

The Counterword in Text Revision and Rewriting Processes

Renilson José **MENEGASSI***
Nayara Emidio de **LIMA****

* PhD in Letters by Universidade Estadual Júlio de Mesquita Filho (UNESP-Assis). Professor at the Universidade Estadual de Maringá (UEM). Contact: renilson@wnet.com.br.

** Master student in Letters by Universidade Estadual de Maringá (UEM). Contact: nayaraemidio@gmail.com.

Abstract:

In this study, we aim investigate how ‘counterword’ is built within written discourses of students and how the revision and rewriting processes can contribute towards ‘counterword’ manifestation in texts produced in a teaching situation. For that achievement, we are based on the dialogic concept in language learning process (BAKHTIN, 2003; BAKHTIN/VOLOCHINOV, 2010) and in the considerations on revision and rewriting processes (MENEGASSI, 1998; JESUS, 2004; RUIZ, 2010). In the study, we analyzed the written textual production process of the discursive genre school abstract, produced by students, considering: a) the orientations present in the command of production; b) the first version of the student’s text; c) corrections made in the teacher review process; d) the second version of the text produced. The analysis showed transformations of “other’s word” into “mine word” and the contributions of the teacher’s correction to students’ textual production and to ‘counterword’ manifestation.

Keywords:

Counterword. Revision and rewriting. School abstract.

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Renilson José Menegassi; Nayara Emidio de Lima

INTRODUCTORY REMARKS

The writing, discursive practice that enables the interaction between subjects and one of the axes of the teaching and learning process of the Portuguese language in basic education, is a relevant study theme because it allows analysis and reflection on the practices developed in the classroom. To investigate this context of interaction between teacher and student, the propositions of the Bakhtin Circle (BAKHTIN, 2003; BAKHTIN/VOLOCHINOV, 2010) on the process of social verbal interaction and the dialogical functioning of language are guiding, in order to understand how the writing process is constituted in this field of human activity. Thus, the dialogical conception of language, as well as the discussions about the processes of revision and rewriting, according to the works of Menegassi (1998), Jesus (2004) and Ruiz (2010), configure the theoretical scope of this study, in an attempt to articulate the Theories.

Our goal is to understand how the counterword, as a Dialogism concept, is configured in the written discourses of students and how the processes of revision and rewriting can contribute to their manifestation in the texts produced in the teaching situation. In this sense, we highlight as object of analysis texts of the discursive genre abstract school and we outline our research having as participants the producers of these texts, students of basic education, and the teacher of Portuguese language of the class.

Therefore, the analyses consider: a) the orientations presented in the production command, produced by the teacher to forward the writing activity; b) The first version of the student's text; c) The revision carried out by the teacher to guide the student's revision and rewriting; d) The second version of the school abstract. These records allow us to verify the transformations of "other's words" in "my words" and the contributions of the teacher's corrections to the students' production, reaching the notion of counterword, all dialogical concepts to be discussed.

THE COUNTERWORD AND THE RELATION TO TEXT REVISION AND REWRITING PROCESSES

As we propose to discuss the manifestations of counterword in the text revision and rewriting processes developed in texts produced in basic education, it is necessary to demarcate the theoretical-methodological aspect that subsides our reflections. We are guided by the dialogical conception of language (BAKHTIN, 2003; BAKHTIN/VOLOCHINOV, 2010), which understands language as an instrument that enables verbal social interaction,

fundamental to the process of discourse production, and constitutive of the subjects, by permeating their practices, among them those linked to teaching.

Conceiving language as dialogical also implies understanding that dialogism is intrinsic to every discourse, that is, it always presupposes dialogue with the other, since “every word holds two faces. It is determined by the fact that it proceeds from someone, as the fact that it is directed to someone. It constitutes precisely the product of the interaction of the announcer and the listener” (BAKHTIN/VOLOCHINOV, 2010, p. 117, highlighted by the authors). This proposition evidences its dialogical character and the fact that all say maintains a relationship with other sayings, previous or subsequent, which is a fact in the process of revision and rewriting a text from a teacher’s guidance.

The word can be understood as the discourse that enables the interaction between the subjects in their various practices of language use. For Bakhtin/Volochinov (2010, p. 117), “every word serves as an expression to one in relation to the other. Through the word, I define myself in relation to the other, that is, ultimately, in relation to the collectivity. The word is a kind of bridge thrown between me and the others”, because it establishes the relationship between the subjects and allows its constitution from this. Still on the word, Stella states that “it can be understood as a ‘neutral sign’, not in the sense that it does not have ‘ideological load’, but in the sense that, as a sign, as a set of virtualities available in the language, receives significant load at every moment of its use” (2012, p. 179).

Thus, by being able to assume several functions according to the verbal interaction situation, it is necessary to consider it in its uses. The author presents the word as an ideological sign, based on Bakhtin (2010), and explains that the denomination “neutral” is attributed because it expresses a reality only when integrating a concrete situation of language use.

In addition to the notion of “neutral word”, as a word of the language, which does not belong to anyone, Bakhtin (2003) maintains that the word may be revealed under other two aspects: the other’s word and mine word. The first consists in the word of others, “full of echoes of other utterances” (p. 294). The mine word is that which is permeated with its own expression, because it has been used in a determined situation, with a specific discursive intent. This is constituted by an active process on the other’s word of, because, after appropriating the word of others and relating it to own experiences, the subject performs a transformation and generates a new saying, assimilated, re-elaborated and with the valoration of the words of the other reaccentuated (BAKHTIN, 2003), called a counterword.

From these notions, we can understand the manifestation of counterwords by the subjects as this process of appropriation of the word of the other that enables a new discourse, permeated by the brands of its speaker. Similarly, it is possible to assume that, in the practices of language use, such as the production of texts, the author presents linguistic choices of his own, but also previous discourses, from which it forms his saying and with which he maintains a dialogue.

These dialogical relationships between discourses are maintained by the chain of responsiveness that permeates discursive practices. Faraco (2009) presents that all say is

directed to the “already said” and for a response, that is, it consists of a replica and also waits for a replica. The response of our utterances to the preceding utterances is directly related to comprehension, because every utterance, being actively understood, waits for a responsive attitude of his interlocutor, which is emphasized by Bakhtin: “Every understanding Of the living speech, the living uttermost is of an actively responsive nature [...]; All comprehension is a response, and in this or that form obligatorily generates: The listener becomes a speaker” (2003, p. 271).

The comprehension of the utterance is fundamental for the answer to the discourse to be possible, so that comprehension and response cannot be dissociated. Thus, in a situation of interaction, the subject assumes an active responsive position from the comprehension of the other’s utterance and presents a counterword to his/her interlocutor, maintaining the dialogue instituted. According to Bakhtin/Volochinov, “Understanding is a form of dialogue; She stands for enunciation as well as one replica is to the other in the dialogue. Understanding is to oppose the word of the Speaker a counterword” (2010, p. 137), therefore, the subject needs to understand the discourse of his interlocutor to manifest his counterword.

When we consider that the counterword can be present in the discourses of the subjects, it is possible to tie this concept to the work developed with writing in the context of teaching, since, in the writing process, the student can develop a new word, the From the contact with a “other’s word”, whether of the teacher, colleagues or texts, through the process of verbal interaction made possible by the practice of textual production.

Based on such assumptions of the Bakhtin circle, we conceive the writing from a procedural-discursive aspect, called writing as a work (FIAD; MAYRINK-SABINSON, 1991; MENEGASSI, 2016), in which the interaction between the subjects is considered as paramount for this practice. In this, writing should be assumed as a continuous process of teaching and learning that “Involves different moments, such as the planning of a text, the writing of the text itself, the reading of the text by the author himself, the modifications made in the text from this reading” (FIAD; MAYRINK-SABYNSON, 1991, p. 55), i.e. procedural and recursive steps-planning, execution, revision and rewriting. The stages of revision and rewriting are fundamental in writing practice, as they allow the dialogue between teacher and student to pass through the entire process of textual production.

The revision can be understood as a stage of reflection and search for the adequacy of the text, based on the guidelines established for a given production situation and in the elements of the production conditions. According to Menegassi (2016), in a teaching situation, the revision can be performed in three ways: from the own producer of the text, from the view of classmates, or from his teacher, who conducts interventions aimed at making the student’s text more suitable to Writing proposal. These interventions are discussed by Ruiz (2010), who presents four types of correction that the teacher can use in his revision, taking three previously proposed by Serafini (1987): Indicative, resolute, qualifying and textual-interactive. The step of rewriting must be understood “As an activity of exploitation of the possibilities of linguistic realization, so that the instituted by the grammatical canons was

placed at the service of this larger objective and, therefore, liable to reinterpretation and new formulations (JESUS, 2004, p. 100). Thus, it consists of the moment when the producer makes the changes in his text, considering the aspects observed in the revision, thus, the rewriting has a direct relationship with revision. At this stage, the producer can make use of different strategies, denominated as linguistic-discursive operations, which evidence his responsive attitude in the written process. Menegassi (1998), based in Fabre (1987 apud MENEGASSI, 1998), presents five operations that the producer can perform from the revision of his text: addition, suppression, substitution, detachment and ignore.

Considering the text revision and rewriting processes to reflect on the manifestation of counterwords is a possibility of analysis. At the time when the teacher, in his correction shift, carries out notes in the student's text and forwards his rewriting, the interaction and dialogue, before instituted, are maintained through the textual production itself and its coming and going in this process. When making corrections and taking the student to review and rewrite his/her text, the teacher allows the development and exposition of the students own discourses from the contact and dialogue with their words. Thus, the work with the counterword is also accomplished through the steps of text revision and rewriting.

METHODOLOGICAL PROCEDURES

To carry out this study, we contacted a teacher from a college in the state network of northwestern Paraná, which proposed to provide texts of the discursive genre school abstract, produced by their twenty-six students of the seventh year of teaching Fundamental II. In a search for information about how the process of textual production was developed, we asked the teacher to explain to us how it was the work prior to the referral of the writing proposal, with the command of production. She reported that the textbook (LD) of the class, Portuguese: languages (CEREJA; MAGALHÃES, 2012), did not present work with the abstract genre, therefore opted to use the book titled Abstract (MACHADO; LOUSADA; ABREU-TARDELLLI, 2004) to subsidize its practice.

From the reading of texts on different themes, present in the LD of the class and selected from other sources, and the realization of activities on these texts, the teacher performed a work, prior to the referral of written production, about the chosen genre, its functions and purposes, as well as characteristics. By forwarding activities that dealt with aspects of the genre or its constitution in relation to the content and the compositional organization, the teacher aimed to enable a greater understanding of the students.

To refer the students' writing, she initially guided the individual reading of the tale a crazy, by Carlos Drummond de Andrade, present in LD. After that, there was a discussion with the class about the history and the realization of activities of Interpretation and comprehension, proposed in LD, on the tale. The teacher then forwarded the production of the abstract, by presenting the production command produced by it. The abstracts were delivered to the teacher after production, revised by her and forwarded to the revision and rewriting by the students.

As a seventh-year student, after studying the genre **School abstract** in the classroom and having read the tale ‘Crazy’ by Carlos Drummond de Andrade (pages 124 to 127 of the didactic book), produce a **School abstract**, from 10 to 15 lines, to demonstrate their ability to understand and synthesis of ideas. Its production will serve as a diagnostic for the project ‘Literacy, reading and writing’. Do not forget to use the verbs in the past, quote the title of the tale that was summarized and its author. Also, remember to present only the most important information. Also, see if your abstract shows the same order of events as the tale and take care of punctuation and spelling.

From the information of the teacher in relation to the whole process, we started the analysis of the twenty-six textual productions written in the abstract discursive genre, considering first and second versions, with the goal to verifying the different manifestations of the source-text and discuss the implications of the teacher’s interventions for this manifestation in the students ‘ productions. To exemplify, we selected the first and second versions of the written productions of three students, as well as the interventions performed by the teacher in the texts.

COUNTERWORDS IN THE PROCESSES OF WRITING, REVISION AND REWRITING

In the production command, there are several guidelines for the producer, among them, presented through the elements of the production conditions (MENEGASSI, 2011), we would like to highlight the purpose of the production of the text, “To demonstrate their ability to understand and synthesize ideas”, which exposes the student to the reason for the writing proposal. Such guidance allows students to understand why they write the text and understand the need for a manifestation of understanding about the tale, source text, and synthesis capacity. Thus, to fulfill the purpose, the student would need to express responsive comprehension in the process of textual production, as well as to present counterwords.

In the analysis of twenty-six productions, we observed that, in the first version, only five students demonstrated comprehension in relation to the source text and presented the information and ideas in a summarized form in their abstract, essential aspects for the Understanding of the reader. Thus, we can affirm that, in these abstracts, the students, as readers of the tale, understood the utterances presented, that is, appropriated the word of others and, by relating it with their experiences, generated a new saying: “My word”. This process, of transforming the word of others in itself, is fundamental for the writing of texts and, mainly, for the production of the school abstract genre. Because it consists of a paraphrastic text (BRAGAGNOLLO, 2017), the abstract should resume the words of the source text. However, you must present them through different words, that is, it is up to the producer to make the transformation. Next, we present texts of a student in which this process can be perceived:

Example 1: Student A – First and second versions

⑥

1. O conto "A doida" de Carlos Drummond de Andrade conta
 2. a história ~~de~~ ^{de} uma senhora ~~travessa~~ ^{travessa} e ~~de~~ ^{de} três garotos que
 3. pensavam que ela era louca, eles ficavam jogando
 4. pedras na casa da velha.

⑦ Um dos garotos entrou ^{no} jardim, eles pensavam
 6. que era um jardim inimigo, mesmo assim ele entrou na
 7. casa, o garoto andou pela casa e viu a senhora deitada na
 8. cama, em volta dela estava cheio de brônxis, o menino pensa
 9. ra que ela era louca, mas na verdade ela estava doente, ela
 10. (mínimo) prezava dos outros, por causa de seu marido que
 11. empurrava ela da escada, o garoto pegou na mão dela, e ficou
 12. esperando o que iria acontecer.

13. Ana, leve essa informação para o começo, quando você
 14. estava falando da velha. Você poderia dizer por que o
 15. menino resolveu entrar no jardim e como a velha
 reagiu aos insultos dos meninos.
 Reescreva. Preste atenção nos parágrafos.

CÓDIGO CORREÇÃO DO RESUMO	
1	Faça referência ao título e autor do conto. Você deve apresentar o texto para o leitor, dizendo do que se trata, qual o seu autor, o título, quais personagens o compõem (os mais importantes, nesse caso, a velha e os meninos).
2	Não é necessário apresentar as descrições da personagem e do lugar.
3	Repetição desnecessária de informações. Tire o que está em excesso.
4	Trecho confuso. Reescreva com mais clareza.
5	Início ou marque o parágrafo.
6	Falha de ortografia. Procure no dicionário e escreva corretamente.
7	Falha de acentuação. Procure no dicionário e escreva corretamente.
8	Falha de concordância (singular ou plural). Reveja.
9	Não entendi o que você escreveu.
10	Todos os verbos devem estar no passado. Reveja.
11	Reveja o uso da letra maiúscula (início de parágrafo, depois de ponto final, substantivos próprios).
12	Não há necessidade de citar todos os personagens.
13	No resumo, NÃO há título.
14	Procure um verbo mais adequado para iniciar a oração (narra, conta, apresenta...)

1. O conto "A doida" de Carlos Drummond de Andrade conta
 2. a história de uma senhora que ~~travessa~~ ^{travessa} e ~~de~~ ^{de} ~~três~~ ^{três} garotos
 3. ~~de~~ ^{de} outros, por causa de seu marido que empurrava ela da escada,
 4. e de três garotos que pensavam que ela era louca, eles ficavam
 5. jogando pedras na casa da velha, ela sempre reagiu porque viviam
 6. querendo o melhor dela.

7. Um certo dia, os meninos jogaram pedras e ela não reagiu, e então um
 8. ~~dos~~ ^{dos} garotos, o menino entrou no jardim, ele pensou que era
 9. um jardim inimigo, mesmo assim ele entrou na casa, o garoto andou
 10. (mínimo) pela casa e viu a senhora deitada na cama, em volta dela
 11. estava cheio de brônxis, o menino pensava que ela era louca, mas na
 12. verdade ela estava doente, o garoto pegou na mão dela, e ficou
 13. esperando o que iria acontecer.

14.
 15.

Source: Author's archive.

In the abstract of student A, we can notice the exposition of the main information present in the tale and the attendance to the compositional and stylistic structure of the genre, therefore, there was an attendance of the guidelines for the production of the text. Although the genre produced is a text in which we take another as the basis for writing, we can perceive the presence of the word “my”, since the student appropriated the words of the other to produce his text. This appropriation can be observed at the beginning of the abstract, by the reference that the student makes to the tale of Andrade, because, when presenting this compositional element of the genre, it evidences the source text as the basis for forming new discourses.

In its text, the student expresses a satisfactory understanding, as requested in the production command. In the abstract, it presents the main information of the story, considering the characters, actions and space. In this way, throughout the text, it presents Counterwords, as outlined below:

Table 1 – Excerpts from *A Doida* and the student’s text

Excerpt from the short story	Excerpt from the student's text
<p>"The lunatic inhabited a cottage in the center of the mistreated garden. And the street was down to the stream, where the boys used to bathe. It was only that small house, on the left, between the ravine and an abandoned floor; To the right, the wall of a large backyard. And on the street, made bigger by silence, the donkey grazed. Street full of grass, loose rocks, on a rough slope. Where was the prosecutor, who didn't tell you to do it?</p> <p>The three boys went down early in the morning to the bath and the bird catcher. Only with that intent. But it was good to go through the crazy house and provoke her.</p> <p>[...]</p> <p>And so, successive generations of brats passed through the door, carefully secured the glazing and chiked a stone. At first, as A fair penalty. Then, for pleasure. Finally, and there was a lot of time, by habit. As the lunatic responded always furious, the idea of a balance of compensation, which drowned remorse, was created in the infant mind". (ANDRADE apud CEREJA; MAGALHÃES, 2012, p. 124-125).</p>	<p>“Carlos Drummond de Andrade in the short story called <i>A doida</i>, tells the story that a lady lived alone, and of three boys thought she was crazy, they kept throwing stone at the old woman's house.”</p>

Source: Prepared by the authors.

We can notice that the descriptions present in the tale about the space and the characteristics and actions attributed to the characters were taken by the student and

transformed into a new saying, which led to the manifestation of responsive comprehension in relation to the text read.

To name the character at the beginning of the abstract, the student uses the term “lady”, which was not exposed by the narrator of the short story, who refers to it only as “crazy” and “old” in the narrative. We also highlight the beginning of the second paragraph of the abstract, in which the student relies on the information exposed by the narrator, the words of others, and characterizes the space as an “enemy garden”, transforming them into his discourse. We consider that these transformations can be configured as the student’s countermeasures, since, from and in dialogue with the words of the narrator, he characterizes the character, the space and expresses his valuations, reemphasizing the evaluative tone brought by the Words of the Other (BAKHTIN, 2003), in an appropriate perspective to the level of education in which it is located.

Comprehension and synthesis were presented by the student in the first version of the text, that is, there was attendance to the command guidelines. Thus, the interventions performed by the teacher in their review dealt with aspects that, when modified, could contribute to the writing of the student, organization of the abstract and comprehension of the reader in relation to history. In the review of the text, the teacher employs interventions related to both grammatical aspects and the discursive content of the text.

Among the corrections, we emphasize the textual-interactive correction (RUIZ, 2010) performed in the final part of the text, to deal with a specific excerpt: “*Student, take this information to the beginning when you were talking about the old woman. You could tell why the boy decided to enter the garden and how the old woman reacted to the insults of the boys.*” Through this orientation, the teacher exposes the need to shift information and also suggests that other information can be presented by the student in order to develop and complement the text. These orientations were assisted in the review and rewriting, but, for this, the student needed to take ownership of the words outside the tale and transform them into his discourse, which contributed to the manifestation of a counterword oriented in the final version of the text:

Table 2 – Presentation of modifications made in the text revision and rewriting processes of student A

Excerpt from the short story	Excerpt from the 1st version
<p>"The boy pushed the gate: it opened up. So you didn't live locked up? ... And no one has ever done the experiment. He was the first to penetrate the garden, and he stepped firmly, as cautious. His friends called him impatient. But going into forbidden terrain is so exciting that the appeal lost all meaning. Tread a ground for the first time; and enemy ground. " (ANDRADE apud CEREJA; MAGALHÃES, 2012, p. 125).</p>	<p>"One of the boys went into the garden, they thought it was an enemy garden, yet he entered the house [...]"</p>
Teacher's correction	Excerpt from the 2nd version
<p>"[...] You could tell why the boy decided to enter the garden and how the old woman reacted to the insults of the boys."</p>	<p>"A certain day the boys threw stone and she did not react, and then encouraged one of the boys, the boy entered the garden, he thought it was an enemy garden, yet he entered the house [...]"</p>

Source: Prepared by the authors.

In the abstracts of the other twenty-one students in the class, we observed texts that are configured as textual excerpts of the tale read, because the productions are composed of copies of excerpts, without the presentation of the student's own discourse. Thus, the guidelines of the production command, with a request for a demonstration of comprehension and synthesis capacity, were not attended by the students. In these texts, we also found cases in which there was some misunderstanding of reading, excessive exposure of details about the source text or lack of presentation of important information. Thus, in the first version of the abstracts, there is no demonstration of comprehension as to the read tale and/or the synthesis performed was not adequate, due to the information presented and the organization of the text.

In twelve of these productions, the absence of a demonstration of comprehension occurred by two factors: the presence of some misunderstanding of reading, the incomprehension or inappropriate interpretation of parts of the text, and the copying of excerpts from the base text. Next, we present the writing process of a student in which there is an occurrence of reading misconceptions:

Example 2 – Student B – First and second versions

1 "A Doida" do autor ^{a história} Carlos Drummond de
 2 Andrade conta ~~de~~ de uma doida que
 3 morava num chali perto de um córrego
 4 onde três meninos se lambaram.
 5 Eles adoravam chegar pichar e
 6 atenta-la. Ela não gostava, pois era uma
 7 velha que foi abandonada pelo marido
 8 no meio do casamento.
 9 Um dos garotos conseguiu entrar na casa
 10 (mínimo) e viu que ela não era tão doida
 11 assim. Mas a idade da doida desaparece.
 12 O menino fica triste, pois a velha morreu.
 13 ^{mas, ela não chega a morrer até o fim} Não entendi
 14 do conto. Isso fica implícito. ^{Explique!}
 15
 → Por que ele entrou? O que aconteceu? Está faltando
 alguns fatos importantes. Reelabore.

CÓDIGO CORREÇÃO DO RESUMO	
1	Faça referência no título e autor do conto. Você deve apresentar o texto para o leitor, dizendo do que se trata, qual o seu autor, o título, quais personagens o compõem (os mais importantes, nesse caso, a velha e os meninos).
2	Não é necessário apresentar as descrições da personagem e do lugar.
3	Repetição desnecessária de informações. Tire o que está em excesso.
4	Trecho confuso. Reescreva com mais clareza.
5	Inicie ou marque o parágrafo.
6	Falha de ortografia. Procure no dicionário e escreva corretamente.
7	Falha de acentuação. Procure no dicionário e escreva corretamente.
8	Falha de concordância (singular ou plural). Reveja.
9	Não entendi o que você escreveu.
10	Todos os verbos devem estar no passado. Reveja.
11	Reveja o uso da letra maiúscula (início de parágrafo, depois de ponto final, substantivos próprios).
12	Não há necessidade de citar todos os personagens.
13	No resumo, NÃO há título.
14	Procure um verbo mais adequado para iniciar a oração (narra, conta, apresenta...)

E o nº 1 Ora?
 1 Carlos Drummond de Andrade ^{em A Doida} conta uma
 2 história de uma doida que morava num chali,
 3 perto de córrego onde três meninos sempre pichavam
 4 e jogavam pedras, e a doida sempre reagia
 5 com xingamentos e gritos.
 6 A velha ^{afastou} afastou da sociedade, pois foi
 7 abandonada logo após ~~do~~ do casamento pelo marido.
 8 Um dia, um menino percebeu que ela não
 9 estava reagindo mais as pedras, e decidiu ^{entrar}
 10 (mínimo) na casa. Lá dentro, ele viu que a doida não
 11 era tão doida assim, e viu também que ela estava
 12 muito triste e resolveu ajudá-la.
 13 O menino se sentiu muito arrependido e real-
 14izou ficar lá, e esperar o que ia acontecer.

Source: Author's archive.

In the first version of textual production, we observed that the student organizes the facts in his text according to the narrative sequence, however, we found a lack of relationship between the second and third paragraphs of the abstract. In the first two paragraphs, it is demonstrated that the tale was understood and the synthesis performed to produce its text was adequate. In the third paragraph of the text, we observed the presence of misunderstanding of reading, by the interpretation it performs in relation to the end of the tale. The student presents that “the boy is sad that the old woman dies”, but this is not an information presented in the text of Andrade, the narrator describes that “there was an old woman with thirst, and maybe she was dying”. And, in relation to the boy, presents: “and was afraid that she would die in complete abandonment, as no one in the world should die”. Thus, the reader understands that the character was very debilitated and close to death, but it is not possible to affirm, as the student does in his text, that this fact occurred in the narrative.

In the passage in which the student mentions the sadness of the boy and the death of the character, we can consider that there was a manifestation of counterword, but this resulted in incoherence in relation to the source text. The student, possibly, takes as a basis all the excerpts in which the narrator describes the character’s condition and the attitudes made by the boy, the concern in trying to help her, to affirm that the boy is sad about the death of the character, namely the Student appropriates The speeches of the tale and transforms them into my word, but his saying ends up presenting inadequate information.

In reviewing the text, the teacher conducts interventions related to grammatical aspects and to the discursive content of the text. Through textual-interactive corrections (RUIZ, 2010) carried out in the final part of the abstract, inadequacies are highlighted, such as the absence of important information and inadequate presentation of facts of history, which were attended by the student in the review and rewriting and contributed to the manifestation of Counterwords in the final version:

Table 3 – Presentation of modifications made in the text revision and rewriting processes of student B

Except from the short story	Excerpt from the 1st version
<p>"They waited a while to hear the screams. The peeled walls, under the vines and the ivy of the grill, the open and empty windows, the garden of cloves and bushes, was all the same peace.</p> <p>Then the third of the group, in his 11 years, felt full of courage and decided to invade the garden. [...] The companions, disappointed by the lack of the daily spectacle, did not want to follow him. And the chief, enforcing his authority, was in a hurry to get to the field.</p> <p>[...]</p> <p>Behind the piano dough, cornered in a corner, was the bed. And in it, the bust was blown, the crazy lady stretched her face forward, in the investigation of the unusual rumor.</p> <p>[...]</p> <p>He was staring at her, with interest. She was just an old woman, dumped in a black single small bed, behind a furniture barricade. And it was so small.</p> <p>[...]</p> <p>Maybe I asked for water. The jar was in the nightstand, between glasses and papers. He filled the glass in half, stretched it out. The lunatic seemed to approve with her head, and her hands wanted to hold on to her own, but it was necessary for the boy to help her drink."</p> <p>(ANDRADE apud CEREJA; MAGALHÃES, 2012, p. 125-126).</p>	<p>"One of the boys conceed to get into the house and saw that she wasn't so crazy. But the crazy age disappears. The boy is sad because the old woman dies."</p>
Teacher's correction	Excerpt from the 2nd
<p>"Why did he enter? What happened? Some important facts are missing. You should reelaborate "</p> <p>"I don't understand. Explain it!"</p> <p>"Student, she doesn't get to die until the end of the tale. That's implied. "</p>	<p>"One day, a boy realized that she was no longer reacting to the stones, and she decided to get into the house. Inside, he saw that the lunatic was not so crazy, and she also saw that she was very sick and decided to help.</p> <p>The boy felt very sorry and decided to stay there, and wait for what was going to happen."</p>

Source: Prepared by the authors.

With the corrections, the teacher instigates the student to add information in his text and to adapt some excerpts, leading to reflection and forwarding the student's review and rewriting. To meet the corrections, the student makes changes, suppresses information and adds others to the text, showing greater understanding and better synthesis of the short story. Thus, the review of the teacher allowed the student, when producing a second version, to understand the text of Andrade to develop and adapt his abstract, converting the words of others in my word, with an evaluative positioning close to the short story, by presenting that "the boy felt very sorry", attributing feelings to the boy from an interpretation of the descriptions exposed by the narrator. This practice demonstrates how the counterword can be taught and developed in a teaching situation, by the processes of review and rewriting, contributing to the student's written discourse.

In the texts of two other students, among the twelve, the copies are also still present in part of the text, even after the review and rewriting, and there is another student who maintains the misunderstanding of reading. However, despite the maintenance in the abstract of excerpts of the tale or of some misunderstanding of reading, the review of the teacher contributed, in a general way, for the students to present their responsive comprehension, by means of counterwords, in the texts Produced, because the corrections addressed this aspect, in a search for guiding the adequacy of the text, as in the following examples:

Example 3 – Correction performed in the first version of student C

13_ Estudante em vez de copiar partes você precisa ler, enten
14 der e escrever contando a história com suas palavras.
15 É preciso ir "ligando" o texto e não ir colocando fra
ses isoladas, o que o deixa sem sentido!

Example 4 – Correction performed in the first version of student D

15 Bom Estudante, mas como você copiou algumas partes
nem tudo fica coeso, ou seja, uma oração não se liga
a outra porque falta uma "parte". Tente contar usando
suas palavras!

Example 5 – Corrections made in the first version of student E.

, seu texto está completo, mas você acabou apenas retirando do frases e copiando e ele não fica um texto coerente e coeso

É preciso que você use suas palavras para narrar esses fatos. Assim, vai ver que seu texto ficará menor e bem melhor de ler.

Source: Author's archive.

These corrections consist of comments (MENEGASSI; GASPAROTTO, 2016), one of the three forms of configuration of textual-interactive correction, which enables interaction between teacher and student, presents an explanatory character and leads the student to a reflection on the Aspect that has been highlighted. By employing this correction, “That this is the most complete approach of textual-interactive review” (2016, p. 1034), the teacher may better refer the student’s review and rewriting, presenting aspects that need to be adequate, and enable the students manifest counterwords in their abstracts from the comprehension of the short story, in view of the need for the word of the other to go through a process of appropriation so that it can be transformed into my word.

When we consider the texts of the twenty-one students who did not present, as requested, comprehension and synthesis capacity in the first version, there are nine that present in their abstracts, mainly, excessive details or absence of important information of history, which is related to the students’ synthesis capacity. To exemplify, we present a writing process in which the lack of information can be observed:

Example 6 – Student F – First and second versions

1 No conto "A doida" escrito por Carlos Drummond
 2 de Andrade conta-se a história de uma mulher
 3 que foi abandonada por seu marido e de 3...
 4 → Três garotas ^{que} gostavam de provocá-la, até
 5 que a líder tomou uma decisão, entrar na
 6 casa da doida, a casa era vazia, ele foi
 7 até o quarto dela, e encontrou-a, era
 8 uma senhora idosa e doente, ela não era
 9 o que diziam. Ele ficou com pena dela
 10(mínimo) e começou a ajudá-la levando água
 11 e fazendo companhia até o final.
 12
 13 Maria Paula, seu texto está bom, mas você deixou de citar
 14 muitos fatos importantes: por que os meninos sempre jogavam
 15 pedras na casa? Por que um resolveu entrar? Você
 pode acrescentar esses e outros fatos relevantes!

CÓDIGO CORREÇÃO DO RESUMO	
1	Faça referência ao título e autor do conto. Você deve apresentar o texto para o leitor, dizendo do que se trata, qual o seu autor, o título, quais personagens o compõem (os mais importantes, nesse caso, a velha e os meninos).
2	Não é necessário apresentar as descrições da personagem e do lugar.
3	Repetição desnecessária de informações. Tire o que está em excesso.
4	Trecho confuso. Reescreva com mais clareza.
5	Inicie ou marque o parágrafo.
6	Falha de ortografia. Procure no dicionário e escreva corretamente.
7	Falha de acentuação. Procure no dicionário e escreva corretamente.
8	Falha de concordância (singular ou plural). Reveja.
9	Não entendi o que você escreveu.
10	Todos os verbos devem estar no passado. Reveja.
11	Reveja o uso da letra maiúscula (início de parágrafo, depois de ponto final, substantivos próprios).
12	Não há necessidade de citar todos os personagens.
13	No resumo, NÃO há título.
14	Procure um verbo mais adequado para iniciar a oração (narra, conta, apresenta...)

1 No (parágrafo)
 2 No conto "A doida" escrito por Carlos Drummond
 3 de Andrade narra-se a história de uma mulher
 4 que foi abandonada por seu marido e de 3 garotas
 5 que gostavam de provocá-la, porque seu país
 6 faziam que aquela senhora era doida.
 7 Até que um dia as 3 garotas foram na casa
 8 da doida para provocá-la, faziam pedras na
 9 casa e riram que não houve nenhuma reação,
 10(mínimo) então a líder tomou uma decisão e entrou na
 11 casa.
 12 Quando ele entrou estava vazia, foi até o quarto
 13 e ~~ele~~ encontrou ~~essa~~ uma senhora idosa e
 14 doente. Ela não era o que diziam ser. Ele ficou
 15 com pena dela e começou a ajudá-la levando
 água e fazendo companhia até o final.

Source: Author's archive.

When analyzing the first version, we found that the student manifests comprehension in relation to the short story, even with the lack of some information, and presents counterwords. It refers to the short story, marking that its text was produced from this, but we can notice how there was a reconstruction of the discourse of the text of Andrade and, already in the initial production, a transformation of the word of the other in my word. In some parts of the text, in which there are insertion of terms as “leader” and “sick old lady” and the expressions “took pity on her” and “keeping company until the end”, the student presents characterizations for the characters based on what is exposed about them in the I’m telling you, expressing counterwords and your idiosyncratic comprehension. When referring to the character as “elderly” and not as “old”, the student presents, in a certain way, discourse and values of his group, since “In each epoch/time, in every social circle, in every family microworld, of friends, of acquaintances, of colleagues, in which man grows and lives, there are always utterances invested with authority that give the tone [...] in which people are based, which mention, imitate, follow” (BAKHTIN, 2003, p. 294).

From the words of others, the student’s speech is manifested in the text, compenetrated by his expression and evaluative position. Descriptions presented by the narrator of the short story, about the situation in which the old woman is found, allow the student to express that the boy was sorry since he is surprised by the physical state of the character and seeks to help her in the final part of the narrative. The student also presents that the boy was “keeping company until the end”, characterizing the action positively, possibly, by considering the descriptions about all the previous care of this and his concern in not leaving the old woman alone in that A moment.

In the review of the text, the teacher performs resolute corrections and a textual-interactive in the form of commentary (MENEGASSI; GASPAROTTO, 2016), which exposes the need for some information to be presented in the second version. The corrections are answered by the student and, in the final text, we can notice alterations and additions, which show greater comprehension and better synthesis of the text. Among the modifications made in the final version, we observed the presence of counterwords, because, following the orientations present in the correction of the teacher, the student transforms the speeches of the tale into my word:

Table 4 – Presentation of modifications made in the text revision and rewriting processes of student F

Excerpt from short story	Excerpt from the 1st version
<p>"The elder commanded, and the others obeyed in the form of the sacred Custom. They took flat, iron, they took position. Each would play in turn, with intervals to observe the result. The chief has reserved an ambitious goal: the chimney.</p> <p>The projectile hit the blackened tinfoil straw – Ballantyne – and came crashing a tile, with a bang. A frightened well-to-do escaped from the next hose. The crazy, however, seemed not to have noticed the aggression, the House did not react. So the middle one vibrated a blow in the first window. Bam! It had hit a can, and the sound wave spread in there; The boy felt rewarded. They waited a while to hear the screams. The peeled walls, under the vines and the ivy of the grill, the open and empty windows, the garden of cloves and bushes, was all the same peace.</p> <p>Then the third of the group, in his 11 years, felt full of courage and decided to invade the garden. [...] The companions, disappointed by the lack of the daily spectacle, did not want to follow him. And the chief, enforcing his authority, was in a hurry to get to the field.</p> <p>The boy pushed the gate: it opened up”</p> <p>(ANDRADE apud CEREJA; MAGALHÃES, 2012, p. 125).</p>	<p>"Three boys liked to provoke it, until the leader made a decision, to enter the house of the lunatic, the house was empty".</p>
Teacher's correction	Excerpt from the 2nd version
<p>"Student, your text is good, but you forgot to mention many important facts: Why did the boys always play stone in the house? Why did one decide to come in? You can add these and other relevant facts!"</p>	<p>"Until one day the three boys went to the lunatic's house to provoke her, threw stones at the house and saw that there was no reaction, so the leader made the decision: get into the house."</p>

Source: Prepared by the authors.

We verified that, in the correction, the teacher highlights the lack of important information in the student's text and the need to add them. Through questioning, type of textual-interactive correction used to instigate the student to add information or reflect on aspects of the text (MENEGASSI; GASPAROTTO, 2016), the teacher leads to reflection and forwards the review and rewriting of the student. For the student to respond to the second questioning in his text, it would be necessary to understand a long stretch of the tale to present, in a synthesized and modified way, the information in its abstract.

Stella (2007, p. 181) ponders that

The understanding of the external word, result of this process of confrontation and interpretation, provides a reappraisal, a modification and the emergence of a new sign in consciousness, a new *inner word* [...], an evolutionary result of contact and Assimilation by the subject of the word of the other.

Thus, it dialogues with Bakhtin's proposition (2010) that the very act of understanding is a way of presenting counterwords. In this sense, the manifestation of counterwords can be guided in the review and rewriting of the text, since the practice of reviewing of the teacher allowed the student's comprehension to manifest more satisfactorily, in addition to providing that her discourse was present in the text produced.

FINAL CONSIDERATIONS

As we go from the objective of discussing how the contract is configured in the written discourses of the students and how the processes of review and rewriting can contribute to its manifestation in the texts produced in the classroom, we analyze the performance of Students in the proposed writing practice, considering the initial production, as well as the revised and rewritten, guided by the teacher's review.

In view of the data, we observed that there was no predominance, by the students, of the manifestation of counterwords in the first version of the texts, because only five, between the total of twenty-six, presented satisfactory comprehension, as requested by the teacher. Thus, most students produced texts with the presence of clippings of the basic text, misconceptions of reading-by misunderstanding or inappropriate interpretation-, exposure of excessive details or lack of important information, that is, it wasn't possible to verify, in these cases, the students own discourses, transformed from other discourses.

Regarding the counterwords, we found that its manifestation is directly related to the students' understanding of the source text and was present only when there was understanding of the short story and appropriation of the word oblivious, which led them to generate the "mine word" during the process. In this sense, we observed three different forms of expression of comprehension by the students, which resulted in the presence or absence of counterwords in the texts: a) abstracts with discursive manifestations that only show a reproduction of the utterances of the tale; b) abstracts that expose, simultaneously, utterances reproduced by the student and counterwords; c) summaries in which there is a manifestation of comprehension and of counterwords.

We observed, therefore, that the students presented difficulties to express their own speech in the texts, possibly, by the lack of understanding of the short story at the time of production of the first version. Also, the genre that was produced may have influenced the presentation of counterwords, when we consider that in an abstract one should not

present opinions and information that are not in the basic text, only transform and re-accentuate the speeches of the other, given the Characteristics of the genre can become a hard process.

In view of these manifestations, the teacher's review was fundamental for students to develop and present counterwords in their texts in the process of rewriting, especially those who put themselves away from the writing proposal in the first version, given that, through the orientations presented by the corrections employed, it was possible that the students manifested, during the process of writing, their own discourses in dialogue with the word of others.

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