The writing inscription in the child: relation of the subject with the erasures in copied texts

A inscrição da escrita na criança: relação do sujeito com as rasuras em textos copiados

La inscripción escrita en el niño: relación del sujeto con los borrados en textos copiados

Letícia do Nascimento Schavarem*
Patrícia Aspilicueta*
Juliana Marcolino Galli*
Michelly Daiane de Souza Gaspar Cordeiro*

Abstract

Introduction: This study aims to discuss the operation of erasures and their relationship with the children in the process of acquiring writing, since these are marks of a conflict between the subject and language. The reflection is supported by the Interactionist perspective in Language Acquisition, proposed by Cláudia De Lemos, with approximations to the Language Clinic, about the discussion of the symptom in written language. **Objective:** To present and discuss erasures in texts written by two children who have difficulties in the process of acquiring writing. **Methods:** The study follows a qualitative guideline and seeks methodologically to investigate writing from a linguistic and subjective point of view. The data for analysis are texts and filming of two children, collected during writing group meetings. **Results:** Some texts point to an imprisonment in the original text, and there is a dissatisfaction and estrangement for the effect of not presenting the same text, as well as the effect of listening / imaginary reading affected by the school discourse. On the other hand, there are texts in which strangeness refers to the imaginary of a position in language, taking a position of listening / reading in which the subject is split between speech / writing (symbolic and unconscious operation) and listening / reading. **Conclusion:** The movements are subjective and say of a relation of the children with the writing, enabling the discussion of what involves the subject when shaving and repeating the text of the other.

Keywords: Language; Child; Linguistics; Speech therapy.

* Universidade Estadual do Centro-Oeste – Unicentro, Irati, Paraná, Brazil

Resumo

Introdução: Este estudo pretende discutir o funcionamento das rasuras e sua relação com a criança em processo de aquisição da escrita, visto que estas são marcas de um conflito entre o sujeito e a linguagem. A reflexão é sustentada pela perspectiva Interacionista em aquisição de linguagem, proposta por Cláudia De Lemos, com aproximações à Clínica de Linguagem. **Objetivo:** Apresentar e discutir as rasuras nos textos escritos por duas crianças que possuem dificuldades no processo de aquisição da escrita. **Métodos:** O estudo segue uma diretriz qualitativa e busca metodologicamente investigar a escrita do ponto de vista linguístico e subjetivo. Os dados para análise são textos e filmagens de duas crianças, coletados em um grupo que envolvia leitura de histórias e escrita. Esse grupo foi organizado e direcionado sem fins terapêuticos pela pesquisadora que é também fonoaudióloga. **Resultados:** Alguns textos apontam para um aprisionamento ao texto original, havendo uma insatisfação e estranhamento pelo efeito de não apresentar o texto igual, assim como pelo efeito da escuta/leitura imaginária afetada pelo discurso escolar. Por outro lado, há textos em que o estranhamento se refere ao imaginário de uma posição na linguagem, tomando uma posição de escuta/leitura em que o sujeito é cindido entre fala/escrita (operação simbólica e inconsciente) e escuta/leitura. **Conclusão:** Os movimentos são subjetivos e dizem de uma relação do sujeito com a escrita, possibilitando a discussão do que envolve a criança quando rasura e repete o texto do outro.

Palavras-chave: Linguagem; Criança; Linguística; Fonoaudiologia.

Resumen

Introducción: El estudio pretende analizar el funcionamiento de los borrados y su relación con al niño en el proceso de adquisición de la escritura, ya que estos son signos de un conflicto entre el sujeto y el idioma. La reflexión es sostenida por la perspectiva Interaccionista en la Adquisición de Lenguaje, propuesta por Cláudia De Lemos, con aproximaciones a la Clínica de Lenguaje, sobre la discusión del síntoma en el lenguaje escrito. **Objetivo:** Presente y discuta los borrados en textos escritos por dos niños que tienen dificultades en el proceso de adquisición de la escritura. **Metodos:** El estudio sigue una directriz cualitativa y busca metodológicamente investigar la escritura desde el punto de vista lingüístico y subjetivo. Los datos para análisis son textos y filmaciones de dos niños, hechos en encuentros en grupo de escritura. **Resultados:** Algunos textos apuntan a un aprisionamiento al texto original, habiendo una insatisfacción y extrañamiento por el efecto de no presentar el texto igual, así como por el efecto de la escucha / lectura imaginaria afectada por el discurso escolar. Por otro lado, hay textos en que el extrañamiento se refiere al imaginario de una posición en el lenguaje, tomando una posición de escucha / lectura en que el sujeto es escindido entre habla / escritura (operación simbólica e inconsciente) y escucha / lectura. **Conclusion:** Los movimientos son subjetivos y dice de una relación del sujeto con la escritura, posibilitando la discusión de lo que envuelve al niño cuando rasura y repite el texto del otro.

Palabras clave: Lenguaje; Niño; Lingüística; Terapia del habla.

Introduction

The focus of this work is the acquisition of written language, from a linguistic-discursive view on the erasure present in texts written by children in the process of acquisition. The reflection addresses the different movements assumed by children who have possible difficulties in textual production and insist on copying texts. These children were referred by the school for speech therapy evaluation. This means that, in some way, these writings have already been interpreted, at least by the school or the family, as "problematic".

The study will seek to discuss, specifically, the erasures and/or reformulations present in the texts in which there is a copy/repetition of the other's text. For this, the theoretical basis starts from the Interactionist perspective in language acquisition, proposed by Cláudia de Lemos[1,2,3,4,5,6,7], influenced by the studies of Psychoanalysis and Linguistics, as well as approaching the reflections forwarded by the authors of the theoretical perspective called Language Clinic.

Lier-DeVitto[8] states that the Language Clinic is a space in which *a special quality interaction* is instituted by the presence of a subject who suffers due to the effect (of listening to the other and, often, from listening to themselves) of disarrangements in their speech and due to their peculiar condition as a speaker (a subjective question which refers to a shock in the identification with other speakers and to a fracture in the imaginary of control over the speech itself). Therefore, the clinic is a place where demand for change in language and as a speaker is addressed to the other-therapist. That being the case, reflecting on interaction requires considering its nature in this clinic: both *the other* must be considered in their specificity as *other-therapist*, as well as change, since it is conditioned to a clinical act (*an interpretation*) that, it is expected, may focus on the *symptom* (p. 144-5).

Concerning The Interactionism of Cláudia De Lemos, in the area of language acquisition, it differs from other approaches by the notion of language and subject, moving away from learning and cognitivist proposals. In this sense, language acquisition does not occur in stages, as it is structural and involves the relationship of the child to the other's speech and to the speech itself. Moreover, language is no longer seen as an object external to the subject, that is, it is not an object to be manipulated or appropriated by the child, and it starts to be considered as a system of relationships that captures the child and makes him/her a speaker and subject. The subject, in turn, is split between conscious and unconscious and language is, therefore, inscribed on the child by significant traits[1-7].

In the course of the Interactionist approach, De Lemos[7] establishes a dialogical structure between the child's speech and the speech of the other, which becomes essential for the understanding of language acquisition. In this structure, the author includes the language, to discuss the position of the child in relation to the other's speech and the child's own speech. In a first position, the other speaker is the dominant pole, still defined as an instance of the constituted language. The subject is alienated to the speech of the other, that is, in his/her speech there are fragments of the other's speech, albeit with a difference. In the second position, errors and strange elements appear in the child's speech, impervious to correction, indicating a structural change in the relationship with his/her speech and the incidence of the other. This position illuminates what "is the very nature of what is conceived as children's speech", that is, different from the speech of adults. In this position, therefore, the dominant pole is the language, as Other of the child[1]"[9] (p. 23).

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[1] Although the term "alienated" in De Lemos's[3] proposal allows a possible reading of the psychic operations "alienation" and "separation" proposed by Lacan[10], it is centered on language acquisition and, therefore, the alienation of the child to the other's speech refers to the movement of incorporating fragments of speech in the mother into the child's speech, moving away from the conception of learning and approaching the term "capture". De Lemos's[5] interactionist proposal does not theorize about the psychic constitution but assumes that these processes (the constitution of the speaker and the emergence of the subject) are solidary, based on the hypothesis of the unconscious. On the distinction between speaker and subject in the Language Clinic, we suggest reading the article by Lier-DeVitto and Fonseca[11].

[2] De Lemos[1] introduces the Saussurian concept *la langue* and resignifies the term "other" in theorizing. The other, the child's speech interpreter, is "an instance of the constituted language, and the dual child-other relationship then becomes "triadic": child-language-other. From 2000, the author clarifies by proposing that "the subject's relationship is, first of all, to the Other (the language, that instance that operates in the speech of the speakers)"[12]. The child is "a speaker because he is another of the Other, that is, who captures the language - this Other, via another"[9] (p. 30). From Lacan, De Lemos[13] states that the Other is "treasure of the signifiers". In this work, we will use the term "other" (lower case) because our analysis involves certain empiricism (the child's speech, the researcher's speech, the text made available at the meetings). However, in naming

The third position is marked by corrections, hesitations, pauses, and reformulations, as the child hears his/her own speech, being affected by the strangeness of the other in relation to his/her speech and by his/her own productions. This position, apparently, shows a more stable relationship of the child with the language, and a dominance of the child's relationship with his/her own speech. However, the reformulations declare more about a subject split between what s/he speaks and what listens to his/her own speech than about a metalinguistic capacity[7]. It is emphasized that this proposal is structural, therefore, there are no chronological steps for each position, there are moments of the predominance of one position over the other depending on the relationship of the child with the other, the language, and their own speech[7].

De Lemos' proposal gains extension in several areas and, as Pires[14] points out, Mota[2] inaugurates the child-speech-writing reflection in Interactionism, refusing the idea of writing as a representation of thought and/or speech and implying linguistic functioning in written analysis, in order to also understand the illegible writings as text. That is, it is the functioning of the language that can produce unexpected displacements, operating in the relationships established between words, blocks, and letters. In the same way, Borges[15] states that the elements observed in the writing of children are not considered as perceptual impressions and cognitive processes that act on units of the already constituted language. It is about the "child being written by the Other". In this case, another that can be represented by several texts, such as those surrounding the classroom. It is also a subject captured by the written language and not the writing considered as an object apprehended by the child. In addition, each subject suffers the effects of immersion in oral and written texts, as well as having signifiers that derive from their own relationship with the other/Other and, therefore, the production of each one is considered unique[15].

Bosco[16], also influenced by the studies by Cláudia de Lemos, performs an analysis of "signatures" and texts composed of the letters of the child's name. Thus, its focus is turned to the role that the proper name has in the child's relationship with writing, indicating that the writing of the name, in its signature function, marks the subject's investment place, resulting from the child's relationship with speeches, both oral and written, that come from the other. Thus, Bosco points out that the first writings of the child do not have random letters, as they arise from the proper name, which inserts the child in the order of language and designates his/her symbolic inscription, pointing out that the other is extremely important in the meaning of linguistic manifestations of children in the acquisition because it is the other who interprets these manifestations as such[16].

Calil[17], based on De Lemos, proposes a discussion involving erasures. The children involved in their study are considered as already writing subjects and, therefore, can be affected by what they write, because their writings cause strangeness in themselves. In this sense, he turns to the dialogues between the students at the moment they combine what they are going to write, aiming to analyze the effects that these dialogues have in the text. According to the researcher, the subject assumes different positions in relation to his/her text, being that of a reader, interpreter, editor, etc., with space for what is of the order of the unexpected, the unpredictable. Therefore, there are no crystallized subjective positions[17].

Lier-DeVitto and Fonseca[11] return to the question of reformulations, however in speech, from a bias of the Language Clinic, considering them as part of language acquisition, as well as "relevant indexes of the moment when the child is affected by the misstatements of his/her utterance and seeks to correct them"[13] (p. 68). The authors bring to the discussion the issue of "movements of subjectivation", based on the notion that the subject can be "invaded" by speech, but speech is not considered as a "subject's dwelling"[11].

In this sense, the speaker and subject are not coincident instances[13]. This process of subjectivation makes use of the chain, being possible to notice them when there is a disturbance, in hesitations, lapses and "errors", admitting that the subject is not confused with speech, although it affects, that is, appears in that speech. Therefore, there is no transparency and accommodation at the entrance of the subject in the spoken chain, as it is always unstable and "disturbing", just as there is no

the "other" we also share the same conception of De Lemos and the collaborators affiliated to her proposal. In other words, the relationship of the child with the speech and writing of the other, goes beyond empiricism because there is language in operation, there is a significant relationship, there is Other.
[3] Mota (1995 apud Pires[14]).

coincidence between speech and subject, neither between speaker and subject, this being a necessary condition for listening and consequently, for the reformulations[11.]

As for the copy, the author Aspilicueta[18], based on the Interactionist perspective and the enunciative point of view, discusses the process of inscribing the written language in the child, as well as the movements of enunciating the texts of children who have difficulties in the process of writing acquisition. Their focus is in relation to the copy of the other's text because, during the data collection, when asking the participants to write about what they understood or which part they liked most of the story read, the children ended up sliding into the copy of the text[18].

The copy is understood in this place as a repetition of the other's text, but it goes through the interpretation of the child and, therefore, what returns is not the same. In this sense, Aspilicueta[18] concludes that this copy is constitutive of the acquisition of written language, and may indicate the subject's entry into the subject's own text or be an indication of symptom when the insistence on the copy remains, establishing a repetition that imprisons the subject. However, it can be considered as a moment of acquisition, which indicates a position of the child before the text in which changes in this relationship can still occur.

Therefore, in view of this theoretical basis, the discussion becomes relevant both for the novelty of its theme and for the contribution to the studies related to the acquisition of written language, as it raises questions about what occurs and what causes the child to erase at the moment he/she repeats the text of the other. The central question can be outlined as follows: how to discuss the textual production of a child who, while being "glued" to the text of the other, make erasures and reformulations? Therefore, the objective of this research will be to investigate and discuss erasures in texts written by children who have difficulties in the process of writing acquisition, specifically the occurrence of erasures in copied texts.

Methods

The present study follows a qualitative guideline, standing between two areas: Linguistics and Speech Therapy. Besides, it follows in the footsteps of Carvalho[19], who states that the researcher's listening is not neutral since s/he is a speaking subject. In this type of study, it is essential that the researcher suspend previous knowledge and imaginary meanings to be surprised by the enigmatic character of the material.

Data collection related to this study occurred between April and December 2011, at the *Clínica Escola de Fonoaudiologia da Unicentro* (CEFONO) (Unicentro School Clinic of Speech Therapy), from 16 weekly meetings of 2 writing groups, held at different times, to suit the parents' possibilities in taking the children. Each meeting lasted 60 minutes and was conducted by the researcher/speech therapist. The groups were formed by children who attended the first segment of Elementary Education (1st to 4th grade) referred by their schools to CEFONO with a complaint of learning difficulties in reading and writing. Children who are in this segment of elementary education are in the process of acquiring writing, however, their referral to the clinic reveals that the school sees them as students who face problems along this path, noting that certain children face difficulties when dealing with the written language.

For the formation of the groups, the following criteria were considered: age of the children (between 8 and 10 years), the school year and time when these children were not in school. In addition, it should be only children who were on the CEFONO waiting list, still without therapeutic care.

In the course of the research, some children abandoned the writing groups or moved from one group to another. Others started to attend the group after the meetings began. In this sense, there was a variation in the number of children per group throughout data collection, ranging from four subjects in the same group to meetings in which there was only one child present.

Some data collected in these meetings have already been used in previous studies; however, a portion of the sample has not yet been analyzed. For this study, 2 children were selected in which semi-longitudinal monitoring of their written productions would be possible. Moreover, the inclusion criteria should be texts in which copying and erasures were present.

During the meetings, the researcher/speech therapist presented proposals involving the reading of texts from different textual genres, including stories from four books. Then, each one was asked to write about the text read, what they understood

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from the story, or what part of the text they liked the most, leaving them free to write in the way they prefer. It is important to highlight that all meetings were filmed so that the analysis was also composed of the moments of enunciation of the texts. When analyzing all the texts, only the texts that were representatives of the copy were selected for the present discussion, that is, only the texts that were entirely copied from the book made available by the researcher.

Table 1 shows the study subjects, their age, and school year at the beginning of the writing meetings.

Table 1. Characterization of the study subjects

Child	Age	Grade
Child 1	9y10m	4th grade
Child 2	9y0m	3rd grade

In the presentation of the results and discussion of the data, the subjects are presented as Child 1 and Child 2 and the textual productions will be presented in the same way, followed by the numbering of the text corresponding to each one. It is worth mentioning that the numbering of the texts will be in accordance with the discussion and not in relation to the order in which each text was prepared.

In the data analysis, the filming of the writing meetings was transcribed, with excerpts highlighted for the discussion of the enunciation process of the texts. Therefore, the study methodologically seeks to investigate writing from a discursive point of view, allowing the process and the moment of the enunciation to be analyzed and not just the final product. Specifically, in the texts written by the study subjects, the erasure marks that are visible throughout these texts were sought.

The analysis is, therefore, interpretive and follows the methodological steps discussed by Carvalho[19-20]. In this sense, the subjectivity of the researcher is present in listening at the moment when it is affected by the specificity of the material, suspending prior knowledge, and predetermined categories, such as grammatical description. Thus, his/her commitment is to the speech/writing of the child in its uniqueness and the effects caused by that speech/writing, both in the listener and in the one who speaks/writes[19-20].

The discussion and analysis proposed here are only possible from a theoretical and methodological basis that involves the linguistic process, as it makes it possible to see what happens, as well as what the child can say, when possible, of the movement s/he performs throughout the textual production process and not only the final text.

Regarding the ethical aspects, the research is guided by Resolution 196/96 of the National Health Council and, therefore, following the guidelines and norms of research with human beings, approved by the Ethics Committee on Research with human beings of the *Universidade Estadual do Centro-Oeste - Unicentro*.

Results

From the analysis of the texts and the filming, basically, two movements were observed in relation to the erasures present in the texts in which the children make the copy: 1) the movement of dissatisfaction of the child and imprisonment to the text of the other; 2) the movement of affecting the child by writing and returning to it. It is worth noting that in both there is a movement of strangeness, although they are different because in both the child has listening/reading, that is, he is affected by what s/he writes. We will name this affectation as "listening/reading" in the sense proposed by Andrade[21] when distinguishing hearing and listening, as a position of the speaker/writer concerning the speech itself and the speech of the other, a point that will be resumed in the discussion.

Therefore, we present below the selected data, divided into two axes.

Dissatisfaction and imprisonment to the text of the other

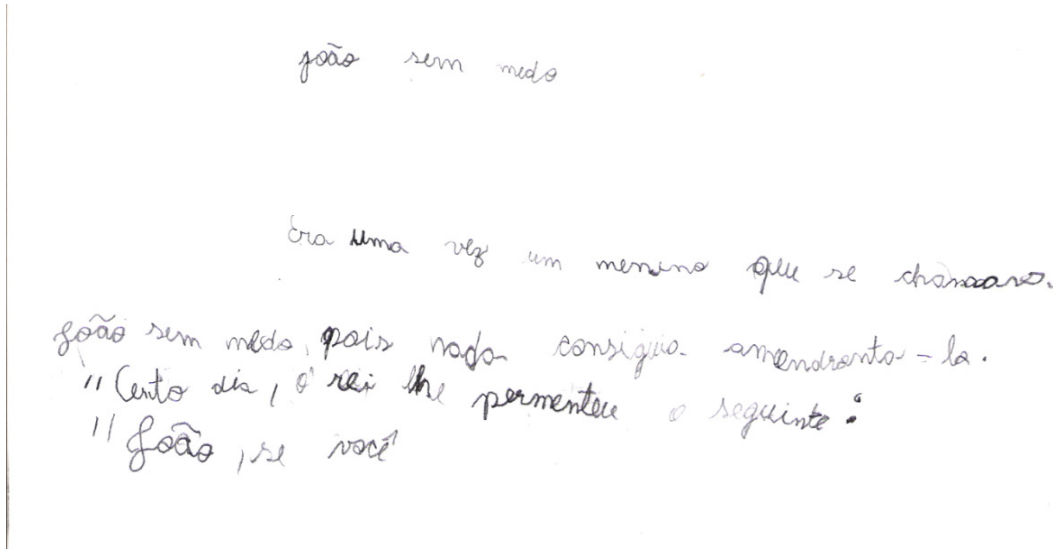This movement can be observed in the text Child 1 (1).

Figure 1. Child 1 (1)

João sem medo
Era uma vez um menino que* se chamava*
João sem medo, pois* nada conseguia amedronta-
-lo.
"Certo* dia, o* rei* lhe* permenteu* o seguinte:
"João, se você
Fearless John
Once upon a time there was a boy who* was called*
Fearless John, because * nothing could scare him.
"One* day, the* king* *promised**(misspelled) him*
the following:
"John, if you
(Transcript made by the authors)

This text is related to the story of *Fearless John* (Annex I). After reading, the researcher asks them to write about what was read. From fragment (1) it is possible to verify the researcher's request:

(1) Researcher: *Now I'm going to give each one a piece of paper and you're going to write about the story [...] About the little story I just read, okay? About the little story. You can tell your way, say what you think, what part you liked the most ... Anyone who wants to see the story it's here.*

Although this is the request made, the textual production of the children slid into the copy. At a certain point, Child 1 asks the researcher if "*it's ok to copy just like [child 2]*". When asked by the researcher about "*doing without copying*", Child 1 replies that she "*can't do it*". Both she and Child 2 place the book on the side and copy, however, there is a lot of dispersion from Child 1, which makes it a little slower in copying the text and, therefore, decides to copy the text from another child.

This movement can also be observed in the text of Child 2 (1), in which the writing of the text refers to the story entitled *The Husky Family* (Annex II). Child 2 begins his/her text by writing in pencil but erases and writes with the pen. This is due to the pencil being "*dull*", as she claims and when she goes to look for another pencil or a sharpener, she decides to pick up a pen, saying, "*Oh I will get a pen*".

During the writing of her/his text, Child 2 has the book next to her/his sheet and, it is possible to observe that s/he looks at the book all the time to write, as well as after having written, that is, she returns all the time to the book and its text.

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Figure 2. Child 2 (1)

Vejam* só que sensacional! ele foi* parar* bem num país * * tropical
Look* at how sensational it is! He ends* up* right in a tropical * * country

It is possible to verify "return marks" on what had already been written, erasing what was "wrong". This is observed in the word *parar* (end up), which Child 2 first writes *parol* and to "correct" she fills the circle of the letter *O*, making the letter *A* and making the letter *R* above the letter *L*.

The moment she does this, the researcher was at his/her side and s/he comments that s/he "made a mistake" and would write over it, as well as when she totally scribbles down what she had written to write again, for having put a letter in the place of another (in the word *tropical*), as can be seen in the fragment (2):

(2) **Child 2:** *Oh my, made a mistake here, I'll make a little scratch, I made a mistake here (showing the researcher)*
Research: *No problem, what did you miss?*
Child 2: *I put an L in place of the R (comparing his/her writing with that of the book)*
(Continues writing)
Child 2: *Ah did it wrong again*
Research: *What did you do wrong this time?*
Child 2: *I was supposed to put the R and put the O (scratch out what she missed and look in the book to write again)*
Child 2: *I made a mistake again, I made a mistake twice*

In other words of the text, as *sensacional* (sensational) and in *foi* (ends up), it is also possible to observe erasure marks. However, in these last erasures, Child 2 does not signal any dissatisfac-

tion as h/she did in the previous ones. Next, the data referring to the second movement observed from the analyzes.

Affection for writing and return to it

About the second movement, strangeness refers to the imaginary of another position in language, considering the listening position in which the subject is split between speech/writing and listening. In this way, the child may be surprised at his/her own writing based on his/her relationship with the language. In this place, as in the previous movement, there is a subjective conflict, because, at the same time that it is "glued" to the Other's discourse, an indication of a possible alienation as a first position, s/he moves through the third position because s/he is surprised by her/his writing, effects also of the incidence of the Other in the displacement of positions in relation to the written.

This movement can be observed in the text of Child 1 (1), which has already been previously presented, but some erasures that refer to this type of movement stand out. The returns in the text made by Child 1 are observed in the words, *menino* (boy), in which there are marks of union between *men* and *ino*, in the word *que* (that) rewrites the first letter above the circle the child had made, in the word *chamava* (called) there are erasure marks in letters *M* and *A*, in the word *pois* (because) there are marks on the first letter, in *medo* (fear) the child remakes the letter *E* above what s/he had done and in *amedrontá-lo* (scare him) the child returns and adds the letter *E* again.

This movement can also be seen in the text of Child 2 (2), about the story of *Fearless John*, in which an excerpt from the book is selected to copy:

Figure 3. Child 2 (2)

era* uma vez um menino que se chamava juao* sem* medo, pois* nada conseguia amedronta-lo
once* upon a time there was a boy who was called fearless* john*(misspelled), because* nothing could scare him.
(Transcript made by the authors)

Child 2 begins to write, deletes the beginning of the text twice and writes again, but there are no returns to the supporting text, because at that moment s/he looks at what the other children are doing and, when s/he returns to her/his text, s/he finds it strange what s/he wrote and looks for the eraser. Therefore, the child stranges what s/he had written from her/his own writing, resulting in erasures. When erasing, Child 2 does not comment on what bothered him/her in this passage.

In relation to the word *Juão* (John, misspelled), in which there are also erasure marks, a first writing of the word *Juu* is observed, with deletion and rewriting for *Juão* (John, misspelled). At that moment, there are also no returns to the book and before Child 2 strikes that word, s/he turns her/his gaze to what is happening around her/him, returning to her/his text already with the eraser in her/his hand to erase what was "wrong"[3]. In this sense, it can be said that this movement is also caused by the estrangement of the subject from the child's own writing.

In the words *sem* (fear**less**) and *pois* (because) it is possible to observe contour marks, that is, there was also a return to what the child had already written, as well as in *amedronta-lo* (scare him), where the child had written *amedronta-la* (scare

her), occurring a strangeness from his/her own writing because the child does not compare it with the supporting text.

Based on the results of the study, the data presented is discussed.

Discussion

Dissatisfaction and imprisonment to the text of the other

The first movement presented, which refers to the moment when the children make erasures pointing to a concern to write equal to the text of the other, with dissatisfaction and imprisonment, can be observed in the text of Child 1 (1), about Fearless John's story, in which, at the request of the researcher, it was observed the slip to the copy.

Following the conception of listening proposed by Andrade[21], in this first movement, listening and imagining about writing affect in a way that imprisons the child, as s/he needs to achieve a "model" with which s/ he is constantly compared from the school discourse. As a result, the strangeness is caused by what s/he is not satisfied with. This imaginary is affected by the discourse of school failure, directed to what the child does not know how to do and needs to adapt to reach what is "expected". Thus, it is about the effect of school discourse and models of learning to write on the child[23]. In this sense, it can be said that the strangeness is linked to external demand, in a conception that language is an external object to be learned, trying to adapt to a model that is established via the school discourse that affects the subject.

According to Andrade[21], from the perspective that considers language in a direct relationship with hearing, placing it in a perceptive point of view, *hearing* is seen as a biologically determined capacity. In this sense, it is related to an organic capacity, which ends up considering language problems as perceptual changes, as it excludes the linguistic in the explanation related to speech problems. On the other hand, the *listening* is understood as an "effect of the structuring of the subject through

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[4] The words "wrong" and "error" are used in this research in quotation marks, due to the concept of error based on Interactionism and Language Clinic. In this sense, the error is understood from the linguistic functioning, as stated by Lier-DeVitto and Andrade[22] (p. 4): "errors are legitimate indices of distancing and resistance to the speech/writing of the other. [...] are interpreted as effects of crossings between chains, crossings, these, which are driven by operations of the language in the speech/writing of the child". Therefore, errors are interpreted as possibilities of language, effects of linguistic-discursive functioning, and not as hypotheses of the child as expected in socio-constructivist approaches.

language", placing the linguist in the interpretation of problems in speech. In this sense, the term refers to the relationship of the child with speech and the functioning of language, which opens space for the presence of the subject, implying a subjective position[21].

Therefore, it is emphasized that listening/reading implies an imaginary position consisting of discourses on writing and what makes us similar and, therefore, speakers or writers of a linguistic community. Reading is not addressed as decoding and, therefore, understood as interpretation[21].

During filming, it is observed that throughout his/her text Child 1 sometimes returns to the book to write and to "correct" what s/he had supposedly done "wrong". When the child takes the book, s/he reads aloud an excerpt: "*here, look, one day ...*", returns to his/her text, erases what s/he had written and writes again in place of *"one day" (misspelled)*. Another excerpt that occurs erasure is in *"the king promised (misspelled) him",* with erasure marks at this point, after having returned to the book and its text.

In these cases of erasure, the return to the supporting text is frequently observed, indicating that there is imprisonment of the child to this text and, therefore, an attempt to reach the model imposed by the text of the other. Is it possible to say that this is due to the school discourse that marks this subject concerning the child's writing? Passone[23] argues that the formal logic, guiding the evaluation systems, replaces the value of the word and the history of each child. It is up to the subject, that of the desire, to resist or submit to school discourse.

It seems to us that this discourse affects the child and his/her imaginary listening, placing the subject in a place of imprisonment and attempt to achieve what the school establishes. What the school establishes is related to error vs. success, with writing as "an ability to be acquired through school practices and the child is the subject whose mental abilities must be awakened and developed through appropriate methods"[14] (p. 30). Thus, Pires[14] states that the pedagogical practices remain attached to the method, distancing itself from the child.

There are still, in this text of Child 1, erasure marks in other words. These will be resumed in the next discussion axis as they characterize another movement of the child.

Regarding the text of Child 2 (1), it is interesting to note that the "choice" for the pen, puts another place for this subject, as well as it is also related to the imaginary affected by the school, because of already being able to use the pen refers to another position as a writer. As a result of this, the erasure issue is also affected, since it is not possible to erase, only other ways to erasure. In this sense, there is a contradiction, a subjective conflict, as he opts for the pen at the same time as he performs a copy of the text of the other. Therefore, there is a movement towards the other position of a writer while still being supported by the text of the other.

In all the erasures observed in the text of Child 2, there is a movement of imprisonment to the text of the other, because all the time he looks in the book to write, leaving the book and the sheet of his text side by side. In this sense, the erasures are due to a strangeness affected by the concern about not being equal to the text of the other, related to the school discourse related to this writing. Remembering that Child 2, as well as the other child in this research, were referred to the speech therapy clinic complaining of reading and writing difficulties, demanded by the school itself.

Before these children marked by the discourse of school failure, it is questionable what this unattainable model means that they try to achieve, as they end up being trapped in an attempt to repeat the text as the same as the text of the other. At the moment when these children bring the copy to their texts, there is no possibility of coming/being equal/identical to the supporting text, as it involves the interpretation of each one and, when interpreting, they end up bringing subjective and singular marks into their texts.[24].

It is worth mentioning that the children presented in this research do not perform a mechanical copy of the other's text, that is, there is no copies of strokes, as they go to the text, read, and return to their own text to write. In this sense, it passes through their interpretations, being impossible to return the same presented by the text of the other.

Castro[25] argues that in the repetition of the other's text, it is impossible to return the same, due to the interpretation performed by the subject about the text and, therefore, what comes back is always remainder. Some marks of the subject that distance from imprisonment, related to the copy, appear in forms of "errors", which are understood as crossings of the language. Therefore, there is a

distancing from the equal and this imprisonment, because it differs by the effect of "error".

Moreover, the interpretation made by the child about the text of the other allows the strangeness of his/her writing and, consequently, that pauses and hesitations, reformulations, and corrections can be made in this writing because there is already listening in this subject[25]. In this sense, the cases in which the erasure is made from the strangeness due to the effect of not presenting the text equal to the model is also in an attempt to contain the drift of the language and to erase the singular of the subject before submission to the norm.

Therefore, the strangeness made by these children in their texts has a relation to the text of the other, and there is dissatisfaction in not presenting itself equal to this text. As an effect of this, there seems to be imprisonment to the text of the other, in which the subject tries to repeat it, that is, when there is the effect of dissatisfaction, the subject finds it strange and erasure. This imprisonment can tell of a need to repeat, a need that, according to Lier-DeVitto[8], is related to language pathologies. The symptomatic, for the author, is related to "not passing on to something else", meaning, is resistant to passing to move to another position in the relationship in language. However, there are possibilities of exiting this "imprisonment" because there is a second movement, which demarcates the subjective conflict. However, there is something that needs to be heard, as Sartore[26] reminds us (p. 132):

> Given the need to produce a text in the classroom, even among students who reasonably master the language, a form of paralysis often occurs, sometimes accompanied by physical discomforts, such as pain, sweating, restlessness, whose event perhaps not be frivolous to call "symptom," understanding a signifier in it, that is, something that is shown and says about the subject [...] This impediment is accompanied by statements such as I had a blank; I can't get the idea down on paper; I can't find the words, etc. Phrases that are repeated and that, from being said so much, they no longer count on anyone to listen to them.

Affectation by written and return to it

Regarding the second movement, the strangeness of the subject referring to his/her writing is concerning listening/reading for his/her own writing. The child is affected by the writing itself that says of a position in the language, and not more

than a position affected by the school discourse referring to the writing of the child. In other words, it is the child affected by the relationship with the symbolic, before the graphic materiality.

Resuming the positions in the acquisition of language, established by De Lemos[6], there is a transition in these positions and they are assumed by the subject about language, in which in the first position there is a mark of alienation of the subject to the text of the other, the second is marked by the contrast of "errors" and hits and the third, which indicates the presence of corrections, reformulations, pauses and hesitations from listening to the subject's own speech/writing. It is concerning this last position that writing takes effect on the child, from his/her reading, causing strangeness and, consequently, erasure[17,18].

With regard to the text of Child 1 (1), discussed in the previous axis, the erasures that refer to this type of movement, observed in the words, *menino* (boy), *chamava* (called)*, *pois* (because*)*, *medo* (**fear**less), and *amedronta-lo* (scare him). As presented above, it is possible to observe, from the filming, that these erasures are carried out without necessarily "checking" the book, as the child finds strange what s/he wrote and returns to his/her writing from listening/reading to his/her text. Therefore, what causes the erasure is the possibility of listening/reading, which marks the third position in relation to language.

This movement can also be seen in the text of Child 2 (2), as previously noted, in which the child is surprised by what s/he had written from her/his own writing, resulting in erasures. As stated above, when erasing, Child 2 does not comment on what bothered him/her in this passage, what she can say about the symbolic movement, and, therefore, unconscious, resulting in the non-possibility of saying about her discomfort.

According to Freud (apud Garcia-Roza[27], p. 171),

> It is to the extent that the patient is free of conscious control (within the possible limits), not allowing logical coherence to impose itself on his/her report, that another determination becomes accessible: that of the unconscious[27].

Thus, in the data discussed on this axis, erasure does not have a relationship with dissatisfaction and concern about being equal to the model, but rather to the effect that such writing caused in children,

with strangeness to the writing itself, which says of another position in front of writing itself and, therefore, submitted to the game of alphabetical writing. The child can look at what s/he wrote, find it strange, and erase it. This movement means a path crossed by the child in writing, where the letter gains significant value and, approaching the writing of the linguistic community. This arduous path is presented by the psychoanalyst Pommier[28] (p. 18) when he states "writing only begins when the letter no longer represents nothing else and, once all the iconic virtue is lost, gains the possibility of signifying". That is, the passage to the letter erases the text of the other or any other iconic value, such as the sound [28].

Moreover, it would be possible to say that in these erasures the possibilities of language are at stake and, therefore, children also erase to contain the drift of the language. The attempt to contain the drift of the language, in this place, is provoked by the position of the subject in relation to language.

It is worth mentioning that, from the analysis and discussion of the data, it is possible to observe that the two types of movement occur in the same child and/or in the same text, which says of oscillation of movements. Besides, some erasures present in certain texts did not allow an in-depth discussion, since it was not possible to observe, from the filming, which movements were performed by the children, due to the very enigmatic character that is proper to the writing of children.

These observed movements corroborate the notion of concurrency, within the structural logic, as to the positions of the subject regarding speech/writing, pointed out by De Lemos[7], that is, there is no linearity but a concurrency in the same child and the same text because there is a first position movement and simultaneously a third position movement.

According to De Lemos[6], the processes of subjectivation allow taking a different look at textual productions, because this way it is possible to see the movement of the child in different positions in the structure, a structure related to the language - la langue - Other, as well as, who writes and the text of the other.

It is noteworthy that, often, the school refers to these children as "copyists". These data present linguistic and subjective movements beyond copying and discourse about school failure. These movements slip in the discussion about the symptomatic

and what would justify the care of these children in the speech therapy clinic. It can be seen that the investigated subjects are closer to difficulties with writing than circumscribed in a symptomatic position, as defined by Lier-DeVitto[8]. This is because in the imprisonment as "copyists", there is a possibility of change and affectation, there is oscillation. However, the distinction between normal and pathological is more complex and involves the relationship of the child with the writing/speech of the other, in addition to the family history and suffering of these subjects[29], which was not the focus of this work.

Conclusion

This study made it possible to argue, based on the analysis of the texts and the filming, that the position of the child involved in the occurrence of erasure in copied texts is subjective, pointing to singular movements that tell of the subject's own relationship with writing, its acquisition, and impasses present in this process.

It was possible to understand the relationships involved at the moment when the subject erasures when he repeats the text of the other. The movements referring to this moment can assume a character of dissatisfaction and imprisonment to the text of the other, in which the strangeness occurs when the subject is affected by an imaginary listening influenced by the discourse of school failure. On the other hand, they assume a strangeness of the subject concerning his/her own writing, occurring when the subject is affected by it and by the imaginary listening that concerns the other position in language. At the same time that school discourse can play a role in the position of "copyists", the investigated children resist and are affected by their own writing and show a second movement that is more symbolic (the language) and less imaginary (the text of the other).

It is also noted, relations established from a school discourse about these subjects, as such discourse can affect the listening/reading of these children, specifically the children who are imprisoned to the text of the other, as they are marked by school failure, by the difficulties imposed on them, which causes these children to try to achieve a model determined by the school.

Therefore, the data discussed points to a border field between the acquisition and clinic that interest

the speech therapist who works with language and who has received in his/her office an expressive number of referrals from children with reading and writing complaints. It is expected that this study has contributed to reflect on the complexity that involves analyzing texts considering the presence of the child and its uniqueness in its relationship with the written material. Further studies in this same perspective are necessary to discuss the enigmatic distinction between normal and patho-logical when few are faced with texts of children in the acquisition.

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Annex I – JOHN FEARLESS

JOHN FEARLESS

p.1
Once upon a time there was a boy named
John Fearless, for nothing could frighten him.
One day, the king promised him the following:
"John, if you spend three nights in the enchanted castle,
you can marry my daughter, the princess".

p.2
John went to the castle. He really wanted to feel
a little bit of fear. At nightfall, he sat down
under a tree to rest.
Then the wolves appeared. But the boy
was not frightened. On the contrary. Raised
his bat and put the animals to run.

p.3
When he arrived at the castle,
John found a room to sleep in.
During the night, he heard a strange noise
of chains. Quickly, he opened his eyes and found himself
before
of a ghost. "Get out of here, you Ghost!", said the young
man,
"you make so much noise that I can't sleep!"
The ghost got scared and ran away.

p.4
On the second night at the castle, John heard cats meo-
wing.
He went down to the lobby and found three large
angry cats. John raised his bat and chased away
the cats, just as he had done with the wolves.
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p.5
On the third and last night, a huge giant
arrived to the castle. John Fearless addressed the monster
quietly. When he realized he was facing a
young man without any fear, the giant was frightened and
ran away.

p.6
Finally, the king arrived.
Realizing that John had fulfilled the deal,
the king recognized his courage
and gave him the princess's hand in marriage.

p.7
John and the princess fell in love at first sight.
The wedding was celebrated shortly thereafter.

p.8
One night, when John was sleeping, the princess
poured a glass of water on his face. John
woke up scared. That's how, finally,
he discovered what it was like to be afraid. The princess
laughed
with the joke and embraced him so that he would
calm down. She knew that even after
fright, João would remain a young man of
a lot of courage.

Source: *João Sem Medo. Coleção Rubi. Edições Cromocart.*

Annex II – THE HUSKY FAMILY

The Husky family

<u>p.1</u>
Fuzzy became very rich,
winning sled
races. But at night, that
cold! Everything there was just snow.

<u>p.2</u>
I really like my
country, he thought. But
something tells me that in another
place I will be happier.

<u>p.3</u>
He put everything he had together,
bought a ticket and,
without delay, resolved
to travel.

<u>p.4</u>
Look at how
sensational it is! He ended up
in a tropical
country!

<u>p.5</u>
He was then taken to
a place full of other
dogs, to be on
display.

<u>p.6</u>
That's when a
big boy appeared, looking at everything
interested. When he saw
Fuzzy, his heart
beat faster.

<u>p.7</u>
- I want that
dog over there - said the
boy to his father. - Without
him, I won't leave!

<u>p.8</u>
So, Fuzzy arrived
at his new home and a
surprise happened. A
beautiful dog of the same
breed he soon met.

<u>p.9</u>
She was all entertained,
gnawing on a magazine. But
when she saw Fuzzy, it
was love at first sight!

<u>p.10</u>
It didn't take long for the
couple to become a beautiful
family. So daddy
taught the puppies to
be companion dogs.

Source: *BRAIDO, Eunice. A Família Husky. Coleção Casinha & Cia. Editora FTD.*