

MEDELLÍN, COLOMBIA, VOL. 29 ISSUE 1 (JANUARY-APRIL, 2024), PP. 1-16, ISSN 0123-3432
www.udea.edu.co/ikala

> and man, we celebrate the beginning of our liberation. We rejoice in our good fortune and for the opportunity of a new beginning. [...] You have acted to start a new era of hope, and of equality, and of opportunity, and of a brighter future for all our children. As our leader, Muhammadu Buhari, assumes the exalted office of president of our country today, we salute fellow Nigerians for choosing unity over division, humility over excess, honesty over duplicity, and hope over fear. From today, we declare that we are slaves no more. (p. 152)

The temporal time marker, "today," strategically positioned at the beginning of the first sentence of Excerpt 3, introduces polarization moves aimed at distinguishing between the painful past and the joyful new. It is a symbolic date, not particularly marking the date of the event, but marking the projected difference. It refers to *us* and *our day* in contradistinction to *them* and *their day*. This day is linked to freedom, captured in the speech as "the beginning of our liberation" and "opportunity of a new beginning."

When the governor speaks of his inauguration as the beginning of liberation, he implies that hitherto, the people have been in bondage. Since it is his coming in as the governor of the state that ushers in this liberation movement, it means that he is the messiah sent to liberate his people and set them free. This also explains the question of opportunity to begin anew. The state had begun well before, but some state actors led the people into slavery; and now, his coming in as a man with a sense of mission offers the people the opportunity to re-begin their journey. Nonetheless, this beginning spoken of is not the first part of the liberation, for the liberation is already concluded. The messiah has appeared on the scene, so all forms of subjugation has ceased. This is why "from today, we declare that we are slaves no more."

In order to clearly mark the difference between the present era and the people who drive it and the outgoing government and the personalities that people it, the governor further deploys the polarization strategy through the use of series of binary opposite terms where the new government is represented with the positive term and the *other* is represented with the negative term. Hence the new government is represented with unity, humility, honesty, and hope; while the *other* is represented with division, excess, duplicity, and fear. It is as if to say that the difference is clear; *we are the light, they are darkness.*

One peculiarity of Excerpt 3 that should be noted at this point is the submerging of the governor into the president. Here the governor abandons his immediate situation and begins to talk about the election of the president, whom he refers to as "our leader." In other words, people are to see the liberating import of his election in the light of the election of Mr. Buhari, the president. While this may appear as a form of hero-worshipping on the part of the governor, it serves to say that the victory which he is celebrating has a bigger picture; it is not just the liberation of Kaduna State but that of the nation.

In Excerpt 4, another demonstration of this ideology is seen from Kogi State. Here, unlike in Excerpt 3 above, the new governor speaks to his people and about his state without any reference to the new president, who is also his leader by virtue of party affiliations.

> Excerpt 4 (The 2016 inaugural speech of Governor Yahaya Bello of Kogi State): Change has come to Kogi State. I may be the torchbearer, and custodian of it, but you, the great united people of Kogi State, are its owners and proprietors. Let us arise together, take our collective destiny in our hands and go forth excitedly to chart our new direction. (p. 328)

The first sentence of this excerpt bears the full force of the messianic positioning of the new governor. Its declarative form imbues it with the power and authority of indisputable fact. While the kernel summary of what the governor perceives to have happened to the state is represented in the ambiguity of the word "change," the word could be identified to share in what Stibbe (2015, p. 39) calls 'psychological positivity' of the unmarked polar pair by its association with the implied "new." This is to say that *change*, in the context of this speech, refers to the *new* reality which is to be seen and understood against its contrary *old*. The *new* is the new government, the government of change, while the old is the outgoing government. Thus, the ideological square of *us/them* is already activated from the beginning, and it contextualizes the word *change* to mean something positive, a positive change.

In the second sentence, the governor initiates the first move in hedging by choosing the auxiliary verb "may" instead of "am." In doing this, the governor does not intend to suggest any uncertainty in his mind as to his messianic position in the *change* that has been declared, but he deliberately intends to show his audience that he is a humble person who does not arrogate much to himself. There are many pointers that confirm this. The first arises from the implications of the first sentence. As has been noted, its declarative form marks certainty without equivocation. That is, the governor is convinced that change has come. This advertised change is not arbitrary; it is tied to his emergence as the new chief executive of the state with all the powers to decide the direction of the state. So, if his election and consequent assumption of office as the governor of the state is tantamount to salvation for the state, then he *is* the bearer of the salvific power.

His allocation of ownership of the change to the people is a strategic deployment of the ideological tool of consensus and serves to index the advertised *new* within democratic ethics. In furtherance of this move, he locates himself within the people by the means of the pronoun "us" which needs to "arise together" to chart "our new direction." What is seen here, therefore, is a case of a governor who understands his emergence as the mark of his people's move to the *promised land* with him as the long-awaited leader.

Democratic Ideology

Democratic ideology in the data refers to a common practice of describing the victory of the new governor at the election as having been made possible by the people. Perhaps this should be expected in such political context, but the implication of such posturing is usually to say that the election was a free and fair one and that the new governor had emerged by majority votes cast by a majority of the actual voters. As opined by Ball et al. (2020, p. 22), "Democracy is so popular that everyone will try to link his or her ideology, whatever it may be, to democracy." This further hides the fact that many of the elections were characterized by high incidents of electoral fraud, and the supposed victories were still being contested in the courts of law as of the time of the inauguration and of the speech. An example of this can be seen in Excerpt 5.

> Excerpt 5 (The 2015 Inaugural speech of Governor Bello Masari of Katsina State): In voting massively for APC, the good people of Katsina State, and indeed the majority of Nigerians, have clearly demonstrated their deep wisdom in judging those unruly dames and the kleptomaniacal gentlemen of PDP by what they do, and not by who they are. That, in effect, manifests the essence and the true direction of democracy—judging people by their actions and not by how the sycophants and the praise-singers paint them. By giving us your votes and your mandate, you have shown that democracy can be deepened, that votes could count, and that electoral malpractices could be overcome. For this, I can never have enough words to express my gratitude to you for your heroism. (p. 170)

The first thing to note here is how the polarization strategy is deployed. There are the *us*, the *them*, and the *you*. The *us* is the governor and his party, both at the state and national levels where they have been declared winners of the election, albeit with protestations from other parties. There is also the *them* (the *other*), which refers to the outgoing government, while the *you* refers to the voters both in this particular state and in other states where the governor's party has been declared winners. By means of a negative description, the *other* is labelled "unruly dames," kleptomaniacs, and sycophants. This negative presentation of the *other* suffices as a pointer to the people's wisdom in rejecting them at the polls, which is to say that no sane person would want to continue to have such people occupy the governance seat of their state (Olorunsogo & Ige, 2022). Yet this is not just to acknowledge that the people have a justification to cause a change of leadership in their state and nation using the democratic instrument of election; it is a movement of generalization and presupposition in which the governor wants his listeners to take it as a matter of fact that his party has actually won the elections by majority votes of actual voters. This strategy is similar to Renaldo's (2021) position on factitive presupposition as driving tool of politicians' ideologies in inaugural political speeches.

In Excerpt 6, this is achieved through the import of the expression "in voting massively for APC" which the governor strategically fronts at the beginning of the first sentence of the paragraph. He desires his audience to see this as an undisputed fact. Of further interest here is the expression "the good people of Katsina State, and indeed the majority of Nigerians." These are two categories of voters who are being praised for their wisdom and love for democracy, having elected two leaders at two different levels, namely, the governor of Katsina State and the president of Nigeria. While it is the entire people of Katsina State that voted for the governor, it is 'the majority of Nigerians' that voted for the president. This is a subtle discursive disclaimer and is constructed to further portray the governor and his party as democratic.

In line with Biria and Mohammadi's (2012) position that politicians present the previous administration (especially from different political parties) in a negative light in first-term inaugural speeches, the governor represents the old administration as darkness and the people of Katsina as wise so that it should be clear why the whole state should unarguably vote for him "massively." However, for the president who has to face a larger audience, his election has to be by a majority of Nigerians. Having presupposed that their elections came by the popular participation of the people and that they were free and fair, the governor suggests that this has put an end to electoral malpractice and strengthened democracy. By claiming that the people's votes for his party has destroyed electoral malpractice, the governor further implies that electoral fraud is something associated with the *other* and that their election is the true reflection of democratic principles. Therefore, the voters are heroes of democracy. Evidently then, the governors self-represent themselves as lovers of democracy by informing that the people chose them against other contestants in free and fair elections. This centralization of the voters' role in the elections that bring them into office can also be seen in Excerpt 6.

> Excerpt 6 (The 2015 inaugural speech of Governor Simon Lalong of Plateau State): Never before in our history has our nation witnessed such outpouring of yearnings for change in the direction of governance. Never before have the common people stood up against injustice and impunity of the powers-that-be. Never before have our people demonstrated such unity and resilience against campaigns of calumny, religious and ethnic divisiveness, and massive financial enticement. Never before has an electoral process imbued in the people the capacity for their votes to really count at the polls. Above all, never before has an opposition party been able to oust the incumbent in a peaceful and democratic election in this country. (p. 234)

Excerpt 6 represents the governor as excited. The cause of his excitement is the democratic ideals that he has found to characterize the election which brought him into office. "Almost all agree that democracy is a good thing" (Ball et al., 2020, p. 22). As far as the governor is concerned, the nation has never had it so good. This is evident in the anaphoric structure of the sentences, of which all but one started with the expression "never before." In the first sentence, he talks of the national history, which has no account of people who yearned for change in governance. In his own descriptions, this is an "outpouring of yearnings." This is similar to Harrison and Boyd's (2018) position that ideologies are used by elites to justify their legitimacy in order to motivate people to follow, obey, and support them. The change in governance, referred to by the governor, is his election to office, and, perhaps, those of other candidates from his party. Hence, he tactfully equates his emergence as governor to change in governance. Meanwhile some of the newly elected governors, including him, had been members of the now opposition and had been part of the governance at some levels, only switching parties as a matter of political convenience. By projecting the outcome of the elections as being due to the people's yearnings, the governor deploys the ideological strategy of presupposition to imply that it was the people that brought him into government. That is, he would not even have contested the election if it were not for the people's yearnings. In this, the governor erases the role of the politicians in the election outcomes, including actions that were anti-democratic.

In the second sentence, there is a clear case of *us/them* polarization where the governor speaks of the "powers-that-be." These powers were characterized with the negative other-description of "injustice and impunity." By the governor's suggestion, it is these two characteristic features of the powers that ruled before now that made democratic elections impossible in the nation. But as of today, in the new beginning, "the common people" have fought against them and won. Put differently, he and his colleagues who have been declared winners of the election are in community with the common people, while the *other*, *the powers-that-be*, are anti-common people. As one who communes with the common people, he and his colleagues are saintly and are lovers of democracy, while the *other* is not only anti-democracy but also thoroughly corrupt. They do not only attempt to divide the people along religious and ethnic lines; they also attempt to induce the people with money to sway the general public to their side. All of these the people have rejected and insisted on voting him in as the one they have yearned for.

Theistic Ideology

One of the belief systems dominant in societies is Theism (Slife & Zhang, 2014). It is not a surprise that theistic ideology is one of the most common ideologies found across the speeches of the governors across faiths and regions. It consists of professed belief in God by the governors. The most common pattern in the speeches is to acknowledge God and thank him for the victory in the elections, but it also includes outright quotation from the Scriptures—the Bible or the Quran. Excerpts 8 and 9 below exemplify the first type.

> Excerpt 8 (The 2015 inaugural speech of Governor Nasiru Elrufai of Kaduna State): We are grateful to Almighty God who, in His infinite mercy, has decreed this day. (p. 152)

One peculiarity of Excerpt 8 is its structural position in the speech: it is the first utterance of the governor. As is common with most political speeches, the governor deploys the inclusive pronoun "we" to suggest that the belief which he is expressing is commonly held among his audience as well. In this utterance there are three parts, each bearing an implication and, at the same time, contributing to the central perception of the governor on the election and the day's event. The first borders on owing gratitude to God, who is mighty in all things (almighty). The notion of being almighty comes from the adjectival qualification which suggests that it is deliberately deployed to give a character of might to God. As the one who is almighty, he is able to do all things, particularly to those who know him and worship him, like the governor. This becomes the foundation for the second part of the utterance which is a further description of the "Almighty God."

In this second part, it is to be seen that even though this God is full of might over all things, he is also merciful to an infinite degree. This presupposes that even though the governor has won the election through this God's might, it is a kind of unmerited gift to him. That is, the governor wants his audience to see him in his self-abased humility as not being worthy of such elevation. While the governor's reference to "this day" could literally mean the day of his inauguration and of his speech, it ultimately refers to his becoming the governor of his state. So, while he suggests that he has emerged the governor by means of God's mercy, he also does not want anyone to lose the point that his becoming the governor is by God's decree. In other words, even though the election was contested and his emergence was still a subject of litigation at the time of his speech, there is nothing anybody can do to change his emergence because the Almighty God has "decreed" it. The general implication of this act of attributing the victory of politicians to God is to hide the usual desperation exhibited by politicians during elections. It tends to represent them as saints and passive participants in the election, and this could be a form of manipulation. A similar kind of text is presented in Excerpt 9.

> Excerpt 9 (The inauguration of Mr Oluwarotimi Akeredolu, the governor of Ondo State, 2017): Ladies and gentlemen, for us to see the change we all desire, we must be ready to constitute ourselves into change evangelists with exceptional missionary zeal to succeed. We must know that the man in the mirror is you and I. We need to have faith and find courage in the words of the good scripture that says: Those who hope in the Lord will renew their strength. They will soar on wings like eagles. They will run and not grow weary. They will walk and not faint. (p. 338)

Like in many of the speeches already seen, the governor's deployment of the inclusive pronouns "us" and "we" is first to make the task of governance appear as a matter in which the people have great stakes. This fundamental propositioning of the people is done through topos wherein the position is taken as the standard view. The implication of representing the people as stakeholders in the state governance may appear to be a demonstration of some democratic disposition on the part of the governor, but it is actually meant to say that state failure is a collective failure. That is, the governor is doing this to find a basis to absolve himself from taking responsibility over the poor performance that might characterize his leadership. In order to cement this, he packages his speech in critically Christian religious discourse, quoting directly from the Bible, albeit without referencing it. The first of this move is his demand that the people must assume the frame of "change evangelists with exceptional missionary zeal." Evangelists in Christian theology are known for preaching the message of Christ. Missionaries are usually focused on the same preaching but often with the aim of converting a group of people to their faith. In the political context of the governor's speech, therefore, the governor is demanding from the people to become his emissaries bearing the message of change, the change that is his emergence as the governor, not anything that he has done yet. They are to bear this message with the zeal that is targeted at bringing others in as converts. For a basis, the governor then refers the people to faith and courage in the Biblical scripture. They need faith because that is what will account for the lack of logical and evidential proof of the message, and courage because there would be no way to bear such a message without being courageous. He then moves to the scriptural text, directing the people's hope to "the Lord." In doing this, he practically takes himself away from the position of responsibility for the people's welfare.

Conclusion

In this paper, the dominant ideologies that permeate the inaugural speeches of first-term governors in Nigeria have been accounted for. The ideologies are idealistic ideology, theistic ideology, messianic ideology, and democratic ideology. The main strategies deployed in the speeches are consensus, polarization, lexicalization, presupposition, and metaphors. Through polarization, there is the utilization of personal pronouns. The first-person pronoun *I* is deployed to establish the authority and commitment of governors, while *we* and *us* are used to motivate social action and social commitment. The third person pronouns are usually used to present out-groups (van Dijk, 2006); and in the context of the selected speeches, these third person pronouns are used to reference the successes and failures (mostly) of previous administrations, and they are also used to negatively project other political parties. Lexicalization is used to project cultural and societal nuances that established the ideological drive of the governors for the term. Metaphors are drawn upon to create mental comparisons.

As established by earlier studies (Biria & Mohammadi, 2012; Renaldo, 2021), the inaugural speeches in this paper are laden with democratic ideology with which the governors appear to suggest their policy directions, but most importantly, erase the conflicts that surround their emergence as governors. Although elections in Nigeria are known to be largely marked with electoral malpractices like violence, voter inducements, and rigging (Abuza, 2020; Awosusi & Fasanmi, 2011), the present study particularly finds that, within the context of Nigerian politics, gubernatorial inaugural speeches are deployed by incoming governors to interpret elections in fine democratic micro-narratives, as it suits their emergence as governors. In other words, the inaugural speeches are mega narratives deliberately constructed to bear sweet tales of unimpeachable elections with the aim of influencing the citizens' personal and social perception.

The implication of this is that because speeches tend to give insights to political realities and histories (Ugah & Olaniyan, 2020), inaugurated governors tend to rewrite the malpractice realities through the deployment of the democratic ideology and false prediction that the outcome of elections represent the popular will of the electorates. A trademark of the political situation in Nigeria is the denigration of opposition parties (Olorunsogo & Ige, 2022), and this is evident in first-term gubernatorial inaugural speeches through the manifestation of the messianic ideology which presents the idea that an incoming administration would restore what an outgoing government has destroyed.

However, if the new governor belongs to the same party as the outgoing governor, both of them are presented as saviors, and the salvation experience is projected as a continuum. This implies that it is easy to project the decadences in the governance of previous administration when the outgoing government is an opposition party. In addition, there are a few possible reasons for resorting to idealistic ideology in the speech of the governors. It is possible that the incoming governors overrate themselves due to ignorance of how things are and how things work in actual governance. It is also possible that they know about the impracticality of their proposal but still use them to deceive the people and get their immediate goodwill. A third and related explanation is that they are not just aware of the impossibility of their promises but are also aware, that in deploying such ideology to anchor their speeches, they are engaging the audience in a game, a political ideological game. A further study could be carried out to establish the manifestation of the ideologies in second-term inaugural speeches of governors who got re-elected to verify the ideals projected in their first inaugural speeches.

References

Abuza, A. (2020). Election-less or non-election democracy: a missing link in finding permanent solutions to the problem of electoral malpractices in the politics of Nigeria. *Commonwealth Law Bulletin, 46*(2), 270–299. https://doi.org/10.1080/03050718.2020.1767667

Awosusi, O., & Fasanmi, S. (2011). Do or die politics: Psycho-Demographic influence on attitude towards election rigging in Ekiti state, Nigeria. *Procedia Social and Behavioral Sciences, 15,* 3895–3901. https://doi.org/10.1016/j.sbspro.2011.04.391

Ayeomoni, O., & Akinkuolere, O. (2012). A pragmatic analysis of victory and inaugural speeches of President Umaru Musa Yar"Adua. *Theory and Practice in Language Studies, 2*(3), 461–468. https://doi.org/10.4304/tpls.2.3.461–468

Ball, T., Dagger, R., & O'Neill, D. (2019). *Political ideologies and the democratic ideal* (11th ed.). Routledge, Taylor & Francis Group. https://doi.org/10.4324/9780429286551

Biria, R., & Mohammadi, A. (2012). The socio pragmatic functions of inaugural speech: A critical discourse analysis approach. *Journal of Pragmatics, 44*(10), 1290–1302. https://doi.org/10.1016/j.pragma.2012.05.013

Chukwu, M. O. (2023). Discursive construction of identity in Nigerian newspaper reports on pipeline vandalism. *Philologist – Journal of Language, Literature, and Cultural Studies, 14*(27), 63–82. https://doi.org/10.21618/fil2327063c

Ezeifeka, C. 2016. Analysis of thematic prominence in selected Nigerian inaugural political speeches. *UJAH: Unizik Journal of Arts and Humanities, 17*(2), 20–46. https://doi.org//10.4314/ujah.v17i2.2

Fagunleka, O. O., & Olorunsogo, D. (2022). Modal auxiliaries in selected newspaper editorials on medical brain drain in Nigeria. *Philologist – Journal of Language, Literature, and Cultural Studies, 13*(26), 151–169. https://doi.org/10.21618/fil2226151f

Freeden, M. (2001). Ideology. Political aspects. In N. J. Smelser & B. Baltes (Eds.), *International encyclopedia of the social and behavioral sciences* (pp. 7174–7177). https://doi.org/10.1016/B0-08-043076-7/01154-2

Harrison, K., & Boyd, T. (2018). The role of ideology in politics and society. In *Understanding political ideas and movements*. Manchester University Press. https://doi.org/10.7765/9781526137951.00011

Jost, J. T., Federico, C. M., & Napier, J. L. (2009). Political ideology: Its structure, functions, and elective affinities. *Annual Review of Psychology, 60*(1), 307–337. https://doi.org/10.1146/annurev.psych.60.110707.163600

McGregor, S. (2003). Critical discourse analysis: A primer. *Kappa Omicron Nu Forum, 15*(1), 1–11.

New King James Bible. (2004). Thomas Nelson (Original work published 1982).

Nigeria Governors' Forum. (2017). *Inaugural speeches: President and governors of Nigeria (2014–2017).* Nigeria Governors' Forum Publishing. https://ngfrepository.org.ng:8443/handle/123456789/892

Odebunmi, A., & Oni, F. (2012). Wording the gloom of an African democracy: Lexical choices and cognition in Nigeria's President Olusegun Obasanjo's inaugural speeches. *Ibadan Journal of English Studies, 8*, 31–48.

Olorunsogo, D. & Akinade, O. (2020). "I'm upset with China": Evaluation of President Donald Trump's stances on coronavirus pandemic. *Ibadan Journal of Peace & Development, 10*(1), 119–131.

Olorunsogo, D. & Ckukwu, M. (2021). Generic structure and pragmatic acts of gubernatorial inaugural speeches in Southwestern Nigeria. *Journal of English Scholars' Association of Nigeria, 23*(1), 276–297.

Olorunsogo, D. & Ige, M. (2022). Other representations in politics: 'O To Ge' rhetoric in Nigeria's election campaigns. *Journal of Humanistic and Social Studies, 13*(2), 149–162.

Olusola, E. (2020). Leadership ideology as a form of representation in the inauguration speeches of Olusegun Obasanjo. *Marang: Journal of Language and Literature, 33*, 138–151.

Oparinde, K., Rapeane-Mathonsi, M., & Mheta, G. (2021). Exploring manipulative rhetorical choices in Nigerian political speeches. *Cogent Arts & Humanities, 8*(1), 1–13. https://doi.org/10.1080/23311983.2020.1864913

Renaldo, Z. (2021). Presupposition and ideology: A critical discourse analysis of Joe Biden's inaugural speech. *Professional Journal of English Education, 4*(3), 497–503. https://doi.org/10.22460/project.v4i3.p497-503

Slife B. D., & Zhang, M. (2014) Theistic approaches to psychology. In T. Teo (Ed.), *Encyclopedia of critical psychology*. Springer. https://doi.org/10.1007/978-1-4614-5583-7_664

Stibbe, A. (2015). *Ecolinguistics: Language, ecology and the stories-we- live-by*. Routledge.

Sule, B., Sani, M., & Mat, B. (2018). Impact of political party financing on integrity of 2015 general election in Nigeria. *Tamkang Journal of International Affairs, 22*(2), 165–218. https://doi.org/10.6185/TJIA.V.201810_22(2).0003

Sunday, A. B. (2009). Ideologies on display: A Nigerian election petition tribunal ruling. *California Linguistic Notes, 34*(2), 1–20.

Sunday, A. B., & Ilori, M. A. (2020). Ideologies in proverbs on security consciousness in selected Nollywood movies. *Journal of English Communication in Africa, 3*(3&4), 52–79.

Ugah, H., & Olaniyan, O. (2020). Stance and evaluation in the first inaugural speeches of Lagos state governors: A roadmap for the development of Lagos state. *Asian Research Journal of Arts & Social Sciences*, *10*(4), 33–43. https://doi.org/10.9734/ARJASS/2020/v10i430156

Van Dijk, T. A. (2006). Politics, ideology, and discourse. In *Encyclopedia of language & linguistics* (2nd Ed.). 728–740. https://doi.org/10.1016/b0-08-044854-2/00722-7

How to cite this article: Chukwu, M. O., & Olorunsogo, D. (2024). Ideologies on display: A critical analysis of first-term gubernatorial inaugural speeches in Nigeria. *Íkala, Revista de Lenguaje y Cultura, 29*(1), 1–16. https://doi.org/10.17533/udea.ikala.353289

Reseña: *Traducción literaria y género: estrategias y prácticas de visibilización*

David Marín Hernández
Profesor titular, Universidad de Málaga, España.
dmarin@uma.es
https://orcid.org/0000-0002-5512-0689

Título: *Traducción literaria y género: estrategias y prácticas de visibilización*
Editora: Patricia Álvarez Sánchez
Editorial: Comares
Colección: Interlingua
Año de publicación: 2022
Páginas: 152
ISBN: 978-84-1369-481-8

El estudio de la traducción desde una perspectiva de género constituye una de las líneas de investigación que más bibliografía ha generado en los últimos tiempos. Desde las primeras aportaciones de la escuela canadiense a finales de los años setenta hasta la actualidad (Angelelli, 2014; Basnett & Johnston, 2019; Gentzler, 2017; Godayol, 1998; Simon, 1996), la intersección entre el feminismo y la traducción se ha consolidado plenamente en el mapa de la traductología, como lo demuestra el número de grupos de investigación especializados en esta línea, así como las numerosas publicaciones y congresos consagrados a ella.

La centralidad del enfoque feminista en los estudios de traducción no puede explicarse únicamente como un mero reflejo en la universidad del protagonismo que este movimiento político ha adquirido en la sociedad. No estamos en absoluto ante una moda académica que ha crecido al calor de una tendencia social. Antes bien, la incorporación de la perspectiva de género en nuestra disciplina fue pionera a la hora de impulsar y consolidar uno de sus giros teóricos más relevantes en su reciente historia. Entre las múltiples raíces de las que se nutrió el *cultural turn* de los años noventa, las propuestas de traductólogas feministas como Barbara Godard, Luise von Flotow, Susanne de Lotbinière-Harwood, o Howard Scott contribuyeron decisivamente a hacernos tomar consciencia de que la traducción es ante todo un fenómeno social que no puede entenderse cabalmente sin tener en cuenta las relaciones de poder en el polo de llegada (Bourdieu, 2000; Simon, 1996).

Una buena prueba de la solidez que ha adquirido la traductología feminista es el libro *Traducción literaria y género: estrategias y prácticas de visibilización*, una monografía colectiva editada por Patricia Álvarez Sánchez, especialista y profesora de la Universidad de Málaga, y publicada por Comares. Los once capítulos en que se divide la obra constituyen un ejemplo significativo de la madurez teórica y de la diversidad metodológica de la perspectiva de género. La editora, que cuenta con un sólido bagaje en esta línea de investigación (así lo atestiguan sus publicaciones y los varios congresos internacionales que ha

Recibido: 2023-05-22 / Aceptado: 2023-06-05 / Publicado: 2024-01-31
https://doi.org/10.17533/udea.ikala.353669
Editora: Luanda Sito, Universidad de Antioquia, Medellín, Colombia.

organizado sobre el tema), ha sabido rodearse de expertos en muy diversas áreas de los estudios de la mujer.

Entre los muchos aciertos de este volumen debe señalarse la adecuada combinación de las perspectivas macro y microtraductológicas. En el enfoque macro (esto es, en relación con la capacidad de la traducción para intervenir en la sociedad como fuerza emancipadora y correctora de desigualdades) se integran aquellos trabajos que tratan de recuperar voces femeninas de autoras/traductoras marginadas históricamente, como el estudio de Ioanna Nicolaidou que lleva por título «En los confines de la vida y de la traducción. A propósito de la *Autobiografía* de Elisávet Mutsán-Martinengu». La profesora Nicolaidou nos explica cómo afectó a esta escritora griega de principios de siglo XIX el entorno patriarcal en el que vivió y se lamenta de que, de las muchas obras que escribió Mutsán-Martinengu, solo se haya conservado su *Autobiografía* (editada por su hijo, quien censuró diversos pasajes «según criterios patriarcales sobre lo que a una mujer se le permite o no decir», p. 91).

Esta misma perspectiva histórica es la que se adopta en el capítulo «La capacidad de visibilidad de la traductora invisible: mujeres y traducción en el caso de la *Jane Eyre* portuguesa del siglo XIX». En él, Ana Teresa Marques dos Santos se centra en la figura de Francisca de Assis Martins Wood (1802-1900), primera traductora al portugués de la novela *Jane Eyre*. Marques dos Santos defiende que la invisibilidad de la mujer/traducción pudo llegar a ser en ocasiones de gran utilidad, pues desde este ocultamiento se podía actuar con una libertad creadora de la que no se habría gozado bajo la mirada censora del patriarcado.

En esta misma línea de recuperación de escritoras se encuadra el capítulo «Estrategias de visibilización literaria en la traducción de poesía escrita por mujeres: el caso de Mary Ann Evans (1819-1880) y su traducción española», de Juan Pedro Martín Villareal. El autor de este trabajo nos describe su traducción de algunos poemas de la británica Mary Ann Evans (más conocida por su seudónimo George Eliot), publicados en forma de antología en la editorial feminista Torremozas. Todo el proceso de traducción descrito por Martín Villareal (desde la elección de los poemas y la editorial hasta los procedimientos concretos para traducir ciertos arcaísmos, pasando por las estrategias para visibilizar la publicación, como las notas de prensa o la firma de libros) constituye un buen ejemplo de lo que Michaela Wolf llamaría una «traducción activista», esto es, una situación en la que la intervención del traductor «is shaped by a specific pattern of beliefs or convictions which follow a certain political program mostly connected with solidarity and social claim» (2014, p. 18). Este capítulo, al ir ampliando y cerrando el foco desde lo social a lo textual, nos demuestra que los procedimientos concretos de traducción no pueden explicarse plenamente sin tener en cuenta el contexto sociohistórico en el que trabaja el traductor, así como los engranajes de la industria editorial.

Los tres capítulos anteriores no solo comparten el objetivo de visibilizar a escritoras silenciadas. Coinciden igualmente en destacar que estas tres autoras (Mutsán-Martinengu, Wood y Mary Ann Evans), además de escribir sus propias obras, cultivaron la traducción. La coincidencia con la que aparece en la biografía de las escritoras esta faceta traductora explica que esta forma de reescritura se haya vinculado tradicionalmente con el ámbito de lo femenino.

Martín Villareal, citando el clásico estudio de Sherry Simon (1996), nos recuerda que «la traducción fue una forma de acceso al mundo de las letras para las mujeres europeas al constituirse como una forma de expresión pública accesible a la vez que como un laboratorio de experimentación para la escritura» (p. 70). También Ioanna Nicolaidou, al explicar la importancia capital que tuvo la traducción para Mutsán-Martinengu, destaca la función emancipadora de las traducciones y las presenta como un «espacio de autonomía, diálogo, luz y libertad» (p. 93). Marques dos Santos, por su parte, asocia mujer y traducción por la invisibilidad social que ambas han padecido a lo largo

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-5, ISSN 0123-3432
www.udea.edu.co/ikala

de la historia y la subordinación que han soportado, respectivamente, ante el hombre y el texto original.

Otro de los capítulos que desciende al nivel microtextual sin perder de vista el marco social en el que se ubica la traducción es el titulado «Hacia un modelo traductológico de la literatura intercultural femenina europea». En él, Pilar Castillo Bernal, María Luisa Rodríguez Muñoz y Soledad Díaz Alarcón reflexionan, desde una perspectiva interseccional, sobre la pluralidad de identidades femeninas que coexisten en los actuales estados posnacionales, los cuales, como resultado de la inmigración, muestran cada vez en mayor medida un carácter pluriétnico y plurilingüístico. Partiendo de algunos ejemplos concretos de literatura híbrida, las autoras de este trabajo proponen algunas soluciones de traducción para los retos que plantean las «hyphenated identities» de autoras turcoalemanas, francoargelinas y británicas de origen jamaicano.

Todos estos trabajos subrayan la naturaleza política de la traducción y su capacidad para reflejar (pero también para corregir) los tradicionales desequilibrios de poder en materia de género. En el primer capítulo del libro («Autoras, traductoras, sus textos y espacios»), que actúa a modo de introducción teórica y presentación del volumen, Patricia Álvarez insiste precisamente en la necesidad de considerar la «práctica de la traducción como una intervención social que aspira a la consecución de la igualdad entre mujeres y hombres» (p. 4).

Esta perspectiva sociológica en los estudios de traducción tiene un claro reflejo en muchas de las contribuciones del volumen, que recurren al instrumental teórico y descriptivo de la sociología y confirman así el *sociological turn* que han propuesto autoras como Claudia Angelelli (2014). En efecto, el lector encontrará en esta monografía diversos trabajos que inciden en este marco sociológico y ofrecen descripciones de los entramados de poder para explicar por qué determinados géneros literarios, autoras o temáticas han sufrido (y, de hecho, siguen sufriendo en la actualidad) problemas para ser traducidos en países todavía reticentes a aceptar la plena igualdad de género o la diversidad de orientaciones sexuales. Es el caso del capítulo «Traducir para nombrar(se): las dificultades de traducción de la novela gráfica *queer* en Italia», en el que Ángelo Néstore estudia la dificultad de traducir en Italia obras de temática LQBTQ debido al conservadurismo político de este país, al que vincula igualmente la censura que padecieron series españolas como *Tierra de lobos* y *Física o química* cuando se emitieron en canales de televisión italianos.

Se enmarcan también en este enfoque sociológico algunos trabajos dedicados a la descripción de la industria editorial y los distintos mecanismos mediante los cuales se puede invisibilizar o dar voz a las autoras/traductoras, como el capítulo «La (in)visibilidad de las traductoras castellano-chino en el mundo literario: una mirada el mercado editorial mediante un estudio empírico en la última década (2010-2022)», en el que Sicong Yu describe el ocultamiento de las traductoras en la combinación castellano-chino. Así mismo, el capítulo «La importación de textos poéticos al gallego a finales del siglo XX: una panorámica en clave femenina», en el que Tamara Andrés aborda la publicación de poesía traducida en gallego mediante poemarios, antologías poéticas y publicaciones periódicas, y explica la importancia de la traducción en la normalización de la lengua gallega. Y el capítulo «La literatura infantil y juvenil que visibiliza a las mujeres: el ejemplo de la narrativa ilustrada española y su traducción al italiano», en el que Raffaella Tonin nos habla sobre el protagonismo de la mujer en la traducción al italiano de la literatura infantil y juvenil.

El *outward turn*, uno de los últimos giros teóricos en los estudios de traducción, está igualmente representado en este volumen. Tal como explican Bassnett y Johnston en el monográfico que prepararon para el número 25 de *The Translator* (2019), el concepto de traducción no tiene por qué reducirse a la reescritura de textos verbales, sino que puede ampliarse a otros terrenos más allá de lo textual (la justicia *entendida como* traducción, la medicina

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-5, ISSN 0123-3432
www.udea.edu.co/ikala

entendida como traducción, la inmigración *entendida como* traducción, etc.). No se trata tan solo de un uso metafórico del término *traducción* en estos ámbitos, sino de ser receptivos a las aportaciones que desde estas otras disciplinas nos podrían permitir ensanchar el concepto tradicional de traducción y descubrir nuevas facetas de la labor traductora.

En este nuevo paradigma de la «postraducción» (Gentzler, 2017), se propone que dejemos de ver la operación traductora como un proceso meramente lingüístico y lo concibamos como una condición inherente a cualquier tipo de comunicación, no solo verbal. Esta es la perspectiva que adopta África Vidal en el capítulo «Los espacios de las mujeres: la cocina y la comida como lugares de traducción». Partiendo de la base de que el espacio tiene género (pues «las mujeres no han habitado siempre los espacios que les hubiera gustado», p. 118), Vidal nos propone que ampliemos nuestro concepto de traducción para que nos percatemos de que, en determinados microespacios como la cocina, «las mujeres, valiéndose de otros sistemas semióticos distintos de las palabras, *traducen* sus sentimientos, en ocasiones imposibles de desvelar en otros espacios» (p. 119). A través de la comida, de las recetas, de los ingredientes y sus olores, etc., las mujeres reescriben los desequilibrios en la jerarquía espacial y construyen realidades imaginarias alternativas. A partir de esta propuesta, África Vidal describe cómo la literatura feminista ha hecho uso de estos microespacios y el reto que plantean dichas narraciones a los traductores debido a la dificultad de reproducir todas las connotaciones asociadas al vocabulario con el que nombramos estas realidades íntimas.

Este mismo marco teórico lo adopta Sofía Lacasta Millera en el capítulo que dedica a la obra *Alisoun Sings*, de la artista experimental Caroline Bergvall («La traducción de la reescritura femenina: *Alisoun Sings*»). Tras describir las diversas lenguas y los variados sistemas semióticos a los que recurre Bergvall en esta obra (reescritura en clave feminista de uno de los *Cuentos de Canterbury,* de Chaucer), Lacasta Millera llama la atención sobre la necesidad de que el traductor perciba esas múltiples voces y sistemas semióticos presentes en *Alisoun Sings* para tratar de recrearlos formalmente. Limitarse ante este tipo de obras a trasladar el contenido del mensaje supondría ocultar esta polifonía lingüística y semiótica con la que Bergvall nos invita a reflexionar «sobre la identidad, el poder, lo propio y lo ajeno» (p. 45).

La importancia de que el traductor escuche atentamente las voces con las que nos hablan los textos se subraya constantemente a lo largo de este libro. No en vano la traducción es un acto performativo de *intercambio*, tal como nos recuerda Lacasta Millera (p. 47). En lugar de concebir la traducción con las tradicionales metáforas basadas en el trasvase y la equivalencia, resulta útil entenderla como un *espacio* de diálogo en el que el texto original no es el único elemento que se modifica: también el traductor acaba siendo otro tras entrar en ese espacio si es capaz de escuchar y acoger hospitalariamente al Otro (de ahí que, en la era de la postraducción, la distinción entre texto original y texto de llegada deje de resultar relevante: cuando nos fijamos en este potencial transformador de la traducción, más adecuado es observar cómo se va modificando un texto al circular internacionalmente). Solo mediante esta escucha atenta de las voces presentes en los textos podrá la traducción cumplir su función social de «dar a conocer, dar más vida a las vidas/historias vinculadas a las mujeres de otros tiempos y culturas», como nos dice Ioanna Nicolaidou (p. 97).

Este *sismógrafo* que ha de desarrollar todo traductor para poder detectar cualquier leve movimiento en la voz que se está traduciendo me ha recordado la distinción que propuso Carol Maier entre «woman-identified translator» y «feminist traslator» (Godayol, 1988). Mientras que la traducción feminista se enmarca en una agenda política con unas estrategias y objetivos previamente marcados, el «woman-identified translator» es aquel que ha tomado consciencia de que el género es un elemento clave en la configuración del *ethos* discursivo y, por ende, en la lectura y en la reescritura de los textos, pues las voces de las mujeres son «sus modos particulares de negociar su presencia en el mundo» (Ioanna Nicolaidou, p. 97). Como dice Maier,

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-5, ISSN 0123-3432
www.udea.edu.co/ikala

«one could argue convincingly that the "woman-identified translator" would not necessarily have to identify herself *as* woman, that the identification I mentioned a moment ago could be more a question of identifying *with*» (Godayol, 1998, p. 161). Es decir, en el proceso de traducción no importa tanto el género en el que se ubique personalmente el traductor como la capacidad de este para percibir cómo influye el género en la configuración enunciativa de la voz que se está traduciendo.

Frente a las traducciones intervencionistas que se proponen desde ciertos ámbitos del feminismo (y que han sido cuestionadas por incurrir en el prescriptivismo que pretendían corregir), existen también estas otras propuestas en las que el traductor dialoga más respetuosamente con el texto original y en las que la identidad femenina no está determinada de forma esencialista.

Además de su diversidad de enfoques y metodologías (consecuencia directa de la naturaleza interdisciplinar de los estudios de traducción), merece igualmente destacarse la variedad de combinaciones lingüísticas que son objeto de estudio en esta monografía. Se abordan en ella traducciones desde o hacia el inglés, el gallego, el italiano, el griego, el francés, el alemán y el chino, lo cual la protege del sesgo anglosajón que se le he reprochado en el pasado a los estudios feministas.

Con este libro, Patricia Álvarez Sánchez nos demuestra también que el compromiso político no está reñido de ninguna manera con el rigor académico. Obras como la que se acaba de reseñar son un buen ejemplo de lo que Pierre Bourdieu llamó «Scholarship with Commitment». Los trabajos que se acaban de resumir son una perfecta ilustración de cómo desde el mundo académico se puede participar en el debate público sin necesidad de esconder las convicciones propias. La rigurosidad científica con la que los colaboradores de este volumen defienden la necesidad de una traducción literaria comprometida (esto es, una traducción consciente de los desequilibrios de poder en el campo literario y de la posibilidad de corregirlos para configurar un canon literario más plural) nos recuerda que la universidad no debería apartarse de la arena política en aras de una supuesta exigencia de neutralidad mal entendida.

Por todo ello, recomiendo esta obra no solo a los especialistas en los estudios de género. Creo que su lectura resultará también muy útil en la formación de traductores, pues ayudará al profesorado a concienciar a sus estudiantes de que la traducción, en palabras de la editora del libro, «es una herramienta social enriquecedora y necesaria».

Referencias

Álvarez Sánchez, P. (2022). *Traducción literaria y género: estrategias y prácticas de visibilización*. Comares.

Angelelli, C. (Ed.). (2014). *The sociological turn in translation and interpreting studies*. John Benjamins. https://doi.org/10.1075/bct.66

Basnett, S. y Johnston, D. (2019). The outward turn in translation studies. *The Translator*, *25*(3), 181-188. https://doi.org/10.1080/13556509.2019.1701228

Bourdieu, P. (2000). For a scholarship with commitment. *Profession*, 40-45. JSTOR. http://www.jstor.org/stable/25595701

Gentzler, E. (2017). *Translation and rewriting in the age of post-translation studies.* Routledge. https://doi.org/10.4324/9781315619194

Godayol, P. (1998). Interviewing Carol Maier: A woman in translation. *Quaderns, 2,* 155-162.

Simon, S. (1996). *Gender in translation. Cultural identity and the politics of transmission*. Routledge. https://doi.org/10.4324/9780203202890_chapter_1

Wolf, M. (2014). The sociology of translation and its «cultural turn» en C. Angelelli (Ed.), *The sociological turn in translation and interpreting studies* (pp. 23-40). John Benjamins. https://doi.org/10.1075/bct.66.02wol

Cómo citar este artículo: Marín-Hernández, D. (2024). Reseña: *Traducción literaria y género: estrategias y prácticas de visibilización. Íkala, Revista de Lenguaje y Cultura, 29*(1), 1-5. https://doi.org/10.17533/udea.ikala.353669

Reseña: *Traducción y paratraducción del odio: historia, historiografía y representación de los fascismos y del Holocausto*

Olaya Martínez Sánchez
Docente, Centro de Estudios Superiores Universitarios de Galicia (CESUGA), Coruña, España.
olaya.martinez.sanchez@gmail.com
https://orcid.org/0000-0002-3665-1855

Título: *Traducción y paratraducción del odio: historia, historiografía y representación de los fascismos y del Holocausto*
Autores: Karl Schurster y Óscar Ferreiro-Vázquez
Año de publicación: 2023
Editorial: Comares
N.º de páginas: 140

> *Con el término de paratraducción quiero también expresar la necesidad de un posicionamiento ético, político, ideológico, social y cultural ante el acto nada inocente de traducir porque lo que está "cerca de", "al lado de", "junto a", "ante", "frente a", "en", "entre" o incluso "al margen de" la traducción resulta ser la propia vida que late en todos y cada uno de los textos que traducimos.*
>
> José Yuste Frías (2005, p. 78)

El concepto de *paratraducción* que recoge el epígrafe sirve como punto de partida de la obra publicada por Karl Schurster y Óscar Ferreiro Vázquez: la paratraducción o el estudio de la representación de una idea como concepto propio y como centro y origen de productos derivados. En *Traducción y paratraducción del odio: historia, historiografía y representación de los fascismos y del Holocausto,* los autores analizan la representación del odio hacia los judíos en pleno auge del movimiento nazi y tras su caída, desde la perspectiva histórica y artística de un acontecimiento considerado a día de hoy el catalizador de una conmoción social a escala global.

Schurster y Ferreiro Vázquez comienzan subrayando la importancia de adoptar un punto de vista en los estudios históricos, pues tanto el material histórico recuperado como el material expuesto tienen su origen en el punto de vista de un individuo y sus vivencias. En este sentido, el prólogo, a cargo del doctor en historia Carlos Alberto Haas, incide en que el enfoque en la investigación determina la forma en que la misma se presenta (el denominado «posicionamiento» para Yuste Frías, 2005), con lo que destaca la noción de que los participantes afectan el proceso mismo de exposición de los hechos. Una idea que se retoma en la introducción al resaltar la figura del historiador en la representación del pasado, considerando además los propios límites del lenguaje tanto en cuanto a su capacidad de expresión natural como en cuanto a las posibles limitaciones que puede

Recibido: 2023-09-18 / Aceptado: 2023-10-24 / Publicado: 2023-12
https://doi.org/10.17533/udea.ikala.354924
Editora: Doris Correa, Universidad de Antioquia, Medellín, Colombia.

llegar a suponer la traducción desde un punto de vista lingüístico, cultural y ontológico.

Al fin y al cabo, la figura del historiador asume la posición del denominado «paratraductor» (Garrido Vilariño, 2004) al ejercer como responsable de la lectura, la interpretación, la criba y la transmisión de paratextos verbales y no verbales a un público específico con un objetivo pragmático concreto.

El primer capítulo de los tres que componen este libro se centra en presentar brevemente la historia del Holocausto y la llamada *solución final*. En esta sección, los autores no solo narran cómo Hitler se hizo con el poder, sino que exponen los mecanismos que ayudaron a (para)traducir una idea (el odio) en un movimiento social, político y legal con un alcance y unas repercusiones inesperadas.

La obra repara en este punto en la labor paratraductora del entramado político, el cual, valiéndose de herramientas lingüísticas de mercadotecnia, consiguió paratraducir la situación social hasta lograr imponer una lectura sociopolítica y económica que llevó a una serie de reformas legislativas conocidas como las leyes de Núremberg.

Por otro lado, se narra y explica cómo los acontecimientos sociales e históricos llevaron al nacimiento de los guetos (paso previo a los campos de concentración), al tiempo que se describe la campaña para deshumanizar progresivamente a estos grupos y manipular a la población mediante un entramado publicitario nunca visto hasta el momento.

Por último, se cuestionan los métodos con los que se dota de historicidad los acontecimientos, poniendo de nuevo a los historiadores en el punto de mira como entes determinantes de la exposición y recreación de acontecimientos (vividos o no) y, por ello, como agentes paratraductores del pasado, encargados de la canalización y de la interpretación de los elementos textuales, semióticos e ideológicos considerados relevantes.

Cabe recordar en este punto que el enfoque paratraductor del grupo de investigación Traducción y Paratraducción (T&P, de la Universidad de Vigo), al que pertenecen los autores, propone un estudio integrado de un texto-objetivo (entendiendo como texto cualquier unidad susceptible de transmisión), un peritexto (aquellos elementos que rodean y acompañan al texto-objetivo) y un epitexto (aquellos elementos que hacen referencia al texto-objetivo prolongándolo en otros espacios).

Considerando estos conceptos, el segundo capítulo recoge el debate entre los historiadores Broszat y Friedlander sobre la manera de historizar el Holocausto teniendo en cuenta los elementos políticos o de memoria histórica, los diferentes enfoques posibles y la percepción por parte de la propia sociedad alemana (elementos peritextuales). Este intercambio retoma la noción de maleabilidad de los relatos en función de su narrador, añadiendo un participante más del proceso: el público sobre el que repercutirá. Así, pues, en este apartado se recogen también las reacciones de los jóvenes de la época a los proyectos de uniformización y el papel de la propaganda dictatorial como herramienta de seducción y fidelización (elementos epitextuales de paratraducción del odio a través del lenguaje).

Siguiendo esta línea, Schurster y Ferreiro analizan las fórmulas políticas de gobierno y los elementos que las caracterizan, centrándose en las diferentes percepciones de un mismo sistema en función de quien las estudie, a pesar de poder considerar elementos objetivos (con lo que se destaca de nuevo la relevancia de la paratraducción, en este caso intralingüística, del discurso en función del público objetivo como elemento epitextual vinculante). Por otro lado, los autores abordan la imagen del *Führer* como representación prácticamente todopoderosa del movimiento nazi, lo que conlleva la elevación de la figura de Adolf Hitler de militar político a líder ideológico y social, la voz original del discurso.

Medellín, Colombia, Vol. 29 Issue 1 (January-April, 2024), pp. 1-4, ISSN 0123-3432
www.udea.edu.co/ikala

En el último apartado se presenta la discusión crítica iniciada por Martín Broszat y Saul Friedländer, dos historiadores (o paratraductores del pasado) que reflexionan sobre la forma más apropiada de enfocar el estudio de la historia y de los acontecimientos de un pasado no tan lejano al tiempo que debaten sobre la posibilidad de conseguir exponerlos desde un punto de vista objetivo. Esto a pesar, en primer lugar, de la (in)capacidad de distanciarse de los propios hechos y, en segundo lugar, de la participación activa del investigador como ser humano sintiente.

A este respecto hacen referencia a la necesidad humana de comprender lo que sucede, lo que supone iniciar un punto de vista en el propio investigador (con lo que paratraducen así la historia como ente interviniente en el proceso de difusión de conocimiento y datos).

El capítulo tres se centra en el público como receptor y en cómo este se enfrenta desde una perspectiva moral y ética a las representaciones de un pasado traumático a través del arte, entendido como medio de expresión basado en la subjetividad. En esta sección, los autores cuestionan si existen límites en la representación artística, o paratraducción en arte, de elementos relacionados con el Holocausto, considerando los efectos producidos a nivel personal, pero también social, de la denominada imaginación histórica, es decir, la abstracción mental de la representación basada en datos o hechos, englobados en un entorno de fantasía, desde un punto de vista concreto.

En este sentido, los autores hacen referencia a la exposición *Mirroring Evil, Nazi Imagery/Recent Art*, un evento artístico presentado en 2002 en el Museo Judío de Nueva York, donde el centro de atención fue precisamente la reacción del público. La exposición mencionada buscaba representar el mal y la brutalidad invitando al espectador a verse reflejado en un espejo histórico, de forma que pudiese sentirse parte de la masacre acontecida, trasladando así la función de la exposición como galería o escaparate artístico a una experiencia inmersiva que el público pudiese (para)traducir desde su propia experiencia vital.

Parte de la exposición mostraba elementos modernos que resultaron fuertemente criticados, como la comercialización del *Lego Concentration Camp*, una pieza de coleccionista creada por el polaco Zbigniew Libera en 1966 sobre la masacre que es objeto de estudio en esta obra, trivializada y representada en un juguete que propone al usuario ponerse en el lugar del agresor. Así, los autores cuestionan el objetivo y las posibles limitaciones del lenguaje artístico y exploran el significado del término "representación" como la relación entre el mundo y las cosas y no como una copia de lo real, poniendo de relieve el rol, la relevancia y la influencia del punto de vista (posicionamiento) y de la interpretación en la creación de la comprensión y la empatía histórica.

De esta forma, se subraya la importancia del posicionamiento social y crítico del agente interviniente en el proceso de transformación y transcripción de un hecho histórico, trasladando la responsabilidad de la (para)traducción de un evento (mensaje) a un público determinado.

Los autores clausuran este capítulo aludiendo a la noción de paratraducción de Yuste Frías, citada al comienzo de esta reseña, destacando la importancia de los elementos que podríamos denominar periféricos (que no externos) para lograr una completa interpretación de la exposición según la intención de los promotores de crear un evento inmersivo: los comentarios digitales y escritos a mano en el libro de visitas a disposición de los usuarios. Así, las observaciones y aportaciones del público como reflejo de su participación activa se convierten en un elemento clave para el análisis del impacto de la obra y de la repercusión social de la historia cercana 50 años después.

En la conclusión, los autores destacan la responsabilidad del historiador como investigador, pero también como narrador y ponente, y alertan sobre cómo la presentación y exposición de la historia se modifica y adapta en función de las épocas y del público objetivo. Así, hoy en día, en plena ebullición de nuevos medios de comunicación masiva y de uso personal, el mensaje y la historia se (para) transmiten de acuerdo con los nuevos modelos de interacción social multicanal y participativa.

La lectura de esta obra propone al lector un viaje crítico a través del tiempo, haciéndolo partícipe de la repercusión de las decisiones del narrador sobre la presentación de los hechos históricos. Para hacerlo, plantea una visión multidisciplinar y reflexiva sobre el movimiento nazi, el Holocausto, la Solución Final y los procesos de estudio, análisis, (para)traducción y transmisión de acontecimientos históricos considerando los hechos generadores del acontecimiento, así como el papel de todos los participantes (historiadores, narradores, traductores y público) como agentes del proceso de creación y registro de la historia.

La obra reseñada busca introducir al lector en unos acontecimientos que sirven de base para el estudio de la transmisión de información histórica como compendio de texto y paratexto, y la reflexión sobre la forma en que presentamos e hilamos el pasado, pues si bien es cierto que existen datos objetivos, la información recolectada siempre es parcial, multicanal y aislada (como resultado de un proceso de paratraducción del discurso y los hechos) y resulta labor de la audiencia atar cabos para generar una imaginación histórica que rara vez nos va a aportar una verdad objetiva.

Así, la labor del historiador (o «paratraductor» del pasado) consiste en unir esas piezas (centrales y paratextuales) para presentar los hechos de forma que el público entienda cómo se comunican entre sí. A este respecto, Schurster y Ferreiro Vázquez incitan al lector a cuestionar la posibilidad de la veracidad objetiva, pues todos los elementos que forman parte de los hechos y que los rodean (incluyendo la visión del historiador, pese a su posible intención de conseguir un punto de vista neutro) afectan de forma intrínseca la percepción que tenemos y la interpretación y repercusión individual y global de los acontecimientos históricos. Esta paratraducción conceptual, social, lingüística y temporal hace que el estudio de la historia se vea obligado a abordar la historicidad como un conjunto de relatos subjetivos que deben moldear una realidad más o menos objetiva, pero siempre dependiente del espectador (entendido como individuo o como grupo social) como receptor y parte final del proceso de transmisión e interpretación. « *Les perles composent le collier, mais c'est le fil qui fait le collier* ». (Flaubert).

Referencias

Garrido Vilariño, X. M. (2004). *Traducir a literatura do Holocausto: Traducción/Paratraducción de Se questo è un uomo* [tesis doctoral]. Universidad de Vigo, España. https://www.academia.edu/33463954/TRADUCIR_A_LITERATURA_DO_HOLOCAUSTO_TRADUCCI%C3%93N_PARATRADUCCI%C3%93N_DE_SE_QUESTO_%C3%88_UN_UOMO_DE_PRIMO_LEVI_XO%C3%81N_MANUEL_GARRIDO_VILARI%C3%91O

Schurster, K. y Ferreiro-Vázquez, Ó. (2023). *Traducción y paratraducción del odio: historia, historiografía y representación de los fascismos y del Holocausto*. Comares.

Yuste Frías, J. (2005). Deconstrucción, traducción y paratraducción en la era digital. En J. Yuste Frías y A. Álvarez Lugrís (Eds.), *Estudios sobre traducción: teoría, didáctica, profesión* (pp. 59-82). Servizo de publicación da Universidade de Vigo.

Cómo citar este artículo: Martínez-Sánchez, O. (2023). Reseña: *Traducción y paratraducción del odio: historia, historiografía y representación de los fascismos y del Holocausto. Íkala, Revista de Lenguaje y Cultura, 29*(1), 1-4. https://doi.org/10.17533/udea.ikala.354924

Íkala
Revista de Lenguaje y Cultura
Medellín, Colombia, Vol. 29, Issue 1
January-April, 2024
ISSN 0123-3432 / www.udea.edu.co/ikala

Author Guidelines

With the aim of making room for diverse voices and languages, and looking to maintain conformity with international standards in scientific journals, *Íkala* advises authors to follow the guidelines below, which are designed to make file uploading easier, and get a prompt review of your manuscript.

General Guidelines

To guarantee a transparent editorial process for authors, editors, reviewers, readers and indexing systems, *Íkala* uses the online Open Journal System (OJS) publishing platform, which follows international standards for scientific journals. Before uploading your manuscript to this platform, please note the following:

1. *Íkala* publishes original and unpublished material related to research, practice, and reflection in the areas of language and culture, linguistics, literature, translation, and language teaching and learning. Manuscripts that do not fall within this scope or those that have been previously published in other journals, in part or in full, or are in the process of being published elsewhere, will be rejected regardless of the channel used for publication.
2. Manuscripts submitted for consideration to a regular or special issue must meet the highest standards of academic excellence, advance theoretical knowledge, address current and cutting-edge topics in applied linguistics, and contribute to or stimulate current discussions in the field, while offering new and original interpretations on issues within the focus and scope of *Íkala*.
3. Regardless of the type of manuscript, authors are expected to demonstrate rigor in the collection and analysis of data; present interesting results, discussions and conclusions; display a great depth of analysis; and write with sophistication, precision and conciseness, avoiding biased or prejudicial language.
4. *Íkala* publishes articles in English, Spanish, French and Portuguese. Authors

of manuscripts written in other languages or those with sections using non-Romance languages will not be accepted, as the journal does not have the human and technological resources to evaluate and publish content in those languages.

5. *Íkala* only accepts empirical studies, literature reviews, theoretical articles, methodological articles, case studies and book reviews. Manuscripts that do not fall within these categories (e.g., reflections, pedagogical experiences, and translations), will not be accepted.
6. Manuscript reception does not imply its acceptance or publication. Following the criteria of the refereed scientific publications, journal editors will be in charge of judging the relevance of the submitted manuscripts according to their field of knowledge. After a preliminary editorial review, the manuscripts that they consider not publishable (outside the scope of the journal, with serious methodological flaws, etc.) will be rejected and returned to the authors. Only those manuscripts that conform to the characteristics described in this section will be submitted to a double-blind peer review process.
7. Accepted manuscripts may not be published in the following issue, since *Íkala* publishes the articles in order of acceptance, with the exception of those that have been selected for publication in a special issue.
8. The journal's editor-in-chief is responsible for the final decision regarding the acceptance or rejection of a manuscript. This decision is final.
9. Once accepted by the reviewers for publication, the manuscripts will undergo an additional review by the editors. Once this is done, the manuscripts will be sent to the copy editors so they can adapt them in structure and form to the journal guidelines, make them more visible in the indexing systems, and make sure that their strengths are highlighted, and they meet the highest standards of the wider linguistic and academic community. In this process, copy editors will be able to make changes that refine the clarity and conciseness of ideas, unify terms and formats, and improve style.
10. Authors who do not agree with the changes will have the opportunity to discuss these with the journal Editor. In any case, they are expected to return the manuscript within a maximum period of two weeks. If the corrections are not received in the indicated time, the manuscript may be published in a later issue, other than the one previously agreed upon.
11. *Íkala* follows the Committee of Publications Ethics (COPE) guidelines, and, in accordance with these, rejects all forms of plagiarism. This is why when the peer review process is completed, but before copy-editing, the accepted manuscripts are run through a similarity detection software called Crosscheck (based on iThenticate). Manuscripts with a similarity percentage greater than 25% will be rejected and this decision will be final. So will be manuscripts that appear to be redundant or duplicate publications, even if they are written in a different language.
12. In terms of authorship, the journal abides by the guidelines of the International Committee of Medical Journal Editors which prescribe that "Authorship credit must be based on substantial contributions to all of the following: (a) the conception or design of the work; or the acquisition, analysis, or interpretation of data for the work; (b) the drafting of the work or revising it critically for important intellectual content; (c) the final approval of the version to be published. Besides, all authors must agree to be accountable for all aspects of the work and ensure that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved. This is why, before publication, authors are asked to sign a Copyright Transfer Agreement and Authorship Statement.
13. Changes in the number or order of the authors will only be accepted in the first phase

of the submission and review process, and must be duly justified and supported.
14. Authors who have published an article in Íkala must wait two years to be published again, unless they aspire to publish in a special issue.

Style Guidelines

The writing style of manuscripts submitted to *Íkala* is reviewed several times in the publication process: when initially received, during peer review, and during copy editing and layout. To ensure that your manuscript passes the first review, consider the following:

1. All manuscripts must be anonymous. That is, not include the names of the authors anywhere. The manuscript must also be sent in an editable file, such as OpenOffice, Microsoft Word or in rich text format (.rtf).
2. Manuscripts must fall within one of the following categories: empirical study, case study, literature review, methodological article, theoretical articles, and book reviews.
3. All manuscripts, with the exception of literature reviews and book reviews, should be between 8,000 and 8,500 words, including the abstracts in three languages and the references. Literature reviews should be no longer than 11,000 words long, with no less than 50 bibliographic references. Book reviews should be in the range of 2,500 to 3,000 words and must be about recent scientific publications (publications made within the last two years) related to the profile of the journal.
4. Titles should be maximun 15 words long and include one or two key words. They should also feature the most specific part of the article at the beginning so that the topic of the article is the most visible part.
5. Abstracts must be written in the original language of the manuscript and in the other three languages declared by the journal. However, at the time of submission only the abstract in the original language is required. The abstracts in the other three languages should be included after acceptance of the manuscript, during the copyediting stage.
6. The abstract included in the manuscript must have a maximum of 200 words and must be structured according to APA 7 norms.
7. Keywords must be a minimum of five words or phrases and follow the guidelines provided on the journal platform.
8. The line spacing must be 1.5. The font size must be 12 points.
9. The italic font attribute should be used instead of underlining (except in URLs) and only to denote terms written in languages other than the main text, or terms on which you want to draw attention.
10. All manuscripts must include a title, an abstract, five keywords and a list of references. In addition, empirical or case studies must include clearly defined introduction, theoretical framework, method, results, discussion and conclusions sections.
11. The references must be sufficient, relevant, current, and reliable, and follow the norms proposed by *APA Publication Manual (7th Ed., chapter 9).*
12. All illustrations, figures, and tables must be inserted in the text (body of the manuscript), not at the end of it or separately, and follow APA guidelines for presentation.
13. Footnotes should be used instead of endnotes. However, as suggested by the *APA Publication Manual* (chapter 2, 2.13), these should not include complicated, irrelevant, or nonessential information, or be used to provide bibliographic references because all these can be distracting to readers. Also, they should convey just one idea and be less than a paragraph.
14. The headings must present a clear hierarchy that accounts for the structure of the manuscript according to its type and the required sections. They should not be numbered. Due

to the length and type of texts published in *Íkala*, three levels of subordination for headings should be sufficient to develop the authors' ideas. However, there may be exceptions.

15. Paragraphs should be well structured (develop an idea, have a logical connection with the previous paragraph and the one that follows, use logical connectors to show the relationship between sentences, etc.) and keep the format as simple as possible. This mean without indentation, unless there are direct quotations with more than 40 words; and without bullets, page breaks, justification, or enumerations, since the journal has its own style sheet.
16. Self-citation must not exceed 10 percent of total number of citations in the manuscript.
17. If the article is derived from a thesis or dissertation, you need to: (a) make sure this is not published in any open access database, unless the focus of the article is different enough so that this is not considered a duplicate publication; (b) state that the article derives from a thesis in the "Source" slot of the article's submission metadata.
18. If the project from which the article is derived received funding, this must be specified in the article's metadata as well under "Supporting agencies."
19. Authors' names should be written on the platform the way the authors wish for them to appear on the article.
20. Not required categories such as author's affiliation, country and bio statement of maximun 60 words should be filled as well and the ORCID link must be double clicked so that the organization can send you a validation message.
21. If there are any acknowledgments, these should be written in the slot "Comments to the Editor" and occupy a single paragraph of no more than 100 words. In this, authors should clearly identify contributors, including funding sources or editing services, and briefly describe their role (e.g., research design, data collection, data analysis and interpretation, preparation of the manuscript).

Guidelines for Writing Specific Sections of the Manuscript

Writing the Title, Abstract, and Keywords

The title, abstract and keywords are the most visible parts of an article. They are used by abstracting and indexing services to cross reference. As such, they must be written carefully and strategically.

The Title: The title is perhaps the most important part of an article, as it acts as an advertisement for the article, can lead readers interested in the topic to your article, and can help them predict its content. (*How to get your Research Published... ...and then Noticed,* Elsevier). Therefore, when writing their manuscript's title, please to take into account the following:

1. Ensure that it accurately reflects the content of the manuscript so that readers can easily identify if it is of relevance to them or not.
2. Make sure that it is clear, specific, brief, and where possible, complete.
3. Avoid unusual abbreviations or jargon.
4. Refrain from using phrases such as: "a study of", "investigations of", "observations on".
5. If it is becoming difficult to write it, identify the research problem and start from there.
6. Try to make it interesting, attractive and ingenious so that people are motivated to read the article (*How to Get your Research Published... and then Noticed- Elsevier, and APA Publication Manual-American Psychological Association*).

The Abstract: The abstract plays a vital role in effectively cataloging research in many online databases accessible to scholars around the world such as *Google, PubMed, Academic Search Premier, Thomson Reuters* (now *Web of Science*), EBSCO *Host*, and many others. These databases allow work to be more easily discovered, read, used, and cited by scholars who might not otherwise be able to reach it. Therefore, it is very important to be strategic when writing this section. When doing it, please remember to:

1. Include many, if not all, of the keywords associated with the manuscript;
2. Use accessible language that is easily understood by a wide audience and avoid both non-standard abbreviations and citations;
3. Highlight the most interesting elements of your work;
4. Use numbers, not their names, except for numbers at the beginning of a sentence;
5. Use double parentheses and the letter (a), if they include lists in English; and a single parenthesis and number, if they include lists in Spanish, French or Portuguese;
6. Faithfully represent the article, so that it can be used by indexing and documentation services, and other stakeholders in the field of scientific publication;
7. Summarize the problem, state the purpose of the research, clearly define where and with whom it was done, the methods of data collection and analysis employed, the main results and implications of the study, if it is part of a research article;
8. Be accurate and detailed (i.e., express, where, how, with whom, when, for what purpose) so that readers can easily decide whether or not to read the entire article.
9. make sure it is written in a single paragraph and is self-explanatory since abstracts are often separated from the article (*apa Publication Manual,* Chapter 3, 3.3).

To learn more about how abstracts are written, depending on the type of article, you can consult the *apa Publication Manual,* Chapter 3, 3.3.

The Keywords: They are important words that, along with those in the title, capture the essence of the article effectively and are used by abstracting and indexing services to make cross references. Therefore, choosing the correct key words can increase the chances that other researchers will find your article. In general, when writing your keywords, please remember that these should:

1. Be specific and avoid general terms such as “philosophy” or “philology,” plural terms, and multiple concepts (for example, “and”, “of”).
2. Include only abbreviations that are firmly established in the field (e.g., efl, esl, sfl).
3. Number at least five, be written in small caps, in any order, and separated by semi-colon.

For more information about how to define the keywords of a manuscript, authors can consult the following sites which provide lists of terms used for retrieving documents and publications in different academic field: *Unesco Thesaurus* and eric *online* (http://vocabularies.unesco.org/browser/thesaurus/en/ and https://eric.ed.gov/?ti=all)

Writing the Introduction, Theoretical Framework, Results and Discussion, and Conclusion Sections

The Introduction: In research articles, in general, the introduction begins with a broad topic that narrows as the reader progresses. Then, it presents the following aspects in a clear and concise manner: (a) the research problem, (b) the importance of the research for the field (c) the research or theoretical gap), (d) the research purpose and question, (e) the context, the type of study and the participants, and (f) a preview of the following sections.

The Theoretical Framework: In research articles, this section clearly outlines the perspective(s) from which the research is being done, and the specific theories and key concepts on which it is based. In addition, it includes a synthesis of similar studies conducted on the subject in the context of the study and around the world, and a summary of the main issues surrounding the topic under discussion.

The Method: In Íkala, all research articles must include a Method section. In general, this Method section includes a brief description of the following: (a) the research tradition or type of study that was conducted, (b) the participants of the study, if any, and (c) the data collection and analysis procedures used (e.g.,, what, when, how, how often, how many, from whom and for what purpose). Besides, following guidelines from APA, which state that "Authors [should] be required to state in writing that they have complied with APA ethical standards in the treatment of their sample, human or animal, or to describe the details of treatment." (APA *Certification of Compliance with APA Ethical Principles)*; the section should also include this note.

The Discussion and Conclusion: In Íkala, these two sections can be presented together. Whether they are presented together or separately, they should contain: a summary of (a) the results obtained and the main arguments and a statements made, (b) the inconsistencies between the results presetned and those of other studies, and (c) possible causes for this. Besides, this section should contain an explanation of the following: (a) how the study clarifies, expands or contradicts what others have done; (b) the meaning of the results or the "so what?"; (c) the value or contribution of the results for the field; (d) the theoretical or practical consequences or implications for professional development, research, or language policies, etc.; (e) the limitations of the study, if any; and (f) the questions for futher research stemming from the findings.

The Editorial Process

Once your manuscript is received, *Íkala* will follow several steps which can be divided into five key stages: reception, peer review, editorial preparation, publication, and post-publication. It is important that you are familiar with these stages and follow them on the platform OJS, as this will indicate if the article has passed through any of them.

Reception

This stage includes the following steps:

1. The journal editor does a preliminary reading of the manuscript to verify that it meets the minimum requirements in terms of content, format, number of words, etc.
2. If the manuscript does not meet the minimum requirements, it will be rejected and the author(s) will be notified via email.
3. If the manuscript meets the minimum requirements, the editor will do an initial review to decide if it meets the journal's criteria for selection. The editor can take up to two weeks to do this review, depending on the number of new submissions.
4. If after the initial review, the editor considers the manuscript not worthy of a peer review, it will be rejected and the author(s) will be notified by email.

Peer review

If the manuscript is deemed worthy of a peer review, the following steps will be taken:

1. The editorial team will search for scholars who are considered experts in the topic to do the review and notify the author(s) that the process has begun. This process may take from 3 weeks up to six months, depending on how long it takes the journal to find evaluators. If these are not ensured within this time, the author(s) will be notified to decide whether to continue waiting or to withdraw the manuscript.
2. Peer reviewers who receive an invitation will be given three weeks to complete the review.
3. If peer reviewers do not complete the peer review within this time, the manuscript will be sent to a second set of peer reviewers.
4. If, when both peer reviews have been submitted, a contradictory recommendation is noticed, the editorial team will search for a third reviewer. However, the final decision could be made by the editor based on the available reviews and the editor's academic judgement.
5. If the manuscript is accepted by the two reviewers, and at least one of them suggests modifications, the manuscript will be

returned to the authors for correction. They should follow the suggestions and send a revised version of their manuscript along with a letter to each reviewer explaining the modifications made. A period of three weeks is usually provided for this.
6. If the revisions are accepted by the two peer reviewers, the manuscript will be sent for copyediting.
7. If the manuscript is accepted without modifications, it will be sent straight to copy editing.

Editorial Preparation

The duration of this stage depends on the number of manuscripts accepted for publication. As *Íkala* publishes issues four times a year (quarterly), it must prioritize the manuscripts that will be published first. In general, this stage includes the following steps:

1. Before sending the manuscript to copy editing, the editor will do a second review of the manuscript, and then, she will send it to copy editing.
2. The copy editor will ensure that the manuscript conforms to APA publication standards and may ask that the authors to make some corrections related to the following aspects: content (to complete or clarify a passage); grammar (punctuation, use of passive and active voice, verb tenses, syntactic organization of sentences); lexical (use of some words or expressions, referents); textual (cohesion, coherence, flow of ideas, construction of paragraphs, etc.); para- and extra-linguistic features (italics, bold, exclamation marks, citations, footnotes, titles, subtitles, citations, references, acknowledgements, figures, tables, etc.). These corrections will follow the norms of the language in which the manuscript was written. At this stage, authors will only be allowed to correct aspects suggested by the editor or by the copy editors.
3. After all the suggested corrections have been made, the manuscript will be sent for layout design.
4. Once the layout is done, the editor will make a final review of the manuscript and send it to the authors for their approval, along with the Assignment of Rights and Declaration of Authorship form, which must be signed by all authors.

Publication

Once all the authors have signed the Assignment of Rights and Declaration of Authorship, the manuscript will be ready for publication in the corresponding issue.

Post-Publication

After the article is published, it is necessary that the authors take several steps to guarantee its diffusion through media and that their work reach a wide audience.

Some of these steps are the following:

1. Upload your article to ResearchGate.net and Academia.edu. These two networks are designed to help researchers increase their readership and citations which are two key aspects of measuring the impact of their work. Having the information and articles on these websites is very easy and it takes only a few minutes. Also they are free. If you already have an account, you just have to upload the article. If you don't have one, click on the links below to register and share your work.

   https://www.researchgate.net/signup.SignUp.html
   https://www.academia.edu

2. Obtain an Open Researcher and Contributer ID (ORCID ID) if you don't have one. ORCID is an open and independent registry that helps identify and connect researchers around the world. It provides researchers with an ID number so they are clearly identifiable by others. Sharing this ID number with colleagues around the world will enable them to track

your work. Also, journals can connect your publication DOI to your ORCID account, omitting the need to upload anything. To create an account in this registry, go to the following link: https://orcid.org/login

3. Share your article in the following spaces and media:

    - At conferences
    - In a classroom for teaching purposes;
    - With your colleagues
    - On your personal blog or website
    - In the institutional repository
    - In a subject repository (or another non commercial repository)
    - In academic collaboration networks such as Mendeley o Scholar Universe
    - On social networks such as Facebook, LinkedIn, Twitter, Pinterest, etc.