

Arts of the Body and Dialogism in Sonnet 116: potentiality for an aesthetic education of the gaze

Artes do Corpo e Dialogismo em Soneto 116: potencialidades para uma educação estética do olhar

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Abstract: This article aims to reflect on the relationship between the Arts of the Body and Dialogism in the visual-verb scenic project *Sonnet 116 (W. Shakespeare)* – Direction José Roberto Jardim – with Fernanda Nobre, in 2021, in order to investigate possibilities for an aesthetic education of the gaze in contemporaneity. Immersed in the virtual sphere of production, circulation and reception of the Arts of the Body (a polysemic term that allows us to consider the adaptation of the scene to different formats and platforms radically triggered by the global pandemic of covid-19), the work presents possible discussions on foundational themes that constitute language studies today. Based on the thinking of the group of Russian intellectuals currently called Bakhtin and the Circle, the work mobilizes concepts related to the macro notion of Dialogism, on the grounds of which it focuses on its object of analysis. The results present contributions to the field of language and education studies, which are interested in the functioning of discourse in different fields, including theater and performance, as well as to the universe of the Arts of Body (wider than before), which we have been facing, for some time now, through Bakhtinian lens.

Keywords: Arts of the Body; Dialogism; Aesthetic education

Resumo: O presente artigo pretende refletir sobre as relações entre Artes do Corpo e Dialogismo no projeto verbo-visual cênico *Soneto 116 (W. Shakespeare)* – Direção de José Roberto Jardim – com Fernanda Nobre, em 2021, de modo a investigar possibilidades para uma educação estética do olhar na contemporaneidade. Inserida na esfera virtual de produção, circulação e recepção em Artes do Corpo, termo polissêmico que nos permite considerar a adaptação da cena a diversos formatos e plataformas desencadeada radicalmente pela pandemia global de covid-19, a obra apresenta possibilidades de discussão sobre temas fundantes que constituem os estudos da linguagem na atualidade. Apoiado no pensamento do grupo de intelectuais russos que denominamos hoje Bakhtin e o Círculo, o trabalho mobiliza alguns conceitos que integram a macro noção Dialogismo, a partir dos quais se debruça sobre seu objeto de análise. Os resultados apresentam contribuições para o campo dos estudos da linguagem e da educação, aos quais interessam o funcionamento do discurso em campos diversos, inclusive os do teatro e da performance, e também para o universo (hoje mais



expandido do que outrora) das Artes do Corpo, o qual temos enfrentado, já há algum tempo, a partir das lentes bakhtinianas.

Palavras-chave: Artes do Corpo; Dialogismo; Educação estética

*To Michelle Bocchi Gonçalves
Dedicated to José Roberto Jardim and Fernanda Nobre*

1 Prologue

Sonnet 116
*Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me prov'd,
I never writ, nor no man ever lov'd.
(William Shakespeare)*

The present article is divided into two parts, named Takes, between this prologue and the epilogue. In Take 1, the priority we present a theoretical-methodological discussion, in which the object of analysis, the sphere of discursive production, circulation and reception as well as the theoretical basis of what we conceive in the present article as the Arts of the Body and Dialogism. Take 2 involves the description, analysis and discussion of the enunciative-discursive materiality of *Sonnet 116 (W. Shakespeare) – Direction José Roberto Jardim – with Fernanda Nobre*, to establish a relationship between the Arts of the Body and Dialogism and a possible investment in what we call the aesthetic of the gaze.

2 Take 1 - Theoretical-methodological approach

Soneto 116 (W. Shakespeare) – Direction: José Roberto Jardim – with Fernanda Nobre is a scenic project performed by José Roberto Jardim and Fernanda Nobre, available on the video platform *Youtube*¹ on 22 June 2021. The work is immersed in the virtual discursive sphere of the Arts of the Body. This term, Arts of the Body, despite the polysemy, allows us to consider the adaptation of the scene to different formats and platforms radically triggered by the global pandemic of covid-19, which demanded the temporary closing of theaters, forcing them to migrate and adapt theater to screen.

Starting on 11 March 2020, a series of protocols gradually became part of our everyday life and, among those, the one that seems to have affected our relationship to the world the most was called social distancing. Van Hoof (2020) states that confinement is the greatest psychological experiment of the world nowadays, due to its challenging nature, especially because it tests the human ability to produce and to communicate supported by two undeniable aspects: the feeling of frustration and suffering.

Social isolation has caused many controversies in the country since some authorities are skeptical about its effectiveness. Most decision-makers have chosen to encourage this measure, adopting strategies to control population mobility, such as the closure of schools and universities, non-essential commerce, and public leisure areas, among others. As a result, most of the Brazilian population supported and adhered to the social isolation movement to fend off COVID-19 and collaborate in mitigating the contagion curve in the country. (BEZERRA, SILVA, SOARES, SILVA, 2020, s/p)

In the universe of the Arts of the Body, changes imposed on artists and viewers have never been this meaningful. As a result of isolation, we started to perform and to know an array of experiments in virtual platforms, in different modalities that employed several labels: on-line theater, on-line performance or installation, dance on screen, virtual museum, to illustrate the power of the processes of creation and their adaptations and mutations that people suddenly made locked in their houses and apartments. The World Health Organization (WHO) recommended lockdown all over the planet as a means to contain the pandemic virus, which opened new doors amidst the vast fields of

¹ Available at: <https://www.youtube.com/watch?v=xKUFRP5elcU>. Access on 01 Oct. 2021

virtual and technological hypermedia – considering what was known as theatricality, presence and absence until then.

It is noteworthy that like in any other language event, the Arts of the Body have their own characteristics, whose meaning production exceeds the interactional and/or communicational dimensions. It is not possible, therefore, to analyze the “wholeness” of that event, and that is applied both to an in-person performance and to any other materiality that conveys the aspects of the theatrical discourse or the effects of that theatricality in its discursive project. In the particular case of the Arts of the Body, as detailed in previous publications, the production of meanings involves different parts/moments/texts of an enunciative-discursive whole, which is fundamentally fragmented, despite a certain degree of complementarity between the fragments. Together, the fragments form the artistic discursive project, for the analytical theory we chose, are named concrete utterance. Therefore, the analysis of works of art themselves fit the scope of what we conceive as the Arts of the Body. In the case of a theater play, for example, this means the analysis of the materiality that constitute the steps of the process of creation, such as pre- and post-production, including forms and experimentations not characterized as performances or, even, not yet defined by a label that is known/accepted by the audience, such as *Sonnet 116 (W. Shakespeare) – Direction: José Roberto Jardim – with Fernanda Nobre* and materialities that consider the body as centrality or proximity.

The short video *Sonnet 116 (W. Shakespeare) – Direction: José Roberto Jardim – with Fernanda Nobre* with duration of 2:13 minutes, was never labeled as a play, a performance, an audiovisual, an art video, or any other expression. What is presented, in our opinion, is a verbal-visual materiality entirely recorded indoors (thus connected to the means of pandemic scene production) and integrating at least two enunciative-discursive dimensions: the visuality, presented in the dynamic image plane (which is composed of the images in movement in the piece) and the verbal expression, which conveys the oral narrative of Sonnet 116 by William Shakespeare in two versions: the first in English (in the voice of José Roberto Jardim) and the second in Portuguese (in the voice of Fernanda Nobre).

Before approaching, in more specific terms, the description and analysis proposed in this text, it seems important to state that verbal-visuality is a concept proposed by Brait

(2012) based on suggestions and clues found in the works of Bakhtin and the Circle. Therefore, it is a notion connected to the dialogic perspective or to Dialogical Discourse Analysis, which conceives Dialogism as a founding macro-concept, an epistemological umbrella for the key-concepts that support that theory. Assuming the verbal-visual perspective of analysis means enables thinking the text in multiple dimensions, but it is between the layers of what we understand as visual that lie the discursive projects of either static or dynamic nature in bi or tridimensional perspectives. In the whole of what we conceive as visual language are writing and orality in their different aspects and in the various means through which they appear in the chains of human communication. Not all texts are verbal-visual, but in some the connection between their verbal and visual dimensions are perceptible, such as the work we aim to analyze in this article. Hence, we conceive the notion of text from a semiotic-ideological point of view.

The notion of text, as defended by Bakhtinian thinkers, implicates the search for an understanding of concrete utterance as the matrix that guides how one interprets data. Any ideological phenomenon of the sign is conveyed by some material: sound, physical mass, color, body movement, etc. (VOLÓCHINOV, 2017, p. 94)². Hence, texts that circulate in certain social/ideologic spheres are always the result of an encounter of voices, of a conflict of ideas, and, therefore, are dialogic.

Investigating the work of these artistic processes presents itself as a challenge nowadays; times of uncertainty have never been so reinforced by the magnifying lens of a political, sanitary, and existential crisis. While formats and platforms unknown or little accessed until then enter our homes at a speed that still sounds foreign and distant, what we define by audiovisual seems to have embraces a series of artistic, educational and corporate productions in the pandemic world. Broadening the notion of audiovisual makes it possible for us, for example, to watch the livestream of a play, a conference, a lecture or a service. The place of virtual spectator becomes, simultaneously, the stage for novel experiences and the gateway for new forms of leisure, be it in the relationship with live materials or with recorded ones, available on a multitude of platforms.

It is important to notice the issue of how much the audiovisual device conditions the viewer's experience and how it can contribute to expand and to refine it. Far from thinking in terms of a dichotomy between audiovisual and

² BAKHTIN, M.; VOLOSHINOV, V. *Marxism and the Philosophy of Language*. Cambridge, Massachusetts: Harvard University Press, 1973, p. 15.

spectator, we realize that both compose a regime of mutual affects, in which both the spectator and the audiovisual meet in continuous exchange, reciprocal activation and transformation. (SOARES; KASTRUP, 2015, p. 982)³

The present article is placed between the analyses of processes of audiovisual creation already known to the audience (YouTube videos) and the new viewership experiences that unfold nowadays, in which our corporeality is prompted to seek alternative appreciations of projects related to the Arts of the Body, whose artistic contemplation/appreciation in the virtual media we have avoided for a long time in history. Understanding the relevance of thinking about these processes and of investigating how these processes affect us, we assume on the grounds of the Bakhtinian theory the non-finitude that constitutes the panel of uncertainties displayed in the following analysis.

3 Take 2 – Analysis, discussion and results

The video *Sonnet 116 (W. Shakespeare) – Direction: José Roberto Jardim – with Fernanda Nobre* is available on the channel *José Roberto Jardim* on YouTube, published on 22 June 2021. It is not necessary to detail the temporal context, which is characterized by the pandemic, as announced in the beginning of the article. But it is important to consider that the sphere of discursive-enunciative production, circulation and reception of the materiality that finds itself somehow eternalized as filmic sign, conveys the evidences of social isolation, of distancing and, in particular, of generally felt melancholy (perhaps in Brazil) since the announcement that covid-19 had spread around the world.

Therefore, the direction of the adaptation of Sonnet 116 onto screen⁴, signed by José Roberto Jardim, is outlined by impeccable tones regarding the connection between

³ In the original: “É importante atentar para o problema do quanto o dispositivo audiovisual condiciona a experiência espectral e de que modo pode contribuir para ampliá-la e refiná-la. Longe de pensarmos em termos de uma relação dicotômica entre o dispositivo audiovisual e o espectador, percebemos que ambos compõem um regime de afetabilidade mútua, no qual, tanto o espectador quanto o meio audiovisual se encontram em constante processo de troca, de ativação recíproca e de transformação.”

⁴ We declare our search for a non-definition to approach the naming of the format in which the work is presented. We shall label it either an audiovisual product (which it is) or any other nomenclature that approximate the fields traditionally related to the Arts of the Body, such as art performance or on-line theatrical performance. We claim that it is not possible, and not even necessary, presently, to use any syntagma to name the format, since our interest lies in a dialogic discourse analysis, that is, in a different dimension of signs.

art, sensitivity, aesthetic and the dialogue between the artist and his own time, a feature that can be read as authorial/stylistic mark of the director (ARAÚJO, 2021; TITO, 2021).

Let us begin with movement. The camera goes up a small corridor, probably in a flat, in which we quickly see three white doors. We are directed to the door on the left, and we see and hear, almost at the same time, a hand that touches the doorknob lightly and José Roberto Jardim's striking voice overlapping with the soundtrack – *The End of All Our Exploring*, by Max Richter –duly credited at the end of the video. The reciting of Shakespeare's sonnet begins in English (the original language). Clearly, we are before a verbal-visual discursive-enunciative materiality. The moving image and the sound/musical planes are established dynamically in the first seconds of the piece.

The delicateness with which the door is open is the same that allows us to see Fernanda Nobre lying on a white double bed among pillows. One of the pillows, the yellow one, jumps to the eyes. All signs suggest that Fernanda is asleep or, at least, resting, so she is not intimidated by the presence of the cameraman and interpreter of the poem walking into the bedroom. There is no room to mistake his entrance with an invasion or to make any association with an uncomfortable situation. We remain unaware, until the end of the video, of whether we are looking at/spying on characters or a couple in a romantic situation. Everything is theatrically agreed upon and calculated between the participants in the scene, even if the spectator remains, purposefully, it seems, at the will of the intimate game that unfolds. When we use the expression *theatrically*, we must inform the reader of the concept of expanded theatrically. Based on Diéguez, it involves:

[...] a discourse and a strategy that crosses and transcends theater, enabling even the expansion and displacement of the limits between the theatrical and the artistic. [...] The transformations and expansions of the performative, of the theatrical and of the scenic have not been triggered exclusively by the indisciplinary contamination and dissemination of the arts, but, insistently, by the demands and contamination that life events propose to art, by the urgency with which we are interpolated by the scenes and the theatricalities of the polis. Hence, theatricality as an expanded field not only requires us to recognize the other scenes and this other theater that emerges in the artistic interstices, but also urges us to recognize the theatricality that dwells in life and in social representations, such as Artaud and Evreinov did. The theatricality as expanded field beyond the arts. (DIÉGUEZ, 2014, p. 125, 128-129)⁵

⁵ In the original: “un discurso y una estrategia que atraviesa el teatro y lo trasciende, posibilitando incluso la expansión y el desplazamiento de los límites de lo teatral y de lo artístico [...]. Las transformaciones y expansiones de lo performativo, lo teatral y lo escénico no han venido sólo por las contaminaciones y las diseminaciones indisciplinares de las artes, sino insistentemente por las solicitudes y contaminaciones que los acontecimientos de la vida proponen al arte, por la urgencia con que nos interpelan las escenas y

Thinking the scene in an expanded field, but assuming it as agglutinating effects of theatricality, allows us to reason the analysis of a materiality that, despite not configuring as scenic in its origins, can be discussed through a theatrical perspective. For that reason, we have insisted in defending the notion of *theatrical discourse* exceeds the *in-situ* field of the scene, suggesting a radical approach to the term, especially for the analysis of distinct forms of human expression and communication produced in the virtual sphere after the covid-19⁶ pandemic, including the Arts of the Body. These have been through drastic changes in their confection and fruition. Moreover, it is noteworthy that Dialogism, such as defined by Bakhtin and the Circle, relies on the premise that analyzing a certain materiality is an “axiological relationship with human phenomena and built through dialogue between distinct points of view about mankind, its nature and history” (CASTRO, 2007, p. 94)⁷.

The mobilization caused in the spectator of *Sonnet 116* is similar, in many aspects, to the synesthesia and disturbance caused by the in-person theater. This fact enables dialogue to unfold from the very first take of the video from a performative perspective. – *Habemus arte!* This is the suffocated shout that echoes between the fear of what is to come and the dialogic instant through which we continue our enterprise toward what José Roberto Jardim and Fernanda Nobre offer us. The male hand, in close-up, touches lightly the feet of the beloved woman (that are already seen by the spectator) and moves toward the upper part of her legs, uncovering them by removing the sheet that prevents us from seeing her body. We follow him and we see, while the poem is recited in English, Fernanda’s right hand resting on top of her lying form until the camera moves up her right arm, relaxed on top of the white sheet and, finally, frames her face and closed eyes. We hear the soundtrack and the end of the poem recited in English.

teatralidades de las polis. De manera que la teatralidad como campo expandido no sólo nos solicita reconocer las otras escenas y el otro teatro que emerge en los intersticios artísticos, sino que también nos conmina a reco-nocer la teatralidad que habita en la vida y las representaciones sociales, tal y como lo hicieron Artaud y Evreinov. La teatralidad como campo expandido más allá de las artes”.

⁶ The research project *O discurso Teatral em perspectiva dialógica: potencialidades, urgências e demandas*, developed with funds from the CNPq (Research Productivity Grant/Bolsa de produtividade em pesquisa), and the participation of the following researchers: Dick McCaw (University of London – England), Jean-Frédéric Chevallier (Trimukhi Platform – India), Tiago Porteiro (Universidade do Minho – Portugal), Carla Marcelino (Universidad Técnica Particular de Loja – Equador), Angela Brand (Universidade de Antioquia – Columbia) and Sônia Machado de Azevedo (Escola Superior de Artes Célia Helena – São Paulo/Brazil).

⁷ In the original: “relação axiológica com os fenômenos humanos e construída através do diálogo entre pontos de vista distintos sobre o homem, sua natureza e sua história”.

Somewhat surprisingly, Fernanda opens her eyes and, in what we call here the second part of the video, begins to recite the poem in Portuguese, translated by José Roberto Jardim, according to the credits on YouTube. At the same time, we realize that her image is filling the screen of a black notebook, which we see through the moving camera on the bed. The actress closes the notebook and resurfaces from behind the device, reciting the line “impedimento algum”. Here, it is important to resume Voloshinov’s contributions to the definition of aesthetic communication and the way it connects to the daily world, to the ideological-sign universe in which it is produced:

What characterizes aesthetic communication is the fact that it is wholly absorbed in the creation of a work of art, and in its continuous re-creations in the co-creation of contemplators, and does not require any other kind of objectification. But, needless to say, this unique form of communication does exist in isolation; it participates in the unitary flow of social life, it reflects the common economic basis, and it engages interaction and exchange with other forms of communication (VOLÓCHINOV, 2019 [1926], p. 116-117)⁸

This formulation allows us to continue our investment in the expansion of terms, formats and labels for an analysis that is not limited to technical specificities of the theater, of communication or even of what is nowadays conceived as the aesthetic education. Amplifying the lens to understand such niches, as well as to include the acceptance of other segments, some of which still remain unnamed in the current literature, comes as a possibility of dialogue with our own time and space and, in Bakhtinian terms, with our chronotope.

We will give the name *chronotope* (literally, 'time space') to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. [...] In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. (BAKHTIN, 2018 [1937-1939], p. 11-12)⁹.

Continuing the dialogic reading of the video, we see Fernanda turn on her back and play with her hair as we hear the poem and access the techno-body aesthetic that settles as discursive play before our eyes. It is noteworthy that in the previous part of the

⁸ BAKHTIN, M.; VOLOSHINOV, V. N. *Freudianism: A Marxist critique*. Translated by I. R. TITUNIK. Nova York: Academic Press, 1976, p. 98; original highlights.

⁹ BAKHTIN, *The Dialogic Imagination: Four Essays*. Translated by M. Holquist and C. Emerson, edited by M. Holquist, University of Texas Press, Austin, Tex., 1981, p. 84.

video, we did not see who was reciting the text in English. However, now we are facing a narrative of a different nature, because we see, at different times, the actress reciting the poem, thus setting another form of listening. The verbal-visuality starting then (minute 1:00) is also granted an extended dimension regarding the first part of the piece. We come into contact, at the same time, with the Portuguese translation of the poem and the fact that, now, in addition to listening to the text, we can see it moving on the actress' lips. Another language, another gender, and another visual approach are now leading to another relationship with rhythm, with the discursive dynamic. Now, someone is looking at the camera and at the spectator.

The radical way in which Bakhtin introduces us to the concept of alterity (AMORIM, 2021) is also a good indicative, for the current article, that the Circle has yet much to contribute to the analysis of verbal-visual corpora, as suggested by Brait (2012), and to projects such as Arts of the Body, available at contemporary multifaceted platforms. According to Amorim (2021, p.111), "Alterity is not mere difference: it changes and destabilizes"¹⁰. In the adaptation of Sonnet 116, the feeling of a certain destabilization invites spectators to adjust to these new discursive-enunciative modalities they have just met.

Next in the analysis, we see Fernanda sitting on the bed, with her back turned to the camera, playing with her hair. Almost suddenly she runs to the door, leaves the bedroom and we can see her walking down the small corridor with a white masculine T-shirt. The camera follows her to a round table. Hence, we, the spectators, begin to see parts of the house, the furniture, the details that tell us that the actors/performers live in that place. The tuning of the intimate and familiar environment of a home immediately takes us to the time of social isolation and to the relationship that we also have with our homes, with our invented ways of existing in the world from our place. On the table, we can see a white notebook and next to it a glass with vestiges of red wine, while we hear the actress' voice reciting this line of the poem: "-Que não se curva ao Tempo, mesmo quando este ceifa o vigor".

This fragment of the video, described in the previous paragraph, proposes a discussion on the relationships between time, art and technology. Analyzing how actions unfold allows us to realize that we are before a piece that dialogues sensitively with the

¹⁰ In the original "Alteridade não é mera diferença: ela altera e desestabiliza".

aesthetic field, validating an education of the gaze. Somehow, we know what artists want to achieve. We access a level of attention capable of reminding us without much ado that aesthetic communication is “an entirely unique and irreducible to other types of ideological communication” (VOLÓCHINOV, 2019 [1926], p. 116)¹¹.

On the notebook also watched by the actress, we see and hear her own image that grows bigger and splits into different screens still reciting Sonnet 116. On the notebook, and occupying a portion of the screen, a cell phone focuses on her mouth covered in red lipstick. When the phone is moved off the notebook by the actress, its absence and displacement (she holds it in her hands) allow us to see the same scene revisited on the screen, in a type of moving photograph. The camera frames Fernanda’s face at 1min51 as she looks at herself on the computer screen. It is not possible for us, analysts, to move beyond the scene without resorting to the concept of *excess of seeing*, provided by the Dialogism based on Bakhtin’s interest in the novel.

The chapter “The author and the hero in the aesthetic activity” (BAKHTIN, 2003 [1979], p.1-192)¹² highlights the study of the constitutive relationship between two subjects, dedicated to understand the I/other by means of a body situated on the outside, seen from the outside. The philosophical character of the discussion includes the mirror as a sign of uniqueness. Bakhtin claims in the beginning:

When I contemplate a whole human being who is situated outside and over against me, our concrete, actually experienced horizons do not coincide. For at each given moment, regardless of the position and the proximity to me of this other human being whom I am contemplating, I shall always see and know something that he, from his place outside and over against me, cannot see himself: parts of his body that are inaccessible to his own gaze (his head, his face and its expression), the world behind his back, and a whole series of objects and relations, which in any of our mutual relations are accessible to me but not to him. As we gaze at each other, two different worlds are reflected in the pupils of our eyes. It is possible, upon assuming an appropriate position, to reduce this difference of horizons to a minimum, but in order to annihilate this difference completely, it would be necessary to merge into one, to become one and the same person. (BAKHTIN, 2003 [1920-22], p. 21)¹³

The approach of *excess of seeing* means assuming alterity and the impossibility of unity since in the relationship I/other both are always changed. The mirrored way in which

¹¹ For references, see footnote 8.

¹² BAKHTIN, M. Art and answerability: early philosophical essay. Edited by Michael Holquist and Vadim Liapunov; translated and notes by Vadim Liapunov. Austin: University of Texas Press, 1990, p. 4-256.

¹³ See footnote 12, p. 23.

the relationship of body and screen unfolds on the video embraces the idea of an exterior image, of *a completeness of myself that is only achieved through the other*, a discussion that is very dear to Bakhtinian studies and present in his writings as:

[...] our own relationship to our exterior does not, after all, have an immediately aesthetic character; it pertains only to its possible effect on others— [...] we evaluate our exterior not for ourselves, but for others through others. [...] is not a unitary and unique soul—a second participant is implicated in the event of self-contemplation, a fictitious other. (BAKHTIN, 2003 [1920-22], p. 30-31)¹⁴

Regarding the analysis of the relationships between the discursive work that connects Arts of the Body to Dialogism, it becomes possible to aim for an aesthetic education, also a goal in the present study. Therefore, it is necessary to resume Bakhtin's contributions about aesthetics, which he discusses both as an activity and as an object. In his conception, the character of the author-creator becomes absolutely relevant and one of our interests, since it provides support to understand the director's style/signature (who proposes, in our case, the transposition of a poem to the scenic-performative language) and, concomitantly, to our reflections on the spectator, who by observing, in the act of contemplating, also creates. Faraco helps us to think this issue:

The author-creator, therefore, is the one who shapes content: he does not register life events passively (always according to Bakhtin's imagery, he is not a stenographer), indeed, from a certain axiological position, he selects and reorganizes them aesthetically (FARACO, 2011, p. 24)¹⁵.

The citation prompts and encourages us to discuss aesthetics, as well as an aesthetic education of the gaze, based on Bakhtinian assumptions, found in the works of Circle, but still far from the spotlight in the literature on the subject.

The video analyzed here, for example, arises as enunciative-discursive materiality filled with potentialities to think about the many likely connections we have already mentioned. Furthermore, it shows the upgrading of the aesthetic field, also, in a world where it has become urgent to adhere to technology. In fact, technology is one of the sides that concur to all corners in this complex semiotic-ideological system.

¹⁴ See footnote 12, p. 33.

¹⁵ In the original: "O autor-criador é, desse modo, quem dá forma ao conteúdo: ele não apenas registra passivamente os eventos da vida (ele não é, seguindo sempre a imagética bakhtiniana, um estenógrafo desses eventos), mas, a partir de uma certa posição axiológica, recorta-os e reorganiza-os esteticamente."

Technology, in addition to being the channel through which the work reaches the audience, is also the trigger for actions, realized in and through the body, that are bound to screens. In *Sonnet 116*, through bodies that are sometimes whole, sometimes cropped, elements of a set of signs come together to form a cohesive set, which for 2 minutes and 13 seconds can stun spectators, but never alienate them from their own condition.

In the final moments of the piece, the notebook screen is closed again, suggesting the repetition of an action from the beginning of the video and also signaling a choice by the artistic direction. We see Fernanda's hand now, holding the cell phone, encapsulated by a red case, that had been moved off the top of the notebook keyboard. On the screen, we see only her mouth reciting the final words of the poem. Then, at the same time that we hear the soundtrack, we see the image of her body that calmly bends over the table and looks at the camera (at the spectator?) with a small smile, mixing intimacy with the filmmaker and serenity regarding the sublime love described by the written/oral text. The grounds for what we defend as an aesthetic education of the gaze seems to be reinforced in the apex of possible encounters, which is built by a sensitively apothecotic ending. Before us lies, on the computer screen or on the screen of any device that plays videos (the enunciative-discursive materiality), through the approximation to the metaphor of the mirror, the complicity, the intimacy, the waiting, the distancing, the empathy, the patience and the hope. We see the other.

I am conscious of myself and become myself only while revealing myself for another, through another, and with the help of another. [...] A person has no internal sovereign territory, he is wholly and always on the boundary; looking inside himself, he looks into the eyes of another or with the eyes of another. (BAKHTIN, 2003 [1961], p. 341)¹⁶

4 Epilogue

Based on *Sonnet 116 (W. Shakespeare) – Direction: José Roberto Jardim – with Fernanda Nobre*, this article aimed to contribute to the field of languages and linguistics as well as the field of education, regarding the Arts of the Body and Dialogism, to subsidize the expansion of reflections on the potentialities of an aesthetic education of the

¹⁶ BAKHTIN, M. *Problems of Dostoevsky's Poetics*. Edited and translated by Caryl Emerson Introduction by Wayne C. Booth. Minneapolis: University of Minnesota Press, 1984, p. 287.

gaze – a phenomenon that is only possible in the encounter of subjects, their ways of being, living and acting in the world. Furthermore, we deem noteworthy that it has become ever more urgent to research the relationships between means of expression and human communication, artistic or from other fields, and their intrinsic belonging to discursive-enunciative spheres of production, circulation and reception in contemporaneity, which have quickly presented us with new possibilities to create, enjoy and experiment.

Soneto 116

*Que não impeça eu ao casamento de verdadeiras almas,
Impedimento algum. Pois sendo amor,
Não irá se alterar ao encontrar alteração,
Ou desaparecer com a ausência do ausente,
Ah, não! O amor é um porto seguro.
Que encara a tempestade sem se abalar,
Que guia a nau errante como a estrela do céu,
Que não se curva ao Tempo, mesmo quando esse ceifa o vigor.
O amor não se altera a cada instante, pelo contrário.
Se reafirma, dia a dia, até o suspiro final.
E se isso não verdade,
Eu nunca escrevi nada e ninguém jamais amou!*

(William Shakespeare. Livre tradução: José Roberto Jardim)

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