

Authorship and Enunciative Responsibility in Reading Journals / *Autoria e responsabilidade enunciativa em diários de leitura*

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ABSTRACT

In this article, we established a relationship between the concept of authorship studied by Bakhtin and Possenti and that of enunciative responsibility, as proposed by Adam. For the first, the insertion of the voice of others and the outsidersness in relation to language are characteristic features of an authorial text; for the latter, enunciative responsibility is a constitutive dimension of the utterance and is related to managing voices and utilizing markers of points of view. From that discussion, we analyzed reading journals of high school students, observing how they manage the voices of others and use modality resources to attain authorial speech. The results point to the insertion of the voices of others and the use of affective, evaluative and axiological lexemes in the journals in more elaborate and conscious ways, and in simpler, less critical ones, from which one can surmise the necessity of retextualization activities in order to achieve authorial writing.

KEYWORDS: Speech Genres; Reading Journal; Authorship; Enunciative Responsibility

RESUMO

Neste artigo, estabelece-se uma relação entre o conceito de autoria trabalhado por Bakhtin e Possenti e o de responsabilidade enunciativa, proposto por Adam. Para aqueles, a inserção de vozes alheias e o distanciamento em relação à linguagem são aspectos característicos de um texto autoral; para este, a responsabilidade enunciativa é uma dimensão constitutiva do enunciado e se relaciona ao agenciamento de vozes e ao uso de marcadores de pontos de vista. Partindo dessa discussão, analisam-se diários de leitura de estudantes de Ensino Médio, observando como eles agenciam outras vozes e utilizam recursos de modalidades para constituir um discurso autoral. Os resultados apontam para a inserção de vozes alheias e utilização de lexemas afetivos, avaliativos e axiológicos nos diários, ora de forma mais elaborada e consciente, ora de forma mais simplória e carente de criticidade, do que se depreende a necessidade de atividades de retextualização para configuração de uma escrita autoral.

PALAVRAS-CHAVE: *Gêneros discursivos; Diário de leitura; Autoria; Responsabilidade enunciativa*

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Introduction

For a long time, native-language instruction in Brazil was focused on the development of linguistic competence, as it was based on conceptions of language in which the sociohistorical aspects of the interactions between individuals were disregarded. It was not until the late 1990s, with the dissemination of studies on Textual Linguistics and Bakhtin's dialogic approach to language, that the *Parâmetros Curriculares Nacionais* [National Curricular Parameters] (PCNs) began to contemplate native-language teaching from interactionist perspectives of language and individuals.

In this new theoretical framework, the role of schools becomes more complex, as it is necessary to provide students with a lot more than linguistic knowledge: to adopt an interactionist approach to teaching leads to the conception of the text as product and process of the relationships established between active individuals who are the authors of their speech.

Since then, the issue of authorship has obtained a relevant position in academic research. There are works dedicated mainly to the analysis of the genres in the journalistic (ALVES FILHO, 2006; SILVA E RODRIGUES, 2009; FRANCELENO, 2011; CUNHA, 2011) and educational scopes (FORTUNATO, 2009; LEFEBVRE, 2011; BARBARINI, 2012; RODRIGUES, 2012), based on the Bakhtin's and Foucault's theoretical approaches, for the most part.

Our interest, however, lies in the studies on authorship in reading journals, which have gained didactic contours and functioned as instruments for the construction of reading abilities and for the development of new student-teacher relationships. We have singled out, in this regard, works which analyze authorship in reading journals based on experiences with academic genres (CASADO ALVES, 2009; VITORINO, 2012) and those that analyze responsiveness, interdiscursivity, and authorship in the writing of journals built from the reading of literary (SOUZA, 2007; SIQUEIRA, 2012) and media-related genres (GALHARDO, 2009; LIMA, 2013).

Thus, we have noticed that this theme has drawn the attention of researchers, as it allows for a discursive approach to the text. In this article, we concentrate on the authorship in reading journals written by high school students based on their personal experiences with literary texts, whose language, intrinsically metaphorical, is considered

by many to be hermetic and impenetrable, given the reading difficulties such students quite often seem to have.¹

Bakhtin (1990)² advocates that speaker individuality is an element which is inherent to genres, and that some allow for a greater insertion of the subject; that is, they more evidently manifest traces of authorship, as is the case with the reading journal, the object of our analysis. Possenti (2002) relates authorship to style, with the assertion that working with the voices of others and distancing oneself from the text aid in *spicing up* the writing, thus rendering it more authorial. Similarly, enunciative responsibility, a concept proposed by Adam (2011) and discussed by Passeggi (2010), emerges in the text through several linguistic markers, from which we highlight the treatment given to the voices of others and the use of modal lexemes.

Based on the considerations above, we have divided our work into four parts: firstly, we discussed the notion of speech genres under Bakhtin's perspective (see footnote 2), focusing on the reading journal genre; then, we related Bakhtin's and Possenti's (2002; 2007; 2013) conceptions of authorship; after that, we approached the concept of enunciative responsibility according to Passeggi (2010) and Adam (2011), with an emphasis on the modality markers expressed by affective, evaluative, and axiological lexemes, relating them to the notion of authorship; and lastly, we analyzed excerpts from three reading journals produced by high school students at the Instituto Federal de Educação, Ciência e Tecnologia do Rio Grande do Norte (IFRN – Apodi campus) after the reading of short stories, whilst observing the aforementioned categories. Our purpose is to verify how speakers position themselves before the utterances of others by means of modal lexemes, and how the voices are managed in the textual plots of the reading journals, in order to attain authorial writing.

¹ The third edition of the study *Retratos da Leitura no Brasil* [Pictures of Reading in Brazil] (2012), developed by the Instituto Pró-Livro, reveals that the average of books read by Brazilians is of only 2 full works per year, in addition to another 2 works partially. Even though book consumption has increased, about half of the country's population does not have a reading habit.

² BAKHTIN, M. Author and Hero in Aesthetic Activity. In: _____. *Art and Answerability: Early Philosophical Essays* by M. M. Bakhtin. Edited by Michael Holquist and Vadim Liapunov and translated by Vadim Liapunov. Austin, TX: University of Texas Press, 1990, pp.4-256.

1 Speech Genres in the Bakhtinian Approach

Upon defining speech genres as relatively stable types of utterances, Bakhtin (2010)³ touches upon fundamental ideas about the functioning of human language: the comprehension of utterances as material constructs through which speakers realize their speech project, and the understanding of their relative stability in relation to the specificities of the realms of language use and to the sociohistorical and cultural context where the utterance materializes itself. These realms are extremely diversified, and so are genres. That is why there is no way of cataloging every existing speech genre, nor of knowing in what way they intertwine and transmute into other genres.

The fact is that we communicate essentially via genres, and they reflect the production conditions where they are constituted, which is to say, when we produce an utterance in the form of a genre, we think not merely of the content to be conveyed, but also of the structure that best communicates it, as well as of lexical, phraseological and grammatical choices which may produce certain semantical effects. This is all orchestrated around our wanting to say something to someone else, to our addressee, who exerts an indispensable role for the existence of the utterance, even if this addressee is one's own self.

However, to consider the other in the interaction process is to cross the line of interpersonal dialogue, as language presents itself as constitutively dialogic, that is, "all verbal performance is constituted in a relationship, in an alternation of voices" (MARCHEZAN, 2014, p.117).⁴ Such voices appear in utterances as a resonance of the speeches we hear, learn and incorporate over the course of our lives, upon interacting with one another. It is then possible to assert that even a monologue is dialogic, as it reflects other social voices, responding to an earlier call and working as a call to other possible utterances as well.

In the Bakhtinian perspective, dialogues, in the strictest sense of the word, are experienced by speakers in their everyday activities and assimilated by other, more complex genres. The first, called primary genres, are more spontaneous constructions that are more likely to change, such as face-to-face conversations; then, there are the

³ BAKHTIN, M. The Problem of Speech Genres. In: _____. *Speech Genres & Other Late Essays*. Translated by Vern W. McGee. Austin, TX: University of Texas Press, 1986, pp.60-102.

⁴ Text in original: "todo desempenho verbal é constituído numa relação, numa alternância de vozes."

secondary genres, presenting a refinement of language and greater concern with style, such as the literary genres, which, in spite of tending towards stability, transform and develop novel features as they turn to the primary genres for inspiration.

In both cases, there are genres more likely to convey the speaker's individuality: the less stabilized and standardized they are, the greater the probability of assuming this individuality, which, in Bakhtin (1986),⁵ is strictly connected to the verbal style; this matter is to be revisited at a later point, as we discuss the concepts of authorship and enunciative responsibility.

Out of the genres which allow the speaker to manifest – and, furthermore, to build and reflect upon – their individuality, we have chosen to work with the reading journal, considered by Machado (2005) to be a fairly viable tool for the development of reading and writing in the classroom, and also for interaction between teachers and students, as it facilitates interpersonal and intrapersonal dialogue.

1.1 The Reading Journal Genre

Machado (1998) suggests that the reading journal is a subtype of the intimate journal genre. Exclusive to the private sphere, this form of expression began to develop in the 19th century, when historical and social changes, such as the struggle of individuals for freedom and equal rights, led them to their own historization, writing about themselves and for themselves, and searching for resolutions to their conflicts and the understanding of their presence in the world.

For this reason, it is only natural for the reading journal to retain some formal and stylistic features of the intimate journal, such as the distinct forms of realization (literal citations from the text that was read, topicalization of reading notes, fluid but fragmented and discontinuous writing, similar to inner speech) and varied thematic content, depending on one's personal experience with the themed object.

Individuals, during or after reading a text, make a record of their impressions, their affective reactions, their judgments of the content expressed by the writer, resulting in sincere and subjective writing, which is confidential at times. As with the intimate journal, incomplete utterances and syntactic ruptures are present in this genre,

⁵ For reference, see footnote 3.

because it does not usually undergo rewriting processes so as to further refine the texts; thus, the journal reflects some of their spontaneity.

Reflexively, as a dialogue with the author of the text is established, students adopt an identical stance to that of a face-to-face conversation: points of view are exposed, doubts are brought up; they look at other sources to understand the meaning of an expression, and disagree with the author's assertions, express emotions, remember other texts, and in short, interact with the text, with the objective of attributing meaning to it.

In this regard, the reading journal becomes a space for reflection and critical evaluation for both student and teacher, especially when it is understood that the writing in this genre must happen, preferably, in a spontaneous manner. In fact, the writing of familiar and intimate genres, as signaled by Bakhtin (1986),⁶ gives the writer a perception of the addressee outside of social hierarchy and conventions, granting the discourse a very particular frankness. The reading journal, though not private because it is shared with a specific audience, has an intimate initial nature. Because of this, we are working with a genre in which there is a propensity to the verification of authorship markers and the establishment of a partnership between the individuals involved in the teaching-learning process.

The possibility of developing, in the learning environment, a genre stemming from the private sphere with a less rigid structure, in what concerns formal and stylistic aspects, seems to be attractive to students, who then contemplate the processes of writing and socialization of reading journals in a more natural and stimulating way, precisely because they do not feel an obligation to write; instead, they are motivated to do so. The production conditions of the reading journal enable it as an area for expressive and creative freedom: the addressees of reading journals are readers and collaborators, not judges of one another's writing.

During the writing process, the teacher may oversee the development of the student's reading abilities, making interventions on the journals or even orally in the classroom, discussing differing points of view on themes from the texts and conflicting interpretations, so as to relate them to other possible readings. In other words, the teacher may construct knowledge alongside students by conversing and learning with

⁶ For reference, see footnote 3.

them, not as the sole holder of the meanings in the text, and without grading the journals.

Under the conditions mentioned above, engaging in this genre can result in countless benefits, from which we can list the assumption of subjectivity markers, the exercise of counterwords, autonomy regarding the building of one's own knowledge, and, in short, the permanent construction of an active reading individual, capable of having a responsive attitude towards what is read, and of an authorial individual, with the skills to consciously author their own writing.

2 Authorship and Style Construction

The initial debate on the issue of authorship, according to Bakhtin's approach, starts from studying literary texts and only then does it expand towards the study of speech genres in general. As he distinguishes the author-person (the writer) from the author-creator (the work's aesthetical-formal organizing function), Bakhtin (1990)⁷ advocates that in every aesthetical creation there is an evaluative positioning on the part of the author-creator in relation to the hero and their world. It is through the eyes of the author-creator that readers have access to the universe created in the work. Later, he amplifies this evaluative aspect, asserting that both the compositional form and the material itself are axiological positions, which is to say that, in every aesthetical creation, "the voice of the author-creator is not the writer's direct voice, but an act of appropriation refracted from any social voice so as to enable the organization of an aesthetical body" (FARACO, 2014, p.40).⁸

As we bring these initial ideas about authorship to our discussion, we are able to understand that discourses are materialized in utterances or discursive genres, whose organization relies on the axiological stance of an author. But, in order to affirm that a text is authorial, we must look at the so-called *exteriority principle* or *surplus of seeing*: it is necessary to move away from our own language to regard the world and our own creation as complete strangers so that they can gain a life of their own (FARACO, 2014). To achieve so, our axiological positions are verbally materialized by means of

⁷ For reference, see footnote 2.

⁸ Text in original: "a voz do autor-criador não é a voz direta do escritor, mas um ato de apropriação refratada de uma voz social qualquer de modo a poder ordenar um todo estético."

lexical, grammatical and semantic forms. To author, from this perspective, is to build style.

Possenti (2002) reinforces the concept of authorship when he argues that the demands for a grammatical and textual nature are not sufficient for the constitution of an authorial text; authorship originates in discourse, and this means that it is necessary to consider the historicity and the meaning of the theme about which it is written. He advocates that introducing the voices of other speakers via diversified resources, such as using direct speech or adopting a lexicon that has evaluative aspects, and keeping a distance from the text, making use of irony, quotation marks, anaphoric chains, among other possibilities, are tasks that can help so that a text can break out of its *passiveness* and *neutrality*, making it more authorial. Indeed, authorship relates not to what is said, but to how it is said, once our choices determine the effects of meaning the text may evoke from readers.

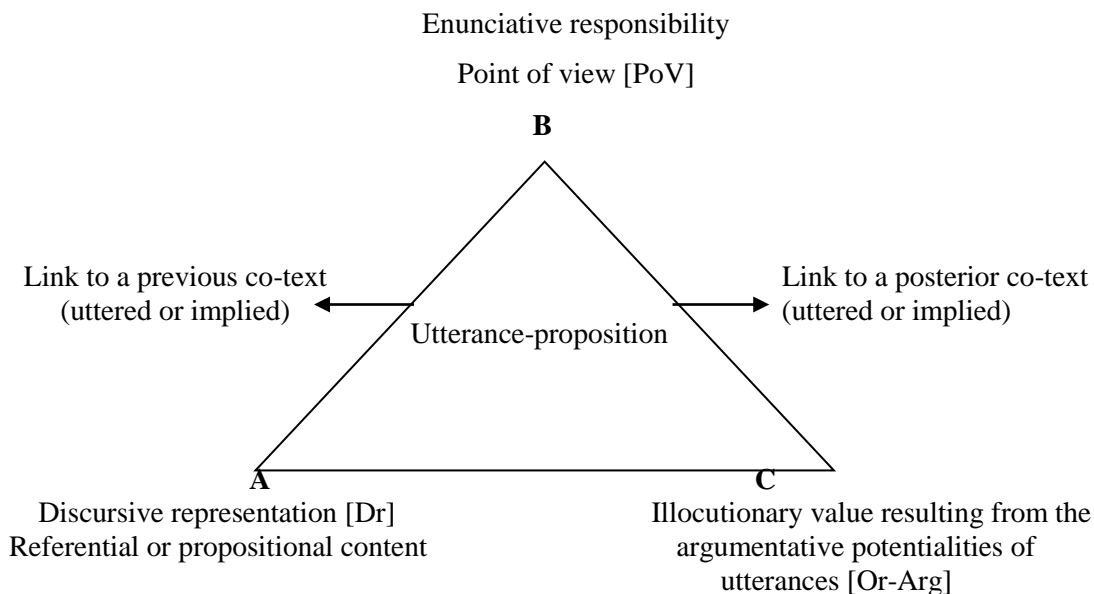
In more recent work, Possenti (2013) furthers the debate on the category, proposing that style, understood as a manifestation of singularity via non-usual elements that subvert the order of school texts, is to be acknowledged as a marker of authorship. Thus, to be familiar with words and to work around them are indispensable tasks when dealing with the issue of authorship, something Bakhtin (1986)⁹ already advocated when, upon defining speech genres, he stressed that choices were builders of style.

3 Enunciative Responsibility in Authorial Writing

Recently, Text Linguistics and particularly Textual Analysis of Discourse have spawned significant contributions to comprehending the mechanisms of text and discourse organization, out of which we have singled out for study, in this article, enunciative responsibility, a category centered on the utterance. Considering that our analysis must be the utterance-proposition (ADAM, 2011), which, in other words, is the effectively realized textual unit, produced by an utterance act – and from that we can surmise its sociohistorical nature, linked to a previous co-text and to a posterior other – Passeggi (2010) didactically schematizes the three dimensions of the utterance-proposition as follows:

⁹ For reference, see footnote 3.

The three dimensions of the utterance-proposition



(PASSEGGI, 2010, p.299)

In the scheme above we can see that utterances have argumentative value that is verbally materialized in the textual construct, where speakers defend certain points of view and create discursive representations of themselves, of the other, and of the objects of discourse. Writers' intentions (illocutionary value), the ideas they have about themselves, about the topic or object of discourse, and about the other, their addressee (discursive representation), as well as the stances, points of view, and worldviews of the writing part, all underlie the drafting of any text. Therefore, we understand that these three dimensions constitute every utterance: even those that apparently show some *neutrality* or *impersonality* exhibit hints of the above-mentioned dimensions.

Enunciative responsibility entails having a point of view (PoV) concerning an object of discourse. That is why, when analyzing an utterance, we are able to identify several points of view: those supported by the author, which may be linked to the notion of interdiscursivity; that is, they have already been assimilated through study and experience; those the author brings into the text so as to corroborate his own, making use of various textual resources, such as citations, paraphrasing, verbs, adjectives, and so on; and those that have been rejected by the author, but are nonetheless present in the text to serve the purpose of confronting the writer's own PoV in order to support it.

From this perspective, we understand enunciative responsibility as a mechanism used to evaluate the degree of authorship in a text, given that orchestrating the voices is part of authorial writing: as we utter, we select the voices and position ourselves before them, aiming to bestow identity upon our speech. PoVs, then, surface with the help of many linguistic resources, such as person indicators, spatial and temporal deictic words, verb tenses, modalities, different types of speech representation, indicators of mediative frameworks, metalinguistic awareness, and indicators of a framework of reported perceptions and thoughts (ADAM, 2011).

In the next section, we assess reading journals written by high schools students based on the reading of short stories, and we are able to verify how modality markers expressed through the use of affective, evaluative and axiological lexemes emerge in the writing of the young students, and how they manage the voices of others in written texts, with the objective of evaluating the mechanisms of authorship building in this genre.

4 Analysis of Reading Journals

The reading journals selected for analysis in this article are part of the corpus of the research called *Indícios de autoria em diários de leitura no Ensino Médio* [*Indicators of authorship in high school reading journals*], which is being carried out in the Graduate Program in Letters at CAMEAM/UERN. They were written by students from the Curso Técnico Integrado em Zootecnia [Integrated Technical School of Zootechnics] at IFRN – Apodi campus, between May and July of 2015, after they read short stories by Italian-Brazilian writer Colasanti (1979; 2000, 2010). They were selected by the teacher based on themes that drew students' attention, such as female identity, family relations, love, and friendship.

Before writing the journals, students were given the following instructions:

1. Get a notebook that will work as your reading journal.
2. Customize your journal, if you think it is necessary.
3. Before making comments on the short stories, try to write about your expectations concerning the activity you are going to be engaged in.

4. Try to make inferences based on the titles and the information about the short stories.
5. Point out the things in the short stories that were the most interesting to you, in relation to both form and content. In order to do that, pay attention to the details in the narrative. Discuss your thoughts with your classmates.
6. Convey your points of view about the stories, the characters and the actions performed by them in the course of the narrative.
7. Attempt to relate the stories to your own experiences and/or to other works you have read.
8. Keep in mind that the reading journal is a place for interaction, so you must try to answer the questions to be asked by the teacher.

In this manner, we set the goals of the activity and defined the true audience of the journal – the teacher and the other students –, a fact that was decisive for attaining more spontaneous and intimate writing. Altogether, twenty journals were produced, but for this article in particular, we have chosen three – journals 7, 9 and 20 – with the objective of analyzing enunciative responsibility and authorship, for the first shows markers of spoken language that reflect spontaneous authorial creation, bordering on the unconscious, while the second shows more reflexive language work, a trait also present in the third journal, which is a surprising one due to the sincerity present in the manifestation of the student's voice in relation to the theme discussed in the literary text.

Each journal contains comments on five short stories, namely *Entre a espada e a rosa* [*Between the sword and the rose*], *A mulher ramada* [*The branched woman*], *Um desejo e dois irmãos* [*One wish and two brothers*], *Como os campos* [*Like the fields*] and *Entre as folhas do verde* [*Among the leaves of the green*]. However, we decided to analyze only the texts about the last story read by students, since we assumed that because they were produced during the final stages of the proposed activity, when the interaction between teacher and student was already reasonably mature, they would present more traits of authorship and markers of enunciative responsibility.

Our analysis considers the markers of authorship discussed by Possenti (2002; 2013), anchored on the dialogic perspective of language, especially in what concerns the handling of the voices of others, whose insertion in discourse may occur in many ways and in varied levels of absorption of others' utterances, from the most outwardly expressed forms to the more subtle ones.

As for the study of enunciative responsibility, we utilize eight broad categories, as proposed by Adam (2011), out of which we have selected the modalities regarding affective, evaluative and axiological lexemes, as they express the speaker's attitude towards the content that was uttered with the aid of lexical choices that indicate moral or aesthetical values, and also judgments of the truthfulness and validity of the propositions. In this case, adjectives and verbs may function as textual markers of this type of modalization.

We now turn to the reading and analysis of excerpts from the journals.

Excerpt 1: Journal 7 (lines 73-83)

Well, as I read the title I don't think I'm going to like this text at all. *But, as the old saying goes, "do not judge a book by its cover."* Let's see what my final opinion will be.

Hmm... this story is starting to surprise me, a prince falling in love with a woman who is half-doe, I'm curious now, I feel like skipping to the end to see what's going to happen LOL.

My God, *opposites do* attract LOL. I don't even know who's in love harder, I think this romance will never work out.

I'll be damned, man, c'mon, now I gotta ask: what is with this ending? *Tell me, tell me, Marina Colasanti, come on, everything was all so good, so cool and exciting, and then the doe-woman simply turns into a doe, I did not dig that.*¹⁰

In this excerpt, we note the use of a common saying, between quotation marks, preceded by the well-known expression *as the old saying goes*, where a traditional reporting verb is inserted (go). In order to build a more authorial speech, the writer of this journal could have used other verbs to exert the role of introducing other voices, such as *to pray, to orient, to announce, to teach*, among numerous other possibilities that would constitute what Possenti (2013) calls singularity, that is, the utilization of a lexicon capable of subverting the predictability of the speech.

In spite of this, the use of the popular saying as a means for the speaker to comment on their own stance regarding the inferences they made, based on the title of

¹⁰ Text in original: "Bom, lendo esse título acho que não vou gostar nenhum pouco desse texto. *Mas como diz o velho ditado, 'não devemos julgar um livro pela capa'*. Vamos ver minha conclusão sobre isso./ Hum... Esse conto está começando a me surpreender, um príncipe que se apaixona por uma mulher metade corça, agora fiquei curiosa, dá vontade de ir logo olhar o final para ver o que vai acontecer KKK./ Meu Deus, *os opostos realmente se atraem KKKK*, não sei qual está mais apaixonado, acho que esse amor nunca vai dar certo. Mais tá, véi, nam, agora eu direi o que é que tem haver esse final? *Me diga, me diga, Marina Colasanti, nam, tava tão bom, ficando tudo tão massa e emocionante, aí a mulher-corça no final vira apenas uma corça, não gostei.*"

the short story – *Entre as folhas do verde* [Among the leaves of the green] –, expresses an early attempt to author the text, even if it is through the insertion of a maxim derived from common sense. We observe that the speaker agrees with the idea communicated in the saying, taking a stance or, according to Adam (2011), supporting a PoV, which is also verified in *opposites do attract*. It is noteworthy that, despite being a popular saying, the speaker chooses not to enclose it between quotation marks, so as to intensify (with the word *do*), the use of this PoV as though it is their own speech.

In the last paragraph, the speaker talks directly to the author of the text, questioning her, as if it were a face-to-face conversation. Within the question, we note the presence of elements common to spoken language such as affective (*so good*) and evaluative lexemes (*so cool and exciting*), which denote the author's evaluative stance regarding Colasanti's short story. Disappointed that the saying *opposites attract* had no validity within the writer's speech, spoiling the traditional expectations for a happy ending, the speaker concludes that he/she did not like this closure, making an evaluation, even if it is one deprived of greater criticality.

Excerpt 2: Journal 9 (lines 185- 213)

Dear friend,

This short story is super fantastic, it's really good indeed, it has some similarities with the story "The branched woman."

As usual Marina rocks in her short stories, always making us reflect on life and teaching us valuable lessons.

The story is great, it's about a prince and a doe-woman. They are very different from each other, because while one of them lives in the woods, the other belongs to nobility. These two different worlds symbolize the real-life difficulty in mingling people from different social strata.

As I read the text, *I noticed the presence of a parallelism in the sentence "But the doe-woman only spoke the language of the woods, the prince could only understand the language of the palace," because it denotes the two distinct worlds. He fell in love, but he wanted to bring her into his world, and she in turn, even though she liked him, wanted him to "speak the language of the woods." That kind of love is selfish, because there is no giving, there is demanding.*

When Marina writes "when the doe woke up, she was no longer a doe," she chooses to repeat the word "doe," instead of talking about the transformation into a woman.

Bringing some of the story into our harsh reality, we can see the connection it has to the power women exert in freeing themselves from men, where he always gets what he wants, leaving the woman trapped, unhappy and without rights. The fact that the doe-woman

went into the woods, after being transformed into just a woman, is a nod to her liberation, to her rights. That's why the author writes "just doe, no longer woman."

It is noticeable, and also very important, that in the second-to-last paragraph, she alludes to the story of creation from the Bible in an intertextual way. While it took God seven days to create the world, it took the doe seven days to learn how to walk. On the last day, God rested, and, on her last day, the doe ran away.

It's a love story, I dedicate it to all who once had or still have a passionate heart and who felt trapped and wished to set themselves free.

It's a beeeeeautiful story...



*Like and share!!*¹¹

This excerpt has the particularity of using fragments from the short story in a clear allusion to the other's voice, as a resource for making comments on the author's choices. The speaker points out the use of a syntactic parallelism in the passage *But the doe-woman only spoke the language of the woods, the prince could only understand the language of the palace*, and the reiteration of the lexical item *doe* in the passage *when the doe woke up, she was no longer a doe*, while also explaining the effects of meaning built in the reading. We can notice, in this case, that there has been an attentive and mature reading of the short story, realized in the textual and syntactic aspects of the journal: it is perceivable that there are conjunctions and coordinate and subordinate clauses (*because, but, when, because of that*) and also affective (*super fantastic, rocks*,

¹¹ Text in original: "Amigo querido, / *Esse conto é super fantástico, muito bom mesmo*, tem algumas semelhanças com o conto 'A mulher ramada'. / *Marina como sempre arrasa em seus contos*, nos colocando sempre em reflexões sobre a vida e nos dando lições e aprendizados. / A história é fantástica, remete a um príncipe e a uma mulher-corça. Estes são muito diferentes entre si, pois enquanto um vive na floresta, o outro é da nobreza. Esses dois mundos diferentes sustenta o aspecto simbólico em nossa sociedade, que é a dificuldade de misturarem-se pessoas provenientes de camadas sociais distintas. / Ao ler o texto, *notei a presença de um paralelismo na frase 'Mas a corça-mulher só falava a língua da floresta, o príncipe só sabia ouvir a língua do palácio'*, pois denota os dois mundos distintos. Ele apaixonou-se, mas queria trazê-la para seu mundo, e ela, por sua vez, apesar de gostar dele, *queria que ele falasse a língua da floresta*'. *Esse tipo de amor é egoísta, pois não há a entrega, há a cobrança.* / *Quando Marina escreve 'quando a corça acordou, já não era mais corça'*, ela opta por repetir a palavra 'corça', em vez de falar da transformação em mulher. / *Trazendo um pouco do conto para a nossa dura realidade, vemos a ligação da história com o poder da mulher tornar-se liberta do homem, em que este sempre faz seus desejos, deixando a mulher presa, sem direitos e infeliz*. O fato da mulher-corça ter ido a floresta, após ter transformado-se em apenas mulher, remete a sua libertação, as seus direitos, por isso a autora coloca 'só corça, não mais mulher'. / *É perceptível e bastante importante a retratação do penúltimo parágrafo, quando remete, de forma intertextual, à história da criação na Bíblia. Enquanto Deus levou sete dias para criar o mundo, a corça levou sete dias para aprender a andar. No último dia, Deus descansou, e, no último dia, a corça fugiu.* / É uma história de amor, a dedico a todos que um dia tiveram ou têm um coração apaixonado e que sentiram-se presos e querem libertarem-se. / *A história é lindaaaaaa... / Curto e compartilho!!*"

beeeeeautiful) and axiological lexemes (*really good indeed, selfish, harsh reality, leaving the woman trapped, unhappy and without rights, very important*) that clearly reveal the speaker's stance in a text with markers of authorship.

Furthermore, at the end of their comments, the speaker establishes an intertextual relationship between the short story and the biblical story of the creation of the world in order to reflect upon the creation/liberation of women, therefore utilizing another's voice (religious discourse, in this instance), with whom he/she converses and builds meaning in the text. As for the final lines, in them we can observe the speaker's aesthetical judgment of the short story, calling it a *beeeeeautiful* story. The graphical stretching of the vowel *e* in the middle of the word, basically representing an echo of its sound expression, reinforces the affective lexeme and exposes the empathy between text and reader. And, so as to encourage the reading of *Entre as folhas do verde* [*Among the leaves of the green*], the speaker ends his/her journal with the internet expression *Like and share* used by internet surfers to recommend materials of various speech genres with just a click on the icon of a hand giving "thumbs up", whose picture was actually drawn by the student. Thus, by managing the different voices and selecting lexical, grammatical and phraseological resources, the speaker organizes his/her journal with evident markers of authorship.

Excerpt 3: Journal 20 (lines 60-70)

I knew right then and there that it was going to be a love story, I had zero excitement about reading it, but, strange as it may seem I REALLY LIKED THE SHORT STORY (that'll be our secret), which was weird because I don't like romance at all, but whatever. The story showed two worlds, the doe-woman's and the prince's, and the short story shows how hard it is for different people to be in the same social group. But you can only tell that when they're in love, the doe wants the prince to turn into one of her own and come to live in the woods with her, and the prince wants her to turn into a woman and go live in his castle with him, which is a bit of a conundrum. I think that is an example of selfish love, they were just demanding things from each other, there was nothing else to this love of theirs, if you can even call it love, that is, because love is when you love someone for who they are. And it was all this demanding that chased the doe-woman away, because she turned into something she didn't want to be, she completely turned into a woman.¹²

¹² Text in original: "Percebi de cara que era um conto sobre romance, fiquei com animação zero para ler, mas por incrível que pareça EU REALMENTE GOSTEI DO CONTO (vai ser nosso segredo), o que foi estranho porque eu não gosto nenhum pouco de romance, mas enfim. O conto mostrou dois mundos, o

In this excerpt, the speaker initiates his/her comments on Colasanti's short story by exposing pre-reading expectations, firstly of frustration, once romantic stories do not please him/her. In order to do that, he/she makes use of two modalizing expressions that characterize an evaluative stance before the text: *right then and there*, which demonstrates that he/she made inferences in the very first paragraphs, probably negative ones, about whether he/she would relate to the text and *zero excitement*, in which the noun *zero* functions as an adjective and signals frustration towards the short story. The speaker could have used the expression *no excitement* or *little* enthusiasm, but instead he/she opted for the one mentioned above, reinforcing the negative feeling related to his/her previous experiences with romantic narratives.

However, this perspective is unmade shortly afterwards, when we read "*strange as it may seem I REALLY LIKED THE SHORT STORY.*" Here the adversative meaning indicated by the conjunction is emphasized by the expression *strange as it may seem* and by the use of capital letters, standing out from the rest of the text, which shows empathy for the short story, in spite of the speaker's not being fond of stories of this nature. Thus, by using affective lexemes, he/she starts to make comments and then, having reversed his/her conceptions about the story, starts to paraphrase it. With the support of the author's voice, he/she aims to retell the story, thus establishing a dialogic relationship with the discourse of the other.

Then, at the end of the text, we can see a comment whose nature refers to romantic experiences: for the speaker, the romance narrated in the short story is an example of *selfish* love, because *they were just demanding things from each other*, clearly using evaluative and axiological lexemes. Towards the end of the excerpt, we see the use of an alien voice, or what Adam (2011) and Bentes (2010) call an anonymous PoV, which is an assertion whose origin is not precise, nor identifiable, but is instead assimilated through interdiscursivity by the speaker. In the excerpt under analysis, when the speaker affirms that *love is when you love someone for who they are*,

da corça-mulher e o do príncipe, e o conto mostra a dificuldade de duas pessoas distintas se misturarem no mesmo grupo social. Mas só dá para perceber isso quando eles estão apaixonados, a corça quer que o príncipe vire corça também e ir para a floresta com ela, já o príncipe quer que ela vire inteiramente mulher e viva com ele no castelo, uma situação um tanto complicada. *Acho que isso é um exemplo do amor egoísta, um só cobrava do outro, só existe cobrança nesse amor, se é que se pode chamar de amor, porque amor é quando amamos alguém como ela é.* E foi essa cobrança que fez a corça-mulher fugir, pois ela virou algo que não queria ser, virou completamente uma mulher."

he/she supports the anonymous PoV that love implies acceptance from one another, with all vices and virtues. Once more, we are faced with the other's voice in the construction of a text with indicators of authorship, as proposed by the theorists to whose work we refer.

Generally speaking, the texts analyzed here show us that speakers can express their individuality through the writing of reading journals, be it by inserting the voice of others and positioning themselves before them, commenting on them or appropriating them, be it by choosing lexical items capable of conveying their idiosyncrasies, their evaluations and affective relationships with regard to Colasanti's short stories, the starting point for the reading journals. The utilization of this genre as a tool for accompanying the reading and writing processes of high school students is fairly adequate, if we consider the benefits that writing journals offers, especially concerning the crafting of authorial texts from the resources that are described and analyzed in this work.

Final Considerations

The analysis of authorship and enunciative responsibility from the managing of the voices in the text and from lexical, phraseological and grammatical selection, particularly expressed by affective, evaluative and axiological lexemes, constitutes a productive task in school context, as it makes it possible for teachers to accompany their students' writing skills and make decisions about the course of reading, writing and interpretation lessons. Possenti (2007) believes that it is indeed possible to enable students to write in an authorial manner, making use of stylistic resources based on rewriting and retextualization tasks applicable to any speech genre. Even though the writing process of the journals analyzed in our work did not contemplate rewriting, we have been able to see very clearly that they bear markers of authorship, which is already a starting point for the orientation of students towards that perspective of writing.

Our goals in this research, as mentioned before, consisted of verifying, in the reading journals of high school students, speakers' stances before others' utterances, by means of modal lexemes, and the handling of others' voices. In the journals that were analyzed, we could observe the use of several resources to facilitate authorial creation:

with style, some better crafted than others, presenting relevant comments on the choices made by writer Marina Colasanti in the organization of her texts, and also lexemes that indicate affection and an evaluative stance before the contents of the short stories, the use of other voices with whom students converse so as to produce meanings for the texts; others more connected with common sense and limited to evaluations regarding whether one liked the texts or not, with no deeper or critical considerations about their organization and their meanings.

We believe that adopting reading journals as school activities is in itself an advancement in what concerns the assumption of the student's voice and the establishment of more dialogic relationships between those involved in the teaching-learning process. Leading the authors of the journals to reflect upon their writing and to rewrite their own texts properly will help them consciously select resources that make the writing less repetitive and simplistic, and more reflexive and authorial. The theme does not confine itself to the limitations of this article; on the contrary, it opens itself for analyses in several discourse genres, likely to be approached in the classroom, as a way of enabling students to "spice up" their work.

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