THE CHILD IN THE LITERACY PROCESS: WHEN THE CHILD THEORIZES LIFE LIVED THROUGH LANGUAGE

A CRIANÇA EM PROCESSO DE ALFABETIZAÇÃO: QUANDO A CRIANÇA TEORIZA A VIDA VIVIDA PELA LINGUAGEM

EL NIÑO EN EL PROCESO DE ALFABETIZACIÓN: CUANDO EL NIÑO TEORIZA LA VIDA VIVIDA A TRAVÉS DEL LENGUAJE

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ABSTRACT: In this study, we point out implications of the world of life (daily acts) and culture (social practices) from the perspective of the child at the time of discursive experiences, when he is embracing formal teaching instances. The dialogical approach to language dealt with by Bakhtin and his Circle are references for the reflections discussed here, opening ways to listen to the child's voice, in what it has to say – and does say. Ginzburg's evidential paradigm was the basis for the search for possible traces of the production of meanings. It is analyzed, in particular, Lucca's experience when challenged to write a poem, and the knowledge

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mobilized in the school sphere and outside it. When faced with a clash of voices (his teacher, his mother-researcher, authors of books (writing), oral narratives), the literacy student positions himself discursively in front of the other and through the memory of a life lived in a great time, theorizes about the learning genres, following and reversing rules by the criterion of its creative understanding of the dialogic relationship and through fantasy, humanizes the act of living together.
KEYWORDS: Literacy. Kid. writing. Speech genre. Bakhtin Circle

RESUMO: Neste trabalho pontuamos implicações do mundo da vida (atos cotidianos) e da cultura (práticas sociais) pela perspectiva da criança na altura de experiências discursivas, ao abraçar instâncias formais de ensino. A abordagem dialógica da linguagem de que trata Bakhtin e seu Círculo são referências para as reflexões aqui movimentadas, abrindo vias à escuta da voz da criança, no que esta tem a dizer – e diz. O paradigma indiciário de Ginzburg foi base à busca de possíveis vestígios à produção de sentidos. Analisa-se, particularmente, a vivência de Lucca quando desafiado à escrita de poema, conhecimento mobilizado na esfera escolar e fora dela. Ao ver-se diante de embate de vozes (sua professora, sua mãe-pesquisadora, autores de livros (escrita), narrativas orais), o alfabetizando se posiciona discursivamente diante do outro pela memória da vida vivida no grande tempo, teoriza sobre o gênero em aprendizagem, seguindo e revertendo regras pelo critério da sua compreensão criadora da relação dialógica. Ainda, vai além, pela fantasia, humaniza o ato de conviver.
PALAVRAS-CHAVE: Alfabetização. Criança. Escrita. Gênero do discurso. Círculo de Bakhtin.

RESUMEN: En este trabajo apuntamos implicaciones del mundo de la vida (actos cotidianos) y de la cultura (prácticas sociales) desde la perspectiva del niño en el momento de las experiencias discursivas, al abrazar las instancias formales de enseñanza. El abordaje dialógico del lenguaje tratado por Bajtín y su Círculo son referentes para las reflexiones discutidas aquí, abriendo caminos para escuchar la voz del niño, en lo que tiene que decir y dice. El paradigma evidencial de Ginzburg fue la base para la búsqueda de posibles huellas de la producción de significados. En particular, se analiza la experiencia de Lucca cuando es desafiado a escribir un poema, movilizando saberes en el ámbito escolar y fuera de él. Ante un choque de voces (su maestra, su madre-investigadora, autores de libros (escritura), narraciones orales), el alfabetizador se posiciona discursivamente frente al otro y a través del recuerdo de la vida vivida en gran tiempo, teoriza sobre el aprendizaje del género, siguiendo e invirtiendo las reglas por el criterio de su comprensión CREADORA DE LA RELACIÓN DIALÓGICA YA TRAVÉS DE LA FANTASÍA, HUMANIZA EL ACTO DE CONVIVENCIA.
PALABRAS CLAVE: Alfabetización. Niño. escrita. Género del discurso. Círculo de Bajtín

investígio[1]
olfato ou fato
um cheiro falso
a brisa traz

um brilho antigo
brinca comigo
de anos atrás

1988
(*na passagem da constelação Alice,* Leminski)

1 A STARTING POINT - SCRUTINIZING WHAT IS KNOWN

There is a maxim circulating within the culture in general that "you can only learn to do something by doing it". A maxim, as we know, defended by a significant number of researchers in the field of language. We venture to say that such a maxim may even be

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[1] Poem in Portuguese, written by Paulo Leminski, a brazilian writer.

plausible for certain human functions, which does not exempt us, as participants in this field of knowledge, that of language, from tracing in such a maxim the meaning attributed to relevant concepts such as learning and activity incorporated in the maxim, if the intention is to affirm such a statement.

For his part, Geraldi, a language theorist, published, in the 1980s, a text entitled *Aprende-se a escrever, escrevendo* (We learn to write by writing), in which he affirms this maxim by reinforcing its meaning when learning refers to the act of writing. For the author, good written expression is not due to the knowledge of theory about language (its grammaticalization; its metalanguage) but to the experience of writing "to learn to write one must write" (GERALDI, 1985, p. 30). Geraldi's position regarding the maxim, in this dated text, is virtuous to us for two aspects: for thinking about the teaching of writing and for thinking about student learning in the institutional environment, as well as what crosses boundaries, contemplating both events in chronotopic entries. If, on the one hand, this reflection is indispensable when reported to school throughout the entire period of basic education, on the other hand, in the literacy phase [2]this topic reaches a higher degree of relevance.

Above, we refer to Geraldi's text as a dated text and it has a reason. Especially in the late 1970s and early 1980s - and to this day - in the field of theoretical and methodological knowledge about the teaching and learning of writing, philosophical and linguistic theories about language have started to gain significant repercussions, which call for another look at the object of teaching and its methodology, but above all, at the subjects involved, the student and the teacher. One of these scenarios, in fact, was the conceptual turn that came from Bakhtin and the Circle[3], which considers language as a dialogic, historical and ideological social human production, as a process of verbal interaction, with absorption, including in official documents that guide educational policies[4] in our country.

When there was this movement towards a new conception of language and pedagogy of the Portuguese language, extended to the various levels of basic education, including the university level, there were many Brazilian theorists who affirmed language as dialogic, as an act of (inter)action[5]. The legacy of the dialogicity of human language (Bakhtin Circle) in the educational field - turning to the relationship between myself and the other, distancing oneself from conceptions of language as an abstract system or instrument of communication - positions the understanding of this human phenomenon as a social event where axiologically valued voices meet (heteroglossia; the multiplicity of social voices), the meeting between my word and the other's as a condition for the life of language, not subtracted from the inherent axiological basis[6] of the interactants. To consider the event of language as my word that requires the other's word is to affirm the humanity of social being (being with the other); it is to conceive the world not split up, but amalgamated in its fields of today's life, art and cognition (knowledge) in the unity of the responsibility of being social. In Bakhtin's (2010, p. 58) words "The world as the content of scientific thinking is particular, autonomous, not separate, but rather integrated into the singular and unique event of existing through a responsible consciousness in a real act(ion)".

In view of the above, how, then, could we think of the act of learning to write by children in the literacy process, when they seek to write their texts, their word, in this universe of encounters with the other word, in the school institution and outside of it? What kind of learning to "*write* by *writing*" are we talking about here?

In the dialogic interpretation route (Bakhtin and the Circle), we will cut from the world of life and school culture elements woven in a discursive event of Lucca's writing, a seven-year-old student who is in the literacy phase in a federal public school, in the remote

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[2] In Brazil, as advocated in official documents from the Ministry of Education, the literacy period encompasses the first three years of elementary school.

[3] Bakhtin Circle, as it is called, refers to a group of Russian thinkers from different fields of knowledge (philosophers, linguists, musicians, etc.) who met routinely to discuss topics of common interest.

[4] For example, National Curriculum Parameters; State and Municipal Curriculum Proposals, etc.

[5] We present some bibliographical references resulting from this movement, but at the risk of failing to mention people with a role of equal importance: Geraldi (1985, 1996, 1991), SILVA *et.al.* (1986); GNERRE (1985); SOARES (1997 [1986); FRANCHI (1985); FRANCHI (1992); ILARI (1985); POSSENTI (1996); PÉCORA (1983), among others, as we explained.

[6] Living is to take an axiological stand; it is to position oneself with respect to values (BAKHTIN, 2003).

learning[7] modality, thus at the beginning of a relationship with the institutionalized teaching of writing. With the support of the Bakhtin Circle's theory of dialogism, we pursued traces of this singular event.

2 WORLD OF LIFE, WORLD OF CULTURE - WELCOME TENSION?

Perhaps it is appropriate to reinforce that today, in many schools in the country, we still find events in which texts are not produced by which the subject can commit to his or her word. The writing proposals end up corresponding much more to a simulacrum of this act, driving the deceptive exercise of what is the real social event of this human practice. A teaching effort biased by the belief that imitation, the copy alone of what the other (in this case, the teacher) says, could sustain access to the knowledge of writing in its complexity. A kind of "writing-training" that would provide the student with a certain structural framework to be filled in with pre-established wording, circumscribed to the circuit of speech unleashed in the classroom for school purposes. A false ideal of procedure with a view to future social use.

As Bortolotto (2001) attests, in research carried out in literacy classes, a kind of archetype is made available to the child to make him/her capable only of reproducing something similar to what has been seen, to what has been exercised in exemplary writings (simulacrum). However, what is unleashed leads to the failure of this teaching purpose if it was intended to align with the purpose of the child's experience with the social, cultural act of meaningful writing. A mistaken ideal that this procedure is preparation for future use of writing ends up hindering the fortune that corresponds to fostering the encounter of different voices (heteroglossia) that could circulate in the space of teaching and learning writing.

What is arrogated to the understanding of language as dialogic (relationship between the self and the other), therefore, goes against this persevering postulate of "formatted" writing legitimized by some teachers, since the requirement to the act of writing is precisely a dialogic encounter, an encounter of different social voices. As Bakhtin (2003) warns us, a text implies at least two subjects, two consciousnesses: a producer and his "other", considering that both are immersed in the current of verbal interaction and that they act on the world in which they live, act with the already said (the given), but also producing other comprehensions and actions, (re)creating (the new) in a singular way, from the unique social place they occupy. Moreover, as Bakhtin (2003, p. 410) points out, "there is neither the first nor the last word, and there are no limits to the dialogic context (it extends into the boundless past and into the boundless future)".

From this angle, to enter the world of writing is to warp voices, to take into account configurations of alterity (the relationship between the self and the other) instituted by the word. They are voices to be put into dialogue, voices that compel willingness to listen, that is, to listen with interest, not indifference. The subject that writes does not enter this space, mute, but in his singularity, in his alterity as the other of the other, inscribes - as a being in the world - his word or counter-word, without escape. To say is, therefore, to say with the other, it is a clash of points of view. In this dialogic space, a space of expression of multiple semiotes, man humanizes himself, since it is in the relationship with the other that we humanize ourselves. Likewise, in this ambiance, utterances (verbal or non-verbal) are irrigated by the torrent waters of the human discourse chain. In this regard, as Giovani (2019, p. 08) argues, the key to literacy is to carry out work based on the text. Reading and writing. And this practice must be effective from the moment children enter the literacy classroom. The fact that the child does not write conventionally cannot be an impediment to this practice.

This position calls for the understanding of the field of human culture, of cognition (knowledge), as well as of life (every day), where heteroglossia has its origin, where texts absorb different verb-axiological tonalities in contact with other texts and contexts, that is, at the point of dialogic contact among themselves and the possibility of opening to the production of other meanings. In Bakhtin's (2017, p. 67) words, "only at the point of contact of texts does the light erupt that illuminates retrospectively and prospectively, making a given text commune in dialogue". But the author further points out that every word (every sign) in the text also leads beyond its limits. This is interpreting. Because to interpret, according to Bakhtin, is to correlate texts (BAKHTIN, 2017), it is to put texts in dialogue, a conjuncture he calls collation. To collate, then, is to understand a text by putting it in relation to other texts, by

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[7] It is 2021, a year marked by the Covid-19 pandemic.

putting it in a new context (in my context, in the contemporary context, in the future context, for example). In short, collation is, therefore, an act of interpretation, an act of creation.

Adjusted to what Bakhtin points out, Miotello (2017, p. 96) details the Russian theorist's understanding by claiming that collating "is to produce the unity of two different lives, in the responsible act". He also says that therein lies "the fundamental axis of the possibility of collation. To be a unique existence, different, but non-indifferent. A unique existence is not one's own construction, but it is the other's concession". Barenco (2017, p. 85), in turn, exposes that "taking on the work of creating discourse planes, where voices meet and dialogue, hatching new and renewed meanings" is precisely the chimera of words, the giving up of the first and last word for the free word between self and other.

In the case of institutionalized teaching, we have been going through theoretical waves about the understanding of this phenomenon that is human language[8], with consequences in the pedagogical act of teaching writing to children in the literacy process, resulting, in many cases, in writing that is empty of meaning because it is isolated from school experience, from going beyond the threshold of the material form, from language in its immanence. A mismatch, we ratify, between the social experience of writing and what is privileged as institutionalized teaching of it. After all, as Bakhtin (2017, p. 181) points out "[...] we never utter or hear words, but we hear a truth or a lie, something good or bad, relevant or irrelevant, pleasant or unpleasant, and so on. The word is always full of content and ideological or everyday significance". That said, then, interest in and care for what is the child's voice, that is, what the child has to say and does say, is not trivial in the magisterial act if the purpose is the teaching of writing. Implicated listening, faced with this public avid for discourse experiences, and participation in the fields of life and culture is a condition of responsibility without alibis to those who embrace the task of being the school sphere, not closed to life, to the act of living in view of otherness.

It is by taking into consideration the Bakhtinian architectonic self-other - which is inebriated with the social, historical, and ideological life of the social being - that the right to the word uttered by children in the process of learning the written language unties itself from a narrow understanding of "right to the word" as, in many circumstances, it is understood as "giving voice to the other". There is nothing to be "given to anyone". The real bond between the self and the other implies dialogue, implies sayings in relation, in tension, in clash; it implies mutual conquest established by both discourse poles because there is mutual interested listening. This is for the reason that the valorative center of this architectonic, self-other, is the human being as "a concrete reality lovingly affirmed" (BAKHTIN, 2010, p. 127). Interested listening is projected, thus, into an act of loving listening. Bakhtin enunciates:

> [...] only lovingly interested attention can develop a very intense force to embrace and maintain the concrete diversity of existence, without impoverishing and schematizing it. An indifferent or hostile reaction always impoverishes and disintegrates the object: it distances itself from the object in all its diversity, ignores it and overcomes it.
> [...]
> Lack of love and indifference never generate enough strength to stop and linger over the object, so that every single detail and particularity of it is fixed and carved. Only love can be aesthetically productive, only in correlation with the one who loves is the fullness of diversity possible. (BAKHTIN, 2010, 128-129)

In the child's encounter with writing, an encounter of words and counter-words, what does the child teach, marked by the social experiences shared in his/her immediate or wider context?

3 HANDRAIL THAT LEADS TO ANALYSIS

Supported, on the one hand, by the Bakhtin Circle's theory of dialogism and, on the other hand, by Ginzburg's evidential paradigm (1989), we will follow traces, tracks, or signs that point to the singularity of writing and the production of meaning of a child at the

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[8] In addition to language understood as a form of action and inter(action) that underlies our reflection, we highlight language as an expression of thought and language as an instrument of communication.

beginning of his/her relationship with this knowledge, on this path in which he/she invests himself/herself with what is foreign and what is his/her own in the experience with written verbal language. This is because the production of written texts by beginners can and should be considered a plunge into the verbal stream, collating past, present, and future texts and contexts in a unique way.

Geraldi (2012) recognizes the research methodology through the perspective of Ginzburg's (1989) evidential paradigm as coherent with Bakhtin's conception of human sciences, considering it to be a way of approaching the thinking and speaking object, the social man. It is about considering the evidence, and the signs left by the subject (in our case, in the textual writing) to formulate, through abductive reasoning, hypotheses with which provisional meanings are built. In the author's words,

> The formulated hypothesis allows us to find other evidence (in the same text or in other related texts) with which we can confirm the provisional sense constructed, or abandon this sense for a more adequate one, now based on the new evidence that will give the first evidence another sense as well. Acting in this way, successively, like a detective, one arrives at a meaning built on coherent and consistent arguments. (GERALDI, 2012, p. 35)

In light of the above, we will seek to interpret meanings contained in a writing event of a literacy student attending the second year of elementary school during the pandemic period, in which the classes are remote, tracing clues and/or signs possible of being coated with new meanings in the dialogic stage of value encounters of social circles of the intimate or public sphere, which potentiate or constrain the child's relationship with his/her writings in learning.

As to the description of the event regarding the production of the writing to be analyzed, it is important to contextualize the circumstances in which the child elaborates the text about which we will trigger interpretative positions.

During the online class (synchronous activity), the teacher was working on the informational text. The theme of the texts she selected was about animals. One of them had information about lions and another one about dinosaurs. Parallel to the specific work with the informational text, the teacher takes poems to her classes, thus encouraging reading and investing in the aesthetic fruition of the students in the class.

Some children took the initiative to create poems[9] about the animals mentioned in the informational text and send them to the teacher, who asked the author to read to the whole class. In this context, a mother (a researcher in the field of literacy) proposed to her son - a student in this class - that he should also write a poem about "dinosaurs" to send to the teacher and, possibly, have his text shared with everyone. The child in question, in the literacy process but with the autonomy to write[10], accepted the proposal and elaborated the text that we will analyze in the next section.

4 A LITERACY STUDENT'S WRITING - WHAT MATTERS?

We begin this section by presenting the text "O dinossauro que queria voar" ("The dinosaur that wanted to fly"), which was written by Lucca without any interference and/or mediation during its construction process:

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[9] Since the text was produced in the remote teaching modality, we do not know the context in which this text was produced. This is important to consider that we do not have any information about the interferences in this target writing.

[10] The child has not yet completely mastered the orthographic system of the language, but participates in writing assignments from the beginning of the teaching process and has his/her writing hypotheses respected by the mother/researcher and by the teacher who, like the mother and researcher in the field of education, understands literacy as a discourse, dialogic process.
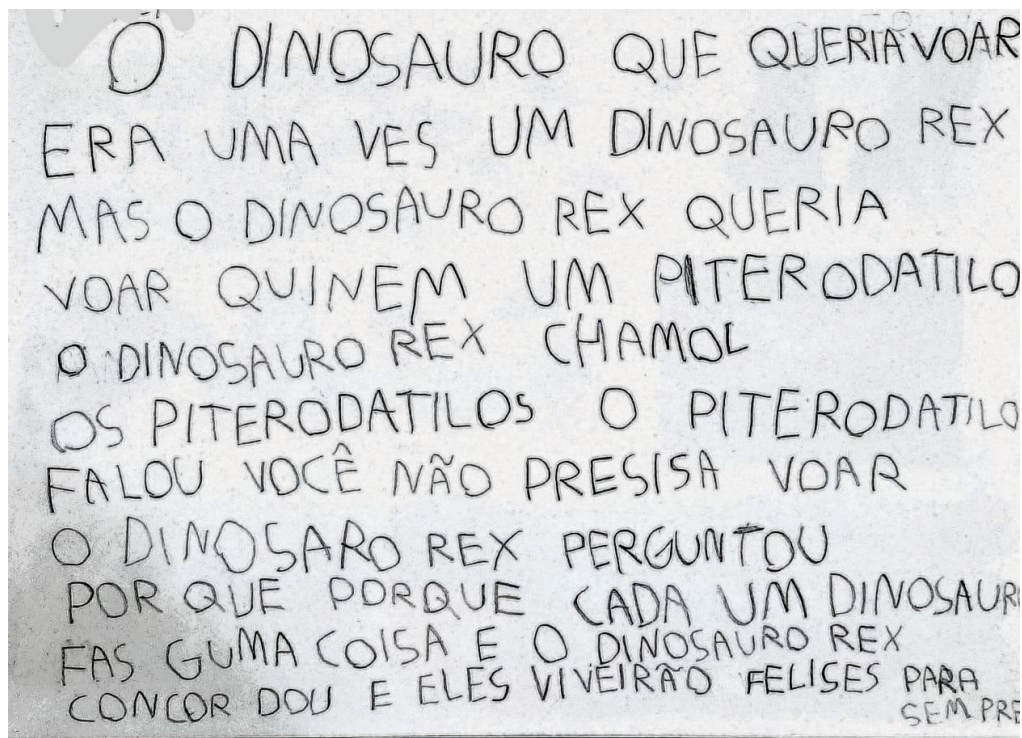
Image 1: Lucca's text
Source: the authors[11].

As writing is already a daily practice in Lucca's life, not only at school but also in his private life, we emphasize that there were no resistance or major problems in the execution of the proposal he received. He wrote what he wanted to write, his poem, true to the theme "Dinosaurs", and true to his knowledge of writing thus far. However, it is appropriate to notify that, in our historical theoretical journey on language studies and the understanding of genres of discourse, we would not consider this writing of the child a poem, starting with the way he begins and ends his poetic text: "Once upon a time" and "they lived happily ever after". This is something recognized in fairy tales.

Also as something characteristic of a narrative, we have an initial situation, since "A DINOSAUR REX WANTED TO FLY JUSLIKE A PITERODATYL. Given the flying dinosaur's denial, there is a crisis in the narration, as Rex questions "WHY" he can't fly the way his species mate did. This crisis is solved with an outcome "BECAUSE EACH ONE DINOSAUR DOES SOMTHING AND THE DINOSAUR REX AGR EED AND THEY WILL LIVE HAPPI FOREVER".

Upon reading Lucca's text, his mother, imbued with a theoretical memory about poetry and about theories of discourse genres and school teaching, asked him if he had written a poem. Immediately, the child said yes. Intrigued, the mother challenged the child to point out to her in the materiality of the writing why he considered that written production to be poetry (the evidence, in short). The child points out the words REX and WHY in their occurrences in the text:

"ONCE UPON A TIM THERE WAS A DINOSAUR **REX**, BUT THE DINOSAUR **REX** ... THE DINOSAUR **REX** CALLED... THE DINOSAR **REX** ASKED **WHY BECAUSE**... THE DINOSAUR **REX** AGR EED"

If, on the one hand, it is of considerable importance what has advanced in the understanding of the process of the child's passage in this domain of acquisition of reading and writing, on the other hand, challenges remain. In this ballast of walking, without a doubt, Bakhtin and Circle's theory of dialogism is indicative of a turning point in perspective. This is the theoretical orientation that has grounded our interpretation and that we bring to the scrutiny of dialogic relations of the life lived by the writing child and his

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[11] The text in the image can be translated as follows: "THE DINOSAUR THAT WANTED TO FLY. ONCE UPON A TIM THERE WAS A DINOSAUR REX BUT THE DINOSAUR REX WANTED TO FLY JUSLIKE A PITERODATYL THE DINOSAUR REX CALLED THE PITERODATYL THE PITERODATYL SAID YOU DON'T NEED TO FLY THE DINOSAUR REX ASKED WHY BECAUSE EACH ONE DINOSAUR DOES SOMETHING AND THE DINOSAUR REX AGR EED AND THEY WILL LIVE HAPPI FOREVER"

mother, which goes beyond looking at the text solely through language in its immanence. For the Circle thinkers, understanding dialogic relations presupposes understanding the social man, and his human formation.

It is possible to notice that the first impulse of the mother-researcher was to let the voice of the researcher, the social voice of the didactic-scholastic setting (of a certain rite of teaching the poem genre: emphasis on the form, highlighting the rhymes), be superimposed over listening to the arguments of a writing student, a learner of a word aesthetic. Before the mother was a child with a say, certainly, a child **with** a **voice** and who exercised this social value apprehended in his social relations (certainly more from the private than the public sphere). He resorted to the use of the counter-word to reason with the mother-researcher. If rhyme is repetition, if it was rhymes that the mother-researcher hoped to find in his writing, there was the rhyme: the repetition of the word REX, which Lucca quickly pointed out, without hesitation. Rather than "fitting" certain regularities found in poetry writing (not necessarily determinative of the genre at hand), what the child stresses is his genuine moment of expressing his word, the word of a singular subject who has searched his social experiences of listening to the aesthetic word (of narratives) and brought it into the experience of his writing.

Lucca stands by his word and argues for it by laying out his understanding to the mother-researcher. Bakhtin (2003) makes this clear when he tells us that if we want to know man, we have to analyze his expression because he is an expressive and speaking being, a being that produces texts, that speaks. This facet demands that we turn our eyes to the narrated event, willing to reach, in and through interpretation, deeper layers of meaning. As Bortolotto says, interpreting Bakhtin: "[[[.] in human existence, the possibility of research and thought would call for *creative understanding*. To the *other* is impregnated, therefore, the possibility of meaning, because in it is condensed the communication itself, that is, the *creative understanding* of the *self* to the *other*" (BORTOLOTTO, 2017, p. 13).

Therefore, beyond staying at the surface level of understanding the child's text and trying to fit the text into a certain genre - is it or is it not a poem? - we have, in Lucca's writing, evidence of the discourse position of a subject that is learning his mother tongue and positions himself as an author-creator and elicits counter-words from his possible readers. With his own style, he creates a narrative situation that shows him to the world, by the way he says what he says, using characters from the dinosaur universe - the subject of a synchronous class with his teacher.

Moreover, he humanizes, through his writing, these prehistoric beings, giving them life, voice, feelings, and desires, because in his experiences with literature, he has experienced the possibility of being another in a narrative, of objectifying another world through fiction. By understanding what was possible for him to make in this phase of his childhood and learning to write, for this act of his that he considered poetic, he added the poetry of life in fairy tales, in fables. But the relevance of these writings of his concentrates on this impulsive desire to say his word, because we choose the genre that way, don't we?

The child put his knowledge together and said his word, followed rules, reversed rules by the criteria of his creative understanding of the dialogic relationship with voices that constitute him (his mother looks for rhymes and he points out the repetitions of the name of one of his characters (REX) and the word "why"). Reversal of the understanding of poetic art by the presence or absence of rhymes, because this does not fit in his project of saying, does not restrict his saying to the other (teacher, classmates, mother - the one who asks him post-writing). He steps out of rules that would stiffen his project of saying. And says. He followed this project and poetized not by formal criteria of language or a certain theory of teaching poetry, but because he poetized life, the relationships between subjects in coexistence (with a shared life).

In the direction of creative understanding (Bakhtin 2003), of the non-apparent meanings or stereotyped interpretations in the field of certain methodologies of teaching children to write poems, we have to say, once again, that we are faced with Lucca, a child who, at a very tender age, thinks about the world, thinks about the relationships between beings so that, through fantasy, he humanizes the act of living with the other that is different from the self (DINOSAUR REX/DINOSAUR PTERODATYL). The direction given to the clash between the desire of one character to have what the other has and the way the other character (the one who had, in this case, the biological condition to fly) reacts measures not only his resourcefulness with narrative writing but, above all, the originality of the author-narrator in the "solution to the conflict".

Besides his own style in creating the narrative, above all, we want to highlight Lucca's altruistic attitude, when assuming the position of author-creator, of thinking about the relationships of prehistoric beings in delicate clash faced with "the desire to have what the other has", positioning both characters (two dinosaurs different from each other) in equipollence of voice, of the right to speak, to expose arguments, the right to counter-words.

"[...]

BUT THE DINOSAUR **REX WANTED**

TO FLY JUSLIKE A PITERODATYL

[...]

 THE PITERODATYL

SAID **YOU DON'T NEED TO FLY**

THE DINOSAUR REX ASKED

WHY BECAUSE **EACH ONE DINOSAUR**

DO SOMTHING AND THE DINOSAUR **REX AGR EED** AND THEY **WILL LIVE** HAPPI

FOREVER"

The child exposes, through his characters, the points of view of each dinosaur in the conversation required by "REX" to "PITERODATYL". By exposing each character's arguments about the "possibility of flying" (theme), Lucca values, refracting from the point of view of a 7-year-old child, meanings that he has been building throughout his axiological and cultural interpersonal relationships (private and public spheres), which he lets overflow into his text because he positions himself axiologically towards life. A network of relationships that he absorbed in his life and that enabled him to build the architecture of his writings in a "poem-text".

Lucca positioned himself in the face of life, and in doing so, makes way for dialogue to meet other social voices, fostering an uninterrupted dialogue about values in relation, in clash. In short: the aesthetic word of the author-creator puts into dialogic relation two dinosaurs with differentiated ways of existence, providing a *self* and the *other* with non-coincident perspective horizons in the face of life, but signaling a fertile coexistence affected by lovingness (in the sense given by Bakhtin (2010)) in the encounter between the self and the other, by persevering, in the thesis of a life lived, the not indifferent understanding before the other that is different. This is the point we stress as the refined and humanizing tone contained in Lucca's production. After all, the plot and consequent *dixi* could have been different.

We, educators, are still faced with the challenge of listening to the other, of listening to the voice of the child who theorizes about his/her writing, theorizes about becoming with love, in contemporary times when indifference to the other tries to set its tone.

The "theoripoetic" (re)creation of the child qualifies in loving listening to life, through the friction of relationships (human or fictional) interested in listening to the other, in listening, as we said, not indifferent to the other; in the "theoripoetic" (re)creation that lapidates the responsive and responsible listening before it, because it is committed to the becoming of the other word, of the other, interested word, the word in coexistence configured in the world of life, art and culture, composing the fullness of diversity, as Bakhtin teaches us in his writings.

> AND THEY WILL LIVE HAPPI
> FOREVER

Why? Because "As we look at ourselves with the eyes of the other, in life, we always return to ourselves, and the last event, a kind of summary, is realized in us in the categories of our own life" (BAKHTIN, 2003, p.14).

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