STORIES PROJECTED FROM THE TITLES: expectations fulfilled (or not!) in the text

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Abstract: *This article aims to emphasize the importance of the title in texts, especially in argumentative texts. With the Cognitive Linguistics theoretical framework, we show how prior narratives are built from elements of the title and how we create expectations often met (or not!) by the reader at the end of the text. Thus, overlapping narratives, suspense, expectations, or the argumentative text is constructed as a great narrative that also puts the author-reader and their stories in dialogue. This dynamic occurs through analogical cognitive processes that involve metaphors and metonymies in the construction of meanings specifically related to the way we see the world and dialogue with it. This work has special pedagogical appeal as it is born from the need to teach high school students not only to argue critically and creatively, but also to place titles in their texts. A challenge faced in the classroom is for students to value the construction of the title, its origin, and its importance in the construction of the text's meaning through to the text's conclusion. Referring to the author's previous research in her doctoral dissertation and her recent practices as a high school writing and pre-college entrance exam teacher, this paper brings together these two points and shows in a contextualized and sequential way (through the analysis of the title of the author's doctoral thesis and a college entrance exam essay by one of her students) how writers intuitively place the title in their texts and how, in a systematic and intentional way, we can work with this intuitive nature of language to ensure titles, texts, and creative narratives. More than that we look at how to ensure that from a doctoral dissertation to a college entrance exam essay, the text does not start with the first paragraph written, but with the title and the stories it awakens.*

Keywords: *Cognition. Title. Narratives. Student's Essays. Blending*

1. INTRODUCTION

During my PhD defense, Professor Ingedore Koch[1], as a member of the review board, asked me about the title I had given to my work *Idea in the head, course in hand: cognitive processes of projection (metaphors, parables, and analogies) in the construction of a written*

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1   **Ingedore Grünfeld Villaça Koch** (Eisenach, September 22, 1933— Sao Paulo, May 15, 2018) was a German-born Brazilian linguist, a full-time professor at the State University of Campinas for almost thirty years. He is a reference in Linguistics, especially in areas related to text and discourse studies, such as textual linguistics, cognition, and applied linguistics.

text[2]. Obviously, what had caught her attention would have been the first part of the title that sounded rather odd and unusual for a doctoral dissertation. When she asked me why I had named my thesis with that title, I on impulse replied, "I don't know! This title just popped into my head and stayed as such!" Like someone who had already foreseen the answer, the professor's reply was "That is the question: why did this phrase come to mind?" In fact, the origin of the title was due to my interest in Cinema Novo and, above all, the works of filmmaker Glauber Rocha. Therefore, it is up to me to explain to you about the instantaneous and automatic intertextuality of recreating the motto, known worldwide as "A camera in the hand and an idea in the head." At that point, it was quite clear that Koch, certainly aware of Glauber's work and his importance to Brazilian cinema, was concerned with understanding the connections between my thesis and the artist's work - metonymically represented there by the thesis' title.

In this sense, the intersection of the works occur in the creativity, the artisanal fabrication, and the critique of both works. There is a lot of effort, passion, and a lot of emotion involved in the research and filmmaking processes, turning theory into practice and turning life experiences into works.

A camera in his hand and an idea in his head[3] was what the Cinema Novo-era filmmakers used to say, maintaining that they didn't need much to make movies. This is a long, striking and interesting story from an era that made history in national cinema with international projections. With this in mind, Glauber Rocha - perhaps the movement's greatest representative - and his partners made many films, some of which are quite famous and still seen and revered today. The motivating force of this phrase is the difficulties filmmakers were going through at the time, in relation to making cinema in Brazil. Such difficulties could be delineated as much from a financial nature (the lack of sponsorship and financing conditions for films) as the technical and operational difficulties of film production in the country. But perhaps, more intensely, the phrase applies to the proposals directed by Cinema Novo; proposals that showed and questioned the harsh and perverse political-social realities of Brazil at the time. Overall, it is a phrase that synthesizes and solves, for that moment, the difficulties imposed on the practice of cinema. And nevertheless, one way or another, filmmakers made cinema!

From this experience of giving a title to a thesis and the questions that involved it, to the related theory that was being studied for the development of the work itself, it arouse the need to teach (or at least to discuss with the students) how to put a title in a text, whether it is a doctoral dissertation or a school dissertation. From the simplistic idea that the title should be anything that catches the reader's attention, or that it directs to the main idea of the text to the conception that the title is even dispensable, the daily life of the classroom has shown to us that there is the need for a more careful look at one who, like any other name, that is an identity of a text. What identity is this that names a text and is built and reconstructed along its path? This is the way forward. From researcher/author to a teacher, we walk through road of showing the cognitive processes that involve

2   This doctoral dissertation is the result of a Portuguese language course project focused on interactive and creative writing activities. The course was applied to a class of economics students. Its main objective was for the students to write scientific articles explaining and/or analyzing specific economic terms through projection processes such as metaphor, analogy, and parable without the use of specific jargon. The theoretical framework that allowed us to set up and make this course was that of Cognitive Science, which understands such processes as being present not only in literary language, but essentially in everyday language, thus constituting the way in which we articulate thought, language, and our actions.
3   Theme discussed in ROCHA (1981) "The Cinema Novo Revolution." Rio de Janeiro: Alhambra / Embrafilme.

naming a text and its narrative implications. This article is also born from the presentation given at the Cognitive Linguistics Symposium "Narrative Blendings and Scientific Communication" at Case Western Reserve University in Cleveland – Ohio.

2. THE TITLE'S PATH

The title *An idea in the head and a course in hand* is a present-day dialogue with what can be called the Cinema Novo motto. This projection, built in an Integration Network process, or *blending[4]*, helps to understand the causes, the assembly, and the development of the course proposed and analyzed in the doctoral thesis in question. With this phrase, the story of Cinema Novo is projected on the story of the Portuguese Course that gave rise to this thesis. In this way, the final mental space is intuitively constructed, which would fit the indirect analogy of *input* spaces such as *an idea in the head and a camera in the hand* and its respective counterpart *an idea in the head* (speaking of the course) *and a course in hand* (the course itself).

The two main ideas that form in *blending* and which serve us by analogy are those of a project and its realization. *An idea*, metonymically represented, to identify a project (in the case of cinema, a screenplay, a film project, and its artistic-political purpose), and in the counterpart *an idea* - for the Portuguese Course Project - are seen as possible to come to fruition, notwithstanding the difficulties, and the attitude of action is also identified metonymically by the construction *a camera in the hand* and, in the counterpart, *a course in hand.*

Above all, we highlight the phenomenon of intuitive, selective and unconscious projection, which comes to mind when there is a need to give a title to a work (Turner, 1996). Undoubtedly, the sentence that condenses *the origin story* is projected on *the target story* - when given a name the Portuguese Course, resulted in this title for one of the chapters and later lead to the thesis title itself. Thus, it becomes evident which meanings emerge from these connections and which meanings are attributed to the title. These notions that are built in non-direct domains are fundamentally from *interaction, creativity, boldness, and practice*, which makes the course project: a course in action. *A course in hand* requires attitude. It is a project ready to be implemented.

Arruda (2007, p.44) states that we can understand analogy as a centralized process in the construction and reconstruction of *input* spaces; that is, of analogues. For the author, it is based on the simulation of these spaces, in continuous revision, and not on the comparison of the two elements placed in direct combinations. On the contrary, it is, at first, an intuitive and then schematic combination of *input* spaces in a simulation of Integration Networks.

In summary, *blending* has the general principles (cf. TURNER, 2014):

1. The *blend* explores and develops connections between *input* spaces;

2. Counterparties may or may not be *blended* or merged into it;

3. The projection of an *input* space is selective;

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4   Blending - term coined by Fauconnier (1994) to define Conceptual Integral Network, a process by which we merge information and build knowledge.

4. The *blend* brings together a large number of conceptual structures and knowledge without our recognition;

5. What has been brought into the *blend* is difficult to recognize individually in this space;

6. *Blending* is a process that can be applied repeatedly, as *blends* can serve as *inputs* to other *blends*;

7. *Blends* develop structures not provided by *inputs*;

8. *Blends* can combine structures on the basis of *metaphorical* and *metonymic* relationships;

9. Inferences, arguments, ideas, and emotions developed in the *blend* can lead us to modify an initial *input* space and change our view of the knowledge used to construct these *input* spaces.

Thus, the *blend* space is what contains the new or emerging structure, which derives from a structure that is not contained in any of the *inputs*. Therefore, if input 1 is A and input 2 is B, the blend space is not A + B but C, a newly emerging structure, as seen in the illustration below:[5]

Figure 1 - Conceptual integration network
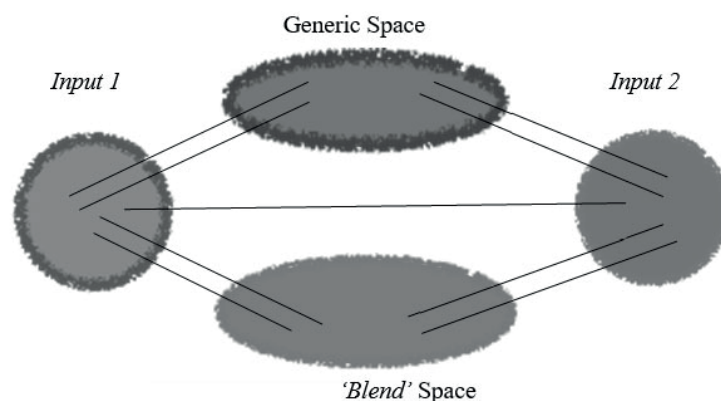
Source: Own creation

Another important point in regards to this process is the fact that analogies *would be essentially constructed through creativity in forging and connecting analogous spaces in a nonlinear way to form the construction of unique and shared meanings.* (ARRUDA, 2007, p.46).

According to Turner (2017, p. 2 our translation),

> Successful *blending* serves as a conceptually manageable tool for dealing with the mental network. The compact integration built into this network acts as an anchor or window to activate, reach, and build ideas that would not otherwise be possible. Complex mental networks do not only involve

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5   We show the integral four-space model, based on the thoughts originally from Fouconnier and Turner (2002). The next graphs will follow the summary model of only 3 spaces, also based on the graphs proposed by the same authors in more recent literature.

familiar knowledge and experiences. We cross unfamiliar networks with familiar ones to create a large network in a creative, compact, useful, and manageable *blend* space[6].

This explains how we access and build our knowledge of the world[7], and how we continually transform and update it. This knowledge is stored in memory in an orderly manner, as if it were formed by blocks, called *cognitive models*. Such models are divided into several types, which are mainly *frames and scripts.*

Frames are sets of knowledge stored in memory under a label, without any sorting between them and which, when ordered in a temporal or causal sequence, constitute the *scripts*. For Lakoff (2000), *frames* are schematizations of conceptual structures, beliefs, and cultural practices that emerge from everyday experiences that shape our minds and direct decision making.

In this way, the *blend* theory explains the title of the thesis, as can be seen from the following graphics, which blend world knowledge and specific items from each *frame* to form "An idea in the head and a course in hand."

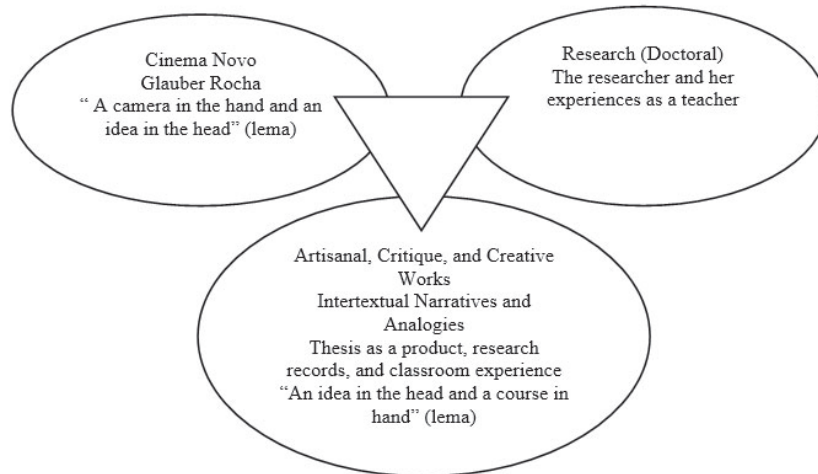Figure 2 - Bleding from the filme and the research
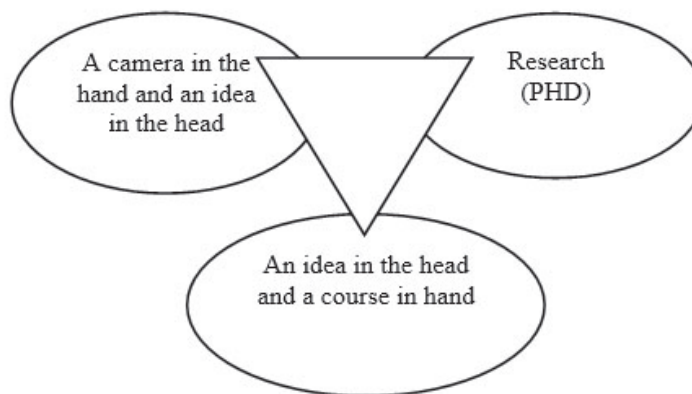
Fonte: Own creation

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6   The successful blend serves as a conceptually manageable tool for dealing mentally with the otherwise unwieldy mental network, which consists of all the mental spaces in the conceptual array that the blend grounds. The compact blend constructed in such a network provides an an-chor, a platform, a window for mental achievement that would otherwise be possible. It is often the case that a full and difficult mental network does not involve one of our familiar, experiential ideas, but we can blend that network with one of those familiar ideas, to make a bigger network and a useful blend. We can, via this process of blending, make a compact mental blend for the network that is based in manageable idea.
7   According to Koch (1990), world knowledge is the knowledge we acquire as we live by making contact with the world around us and experiencing a number of facts.
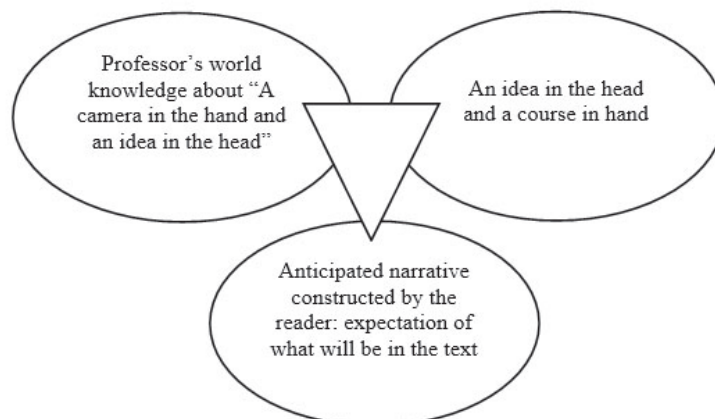
Figure 3 - Detailed blending from the *Cinema Novo* and the research

Cinema Novo
Glauber Rocha
" A camera in the hand and an
idea in the head" (lema)

Research (Doctoral)
The researcher and her
experiences as a teacher

Artisanal, Critique, and Creative
Works
Intertextual Narratives and
Analogies
Thesis as a product, research
records, and classroom experience
"An idea in the head and a course in
hand" (lema)

Source: Own creation

Not only should this *blend* be highlighted, but also at least one more: what is considered the reader's world knowledge (here, in this case, the professor on the thesis review board). This means that when reading the title of the thesis, the reader builds in his or her head a narrative of what he or she expects to find in the work. This expectation comes from the intersection of an existing narrative and is triggered by the reader's respective world knowledge, in this case the work of Glauber and the previous narrative built by the elements of the title. Thus, following is a graph of this process, based on the *Conceptual Integration Networ*k:

Figure 4 – Blending from the previous narratives

Professor's world
knowledge about "A
camera in the hand and
an idea in the head"

An idea in the head
and a course in hand

Anticipated narrative
constructed by the
reader: expectation of
what will be in the text

Source: Own creation

Understanding these mental processes and how they construct our everyday language and everyday texts, as well as academic texts, also makes us rethink the practice of teaching writing. In this context, it is worth asking how we teach our students to title their texts. Moreover, it is worth questioning how to overcome the common idea that the title is not so important or even that its role is centered on its ability to draw the reader's attention, make an impact, or that it contains a summary of the text. It is fundamental to consider why a title is not just a title, rather, why a title is much more than a title. Therefore, the title is a narrative and as such contains questions about suspense and plots that are part of the nature of the fictional universe. These analogical cognitive processes overlap in a relationship of *blending* over *blending*; thus stories, projections, and parables constitute the way we structure our thinking, elaborate our ideas, and our concepts about things and facts, and ultimately the way we elaborate our texts and write our own stories. Thus, the following questions are pertinent:

a) Which narratives emerge from the title?
b) Does the title provoke the reader's curiosity and imagination and, by extension, the previous narratives?
c) What will the reader find in the text?
d) How is this narrative constructed throughout the text?
e) How does this title make sense from the beginning to the end of the text?
f) Does the title really make sense to the reader?
g) After reading the entire text, does the reader feel frustrated or satisfied?
h) What meanings were constructed from the beginning to the end of the text?

Narratives are previously constructed before reading the text and reconstructed during the reading of it in a *blending* over *blending* process, activating the reader's world knowledge at all times and dialoguing with the story told on paper. When the reader reaches the end of a reading, their expectations are frustrated or satisfied, depending on how he or she reconstructed and updated the story in this process of mental operations. This is shown via the image of a puzzle whose pieces fit (or not!) at the end of the text. The title can be considered the beginning of this process from which all other narratives come from, and at the same time it ties together the end of this process of reading by constructing and reconstructing images and meanings. Thus, we highlight the importance of being creative, building plots and narratives in the texts, and treating the title as a narrative *blending* that both opens and creates a series of possibilities for other *blendings* in a text. Hence the constant idea of constructing and reconstructing a narrative, a process also understood as "*blending over blending*" (*expression coined by us*).

In order to show practical results of this process as developed in the classroom, in the context of students preparing for the university entrance exam, an essay proposal will be presented and analyzed (officially applied by the VUNESP Foundation and applied as an exercise in the writing classes). The student text referred to in this proposal will be presented[8].

The proposal appears in a theme-phrased as a question: *Is excluding homework from school activities beneficial for students?* In order to arrive at a positive or negative answer, or even consider

8   Activity developed at the writing school "Adriano Chan - Writing Lab", in São Paulo.

beneficial or non-beneficial aspects of homework, the candidate should understand which thematic snippets the supporting texts offer related to:

a. Eliminating homework;
b. School activities as a whole;
c. Homework benefits for the student.

The thematic axes that dialogue with the supporting texts point to the questions as follows:

a. Does homework discourage students and cause family conflicts? Is homework a cause of stress for parents and their children? Does homework affect children's behavior and well-being?
b. Does homework help to fixate the content covered in the classroom and is it a way of reinforcing and systematizing what has already been studied? Is homework, therefore, part of a set of school activities that do not end at the school door?
c. How does one assign meaning to homework? Why is this a big challenge? For whom is homework beneficial? For parents who follow what their children are studying? For students who develop autonomy and organization? For teachers who map student difficulties?

Exam Essay Proposal:

Text 1

Should kids have homework? It is not uncommon for parents to answer yes to this question; after all, doing homework, at least based on common sense, would be one of the paths to good school performance. But a movement that has already gained support in the United States and in European countries runs counter to the idea of homework and wants it to become extinct. Experts maintain that the practice of homework discourages students and causes conflict within families. Exhausted parents after a day of work and tired children will have one more task to do on their list of obligations.

"Teachers would have to revise their educational approaches if they did not give more homework. And parents would have to learn that they can't count on homework like a nanny, " says the author of *The End of Homework*, Etta Kralovec. In a 2014 Stanford University survey, only 1% of high school students surveyed said homework was not a stressor. In communities where academic performance is valued, students on average received more than three hours of homework per day. According to the researchers who led the study, more than two hours of homework has a negative impact on behavior and well-being. "My daughter has a daily task and more school reinforcement. I had to take her out of the gymnastics. She gets nervous to complete everything. They need time to be

children," says Leticia Hartmann, 32, mother of Giovanna, nine years old. Etta argues that studies show that homework does not improve school performance and that work in class, if done well, would be enough for a good learning process.

(Paula Minozzo. "Should children have homework? Maybe not, experts say." http://zh.clicrbs.com.br, 05.09.2016. Adapted.)

Text 2

Homework is always a controversial subject, as different schools follow different procedures. The important thing is that both students and parents know that the studying routine does not end at the school door after four or five hours of class. At home, studying should continue in the form of lessons in the house - also called homework. "Homework is systematize classroom learning that prepares students for new content and deepened knowledge," explains Luciana Fevorini, coordinator of the Colégio Equipe (Equipe School) in São Paulo. "By analyzing the exercises that students solve alone at home, the teacher can discover the doubts of each student and reteach again the points where students had the most difficulties. A teacher's greatest challenge is to make the student understand the significant meaning behind the homework," says Eliane Palermo Romano, pedagogical coordinator at the Campinas Community School (Escola Comunitaria de Campinas).

Homework is important for parents, students, and teachers. For the student, it is fundamental because it forces him or her to face pedagogical challenges outside the school context, and it helps him or her build autonomy, establish a routine, and improve his or her organizational skills. For the teacher, it is a useful activity because it allows him or her to check students' difficulties and deficiencies, and consequently try to remedy them with reinforcement activities. For parents, it is a way to keep up with what is being taught at their child's school.

(Marina Azaredo. "Homework: A Duty for Every Day". Http://educarparacrescer.abril.com.br, 24.02.2015. Adapted.)

Based on the texts presented and your own knowledge, write a dissertation, using standard Portuguese language, on the theme: **Excluding homework from school activities is beneficial for students?**

The student production according to the task proposal

BETWEEN MOUNTAINS, DISPUTES AND POINTERS

Dead eyes follow a stone rolling from the top of a mountain as it grows smaller and smaller. Suddenly they stand still. Sisyphus sighs as he resumes his endless task: take the stone to the top of the next (always the next) mountain to come. Like the tragic hero of the classical mythology, students find themselves in a dull repetition as they do their daily homework. In the eyes of the students, such action is discouraging because they can't attribute a meaning to it. There are so many fun activities outdoors! Why spend youth with such boring things?!

These thoughts are triggers for rebellions to burst and soon family conflicts are generally corroborated. When students stop doing their homework, they break a silent rule that was previously imposed to them: "be always at your best". The ideal student who made his parents proud became a wimp. The conflict of generations begins: adults demand discipline from their children as they complain outrageously that their kids got mad. Observing such a scene, Foucault would agree with their parents: ''Indeed, mad.'' In this sense, homework - and all that it means - gives rise to more litigation in the most primordial institution of society because this task is an obligation created and enforced in our culture - and rules are delightfully breakable.

When we don't want to be rebellious, we impose ourselves the responsibility of being a good student by doing homework every day. Every week. Every year. All the time. ''Why, I'm late! '' Exclaimed the little talking rabbit as he read his pocket watch. Constantly stressed - and late for an appointment, <u>Alice's rabbit in Wonderland</u> is the perfect allegory to describe the neurotic student trying to complete everything. Every homework. Every family lunches. To answer every test. In the background, the rabbit is not much different from the Mad Hatter, who has fun irresponsibility at his tea parties: they are all crazy in their own way. However, it is important to remember that the rabbit's madness is caused by stress. Out of literary context, stress on schoolwork often causes anxiety and panic disorders in students because they get cracked over time: young people get older too fast.

In short, excluding homework from school activities is beneficial to students because psychological and social problems can be prevented. They will disappear! No more Neurotic Rabbits, Foucault's Fools and Modern Sisyphus in current schools. Young student will no longer be among mountains, family disputes and watch points.

(G. K.)[9]

From the reading relationship of the themed-phrase joined with the content established in the thematic snippets in the collection, there is a productive thematic axis so that the student can articulate their world knowledge in a meaningful way and elaborate a textual answer to the question. For this, the student should find a balanced relationship between the figure and the theme; thus, the interconnection between the narrated world (concrete and figurative) and the commented world (abstract and thematic).

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[9]   For the sake of confidentiality and the author's privacy, only the author's initials are indicated.

In the process of crossing narratives, the student's text is woven. Ideas develop and tie together that respond to each of the above (a, b, c) in a systematic and organic way like a fabric that as it is woven activates world knowledge and ultimately metonymically creates the title *Between Mountains, Disputes, and Clock Hands*. The combined construction of these three nouns, first separately and then together creates a prior narrative and a question regarding what the following text will be about. This previous narrative, obviously, must be combined and augmented (and sophisticated) as the reader has contact, in this case, with the thematic proposal of the essay and the thematic axis of the supporting texts.

It is interesting to note how in the following text these nouns come more and more to life as the thread of the text is woven throughout the reading. The myth of Sisyphus completes the narrative set up by the word mountain. Similarly, Foucault's image connects the idea of litigation and the hurried rabbit with his pocket watch in *Alice in Wonderland* weaves in the clock hands. However, the whole Sisyphus myth story, nor the whole Foucault theory, nor the whole *Alice in Wonderland* narrative come to light. They activate specific pieces of this world knowledge that dialogue with the thematic snippets in question. The process of constructing these figurative images occurs within the *input* spaces of the conceptual integration network, which highlights the general principles of *blending* according to Turner (2014).

For example, although Alice's story in *Alice in Wonderland* has the girl as the protagonist of the children's tale, in the section of this essay, the protagonist becomes the rabbit and is constantly in a hurry. Let's look at the scene of the hurried rabbit reproduced here:

- Oh, Dinah. It's just a rabbit with a vest… and a watch.
- My skin and mustache! I'm late, I'm late, I'm late!
This is curious. What could a rabbit be late for? Please, sir.
- I'm late. I'm late for a very important date. No time to say hello. Goodbye.
I'm late, late, late.
"It must be a very important party or something." Mr. Rabbit.Wait!
(In: https://www.youtube.com/watch?v=xWXzsAib920b)

According to Mark Turner, in *The Literary Mind* (1996), our knowledge and experiences are organized by stories, which are very important because they are a basic principle of the mind, since most of our experiences, thoughts, or knowledge are organized in this way. Incidentally, Turner adds that stories are not only important, but also a fundamental instrument of human thought.

We see that stories can also often help build argumentation and make ideas clearer in the reader's mind. In this way, the mental scope of the stories is enlarged by the projection - one story helps us to construct the meaning of another, which is called a parable. This special kind of analogy between narratives combines stories and projections. The *target story* - that we will understand - is not mentioned explicitly, but found through our agile ability to use stories and projections. We project the explicit source story into a pretext target story.

The parable, therefore, according to Turner (1996), is a combination of stories and projections.

As we read a story in which we are not characters, we fit into it, project ourselves into it, and create another story in which we are the characters. Thus, the target story is the story that will be understood from the origin story, which is the story that is told. Therefore, a parable is the projection of a story.

The evolution of the parable genre is not, according to Turner, exclusively literary: it inevitably follows the nature of our conceptual system. Literary parables, such as fables, are only an artifact of the parable's mental processes. This is why we can find parables being used in genres other than literary genres, such as in the dissertation-argumentative genres.

For Turner, stories and projections are powerful and basic tools that are available for our use. We are interested in showing students exactly this, including that parabolic projections happen throughout our daily lives and not just in literary canons or consecrated texts.

Even exceptionally specific stories in their scenarios, characters, and dialogues can be projected. Often in a short story that contains no obvious mark that it can represent anything, it may represent and be interpreted as a projection of a much larger and wider abstract narrative that can be applied to our specific life, as long as we remove the specific details of the story. *Therefore: any story that appears to be private may be pregnant with a far greater and more general meaning than it appears to have at first glance.*

Arruda (2007) draws our attention to the fact that [...] *literary works known as parables may constitute a fiction, but the instrument we call parables has a great utility in the everyday mind.* ***The parable is therefore a basic mental process for the construction of meaning from universal cognitive models.*** *(ARRUDA, 2007, p.56- italicized by the author)*

The author adds that "*The parable is built from blending, which involves metaphors, metonyms, blend space, generic space, inputs, analogies, frames [...]*" (ARRUDA, 2007, p.53 - *italicized by the author*). Our analysis follows this same line of rational and agrees with the assertion that it is through the *blend* that parables can be understood.

We also add Tobin's (2019) idea to explain how these narratives work in our heads. She says:

> Using books and movies, we can start to open up our understanding not just of individual narratives, but also of the way we think about people and events in the real world. We gain insight into cognitive processes by studying how we relate to fictional characters, for example, or the expectations we have as we read a narrative. As readers, we often project our experiences onto the characters in a novel. But we do something similar even when we *aren't* reading; our own experiences deeply influence the way we think about ourselves and other people. It's inescapable.[10]
> (TOBIN, Vera. In: https://artsci.case.edu/magazine/2018/when-stories-surprise-us/ our translation)

We can represent this idea in more graphs adapted from the Conceptual Integration Network model proposed by Turner (2014) to show the connections made between the narratives raised, the author's individual filter, and the thematic relations that come as a result of this mental engineering:

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10   Originally: Using books and movies, we can start to open up our understanding not just of individual narratives, but also of the way we think about people and events in the real world. We gain insight into cognitive processes by studying how we relate to fictional characters, for example, or the expectations we have as we read a narrative. As readers, we often project our experiences onto the characters in a novel. But we do something similar even when we *aren't* reading; our own experiences deeply influence the way we think about ourselves and other people. It's inescapable.

Figura 5 – Blending over blending: how we overlap narratives and bleding spaces making more creative blendings
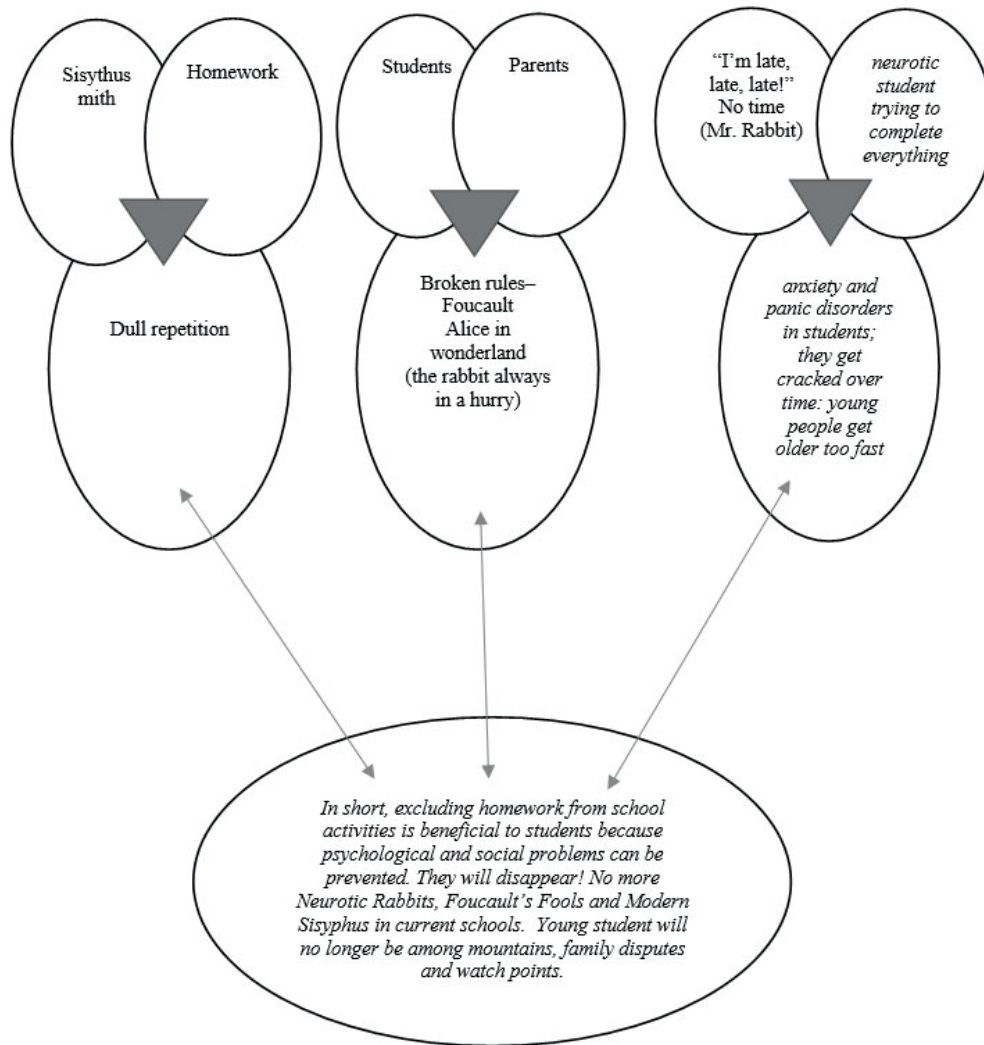
Source: Own creation

Figura 6 - blending over blending in narratives emerged from the student's production
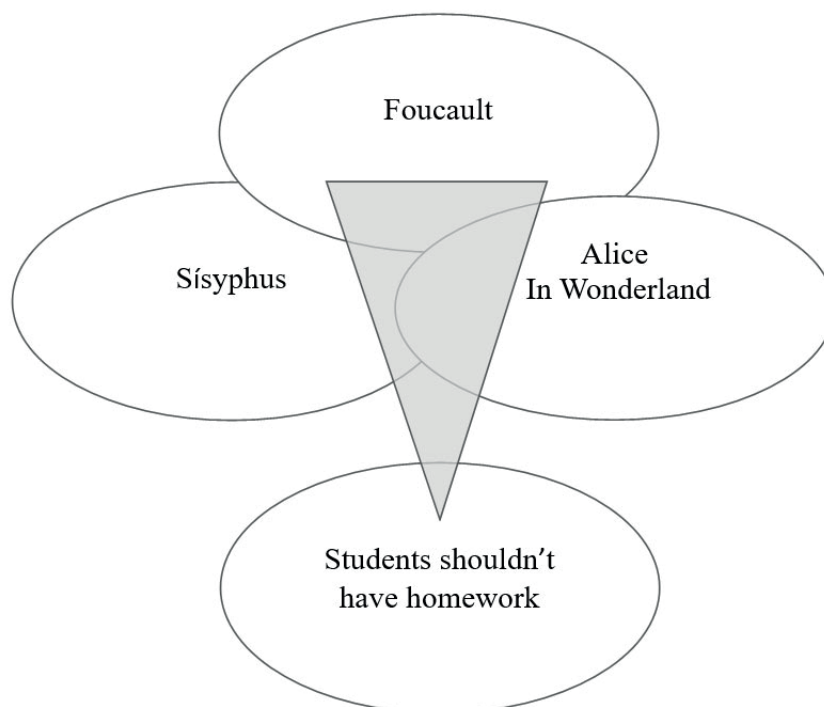
Source: Own creation

3. CONCLUSION

When writing an argumentative text, we should consider the idea that a plot brings important elements in order to draw the reader's attention, as we are surprised (or not!) by the expectations from this information we created. The title is the first process in these narratives and the first suspenseful step necessary to keep the reader's attention. All texts are constructed by organizing and reorganizing information in a dynamic and systemic way, which always carries these elements by surprise.

Thus, the conclusion means several story combinations, which resulted from *Blending over Blending* operations to give us a great story ending. Therefore, understanding the meaning and importance of a title goes beyond purely textual questions so that we can understand that:

It's not just about techniques,
It's not just about plotting (suspense and surprise),
It's not just about *blending over blending*.

It's about our sensitivity
it's about our ability to handle stories
and it's about our intuition to perceive life!

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