

THE HETEROGLOSSIA OF BAKHTIN IN
CONTINUING TEACHING EDUCATION: BETWEEN
GENRES CONCEPTIONS AND
INTERCOMPREHENSION COMPETENCE



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Abstract: This article discusses some perceptions about the possibility of inserting the plurilingual approach of discourse genres in the continuing education of Portuguese language teachers. It aims to point out plurilingual teaching-learning processes, which can lead to the continuing education teacher's understanding of the genres, starting from experiences with reading comprehension of plurilingual texts in Romance languages, associated with the comprehension of theoretical-methodological concepts of the Bakhtin's Circle. Our hypothesis is that the exposure of the teacher to this approach, in a continuing education, can contribute to the development of more efficient work with the discursive genres, because they are at the center of attention in the main Brazilian normative documents for teaching the Portuguese language.

Keywords: Heteroglossia. Continuing Education. Speech Genres. Plurilingual Approach. Intercomprehension.

Resumo: Este artigo discute algumas percepções sobre a possibilidade de inserção da abordagem plurilíngue dos gêneros discursivos na formação continuada de professores de língua portuguesa. Tem como objetivo apontar processos plurilíngues de ensino-aprendizagem que podem levar ao professor em formação continuada, a compreensão dos gêneros do discurso a partir de experiências com a compreensão leitora de textos plurilíngues em línguas românicas, associada à compreensão de conceitos teórico-metodológicos do Círculo de Bakhtin. Nossa hipótese é que a exposição do professor a essa abordagem, na formação continuada, pode contribuir para o desenvolvimento de um trabalho mais eficiente com os gêneros discursivos, uma vez que estão no centro das atenções nos principais documentos normativos brasileiros para o ensino de língua portuguesa.

Palavras-chave: Heteroglossia. Formação Continuada. Gêneros Discursivos. Abordagem Plurilíngue. Intercompreensão.

1. Introduction

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In Brazil, since the 1990s, the main guidelines in the area of education, especially for teacher training, are materialized in numerous official documents that give legitimacy to education in the country, such as the Law of Directives and Bases of National Education No. 9.394/96 - LDB -, which brings significant changes in the context of teacher training and emphasizes, for example, that training must be developed in recognized courses.

This can be seen in public policies represented by programs presented by the Ministry of Education – MEC -, such as Pro-Infantil, Pró-letramento, Gestar I and II, National Plan for the Training of Basic Education Teachers, Training in the National Pact for Literacy at the Right Age, e-Proinfo, National Network for the Continued Training of Teachers, and Proinfo Integrated.

As for the curriculum component of the Portuguese language, based on official documents that regulate content, especially for the Final Years of Elementary Education, from which we can highlight the PCN, Portuguese Language Descriptors of the Saeb/Brazilian Test, and the new Common National Curricular Base - BNCC -, there is an emphasis on working with texts, indicating that they are contemplated, in each year of schooling, genres that mobilize information, opinion and appreciation.

Among several communicative competencies (linguistic-textual) of the student, both regarding the ability to read and produce oral and/or written texts in the most varied discursive genres and the ability to interpret, describe and justify language facts in specific contexts of use, we highlight the one that corresponds to Intercomprehension (of Romance languages) - IC -, inserted in a didactic perspective of plurilingualism. Dealing specifically with the IC domain, we will see, in this article, that the construction of meaning emerges as a social process and develops in interactive contexts from the collaborative work of its interlocutors. It can be built from recognizing and appreciating the linguistic and cultural diversity that surrounds us, which would be the constant reconstruction of our identities (RAJAGOPALAN, 2009).

In this context, we will characterize Plurilingualism as a heightened capacity for understanding that is fostered by an individual when his personal experiences expand in his cultural context, from his language of origin, through the language of society in general, to encountering the languages of other peoples, such as those that can be found most commonly at school or in language courses. He can develop non-tight mental processes that will in turn be able to develop communicative competence with the experience of learning languages and how they interrelate and interact (CEFR, 2001).

It is necessary to point out that there is a high percentage³ of basic education teachers in Brazil who do not have adequate training, according to the 2021 PNE Observatory⁴, pointing to the need for permanent training. Specifically regarding the municipality of Natal/Brazil, we highlight the need to continue the work started in 2011, with the introduction of the discipline called Intercomprehension of Romance Languages (ILR), on an experimental basis, in a public school in the final years of elementary school in this municipality, which validated the positive effects of the plurilingual approach in the learning of Portuguese⁵.

In this article, we will present some readings, as in Alas-Martins (2010; 2020), Bakhtin (1970, 1978, 1979, 1997, 2003), BNCC (2017), Casado-Alves (2008), Castagne (2016), Dominguez-Fonseca (2017), Doyé (2005), Gomes-Souza (2013; 2019), Grillo (2013), Imbernón (2010), Nóvoa

³ Although 86.6% of teachers have a college degree, only 60.7% of teachers in the final years of elementary school and 67.4% in high school have a degree in the area where they work. This problem makes it difficult to reach the goals the federal government sets, especially the specific training in higher education for all teachers and, consequently, the guarantee of continued education.

⁴ Source: MEC/Inep/DEED/Censo Escolar (Todos pela Educação). Available at: <https://todospelaeducacao.org.br/wordpress/wp-content/uploads/2021/07/Anuario_21final.pdf>. Accessed in: 2022/06/29.

⁵ SOUZA, R. E. G. de. Didactics of plurilingualism: effects of intercomprehension of romance languages on the comprehension of texts written in Portuguese. Doctoral Thesis. UFRN, Natal: 2013. Available at <https://repositorio.ufrn.br/jspui/handle/123456789/16388>

(1992) and Simard (2014), to make a bridge between the triad *teacher education, plurilingualism and genres*.

2. A brief profile of continuing teacher education in Brazil

Following the global trend of new forms of economic order, particularly from the second half of the 1990s, notably with the revolution made possible by the advance of further information and communication technologies at the time, changes in (Brazilian) educational public policies also interfered in teacher training, especially in basic education.

Besides the LDB (1996), several normative documents sought to establish a training profile focused on formal teacher training. The document Diretrizes (2001, p. 30-31), for example, already highlighted a new teacher profile, with emphasis on the development of competencies that, according to it,

(...) highlights the need for the future teacher to experience, as a student, during the entire training process, the attitudes, didactic models, skills, and organizational modes that are intended to be put into practice (...).

Another document, the PNE, deals with teacher training issues (initial and continued) in its Goals 15 and 16, also opting for training models that value the teacher's practice, seeking, for example,

Guarantee, on a collaborative basis between the Union, the States, the Federal District, and the Municipalities, within one year of this PNE being in force, a national policy for the formation of education professionals, as per the dispositions of items I, II and III of the caput of art. 61 of Law no. 9.394, of December 20, 1996, ensuring that all basic education teachers have specific, higher education training, obtained in a licentiate course in the area of knowledge in which they work. (BRASIL, 2014).

Therefore, continuing education for teachers is commonly defended, in its classic understanding, as one that occurs only formally, i.e., restricted "to the limits of structured and formalized courses, offered after graduation, or after entering the teaching profession" (GATTI, 2008, p. 57).

It happens that, although it is recognized that there have been significant advances in terms of continuing education guidelines, as pointed out in the official documents listed, teachers are generally not the protagonists (in the courses) of the actions that should be critical and reflective. Still, they are a closed part in a process that usually includes model classes, of concepts offered in formal or standardized courses and conducted by specialists who treat teachers as someone who just attends classes to, supposedly, enlighten their professional lives. As a consequence, according to Imbernón (2010, p. 9)

What has been advocated for some time has been left out: action-research processes, attitudes, context-related projects, active participation of teachers, autonomy, didactic heterodoxy, diverse teaching identities, integral plans, didactic creativity, etc. (...) we cannot talk about or propose alternatives to continuing education without first analyzing the social-political context as an indispensable element in training, since the development of individuals is always produced in a determined social and historical context, which influences their nature.

Also for the author, training goes hand in hand with the context of the teacher's work, which means that not everything that is explained will serve everyone or be applicable to all spaces, but "the context will condition the training practices, as well as their repercussion on teachers and, undoubtedly, on innovation and change" (p. 9).

Other authors, such as Demailly (1992) and Nóvoa (1992), based on studies conducted in France and Portugal, respectively, regarding the issues involving continuing education, consider some models related to its structuring and organization. Among these models, the constructivist model (Nóvoa's) stands out, anchored in the reflection arising from the relationship between theory and practice, what he calls dialogue or cooperation that are fundamental in the formative process, whose focus is based on the needs of the participants, including characteristics of an interactive-reflective model.

Following this perspective, other studies, such as Rodrigues (2017), suggest that teacher training needs to seek to stimulate the development of a critical-reflective view, promoting paths for the improvement of autonomous practices, facilitating a dynamic that invests in participatory self-training, i.e., that constituted by corporate participation and not only by solitary processes. The author also brings principles suggested by Imbernón, in planning continuing education, such as:

(...) propitiate a learning of participative collegiality, starting from the interests and needs of the participants; starting from the teachers' practice; create a dialogical space; elaborate collective projects; overcome resistance to collaborative work; get to know the diverse cultures of the institutions. All these principles must be involved by the affective climate, which, according to the author, must be considered the pillar. (RODRIGUES, 2017, p. 54-55).

Thus, in addition to formal short courses or post-graduate courses in regulated educational institutions, continuing education needs to include demands that come from the desires and difficulties faced by teachers, being transformed into an environment for the exchange of experiences and that considers the demands of schools, i.e., spaces for participants to build knowledge, especially from their daily experiences. This way, the teaching practice will be a reflection process where new knowledge will be under permanent construction.

Thus, we understand this process not only in its formal sense but in a broader way, in which we include the teachers' participation in society as critical citizens without leaving aside their life experiences and cultural baggage. This aspect is in line with the thought of Furter (1974, p. 121) who understands that "education is permanent because the man never finishes maturing, whatever his age, sex, and socio-political situation. He will never be completely formed".

In the local context, we believe it is possible to adopt a model that also consists of deliberate actions aimed at improving the exercise of teaching performance. This perspective is close to what Garcia (1999) defines as continuing education or permanent training and is part of four phases of what he calls "learning to teach", which "includes all the activities planned by institutions, or even by the teachers themselves, to allow professional development and improvement of their teaching" (p. 26).

3. Genres and the teaching of the Portuguese language

From this point of view, it is necessary for the teacher to experience real classroom experiences during their teacher training, and, especially regarding the Portuguese language

curricular component, the curricular references of the city of Natal⁶ suggest that the work in the area seeks to discuss some strategies that aim to expand the exposure, analysis and uses of the student before the various genres linked to what the BNCC (2017) calls fields of action, beyond the plurality of disciplines, mobilizing skills and abilities, starting from the very language practices previously experienced by these students.

In fact, since the PCN (1998, 1999), the conceptions of Bakhtin's Circle are there, in a crossed or not crossed way, dealing with language as dialogical interaction, which is incessantly, historically constructed, being mediated precisely by genres. In this way, under Bakhtinian ethics, it is the school's (and, consequently, the education networks') responsibility to provide access to the diversity of codes and languages so that it is possible to produce the new beyond what is obvious, that is, not the new as originality, but as something that criticizes and reflects on what is already established.

The language, in turn, moves continuously, following the development of social life itself, being this historicity not only of time, but also of the enunciates, marked, therefore, by heterogeneity and diversity of sayings. This exchange of full and concrete statements, in turn, will occur with different genres, which change and alter themselves, disappear, (re)appear, and mix with other genres, to the point that we can even look at a text many times without knowing how to name it, given the process of hybridization of theme, form, style that it undergoes (BAKHTIN, 2010).

A similar process of hybridization also seems to occur with languages, according to research in didactics of plurilingualism, as in Castagne (2016), who suggests that they are, as non-stationary organisms, cultural mechanisms that influence each other permanently. Dealing exclusively with the evolution from classical Latin to Romance languages, this author points out the mixture of varieties of dialects of Vulgar Latin, the Germanization - by the French - of Romanized Europe, the multiple exports and linguistic loans during the conquests in the Americas, Africa, Asia and Europe itself, the interventionism of clerics, influences in the field of arts and culture, etc., as being multiple results of varied dynamics.

Thus, although Romance languages derive from Classical Latin, before and after becoming Romance languages (Portuguese, Spanish, Italian, French etc.), they were in contact (by mobility or proximity) with other languages. This process is supported by other researchers, such as Brunot et Brunot (1949), Cerquiglini (2000), Cohen (1967), Rey, Siouffi & Duval (2007), who argue that in this process of hybridization, the environment seems to be decisive. The Romance languages are, in fact, varieties of the same language that hybridize continuously.

Turning specifically to the conception of the genre, Bakhtin (1997) relates it to two other concepts - language and utterance - because they are closely related entities that enable the proper functioning of communication. When dealing specifically with the use of language, he states that

All spheres of human activity, however varied, are always related to the use of language. Not surprisingly, the character and modes of that use are as varied as the spheres of human activity themselves (...) The use of language takes place in the form of (oral and written) concrete and unique utterances, which emanate from the members of one or another sphere of human activity. The utterance reflects the specific conditions and purposes of each of these spheres (...) each sphere of language use elaborates its relatively stable types of utterances, which we call genres. (p. 290).

6 NATAL. Secretaria Municipal de Educação. Curricular guidelines for the final years of elementary school: Portuguese language and English. Margarete Ferreira do Vale Sousa; Maria Tereza de Moraes (orgs.). Natal, RN: Municipal Secretariat of Education, 2008. Updated in August 2018.

For this theorist, genres undergo transformations or updates all the time, because they originate in a great variety of fields of human activity, resulting in (standard) forms of enunciation that are relatively stable, being socio-historically determined (in time and space) and that are given to us "in much the same way as the mother tongue is given to us, which we master freely until we begin the study of grammar" (p. 282).

Due precisely to the stable character of the utterance, according to Casado-Alves (2008, p.139), "it presents peculiar thematic content, style and compositional construction that allow establishing the difference between one genre and another". With this, we can state that we only speak or write through genres, because they are responsible for the various forms of speech acts that a text can take, being these, therefore, the starting point for language teaching. Thus, we say that texts materialize in different genres.

4. The dialogue between Bakhtinian heteroglossia and the didactics of plurilingualism

It is necessary to understand that, from the Bakhtinian point of view, the discourse is marked by the dialogical principle (which is, for him, the fundamental principle of language), because it develops relations of meaning which enable the speakers and interlocutors⁷ (of interaction) construct meanings for the speeches, texts, statements etc., characterizing the dialogic way in which (always) this construction occurs (BAKHTIN, 2011). This principle can be doubly typified: constitutive dialogism, since the meaning of an utterance only occurs when there is a relationship with other utterances; and compositional dialogism, which is the appropriation of the discourse of others when in the constitution of the utterances (FIORIN, 2008).

Let us remember that the notion of dialogue is widely worked not only by Bakhtin's Circle, but also by Paulo Freire (2017), for whom the man is in a constant relationship with the world, a relationship that occurs through dialogue. In this way, it is possible for man to become conscious of a social and not an individual character. The materialization of this consciousness occurs in/by language.

We also highlight the dialogue between discourses, especially when the responsive character that a text has before several other texts (interaction process). According to Barros (1994), depending on the discursive structure, a text presents (or not) several voices, which will indicate its enunciation. Thus, the texts are considered dialogic because they are the result of the clash of various social voices, and may "produce effects of polyphony, when these voices or some of them let themselves be heard" (p. 6).

Another fundamental point is that, for Bakhtin, polyphony is a notion with variable contours, that is, it can correspond to the characteristic of Dostoevskian novels (BAKHTINE, 1970), or novels in general, as opposed to poetry (BAKHTINE, 1978), but it can also correspond to the characteristic of language at a particular stage of its development, also called the stage of plurilingualism. Proof that Bakhtin is concerned with making the articulation between polyphony and dialogism, starting from the concept of dialogization, is his insistence also on the "complementarity of phenomena apprehended by linguistic and discursive heterogeneity" (RABATEL, 2013, p 17.). The concept of heterogeneity reaffirms the Bakhtinian thought that any discourse will carry marks of other discourses.

In order to make possible the approximation between the didactics of plurilingualism and Bakhtinian heteroglossia, we started from the understanding of language that, according to Bakhtin (1978), is conceived as an actual "confusion of Babel" (p. 102). According to interpretations of this biblical symbolism, as found in Khordoc (1999), there is a close connection between plurilingualism

7 BAKHTIN, M. *Marxism and Philosophy of Language*. São Paulo: Hucitec, p. 110, 1979. Language is a "social phenomenon of verbal interaction" and the interlocutor is the one who occupies the place of active subject for the constitution of meaning. The addressee has an active role in the communication process since he determines what the speaker says.

and Babel, because this myth explains the advent of multiple languages on earth. In addition to this multiplication of languages, François Ost (2009) claims that this narrative deals with "an abortive attempt of regression to a single language that occurs after a natural and very original dispersion of languages" (p. 27). In any case, this Genesis narrative hypothetically raises what Bakhtin considers to be the fundamental characteristic of language: its plurilingualism (BAKHTINE, 1978, p. 107).

Observing, at first, some Brazilian translations specifically as to the original meaning of the term *raznorechie*, we find, for example, in Bezerra (2015), the defense of the term Heterodiscourse, or diversity of discourses. Based on this translator's vision, regarding Bakhtinian conceptions about this term, Carmo (2022) states that

(...) for the Russian theorist, Heterodiscourse would occur as a consequence of the internal decomposition of a single national language, as a result of the centrifugal forces that act on the language, on social dialects, group speech, professional jargon and covers all the diversity of voices and discourses present in social life, diverging and opposing each other here and there to be combined later, establishing relativisms with each other and each one in search of its own space of realization (p. 114-115).

However, when we look at some European translations of Russian writings, as found in Simard (2014), we find the claim that Bakhtin's French translators translated by "plurilingualism" the Russian equivalent of three different concepts, being "justifiable because, in Bakhtin's mind, these notions designate three facets of the essentially plural character of verbal material". In French-language literary criticism, for example, Todorov (1981) introduced translations of *raznorechie*, *raznojazychie* e *raznogolosie* as being, respectively, *heterology*, *heteroglossia* e *heterophony*.

To designate this irreducible diversity of discursive styles, Bakhtin introduces a neologism, *raznorechie*, which I translate (literally using a Greek root) by *heterology*, a term that falls between two other parallel neologisms, *raznojazychie*, *heteroglossia* or language diversity, and *raznogolosie*, *heterophony* or diversity of voices (individual) (p. 89).

Also for Simard (2014), regarding specifically the term plurilingualism, states that

(...) will designate both the difference between "languages" and "voices" and "points of view". We will call "heterology" what Bakhtin sees as the different "discourses" that run through plurilingualism - that is, the multiplicity of possible points of view on a given object. The term "heterophony" refers to the difference between individual voices. Finally, to Bakhtinian "heteroglossia" we prefer the concept of "heterolingualism".

The concept of heterolingualism, in turn, was coined by Grutman (1997), referring to the presence of foreign languages and varieties of a main language within the exact text; such varieties may be social, regional or chronological. For Suchet (2010, p. 12), heterolingualism is transformed by the intersections that occur according to the interaction between Bakhtin's three dimensions of plurilingualism, which will promote what the author calls the process of "differentiation" of languages, even bringing out varied forms of heterolingualism.

Although Bakhtin is particularly interested in the diversity of social voices in languages, it is a fact that he also considers the term "plurilingualism" to be a term that can be used to refer to the diversity of social voices in languages *raznojazychie* (diversity of languages) as being one of the three dimensions of the same reality of language, its plurilingualism. And it is precisely because

Bakhtin did not emphasize all the possible ways of arranging these different facets of plurilingualism, that heterolingual verbal creation is possible according to these Bakhtinian notions:

With his notion of "hybridization", he mainly underlined the "mixing of two social languages within a single utterance". Heterophony, for example, appears necessarily in monolingual or heterolingual form, but also monological or heterological: do the different voices express themselves in different languages or in only one? Do they express one or more points of view? These questions are fundamental to fully understand the structural organization of heterolingualism. If we assume that the notions of heterolingualism, heterophony, and heterology adequately identify certain dimensions of plurilingualism, then we are faced with a precise number of forms that can appear in the text (SIMARD, 2014, p. 16).

At this point, regarding the notion of hybridization in Bakhtin, we reinforce the similar process (of hybridization) that occurs with Romance languages, which was pointed out by the didactics of plurilingualism in some studies we have listed, as in Castagne (2016), and that even meets the understanding for the symbology of the Tower of Babel, in François Ost (2009), also previously mentioned here.

It happens that, although some concepts addressed by Bakhtin's translators about literary genres are questionable, or even contested (SIMARD, 2014), they throw light on the possibility of the study of texts which consider communicative strategies and competences brought by the didactics of plurilingualism. Thus, we understand that this possibility is anchored especially by the neologism *raznojęzyczność*, which French translators sometimes use to refer to the terms heteroglossia and heterolingualism.

From this understanding, it is hypothesized that if the intercomprehension (IC) between Romance languages (which is one of the pillars of a plurilingual approach) allows a kind of dialogue in which each subject expresses him/herself in his/her own language, understanding and being understood (Doyé, 2005), we can bridge this process with the dialogism advocated by Bakhtin's Circle.

Thus, Bakhtinian dialogism of languages meets one of the main theoretical and methodological assumptions that guide the teaching of plurilingualism: the competence of intercomprehension. According to Dominguez-Fonseca (2017), the interaction process enables the mobilization of knowledge and learning strategies, resulting from potential or real linguistic resources using IC. In this context, the subjects improve their learning as they participate in verbal communication (spoken or written) with other subjects, with/from other languages and cultures.

This communication, according to Andrade (2007), will mobilize propensities in the reintroduction of the subjects in the construction of language. According to the author, they will be confronted with multiple languages, codes, (other) subjects and cultures, in concomitant interaction contexts, which may be both local and global, enabling learning and even reconstructing the diversity of knowledge that is a consequence of the relationship of the self with the other. This relationship happens exactly by means of the language present in several discursive genres.

Seeking, therefore, an expectation before the possibility of what can be perceived from the other through the incredible sensation of the intimate connection between author and reader, it can also be a wise option to work with genres in a plurilingual approach with intercomprehension, considering that students need to work on their language in all its dimension with the teacher (preferably a Portuguese-speaking one), as the main bridge between the encouragement of discoveries and the assimilation and fixation of previously absorbed ideas, initially in particular contexts of a single culture, which is the Brazilian culture - which itself is already loaded with a rich plurality of lifestyles (GOMES-SOUZA, 2013: 2019).

Being the reader the one who tries to appropriate the author's words to reflect on his own words and who seems fond of exploring through this game of ideas posed by different or similar paths (languages), but that provides the tasty pleasure of partial or complete understanding and identification as a full receiver, the work with plurilingual pedagogical activities can incorporate, in practice, both the understanding of Bakhtin's concepts of dialogism and heteroglossia, and the elements of the very conception of the genre from plurilingual or pluricultural experiences.

This process happens because when Portuguese speakers are faced, for example, with three texts of the same genre (such as idioms or popular proverbs), but in French, Italian and Spanish, they will mobilize comprehension strategies that will only be possible mainly because of the proximity of these (Romance) languages, including transferring linguistic competences of reading comprehension from their language to the foreign languages (or vice-versa), understanding, therefore, that there is a dialogue/interaction between them. This movement arising from the contact between (close) languages is similar to the one that constitutes linguistic borrowing and that (apparently) happens in the same way as the discourse of another (close) subject forms my discourse.

Vygotsky (1991) argues that human intelligence comes from interaction in a social environment of culture or society. Alas-Martins (2010, p. 111), following this thought of Vygotsky when considering that these social relationships are essential for learning, states that: "An active subject (...) builds new ideas or concepts based on already existing knowledge (cognitive structures)". The act of understanding shared texts occurs in a social environment (such as the continuing education chronotype) where the teacher shares and confronts his ideas and points of view with those of his peers and the society in which they are inserted.

In an essay conducted during a post-doctoral internship, in a university extension course on Bakhtin's Circle conceptions, held (in 2019) at the Federal University of Rio Grande do Norte with about 90 basic education teachers, from different areas of knowledge (although the Portuguese language was predominant), we observed, under several aspects, this suggested dialogue between Bakhtin's conceptions of the genre with the plurilingual approach.

We also emphasize that this training took into consideration fundamental aspects of the continuing teacher education model advocated in this article, which considers important aspects such as deliberate and planned actions by the teachers themselves, including demands that came from the teachers' desires and difficulties faced by them in their respective areas of knowledge and contexts, through the exchange of experiences presented in seminars, and correlated with conceptions of Bakhtinian theory presented by the course.

Particularly in the activity proposed with the *idiom or popular proverb* genre, the teachers were led to discuss reading strategies and their relation to the comprehension of French, Spanish and Italian texts. At a first moment, it was possible to observe the main reading strategies used to understand these texts that, from the plurilingual perspective, automatically dialogued with each other due to the proximity between these languages of the same linguistic family.

The following examples, at first glance, are prototypical of comprehension by **transparency** (or similarity) which, according to López Alonso & Olmos (2001), is understood as being that text that is deciphered by direct comparison or by inference, which may be able to be made transparent, therefore, in another language. They carry a significant amount of words that are similar to those found in the Portuguese language:

a. *A buen entendedor, pocas palabras bastan (Spanish)*

Para bom entendedor, poucas palavras bastam (Portuguese)

b. *No dejes para mañana lo que puedas hacer hoy (Spanish)*

Não deixe para amanhã o que pode ser feito hoje (Portuguese)

c. *Ojos que no ven, corazón que no siente (Spanish)*

O que os olhos não veem, coração não sente (Portuguese)

d. *Es mejor dar que recibir (Spanish)*

É melhor dar do que receber (Portuguese)

e. Más vale pájaro en mano, que cien volando (Spanish)

Mais vale um pássaro na mão, do que cem voando (Portuguese)

Another reading strategy to be highlighted is **prior knowledge**. The examples themselves, not only because they contain vast vocabulary in Spanish that dialogues seamlessly with Portuguese, but are inserted in a genre of great social repercussion, *idiom or popular proverb*. Thus, some authors, such as Ausubel (1980) and Corder (1992), use the term "prior referents" to explain that, at the time of understanding a text, we start from known elements to the search to discover anchor points with this prior knowledge, "even if of more general concepts for the appropriate organization in the understanding of more particular concepts" (GOMES-SOUZA, 2019, P. 146). Let's look at the following popular proverb:

f. C'est dans les vieilles marmites qu'on fait les meilleures soupes (French)

Panela velha é que faz comida boa (Portuguese)

In this case, the most recurrent justification for the understanding of the text was not anchored especially in the strategy of transparency. Although this strategy will always be there, to some extent (in our case because of the similarity between Romance languages), but in an external source, namely the song "Panela Velha", written by the gaucho composer Moraesinho. Therefore, we understand that there may have been a direct referential process, or even, "with the identification of transparencies based on linear lexical transposition to the competence of prior knowledge" of the receiver, which, in this case, were the teachers-in-training (GOMES-SOUZA, 2019, P. 147).

Since we are dealing with other Romance languages besides Portuguese, not only words that are similar to each other by their similarity (because they were brought over from Latin) help reading comprehension, but also **knowledge of international vocabulary**. Let's look at the following popular proverb:

g. Perro que ladra, no muerde (Spanish)

Cachorro que late, não morde (Portuguese)

h. A buon intenditor poche parole (Italian)

A bom entendedor, poucas palavras bastam (Portuguese)

i. En boca cerrada no entran moscas (Spanish)

Em boca fechada não entram moscas (Portuguese)

j. L'ozio è il padre di tutti i vizii (Italian)

A ociosidade é o pai de todos os vícios (Portuguese)

k. A caval donato non si guarda in bocca (Italian)

A cavalo dado não se olha os dentes (Portuguese)

In this type of occurrence, in addition to similarity, the known international vocabulary was cited as helpful in the overall understanding of the texts, as in *perro, parole, cerrada, padre e tutti*. This type of strategy occurs especially when this international lexicon also helps in understanding new words, especially in texts that are less transparent to the reader, such as "j". Some of these words may carry consensus-based information, such as a word that defines the context of the topic presented. We emphasize, however, that since we did not work (in this activity) with strictly academic vocabulary, we cannot state that the survey of this type of occurrence allowed the informant to characterize the lexicon by their degree of semantic knowledge of a word - when the greater knowledge leads the learner to have lexical requirements to adjust, use or adapt it to the search for meanings of vocabularies in different texts and contexts (LAFACE, 1997).

Returning to the last popular proverb quoted, *A caval donato non si guarda in bocca*, we evidenced that some teachers possibly also tried to observe the **basic language structure**, highlighting as a strategy to verify the organization of words in the text, the accentuation, affixes, etc., trying to recognize the language through the knowledge of some derivation or word formation rules, from Latin in general, such as the double “c” in *bocca*, which is quite characteristic in Italian. Although the experiment was relatively short (but with a considerable number of teachers), because we used only one genre for a plurilingual analysis, as there was this mention of the structural knowledge of the language, we reinforce what Gomes-Souza (2019, p. 161-162) states about this type of reading comprehension strategy:

So we put together the Romance syntax, which seems to be an automatic phenomenon, with the morphosyntactic elements, especially suffixation and prefixation processes. The basic structure of the Romance languages is practically identical. We can easily recognize and locate in the sentence the verbs, nouns, adjectives, adverbs, prepositions, articles, as well as pronouns, plural and singular, masculine and feminine.

This approach between Bakhtinian concepts on dialogism and heteroglossia, related to the theoretical-methodological assumptions that guide the competence of intercomprehension and the plurilingual approach, is also possible to be confirmed with the three fundamental elements of discursive genres - theme, compositional form and style - thought from the perspective of reading comprehension in plurilingualism.

5. The place of theme, form and style in genres from the perspective of plurilingualism

For the Bakhtin Circle, to talk about genres is to talk about three inseparable dimensions, understood by Rojo (2005, p. 196) as: the themes, the compositional form and the style (linguistic marks). For the author, these elements are configured in utterances that are, in turn, normative and relatively stable, is always linked to human interaction in social relations.

The concept of theme in Bakhtinian theory can also be understood similarly from the perspective of plurilingualism. For Bakhtin, the theme is not equivalent to subject, but, as suggested by Alves Filho & Santos (2013),

is the ideologized content of which both verbal and extraverbal material are part. Put another way, the theme is constituted in interaction, in real-life discourse, from a concrete enunciation situation that involves historical, cultural and social aspects (...) "In summary, the theme gives an account of the way people have recurrently talked about certain issues in specific genres." This refers to the fact that the theme of the genre is constituted from the typification, that is, the typical way in which users tend to deal with subjects, with reference to the genre. (P. 80-82). (Our emphasis)

It is worth noting that, for these authors, the theme of the enunciation is independent of recurrent thematic processes, because it does not repeat itself, is always unstable, not typified and is permeated by different appreciative tones each time new social events are commented or each new enunciation (the act of enunciation). In turn, the theme of the genre is typified, because it is possible to notice common nuances regarding the theme of a set of texts that participate in the same genre. However, this typification is relative, and may undergo changes and adaptations (ALVES FILHO & SANTOS, 2011/2013).

Supporting this relative typification of the discursive genre theme, even by certain similarities of content within the same ideological field, Bakhtin (2003b [1979], p. 293) states that "Genres correspond to typical situations of discursive communication, to typical themes (...) to some typical contacts of the meanings of words with concrete reality in typical circumstances".

In a multilingual approach, ideologized content is also present, in an interactionist and transferential conception, through the competence of intercomprehension. Both description and interpretation of linguistic data can be observed in plurilingual situations, in close languages, since "they are different streams of thoughts, anchored by their countries of origin, in specific ideological and political contexts" (GOMES-SOUZA, 2019, p. 21). These communication situations will produce a broadening effect of the very monolingual situations of speakers of a given language, thus allowing them to go beyond.

However, for the didactics of plurilingualism, this content will only have meaning, a particular sense, that is, it will acquire a theme, because it will always be the result of one or more interactions between typically related languages (in our study, Romance languages). In this case, the increase in an individual's (textual) comprehension capacity will only be promoted with the expansion of their language of origin, in their social context, to other nearby languages, of other peoples, understanding how they interrelate and interact, as we mentioned before. In this way, we could approximate or even enhance the concept of thematic content between Bakhtin and plurilingualism, especially in the process of intercomprehension, from the concept of genre typification.

Its form, understood as its organization and structuring, which, according to Bakhtin (2003a, [1952-1953]. p. 261) allows the same recognition of the genre and also the assimilation of the conditions and the same purpose of each sphere of human activity, seems to be the most evident compositional element in the conception of genres, perhaps even the most easily observed. This occurs because this element serves as a kind of mold, a model and that, according to Arruda & Petroni (2009, p. 13), "are recognized by their distinct characteristics that seem to tell us a lot about their function, **based on our knowledge of the world**, or because they are part of (...) social practices". (emphasis added).

In the plurilingual approach, the language transfer strategy used by the subject to understand a new language is based, firstly, on the knowledge they have of their language. Thus, the Portuguese speaker knows how to use the language who has previously learned, allowing them to formulate hypotheses, make comparisons, deductions and inferences with a foreign language, especially with languages in dialogue with each other.

In an experiment conducted in Natal with 9th-grade elementary school students, Gomes-Souza (2019, p. 146) observed that they tried to relate the (so far) subjects of the texts to their world knowledge:

The second strategy identified with the participants in the Natal experiment was for the student to **relate the subject matter of the texts to previous experiences or world knowledge**, validating an association that probably enabled the activation of memory and facilitated the interaction between this critical reader and these texts **in the search for confirmation of the themes**. (...) the students (...) started from known elements in an attempt to discover anchor points with this previous knowledge, even if of more general concepts for the appropriate organization in the understanding of more particular concepts. (Our emphasis).

In the cited study, this relationship also occurred through prior knowledge of the genre:

Thus, he [the student] (...) can also predict why [function] of reading certain materials (**an illustrated instruction manual, for example, that indicates the need for knowledge of how to use some type of device**), as well as anticipating what the student will learn or what they have to dwell on (GOMES-SOUZA, 2019, p. 146). (Our emphasis).

With the (previous) identification of the genre by its compositional form, which is also characterized as a reading strategy by world knowledge in a plurilingual approach, the subject will automatically seek external sources (to the text) of information, which are "the elements of communicative and semiotic structures shared by texts belonging to the genre" (ROJO, 2005, p. 196), in the search to compensate for the absence of some deeper knowledge to help in the understanding of a given theme.

In fact, Gomes-Souza (2013: 2019) argues that reading by prior knowledge of the compositional element of the text may be the main strategy used by students in understanding foreign language utterances, which is also perceived by Magister English Training Center (2008) when it assumes that reading the compositional form makes the reader able to gather several clues about the understanding of a text, even before starting to work effectively with its vocabulary.

The style is the third compositional element of the discourse genre that combines Bakhtinian theoretical assumptions with the plurilingual approach. This element is directly related to the first aspect of genre emphasized by Bakhtin (2003a [1952-1953], p. 266), the sphere or field of action, as we can see in the following fragment:

(...) the styles of language (...) are nothing other than genre styles of certain spheres of human activity (...) In each field there are and are employed genres that correspond to certain styles. A certain function (scientific, technical, advertising, official, every day) and certain conditions of discursive communication, specific to each field, generate certain genres, that is, certain types of relatively stable stylistic, thematic and compositional enunciations.

It is good to emphasize that, for the author, the identification of the functions given to the spheres (as those mentioned in the fragment). However, they correspond to different spheres within the communication and the human activity itself, are places of the existence of varied genres, that is, the styles are more connected to the genres than to the spheres themselves (where they circulate), since, for its great variety and diversity they could not have only one style, but multiple styles (advertising, journalistic, religious, political, scientific etc.). These vast fields of human activity are the classification principle of genres (BAKHTIN, 2003a [1952-1953]).

Because it is a concept that varies a lot, even within Bakhtin's Circle studies, we seek to conceive style, based on Grillo's study (2013), as one of the elements of the genre, that is, in its role in constituting it, and not simply as an element of an ideological sphere.

In an attempt to synthesize this concept, Grillo (2013, p. 53) states that

(...) comprises the selection and arrangement of linguistic resources in the utterance under the influence of the immediate situation of communication (which embraces time and space, the object of the utterance and the assessment of the interlocutors), the social orientation or relationship between the partners of the utterance (both from the point of view of social hierarchy and assumed knowledge and values), its historical linkage with previous and future utterances from the same sphere of human activity. The interrelation between these aspects will

determine more or less normed genres, an aspect that enables the greater or lesser expression of the author's style.

The author gives examples of how a genre establishes the constitution of its style, which, as Voloshinov (1981 [1930], p. 311) states, "(...) a genre of everyday communication (...) a genre historically constituted and finished - it leaves, in fact, very little room for free variation". He also suggests that the visual aspects, especially the illustrations, may be an important part of the style, especially from the point of view of the receiver, because these images are read together with subtitles, titles and other verbal aspects, and may even constitute the "first level of reading that may not be followed by the reading of the full text" (GRILLO, 2013, p. 146).

This relationship seems more evident when the same author describes the corpus of her research (doctoral), exemplifying the perception that one has of the newsletter genre by its style, in this case in particular by the selection of the cover color and shades that recall the nature, both of the publication and the institution that promotes it.

At this point, we resume the experiment of Gomes-Souza (2013: 2019), where there is a similar perception of some students, but with the advertising genre, also by the element of style (especially with the illustrations), being used by them as a reading strategy for plurilingual texts. In one of the texts, an advertisement (in color) in a magazine, besides the title and the advertising text in Italian, presents a cell phone, emphasizing the image of its screen. There is also an emphasis on the image of another device, which suggests icons and images leaping from the screen with the simple movement of sliding a finger. The researcher, regarding the style used in advertising, when analyzing the reading strategies used by students, or, as Grillo (2013) suggests, from the point of view of the receiver, highlights that

Somehow, [the student] A29 mobilizes his ability to cooperate between the colors and the product with the idea of quality, starting to see the language as a background, (...) If it is an advertisement and wants to sell the product, the image and the colors try to prove to the reader the quality of the product that, in this case, would be the good definition of image and color on the cell phone screen. (...) he can, for example, predict the theme based only on elements of a cover, in the case of a book or a double-sided card, analyzing colors, type and even the usefulness of the material used in its manufacture or the material as content (GOMES-SOUZA, 2019, p. 158-159).

Finally, there seems to be, therefore, in this comparison between the two researches (and their respective theoretical assumptions), strong evidence for the same perception of the style element as being a point of understanding of the receiver (reader), regarding the role of this component in the typification of a genre, especially by visual aspects (illustrations) and, therefore, as a reading strategy.

6. Conclusion

Despite the specific need for continued teacher education in a basic education teaching network, and even though the formative meetings that guided this post-doctoral internship research were held in a formal space (university) and controlled, the course was mainly motivated by some actions deliberated by the trainee teachers themselves, according to their wishes and work contexts, as suggested by Imbernón (2010).

Among the actions planned by the participants of this training, we can highlight: (i) the formative model of the university extension course itself, suggested mainly due to the certification with a higher workload, necessary for promotion within the professional career plan of the

participants; (ii) the (re)approximation of these subjects with the university environment, enabling contact with possible guiding professors in master's and/or Ph; (iii) to work with genres, especially due to the need of applying for official school programs; and (iv) to subsidize the teaching work with the didactic of plurilingualism and intercomprehension, once they were inserted in the curricular program for the teaching of the Portuguese language in the city of Natal/Brazil (ALAS-MARTINS, 2020, p. 266).

As for the practical-conceptual approximation between the plurilingualism that is advocated as a didactic language teaching approach (CEFR, 2001) and the one advocated by Bakhtin, we first recognize that more longitudinal studies will be necessary for a better deepening of the existing relationship between the two approaches.

However, considering specifically the research of some critical translators from Russian into French, such as Todorov (1981) and Grutman (1997), it is unquestionable that the neologism *raznojazychie*, translated as Heteroglossia and Heterolingualism, meaning different languages, evidence one of the three dimensions that determine what the term plurilingualism in Bakhtin will designate, along with other social voices (Heterophony) and different discourses/points of view (Heterology).

Finally, regarding the model presented for the analysis of the functioning of the didactics of plurilingualism, illustrated in this article by the functioning of the comprehension of heterolingual texts of the proverb genre, we sought precisely to integrate, as in Simard (2014), the reflection on heterolingualism in the broader framework of Bakhtinian plurilingualism. In this way, we think we have managed to draw a closer initial relation of the concept of dialogization, considering mainly the analysis of the three fundamental elements of genres - theme, compositional form and style - with the competence of intercomprehension between related languages, present as one of the plurilingual approaches proposed by the (CEFR, 2001) and indicated in the curricular programs for the teaching of the Portuguese language in the city of Natal.

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