

The Architectonics of *Luna Clara e Apolo Onze*: a Metalinguistic Reflection / *A arquitetura de Luna Clara e Apolo Onze: uma reflexão metalinguística*

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ABSTRACT

This paper proposes a metalinguistic reflection about the methodological process from which resulted a master's degree thesis entitled *Luna Clara e Apolo Onze: a creative organization of voices*. More specifically, it intends to show how, from the foundations of dialogical discourse analysis, and from a preliminary examination of the corpus, the book of Adriana Falcão entitled *Luna Clara e Apolo Onze*, the author of the research developed a specific way of describing the authorial architectonics of a verbal work which integrates visual resources. It intends still to consider how, in the context of the dialogic conception of language, one can propose an object of study, and a specific way of studying it by considering a phenomenon such as a book and examining it by means of concepts compatible with this object, instead of applying ready-made categories.

KEYWORDS: Architectonics; Methodology; Dialogism; Multiplicity of Voices

RESUMO

Este artigo propõe uma reflexão metalinguística acerca do percurso metodológico de que resultou a pesquisa de mestrado intitulada Luna Clara e Apolo Onze: uma organização criativa de vozes, que descreve a arquitetura autoral da obra. Mais especificamente, pretende-se mostrar como, a partir dos princípios da análise dialógica do discurso, e de um exame preliminar do corpus - o livro de Adriana Falcão, Luna Clara e Apolo Onze, a pesquisadora desenvolveu uma maneira específica de descrever a arquitetura deste que é um texto verbal que integra recursos visuais. Pretende ainda refletir acerca de como, no âmbito da concepção dialógica, se pode construir um objeto de estudo, e uma maneira de estudá-lo, partindo da observação de um fenômeno como um livro e de seu exame mediante conceitos compatíveis com esse objeto, em vez de aplicar categorias prontas.

PALAVRAS-CHAVE: *Arquitetônica; Metodologia; Dialogismo; Plurivocidade*

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Introduction

The duty of thinking and the impossibility of not thinking are given by my position in a given context of concrete real life. From this place that I myself occupy, what I see and what I think are my own responsibility. No one else can think what I think. No one else can be in charge of my position and fulfill it, and that is why there is no alibi for me not to think and not to be in charge for what I think.¹

Marília Amorim

Methodology is an intrinsic part of any given research. For researchers who focus on Bakhtinian studies, or rather, who look for a way to dialogue to the *corpus* itself and to the object of analysis of their production, methodology is a specially challenging question. As it is known, the Bakhtin Circle has not left any theories or strict concepts, but foundations, principles, reflections that integrated and interrelated constitute what is called the *Bakhtinian thought*.

Moreover, the Circle itself did not leave the legacy of a single method because that thought, instead of imposing theoretical limits from previous categories of analysis, instigates specific ways of perceiving the object without exhausting their own analytical possibilities. That is because "reading is a complex phenomenon not limited to a single way of looking" (TEIXEIRA, 2005, p.196)². The dialogical conception of language calls together heterogeneous multitudes of views, voices, consciousnesses, as determinants *of* and constituents *for* the reading process, which includes, hence, the whole ethical and aesthetical deeds of human experience.

Accordingly, this utterance reports both the continuity of the views of the Circle - originally formed - and the ability to expand, always starting from dialogue, regardless of the settings of time and space, the network of interlocution among subjects - the Circle that is (re)constructed by the voices of others, such as researchers, who are in tune with Bakhtinian guidelines. Thus, if there is any stability regarding the method in Bakhtin, perhaps it is the instability given by the impression that seems to accompany our reading of his work, which is synthesized in this communal conviction: it is the

¹ Text in original: "O dever de pensar e a impossibilidade de não pensar são dados pela posição que ocupo em um dado contexto da vida real e concreta. Desse lugar, que somente eu ocupo, o que vejo e o que penso são da minha responsabilidade. Ninguém mais pode pensar aquilo que penso. Ninguém mais pode prestar contas da minha posição e realizá-la, por isso não existe nenhum alibi para que eu não pense e não assumo o que penso".

² Text in original: "a leitura é um fenômeno complexo que não se esgota em um só modo de olhar".

object of research itself that determines the methodology to guide the study and not the other way around: "Certainly, the purpose is not to propose a method for each object, but to recognize that the specificity of each object requires an emphasis on one or another technique" (SOBRAL, 2007a, p.132)³.

Thus, we intend to present a metalinguistic reflection on the path that led to the thesis entitled *Luna Clara e Apolo Onze: a creative organization of voices*⁴. More specifically, it attempts to show how, from the principles of dialogical discourse analysis and from a preliminary examination of the corpus –Adriana Falcão’s novel, *Luna Clara e Apolo Onze* -, the researcher developed a specific way to describe the architectonic of this book. We also intend to reflect on how, within the dialogical conception, one can construct an object of study, and a way to study it, starting from both a phenomenon and concepts compatible with that object, instead of applying ready-made categories.

It is important to clarify that Bakhtin postulates a form linked to the materiality of the text - *compositional form* - and another one concerning the discursive surface, the organization of content, expressed through verbal material, in terms of the relationship among the author, the topic and the interlocutor –*architectonic form*. In the aesthetic discourse, the compositional form creates an *external* object, and the *architectonic* one forms an *aesthetic* object. Architectonic form creates a particular form of dialogue, of the relationship between author and interlocutor; therefore, the authorial activity focuses primarily on architectonic form, which is the organization of discourse, from compositional form, in terms of a given evaluation of discourse by the author and her active reception by the interlocutor (cf. SOBRAL, 2007a, 2010, *passim*). This latter was the scope of the afore mentioned thesis, as a way to describe the specificity of the authorial work.

This article has a meta-analytical character, aiming to reflect on the work of analysis, that is, the effort of the researcher for developing an analytical framework based on the theoretical principles and on the contact with the object. Thus, we do not intend to present a lengthy discussion about the concept of architectonics nor to present

³ Text in original: “Não se trata naturalmente de propor uma técnica para cada objeto, mas de reconhecer que a especificidade de cada objeto requer a ênfase em uma ou em outra técnica”.

⁴ Research developed by Marice Fiuza Geletkanicz, at UniRitter, having Professor Neiva Maria Tebaldi Gomes as the advisor, and defended in January, 2013.

the analysis or its steps, but to *evaluatively describe*, within the dialogical view of language, how the researcher ended up building a methodological approach to account for its specific object, having, as its foundation, the notion of architectonics.

From a concrete example, the emphasis of this article lies on the demonstration that the dialogical conception of language, far from proposing set categories to be applied, offers principles that allow the researcher to adapt to the needs of understanding the object instead of trying to make it fit into a theoretical-methodological or any derivate categories. The pictures included are not a scope of analysis here; they illustrate their use in Adriana Falcão's book as well as their relationship with its narrative.

1 Aesthetics as a Methodological Guideline

The specificity of *Luna Clara e Apolo Onze* was the guide of the research before it had even started. From the first contact with the book, it was impressive to see the multiplicity of social voices created and made to interact by the author. If on the one hand this presence of voices already seemed an axiom, precisely by the large number of characters, on the other hand it suggested something else happening among these voices: a diversified and concurrent interaction, through which all the characters seemed to be essential to both the development and the outcome of the narrative. This initial perception found a way to exist officially in *Problems of Dostoevsky's Poetics*, which became the main theoretical ally for our study, prompting the hypothesis of a polyphonic phenomenon in *Luna Clara e Apolo Onze*.

It was already known that the mere diversity of interactive voices would not be enough to reveal a possible polyphony. The hypothesis was that these voices enlivened fully valid consciences⁵.

As the analytical process progressed, the hypothesis of polyphony, just as it was envisioned by Bakhtin, was not solidified. To perceive, to experience the world through the polyphonic touch means recognizing, in addition to the infusible multiplicity of

⁵“That is, full of value, maintaining with the other voices in discourse a relationship of absolute equality as participants of the great dialogue.” (BEZERRA, P. Translator's note. In: BAKHTIN, 1998, p.4). Text in original: “Isto é, plenas de valor, que mantêm com as outras vozes do discurso uma relação de absoluta igualdade como participantes do grande diálogo”.

participant voices of uninterrupted dialogues created by the individuals in interaction, the full validness of such voices, whether influenced by centripetal or centrifugal movements as well as the equipollence of the consciences represented by them. In order to make the study feasible in this sense, we would need to pay particular attention to the micro dialogue, the internal conflict that Dostoevsky's heroes are carried away by, striking aspects of the concept which, therefore, represented a weakness, given that to carry the proposal to identify a possible polyphony would require, we were aware, a longer time than the one offered by the research period, and there was no guarantee that this was the most productive approach.

Once again, the object has made itself heard because, according to Bakhtin's theory, "it is actually the nature of the described object that calls out the techniques, rather than the technique trying to frame it in a vicious circle in which it is only searched what one knows will be found or one only finds what has been looked for from the beginning"(SOBRAL, 2007a, p.132)⁶. Thus, thanks to what was configured as a weakness or a risky assumption, the potential of what could be effectively explored in *Luna Clara e Apolo Onze* was unveiled: the degrees or levels of dialogicity.

Grounded in the work of the Circle and those of modern researchers guided by Bakhtin's assumptions, the book began to be analyzed so that we could understand its creative organization as a whole such as expressed specifically in the multiplicity of voices. The new theme was based on the hypothesis that with this organization the author⁷ makes emerge a specific artistic doing, due to the unusual treatment given to the participant voices of the romanesque whole. It was noticed that this particular architectonic form of representation produces a given dialogical effect in creating an effect of reciprocity among *author-character-reader*. Consequently, the focus was, at that moment, on the dialogical constitution of voices which inscribe a model of interactive writing, enabling the reader to be more present at each enunciation, giving the plot uniqueness in the current literary scene.

⁶ Text in original: "É na verdade a natureza do objeto assim descrito que convoca técnicas, em vez de ser a técnica aquilo que busca enquadrá-lo num círculo vicioso em que só se procura o que já se sabe que se vai achar ou só se acha o que já se estava procurando desde o início".

⁷ Whenever we refer to the "author" the pronoun "she", as well as its correlations, will be used as a reference. This choice was made due to the fact the *Luna Clara e Apolo Onze* was written by a woman, even though the words "writer" and "author" could refer to both female and male genders. We are also aware of the Bakhtinian distinction between "author-person" and "author-creator".

Thus, the research began to dialogue no longer focusing on the hypothesis of a possible polyphony, but keeping it as a departure point, - since "one cannot speak of a part without taking into account the whole of which it is part" (SOBRAL, 2010, p.57)⁸. The work was considered as being done *in the light of polyphony* because polyphony was the root of the study in order to support and reflect on the foundations of Bakhtin's aesthetic design, "resulting from a process that seeks to represent the world in terms of the exotopic authorial action, which is based on the social and historical context, on the social relationships the author participates in" (SOBRAL, 2007b, p.108)⁹.

As *Luna Clara e Apolo Onze* was published in 2002, a summary of its plot was annexed to the afore mentioned thesis in order to allow the reader to understand what it was about. It was pertinent to provide the readers who had no knowledge of this literary work with a brief description, giving them some contact, although minimal, with the narrative, respecting the fact that "the artistic construction goes beyond the summing up of literary devices"(SOBRAL, 2009, p.110-111)¹⁰.

It was vital to portray the contextual elements that resounded on Adriana Falcão's novel, clarifying its dialogical specificity, element which makes *Luna Clara e Apolo Onze* gain prominence among other current literary productions, transcending these peculiarities mainly due to its style, linked to the enunciative project, which, as Sobral stated (2010, p.72), is more directly connected to the specific ways of saying of the authors. The following account should be considered:

The concept of aesthetics cannot be derived in an intuitive or empirical manner from a work of art: the concept would be naïve, subjective, and unstable. For a confident and exact self-determination, it needs to determine itself in mutual relation to other domains within the unity of human culture (BAKHTIN, 1990, p.259-260).

Using what has been mobilized from Bakhtin's thought and from stylistic/structural peculiarities concerning contemporary children's and juvenile literature as described by Lajolo and Zilberman (2007), we invested in the dialogical potential of *Luna Clara e Apolo Onze*. We deduced that the novel could be analyzed

⁸Text in original: "não se pode falar de uma parte sem levar em conta o todo de que ela é parte".

⁹Text in original: "resultante de um processo que busca representar o mundo do ponto de vista da ação exotópica do autor, que está fundada no social e no histórico, nas relações sociais de que participa o autor".

¹⁰Text in original: "a construção artística vai além da junção de artifícios literários".

from the perspective of its aesthetic design. In this sense, it was as if aesthetics constituted the research method itself, although it was known that it offers a guide line more than a methodology.

Luna Clara e Apolo Onze, as the research showed, is an aesthetic object that reveals what might be called an "architectonic signature" arising from the peculiar position of the author: "The author assumes an answerable position in the event of being, deals with the constituents of this event, and, hence, the work he produces is also a constituent of that event"(BAKHTIN, 1990, p.190). Among the several research possibilities that the novel allows, it seemed pertinent to highlight the uniqueness of the embodiment of the author's enunciative project, in which she is able to realize architectonically a multiplicity of voices with a potential for dialogical interaction in the peculiar world of Brazilian juvenile literature.

To the researcher, this seemed to be the work's unique element, somehow bringing a different tone to contemporary literature regarding the *author's way of saying*: the latter, by means of a specific exotopic position, is able to establish an innovative contact with the interlocutor, one of greater proximity and attraction, from the way she works content, material and form, and the same goes for the way she relates, *qua* objectified author, author-creator, with the other *inter-agents* of the work.

2 The Results of the Practice

Considering all this, it was necessary to develop techniques capable of serving the purpose of revealing the forms of dialogism (degrees of dialogicity) which seemed to mark the multiplicity of voices that constitute *Luna Clara e Apolo Onze*. The "technique" called by the object was grounded essentially in the dialogue with the following questions:

- How does the author represent the voices in the narrative?
- How does the author speak to the reader and to the "others" in the novel?
- How does the author organize the relationship among the characters and the space of the story?

These three questions guided the analytic work: the first one is a representation of the characters' discursive representation, or rather the mode of representation of the characters' discourse. The second one aims at verifying the strategies employed by the author to establish dialogues with the reader and the characters. Finally, the third aims to investigate the mode of organization of the relationships between the characters and the narrative space. We thought that with the data collected from these three questions, it would be possible to characterize the authorial architectonics, as they cover the intrigue, the description *per se*, the composition of the characters, the representation of their voices, the way the author addresses the presumed reader, that is, her own way of actualizing her aesthetic enunciative project.

We present here the gathered data as they were organized in the thesis, according to the route described to account for the architectonics of the examined book.

2.1 Regarding the Representations of the Heroes

2.1.1 The Names of the Characters and Their Discursive Marks

One of the elements to be highlighted about *Luna Clara e Apolo Onze* regards the names given to the characters of the narrative. We considered important to investigate what these elements could say about the enunciative project. From the aesthetic design, we found *a new way for looking* at them. It was manifest that there was a strong evaluative component established in the characters' names and discursive marks, something which indicated they were representative of worldviews, ideologies. After all, "Here, too, someone else's verbal manner is utilized by the author as a point of view, as a position indispensable to him for carrying on the story" (BAKHTIN, 1984, p.190). To give an example:

Determined, brave, he didn't like waiting at all:
In fact, Doravante ["From Now On"] was a very lucky guy. That
happened a long time ago.
[...]
- I just want to be immediately.
Doravante was always in a hurry (FALCÃO, p.57)¹¹.

¹¹Text in original: "Determinado, corajoso, não gostava de esperar por nada: Realmente, Doravante foi um sujeito muito sortudo. Isso foi há muito tempo. (...) – Eusóqueroquesejalogo. Doravante tinha pressa".

As we can see in the excerpt above, the names of the characters and the discursive marks expressed in the dialogues between them and the author suggest the presence of distinct voices in the novel, which enables the perception of social voices, the way each character can feel himself/herself and the world, from the interactions they engage in. This aspect underscores what Bakhtin announces about *the speaking person in the novel*. In this sense, it is confirmed that "The fundamental condition, that which makes a novel a novel, that which is responsible for its stylistic uniqueness, is the *speaking person and his discourse* (emphasis in original)" (BAKHTIN, 1981, p.332). The names of the characters and their discursive marks, therefore, reveal fundamental aspects from an aesthetic point of view.

2.1.2 The Transformation Resulting from the Interaction Reflected in the Discursive Marks and in the Characters' Actions

This is another crucial aspect: "Literature, the literary fact, operates in social practice, and Otherness is always material and unstable" (ZAVALA, 2009, p.157)¹². In Adriana Falcão's novel this instability is suggested by the changes in the characters, which occur throughout the narrative. This does not contradict the fact that "the ethical dimension of life, by nature unfinished, can achieve finishing when aesthetically elaborated" (MACHADO, 2010, p.225)¹³. It is important to recall that "the changes in the life of a character in aesthetic elaboration by an author are mainly responses" (MACHADO, 2010, p.225)¹⁴.

A paradigmatic example of this transformation is that of *Doravante*. In the excerpt above, we saw his characterization as a frantic character. In the very moment shown here, it is clear, also, through discursive marks, that he went through transformation:

- Luna Clara is so beautiful today.
- What did you say, Doravante?
- That Luna Clara is beautiful.

¹²Text in original: literatura, o fato literário, se insere na prática social, e a alteridade é sempre material e instável.

¹³Text in original: a dimensão ética da vida, por natureza inacabada, pode alcançar acabamento quando elaborada esteticamente.

¹⁴Text in original: transformações da vida de um personagem em elaboração estética por um autor são, sobretudo, resposta.

- Again.
 - Beautiful.
 - Say it word by word.
 - Luna Clara is so beautiful today.
 - You don't speak the words together anymore?
 - I don't?
 - Try another sentence.
 - Which one?
 - Any with at least two words.
 - Is "I love you" good enough?
- He didn't speak the words together anymore, Doravante.
- I guess I lost all that rush – he concluded, after thinking for a little while¹⁵.

It can be seen that, in the novel, the character is presented in an unquestionably dynamic intersubjective process, since he constitutes himself by means of dialogue and interaction, not in isolation, something which is validated by Zavala, to propose that we should "interpret the person not only as an identity, but as otherness as well [...]"(ZAVALA, 2009, p.163)¹⁶. Here is the relevance of the others and the interactions among them for subjects' intersubjectivity, and we certainly may include here every possible transformation phenomenon. Thus, in the relationships among characters, the discursive marks, the actions that enliven them also accompany this change, becoming indicators of the instability, the subjectivity which is revealed in a continuous centrifuge flow.

2.2. Regarding the Dialogue Focused on the Reader

2.2.1 The Fragmentation of the Chapters and Reiteration as a Dialectical-Dialogical Resource

The *fragmentation* of the chapters in *Luna Clara e Apolo Onze* is a compositional feature which the author uses recurrently and creatively to attract the readers. However, it is an ethical/aesthetical attraction, a *responsible* one, because it impels them to actively engage in the work, building their own linearity, since readers are also the ones

¹⁵Text in original: “- Como Luna Clara está bonita. / – O que foi que você disse, Doravante? / – Que Luna Clara está bonita. / – De novo. / – Bonita. / – Diga palavra por palavra. / – Como Luna Clara está bonita. / – Você não fala mais palavras juntas? / – Não? / – Tenta outra frase. / – Qual? / – Qualquer uma com pelo menos duas palavras. / – Eu te amo serve? / Não falava mais palavras juntas, Doravante. / – Eu acho que perdi a pressa – ele concluiu, depois de pensar um pouco”.

¹⁶Text in original: “interpretar pessoa não só como identidade, mas como alteridade [...]”.

who need to articulate the information received, building possible meanings not only but perhaps mainly in the (dis)order of the narrative facts. Therefore, "all the verbal interconnections and interrelations of a linguistic and compositional order are transformed into extraverbal architectonic event-related interconnections" (BAKHTIN, 1990, p.297).

One realizes that the author often resumes the dialogue from where she had previously stopped after enunciating a break for clarification, provocation, for a question, a comment – having systematically explored specific interactive signals. It is in the fragmentation itself, then, that the reiteration as a dialectical-dialogical strategy is implicated, perhaps as an author's discursive mark, because the impression is that she, throughout the narrative, "moves through repetition" (AMORIM, 2009, p.21)¹⁷, introducing, in a sense, a "constructive writing of thinking itself which, at each step, [...] discovers, along with the occasional reader, where they want to go or where their thinking can reach"(AMORIM, 2009, p.21)¹⁸. By reiterating an utterance, there is always some unheard element in the enunciation. Therefore, when retrieving a fact, for example, not only does the author place the reader in the time of the narrative, but she also anticipates other information, generating a simultaneity effect, urging the reader to articulate it spatially as well.

Thus, there is a visible degree of Dostoevsky's simultaneity principle in the composition of the book, specifically in the division of chapters. In Falcão's novel model, not only the aspects of interactivity but also the aspects of coexistence are prioritized. It is deemed pertinent to emphasize this characteristic, because it is extremely remarkable from the beginning to the end of the narrative. Some chapter titles show a sort of "simultaneity and/or coexistence of opposites" in flashbacks. Furthermore, the author also uses a cinematographic language. In *Luna Clara e Apolo Onze*, these features, in addition to situating the plot for its interlocutor, also present the same event from different perspectives. This demonstrates that the "interrelationship between author and hero never, after all, actually is an intimate relation of two; all the while form makes provision for the third participant - the

¹⁷ Text in original: "avança por repetições".

¹⁸ Text in original: "escrita construtora do próprio pensar em que, a cada passo, [...] descobre junto com o eventual leitor aonde quer chegar ou aonde pode chegar seu pensamento".

listener– who exerts crucial influence on all the other factors of the work"(VOLOŠINOV, 1976, p.112).

2.2.2 Metaphors of the Place of the Word in the Aesthetic Object: Notes and Verb Usage

The material is a relevant factor for having contact with the reader. In this sense, the architectonics in *Luna Clara e Apolo Onze* seems to facilitate the use of ‘all the work of linguistics to understand, on the one hand, the *technique* of the poet’ creation on the basis of a correct understanding of the place of material in artistic creation, and, on the other hand, and the distinctiveness of the aesthetic object (emphasis in original)" (BAKHTIN, 1990, p.297).

The author’s starting point is language itself, but she goes beyond it when creating another language, from her playing with the language system and her own artistic work, revealed by the use of punctuation by different characters who read Aventura’s [Adventure] note addressed to Doravante (FALCÃO, 2002, p.81). Aesthetically speaking, "the artist conquers language, as it were, with its own verbal weapons – he forces the language, in the process of perfecting it linguistically, to surpass itself" (BAKHTIN, 1990, p.297). In *Luna Clara e Apolo Onze* we read this overcoming in the author's discourse, more precisely in her ability to shape the textual material according to the architectonic form.

Therefore, to the extent that they refer to other senses, the punctuation and the words in the note provide the encounters and separations among characters. We notice, thus, how the form is linked to the content. A new interpretation of the note, induced by the author, illustrated in a dialogue between Apolo Onze and Doravante (FALCÃO, 2002, p.163), may be an example of the active/autonomous response of the interlocutor, because, while placing himself/herself next to the hero, he/she becomes equally related to the author. That is why it is attributed an analogous/metaphorical function to the note (and to Apolo Onze’s desires of using the verb “*want*”): more than *playing*, the author *gambles* with the characters and the reader, making the utterance reflect "the social interaction of speaker, listener and hero as the product and fixation in verbal material of the act of living communication among them"(VOLOŠINOV, 1976, p.106).

2.2.3 The Expression “*Oh My – Oh my Lady of What is This?*” Metalinguistics, *it’s your turn*

Another prominent element in the narrative, associated with the way the author talks to the reader, is the expression *Oh My*¹⁹, always complemented by others which translate certain feelings and/or intentions in a given context. This is a discursive mark used from beginning to end in the story by several characters, including the author herself.

Claiming that the expression *Oh My* basically has a vocative or exclamatory purpose appears to reduce the analysis that can be done. In addition to having each character in the plot constituting a unique social role, a singular voice, it enables us to verify that the group shares, in the most varied moments - either in the past or in the present of the story, the same expressive identity. This is being symbolized in the architectonic/metalinguistic use of *Oh My*, which allows the interpretation of language "in its linguistic determinateness [...] and must be perceivable only insofar as it becomes a means of artistic expression. (Words must cease to be palpable as words)" (BAKHTIN, 1990, p.192-193).

While the feeling may vary depending on the context and on the intent of each enunciator, as an evidence of his/her uniqueness, implicit in the discursive mark *Oh My* is the *founding presence of the us* (VOLOŠINOV, 1976, p.98), the belief that unites, makes similar and distinguishes the author, the characters and the reader. This makes us remember the idea that subjective duality, i.e., "being himself and at the same time having something in common with the 'other', provides the basis for the very perception of differences, and for its evaluation, the respect for the contribution that each individual brings to the contacts among subjects" (SOBRAL, 2009, p.57)²⁰.

Accordingly, it is inferred that *minha Nossa Senhora* "constitutes the canvas upon which living human speech embroiders the designs of intonation" (VOLOŠINOV, 1976, p.103). This expression appears to make a collective evaluation, presumed by those who interact with the work, present, maintaining, at the same time, a particular

¹⁹ Translator's note: "minha Nossa Senhora" (*Holy Mother of God* - used as an invocation) in Portuguese.

²⁰ Text in original: "ser ele mesmo e simultaneamente ter algo em comum com os 'outros', fornece a base para a própria percepção das diferenças, e para a sua valorização, o respeito à contribuição que cada sujeito traz para os contatos entre sujeitos".

evaluation, as suggested by what each subject utters from their own place, in the *here-and-now* of their discourse.

2.2.4 The Social Voice of the Other in the Author's Voice

In *Luna Clara e Apolo Onze*, the act of pronouncing some utterances in the author's voice draws our attention. It is inferred that these utterances may involve the reader precisely because of the specific dialogical component present in them. It is not difficult to perceive the other's voice in the author's speech. The impression is that she manages to capture, in whatever she says, the very voice of this concrete other, who socially exists. With her words, the author needs to add "a mixed character, able when necessary to reproduce the style and expressions of the transmitted text" (BAKHTIN, 1981, p.341).

Therefore, this author articulates really well as she gives the utterances a peculiar intonation, a *poetic finishedness*. This feature makes up the style, which "is interactive and also dialogical. Stemming from the relationship between the author and the social group to which he/she belongs, through their authorized or typical representative, comes the social image of the interlocutor, who is also an intrinsic factor vital to the work" (SOBRAL, 2009, p.64)²¹, as previously stated.

2.2.5 Interdiscursivity: a Kind of Dialogue *With the* and *Inside the* Very Dialogue

The resource of interdiscursivity is unveiled in the novel. "At every step one meets a 'quotation' or a 'reference' to something that a particular person said, a reference to 'people say' or 'everyone says' [...]." (BAKHTIN, 1981, p.338). In the case of *Luna Clara e Apolo Onze*, there is a work that never ends. This alludes to the work of Penelope, a character from Greek mythology. Thus, interdiscursivity is also part of the authorial style, the way in which contact is established with the reader. Furthermore, when the author inserts additional references to her enunciation, she dialogues with both

²¹ Text in original: "também é interativo, também é dialógico, vem da relação entre o autor e o grupo social de que faz parte, em seu representante autorizado, ou típico, a imagem social do ouvinte, que também é um fator intrínseco vital da obra".

her own work and with other discourses and other genres, "as there are no pure discourses or genres" (SOBRAL, 2009, p.71)²².

2.3 Regarding the Organization of the Relationships in the Novel

2.3.1 The Dissonant Relationships (Constitutive Conflict) among the Characters

Another peculiar aspect to be considered on the dialogic interaction in the book is the relationship duplicity among the characters. In a way, there is a perceived distinction even among the voices that relate directly to the plot. This is quite suitable here, since "there is no sense without difference, the arena of confrontation, of dialogic interaction, and as there is no discourse without other discourses, there is no I without the other, or other without I" (SOBRAL, 2009, p.39)²³.

Therefore, both in life and in art, the I-other relationships need to be reflected upon, "They must clothe themselves in discourse, become utterances, become the positions of various subjects expressed in discourse, in order that dialogic relationships might arise among them" (BAKHTIN, 1984, p.209). In the dialogue between the characters, it is possible to see, besides the marks of distinct voices, the mark of discourses in constant tension: "as long as [...] subjects maintain their positions, there will be a discrepancy among their visions of the world [...]" (ZAVALA, 2009, p.155)²⁴.

The characters materialize their *signatures* through this difference, which implies not "to refrain, not to subtract from what its unique place allows you to see and think. Signature is also being inserted in the otherness relation: it is confrontation and conflict with other subjects"(AMORIM, 2009, p.25)²⁵. Each character sees what the others lack the ability to perceive and vice versa. After all, they, although "different by

²² Text in original: "dado que não há discursos nem gêneros puros".

²³ Text in original: "não há sentido fora da diferença, da arena, do confronto, da interação dialógica, e assim como não há um discurso sem outros discursos, não há eu sem outro, nem outro sem eu".

²⁴ Text in original: "enquanto [...] os sujeitos mantiverem suas posições, haverá uma discrepância entre suas visões do mundo [...]".

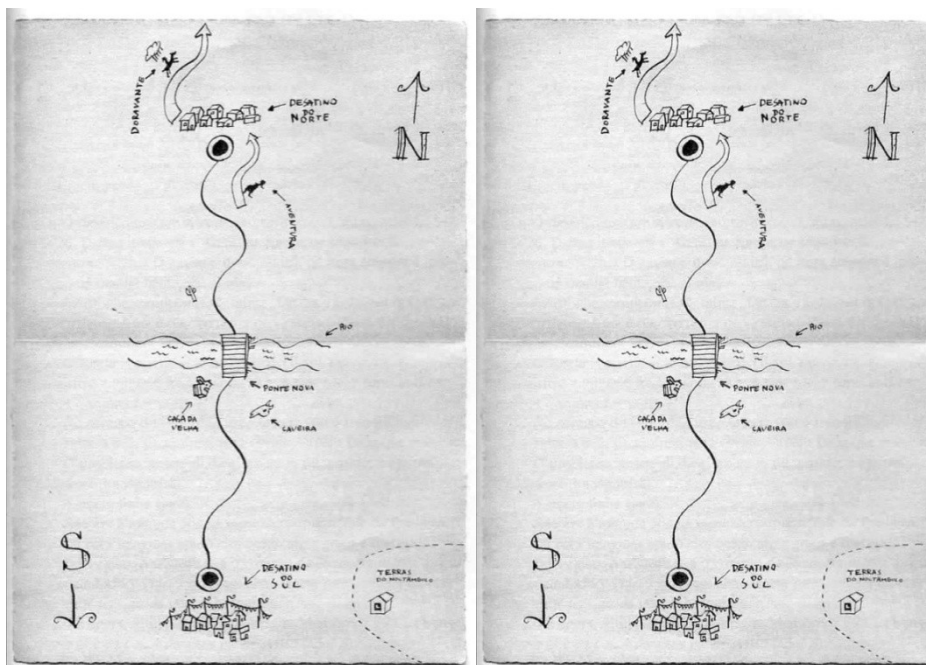
²⁵ Text in original: "se furtar, não se subtrair daquilo que seu lugar único permite ver e pensar. Assinatura é também inscrição na relação de alteridade: é confronto e conflito com os outros sujeitos".

definition, are not really opposed to each other, for if this were true there could not be a relationship between them" (SOBRAL, 2009, p.57)²⁶.

2.3.2 Antagonistic Relationships among the Elements Which Compose the Space of the Narrative

In the novel, it seems that the names and characteristics attributed to spatial elements are very suggestive in architectonic terms, because they are exposed in striking contrast. Obviously, everything that was theoretically founded regarding the antagonistic relationships between the characters are valid in regard to the dissonance here presented.

The example to be mentioned here is the map which shows the proximity/distance between the characters Aventura and Doravante. Thus, we have referential dialogical relations established under an oppositional effect: "upper point"/"bottom point"; "Northern Nonsense"/"Southern Nonsense"; "On the Top"/"Underneath"; "North"/"South"; "Doravante went away"/"Aventura came in"; "upwards"/"downwards." The afore mentioned map is represented below:



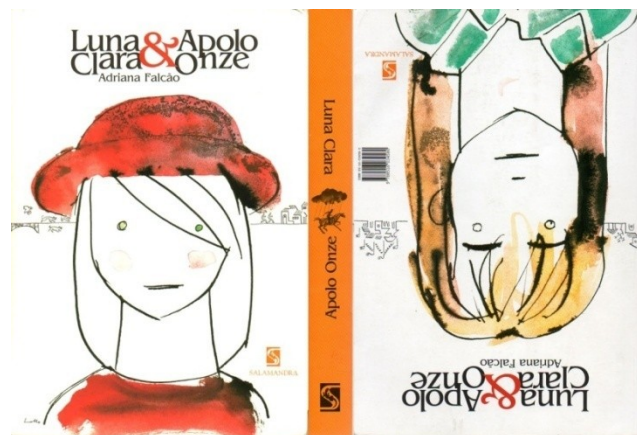
The World Map (FALCÃO, 2002, p.76)

²⁶ Text in original: "diferentes por definição, nem por isso são opostos entre si, pois se assim fosse também não poderia haver relação entre eles".

A significant feature used by the author is to describe the above map, in an apparently naïve way, referring to relevant aspects of the work, not only about the plot, but also regarding the relationship between prominent characters:

THE WORLD MAP
The upper point is Northern Nonsense.
The bottom one is Southern Nonsense.
On the top of the upper point is the North.
Under the bottom point is the South.
Doravante went upwards.
Aventura came from the bottom.
That's how they departed from each other around the world.
 (FALCÃO, 2002, p.77)²⁷

Another significant example of oppositional composition is the front and back covers of the book. In the front cover Luna Clara is illustrated whereas in the back one there is the illustration of Apolo Onze, which, if viewed from the same angle of the cover, is oppositely facing Luna Clara:



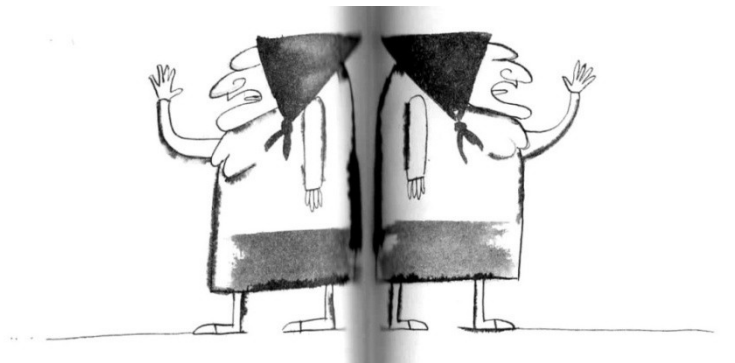
Luna Clara e Apolo Onze – Front cover/Back cover (FALCÃO, 2002)

2.3.3 Carnavalesque Influences

There is a curious aspect in the relationship among the Old Ladies in the story. At first the assumption by the other characters is that there was only one Old Lady

²⁷Text in original: “MAPA DO MUNDO / O ponto de cima é Desatino do Norte. / O ponto de baixo é Desatino do Sul. / Em cima do ponto de cima é o Norte. / Embaixo do ponto de baixo é o Sul. / Doravante foi para cima. / Aventura veio de baixo. / Foi assim que eles se desconstruíram pelo mundo”.

living in the old house situated in the *Valley of Doom*²⁸. As the story develops, it is revealed that there are other old ladies, and throughout most of the narrative, they are represented by a pair. This also becomes an interesting element from a dialogical perspective, because "Very characteristic for carnival thinking is paired images, chosen for their contrast (high/low, fat/thin, etc.) or for their similarity (doubles/twins)"(BAKHTIN, 1984, p.126). As to the old ladies, the contrast may be associated to the color of their clothes (blue and pink) and/or to their identical appearance. They are represented in the book as the picture below shows (FALCÃO, 2002, p.180-181):



According to Bakhtin, "Also characteristic is the utilization of things in reverse [...]. This is a special instance of the carnival category of *eccentricity*, the violation of the usual and the generally accepted, life drawn out of its usual rut (emphasis in original)" (1984, p.126). Although it does not properly fit in the case of the upside down objects described in *Problems of Dostoevsky's Poetics*, it is possible to infer that the rain which pours over the heads of the characters is an element capable of expressing eccentricity as it disengages from the standard image of a rain. The rain is part of the dialogic interacting game, mainly because it varies from *head to head*.

In the plot, there is also the tic-tac-toe (FALCÃO 2002, p.203-204) and the roulette (FALCÃO 2002, p.218). "Gambling (with dice, cards, roulette, etc.) is by nature carnivalistic.[...]. Symbols of gambling were always part of the image system of carnival symbols"(BAKHTIN, 1984, p.171). It is inferred that in *Luna Clara e Apolo Onze* the characters, coming from their different social positions and placed around the roulette are "made equal by the rules of the game and in the face of fortune, chance (BAKHTIN, 1984, p.171). We would dare to suggest the same is true in the relationship

²⁸Translator's Note: "Vale da Perdição" in Portuguese.

between author and reader - as the latter is taken into account by the former. Moreover, "the atmosphere of gambling is an atmosphere of sudden and quick changes of fate, of instantaneous rises and falls"(BAKHTIN, 1984, p.171). This dynamic atmosphere is strongly present in the story, which is why one can infer that the "game of roulette spreads its carnivalizing influence over all life that comes in contact with it" (BAKHTIN, 1984, p.171), in Northern and Southern Nonsense and in the Valley of Doom, which connects one to the other.

It seems that the old ladies are *architects* of fate that govern everything and everyone in the story. From an outer position, an extra-locality, they guide the characters and their actions. It can be said, therefore, that the old ladies take a position analogous to that of the author-creator, *a character of herself* (SOBRAL, 2009, p.107) who is established as the architect of a work of art. Even in this case they are an authorial alter ego.

2.3.4 Convergent Relationships among Characters

The analysis centers now around the so-called *convergent relationships*; they are thus called to refer to those interactions in which one can highlight the communion of voices attractive to one another, converging to the reflection of the other not in an oppositional way, but as the one who reaffirms, complements the subjectivity of an "I" and, under this new light (of emphases, similarities, complementarities), also reveals the intersubjectivity involved there.

With so many elements dialoguing in *Luna Clara e Apolo Onze*, the participation of Apollo Onze's sisters becomes an essential illustration. They are relevant because they represent seven distinct voices deployed in only one utterance constituted/formed thanks to the special acting of each one of them. Perhaps, in the book, it is possible to make a metaphorical reading of this peculiar way in which the sisters enunciate themselves, because in order to unravel any meaning, the very discourses cannot be taken in isolation. Implicitly, therefore, the seven sisters allude to aspects such as inter-relatedness and interdependence in verbal and nonverbal discourse and in the *I-other* relationship always present in them.

Final Remarks

The process described, both in terms of how the researcher started appropriating Bakhtin Circle's proposals and how the organizing elements which were used in this analysis were born out of the contact with the characteristics of the object under study, from appropriate theoretical postulates, is an illustration that the Bakhtinian Circle *method* does not consist in *applying* theories, or categories, to phenomena, but in approaching phenomena by means of a given theoretical concept (cf. SOBRAL, 2007a), and, respecting the terms of these phenomena, turning them into objects to be analyzed, the objects of study. Thus, in a dialogic discourse analysis (BRAIT, 2006), it is important to see what the object of analysis requires and not to impose *a priori* tools to them.

Saying this does not imply defending the creation of a technique for each object, but recognizing that, apart from a forceful application of categories, techniques or methods, the *modus operandi* of all valid methodology consists in listening to the phenomenon, naturally with ears trained by theoretical knowledge, and in turning it into objects of study in order to be faithful to both the object and the theory. The book under analysis is a phenomenon of the world, and its study requires first of all that it is turned into an object. This operation is what is called here the *methodological path*.

Thus, assuming a possible polyphonic nature of the phenomenon, as shown in the observation of a multiplicity of social voices recreated and made to interact by the author of the studied book, the research sought to follow the principles of the dialogical discourse analysis, masterfully summarized by Brait (2006, p.28-29) and configured on the idea that a researcher who follows the set of "Bakhtinian concepts, notions and categories" (BRAIT, 2006, p.29)²⁹ should use them in order to develop "*a dialogical approach* before the *discursive corpus*, the methodology and the researcher (emphasis in original)"(BRAIT, 2006, p29)³⁰.

Based on this, the analysis of the characteristics of the object under examination allowed the development of a specific way to describe, analyze and interpret the architectonics of a literary work, instead of resorting to some technical analysis that would *insert* the object in a specific category, being therefore true to the fact that

²⁹ Text in original: "conceitos, noções e categorias".

³⁰ Text in original: "uma *postura dialógica* diante do *corpus discursivo*, da metodologia e do pesquisador".

Bakhtin, Medvedev and Vološinov did not develop systematic ways or categories of analysis, but established a perspective which originated what might be called today, according to Brait (2006), a "dialogical discourse analysis" - a way of seeing the discourse which departs from the specificity of each discourse and struggles to realize how it is dialogically and responsibly organized.

It is important to highlight that all the listed relationships, even the dissonant ones, are not taken as contradictory, but as a multiplicity of views in interaction. Throughout the process of perceiving these elements, which have become methodological landmarks, one integrated, by considering their axiological tone, the *content* to the representation of the heroes in the story, the *material*, due to its linguistic transcending ability, to dialogue with the reader and the characters of the narrative, and the *form*, due to its peculiar interlocutory mode, to the relationship among these characters in the novel. It is clear that the concept of architectonics involves "dialectically, form, content and material in their interdependence, [which makes] impossible for one to 'live' without the others in the work [...]." (SOBRAL, 2009, p.107)³¹. These three factors were separated in the subdivision of chapters as a way to organize them methodologically, as a strategy to present the view upon which the analysis is more specifically focused.

In this dialectical-dialogical discovery process, "from the point of view of polyphony" could not be forgotten. Conveniently, Faraco highlights, as a curiosity, that "the aesthetic category 'polyphony' completely disappears from Bakhtin's discourse [...]. When [Bakhtin] elaborates his theory of the novel, in the thirties, he makes no reference to it" (FARACO, 2011, p.25)³², and *dialogized heteroglossia* is what appears in the theory of the novel:

He does not abandon, therefore, the concept of the multitude of voices, nor its dialogical counterpoint (categories, moreover, which are part of the novelistic discourse). What disappears is the equipollence and full validity. In the theory of the novel, it seems that Bakhtin lowers some tones of his polyphonic overflow and holds his utopian impulses a bit. He does not abandon, however, a concept of irreducibility of the other.

³¹ Text in original: "dialeticamente forma, conteúdo e material, em sua interdependência, [o que faz com que] uns não 'vivam' sem os outros na obra [...]"

³² Text in original: "a categoria estética 'polifonia' desaparece completamente do discurso bakhtiniano [...]. Quando [Bakhtin] elabora sua teoria do romance, nos anos 30, não faz qualquer referência a ela".

This irreducibility is certainly the relentless foundation for an ethics [...]. (FARACO, 2011, p.25-26)³³.

In this research, we somewhat followed the same movement. We recognized that *Luna Clara e ApoloOnze* brings out a multitude of unique voices, which find resonance in the afore mentioned heteroglossia: "a multiple and heterogeneous group of social voices or languages, that is, a set of verbal-axiological formations" (FARACO, 2011, p.23)³⁴. Equipollence and full validity *disappeared* as what one should not emphasize in the analytical approach. Thus, the methodological approach described, which sought to facilitate the act of providing a proof of the multiplicity of voices and the form of dialogism involved, set up a possibility among many other possible ways to experiment. Here it is essential or sufficient to establish a dialogue so that we could simultaneously make this experience of reading and writing a unique "tool to see and show the world" (BRAIT, 2000, p.197)³⁵.

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³³ Text in original: "Não abandona, portanto, o conceito de multidão de vozes, nem de seu contraponto dialógico (categorias, aliás, constitutivas do discurso romanesco). O que desaparece é a equipolência e a plenivalência. Na teoria do romance, parece que Bakhtin abaixa alguns tons o seu extravasamento polifônico e segura um pouco seus impulsos utópicos. Não abandona, porém, uma concepção de irredutibilidade do outro. Essa irredutibilidade é certamente o fundamento inexorável para uma ética [...]"

³⁴ Text in original: "conjunto múltiplo e heterogêneo de vozes ou línguas sociais, isto é, um conjunto de formações verbo-axiológicas".

³⁵ Text in original: "instrumento de ver e mostrar o mundo".

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