

# *Naming Princesses and Building Arcs: Intertextuality and Memory of the Object as Illuminated by the Oral Erasure with Textual Comment in the Texts of Recently Alphabetized Students*

Bruno Jaborandy Maia Dias\*  
Eduardo Calil\*\*

## *Abstract*

Giving names to characters of invented stories is a creative process in itself. Our study analyzed how a dyad of pupils recently literate, writing a text collaboratively at school, debated what name they would assign to the main character of a story created by them. Choosing the character's name, the pupils made evident the references they draw on when writing a narrative, a feature that Amorim (2009) calls *memory of the object*, and the typological intertextuality they used (a group of characteristics that are common in a textual genre, such as narrative in this case). We selected as unit of analysis the dialogal text (DT): the conversation of the students during this process, registered with multimodal tools, while respecting the environmental, didactic and interactional conditions of the classroom. Through the DTs we were able to observe and obtain some insights on the following aspects: why some parts of the text were erased during composing; why there were substitutions of a word by another one; why the dyad made certain decisions concerning the spelling of a particular word, and their initial relationship with punctuation marks; and

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\* Doctoral Student. Postgraduate Program of Languages and Linguistics. Federal University of Alagoas, Brazil.

E-mail: brunojaborandy@gmail.com

\*\* Titular Professor. Postgraduate Program of Languages and Linguistics. Federal University of Alagoas, Brazil.

E-mail: eduardocalil@hotmail.com

finally, the “teacher’s voice” along with her didactics in the discussion with the students. We investigated what Calil (2016) has called *commented oral erasure*, a phenomenon composed of a point in the text that is a trigger to the debate between the students (textual object) and the comments made about this object. Our focus was on the subdivisions called *textual comments*, the ones related to the criteria of *textuality*.

**Keywords:** collaborative writing, commented oral erasure, intertextuality

## Resumen

Poner nombres a los personajes de historias inventadas es un proceso creativo en sí mismo. Nuestro estudio analizó cómo una dupla de estudiantes recién alfabetizadas, escribiendo un texto colaborativamente en la escuela, debatieron sobre cuál nombre darían al personaje principal de su historia. Eligiendo el nombre del personaje, las niñas hicieron evidentes las referencias que utilizan cuando escriben juntas una narrativa, una característica que Amorim (2009) llama *memoria de objeto*, y la intertextualidad tipológica que usaron (un grupo de características que es común en el género textual narrativo). Elegimos como unidad de análisis el texto dialogal (TD): la conversación entre las estudiantes durante el proceso, que fue capturada multimodalmente. A través de los TD pudimos saber por qué algunas partes del texto fueron eliminadas, por qué hubo una sustitución de una palabra por otra, las decisiones tomadas por la dupla con respecto a la ortografía de una determinada palabra, la relación inicial con las marcas de puntuación, y la “voz de la maestra” y su didáctica en la discusión entre las estudiantes. Investigamos lo que Calil (2016) ha llamado *rasura oral comentada*, un fenómeno compuesto por un punto del texto que desencadena un debate entre las estudiantes (objeto textual) y los comentarios hechos sobre este objeto. Nuestro foco estuvo en la subdivisión llamada *comentarios textuales*, aquellos relativos a los criterios de textualidad.

**Palabras claves:** escritura colaborativa, rasura oral comentada, intertextualidad

## Introduction

In this paper, we analyzed two key aspects of the composing process of narratives during the writing of an invented story by a pair of pupils who recently

became literate: the naming of characters and the relationship between the character naming and the structure of the narrative. We captured their dialogs using a multimodal data-gathering tool, Ramos System, which synchronizes audio, video and the writing in action. This material allowed us to analyze in depth what the pupils discussed during the process. Studying their spontaneous conversation and how it relates to the ongoing text, we were able to obtain some clues about how the students think when they are producing a text, including their metalinguistic reflections.

To establish a systematic unit of analysis, we used Calil's (2012a, 2016) concept of Commented Oral Erasure (COE), a phenomenon based on the points during the writing process that ignite a discussion among the partners, unfolding (or not) in a series of comments on some determined aspect of the composition. By analyzing the way these students named their characters and established a determined narrative, this study helped to elucidate our understanding of intertextuality (Kristeva, 1986), memory of the object (Amorim, 2009), the narrative aspects that emerge from the cognitive context model (Van Dijk, 1997) and help to build the narrative arc (Aristotle, 1962). That is to say, the analysis of the dialogues allowed us to access the sociocultural references that permeate the collaborative writing process which is effectively inserted in the text, and the names that are "lost along the way" as well as what is the structure of a story according to the pupils.

## Theoretical framework

Our theoretical path began with the consolidation of the term "intertextuality" as used by Kristeva, and its sequential elaborations developed by Textual Linguistics. We also brought to the discussion Amorim's concept of *memory of the object*, as explored through the words of Bakhtin.

Toril Moi, organizer of The Kristeva Reader, affirms that the author's writings which were produced between 1966 and 1970 resulted from "the active dialogue with Bakhtin's text (as cited in Kristeva, 1986, p. 34) and revealed a lot of the Linguistics and Psycholinguistics practiced by the author in that historic-theoretical moment. According to Moi:

Kristeva's insistence on the importance of the speaking subject as the principal object for linguistic analysis would seem to have its roots in her own reading of Bakhtinian 'dialogism' as an open-ended play between

the text of the subject and the text of the addressee, an analysis which also gives rise to the Kristeva concept of ‘intertextuality’. (1986, p. 34)

While Bakhtin’s considerations, which Kristeva takes up in her work, refer specifically to literary language, namely, they can be applied to school manuscripts as we did. When Kristeva affirms that “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity” (1986, p. 37), she is dealing with the issue of how the subject-writer takes possession of the different literacies to which he/she is exposed and advances in the symbolic domain of writing. Even when the insertion is not deliberate, and even when he/she tries to escape this intertextuality (in our analysis, for example), Kristeva states that “bakhtinian dialogism identifies writing as both subjectivity and communication, or better, as intertextuality. Confronted with this dialogism, the notion of a ‘person-subject of writing’ becomes blurred, yielding to that of ‘ambivalence of writing’” (Kristeva, 1986, p. 39).

Kristeva’s initial interpretation of Bakhtin gave to textual linguistics the basis for embodying the concept of intertextuality in its studies. In the studies by Koch, Bentes, and Cavalcante (2008) we can see how the concept has been worked<sup>1</sup>:

The *stricto sensu* intertextuality [...] occurs when, in a text, another text, produced previously is inserted (intertext) that is part of the social memory of a collectivity or of the discursive memory [...] of the interlocutor. It means that [...] it is necessary that the text addresses other texts or text fragments *effectively produced*, establishing some kind of relation with them. (Koch *et al.*, 2008, p.17)<sup>2</sup>

During our upbringing as subject-readers, an integral part of the social structure, we were exposed to different literacies. The “weight” of these literacies varies from one individual to another. Thirteen years of schooling in Brazil offered us diverse literacies depending on the economic conditions we were into. Beyond that, we faced what was in the streets; billboards; traffic signs; newsstands; not to mention the TV; movies and, nowadays, the stream-

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<sup>1</sup> We made all translations, from Portuguese to English and from French to English. We will offer the original text in the footnotes.

ing services, such as YouTube, Spotify and Apple Music. In that way we were forming what Van Dijk calls *cognitive context model*, these:

Models [...] embody the interface between episodic, personal knowledge of events, on the one hand, and the socially shared beliefs of groups. Thus, model construction and updating involves fragments of instantiated sociocultural knowledge, whereas such shared beliefs or other social cognitions are in turn partly derived from episodic models by processes of generalization, abstraction and decontextualization. (Van Dijk, 1997, p.190)

It is by this model which monitors the communicative events that the implicit intertextuality works. Even without citing the source text, without establishing where this material was taken from, someone who got previous access to it is able to understand it. Among the subcategories of intertextuality, the closest to the observance of these patterns would be the typological intertextuality<sup>3</sup>:

The typological intertextuality comes from the fact of being able to surmise, among determined sequences or textual types – narrative, descriptive, expositive, etc., a group of common characteristics in terms of structuring, lexical selection, verbal time usage, adverbs (time, place, mood, etc.), and other deictic elements that allow us to recognize them as belonging to a determined class. (Koch *et al.*, 2008, p.75-76)

Amorim's (2009) concept of memory of the object is also inspired by the works of Bakhtin. She defines it as a "memory that is in the culture and in its objects. It passes through the intersubjective relationships and builds them at the same time that it is updated by them"<sup>4</sup> (Amorim, 2009, p.10). Its difference from an individual memory becomes evident when we analyze the writing process. The author points out that in the exchange of cultural

<sup>3</sup> Original text: "A intertextualidade tipológica decorre do fato de se poder depreender, entre determinadas sequências ou tipos textuais – narrativas, descritivas, expositivas, etc., um conjunto de características comuns, em termos de estruturação, seleção lexical, uso de tempos verbais, advérbios (de tempo, lugar, modo etc.) e outros elementos dêiticos, que permitem reconhecê-las como pertencentes a determinada classe".

<sup>4</sup> Original text: "[...] uma memória que está na cultura e em seus objetos. Ela perpassa as relações intersubjetivas e as constitui ao mesmo tempo em que é atualizada por elas".

material in the process of creating there is an alive memory in the objective forms of culture, and that this memory is built in an intersubjective and interindividual form; therefore, is social. Amorim claims that, to Bakhtin, there is no creation without repetition<sup>5</sup>:

The bakhtinian theory of language brings important consequences to the matter of creation. Creating is not giving free expression to a supposed individual genius or letting the inspiration act. The creation in Bakhtin supposes doubly the collective memory. Being a reader or a listener, facing the object created by me, because it inscribes what I create in a discursive chain, and so it confers meaning to the object and from the side of the creator, who always creates in the dialogue with others. To hear and be heard in an enunciate-object it is necessary to listen, and make listen, the voices speaking in it. (Amorim, 2009, p.12)

The works cited allow us to observe the strong bakhtinian background in all matters related to intertextuality and memory of the object. The evident dialogal characteristic of writing/composing a text is in the core of our work, within the analysis we perform. In the next section, we will discuss the previous studies related to the topics of choosing names/titles.

### *Previous studies on character naming in story creation*

Calil and Lima (2013) developed a study regarding the way children worked with the first names of characters in stories created by students in the initial years of Brazilian elementary school. They claimed the “homonymy as a linguistic phenomenon that fertilizes the creation processes in motion there” (Calil & Lima, 2013, p. 204).

When elaborating a created story, a 4th grade student of a private school in Maceió, Alagoas, Brazil, retook the characters’ names of a soap opera called “The Cattle King” (“O Rei do Gado”), which was a huge success in

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<sup>5</sup> Original text: “A teoria bakhtiniana da linguagem e da cultura traz consequências importantes para a questão da criação. Criar não é dar livre expressão a um suposto gênio individual ou deixar agir a inspiração. A criação em Bakhtin supõe duplamente a memória coletiva. Do lado do leitor ou do ouvinte, face ao objeto criado por mim, porque ele inscreve o que crio em uma cadeia discursiva e assim confere sentido ao objeto. E do lado do próprio criador que cria sempre no diálogo com outros. Para fazer ouvir minha voz em um enunciado-objeto é preciso ouvir e fazer ouvir as vozes que nele falam. Não há, de acordo com a perspectiva bakhtiniana, criação sem repetição”.

Brazil at that time. From this naming design, he developed a whole new array of secondary names based on homonymy with a particular choice on the usage of cacophony.

In that text, we could observe the creative process of choosing first names for that particular story. Moreover, the link the writer established with the literacy universe he was exposed to as well as the retaking of scatological senses linked to a narrative. According to the authors, there is an “escape of an already given speech” (Calil & Lima, 2013, p. 222) that would be, in this particular case, the soap opera discourse, and an accumulation of sign loads that resize the whole process and the story focus.

In Calil (2012b), the author sought for a way to have access to the “activation of the writer’s semantic memory” (p. 28) during the process of creating/writing a fiction story. Having the data collected in a private school which offered the students a variety of reading materials, specially “Monica & Friends”, a very famous Brazilian comic book, the author described and analyzed the “semantic interferences” (Calil, 2012b, p. 29) throughout the process of giving a title to a story by a pair of recently alphabetized students.

This process determined the whole course of what was going to be written—they had chosen “The Gluttonous Queen” as their narrative’s title. Since the researcher had access to the audiovisual data of this writing process, it was possible to ascertain that it was influenced by one of the pair members. The student found by chance a “Monica & Friends” comic book about the character Magali, which included the story “Magali in: Rapunzel”, a recurring intertextuality in this kind of publication. Magali was a character whose main feature was gluttony; she was always hungry and binge eating whenever she was able to do it.

According to the author, and based on the audiovisual recording, two semantic fields were activated: one when the teacher gave the prompt “talk to create a story”, which brought the typical words and expressions of the fairy tales universe; and the other was activated by the presence of the comic book and its subsequent reading (Calil, 2012b, p.39). As such, the author concludes that:

[...] the (individual) semantic memory, located in the subject’s cognitive system is marked by the intersubjective functioning of (collective) memory of the object, constituted dialogically, through the social transmission and by the associative relations that this subject can unforeseeably enunciate. (Calil, 2012b, p. 42)

Such conclusions are relevant because by analyzing and describing this process of “mixing” fairy tales and comic books, in an unexpected way, the pair displayed a richness in the writing process that broke some boundaries, and that showed the importance of having access to diverse reading materials in school.

The character-naming and giving titles phenomena is analyzed in Calil (2003). Working with a recently alphabetized dyad, he analyzed the process that culminated on the created story “The troubled F Family”. What came to play during the writing process of this particular story was the inventive way the students had decided to name their characters. Talking before writing the text, thus they started saying what “should be” in a story, the title, which immediately called upon the need for writing an end (fim, in Portuguese):

The dominant discursive formation seems to be tied to a certain discursive universe where the determined enunciates seem to be “necessary” to the existence of an invented story. It is as if we are adrift on the verge of a sea of possibilities: the terms, at a latent state, circulate and enter constantly, with them the possibility of being something else [...] the appearance of the word Fim after the title produces a displacement of meanings. (Calil, 2003, p. 42-43)

That movement was responsible for breaking the predictability of the character’s names. In an unusual decision, they chose to name them based on the word Fim, naming the father Fimo, and the Mother Fima. These are not actual words in Portuguese, which leads them to choose to rename them Fumo (which means tobacco) and Fina (which means thin). According to the author, it brought important clues on how the sociocultural context influenced this process of naming characters. That is, the children admitted that there should be a connection between the parents and the son, which ends up being called Fim. Moreover, they also made an interesting change by turning the “F” names into words that actually exist, not only into similar sound.

According to the author, the metalinguistic operations in the writing processes of the children sometimes hide a much more complex, dynamic, and singular process. When students are writing together, there are certain depths of creation in connection to the subject, the language and the meaning.

After this literature review, we were able to understand some movements that are present in the writing process of created stories by students of an early



age, namely, by the homophony, the influence of the prompts by the teacher, or by the comic books and TV shows children are exposed to. Naming characters and giving titles are moments of creation that are fundamental to the outcome of this process, the text itself. In the next section we will determine how our analysis will operate, based on what we have described earlier, and by the clues that our corpus has given us.

## Method

### *Participants*

Our study was focused on a pair of recently alphabetized students of the preparatory course (CP) of La Cigogne, an elementary public school located at the commune of Bois-Colombes, France. The pair was composed of Inés (6 years and 8 months old) and Maëlle (7 years old). The pair was selected randomly by the teacher.

### *Data collection*

Six writing processes of the same pair were recorded. We collected the writing processes through a multimodal gathering technique called Ramos System (Calil, 2016, p. 539) which respects the “environmental, didactic and interactional” conditions of the classroom. This system used two video cameras: one that recorded the pair, and another that recorded the whole class. It also included three microphones (one for each partner and another for the teacher) and a smart pen (a device that produces an image of the handwriting). These different types of media were synchronized in a single recording which was later transcribed in a Word file. It allowed us to have access to everything the children discussed during the process. The spontaneous conversation, including their body language and gestures, and the ongoing text (*text en train de se faire*) gave us important insights on how the students thought when they were producing a text, including their metalinguistic reflections.

### *The writing process*

All the collected writing processes followed these 4 steps:

1. Presentation: when the teacher, along with the researchers responsible for the data gathering, explained which activity the children were going to perform. In this case, the instruction was that the students

could write the story they wanted to, what we could characterize as “free theme.”

2. Arranging: the moment when the dyad began the process of formulation, designing the story orally, without writing.
3. Inscription: the moment when they began writing the text, establishing arguments, and discussing the way the story would go, word spelling, and solving any doubts with the teacher’s help.
4. Drawing: when, after having finished the story, they draw to illustrate the story they had created.

We consider our unit of analysis the dialogal text (DT)<sup>6</sup>. A DT was composed of every non-interrupted utterance by each partner, which we called the “dialogal turn”. We had established a series of signs and symbols to determine when an interruption occurred, when they said something at the same time, and so on. It was through the DTs that we were able to know why an excerpt of the text was erased; why there was a substitution of a word by another; what decisions were taken by the pair concerning the spelling of a determined word; the initial connection with the punctuation marks; and the didactic interference of the teacher on the text.

It was during the spontaneous speech, recorded in the DTs, that we could identify these “tension points” that happened when “a word, an expression, a sentence, a clause, a rhyme, a verse appears and on which the pair does not agree upon, that provokes a disagreement among them” (Calil, 1998, p. 217). These are the so-called oral erasures. Since the phenomenon occurred via dialogue, the oral erasure was not necessarily configured “on the paper”. There were some details that got lost in the way, arguments that were not taken to the sheet of paper. It was an “erasure whose provenance stems from its oral, dialogical and co-enunciative nature, but whose effect interferes in the final form of the manuscript” (Calil, 2016, p. 555).

### *Analytic tool: the commented oral erasure*

The concept of erasure comes from the works of the Genetics Critic (Grésillon, 1994), a field of studies dedicated to investigate the genesis of texts by

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<sup>6</sup> The notion of the term *dialogal* is deeply explained by Brès, according to whom it is established (2005, p. 49): “to take charge of everything related to dialogue as an alternation of turns of speech”. In the original: “pour prendre en charge tout ce qui a trait au dialogue en tant qu’alternance de tours de parole”.

the deep analysis of the drafts found in the archives of canonic writers, such as Victor Hugo. The manuscripts were compared to what was published, the final text, and the words, or sentences, that were crossed out, erased or replaced gave place to important conclusions by the authors on how the writers figured out their texts.

Based on the concept of erasure present in the Genetics Critic as well as in the Textual Genetics, and after almost twenty years of work and research, Calil created and refined the concept of *commented oral erasure*. Analyzing the dialogal flux in the writing process by dyads, the principle of the COE is the recognition of some “problem” in the text production, the points that seem to “lock” the development or even “trigger” a discussion between the dyad:

Reconsidering a previously spoken term indicates recognition of its importance to the ongoing text and what the writer says about it expresses explicitly what he knows and thinks about this term, and, in particular, suggests the relationship the writer assigns to its relevance (or not) to what is being written. The interrelatedness between these aspects is characterized as “tension points” (Calil, 1998, p. 97) in the process of paired writing. Analyzing their occurrence may indicate what the writer thought while making an erasure, an aspect that cannot be revealed by the end product (manuscript) or the time record (pauses). (Calil, 2016, p. 541)

The COE is subdivided in eight types: Graphic-Spatial, Pragmatic, Orthographic, Lexical, Semantic, Syntactic, Textual and Punctuation. Our concern in the present paper referred to the Textual features, those related to the textuality criteria, from which we have chosen the intertextuality as priority. Since we chose to investigate the way children think about naming the characters, essential to the narrative, and how these names dialogue with the different literacy universes they are exposed to.

### *Our specific turning point: the textual COE*

From six processes that were recorded and synchronized, we elected process 03 as our focus of analysis<sup>7</sup> due to the interesting series of events that

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<sup>7</sup> The film synchronized by the Ramos System offers a multimodal material, although we made the decision of using only the manuscript and the dialogue between the students to be our focus of analysis. This decision is because dealing with studies regarding facial expressions would take us into a different literature and deviate us from our main focus. Sometimes these facial expres-

happened in the DT when the pair was choosing the name of the narrative's character. Inés and Maëlle shared a whole cloth of suggestions before reaching the definitive name, the one that went onto the paper. The name's choice revealed a pattern that allowed us to make questions, for instance: What were the literacies that influenced this specific choice? Are those references easy to identify? Where do they come from? Why the decision of choosing some name among so many others that were discussed? Another important point to highlight in this process was that when the students received the teacher's instruction, "write the story you want to, a story you would like to read to your fellow", they started to emulate the cognitive context model of a narrative. Therefore, we observed that for these young students, creating a story evokes: Firstly, the presence of a character (a king, a prince, a father...) and, consequently, the need to name them. Naming was highly connected to the students' literate universe and to the fictional narratives they know. For example, most of the fairy tales and cartoons contain the character's name in their titles (Rapunzel, Snow White and Cinderella) and the whole narrative is centered on a single character. In the next section, we will show in which manner this process was conducted and present our considerations about it.

### **Our results and what they illuminate about intertextuality, memory of the object and building a narrative arc**

The manuscript obtained after this process had 29 words written on 5 lines, although line number 5 has only one word. We consider that is pertinent to expose what was "arranged" before what was "written": in our perspective, it is possible to observe through the arranging>writing trajectory what was left of the final manuscript. Following, we will show the translation of the narrative events sequence of the story arranged by Inés and Maëlle:

1. Il etait une fois une bébé  
(Once upon a time there was a baby)  
Une mechante fée vole le bébé et l'emmene chez elle  
(A bad fairy kidnaps the baby and takes it to her home)
2. Quand elle grandit après elle croit que c'est sa mère;  
(When she gets older she thinks the fairy is her mother)

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sions and gestures are used in our work, only when they are followed by an utterance or to solve some doubts about the writing in action.

Il y a un méchant prince qui veu l'épouser

(A mean prince wants to marry the princess)

3. Elles dinent ensemble;

(They have dinner together)

4. Après le lendemain matin il y a une grosse boule de feu;

(Before the morning after a fireball shows up)

5. Le grosse boule vient vers elle et il y a plein de petites paillettes qui explosent;

(The fireball reaches the princess' chest and explodes in little sparks)

6. Après il y a une gentile fée, qui vient la chercher et la ramène à ses parents;

(A gentle fairy comes looking for her and gets her back to her real parents)

Now let us observe the student's text, noticing the difference between the profusion of ideas during the arranging and what was left in the final manuscript:

Code: 01 02 04	Full Name: Inès - Maëlle
Gender: Female <input checked="" type="checkbox"/> Male <input type="checkbox"/>	Handedness: Right <input type="checkbox"/> Left <input type="checkbox"/>

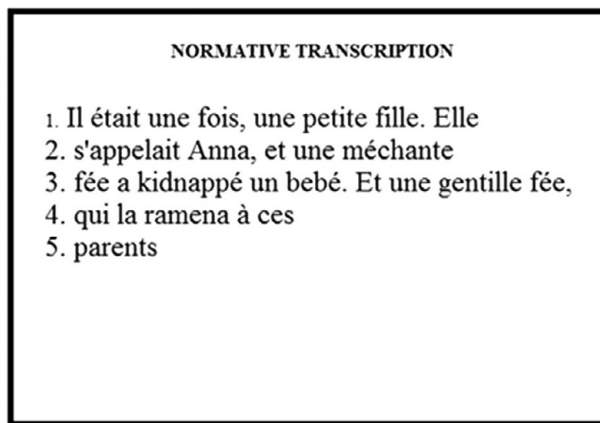
Start ☐

Il y a une fois une petite fille elle s'appelait Anne et une méchante fée a kidnappé un bébé et une jete fée qui la ramène a ses parents.

Figure 1. Free 'theme' text by Inès and Maëlle

Source: Own work

To a better reading of the text, in our transcription processes, we used what we call a "normative transcription" that tries to withdraw the written erasures and normalize the spelling inaccuracies:



**Figure 2. Normative transcription**

Source: Own work

Translating it: “Once upon a time there was a little girl, she was called Anna, and a bad fairy kidnapped a baby. And a gentle fairy took her back to her parents”. The concept of cognitive context model comes when the girls receive the instruction (“Write the story you want to”). The naming of a character is tied to the cognitive model the students use in writing their story. During the story’s combination, the moment preceding the writing, there are some important evidences on this cognitive model for what a story is supposed to be. For example, in turn 40, Inés points out: “We will start with a girl that is at home with her father and her mother (On va commencer par une fille qui est dans une maison avec son papa et sa maman)”. In turn 42, Inés says: “I’m thinking about the story of Rapunzel, but it is not Rapunzel (Je pense dans l’histoire de Raiponce, mais c’est pas Raiponce)”. In turn 56, Inés also says: “Actually, I have mixed it a little bit with Rapunzel and...a cartoon (En fait, là je mélange avec Raiponce, et...un dessin animé)”.

The teacher’s instruction did not specify the textual genre to be worked on, but the perception of these girls of what they conceive as a “story” invokes a narrative as a model. According to Genette (1980, p.43), a narrative “does not ‘represent’ a real (or fictive story), it recounts it, that is, it signifies by means of language.” A narrative carries some characteristics that are in-

trinsic to its functioning and we can see it put into practice when the students are writing their texts.

A clear difference between the written text and the arranging may be, in a certain way, explained by the dynamics of the writing process. The cognitive context model invoked by the students led them to search for an appropriate name, as the evidences point out. What got our attention were the arguments among the turns 219 and 237, as we can see:

**Table 1. Dialogal text, comments on the textual object “character’s name”**

219.	MAËLLE:	Elle s'appela... <i>Her name is...</i>
220.	INÉS:	[Regardant Maëlle avec un grand sourire] Violeta. <i>[Looking at Maëlle with a big smile] Violeta.</i>
221.	MAËLLE:	Bon, d'accord, d'accord, vas-y, qui, pas une...petite fille. <i>Well, I agree, go on, who ... a little girl</i>
222.	INÉS:	[En même temps que Maëlle]Mais on invente quel prénom? <i>[Speaking simultaneously] But what first name do we invent ?</i>
223.	MAËLLE:	Violeta. <i>Violeta.</i>
224.	INÉS:	Bon. D'accord. Et c'est au... Alors, elle...comment ça s'écrit elle? <i>Ok. I agree. And she... how do I spell "elle"?</i>
225.	MAËLLE:	Non, non on va pas écrire Violeta parce qu'elle serait furieuse. Je... euh. <i>No, no, we won't write Violeta because she would be furious. I...uh...</i>
226.	INÉS:	[Enlevant une poussière sur le visage de Maëlle] La maîtresse? <i>[Removing some dust from Maëlle's face] The teacher?</i>
227.	MAËLLE:	Oui alors... arrête. <i>Yes, so... stop.</i>
228.	INÉS:	Mais on invente le prénom qu'on veuuu. <i>But we invent any name we want toooo.</i>
229.	MAËLLE:	[Elle sursaute et prend un ton enthousiaste] Han! Belle! <i>[She jumps and speaks in an excited tone] Ahn, Belle!</i>
230.	INÉS:	Belle. <i>Belle.</i>
231.	MAËLLE:	Oui ! <i>Yes!</i>

232.	INÉS:	Non [Elle fait mine de réfléchir] Hum. <i>No [She seems to reflect about it ] Hum.</i>
233.	MAËLLE:	[Elle fait mine de réfléchir de nouveau] Raiponce? <i>[Seeming to be reflecting, again] Rapunzel?</i>
234.	INÉS:	Non. <i>No.</i>
235.	MAËLLE:	Cendrillon? <i>Cinderella?</i>
236.	INÉS:	Non, Camila. <i>No, Camila.</i>
237.	MAËLLE:	[En même temps qu'Inés]Tiana [Après Inès] Camila, ouiiiiii! <i>[At the same time as Inés] Tiana? [After Inés] Camila, yesssss!</i>
238.	INÉS:	Camila mais on peut pas dire dans [SI] ...Camila réinventé. <i>Camila, but we cannot say [unidentified segment ] ... Camila reinvented.</i>
239.	MAËLLE:	[Poussant le bras d'Inés pour l'inciter à écrire]Oué allez vas-y! <i>[Touching Inés' arms inciting her to write] Yes, go, go!</i>
240.	INÉS:	Mais comment ça s'écrit Camila? <i>But how do I spell Camila?</i>
241.	MAËLLE:	[Commençant à épeler] C....A. <i>[Beginning to spell] C...A....</i>
242.	INÉS:	Non mais c'est pas grave, on écrit Veta. <i>No, but it is not serious, we write Veta.</i>
243.	MAËLLE:	Nooon! Je... <i>Nooooo! I...</i>
244.	INÉS:	Alors on. <i>Let's go.</i>
245.	MAËLLE:	[En même temps qu'Inés et en lui souriant] La reine des neiges? <i>[At the same time as Inés and smiling to her] The Snow Queen?</i>
246.	INÉS:	Non, on va écrire Anna. <i>No, we will write Anna.</i>
247.	MAËLLE:	Ouééé cool. <i>Yesss cool.</i>

Source: own work



This is a very important moment for our work, because here it shows the strength of the enunciation to the understanding on how the student's writing process works. When the 10 character's name came, at the turn 219, they began a metalinguistic discussion on what names would be "accepted" by the teacher. The first one, Violeta. To recover this name, it was necessary that the name Camilla was uttered too, since Violeta would make the teacher "furious". Camilla and Violetta are the characters of Disney's soap opera "Violeta". A hypothesis we can establish is that the teacher would not like to see the soap opera character's name, evidence on this can be found in a school manuscript.

In turns 229, 233, 235 and 237 we observed Maëlle calling characters from the universe of cartoons: Belle, Cendrillon (Cinderella), Raiponce (Rapunzel) and Tiana (from "The Princess and the Frog", 2009). After discussing the spelling of the name Camilla, the debate began again. Maëlle claimed she knew how Camilla was spelled, but Inés ignored her. It was in that moment that Maëlle brought the character from "The Snow Queen". Main character of the movie "Frozen" from 2014 which in French received the name "La reine des neiges" ("The Snow Queen").

In this story, Elsa, the Snow Queen, divides the plot with her sister Anna, a name that is brought by Inés ("No, we will write Anna"). Just like the name Camila, that was only possible to know where it came from after they cited the soap opera; the name Anna was possible to infer from the Snow Queen citation.

The enunciative elaboration by Inés and Maëlle searching for the character's name illuminates the concept of *memory of the object*. Different from an individual memory, in this DT was the exchange of cultural material, a vivid memory process. This process is part of creating objective forms of culture; therefore, emanates the idea that there is no creation without repetition. First, Inés tried to pick a name that the teacher could not easily identify, but the names of their literacy universe continued to show up.

As we have pointed out previously, the girls' process of arranging was rich in the sense of building a narrative. There was the establishing of a scenario, a conflict, and the closure, preferentially positive, of the story. In narratives, according to Koch *et al.* (2008, p. 76) there is a predominance of action verbs, verbal times of the narrated world as well as time and causal adverbs. In the final text, the manuscript, we were also able to find these characteristics, carrying out what we have called earlier *typological intertextuality*.

We could classify as “verbal times of the narrated world” the “impar-fait”, one of the types of past in the French language, and some action verbs as well. For instance, “kidnapper” (to kidnap) and “ramener” (to take). Trying to illustrate the similitudes between the narrative sequence of the dyad’s manuscript and the movie “Frozen”, we can use the concept of narrative arc. It was elaborated from Aristotle’s “On the art of poetry”:

A beginning is that which is not itself necessarily after anything else, and which has naturally something else after it; an end is that which is naturally after something itself, either as its necessary or usual consequent, and with nothing else after it; and a middle, that which is by nature after one thing and has also another after it. (Aristotle, trans., 1962)

We can build an arc illustrating the narrative sequence observed, as follows (see Fig. 3):

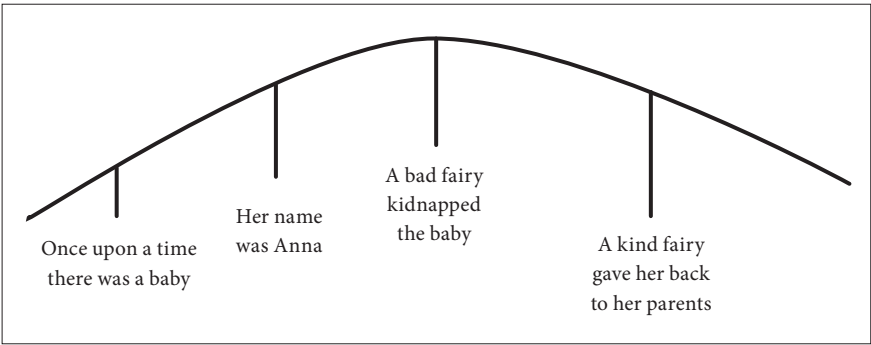


Figure 3. Student’s manuscript narrative arc

Source: own work

Now, we shall observe the narrative arc of the movie “Frozen”:

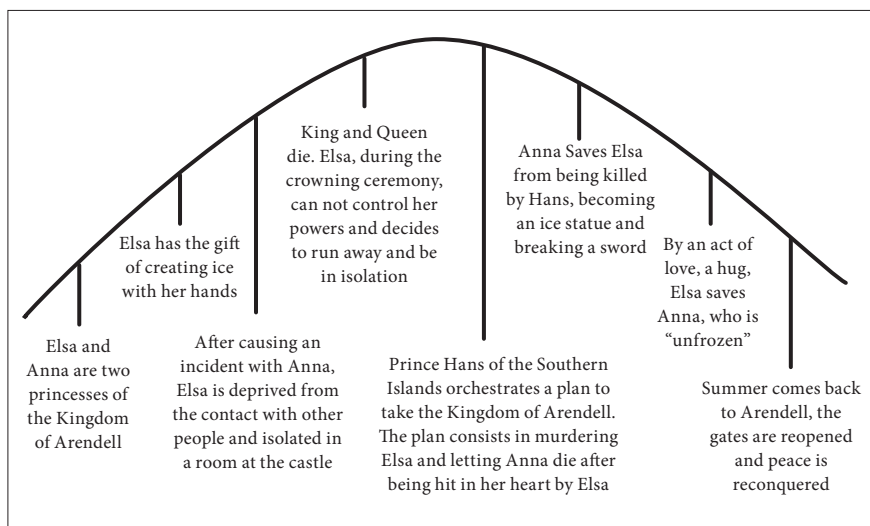


Figure 4. Narrative arc of the movie “Frozen”

Source: own work

It is set, in the center of the narrative, the good and evil dichotomy, a *sine qua non* condition of the narrative built with the students’ public in mind, always aiming at a successful conclusion, and in an arrangement that can offer some moral advice. In the case of “Frozen”, the moral advice is that only a true love can “unfreeze” people. However, we have observed throughout the writing process a recurring preoccupation, mainly by Inés, with the aspects related to the spelling (orthography). We believe this is the result of the teacher’s didactic instructions which are reflected on the excessive attention from the students to “writing correctly”, in correlation to shorter texts with less words, and consequently with fewer narrative features. Based on the richness of the planning moment, we think that if there was a review/rereading work involving the students and the teacher, the narrative features could be further explored with a subsequent expansion of the narrative features. This work could include the narrative arc’s analysis of fairy tales and other different cultural products (cartoons, soap operas, comic books). This review/rereading work and consequent rewriting could enrich the students’ development process, helping them to become more skillful writers while building wider narratives.

## Conclusion and future prospects

In this paper we have presented some of the work that has been conducted by Calil and his associates for over 20 years, time during which he has studied many aspects including spelling, the use of metaphors, of indirect speech, etc. The decision to work with the naming and giving titles' features linked to the building of a narrative is a decision that has close ties with the future development of creativity concepts in the texts of younger students. These movements present relevant clues on how students develop their texts by mixing imagination, access to cultural artifacts and coming up with a unique blending.

Our analysis has allowed us to shed some light on the concepts of intertextuality and memory of the object in the text written by the dyad through the narrative characteristics (verbal time, narrative arc structure, good-evil dichotomy) that emerge in the text besides the one we could recover from the dialogal text. The choice of the main character also follows the student's need to establish a link with the universe of the cartoons and fairy tales, even though there is a clear indication that they try to escape from this explicit intertextuality. However, it does not make them change their minds; that is, they picked the name of a colleague, or even from one of the partners to name a character.

We have also seen manifested in the discussion between the students the memory of the object. Therefore, we think that it will become stronger and significant in future analysis. It is important to establish a specific methodology that can help us create statistic levels to work on. It could be based on the quantity of COE and its subdivisions, on the number of simple and unfolded comments made by the pair of students, or on the relation they have to the final manuscript.

At the moment, we are repeating the analysis of the other five writing processes by the same dyad, finding patterns of behavior like naming characters and inventing titles. Our main hope is that in the near future, with a doctoral thesis being written by Bruno Dias under the guidance of Professor Eduardo Calil, our work will be able to help teachers and researches to investigate intertextuality and memory of the object.

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