

## Axiologies in dialogic comic strip reading activities / *Axiologias em atividades de leitura dialógica em tiras em quadrinhos*

*Flavia Gumieiro Vieira* \*

Master of Letters, Midwest State University, Irati. Paraná, Brazil.

 <https://orcid.org/0000-0003-2753-9308>

*Cristiane Malinoski Pianaro Angelo* \*\*

Doctor of Letters, area of concentration in Linguistic Studies.

 <https://orcid.org/0000-0003-2297-890X>

*Adriana Delmira Mendes Polato* \*\*\*

Doctor of Letters, area of concentration in Linguistic Studies.

 <https://orcid.org/0000-0002-8764-4217>

**Received in:** 27 mar. 2023. **Approved in:** 30 mar. 2023.

### How to cite this article:

VIEIRA, Flavia Gumieiro; ANGELO, Cristiane Malinoski Pianaro; MENDES-POLATO, Adriana Delmira. Axiologies in dialogic comic strip reading activities. *Revista Letras Raras*, v. 12, n. 1, p. 137-154, apr. 2022.

### ABSTRACT

Based on the sociological and dialogical conception of language, anchored on the assumptions of Bakhtin's Circle (BAKHTIN 2003; VOLÓCHINOV, 2019), this paper's main objective is to understand how the axiological concepts of language – the extraverbal of the utterance, intonation, and value judgments – contribute to the production of meaning in the reading of a modulated utterance in the discursive genre comic strip, expanding the readers' socio-ideological awareness. For this purpose, a comic strip and proposals for reading activities in a Portuguese language textbook intended for Youth and Adult Education (Educação de Jovens e Adultos or EJA) are taken as corpus. The paper seeks to demonstrate how axiologies are brought to problematization in the classroom and how they expand upon the textbook proposals. For this, the understanding of the live and valued discourse in the classroom is put in focus through the inseparable approach of the extralinguistic and linguistic/semiotic dimensions of the utterance.

**KEYWORDS:** Dialogism; Axiologies; Reading; Comic Strips.

\*

 [flavynha\\_gv@hotmail.com](mailto:flavynha_gv@hotmail.com)

\*\*

 [ribasileel@gmail.com](mailto:ribasileel@gmail.com)

\*\*\*

 [ribasileel@gmail.com](mailto:ribasileel@gmail.com)



10.5281/zenodo.7872673

## RESUMO

Com base na concepção sociológica e dialógica de linguagem, ancorada nos pressupostos do Círculo de Bakhtin (BAKHTIN 2003; VOLÓCHINOV, 2019), este artigo tem por objetivo principal compreender como os conceitos axiológicos de linguagem – o extraverbal da enunciação, a entonação e os juízos de valor – contribuem para a produção de sentidos na leitura de um enunciado modulado no gênero discursivo tira em quadrinhos, a expandir a consciência socioideológica dos leitores. Para tanto, toma-se como corpus uma tira em quadrinhos e propostas de atividades de leitura presentes em um livro didático de Língua Portuguesa destinado à Educação de Jovens e Adultos - EJA. O trabalho procura demonstrar como as axiologias são trazidas à problematização em sala de aula, ao passo que subsidiam perspectivas expansivas à proposta concretizada no livro didático. Para isso, a compreensão do discurso vivo e valorado em sala de aula é colocado em foco através da abordagem indissociável das dimensões extralinguísticas e linguísticas/semióticas do enunciado.

**PALAVRAS-CHAVE:** Dialogismo; Axiologias; Leitura; Tira em Quadrinhos.

## 1 Introduction

Discursive productions are intrinsically linked to social axiologies – the extraverbal context, intonation, and value judgments. This happens because subjects' relations with the world and utterances are evaluative and ideological (BAKHTIN 2003; VOLÓCHINOV, 2019). However, in theoretical and pedagogical terms, the discussions involving axiologies, which bring reading into a dialogical perspective, are still sparse (MENEGASSI, 2022). Therefore, in this article, we seek to understand how the axiological concepts of language contribute to the production of meanings in the reading of a comic strip, which expands the socio-ideological awareness of readers. To this end, the object of analysis is a comic strip and the reading activities in the textbook "Caminhar e transformar"<sup>3</sup> (FERREIRA, 2013), intended for Young and Adult Education (EJA). The paper also presents proposals for expanding these activities.

Based on the discussions of the Bakhtin Circle (BAKHTIN, 2003; VOLÓCHINOV, 2017, 2019), the text – in this case, the comic strip, authored by Laerte Coutinho – is taken as an excerpt from a scene of social life. Therefore, the text is approached in the condition of an utterance embedded with social values, which presents itself to the reader, who also has their own values, in order to be understood and valorized. With this, the activities in the textbook are analyzed from a critical-dialogical point of view, highlighting how this scene from social life is brought to light and offered to be problematized in the classroom. In a complementary contribution, we offer expansive alternatives to the proposal present in the textbook (TB) that allow access to the extraverbal context and the comprehension of social relations reflected in the linguistic and semiotic materiality through the dialogue between students, teacher, and texts, consolidating the (co)production of meanings.

---

<sup>3</sup> To walk and transform

This paper is organized into two sections. In the first, the axiological triad is discussed: the extraverbal context, intonation, and value judgment in their relation to reading. In the second, we present the textbook proposal for reading the strip, its critique, and the expansions inherent in a dialogic reading proposal, which focuses on the valued understanding of discourses.

## 2 The axiological triad in reading: extraverbal context, intonation, and value judgment

From the perspective of the Bakhtin Circle, words are ideological signs. They refract representative values of social clashes, axiological, and ideological positions manifested in discourse by socio-historically situated subjects. Volosinov (1973, p. 13) states that:

Consciousness takes shape and being in the material of signs created by an organized group in the process of its social intercourse. The individual consciousness is nurtured on signs; it derives its growth from them; it reflects their logic and laws. [...] Consciousness can harbor only in the image, the word, the meaningful gesture, and so forth.

Thus, every sign, which populates the consciousness of the subjects, presents at least one value of the society, a position, and an ideology understood as “the multiple relatively stabilized and evaluative forms of learning to understand social reality, its nuances, its struggles, its beliefs, and aspirations”<sup>4</sup> (FRANCO; ACOSTA PEREIRA; COSTA-HUBES, 2019, p. 279, our translation), saturating the signs constituted in the discursive dynamics.

The concept of ideological sign brings implications on how to conceive reading since author and reader, each of them with their social and ideological consciousnesses established in the historicity of discursive interactions, mark their presence in the texts with their values, beliefs, prejudices, and particular interests. In this uninterrupted interactive process, the author and the reader reflect and refract the whole ideological set in motion, strengthening and expanding their socio-ideological consciousness, making themselves subjects. For Hoppe (2014, p.31, our translation), “there is a meeting of ‘two consciences’ – the author and the reader – intermediated by the text and also by the utterances with which they dialogue”<sup>5</sup>

---

<sup>4</sup> as múltiplas formas relativamente estabilizadas e valorativas de aprender a compreender a realidade social, suas nuances, suas lutas, suas crenças e aspirações

<sup>5</sup> ocorre o encontro de ‘duas consciências’ – do autor e do leitor – intermediadas pelo texto e também pelos enunciados com os quais dialogam

in reading. From this encounter, the reader's consciousness is remade and expanded, allowing him to understand reality and to reflect and refract social values.

The relationships between reader-author-text are inherently linked to social axiologies (the extraverbal context, intonation, and value judgments) since the subject's bonds with the world and the utterances are axiological, ideological, and evaluative (BAKHTIN, 2003; VOLÓCHINOV, 2019). The extraverbal context is characterized as a set of understandings about history, culture, the organization of society, and, therefore, the ideologies accepted or rejected in certain contexts. In the act of reading, the reader glimpses a context, tries to understand it, and attributes a value judgment to the social situation of interaction, both the broader and the more immediate.

This value judgment, together with the extraverbal context, is realized in the social intonation present in the inner speech, the exteriorization of the response, the voice, and in gesticulation (VOLÓCHINOV, 2019), which puts into dialogue the reader's and author's evaluative appraisals of the object of discourse. In VOLÓCHINOV (2019, p. 257, our translation) terms,

It is precisely the interrelationships of these participants in the event that form the utterance and compel it to sound one way and not another: as an order or a request, as the defense of a right or the request for a favor, in pompous or simple style, assured or timid, and so on.<sup>6</sup>

So the voice, the laughter, the gestures, the facial expressions, and the body posture of the participants in the communicative activity are penetrated by social evaluation. In turn, this reveals the emotions, the desires, the intersubjective, and emotive-volitional relationship with the object of the message directed to the other. Thus, through body gestures and facial expressions, it is possible to identify these evaluative discourses, the tensions, contradictions, clashes, controversies existing in social groups, and the ideologies underlying the discourse.

The intonational metaphor is closely related to the gestural metaphor (for initially, the word itself was a linguistic gesture, a component of a complex gesture involving the whole body); in this case, we understand the gesture in a broad way, which includes the facial expression, taken as the gesticulation of the face. [...] On the other hand, the gesture, like the intonation, opens the situation and introduces the third participant, the protagonist (VOLÓCHINOV, 2019, p.126, our translation).<sup>7</sup>

---

<sup>6</sup> São justamente as inter-relações desses participantes do acontecimento que formam o enunciado e o obrigam a soar de um modo e não de outro: como uma ordem ou uma solicitação, como a defesa de um direito ou o pedido de um favor, em estilo pomposo ou simples, seguro ou tímido, e assim por diante.

<sup>7</sup> A metáfora entonacional tem um parentesco estreito com a metáfora gestual (pois inicialmente a própria palavra foi um gesto linguístico, um componente de um gesto complexo que envolvia o corpo todo); neste caso, entendemos o gesto de modo

In this perspective, the same text will have different readings because every reader has different perceptions, knowledge, and judgments. Thus, each one, in their individuality, uniquely constituted from their social environment, will produce different meanings for the text. In addition, the production of meaning will be in dialogue with what is potentialized in the linguistic/semiotic materiality. In other words, the reader can produce as many meanings as his experiences and appreciative horizons allow.

The utterances offered for reading are constructed from certain values. When they materialize, they develop other meanings and originate other values according to the social and historical context. It is understood that when values and ideologies are re-signified, the utterances are reconstructed. Volosinov (1973, p. 105) states that no “utterance can be put together without value judgment. Every utterance is above all an evaluative orientation. Therefore, each element in a living utterance not only has a meaning but also has a value.”

When the student/reader reads and offers his counterwords to the text, he further expands the social value that the reading presents. The values in these counterwords bring new meanings to what was read.

Regarding didactic practices, Rojo (2004) states that students often do not develop all capacities, emphasizing that reading is carried out to comply with the curriculum at school. The author also says that reading activities are based on “repetitions or copies in answers to oral or written questionnaires”<sup>8</sup> (ROJO, 2004, p. 02, our translation). By assuming reading as a production of meanings, as a reply, Rojo highlights that reading is:

[...] escaping from the literality of texts and interpreting them, placing them in relation to other texts and discourses, situated in social reality; it is to discuss with the texts, replicating and evaluating positions and ideologies that constitute their meanings; it is, finally, to bring the text to life and place it in relation with life. More than that, reading practices in life are very varied and context-dependent, each requiring certain reading skills and not others.<sup>9</sup> (ROJO, 2004, p. 02, our translation)

---

amplo, o que inclui a expressão facial, tomada como a gesticulação do rosto. [...] Por outro lado, o gesto, assim como a entonação, abre a situação e introduz o terceiro participante, o protagonista (VOLÓCHINOV, 2019, p.126).

<sup>8</sup> repetições ou cópias em respostas de questionários orais ou escritos

<sup>9</sup> [...] escapar da literalidade dos textos e interpretá-los, colocando-os em relação com outros textos e discursos, de maneira situada na realidade social; é discutir com os textos, replicando e avaliando posições e ideologias que constituem seus sentidos; é, enfim, trazer o texto para a vida e colocá-lo em relação com ela. Mais que isso, as práticas de leitura na vida são muito variadas e dependentes de contexto, cada um deles exigindo certas capacidades leitoras e não outras.

Valuing experiences or “giving voice” to students implies dialogue and interaction, which makes language classes a “place” of dialogue. Reading, in this perspective, provides space for the students to talk, with their values and ideologies, to gain space, to be confronted with the voices coming from the written utterances and with the voices of other subjects participating in the classes, also loaded with social values. This provides for the expansion of socio-ideological awareness and a more critical, reflective, and questioning positioning on the part of the reader.

### 3 Expansions to the comic strip reading activities: dialogic perspective

Comic strips, or simply strips, are characterized by being humorous stories narrated in a sequence of small frames and with a comic language, that is, visual language, onomatopoeia, balloons, subtitles, and kinetic figures. They circulate in the media sphere, i.e., in newspapers, magazines, and the Internet. The strips reflect the most diverse themes, from superhero stories and everyday human relations to the world's political and economic context. Thus, the social function of this discursive genre is consistent with the authors' need to raise criticism, given the socio-historical, cultural, and ideological context where the interlocutors are inserted. As for style, ironies, informal language with colloquial marks, and intertextuality (parody and paraphrase) are very recurrent. Some comic strips are colored and have scenery, which draws more attention and helps readers easily visualize the represented social situation (MOTERANI; MENEGASSI, 2010).

The comic strips narrate, satirize, humorize, ironize, and criticize. They establish dialogues between different discourses (daily and institutionalized) and tensions and clashes between positions in relation to reality since they are produced and read by subjects from distinct social, historical, and cultural contexts. In these clashes, values that can be assimilated, questioned, and rejected by the subjects are revealed in order to expand their socio-ideological awareness.

In the textbook “Caminhar e transformar”, six strips are found, three of them by Laerte Coutinho. Born in São Paulo, Brazil, on June 10, 1951, she is considered one of the exponents of comic strips in Brazil. According to Fonseca (2013, p. 43, our translation), Laerte's work began to take a turn in 2004, but before that Laerte was already a “humorist [...] differentiated, who abused surreal tirades and, for example, metalanguage.”<sup>10</sup> However, the public and critics were surprised by the author's new phase after abandoning famous characters such as the Overman, the Cats, and the Pirates of the Tietê, and

---

<sup>10</sup> humorista [...] diferenciado, que abusava de tiradas surreais e, por exemplo, da metalinguagem.

beginning a more philosophical phase. Fonseca (2013, p 44, our translation) goes on to say that “the large portion of the attention of popularity that Laerte has been gaining is also related to the fact that she has come out publicly to talk about her transgeneracy.”<sup>11</sup>

We selected, for analysis and discussion, the proposal present in Unit 3 - Work and transformation, Chapter 4, in the section “Work and quality of life”<sup>12</sup>, subsection “A FEW MORE: Repair or concert?”<sup>13</sup> We chose this strip because it presents a common theme to the EJA audience, that is, about the influence of TV in people's lives. In this way, the strip provides space to make people reflect on a manifested axiological position, mobilizing values concerning people's use of the media. Thus, Figures 1 and 2 show the layout of the strip in the analyzed textbook and the proposed reading activities, respectively.

Figura 1 - Strip and activity 1 from the textbook

UM POUCO MAIS
Concerto ou concerto?

1. As tirinhas são pequenas histórias que conjugam texto verbal com texto não verbal. Elas se assemelham às histórias em quadrinhos. Entretanto, são mais breves. Elas são comuns em jornais. Você gosta de ler tirinhas? Leia esta tira do cartunista Laerte.

• Explique o sentido que a palavra **concerto** tem na tira acima.

---

Lingua Portuguesa

Source: Ferreira (2013, p. 187)

<sup>11</sup> a grande parcela da atenção da popularidade que Laerte vem ganhando tem relação também com o fato de ter vindo a público falar de sua transgeneridade

<sup>12</sup> Trabalho e qualidade de vida

<sup>13</sup> UM POUCO MAIS: Concerto ou concerto?

Figura 2 - Activities from the textbook

2. Leia.

Os grandes **concertos** e óperas a que assistimos pela televisão não são tão atrativos quanto aqueles vistos pessoalmente.

a. Qual é o significado da palavra destacada?

b. Em que sentido as palavras **concerto** e **conserto** se assemelham?

c. Complete as frases.

- Uso **conserto** com **s** quando se trata do verbo, da ação de \_\_\_\_\_ ou seja, de \_\_\_\_\_.
- Uso **concerto** com **c** quando se trata de \_\_\_\_\_.

3. Você deve ter notado que **conserto** e **concerto** têm grafias distintas. O que indica esse fato?

4. Você já foi a algum concerto? O que achou?

Source: Ferreira (2013, p. 188)

In the textbook, the study begins with a concise description of the genre comic strip, with an explanation of the place where the strips circulate and their form, which consists of short stories with the presence of verbal and non-verbal text, emphasizing, therefore, only the structural composition of the genre. There is also a question about whether or not the students like to read texts of this genre. Thus, the descriptions match the traditional values in relation to the texts explored by the school, which privilege aspects of structure and grammar to the detriment of the theme and the relations of the genre with society.

Subsequently, there is the instruction to read Laerte's strip, without any mention of who the author of the strip is. It only says, "Read this strip by the cartoonist Laerte"<sup>14</sup>, hiding Laerte's transgender condition by using a masculine definite article in Portuguese, and also her position towards issues concerning human relations, commonly explored in her strips.

Also in the first question, the students are asked to explain the meaning of the word "conserto" (repair) presented in the strip. Considering the title of the subsection "Conserto ou concerto?" and the other proposed activities, the requested "meaning" and the expected answer relates to the act of repairing (conserto) since the TV was broken - information provided by the character in the first comic strip. Thus, "meaning" is presented in the activity as dictionary meaning, distancing itself from the condition of

<sup>14</sup>In the instruction, "o cartunista" is used instead of "a cartunista". In Portuguese, the article "a" refers to women, and the article "o" refers to men.



ideological sign imbued with social value, as advocated by Bakhtin's Circle studies (BAKHTIN, 2003; VOLÓCHINOV, 2017).

Questions 2 (two) and 3 (three) guide the student to differentiate "concerto" with "c" from "conserto" with "s", again highlighting traditional values in relation to the texts explored by the school, which emphasize structure and grammar, omitting thematic aspects and social values. Thus, the student is directed to the apprehension of what is in the text, as if what is put there should be identified, assimilated, and not questioned, excluding beforehand any active response, which would be necessary for any kind of authentic understanding (VOLÓCHINOV, 2017). In this way, the social values regarding the media, the family, and the gender relations, recurrent and reproduced in the strip, are not put under discussion and end up being absorbed by the students as unquestionable truths.

The learning of normative aspects of the language, such as the use of homonyms - words that have the same pronunciation but different meanings, such as "concerto (concert) and "conserto (repair) - cannot be ignored in the Portuguese Language classes in EJA since it is a linguistic knowledge that expands language use skills. However, taking advantage of the material that EJA teachers and students have at hand for their daily use, it is possible to point out other questions that can be taken into the classroom and added to the activities proposed by the textbook. The objective of this addition is to work on the students' axiological perceptions in the production of meanings, considering that EJA is an educational modality in which students have other perspectives because of their experiences and goals that brought them to the classroom.

The activities listed in the proposal suggested here are linked to four specific stages: I) social evaluation of the theme; II) reflection on the production context; III) thematic aspects; IV) reading expansion.

#### I. Social evaluation of the theme

By working on the strip with the students, the retaking of the already-said is encouraged in the interaction with the statement to be read, that is, "[...] the establishment of dialogical relations with the discourses participating in the students' socio-ideological consciousness and the establishment of possible dialogical relations with already-said utterances" (MENDES-POLATO; OHUSCHI; MENEGASSI, 2020, p. 141). Thus, before the students do the reading, the teacher asks questions to provide a social evaluation of the theme in order to highlight the utterance as a living historical phenomenon:

- 1) *How much space do TV and social networks occupy in people's daily lives?*

- 2) *What values do children attribute to the media today?*
- 3) *What values do adults attribute to the media today?*

These questions mobilize the voices of other people, viewpoints, individual and social group appreciations (BUBNOVA, 2011). In this way, common sense value judgments must be put into discussion, for example, those related to positions that the media destroys family relationships or harm children's development. To this end, the teacher can present headlines - or even read entire texts - that expose different positions on TV or social networks. For example:

**Text 1**

**Too much TV time hampers preschool children's performance**

According to a study, a series of school skills-such as vocabulary acquisition and the ability to pay attention in class-are affected when children watch more than two hours of television a day (...)<sup>15</sup>

Available at: <https://veja.abril.com.br/saude/muito-tempo-de-televisao-prejudica-desempenho-de-criancas-na-pre-escola/>. Accessed January 10, 2022.

**Text 2**

**Why Watching TV Can Be Good for Little Children**

After watching an educational children's television program, children of walking age can count to five and can learn to read a simple map shown on the program (...)<sup>16</sup>

Available at: <https://emails.estadao.com.br/noticias/moda-e-beleza,por-que-assistir-tv-pode-ser-bom-para-as-criancinhas,1675556>. Accessed January 10, 2022.

The multiple voices and multiple values mobilized in the dialogues between teacher, students, and other texts - such as those of the indicated reports - not only add information but “form[s] an evaluative architectonics so that you can perform the interaction with more propriety” (MENDES-POLATO; OHUSCHI; MENEGASSI, 2020, p. 141).

After the dialogues about the already-said, the strip is read, exploring possibilities of intonation combined with social values. Thus, as a demonstration, the teacher can read the strip: a) in a fast, loud voice, almost shouting, standing upright, with their hand on their waist, showing the mother's anger or indignation at the family sitting on the couch, watching the turned off TV; b) in a low, slow voice,

---

<sup>15</sup> Muito tempo de televisão prejudica desempenho de crianças na pré-escola

Segundo estudo, uma série de habilidades escolares - como aquisição de vocabulário e capacidade de prestar atenção na aula são afetadas quando a criança assiste a mais do que duas horas de televisão ao dia (...)

<sup>16</sup> Por que assistir TV pode ser bom para as crianças

Após assistirem a um programa de televisão infantil educativo, crianças em idade de andar conseguem contar até cinco e podem aprender a ler um mapa simples exibido no programa (...)

emphasizing the mother's care to get the family's attention; c) in a voice with a debauched tone from the mother, ridiculing the family's behavior. Intonation demonstrations are also given in the reading of the onomatopoeia "PCHHH!!!", which can be read with a value of disapproval, of shame, among others. With the possibilities given by the teacher, the student can choose for the reading one of the alternatives. Alternatively, they can even think of other possibilities to designate that the subject says something to another in some way, with some intonation, from a given social position, which results in the positioning of the former in relation to the latter in the circumstances of their interaction (SOBRAL, 2009).

## II. Reflection on the production situation

Subsequently, the stage of reflection on the context of production is performed, which involves the study of the characteristics of the text's production situation: who produced the text (authorship), for whom they produced it, in what genre they produced it, with what purpose they produced it, about what they produced, what axiological position they demarcated on the subject, when and where it was produced, which carrier they selected, among other elements that show that language only lives in the dialogic communication of those who use it (BAKHTIN, 2003).

Thus, in a view that seeks to raise the students' socio-ideological awareness, the activities about the production situation make the readers think and reflect that each era and each social group represents the world in a very particular way and with different ideologies from other groups or eras. As Volóchinov (2019) points out, the closest situation of interaction and the broad social milieu are integral and constitutive parts of the utterance, thus essential to its structure and signification. In this way, the following questions can be proposed:

- 4) *The author of the strip is Laerte Coutinho. Who is Laerte Coutinho?*
- 5) *On what social themes does Laerte produce her strips?*
- 6) *Laerte's short narratives are formulated to provoke some discomfort, some reflection in the reader. What discomfort/reflection does the strip provoke?*
- 7) *What is the social purpose of Laerte's strip?*
- 8) *In the textbook, there is no explicit indication of the date the strip was produced. However, it is possible, from the media vehicle presented (the TV), to know more or less what the production period is. In what approximate era was this strip produced?*
- 9) *If the strip was produced in the present day, would the social scene depicted possibly be different? Argue.*

10) *The strip appears in a textbook. In this medium, what are the meanings that the strip acquires?*

11) *How is the family constitution presented in the strip? What values about this constitution does the strip mobilize?*

Among the various possibilities are questions about authorship (4, 5, 6), the purpose of the text (7), the medium (10), and the broader and more immediate situation of production (8, 9, 11). As far as authorship is concerned, the proposals help in the discussion about the author's shared axiologies, how she is socially positioned, and how she deals with problems around people, which allows us to demean the strip's social purpose, which is to criticize, through humor, some people's dependence on TV.

It is important to point out that the strip brings television as the central element of the discussion. Although the textbook does not give the date of publication, the teacher can tell the students the complete reference of the text: *Laerte 04/19/1998 tv Folha/ Folha de São Paulo*, a time when television, among the media, played a predominant role in social relations. In addition, publication in a newspaper like *Folha de São Paulo*, which enjoys social prestige among the other media, adds value to the strip, such as authenticity or authority. Thus, starting from the source of the text, the teacher can problematize the meanings that the strip acquires depending on where it is published, be it in a printed newspaper, an Internet site, or a textbook. In this specific case, a textbook, the strip acquires a teaching purpose, which can be clearly seen through the activities, aimed at the use of homonymous words or spelling, unlike other media that seek entertainment, humor, and reflection about a social theme.

The use of cell phones, social networks, and other entertainment sites, which, nowadays, influence people's behavior, social and family relationships, propagating values and ideologies, could also be questioned.

It should also be noted that the immediate environment of the comic strip is the living room of a house with a television and a sofa; the characters are the members of a family, possibly the mother, father, and two children (a girl and a boy). In the comic strip, it is possible to notice a social value about family constitution being reproduced. That is, a family that is in line with traditional values by being composed of a man, a woman, and two children. One identified as a boy because he is wearing a cap, and the other as a girl, because of her hairstyle that is normally worn by girls. This family model can be brought up in the discussion with the EJA students, starting with question 11, to problematize other forms of organization of families in society.

III. Thematic aspects of the text

In this step, the socio-historical and ideological constructs that surface through language and tell of the social relations, which give life to the text, are examined. Thus, the confrontations in family relationships manifested in the strip allow the reader to make value judgments according to their constructed ideologies about the use of electronic equipment, about leisure activities, among others. In the context of EJA, the subjects' experiences help in the expansion of meanings since the students are often fathers or mothers, and face, at home, challenges related to the conscious use of media.

The questions designed below tend to explore the thematic and evaluative aspects of the text:

12) *What are the values attributed to TV by the people on the couch? How does the strip show these values?*

13) *What values does the woman attribute to television? How does the strip show these values?*

14) *What can the fact that the mother is standing upright, with hands on the waist and with an erect posture when talking to other family members represent?*

15) *With what value is the onomatopoeia "PCHHH!!!" employed in the cartoon?*

16) *Does the mother's posture change after her attempt to dialogue with family members is thwarted with the response "PCHHH!!!"?*

17) *Can it be said that the different positions of the family members on the use of TV constitute disagreements among them? Argue and justify based on what is presented in the strip.*

18) *Is there an ironic and socially critical effect that is achieved through the use of the onomatopoeia "PCHHH!", which represents the joint manifestation of the family members sitting in front of the TV? Argue.*

In the strip, it can be seen that the father, the mother, and the children assign different values to the TV. The father and the children, by remaining seated in front of it, even though it is broken, evidence a value that the TV is an indispensable and irreplaceable entertainment in their lives; the woman, on the other hand, sees the TV as one of the possible entertainments because she has a newspaper in hand and tries to suggest the family something different to do.

These values find support in the setting and the characters' speech intonation. Thus, the position of the family sitting on the couch in front of the TV, of inertia, of accommodation, and the onomatopoeia

"PCHHH!!!", expressed by the characters with their teeth showing, try to prevent the mother from concluding her speech and giving them another leisure or entertainment option. Moreover, it reveals people's attachment to television and their desire to remain dependent on this media. Also the mother shows her values through intonation. In the speech, first the character - standing, hands on her waist, erect posture and with her back to the TV, denoting attitude and vivacity - presents a justification: the TV is broken, and there is no money to fix it. Only then does she try to offer another alternative, in a tone of suggestion and not imposition, since she says "don't you think that"<sup>17</sup> instead of using "get away from the TV" or "do something else". In addition, the mother shows that she knows of the family's appreciation for the TV, as she also makes it clear that the suggestion would only be for the period in which the TV would not be working: "*while* there is no money for the repair"<sup>18</sup>. In this way, she recognizes the outstanding value of television but sees it as one among other entertainment possibilities. However, when the family disputes her suggestion, with the onomatopoeia "PCHHH!!!", which represents a joint request to be quiet, to shut up, the woman cringes and shivers her hair.

#### IV. Reading Expansion

In the expansion phase of reading, the students relate the text to their routine, to their life, reflect about their reality and attribute other replications to what was read. As Volosinov (1973, p. 102) points out, all comprehension is active and "to understand another person's utterance means to orient oneself with respect to it, to find the proper place for it in the corresponding context. For each word of the utterance that we are in process of understanding, we, as it were, lay down a set of our own answering words."

The act of understanding is, therefore, a response, and by understanding the utterance, the reader finds his place in it, becomes part of it. In order to expand the reading and enable the reader's responsive words, other questions can be raised:

- 19) *How do you use TV and social media in your home?*
- 20) *What place do TV and social media have in your life? What value do you place on these media?*

---

<sup>17</sup> Vocês não acham que...

<sup>18</sup> Enquanto não tem dinheiro pro conserto

Activities 19 and 20 aim to get closer to the students' daily reality, as by questioning about the use of TV and social media, the readers express their value judgments regarding the technologies and their uses. As parents, EJA students can reflect on how they use technologies at home or how they guide their children to do so. From this, one can start discussions about these elements nowadays, the positive and negative points regarding the way people behave in front of the media.

Thus, in the expansion phase of reading, students expand their dialogues with the strip, to constitute themselves as readers who position themselves in front of a social reality, to manifest their reading replica, to expand their socio-ideological consciousness about life issues, such as the use of media and technologies. In this dialogical and evaluative perspective, they learn to think, to make value judgments, to reflect from their readings.

### Final considerations

In this paper, axiologies in comic strip reading activities were addressed. To this end, we discussed the propositions of the textbook, highlighting the value judgments presented and not presented. Following, expansion proposals were listed, exploring the axiological elements: extraverbal context, intonations, and value judgments.

Table 1 shows the original proposal and the expansion proposals:

Table 1: Original proposal and expansion proposals

Original Proposal	Expansion Proposals
<p>1. The comic strips are short stories that combine verbal and non-verbal text. They resemble comic books. However, they are shorter. They are common in newspapers. Do you like to read comic strips? Read this strip by cartoonist Laerte. (LAERTE STRIP)</p> <p>Explain the meaning that the word repair (concerto) has in the strip above.</p> <p>2. The great <u>concerts</u> (concertos) and operas that we watch on television are not as attractive as those seen in person.</p> <p>a) What is the meaning of the highlighted word?</p> <p>b) In what sense are the words concerto and concerto similar?</p> <p>c) Complete the sentences.</p> <p>I use concerto (repair) when it is the verb, the action of _____, i.e., of _____</p>	<p>I) Social evaluation of the topic</p> <ol style="list-style-type: none"> <li>1) How much space do TV and social media occupy in people's daily lives?</li> <li>2) What values do children attribute to the media today?</li> <li>3) What values do adults attribute to the media today?</li> </ol> <p>Reading the strip, with emphasis on evaluative intonations</p> <p>II) Reflection on the production context</p> <ol style="list-style-type: none"> <li>4) The author of the strip is Laerte Coutinho. Who is Laerte Coutinho?</li> <li>5) On what social themes does Laerte produce her strips?</li> <li>6) Laerte's short narratives are formulated to provoke some discomfort or reflection in the reader. What discomfort/reflection does the strip read provoke?</li> <li>7) What is the social purpose of Laerte's strip?</li> <li>8) In the textbook, there is no explicit indication of the date the strip was produced. However, it is possible, from the media vehicle presented (the TV), to know more or less what</li> </ol>

<p><i>I use concerto (concert) when it comes to _____</i></p> <p>d) <i>You may have noticed that conserto and concerto have different spellings. What does this fact indicate?</i></p> <p>e) <i>Have you ever been to a concert? What did you think?</i></p> <p><i>(FERREIRA, 2013, p. 187)</i></p>	<p><i>the production period is. In what approximate era was this strip produced?</i></p> <p>9) <i>If the strip was produced in the present day, would the social scene depicted possibly be different? Argue.</i></p> <p>10) <i>The strip appears in a textbook. In this medium, what are the meanings that the strip acquires?</i></p> <p>11) <i>How is the family constitution presented in the strip? What values about this constitution does the strip show?</i></p> <p>III) <i>Thematic aspects</i></p> <p>12) <i>What are the values attributed to TV by the people on the couch? How does the strip evidence these values?</i></p> <p>13) <i>What values does the woman attribute to television? How does the strip evidence these values?</i></p> <p>14) <i>What can the fact that the mother is standing upright, with hands on the waist and with erect posture when talking to other family members represent?</i></p> <p>15) <i>With what value is the onomatopoeia "PCHHH!!!" employed in the cartoon?</i></p> <p>16) <i>Does the mother's posture change, after her attempt to dialogue with family members is thwarted with the response "PCHHH!!!"?</i></p> <p>17) <i>Can it be said that the different positions of the family members on the use of TV constitute disagreements among them? Argue and justify based on what is presented in the strip.</i></p> <p>18) <i>Is there an ironic and socially critical effect that is achieved through the use of the onomatopoeia "PCHHH!!!", which represents the joint manifestation of the family members sitting in front of the TV? Argue.</i></p> <p>IV) <i>Expansion of reading</i></p> <p>19) <i>How is the use of TV and social media in your home?</i></p> <p>20) <i>What place do TV and social media have in your life? What value do you place on these media?</i></p>
---	--

It was found that the original proposal emphasizes structure and grammar, omitting thematic, semiotic, and social values represented in the strip. Thus, it directs the student to the apprehension of what is in the text, as if what is put there should be identified, assimilated, and not questioned, to refuse any reply, which is instituted by any legitimate kind of understanding (VOLÓCHINOV, 2017).

The activities to expand the reading of the strip, organized in four stages - I) social evaluation of the theme; II) reflection on the production context; III) thematic aspects; IV) reading expansion - encourage reflection on axiological aspects, highlighting, in a scene cut out of life, the extraverbal context, values, and intonation, with a focus on questioning social reality and broadening the socio-ideological awareness of student readers.



## Acknowledgements

The author(s) would like to thank the Writing Center (CERTA - Centro de Escrita, Revisão e Tradução Acadêmica - [www3.unicentro.br/centrodeescritaacademica](http://www3.unicentro.br/centrodeescritaacademica)) of the Midwestern State University of Paraná (UNICENTRO) for assistance with English language translation and developmental editing.

CRediT
<b>Acknowledgement:</b> Not applicable.
<b>Financing:</b> Not applicable.
<b>Conflicts of interest:</b> The authors certify that they have no commercial or associative interest that represents a conflict of interest in relation to the manuscript.
<b>Ethical Approval:</b> Not applicable.
<b>Contributor Roles:</b> Conceptualization, Data curation, Formal Analysis, Investigação, Investigation, Methodology, Project administration, Supervision, Validation, Visualization, Writing – original draft: VIEIRA, Flavia Gumieiro.  Conceptualization, Data curation, Formal Analysis Methodology, Project administration, Writing – original draft, Writing – review & editing.: ANGELO, Cristiane Malinoski Pianaro.  Methodology, Project administration, Writing – review & editing.: MENDES-POLATO, Adriana Delmira.

## References

- BAKHTIN, M. *Estética da criação verbal*. Tradução do russo por Paulo Bezerra. 4. ed. São Paulo: Martins Fontes, 2003[1979].
- BUBNOVA, T. Voz, sentido e diálogo em Bakhtin. Tradução Roberto Leiser Baronas e Fernanda Tonelli. *Bakhtiniana*. Revista de Estudos do Discurso, v. 6, n. 1, p. 268-280, 2011.
- FERREIRA, P. R. de A. *Caminhar e Transformar- língua portuguesa: língua portuguesa anos finais do ensino fundamental: Educação de Jovens e Adultos*. São Paulo: FTD, 2013.
- FRANCO, N.; ACOSTA PEREIRA, R; COSTA-HÜBES, T. C. da. Por uma análise dialógica do discurso. In: GARCIA, D. A.; SOARES, A. S. F. *De 1969 a 2019: um percurso da/na análise de discurso*. Campinas, SP: Pontes Editores, 2019. p. 275-300.
- FONSECA, D. G. D. da. Subversão em três quadros: padrões de intenção na obra de Laerte Coutinho 2013, 126 f. *Dissertação* (Mestrado em Comunicação). Universidade Federal de Pernambuco, Recife, 2013.
- HOPPE, M. C. A concepção de leitura que permeia o trabalho do professor. *Travessias*. V. 8, n. 1, p. 28-45, 2014. Disponível em: <https://e-revista.unioeste.br/index.php/travessias/article/download/10331/7505/37303>. Acesso em 5 abr. 2022.
- MENDES-POLATO, A. D. M.; OHUSCHI, M. C. G.; MENEGASSI, R. J. Análise linguística em Charge: sequência de atividades dialógicas. *Linguas & Letras*, V. 21, n. 49, p. 127-154, 2020. Doi: 10.5935/1981-4755.20200007. Disponível em: <http://e-revista.unioeste.br/index.php/linguaseletras/article/view/24631/pdf>. Acesso em: 15 dez. 2021.

MENEGASSI, R. J.; FUZA, A. F.; ANGELO, C. M. P. A leitura em perspectiva dialógica: atividades com o poema. In: ANGELO, C. M. P.; MENEGASSI, R. J.; FUZA, A. F. (org.). *Leitura e Ensino de Língua*. São Carlos: Pedro & João Editores, 2022, p. 371-418.

MOTERANI, N. G.; MENEGASSI, R. J. O conteúdo temático no gênero discursivo tiras em quadrinhos. *Acta Scientiarum. Language and Culture*, 32(2), 225-232, 2010. Disponível em <https://doi.org/10.4025/actascilangcult.v32i2.9536>. Acesso em 15 mar. 2022.

ROJO, R. *Letramento e capacidades de leitura para a cidadania*. São Paulo: SEE: CENP, 2004. Texto apresentado em Congresso realizado em maio de 2004. Disponível em: [file:///D:/Usu%C3%A1rio/User/Downloads/Letramento\\_e\\_capacidade\\_de\\_leitura\\_pra\\_cidadania\\_2004.pdf](file:///D:/Usu%C3%A1rio/User/Downloads/Letramento_e_capacidade_de_leitura_pra_cidadania_2004.pdf). Acesso em: 10 abr. 2021.

SOBRAL, A. *Do dialogismo ao gênero: as bases do pensamento do Círculo de Bakhtin*. Campinas - SP: Mercado das Letras, 2009.

VOLÓCHINOV, V. *Marxismo e filosofia da linguagem: problemas fundamentais do método sociológico na ciência da linguagem*. São Paulo: Editora 34, 2017 [1929].

VOLÓCHINOV, V. N. *A palavra na vida e a palavra na poesia: ensaios, artigos, resenhas e poemas*. Tradução: Sheila Grillo; Ekaterina Vólvoka Américo. São Paulo: Editora 34, 2019[1926].