



Representations about the process of writing the final paper in memes on the page *TCC da Depressão*

Representações sobre a escrita do TCC em memes da página *TCC da Depressão*

Anny Angélica de Assis Maia de LIMA*

Nara Karolina de Oliveira SILVA**

José Cezinaldo Rocha BESSA***

ABSTRACT: The investigation of academic writing has been a growing object of evaluations, problematizations and questions expressed by undergraduate and graduate students in different environments and interactions enabled by digital platforms. Focusing on the universe of digital social networks, we aim at analyzing representations about the process of writing the final paper expressed in memes on the page *TCC da Depressão*. Based on conceptions of the Bakhtin Circle on the ideological and dialogic functioning of language and on studies that approach the writing of academic-scientific texts, we carried out a qualitative and interpretative analysis of representations about the final paper expressed in three memes selected from page *TCC da Depressão*, on Facebook. The results of the analysis pointed out that, despite they circulate in a space whose purpose is to share impressions and evaluative assessments about the experience in the process of writing the final paper, the selected memes also expressed negative representations about this experience, associating the process of writing the final paper to the image of suffering, anguish, fear and as an act of aggression. We believe that such representations can contribute to intensify, among students, inhibition, procrastination, psychological suffering, even school leaving, instead of establishing more proactive postures in relation to the writing of the text and committed to their own the student's training.

KEYWORDS: Academic writing. Final paper. Memes.

RESUMO: A escrita de textos acadêmico-científicos tem sido objeto crescente de avaliações, problematizações e questionamentos por parte de graduandos e pós-graduandos em diversos espaços de encontros e interações possibilitados por plataformas digitais. Direcionando nosso olhar para o universo das redes sociais digitais, objetivamos, neste trabalho, analisar representações sobre a escrita do TCC expressas em memes da página *TCC da Depressão*. Fundamentados em concepções do Círculo de Bakhtin sobre o funcionamento ideológico e dialógico da linguagem e em estudos que abordam a escrita de textos acadêmico-científicos, realizamos uma análise qualitativa e interpretativa de representações sobre o TCC expressas em três memes selecionados da página *TCC da Depressão*, no *Facebook*. Os resultados da análise apontaram que, a despeito de circularem em um espaço cujo propósito é o compartilhamento de impressões e apreciações valorativas sobre a experiência do TCC, os memes selecionados expressaram, também, representações negativas sobre essa experiência, associando o processo de escrita do TCC à imagem de sofrimento, de angústia, de temor e de ato de agressão. Acreditamos que, como reflexo, tais representações podem contribuir para intensificar nos estudantes inibição, procrastinação e sofrimento psicológico, quando não a desistência do curso, em vez de instaurar posturas mais proativas em relação à escrita do texto e à própria formação do estudante.

PALAVRAS-CHAVE: Escrita acadêmico-científica. TCC. Memes.

Article received: 09.30.2022

Article approved: 12.22.2022

* M.A. in Teaching, UERN. annymaia2016@gmail.com

** PhD student at UERN. narasilva@alu.uern.br

*** PhD from UNESP/Araraquara. Professor at UERN. cezinaldobessa@uern.br

1 Introduction

Framed as a challenging practice and, when not distressing, by undergraduate and graduate students in the process of training, the writing of academic-scientific texts has become a growing object of evaluations, problematizations and questions from undergraduate and graduate students in various spaces for meetings and interactions made possible by digital platforms such as Facebook, Instagram, Twitter and Youtube.

From these spaces of interaction emerge reports of experiences, social evaluations and personal impressions that configure discursive practices full of valuations and representations about, for example, the act of writing academic-scientific texts and the process that involves it, as well as the relationships that are established in it. Among these discursive practices, the production of memes and their circulation in digital social networks have become notable the more pages appear and the number of followers that gather in these networks increases, generally, by identification and common purposes. In the field of the of meanings production, linked to the humorous and/or ironic bias, a set of evaluations and meanings about academic-scientific writing escapes, in memes circulating in these spaces, aspects that interest us more directly in this work.

Taking into account the dissemination and popularization of the meme genre ¹in our country's culture, we are interested in investigating representations that reflect and refract valuations on the writing of the Final Paper of the course (TCC) in one of these meeting and interaction spaces aimed more directly at students' course, the *TCC da Depressão Facebook* page. Based, therefore, on conceptions of the Bakhtin Circle (BAKHTIN, 2011, 2016, 2017, 2018; VOLÓCHINOV, 2017) about the ideological and dialogical functioning of language and on studies about the writing of academic-

¹ As Guerra and Botta (2018, p. 2) point out, "among these new forms of communication, one of the most popular and productive in Brazilian society is undoubtedly the meme, which has been occupying an increasing space in national culture".

scientific texts, our objective in this work more specifically, it consists of analyzing, based on the examination of evaluative positions expressed in memes from the *TCC da Depressão page*, representations about the writing of the TCC.

In addition to aligning with a research perspective focused on the study of discourses and representations about academic-scientific writing that we have carried out in our research group (BESSA, 2017; 2020; SILVA, 2021; BESSA; SILVA, 2021), this study constitutes a contribution to the investigations and reflections around the discursive practices of the digital universe that circulate knowledge, experiences and meanings about the academic-scientific practice, a universe still relatively little explored, in our country, in researches that focus on the writing of scientific texts.

Today, digital social networks are an omnipresent phenomenon, as well as in the lives of most undergraduate and graduate students; then taking a look at the representations that these students construct and socialize in these digital spaces represents a way of bringing us closer together, getting to know and to better understand shared experiences and practices about academic-scientific writing, many of which are not always reported, in formal teaching spaces, to professors and/or academic advisors. This investigative undertaking is, also, a way of listening to these subjects and better understanding their points of view, their expectations and their ways of relating to the writing of scientific texts.

In order to carry out this study, we have organized this work in the following way: the introductory section, in which we describe our research proposal; a theoretical foundation section, in which we discuss some basic notions of the Bakhtin Circle's dialogic approach to language, as well as academic-scientific writing, social networks and memes; a methodology section, in which we perform a characterization and description of the research and the constitution of the *corpus*; the analysis section, in which we focus on the examination of representations about the writing of the TCC in the selected memes; and, finally, we bring the conclusion section, in which we summarize the results of the study carried out and make considerations.

2 Fundamental notions about language according to the perspective of the Bakhtin Circle thought²

As we can infer from several productions by researchers dedicated to the study of the works and ideas of the Bakhtin Circle (BRAIT, 2006a, 2006b, 2010; FIORIN, 2010, 2017; FARACO, 2009; PAULA, 2013), understanding notions and categories of analysis of Bakhtin's thinking about language is certainly not an easy task, since we need to consider that the basic foundations of this theoretical-methodological perspective are spread across the various works and do not have a “ready and finished” definition, according to Brait (2006a).

As a starting point, we take into account that the relationship between language and life is a crucial theoretical assumption that permeates and brings together the various works of the main thinkers of the Bakhtin Circle. It is fundamental, therefore, in the readings we make of the works of these thinkers, that the language is oriented towards life, more precisely, towards the concrete and material life of the subjects in their spheres of action. Considering the limits and purposes of this work, we are interested in reporting the conception of language from the perspective of the Bakhtin Circle, assuming this connection with life and evoking basic notions that can help us understand the dialogical and ideological functioning that governs communicative practices of the subjects in their spheres of action, among which are the academic-scientific sphere.

In the perspective adopted here, language in its living bond with life is seen as a network of dialogical relationships that are constituted by subjects and that constitute subjects in their interactive exchanges in the various spheres of human action (BAKHTIN, 2018). As Bakhtin (2011, 2018) understands, the dialogical

² When, throughout this text, we use the term Bakhtin Circle, we are referring to the intellectual production of Bakhtin, Medvedev and Voloshinov, because we understand, as Vauthier (2010) maintains, that this production results from a community work of thought and writing. We recognize, however, the existence of other intellectuals in the Circle (among them Iudina and Kanaev, to name just two), with whom Bakhtin, Medvedev and Voloshinov established a productive dialogue relationship.

relationships that subjects establish in their communicative exchanges only occur in the field of discourse. It is in the field of discourse, of discursiveness, according to Bakhtin (2018), that language is understood as a concrete and living phenomenon and reveals its “metalinguistic nature”. The metalinguistic nature, mentioned by Bakhtin (2018), presupposes that the production of meanings resulting from human interactions is always contextual, which leads to the statement that “without knowing the context, we cannot understand the meaning of statements” (SOBRAL; GIACOMELLI, 2016, p. 1090).

According to this point of view, for an effective construction of meanings, therefore, it is not enough to settle for the abstract meaning of the forms of languages, words and phrases that take part of a given utterance. The activity of construction of meanings, as Sobral and Giacomelli (2016) also remind us, does not need the abstract meanings that make up the statements, but such meanings only have the potential to signify, because, in the Bakhtinian perspective, the singular and unique event that is the production of a given utterance takes into account the elements that account for the eventfulness of human interactions: the subjects and their social evaluations, space and time. It takes into account, therefore, that the activity of constructing meanings takes place between responsive subjects who, socially and historically inscribed, interact, respond and position themselves in the interactions they carry out in their spheres of action (BAKHTIN, 2018).

According to Bakhtin's formulations (2011, 2018), the utterances that subjects produce are always constituted as responses to other utterances in relation to which they also position themselves, expressing positions full of evaluative tones. The utterances are constituted, therefore, as units of human discursive communication, concrete units through which human beings connect and apprehend the world, their relationships and life in society. In these terms, statements always collide dialogically and ideologically. The dialogic and the ideological ones are inseparable dimensions, since, while they respond, the subjects, in their interactions, inescapably manifest

axiological positions. This occurs because, according to the perspective of the Circle, “every sign is used in the discourse from a given social and historical position of a speaker before his /her interlocutor” (SOBRAL; GIACOMELLI, 2016, p. 1084).

Thus, uttering is to express a social position, it is to express accents of values of this subject's social and historical inscription. Thus, we realize that every utterance will express, in given temporal and special circumstances, an axiological position taken by the subject, and that, therefore, “no saying is innocent, naive, gratuitous, as it is always linked to the interests of those who say it (even that the person does not even know what those interests are)” (SOBRAL; GIACOMELLI, 2016, p. 1084). As a unit of discursive communication and a singular event, every utterance is a link that puts subjects in relationships and in disputes over meanings, thus constituting every saying an arena of meanings, loaded with positions and evaluative accents (BAKHTIN, 2018).

As a result, it is evident that the study of the production of each and every utterance of a given sphere of human action presupposes placing this utterance “in social processes” (FARACO, 2009, p. 49), in the link that connects language and life, after all human interactive exchanges and disputes over meanings emerge and take place in the terrain of the subjects' social relations and their actions in their spheres of action. It presupposes, therefore, to consider, in our studies, the dialogical and ideological movement that establishes life and/of the subjects in/through language, including in the communicative practices of the academic-scientific sphere, context of production of meanings about which we will discuss below.

3 Academic-scientific writing at the university

As Bessa (2016, p. 70) points out, “writing texts at the university has become an increasingly routine practice in the lives of Brazilian professors, researchers and students, from undergraduate to postgraduate”. Unlike what it usually is for a more mature researcher or specialist, the writing experience of university students who start producing academic-scientific texts, however, is not always smooth and without

obstacles. The difficulty encountered by students, as indicated by studies in the area (BAZERMAN, 2014; NAVARRO, 2014; BESSA, 2016; SILVA; CASTANHEIRA, 2019; CARLINO, 2017, among others), is not just due to the fact that they enter university unprepared, but also because of the challenge and difficulties that are inherent when someone sets out to learn something new, as Martín (2018) reminds us.

However, it is necessary to consider that “writing at the university is hard work” (BAZERMAN, 2014, p. 11), when not an activity of difficult execution, because “[...] Higher education is not enough for appropriating and mastering the genres that circulate in this sphere” (ALVES; MOURA, 2016, p. 02). These positions safeguard the understanding that academic literacy takes place in a continuous process, based on familiarization and appropriation of the various genres that constitute the academic sphere.

When it comes to writing a final paper during a university course, as it happens in graduation, it is necessary to consider that we are dealing with a writing experience that is, generally, new for many students, even constituting the first initiation activity scientific experience undergone by them in their training path at the university (DINIZ, 2013). As a result, the challenge and difficulties of what may be the first experience of academic-scientific writing for these students are not separated from the various aspects that constitute the practices of academic literacy and scientific production, as pointed out by several scholars of the subject (SILVA; CASTANHEIRA, 2019; SEIDE, 2018; AUGUSTINE; BERTOLDO, 2017; ALVES; MOURA, 2016; BERNARDINO; SAMPAIO; PEREIRA; SILVA, 2014; TOMANIK, 2002; MACHADO, 2012, among others).

When addressing the beginner students’ relationship with scientific writing, Augustine and Bertoldo (2017, p. 08), for example, state that “[...] it is a process that necessarily makes them confront with the difference between their ways of saying and those proper to the academic-university discourse”. In this line of thought, but emphasizing another issue relatively common among beginners, Tomanik (2002, p.

219) emphasizes that, in scientific writing, the aspect of the author's exposure to the other is brought into play, and, therefore, of criticism, which is much greater than in speech: "the written expression enables, favors and almost requires the practice of criticism as its natural complement. Perhaps that is why it is so feared. Maybe that's why it's so avoided". Writing scientifically, in these terms, becomes a rather complex task, since it brings into play the need for the student to deal, among other issues, with the functioning of the genres of the sphere, with the scientific language, with the management between their voice and the voice of the authors it mobilizes, as well as exposure to others and their criticism.

With regard to the difficulties about the writing process more specifically, Bianchetti (2012) raises some problematizations about the writing process and exposition in academic life that are quite relevant for us to think about the writing practices of university students. For the author, it is important to understand that some factors interfere in the writing process, which can lead to understanding "why for many people writing is something that borders on the insurmountable" (BIANCHETTI, 2012, p. 242).

Among the factors that interfere in the writing process pointed out by Bianchetti (2012), the contact with the "blank page" (and more currently the computer screen) is a very familiar experience in the practices of university students. As the author points out, this contact is not, in most cases, an easy relationship, especially for someone who is going through a first experience of scientific writing, and even more so when this experience is taken as an imposition. In such a context of writing, according to Bianchetti (2012 p. 250), the "right words" seem to present themselves as unknown, seem to escape the subject's repertoire of writing, almost always causing a block, which, for sometimes it ends up leading to the dreaded procrastination, a phenomenon increasingly shrouded in stigmas and silencing, as indicated by Cruz (2020).

The non-recognition that writing requires dedication and time on the part of the writing subject, and that, therefore, it should be seen as a job, is also a factor that

interferes with the writing process at the university, as Pinto (2018) points out. Not understanding that writing texts is a procedural activity that requires a lot of discipline and continuous improvement makes the experience more difficult, after all, “writing can, of course, be taught, but it also depend very much on the practice. Nobody expects, however, that the final result that is desired does not involve effort and time” (PINTO, 2018, p. 11).

This all implies assuming that writing scientific texts is an activity resulting from interactions between subjects in the academic scene, which presupposes, among other aspects, skills to manage voices, articulate positions, knowledge of the disciplinary field in which it is located, to master the genre that is it will produce, build and negotiate identities, which may seem challenging and discouraging, especially for a producer subject who is in the process of initiating academic life. In addition to the discouragement and frustrations with the first experiences, it is essential to understand the difficulties and challenges that arise as part of a training process in and through research writing.

Having written these considerations about writing in the academic-scientific universe, we will have, below, a brief discussion about the production of meanings in the universe of digital social networks, focusing our attention on the discursive genre meme.

4 Digital social networks and the discursive genre meme

In addition to connecting computers, digital social networks also connect people (RECUERO, 2009). In other words, it means that studying phenomena related to the universe of social networks, among which those related to the use of language, is to study “the patterns of connections expressed in cyberspace,” which end up affecting informational and social processes. More than that, as Luz, Caiado and Fonte (2017) propose, we understand that digital social networks are not only spaces for interactive exchanges between subjects, constituting, therefore, as a “web in which

social ties are connected, forming a communicative, dynamic and interactive network in order to share values, habits, customs, interests, ideologies among subjects” (LUZ; CAIADO; FONTE, 2017, p. 142).

In this line of thought, the forms of interaction and production and circulation of meanings that are manifested in digital social networks are the most varied and of different forms and genres. Among the discursive genres that are manifested in them, we refer here to the meme, one of the communicative practices of the digital universe that “has been massified in a viral and overwhelming way on the network, especially on networking sites, such as Facebook and Twitter” (SILVA, 2016, p. 342)³.

Memes can be characterized as statements, in general, multisemiotic, “composed of verbal, visual or verbal-visual materialities, which convey humor and reframe images, events, stereotypes and phrases so that this purpose is achieved” (LARA; MENDONÇA, 2020, p. 05). In these terms, we understand memes as discourse genres, as advocated by Guerra and Botta (2018) and Silva (2016). The latter maintains that memes emerge within the spheres of human action, more precisely in the virtual/digital space, and manifest prototypical characteristics of a discourse genre: they reveal a project of saying and present thematic content, style and compositional structure.

Finally, it is essential to stress that, in a digital culture marked by overwhelming sharing and replication of content, memes fulfill different functions within human activities. In addition to producing humor, memes also act as opinion makers (GUERRA; BOTTA, 2018), since they accompany different events in social life (political, educational, religious, scientific, among many others) as an expression of the positions of social subjects in their practices of (re) production of meanings.

³ Although the authors mention two of the most important social networks of our time, Facebook and Twitter, we cannot fail to mention here that Instagram is also one of those human interaction networks in which memes are quite recurrent.

5 Metodology

We place the present work in the field of discursive studies, more precisely in what is conventionally called dialogical discourse analysis/theory (DDA), which “concerns a conception of language, construction and production of meanings necessarily supported by the discursive relations undertaken by historically situated subjects” (BRAIT, 2006a, p. 10).

Because we consider the meme a genre and because we understand that utterances are the real unit of discursive communication (BAKHTIN, 2016), we were interested in understanding the movement of meanings that constitute the referred genre. In this regard, our investigative work consequently presents an interpretative nature. In addition, given the specificity of scientific work in accordance with the principles of the ADD and the objective outlined for the present study, the adopted approach conforms to the qualitative bias (LAVILLE; DIONNE, 1999).

As a *corpus* of analysis for this study, we selected 3 memes that focus on the theme of writing the TCC selected from the page *TCC da Depressão*, which corresponds to a virtual community⁴ on the social network Facebook created in 2012. The page has more than 400 thousand followers and likes. In its description, the aforementioned page assumes the purpose of publishing publications focused on humor and the presentation of tips on the final paper writing. The choice of the page *TCC da Depressão* took into account the fact that it was a page that, in the period of constitution and collection of the *corpus*⁵, presented, as well as other pages with a similar profile and purpose (*S.O.S Universitários, Faculdade da Depressão*, among others), a significant number of followers, likes and shares, thus revealing a strong interaction between

⁴ The *TCC da Depressão* page, from which the memes we analyzed were collected, can be accessed through the following link: <https://pt-br.facebook.com/TCCdahDepressao/>.

⁵ The memes analyzed in this article constitute a clipping of a corpus collected, for a work developed, in the year 2019, by the authors of this article. These memes are added to a set of other texts from the digital universe, which thematize scientific writing, which are part of a database of the Research Group on Text Production and Teaching (GPET), at the State University of Rio Grande of the North (UERN).

users. The choice of Facebook took into account the fact that, at the time, it was the second most popular social network among Brazilian users, second only to Youtube, as attested by various reports⁶ available on the internet.

Among the criteria used to select the *corpus* of this study, we established the following: memes published in the last three years (period that preceded the collection carried out in 2019); and memes that had, at the time, the highest number of shares, likes and comments, considering that these elements help to indicate the visibility and popularity of memes among users of the aforementioned social network.

As for the analysis procedures, we chose to organize and systematize the analytical work of this investigation considering three directions on the writing of the final paper that we deduced from the interpretative look on the cutting, which we call: i) positions on the stages of the final term; ii) positions on the TCC's writing activity; iii) positions on text correction by the advisor. It is, therefore, observing these directions that we guide the analysis that is found in the next section.

6 Representations about the writing of the TCC in memes from the page TCC da Depressão

In this section, we focus on the analysis of representations about the writing of the TCC in the selected memes of the *TCC da Depressão* page. In order to accomplish this objective, we will focus, based on theoretical principles of the dialogical perspective of the language of the Bakhtin Circle, the evaluative positions of the discursive subjects that are expressed in the selected memes.

As pointed out in the methodology section of this work, the analysis carried out will follow the three directions resulting from the look on the meanings expressed in the memes of our *corpus*, which were grouped into three categories: i) positions on the

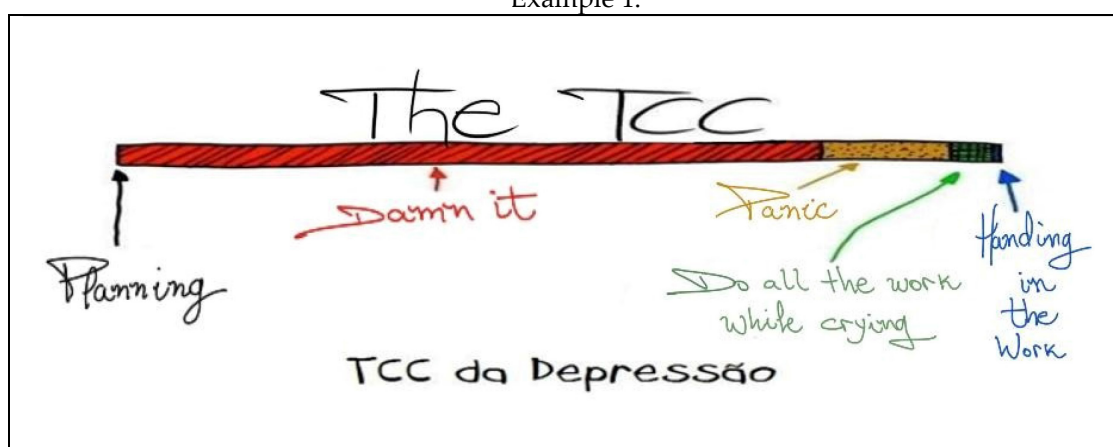
⁶ See, for example, data provided by the Infor Channel platform, available at: <https://inforchannel.com.br/2020/02/18/redes-sociais-o-que-deu-certo-em-2019-e-quais-trends-for-the-future/>. Accessed on: 30 Nov. 2022.

stages of the final paper; ii) positions on the TCC's writing activity; iii) positions on text correction by the advisor.

a) *Positions about the phases of the final Paper*

The statement that follows is one of the examples of the set of memes selected from the *TCC da Depressão* page that express axiological positions about the process of preparing the TCC, producing meanings and representations about the student's experiences during the stages involved in the construction of a work of this nature.

Example 1:



Source: *TCC da Depressão*⁷.

Using the illustration of a time scale as a representation of the process of preparing the TCC, the enunciator seeks to explain, through this meme, what an experience of elaborating this type of work would be like, emphasizing, greatly, the distressing side that the student goes through during this experience.

In his/her intention of emphasizing how difficult the experience of elaborating the TCC is, the enunciator delimits, in the proposed scale, the stages, according to the constructed representations, that involve the elaboration of the work and the time destined to them. It is possible to observe, at one extreme, the moment of the **beginning of the work**, and, at the other extreme, the moment of **delivery**. Between

⁷ Available at: <https://www.facebook.com/TCCdahDepressao/photos/pb.100069302856113.-2207520000./1869632106488077/?type=3>. Accessed on: 30 Nov. 2022.

these two well-marked moments, which are usually established by the subject's professor and/or advisor, are the stages of preparation of the work. In the statement, these elaboration stages are represented as true torments in the student's life: *damn it, panic and do all the work while crying*. The initial moment, which can be associated with a period of procrastination, takes up most of the time on the E scale and it is meant as **damn it**. This lexical choice, also associated with the red color in the scale bar and in the word itself, suggests that, in that time interval, the student is not dedicated to the development of the work, leaving to produce it only when the final deadline approaches. *The damn- it stage* is followed by the *panic stage*, represented as a shorter stage and already closer to the deadline. This stage comprises that moment when the student, after "wasting time" procrastinating or postponing the development of the work, begins to feel the pressure of the approaching deadline, and enters a state of anguish or despair.

As the penultimate and decisive stage of the journey, we have the representation of the stage of *doing all the work while crying*. Among the steps already mentioned, *doing all the work while crying* occupies, in the presented scale, the shortest amount of time. This suggests that, from the assumed point of view, the student, even when pressed for time and moved by a certain amount of suffering, ends up coping with the demand to finish his final paper and deliver it by the deadline. It is as if it sought to reverberate that maxim that says that "in the end, it will work", so often used as a way of encouraging students who are in a writing situation such as preparing a final paper.

It is possible to infer, from the reading of the verbal-visual elements, that certain meanings related to the experience of writing the TCC are accentuated in this meme, namely: i) it is a kind of martyrdom for the students; ii) it is a martyrdom that is usually/can be postponed; iii) suffering is, to some extent, an inherent part of this process; iv) the pressure of the deadline for completion makes the individual find strength and manage to write their final paper, even if it is anything and anyway.

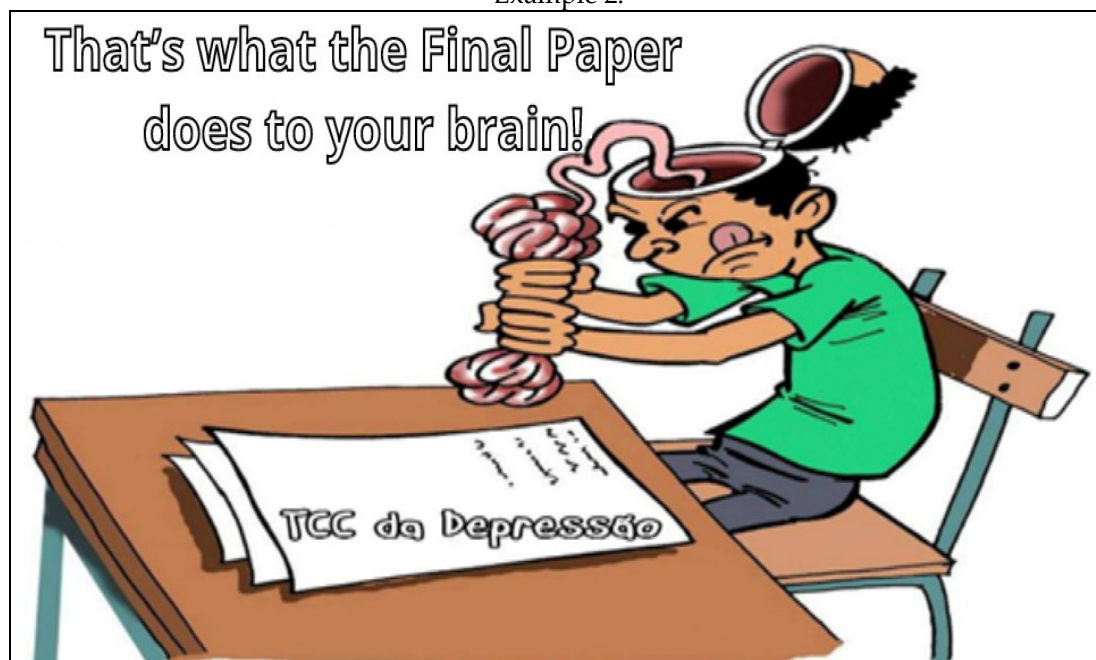
This utterance stresses, as can be seen, a negative representation of the experience of writing a TCC, since it associates such an experience with suffering, crying, anguish, time pressure. It is true that it also signals a somewhat optimistic perspective, when it points out that, despite the suffering, it is possible to complete the final paper and deliver it by the established deadline, regardless of how the work may turn out and the grade obtained, as long as it is approved. An aspect that also calls attention strongly is the misrepresentation of the understanding and practice of writing a scientific text conceived in a procedural way, as it is demonstrated in the scale used to represent the stages of the final paper. As we can see in the representation of the scale, the decisive phase of writing the text ends up happening at a specific moment, usually in the last few days before the deadline, and it takes place in a very short period of time, the shortest among all the other moments of the journey. We can consider that such conditions end up not constituting satisfactory conditions for the writing of a quality academic-scientific text, because, naturally, both they compromise a more punctual orientation and follow-up work on the part of the teacher/supervisor and make it impossible for them to be carried out, in a more timely manner, useful, steps such as textual revision and rewriting.

The meanings expressed in this meme reflect and refract, therefore, a writing culture rooted in the academic context, which is to leave work to be finalized at the last minute. This culture, as we know, goes against the understanding that the writing of a scientific text constitutes, in truth, a “routine, organized and continuous exercise” (MARTÍN, 2018, p. 947). Thus, we understand that ignoring the understanding that writing a scientific text requires dedication, discipline, time management, as Pinto (2018) points out, causes the writing of the final paper to be seen as a discouraging activity, as well as contributing to intensify a certain feeling of suffering in the students.

b) Positions on the writing activity of the final paper (TCC)

Unlike the previous example, the following meme refers directly to a specific stage of the Final paper (TCC), which is the moment of writing, emphasizing more specifically the difficulties and anxieties that involve the act of writing, as well indicated by the verbal and visual elements that constitute the selected utterance. Let's look at the example:

Example 2:



Source: *TCC da Depressão*⁸.

In the utterance under analysis, we see, highlighted, at the top, the verbal construction **That's what the final paper does to your brain!** This verbal construction, in the form of an exclamation, connects with the other verbal-visual elements that constitute the utterance and directs the understanding of its meanings. The other elements that make up the utterance bring the scene of a subject/student, sitting in a situation of writing at a table. In this scene, two elements draw attention and are very significant in relation to the project of saying expressed in the utterance: i) the image

⁸ Available at: <https://www.facebook.com/TCCdahDepressao/photos/pb.100069302856113.-2207520000./964873220297308/?type=3>. Accessed on: 30 Nov. 2022.

of a sheet of paper with some scribbles and most of it in white; and ii) the image of the subject/student “squeezing” his own brain.

This imagery configuration, combined with the verbal construction of the upper part, accentuate the representation of a writing situation/experience marked by intense student suffering. It refers, to be more precise and in line with Machado's (2012) thought, to the idea of student anguish in the face of the need to write, but without knowing what to put on paper, as denotes the image of the student squeezing his own brain.

Thus, the fact that the subject is squeezing his own brain and not having anything or what to write about accentuates the senses that writing, especially in a university academic context, constitutes an activity of difficult execution, a job that, being so demanding, exhausts/sucks the student's ideas, making it a harrowing and painful experience. In this point it resounds, in other words, the view that writing is an insurmountable barrier, according to Bianchetti (2012).

These representations may, as in the previous example, be associated with the very difficulty of assuming the writing of the scientific text as a procedural activity, which, as we know, presents, among other requirements, writing planning, organization of time and discipline. Not being aware of or ignoring these demands naturally tends to generate blockages and hinder the progress of writing. Furthermore, it is necessary to consider, according to Abreu (2021, p. 293), that, “[...] because they are inserted in a formative environment, uncertainties and insecurities are constant and permeated by the fear of making mistakes [...]”, which also corroborates for the writing block and, consequently, for all the suffering resulting from it, in line with what Cruz (2020) maintains.

It is important to understand, therefore, that the meanings permeated by a more negative assessment that are built on the writing activity of a TCC do not reflect and refract only the difficulty of producing the text and/or mastering the discursive genre that is being requested. These meanings are also directly related to the disregard of a

series of factors that are not just textual and discursive. They also compete, very closely, with the students' attitude and the way they conceive and face the writing of an academic-scientific text, as well as with the difficulties inherent to the condition of subjects who are in a stage of training and initiation to research, and for that very reason reveal insecurities and uncertainties regarding the experience they are experiencing.

c) Positions on text correction by the advisor

Constitutive and fundamental part of the writing process of texts (not only academic-scientific ones), the correction of the final paper is usually also taken with an activity surrounded by meanings and representations of a negative tone. It is generally associated with an additional burden for the student in achieving their purpose of completing the TCC and obtaining the much-desired diploma. This is the case of the third meme, represented in the following image:

Example 3:



Source: *TCC da Depressão*⁹.

⁹ Available at: <https://www.facebook.com/TCCdahDepressao/photos/pb.100069302856113.-2207520000./964873220297308/?type=3>. Accessed on: 30 Nov. 2022.

This meme has a compositional structure very similar to that of the meme in example 2: it is composed of a verbal part, with the words **I receive the adviser's correction**, and a visual part, which occupies most of the compositional plane of the utterance. The sayings that make up the verbal part are in white uppercase letters and are distributed in the upper and lower parts of the utterance, gaining a certain emphasis in the composition of the concrete whole of the utterance. In the visual part, we have an image, with a background of a forest environment, of a man jumping to land a kick in the face of a girl who is sitting on a rock. In this case, the connection between the meanings expressed in the verbal part and in the visual part refers to the idea that the man would be the professor/supervisor and the girl would be the student who is writing the final paper.

The combination of semiosis, in the statement under analysis, accentuates the image that the corrections that the professor/supervisor presents/requests from the student/supervising are a serious attack on his/her text, denoting, more precisely, an image that the corrections would be, at the end of the day, a way to “detonate” everything that was produced by the student.

The statement in question reflects and refracts the difficulties that many university students have in terms of accepting criticism and suggestions from others or even exposing themselves to someone else's gaze, postures that are so common in the writing process of texts of this nature, as already pointed out by Machado (2012). The representation expressed in this statement reinforces Tomanik's understanding (2002), when he says that the written word ends up exposing the author of the text to the other and that this fear of the other's gaze makes it feared and even avoided. Thus, statement 3 very well expresses this condition of fear of the gaze of the other faced by students at the university in a situation of writing the final paper.

In the situation alluded to in the meme, the fear comes from the eyes of the advisor, who, to the detriment of being seen as a partner/collaborator during this process, is meant as a “executioner of writing”, a subject to be feared, since his

corrections would configure an act of aggression, of violence to the student's text. The image seems to prevail that, for the student, the notes and suggestions for correction made by the teacher/supervisor could be minimized or even dispensed with along the way, thus indicating that the work of rewriting parts of the text ends up being seen as a traumatic and painful experience.

This also makes us think that, for the student, the writing of the final paper should not imply a later stage of revision, unless it was for the teacher/supervisor to confirm everything that the student had written. Seen in these terms, the rewriting process is also, consequently, seen in a negative and discouraging way. It is as if what is requested in the review process matters little, which therefore represents a misunderstanding of the writing activity, after all, as Martín (2018) reminds us, writing is only perfected from multiple writings, or that is, a movement of continuous elaborations and re-elaborations.

From the analysis of the three memes, we inferred that, despite the purpose of making university students laugh at their own misadventures and sufferings, as well as circulating in a space whose objective is to share impressions about the writing of the final paper experience, the memes also express, negative representations about this experience, associating the final paper writing process with the image of suffering, anguish, fear, and aggression.

In our understanding, the meanings expressed in memes like the ones analyzed here, while they can make people laugh about a situation and/or mean some feeling of relief for the student (due to the fact of sharing it with other students who are experiencing the same experience), also corroborate to reinforce stigmas about writing and spread fear around the elaboration of the final paper. In these terms, we believe that the meanings (re)produced in these memes about the writing of the final paper accentuate (in)comprehensions about text and writing (which is usually associated with a ready-made and finished product in the first elaboration) and with the research activity itself.

7 Conclusion

This investigation started from the understanding that the fast, instantaneous and complex propagation of information, content and knowledge made possible by digital social networks, through the most diverse texts/statements, contributes to disseminate and legitimize discourses and reproduce meanings and values on the most diverse aspects of our actions and experiences in the social world. In this sense, in our research activities, we have been provoked to investigate discursive practices in the digital universe, specifically those that produce meanings and representations about the writing of texts in the academic-scientific sphere.

In this particular study, we were interested in examining speeches about writing the final paper in circulation on a specific Facebook page aimed at undergraduate students. Our focus was to analyze, based on the evaluative positions expressed in memes from the *TCC da Depressão* page, representations about the writing of the final paper. From the numerous posts published on that page, we selected three memes, which were analyzed here following the directions of an interpretative and qualitative investigation.

The results of the analysis indicate that the memes express meanings that greatly accentuate the students' negative representations about the TCC writing experience, associating either the stages of elaboration of the TCC, the act of writing, or the corrections requested by the teacher /advisor, to suffering, anguish, pressure, torment and aggression.

We infer that the constructed representations result from (in)understandings of these subjects in relation to the conception of text and writing and their own research experience at the university. This makes us think, consequently, that the very (in)comprehension of the writing process and the experience with the research corroborate the way in which students relate to the writing of the final paper and how they perceive it, which ends up reverberating in representations and meanings (re)produced in statements like the ones we analyze in this work.

We want to believe that these (in)comprehensions and representations, when reproduced and reiterated in these spaces of digital social networks, even through utterances mobilized with the purpose of provoking humor or mocking a certain situation or certain subjects, can intensify feelings of fear and anguish among students, including among those who will still go through the writing of the final paper experience. As a reflection, this can sometimes lead to inhibition, procrastination, psychological suffering and even dropping out of the course, instead of establishing more proactive postures with the writing of the text and committed to the student's own education.

As implications of the conclusions built here, we point out the need to invest, more and more, in strengthening continuous actions of academic literacy (with a focus, for example, on teaching genres and on revising and rewriting texts) and experiences of research in the formation of university students. It is insisted, therefore, that the experiences of initiation into scientific research and the writing of academic-scientific texts are not occasional and/or occasional activities, but that they permeate the formative process of university students during their course. In this way, we will be able to think of new ways for university students to conceive/represent the writing of academic-scientific texts and to relate to it in a more positive, stimulating and productive way.

Acknowledgements

We are thankful to the careful translation by Professor Francisco Marcos de Oliveira Luz (State University of Rio Grande do Norte (UERN)), ORCID: <https://orcid.org/0000-0001-6427-6637>.

References

ABREU, K. F. **Relações dialógicas no gênero relatório de estágio em comunidades de prática de Ensino Médio Integrado**. 2021. 421f. Tese (Doutorado em Letras) - Universidade do Estado do Rio Grande do Norte, Pau dos Ferros, 2021.

ALVES, M. F.; MOURA, L. O. B. M. A escrita de artigo acadêmico na universidade: autoria X plágio. **Ilha do Desterro**, v. 69, n. 3, p. 77-93, 2016. Disponível em: <https://www.scielo.br/j/ides/a/K8drP4gCkYmt7XR5Jcbbsvx/?lang=pt>. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.5007/2175-8026.2016v69n3p77>

AUGUSTINE, C.; BERTOLDO, E. A escrit(ur)a acadêmica e o processo de assunção ao discurso acadêmico. In: AUGUSTINE, C.; BERTOLDO, E. (org.). **Incursões na escrita acadêmico-universitária**: letramento, discurso, enunciação. Uberlândia, MG: EDUFU, 2017. p. 7- 19. DOI <https://doi.org/10.7476/9786586084269.0001>

BAKHTIN, M. **Estética da criação verbal**. Tradução do russo de Paulo Bezerra. 6. ed. São Paulo: Martins Fontes, 2011.

BAKHTIN, M. **Os gêneros do discurso**. Organização, tradução, pós-fácio e notas de Paulo Bezerra; notas da edição russa de Serguei Botcharov. São Paulo: Editora 34, 2016.

BAKHTIN, M. **Notas sobre literatura, cultura e ciências humanas**. Organização, tradução, prefácio e notas de Paulo Bezerra. São Paulo: Editora 34, 2017.

BAKHTIN, M. **Problemas da poética de Dostoiévski**. Tradução do russo de Paulo Bezerra. 5. ed. Rio de Janeiro: Forense Universitária, 2018.

BAZERMAN, C. El descubrimiento de la escritura académica. Tradução de Natalia Ávila Reye. In: NAVARRO, F. (coord.). **Manual de escritura para carreras de humanidades**. Ciudad Autónoma de Buenos Aires: Editorial de la Facultad de Filosofía y Letras Universidad de Buenos Aires, 2014. p. 11-16.

BERNARDINO, R. A. S.; SAMPAIO, M. L. P.; PEREIRA, C. C.; SILVA, A. A. Escrita e reescrita de textos acadêmicos: reflexão sobre os apontamentos de correção do professor. **Diálogo das Letras**, v. 3, n. 2, p. 39-58, 2014. Disponível em: <http://periodicos.apps.uern.br/index.php/DDL/article/view/1361>. Acesso em: 30 set. 2022.

BESSA, J. C. R. **Dialogismo e construção da voz autoral na escrita do texto científico de jovens pesquisadores**. 2016. 385f. Tese (Doutorado em Linguística e Língua Portuguesa) – Universidade Estadual Paulista “Júlio de Mesquita Filho”, Faculdade de Ciências e Letras (Campus Araraquara), 2016. Disponível em: <https://repositorio.unesp.br/handle/11449/138181?show=full>. Acesso em: 30 set. 2022.

BESSA, J. C. R. A dimensão valorativa em discursos sobre o uso de citações na escrita de textos científicos. **Linguagem em (dis)curso**, v. 17, p. 197-213, 2017. Disponível em:

https://portaldeperiodicos.animaeducacao.com.br/index.php/Linguagem_Discurso/article/view/5337. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.1590/1982-4017-170203-4916>

BESSA, J. C. R. Quando as leituras fazem falta - a propósito da escrita científica de pós-graduandos. **Debates em Educação**, v. 12, n. 28, p. 312-330, 2020. Disponível em: <https://www.seer.ufal.br/index.php/debateseducacao/article/view/10017>. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.28998/2175-6600.2020v12n28p312-330>

BESSA, J. C. R.; SILVA, N. K. O. Representações sobre a escrita científica em vídeos do Youtube. **Fólio - Revista de Letras**, v. 12, n. 2, 2021. Disponível em: <https://periodicos2.uesb.br/index.php/folio/article/view/7047>. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.22481/folio.v12i2.7047>

BIANCHETTI, L. O processo da escrita: elementos inibidores e facilitadores. *In*: BIANCHETTI, L; MEKSENAS, P. (org.). **A trama do conhecimento: teoria, método e escrita em ciência e pesquisa**. 2. ed. São Paulo: Papyrus, 2012. p. 239-265.

BRAIT, B. Análise e teoria do discurso. *In*: BRAIT, B. (org.). **Bakhtin: outros conceitos-chave**. São Paulo: Contexto, 2006a. p. 9-31.

BRAIT, B. Uma perspectiva dialógica de teoria, método e análise. **Gragoatá**, n. 20, p. 47-62, 2006b. Disponível em: <https://periodicos.uff.br/gragoata/article/view/33238>. Acesso em: 30 set. 2022.

BRAIT, B. Análise e teoria do discurso. *In*: BRAIT, B. (org.). **Bakhtin: outros conceitos-chave**. São Paulo: Contexto, 2010.

CARLINO, P. **Escrever, ler e aprender na universidade: uma introdução à alfabetização acadêmica**. Petrópolis, RJ: Vozes, 2017.

CRUZ, R. **Bloqueio da escrita acadêmica: caminhos para escrever com conforto e sentido**. Belo Horizonte: Artesão, 2020.

DINIZ, D. **Carta de uma orientadora: o primeiro projeto de pesquisa**. 2. ed. rev. Brasília: Letras Livres, 2013.

FARACO, C. A. **Linguagem & diálogo: as ideias linguísticas do círculo de Bakhtin**. Curitiba: Parábola Editorial, 2009.

FIORIN, J. L. Categorias de análise em Bakhtin. *In*: PAULA, L. de; STAFUZZA, G. (org.). **Círculo de Bakhtin**: diálogos (in)possíveis. Série Bakhtin – Inclassificável. Vol. 2. Campinas: Mercado de Letras, 2010. p. 33-48

FIORIN, J. L. **Introdução ao pensamento de Bakhtin**. 2. ed. São Paulo: Contexto, 2017.

GUERRA, C.; BOTTA, M. C. O meme como gênero discursivo nativo do meio digital: principais características e análise preliminar. **Domínios de Linguagem**, v. 12, n. 3, p. 1859-1877, 2018. Disponível em: <https://seer.ufu.br/index.php/dominiosdelinguagem/article/view/40639#:~:text=Sobre%20a%20concep%C3%A7%C3%A3o%20de%20meme,modo%20leve%20e%20bem%20Dhumorado.8>. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.14393/DL35-v12n3a2018-17>

LARA, M. T. A.; MENDONÇA, M. C. O meme em material didático: considerações sobre ensino/aprendizagem de gêneros do discurso. **Bakhtiniana**, v.15, n. 2, p. 185-209, 2020. Disponível em: <https://revistas.pucsp.br/index.php/bakhtiniana/article/view/42169>. Acesso em: 30 set. 2022. DOI: <https://revistas.pucsp.br/index.php/bakhtiniana/article/view/42169>

LAVILLE, C.; DIONNE, J. **A construção do saber**: manual de metodologia da pesquisa em ciências humanas. Tradução de Heloísa Monteiro e Francisco Settineri. Portalegre: Artes Médicas, Sul Ltda. Belo Horizonte: Editora UFMG, 1999.

LUZ, A. F.; CAIADO, R. V. R.; FONTE, R. F. L. O instagramer e seu discurso multissemiótico na rede social digital Instagram. **Diálogo das Letras**, v. 6, n. 2, p. 139-158, 2017. Disponível em: <http://periodicos.apps.uern.br/index.php/DDL/article/view/1021/934>. Acesso em: 30 set. 2022. DOI <https://doi.org/10.22297/dl.v6i2.2682>

MACHADO, A. M. N. Pânico da folha em branco: para entender e superar o medo de escrever. *In*: BIANCHETTI, L; MEKSENAS, P. (org.). **A trama do conhecimento**: teoria, método e escrita em ciência e pesquisa. 2. ed. São Paulo: Papyrus, 2012. p. 267-286.

MARTÍN, E. Ler, escrever e publicar no mundo das ciências sociais. **Revista Sociedade e Estado**, v. 33, n. 3, p. 941-961, 2018. Disponível em: <https://www.scielo.br/j/se/a/JYbHYQcqG6kLHKSGmbxhHBG/?lang=pt>. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.1590/s0102-6992-2018330300en1>

MEDVIÉDEV, P. N. **O método formal nos estudos literários**: introdução crítica a uma poética sociológica. Tradução de Sheila Grilo e Ekaterina Vólkova Américo. São Paulo: Contexto, 2016.

NAVARRO, F. Géneros discursivos e ingresso a las culturas disciplinares: aportes para una didáctica de la lectura y la escritura en educación superior. *In*: NAVARRO, F. (coord.). **Manual de escritura para carreras de humanidades**. Ciudad Autónoma de Buenos Aires: Editorial de la Facultad de Filosofía y Letras Universidad de Buenos Aires, 2014. p. 29-52.

PAULA, L. Círculo de Bakhtin: uma Análise Dialógica de Discurso. **Revista de Estudos da Linguagem**, v. 21, p. 239-257, 2013. Disponível em: <http://periodicos.letras.ufmg.br/index.php/relin/article/view/5099>. Acesso em: 30 set. 2022. DOI: <http://dx.doi.org/10.17851/2237-2083.21.1.239-258>

PINTO, M. G. L. C. Os meandros da escrita acadêmica. Alguns recados aos estudantes universitários. **Linha D'Água**, v. 31, n. 1, p. 9-27, 2018. Disponível em: <https://www.revistas.usp.br/linhadagua/article/view/133916/147279>. Acesso em: 30 set. 2022. DOI: <http://dx.doi.org/10.11606/issn.2236-4242.v31i1p9-27>

RECUERO, R. **Redes sociais na internet**. Porto Alegre: Sulina, 2009.

SILVA, A. A. Memes virtuais: gênero do discurso, dialogismo, polifonia e heterogeneidade enunciativa. **Travessias**, v. 10, n. 3, p. 341–361, 2016. Disponível em: https://redib.org/Record/oai_articulo1102988-memes-virtuais-g%C3%AAnero-do-discurso-dialogismo-polifonia-e-heterogeneidade-enunciativa. Acesso em: 30 set. 2022.

SILVA, N. K. O. **Significações sobre a atividade de orientação na pós-graduação**: uma análise dialógica de comentários on-line de pós-graduandos. 2021. 288f. Dissertação (Mestrado em Programa de Pós-Graduação em Letras). Universidade do Estado do Rio Grande do Norte. Pau dos Ferros, 2021.

SILVA, E. M.; CASTANHEIRA, M. L. Práticas de letramento acadêmico: uma análise das condições de produção da escrita em cursos de graduação. **Diálogo das Letras**, v. 8, n. 3, p. 2–21, 2019. Disponível em: <http://periodicos.apps.uern.br/index.php/DDL/article/view/519>. Acesso em: 30 set. 2022.

SEIDE, M. S. Descrição de eventos de letramento no primeiro ano de um curso de graduação: plágio, paráfrase e ensino de escrita acadêmica. **Domínios de Lingu@gem**, v. 12, n. 1, p. 67–91, 2018. Disponível em:

<https://seer.ufu.br/index.php/dominiosdelinguagem/article/view/38511>. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.14393/DL33-v12n1a2018-3>

SOBRAL, A.; GIACOMELLI, K. Observações didáticas sobre a análise dialógica do discurso – ADD, **Domínios da Lingu@gem**, v. 10, n.3, jul./set. 2016. Disponível em: <https://seer.ufu.br/index.php/dominiosdelinguagem/article/view/33006>. Acesso em: 30 set. 2022. DOI: <https://doi.org/10.14393/DL23-v10n3a2016-15>

TOMANIK, E. A. Palavra (mal)escrita – palavra (mal)dita: a importância do escrever e da crítica. In: BIANCHETTI, L. (org.). **Trama e texto: leitura crítica: escrita criativa**. 2. ed. São Paulo: Summus, 2002. p. 213-222.

VAUTHIER, B. Auctoridade e torna-se autor: nas origens da obra do “Círculo B. M. V.” (Bakhtin, Medvedev, Volochinov). In: PAULA, L. de; STAFUZZA, G. (org.). **Círculo de Bakhtin: teoria inclassificável**. Série Bakhtin – Inclassificável. Vol. 1. Campinas, SP: Mercado de Letras, 2010. p. 89-114.

VOLÓCHINOV, V. **Marxismo e filosofia da linguagem: problemas fundamentais do método sociológico da linguagem**. Tradução de Sheila Grillo e Ekaterina Vólkova Américo. São Paulo: Editora 34, 2017.