7

THINKING AND FEELING THE INTERVAL

A Few Movements of a Transnational Family

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In this chapter, we take up questions of feeling and language learning by drawing on data gathered in a research project by the first author, Chris, who is an immigrant from Brazil, a native speaker of Portuguese and who came to the US and learned English as an adult. As an immigrant, as a mother of two sons and as a language researcher, Chris often struggled with the possibility of her children growing up not speaking her native language, and therefore not fully knowing her. Also, because Brazil is geographically far from and non-contiguous with the US, to come and go across borders can be challenging. Therefore, she wondered about the impact of her sons growing up far away from their extended families, left in her native land, and feared that they could be fracturing important familial and emotional connections. She also pondered upon what could be the implication of her children not having literacy in Portuguese and thought they could be missing significant social and cultural aspects of being.

So, for the larger study, which took place in Arizona, Chris inquired of other Brazilian immigrant mothers how they went about raising their children across a language boundary. In addition, she asked about how ties with the remote native lands and family members influence the development of bilingualism and biliteracy?

In the following, we provide an account of one mother, "Neide,"—a Brazilian/American transnational—who expressed a strong desire to develop bilingualism/biculturalism and biliteracy for her children, "Ben " and "June," and attempted to do that through book-making practices, among many different ways which we will expand on. For this specific portion of the larger project conveyed here, we want to think and feel our way into understanding language learning and language being for families who are living transnationally and cross culturally. In the research process, we don't just find languages-in-context, in some kind of relationship of figure to ground ("context"). We don't just find language to

be merely indexical to an (established) world that gives it meaning, anchoring, reference, authorial grounding. And we don't just find culture as a system of established signs and artifacts which, together, form Brazil, or America, or even some kind of syncretism of Brazil-America—a hybrid thing to be decoded.

Rather, what we find is that languaging (Swain, Lapkin, Knouzi, Suzuki & Brooks, 2009; Swain & Lapkin, 2011) is dynamically related to a project of sense-making. And, this affective field of sense-making is played out in the between spaces of language-to-language, in the between spaces of mother-to-child or person-to-person, in the between spaces of language-to-materiality, in the between spaces of language-to-place. These between spaces, as we sense them, are forms of differentiating through movements of relations between languaging, relating as persons, materializing and place-making. What pulls us here is not the production of language nor the production of culture, as a historical or microhistorical process, but the everyday flows of signs and bodies that make differences in their forms of contact and in their movements. Sense-making practices (concurrently making meaning and feeling), which are also played out in their in-betweenness (e.g., mother/child relations), are carried forward in the differences produced by contact, by ongoing movement in an unstable, highly active, and affectively charged manner of being translingual and transnational.

Thinking and Feeling the Interval

> From the complex flow of time we produce ordered wholes—such as the notion of the human self. We then imagine that this self *preceded or grounded the flow of time rather than being an effect of time*.
>
> *(Colebrook, 2002, p. 41)*

The work of putting being before becoming is part and parcel of much of social science, considering, for example, identities of persons as things, noun-like, with differences marked between them on the front end according to their qualities or characteristics. So, as the story goes, a Brazilian is different from an American in ways that, when made explicit, provide an understanding of these two identities—make these identities a concept. A blend or hybrid of these identities might also then be predicted or understood, based on the blending of known qualities. For Deleuze and Guattari, however, difference is difference in intensity as produced through the formation and deformation and reformation of assemblages. Difference is about virtuality, about what could happen that is unplanned, undesigned. Difference provides force, momentum, life. In other words, difference is proliferation: " . . . the interval takes all, the interval is substance" (Deleuze & Guattari, 1987, p. 478). For our purposes, a Deleuze-Guattarian approach to thinking and feeling the interval is valuable for sensing the affective intensities of the flows and rhythms of differentiating raw energy in the evergoing creation of people and places.

Affect is intensive rather than extensive. Extensive thinking is representational: "Ordered and synthesized perceptions give us an exterior world of varying extended objects, all mapped onto a common space, differing only in degree" (Colebrook, 2002, p. 38). Such extensive spatiality absorbs geography in the study of points, their identification, their distribution and the measurements of distances and spaces between them (critiqued by Doel, 2000). In thinking and feeling the interval, spatially, we might think and feel place not as an identity undergoing change, but a "differential equation: flow upon flow; variation upon variation; differential upon differential" (Doel, 2000, p. 125). In this case, the local and the global no longer represent a difference in kind or scale; glocalizing is rather understood and felt through its folding and constriction. The point—as illusion—is left behind for lines (direction, orientation) and movement.

How might we sense these rhythms of difference-producing in the lives of bi/multilinguals? How might, as researchers, we come to affectively engage in such linguistic landscapes? How might we sense and feel language, place and cultural materials as they are co-constructed in dynamic relations?

The idea of the human self or the identity of place always becoming, as an effect of time, and through affectively charged movements across intervals or gaps also signals something of how a reconsideration of time is key to Deleuze's philosophy. While we tend to think of time chronologically—as the connection of equivalent units within some kind of given whole, and while we tend to think of persons and places as going through time, (as being before time), Deleuze's affect-saturated concept of time, developed especially in his works on cinema (1986; 1989), considers how time differentiates and interrupts synthesis and order. Time is split in two—memory lives as virtuality alongside the actual lines of present, lived time. In cinema, Deleuze thinks of these virtual/actual splits as "irrational cuts," affectively charged, but his interest in cinema is a means of understanding the experience of time in modern social life more broadly. Time is intensive, affective flow. The multiplication of possibilities of intervals of time is described by Ashton (2008) as follows:

> I propose that there is an *interval/gap triumvirate*, particularly as they relate to film, that applies to both movement-images and time-images. This interval/gap can be thought of as existing: 1) as the mind/body of the spectator, 2) "between" image and image "in" a film or on the screen, and 3) as a film character's mind/body.
>
> *(2008, section 30)*

Shifting the modality from film to social life (a move invited by Deleuze), and considering ways of observing and researching social life, such as through ethnographic observation, we might create a parallel proposition that there are affectively charged time intervals or gaps in the mind/body of the researcher, between images inscribed and ordered in data and in the mind/body of

the researched. Moreover, there are intervals of time—irrational cuts—between the three of these entities, creating their own affects.

As such, in feeling alongside Neide's becoming through time, and in participating in it, in this venue, we desire to remain intensive—eschewing gross level categories that predefine space–time, such as transnational or transcultural. How do we keep movement—her movement—on the move?

Overview of the Larger Study

For this study, ten women were interviewed who had emigrated to the US from Brazil and who had American-born children five years old or younger. The children were also interviewed. The in-depth interviews took place in the families' respective homes, where the research team (including Chris) visited, on average, three or four times a semester for an entire academic year. Each visit consisted of about an hour. We engaged with both the mother and the children. Interactions with the mothers involved their telling of their life histories from the time before and after emigration. The children's interviews were focused on what they might know about their mothers' histories and experiences in native land. In addition, the mothers and the children collaborated to compose a digital storybook with the purpose of familiarizing the children with the mother's pre-immigration life history, using old family album photographs of their extended family and native land, while developing biliteracy for the children.

In part, our intentions as researchers were to take note of the ways the mothers and children would be languaging (Swain, Lapkin, Knouzi, Suzuki & Brooks, 2009; Swain & Lapkin, 2011) together as they composed the digital storybook. Languaging, as we use the term here, refers to the process of shaping knowledge and experience through the use of languages, in this case Portuguese, while remembering, attending, narrating and so on. The mothers looked through their family albums together with their children, speaking Portuguese, while explaining the various photographs, talking about individual relatives, telling pertinent stories and memories about the different contexts and people included. Together they selected the photographs they wanted to use for their digital story book and the mothers helped the children compose a simple storyline for the book, speaking and writing in Portuguese throughout the composition process.

Congruently with the more general purposes of this study, we aimed to understand the experiences of the children as they were developing bilingualism and biliteracy and of the mothers in creating opportunities for their offspring, not only to make meaning from language and print, but also to connect affectively with their native tongue and land. In addition, we were curious as to how the children were learning Portuguese through the process of composing a digital story, talking about their mother's native history, identifying sociocultural elements and material objects relative to Brazilian daily practices and listening to stories that were pertinent to their extended family and places.

We noted, during our visits to the homes, that all mothers who participated in this study went through significant efforts to reproduce to some degree, the sociocultural context of the native culture and land. In addition, they all seemed to have a particular desire to provide opportunities for affective experiences for the children that might also promote emotional ties with the mother's remote family and homeland. For example, in our observations, many of the households had objects that were recognizable as being from Brazil and others from the US. In many instances, entering these spaces was especially appealing to me (Chris), as a Brazilian, as the sense of home that they exuded, through scents, colors, lighting, space distribution, inside/outside flow, resonated with my own experiences of homes in Brazil. There were, of course, many things that were more familiar to me with respect to homes in the American context. The homes of these Brazilian-American families were not merely a sum of the parts, but a wholesome new homespace where Brazil was, in some sense, also living.

We were (and still are) moved by the tremendous efforts of the mothers to create linguistic and cultural ecologies in, with, and across their homes. We were also moved by the mixed affect of the children in response, including their ambivalence. In the following, we tell the story of one of the mothers we interviewed, Neide, and her children, Ben and June, in order to provide a case example from the research.

The manner in which we offer Neide's story is intentionally set up to show something of the difference-producing intervals created by our different encounters with it. We move across various dimensions of Neide's life, with Kevin first offering commentary on the data as he feels and thinks about it, and as he imagines this woman he has never met, her home and her family. We term this work—an attempt to push past analysis and to raise questions of affective possibility—"Interval 1." Next, Chris engages the data as she feels them in her experiences of conducting the visits, also relating them to her own memories as an immigrant. We term this work "Interval 2." Each of these intervals raises the specter of multiple other intervals (spatial, temporal, material) within them, as suggested earlier. Morever, we want to bring movement through the energies created by the juxtapostion of our two movements, disrupting the "we" of much of this chapter with a gap created in the betweenness of our experiences.

Neide Creating a Homespace as Interval

Neide was a 39-year-old mother at the time of the research, born in Brazil and emigrating to the US in her early 30's. She had two children: Ben, who was six years old, and June, three. Neide came from a family who had strong ties, an unconventional structure, and struggled in deep poverty. Her formal schooling ended at Grade 5, yet she placed a very high value on education. Emigrating to the US after falling in love with an American man who was visiting her hometown, Neide was working as a housecleaner at the time of the study. She spoke

only Portuguese with her children at home and spoke English with a beginning level of proficiency in her daily interactions outside of the home.

Home Décor

Neide filled her family home in Arizona with material objects from Brazil in ways that were deliberate and extraordinarily effortful. Her house was replete with Brazilian symbols and emblems, including, for example, national flags, displayed inside and outside of the home. Also, world maps with the map of Brazil saliently marked were pinned on the walls and each child had a globe in their bedroom. The mother would often use those to refer, roughly, to places where their relatives lived. Photographs of the extended family were abundantly on display throughout the house.

Interval 1. The Brazilian flag pinned to the walls of the house is not a recontextualization of Brazil in America—few Brazilian homes would post national flags on their walls. Rather, the flag, as a symbol, is a compressed narrative of another place, another set of colors, another time, another way of being. The objects she was using and the language she was using were brought into a sense-making relationship of differentiating energy—Brazilian native foliage as American and not-American, Portuguese words as-sung-in-America. The flag literally is pressed out onto the walls of the house—this simple Arizona

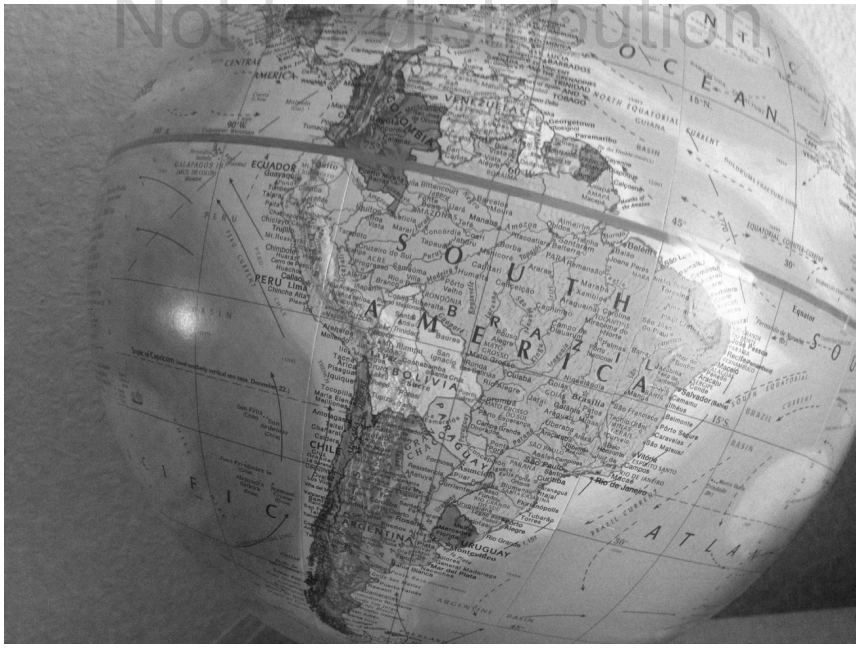

FIGURE 7.1

FIGURE 7.2

ranch home, with its eight-foot ceilings and plainly painted sheetrock walls, unlike those of Neide's Brazilian apartment. The flag and wall differentiate one another—the flag does not transform the wall, but enters into relationship with it, a relationship further mobilized in myriad interactions of family members and guests around the flag-wall, in subtle and not so subtle ways. The map differentiates itself from the wall in similar ways and, internally, sparks differences across its surfaces and its attachments to this place—Brazil is here on the surface, while America is over there; Brazil (map) is here in America (place); America is here (map) and here (place). Even before a human presence, the materiality of symbols, colors, words, mapped dots, lines, and regions, scaled relations, wall texture, wall height, wall color and lighting enter into differentiating relations, playing off one another, pushing and pulling against one another, showing up their own fissured relations.

Then, there's the family in the space, of the space. How might we think the interval with respect to family photos? How might we make them not simply a project of identification (e.g., "This is your uncle Eduardo and your Aunt Carolina,") to a process of differentiation? What are the ripe potentials of differentiation? Lived out in the relations of family, the photos are not static representations of others, but rather felt in the intervals of now and then, here and there, self and other, older and younger, specific memories (for the adults)

and story (for the children). For the mother, the photos offer memory fragments of self along with fragments of other. Affective intensities live in the and . . . and conjuncture of here and now and then and there:

> [M]emories of who we are now, who we were, who we wanted to become, are wrapped up in memories of where we are, where we were, and where we will be (would like to be). This makes the connections between geography and memory inseparable but also dynamic and very slippery.
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> *(Jones and Garde-Hansen, 2012, p. 4)*

Representationally, the family photos speak of another time and place. But that representation is only *good for* or valuable to the analyst outside of the space, outside of the family. As images living in the difference-producing intervals of life as *and* (here *and* there, here *and* now, etc.) the affects and meanings of the photos morph. The ghosts speak, and are spoken to.

Interval 2. Walking into that space felt to me like being suddenly transported into my native country. The colors of the walls, the amount of natural light coming in through the windows, the openness of the floor plan, and especially the mosaic-style, flaming red, some tiles laid on the floor blending the inside areas with the outside spaces. The tiles were sort of the same as the ones in my grandparents' beach house in Brazil. When walking on those tiles with my bare feet (as I was invited to do), I felt the coolness of the earth giving ground to my body. Through that sensation, I was reminded of my own longing for that kind of open living space, for the earth tones contrasting with the bright wall colors and especially for the coolness of the tiles against my feet. Interestingly enough, each time I was in her home, Neide inevitably pointed me directly to the photographs of her relatives hanging on the wall and often began to tell stories about them. Since I didn't really have a relationship with any of them, it was difficult for me to keep track of those stories, faces and names. Also, I was usually distracted by how good it felt to be barefoot on those tiles and by the called-up sensations and memories of being a young girl, and later a young woman, in my grandparents' beach house in Brazil, where I spent holidays and summer vacations.

Food

Food was also a significant material connection and reproduction of Brazilian culture: Neide cooked only traditional Brazilian dishes at the house and reproduced Brazilian meal times and practices in the day-to-day.

Interval 2. The scents of particular Brazilian spices, like *malagueta peppers* and *dende* oil filled up the rooms and, like a time machine, transported me to the open street markets of Brazil. When I asked Neide (with a kind of self-interest) where she had found these spices in Arizona, she explained that she had brought them from Brazil inside her luggage.

FIGURE 7.3

In addition to cooking for the everyday meals, Neide would also plan and host Brazilian-style parties often. For example, she would host birthday parties for her own children and also for other Brazilian children, friends of the family. Children's birthday parties are especially elaborate and labor-intensive events in Brazil. They are particularly recognizable for the colorfully wrapped handmade candies and handcrafted table decorations. These are important multigenerational celebrations and times for bonding, which are normally attended by grandparents, aunts, uncles and family friends, as well as children.

Interval 1. *Feijoada* is a traditional Brazilian dish stew made of beans with beef and pork, cooked for hours and served over rice. *Bobo de camarao* is a dish made of shrimp, traditionally in a puree of cassava meal with coconut milk and other ingredients. *Pao de queijo* are delicious savory small cheese bread rolls. This is the life of Brazilian food on the page—its representational life. Yet, even as representation, the food escapes, fills the senses with odors, textures, color, taste. The food on Neide's table is sensory pedagogy. In the experience of languaging/eating, the chain is not sign–object–interpretant. Food is not interpreted. Neither is food the background context for language learning. Rather feijoada (the word) and feijoada (the thing) enter into an interval of difference and repetition.

Here, the qualities of connection and heterogenity with respect to relations between bodies come to light. For Deleuze and Guattari (1987), a body is broadly defined as a whole composed of parts and characterized by the relations among its parts. Deleuze and Guattari (p. 7) describe how "semiotic chains of every

FIGURE 7.4

nature" are formed by connections among things of different phenomenological status. The gap between the discursive and the nondiscursive is bridged by force, which Deleuze describes as a productive movement toward the formation of new multiplicities (Massumi, 2002). The word is made flesh, or at least the word and flesh chase one another, push on one another, enter into dynamic movements. At Neide's table, her children digest food-words, on the shopping list, she and they taste the items. These are the assemblages of meaning/feeling the world, the essential synaesthesia of language learning, where senses stand in for one another and bleed together to make sense, to feel the world of things/words.

Interval 2. Either by coincidence or by shameless strategy, I often came by to Neide's house close to dinner time. Each time, I was invited to stay for dinner. She often prepared some of the foods I had mentioned in passing to be my favorites—mostly savory fried stuff I never made for myself because it would take too much labor and time. These meals were a feast for my senses. I often left Neide's home with my clothes and hair smelling like the delicious food she had prepared, and in those scents, I lingered.

Toys, TV and Music

In addition to the many social relationships she established with other Brazilians in the neighborhood and community at large, Neide also attended the Brazilian

church in the area each Sunday, which would also provide opportunities for other Brazilian children in the community to have weekly playtimes with her children, often using Brazilian toys. The toys or figurines often represented folkloric characters, such as the *Banda Sertaneja* (cowboys' band) or depicted a scene from the circus *mambembe* (a type of low-budget, small-town, amateur circus), which are emblematic of Brazilian musical entertainment or folk comedy.

Interval 2. It was strangely heartwarming to see the kids playing with these physical toys. I think what called my attention mostly was the fact that I don't often see kids playing with physical objects any longer, but, it was also interesting to remember that those wooden and paper toys were somewhat timeless. I too had played with things like that as a kid.

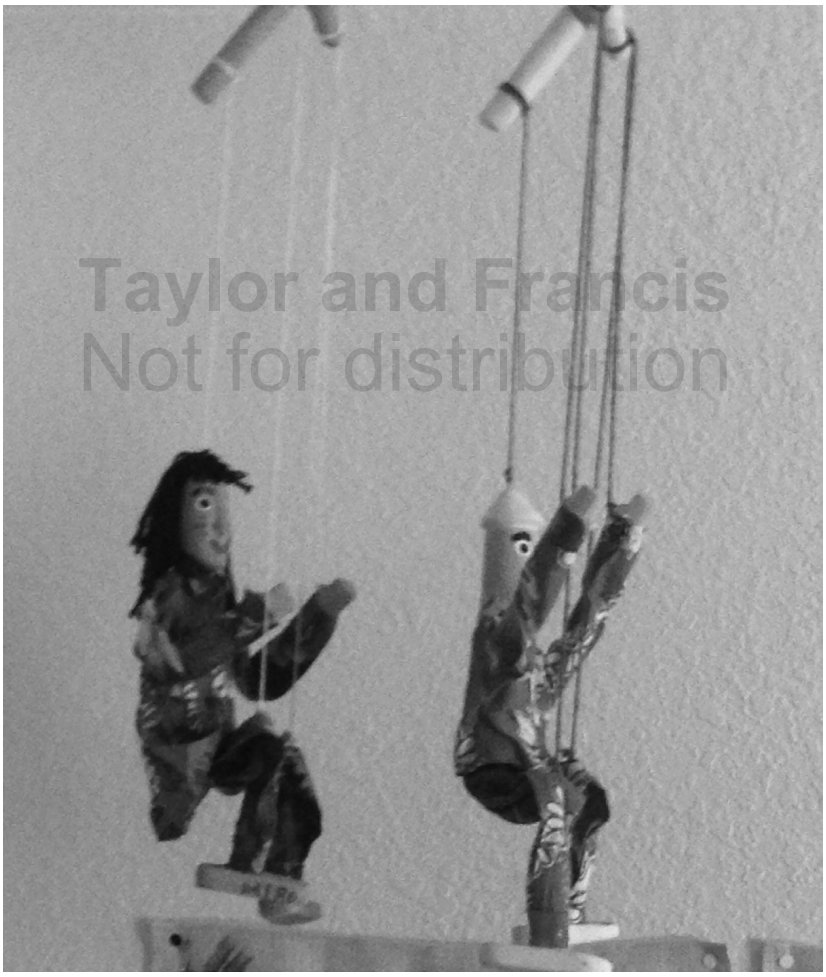

FIGURE 7.5 Characters of Mambembe Circus

FIGURE 7.6 Brazilian cartoon playing on DVD

Neide's house was often filled with her native language—she spoke only Portuguese to her children, the satellite TV was constantly playing Brazilian telenovelas (soap operas) or cartoons, which her family in Brazil would send to her on DVD in the mail. Also Brazilian music—specifically music genres typical of her region of Brazil—was frequently playing on the stereo every time we visited the home. Occasionally someone in the household, most often the children, would begin to move to the beats and encourage me to join in with them (which I often did).

The Yard

Moreover, cultural emblems flowed from the front yard to the back. Even though she lived in southern Arizona, where backyards are generally barren or display a desert landscape, Neide had planted grass and a variety of trees and plants, which were native to Brazil, and also had hung a Brazilian-style hammock in her yard.

Among other plants, Neide had started a row of palm trees in her backyard. As the palm trees began to grow, she could see them from her living room and bedroom windows, reminding her of the views of common landscapes in the region where she grew up.

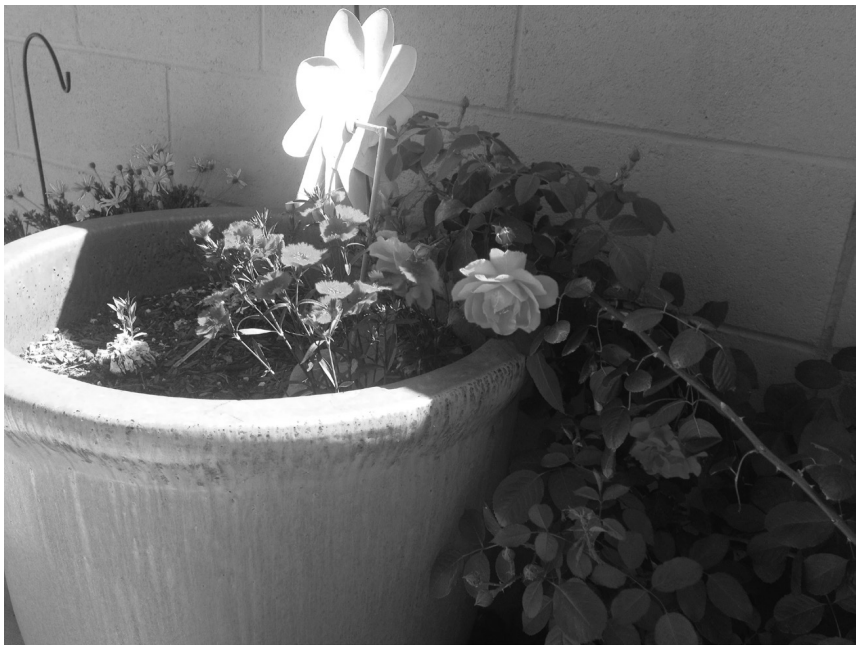

FIGURE 7.7

Interval 2. Reminding me of my grandparents' home on the beach and of the swaying motions that called me for a nap on the hammock.

Interval 1. On a calm day, the palm appears to be still, but it survives in movement, some of which is hidden to the observer. With heavy fronds and a heavy trunk, we might assume that the palm has a heavy root structure for anchoring and stability. Yet, the palm's roots are strong in their lightness, in their abundance, and in their responsive flexibility. The thin roots—rhizomes—stretch away from the trunk in search of moisture and nutrients, stabilizing the palm as well. Because the roots grow and die, grow and die, they remain nimble, small and flexible. These rhizomes break off in irregular patterns, pushing through the soil, breaking off here, continuing there, rising up and then dropping down when they begin to cluster in the soil.

The rhizome is not an end in itself for Deleuze and Guattari (1987), but rather functions in their creation of a philosophy of immanent relations or, in other terms, an approach to the active potentials of performance in everyday life to create something new and unpredictable. Rhizomes spread in every direction and are contrasted to hierarchical or "aborescent" relations—like those of most trees. In nature, rhizomatic (root-like) relations are seen in crabgrass, tubers, mosses, many palms and "when rats swarm over each other" (Deleuze & Guattari, 1987, pp. 6–7). In his appreciation of Deleuze and Guattari, Ingold (2011) prefers the

fungal mycelium, apparently because it emphasizes, even more, the fluid character of life and/or the idea that the rhizome produces multiple bundles of lines as it consumes.

Another key principle of the rhizome is multiplicity: Lines extend in all directions (Deleuze & Guattari, 1987). The choice to focus on rhizomatic connections functions as a critique of point-driven, either/or, dichotomous thinking. Deleuze remarked that it is not "beginnings and ends that count, but middles" (1995, p. 160). The movement and betweenness among objects (the line) is the focus rather than the identification of what is connected (the point) and where it is located (the position) (Deleuze & Guattari, 1987). Deleuze and Guattari push against representational modes of thinking that focus on foundations or "roots." Unlike representational views that describe foundational configurations (e.g., identities, meanings, categories) in *a priori* ways, Deleuze and Guattari move us to consider how social life and social foundations are an outcome of dynamic connections. Thinking in terms of lines and movement among heterogeneous objects is a means of thinking toward difference.

Neide had brought seeds, bulbs and palm seedlings to the US in her luggage. She felt bringing those items in was *inocente* [an innocent thing to do], as it wasn't harmful to anyone and was important for her sense of home to have those planted in her backyard. She determined that, if caught by customs, she would simply give those up. As a result, the flora displayed in her Arizona backyard was a literal movement of flora from Brazil as well as a movement of affective energies across Brazil-Arizona-yard space-plant-weather relations.

Neide, on the other hand survives in movement, some of which is hidden to the observer. With the weight of parenting, two countries, work and acculturation in various forms, we might assume that Neide has a heavy root structure for anchoring and stability. Yet, Neide's roots are strong in their lightness, in their abundance, and in their responsive flexibility. Emergent living/feeling at the transnational interval takes up movements that it could well be overblown to call strategies or even tactics. Rather, they are felt turns of the body one way or another, quick and slow movements, thin roots, multiplying over the surface, reaching for moisture and nutrients. At the interval of the border, there are emergent possibilities—roots that may grow or die. Stability is movement over permanence, felt emergence over structure. And, border crossings are continuous, so new growth cannot rest.

Interval 2. Being in that homespace was at once food for my starved Brazilian being and salt in my immigrant wound. In some respects, Neide's family's place drew forth in me some strong sense of being Brazilian and of being *not American*. In visiting that space, I felt less of a researcher, a university professor, or a speaker of English. There, I felt relaxed and comfortable, like my guards were down and I had stepped into a different realm of being. I felt as though I too was home, where I didn't have to perform anyone other than myself. There I was frequently reminded of myself or a self that is no longer or that was in memory or perhaps

even lost in the deeper nooks of me. Upon leaving that space I often felt a kind thirst for more, for a next time and took with me the colors, the scents, the lingering sense of being Brazilian. For me, perhaps as a function of time or need to acculturate, the Brazilian-American spaces were heavily etched in place and emotionally separate, more like two different camps.

The book-making project

As a culminating part of the original larger research project, all of the participating mothers and their children were asked to co-author a digital storybook, speaking and writing Portuguese and using photographs of their remote family in Brazil and retelling of the mothers' experiences regarding their lives before emigrating to the US. In the case of Neide, she had multiple photo albums depicting her nuclear and extended family in Brazil and also some albums of photographs pertaining to the family's trips, including her children, to her homeland to visit relatives. For about three weeks toward the end of the engagement in the study, Neide spent some time each day going over the pictures with the children. She would name the people featured in the photos, would point to different practices and activities that may have been occurring during the time the pictures were taken (e.g., carnival; a trip to the beach; dinner at the grandparents' house), always using Portuguese for her descriptions. Ben and June would mostly repeat the language of Neide's statements, while pointing and selecting some pictures to include in their stories. The digital stories that entailed were simple picture books of about ten pages each with one sentence descriptions of the photographs, written in Portuguese, on the bottom of each page (see example below).

Interval 2. [Observing the book-making project made me feel some regret in not having been more diligent in creating opportunities for my sons to engage with their family members (even in photographs) or to use the language and culture as they were growing up. Mistakenly, when they were young and in the years of their growing up I assumed that presenting them with my Brazilianness and my Portuguese language was not interesting and, further, it was irrelevant to their upbringing since they were going to be living in the US as adults and, therefore, needed to learn the ways of being American. I, of course, believe differently now.]

From the digital version, we printed paper versions to be shared with the family. Neide read the print book to June each day for about two weeks. She believed that the digital storybook she and June composed during our visits, speaking and writing Portuguese and using photographs of her remote family in Brazil, were helpful toward the goal of affectively connecting her children with her past life in Brazil, while developing bilingualism and biliteracy. Curiously, however, when we returned to their home, about two weeks after the end of the study to revisit the digital storybook, June used mostly English in engaging with the book and describing the pictures.

From a linguistic standpoint, we were surprised that June retold her story to us in English, even though she had composed it with her mother in Portuguese. Our first impression is that although the sociocultural context of Brazilianness was somewhat reproduced through the story, in its actual content, the affective and emotional connections with the mother's language seemed remote or disconnected on this occasion. Although we are not certain of why the children were not responding to Neide's effort to connect directly with the text in Portuguese, we speculate that this project, as a kind of intervention, got caught up in its own forms of representationalism, freezing print texts and images in ways that were disconnected from embodied flows of experience experienced elsewhere in Neide's own pedagogy of her home.

Interval 1. In contrast to static analysis of the image or text, movement is placed at the center of Ingold's (2011) thought, by which he means not only that texts are on the move, but also that perception is caught up in movement (mobility) as well as being moved (affected). Perception of this kind of not distanced from the object, but is immersed within it, and sensations and meanings that emerge from these movements or disturbances. Mediating on Deleuze, Ingold invokes a strong image: researchers tend to focus their attention on the banks of the river (that which is solid, form and substance) and entirely lose sight of the river (that which is fluid): "To regain the river, we need to shift our perspective from the transverse relation between objects and images to the longitudinal trajectories of materials and resources" (2011, p. 14).

In researching language and literacy, we might ask ourselves what the rivers or flows are and, in contrast, what the river banks are that capture our attention (but which would not even exist without the river!). Perhaps, in this case, the book that June made, with Neide's intensive involvement, was a kind of river bank for June. Although situated in the house, and in the content of her life as a transnational child—moving in the interval—the book somehow froze or locked down the movements that made languaging and materializing feel connected, feel alive.

Critical reflections on Neide's case and research methodology

Henri Lefebvre, in his magnum opus *The Production of Space* (1991), described a triadic relationship between perceived space (*espace perçu*), conceived space (*espace conçu*) and lived space (*espace vecu*). Lefebvre argues that space, as it is produced in the living of it, is formed through triadic relations of the perceived, conceived and lived (c.f. Soja, 1989). While not engaging fully in the nature of this triad and its dialectics, Lefebvre's triad signals something of how spatial understandings get locked into a dimension of space while forgetting the fullness of spatial understanding and life, as it is lived spatially. In particular, a tendency in research methods, by their own representational practices of production, is to focus primarily on space as it is perceived and especially on space as it is perceived, and

fixed, through representations. Time differentiates and interrupts static space, breathing affective life into (still/not) life. Memory as virtual time creates its own intervals with lived time—sometimes irrationally splitting open the moment. These intervals split static space, as well as images of life-as-timeline.

Text-centric or discourse-centric perspectives on the production of subjectivity ignore movement and sensation, favoring instead the story of ideological apparatuses or subject positions that "structured the dumb material interactions of things and rendered them legible according to a dominant signifying schema into which human subjects were interpellated" or that "opened a window on local resistance in the name of change" (Massumi, 2002, pp. 3–4). Such theories of positionality, as Massumi (2002) argues, captures bodies in "cultural freeze frame," removing movement from the picture. "The notion of movement as qualitative transformation is lacking. There is a displacement but not transformation; it is as if the body simply leaps from one definition to the next" (p. 3).

Much of our present work on this case is an attempt to recover bits and pieces from our earlier data collection and put them on the move—to ungunk the ways the research was gunked up. The original data collected were field notes, interviews, photos and video clips. Returning to the concept of meshworking, with a critical eye to our method, in many ways this study reproduced traditional ethnographic means of classification: observing and recording material objects, social practices and relationships and categorizing them within a framework of culture-as-collection. In Ingold's (2011) terms, the study took a genealogical approach. But how do we feel the river and not focus on the banks? How to feel movements, how to feel the intervals of transnational life?

Our partial answer to this question has been to engage, in different ways, interval movements along with Neide and her family. For us, this meant not merely interpreting or reading gaps, cuts or intervals, although we tried to suggest the possibilities for movement in as a way of sensing and feeling the data. This process also meant drawing attention to the value of the intervals created by feeling alongside, by knowing alongside and by doing that as a couple, with intervals between us. Rather than being experienced as losses of veracity—gaps keeping us from Neide's true story—we draw out these intervals as affectively charged movements that engage us, apart and together, in ways of feeling Neide's movements of becoming.

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