THE IMPORTANCE OF INTERTEXTUALITY IN THE PORTUGUESE LANGUAGE CLASSROOM

Elisa Francisca da Silva Neta
``Universidade Federal do Rio Grande do Norte`` (UFRN)

Samara Kelly Dantas de Figueirêdo
``Universidade Federal do Rio Grande do Norte`` (UFRN)

Abstract: The general concept of intertextuality concerns the relationship between texts, which establish a type of dialogue between themselves, whether intentional or not. Therefore, this work was developed for research purposes on how intertextuality can be used in the classroom and how it is important for the creation and understanding of texts. Understanding that intertextuality is a reference for determining the linguistic resources to be used, it provides support for adapting the text to its occurrence situations. It can be seen that there are an infinite number of genres that use this textual resource. In this way, an author can use, within his production, a reference to another text, whether implicitly or explicitly. As with cohesion or coherence, intertextuality is part of the constituent parameters of a text, becoming an element of great importance.

Keywords: Intertextuality; Classroom; Text production and understanding;

SPOKEN LANGUAGE AND WRITTEN LANGUAGE

Regarding these two types of language, we need to establish a distinction between them. There are those who say that writing is a representation of speech.

According to Marcuschi (2010): "What is certain is that we operate daily with language in the most varied conditions and contexts and, when properly literate, we move from oral to written or from written to oral naturally." In this way, we produce text all the time, whether oral or written, as every act of communication occurs through texts and not phrases or sentences disconnected from their real interaction situations.

> Starting from the principle that it is the uses that found the language and not the other way around, the thesis is defended that speaking or writing well is not being able to adapt to the rules of the language, but it is using the language appropriately to produce an intended effect of meaning in a given situation. Therefore, it is the communicative intention that underlies the use of language and not morphology or grammar. It is not a question of knowing how to arrive at an ideal text through the use of forms, but how to arrive at a meaningful discourse through use appropriate to the practices and situation for which it is intended.

When we produce a text, we need to keep in mind the objectives we want to achieve with that production. Therefore, there is a need to adapt the language to the communication intention, as well as observe the written genre and its structure.

Languages, even within their own territory, tend to change for various reasons, including the environment, the law of least effort and the need for clarity of expression.

The changes are even greater when transferred from one region to another. Thus, Latin was transformed into Romance or Neo-Latin languages, and these, in turn, underwent changes in the speech of their colonies.

The spoken text is more spontaneous, as the interlocutors, in addition to using speech, use gestures that favor interaction between them. Furthermore, they can reformulate their statements whenever they wish.

In spoken language, it is very common for interlocutors to show disagreements on certain topics in their dialogues, however it may happen that one of them starts to think differently, when the other shows convincing arguments, about their position on the subject addressed.

Another important aspect for understanding the text is that the interlocutors know what they are talking about. So that the conversation can be structured.

In the written text, the need to use cohesion and coherence also prevails, for the same reasons as using them in speech, however, in the written text, care with formality is more accentuated.

It is precisely the sequence in which the text is prepared, how to proceed in joining the parts of the text.

For the reader to really understand what the author intends with his writing, it is necessary to use cohesion and coherence.

One should not confuse language with writing, as they are two distinct means of communication. Writing represents a later stage of a language. The spoken language is more spontaneous, it encompasses linguistic communication in its entirety.

Furthermore, it is accompanied by the tone of voice, sometimes by mimes, including physiognomies. The written language is not just the representation of the spoken language, but rather a more disciplined and rigid system, since it does not rely on the speaker's physiognomic play, mimes and tone of voice.

Brazil is a very culturally rich country, when it comes to language it is no different. There are a lot of jargons, accents, slang, etc.

There are several factors that favor the differences between the way Brazilians speak. Among them, the following stand out:

Regional factors: it is possible to notice the difference between the Portuguese spoken by an inhabitant of the northeast region and another from the southeast region of Brazil. Within the same region, there are also variations in the use of the language. In the state of Rio Grande do Sul, for example, there are differences between the language used by a citizen who lives in the capital and that used by a citizen from the interior of the state.

Cultural factors: an individual's level of education and cultural background are also factors that contribute to the different uses of the language. An educated person uses language in a different way than a person who did not have access to school.

Contextual factors: our way of speaking varies according to the situation we find ourselves in: when we talk to our friends, we don't use the terms we would use if we were speaking at a graduation ceremony.

Professional factors: carrying out some activities requires mastery of certain forms of language called technical languages. Abundant in specific terms, these forms are practically restricted to technical exchanges between engineers, chemists, law and IT professionals, biologists, doctors, linguists and other specialists.

Natural factors: the use of language by speakers is influenced by natural factors, such as age and gender. A child does not use language in the same way as an adult, hence we speak of child language and adult language.

INTERTEXTUALITY

Intertextuality is a resource where the presence of one text in another is assumed, whether by allusion, quotation, referencing, resumption, etc.

Marcuschi states "Intertextuality contributes to textual coherence. It is studied today because it has fundamental importance in relating speeches to each other."

The exercise of writing is complex and requires practice, in addition, reading is an essential activity for good writing. Therefore, the use of texts that refer to other texts is necessary, as it helps with textual understanding.

Intertextuality is considered as an inherent resource of the text, as there is currently a consensus on the non-existence of an isolated text, that is, all texts necessarily share with other texts.

According to (KOCH & ELIAS, 2018, p. 101) "In a restricted sense, every text makes reference to other text(s) already effectively produced and which is(are) part of the readers' social memory."

It is clear that every text, in some way, has traces of something that has already been published previously. Corroborating the

idea that there is no homogeneous text.

According to (KOCH, 2020, p. 59)

> This means that every text is a heterogeneous object, which reveals a radical relationship between its interior and its exterior; and, of this exterior, evidently, there are other texts that give rise to it, that predetermine it, with which it dialogues, which it returns to, which it alludes to, or which it opposes.

Intertextuality is a way of resuming a text and this can be done implicitly and/or explicitly. There are, therefore, several types of intertextuality, including when it comes to visual texts. We will see examples later.

In scientific works, such as articles and dissertations, it is common to cite ideas or information from other texts.

The citation can be direct, a full copy of the necessary excerpt, or indirect, when the desired information is explained in your own words. Both forms comprise intertextuality, as they take advantage of already produced ideas to contribute new information.

As it was stated (ANTUNES, 2009, p.161-162) "There has been a consensus of observation that, even in the most advanced stages of schooling (including postgraduate studies), people reveal difficulties in writing texts formal, relevant and coherent."

Intertextuality can also occur at the formal level, when the author repeats elements of the previous structure, but changes other aspects, thus constructing a new text, with explicit links with the previous production. It is very common in artistic genres, such as poetry and music, in advertising texts, etc.

These are types of intertextuality:

1. **Allusion** – is the act of indicating or insinuating a previous text without, however, going deeper into it. This method of intertextuality presents information, ideas or other data present in previous text or texts in a superficial and objective way.

2. **Parody** – is the type of intertextuality in which a structure similar to that of a previous text is presented, but with changes that interfere and/or subvert the meaning of the text, which now presents a strong critical, comic and/or satirical content. In this way, in addition to constructing a new text, with similarities to a previous one, we also seek to highlight a change in meaning.

3. **Paraphrase** – is the process of intertextuality in which the meaning of the original text is reaffirmed, but with little or no structural similarity. In this type, the aim is to rewrite the subject of the original text, taking advantage mainly of existing semantic elements, to produce a new language with the same theme.

4. **Epigraph** – is the reproduction of a small excerpt from the original text at the beginning of a new text. It is commonly located at the beginning of the page, in the right corner and in italics. Despite being a "loose" excerpt, the epigraph always has a relationship with the content of the new text.

5. **Quote** – this is when the author references another text because it is relevant and relevant to the content of the new text. The citation can occur directly, when the excerpt is copied in full and highlighted in quotation marks, or it can be indirect, when it is stated what the author of the original text said, but explaining the concepts with new words, relating the approach to the new content.

INTERTEXTUALITY IN THE PORTUGUESE LANGUAGE CLASSROOM

As previously mentioned, intertextuality is present in all productions. The textbook is a very important instrument. It brings various textual genres that contribute to improving knowledge related to text production and textual understanding.

In this last part of the article we bring examples of intertextuality and suggestions for activities that can be carried out through these texts.

A text with an example of explicit intertextuality is the lyrics of the song "Monte Castelo", by the singer: Renato Russo.

Even if I spoke the language of men
And if I spoke the language of angels, without love I would be nothing
It's just love, it's just love
Who knows what is true
Love is good, does not want evil
Not jealous or conceited
Love is the fire that burns without being seen
It's a wound that hurts and can't be felt
It's a discontented contentment
It's pain that disappears without hurting
Even if I spoke the language of men
And if I spoke the language of angels, without love I would be nothing
It's not wanting more than wanting
It's lonely walking among us
It's not being content with content
It's caring that you gain from losing yourself
It's being trapped by will
It is to serve those who win, the winner
It is a possession to which loyalty kills us
As opposed to you is the same love
I'm awake and everyone sleeps
Everyone sleeps, everyone sleeps
Now I see in part
But then we'll see face to face
It's just love, it's just love
Who knows what is true

Though I speak with the tongues of men
And if I spoke the language of angels, without love I would be nothing

In the lyrics of this song there are at least two texts that we can refer. The sonnet "Love is a fire that burns without being seen" and the letter from Corinthians.

It is possible that it is a text unknown to the students, depending on the age group, the class and several other factors that may influence the students' knowledge. On the other hand, a lot can be taught from this text. From the title "Monte Castelo", which refers to a battle in the Second World War, to the use of other texts with the same theme "Love" to justify such a feeling.

There are image texts, from which intertextuality is created.

Recently, the Paraíba professor Jr Misaki wrote a work entitled *"O Mágico do Seridó"*, a reinterpretation of "The Wizard of Oz", the work was initially created through a theatrical play, later, the book was released. From the title we can already see the similarity with the other work.

We consider this bridge between texts important, as students notice the similarities and differences between them, stimulating their curiosity.

The author is a teacher in the state education network of Rio Grande do Norte and Paraíba and, even though the work has many characteristics of Seridó, this does not prevent it from being worked on with students from Paraíba. It is a very rich work, although it is not extensive.

Parody is also a form of text creation through intertextuality. It is suggested that students use and abuse their creativity to create their own texts, originating from someone else.

My eight years
Oh! how I miss you
From the dawn of my life,

From my beloved childhood
That the years bring no more!
What love, what dreams, what flowers,
On those lazy afternoons
In the shade of the banana trees,
Under the orange trees
[...]
(Casimiro de Abreu)

Parody
My eight years
Oh, how I miss you
From the dawn of my life
Of the hours
From my childhood
That the years bring no more
In that backyard!
From Santo Antônio Street
Under the banana tree
Without any orange tree
[...]
(Oswald de Andrade)

In addition to the parodies of the texts, we have the songs. It is quite common, during election campaign times, for candidates to use the melody of existing songs to create songs that promote their political propaganda.

Add that he comes behind:
Dear friend,
My boy left me
He stopped following me on social media
And the photos of us together, he deleted
Dear friend
I'm upset
I don't even want to go out anywhere
I'm very angry
You who understand the subject
You who have suffered a lot
Tell me what to do
Beat it, Beat it,
Beat it, he's coming after
Slowly,
Drink, dance
Show that you are very good

Makes a charm
Beat it, he's coming after
The more you stay away
I miss you more
Beat it, he's coming after
Dear friend,
My boyfriend left me
He stopped following me on social media
And the photos of us together, he deleted
Anitta, my dear friend
I'm upset
I don't even want to go out anywhere
I'm very angry
You who understand the subject
You who have suffered a lot
Tell me what to do
Some, some
Guess what, it is coming after
Slowly,
Drink, dance
It seems that it's too good
It's charming
Guess what, it is coming after
The longer you stay away
I miss you so much
Beat it, it is coming after
You who understand the subject
You who have suffered a lot
Tell me what to do
Some, some
Guess what, it is coming after
Slowly,
Drink, dance
It seems that you are very well
It's charming
Guess what, it is coming after
The longer you stay away
I miss you so much
Beat it, it is coming after
Beat it, it is coming after

Parody
Beat it because it is coming Behind (Coronavirus)

My friend, how coughing I am.
So, stay there and put this on, please
Tell me, Biel, why did you keep this?
There's only this here, I'm so angry that the product is out of stock
I thank you very much
I forgot, I assume
Now what should I do?
Here, here, alcohol gel is really good
My friend, stand up, dance, do three jumps back
My friend, where did you learn how to do this?
When to stop and where, it doesn't matter, my friend
If it doesn't do good, it doesn't matter
My friend, do me a favor
Wash this
I can't, the nail hasn't dried
Girl who came from heaven
You went crazy
Don't leave there, I'll stay where I am
We can't be together, one and a half meters is not much
Let's protect ourselves
Run, run, let's leave the virus behind
Little brother, scrub, come on, add a little extra soap
Pout, you're too much rent
The more you eat, the immunity rebuilds
It only gets bigger
We have lunch together, one and a half meters is not much
Here you sit
Eat, sleep, quarantine is too good
A movie, for my friend, whoever isn't going to watch the movie, will make the popcorn
Go that way, my friend.
Today the lid is back
Friend, I'm very hungry
It's almost time,
I am getting crazy.

In a time like the pandemic, texts like the one above often appear. Usually the themes of parodies are current affairs, current things. Another type of intertextuality is translation. In the musical area, international songs are often found that are translated into Portuguese. Forró bands in the 90s made several versions. But renowned singers such as Paula Fernandes and Sandy e Júnior had also translated international songs, of which they maintained the melody and much of the lyrical content.

Tell me something, girl
Are you happy in this modern world?
Or do you need more?
Is there something' else you're searching' for?
I'm falling'
In all the good times I find myself longing for change
And in the bad times, I fear myself
Tell me something, boy
Aren't you tired trying to fill that void?
Or do you need more?
Ain`t it hard keeping it so hardcore?
I'm falling
In all the good times I find myself longing for change
And in the bad times, I fear myself
I'm off the deep end, watch as I dive in
I'll never meet the ground
Crash through the surface, where they can't hurt us
We're far from the shallow now
In the sha-ha-sha-ha-llow
In the sha-ha-sha-la-la-la-llow
In the sha-ha-sha-ha-llow
We're far from the shallow now
Oh, ha-ah-ah
Ah, ha-ah-ah, oh, ah
Ha-ah-ah-ah
I'm off the deep end, watch as I dive in
I'll never meet the ground
Crash through the surface, where they can't hurt us
We're far from the shallow now

In the sha-ha-sha-ha-llow
In the sha-ha-sha-la-la-la-llow
In the sha-ha-sha-ha-llow
We're far from the shallow now
Tell, my love
If you're a little sad like me
Tell me what happened
From the love story we lived
I got lost
And everything now reminds you
Living life without us together
Can't live like this, because I know I'm yours
Tell me why you left
And how many times have you felt alone far away
Say what you thought about it
To come and get now the feeling we experienced before
I got lost
And I saw a force born that I don't even know where from
To move forward
And bear the lack of that love
Say what made you miss
Put an end to this story
Glue our halves together
Together and shallow now
Say what made you miss
Put an end to this story.
Glue our halves together
Together and shallow now
Say what made you miss
Put an end to this story
Glue our halves together
Together and shallow now
In the shallow, sha-ha-llow
In the shallow, sha-ha-ha-llow
In the shallow, sha-ha-llow
Together and shallow now

When it comes to intertextuality in the classroom, there are several textual genres that can be addressed by the teacher, to assist in the students' writing process. In communication, we always produce texts that are based on others, that is, no speech is completely new. Therefore, in teaching written production, textual knowledge acquired through the writer's reading practices is essential. This knowledge favors the use of intertextuality during production.

The examples given show that the texts are full of intertextuality. Besides, through this work we were able to understand the importance of this resource for the production and understanding of texts in the classroom.

REFERENCES

ANTUNES, Irandé. **Textualidade**: noções básicas e implicações pedagógicas. São Paulo: Parábola Editorial: 2017.

ANTUNES, Irandé. **Língua, texto e ensino**: outra escola possível. São Paulo: Parábola Editorial, 2009.

KOCH, Ingedore Villaça. Elias, Vanda Maria. **Ler e escrever**: estratégias de produção textual. 2. ed., 5ª reimpressão. São Paulo: Contexto, 2018.

KOCH, Ingedore Villaça. **O texto e a construção dos sentidos**. 10 ed., 6ª reimpressão. São Paulo: Contexto, 2020.

MARCUSCHI, Luiz Antonio. **Produção textual, análise de gêneros e compreensão**. São Paulo: Parábola Editorial, 2008.

MARCUSCHI, Luiz Antonio. **Da fala para a escrita**: atividades de retextualização. 10 ed. São Paulo: Cortez, 2010