

FOR A DISCURSIVE-LINGUISTIC APPROACH TO JUNCTION: ANALYSIS OF LINKING MECHANISMS IN NARRATIVE AND ARGUMENTATIVE DISCURSIVE TRADITIONS

Lúcia Regiane LOPES-DAMASIO¹

Mateus Dias SANTANA²

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Abstract: This paper presents the results of a quantitative-qualitative analysis of linking mechanisms (LMs) in narrative and argumentative discursive traditions (DTs), focusing on the relation between subject and language based on (their) image of the written mode of enunciation. The study is based on the concept of constitutively heterogeneous writing (Corrêa, 1997), on the textual-dialogical view, grounded on the concept of DTs (Kabatek, 2006), and the functionalist model of junction (Raible, 2001). LMs are therefore considered to be *traces* of the subject's circulation through writing, within a linguistic-discursive approach. The results of this approach show that *parataxis* prevails in both DTs, according to the meaning of *addition*, *cause*, *later time* and *contrast*. This takes place in junction spaces which indicate, with a higher frequency in these traditions, the subject's circulation within the sphere of the genesis of writing, in junction *traces* marked with higher repeatability by *juxtapositions* and the use of the conjunction *and*, as gestures which point towards the context of enunciation.

Keywords: Writing. Junction. Discursive Tradition

1 Universidade Estadual Paulista "Júlio de Mesquita Filho" (Unesp), Assis, São Paulo, Brasil; l.damasio@unesp.br; <https://orcid.org/0000-0002-9058-3566>

2 Universidade Estadual Paulista "Júlio de Mesquita Filho" (Unesp), São José do Rio Preto, São Paulo, Brasil; mateus.santana@unesp.br; <https://orcid.org/0000-0002-2611-1855>

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PARA UMA ABORDAGEM LINGUÍSTICO-DISCURSIVA DA JUNÇÃO: ANÁLISE DOS MECANISMOS DE JUNÇÃO NAS TRADIÇÕES DISCURSIVAS NARRATIVA E ARGUMENTATIVA

Resumo: Este artigo apresenta os resultados de uma análise quantitativo-qualitativa dos mecanismos de junção (MJs), nas tradições discursivas (TDs) narrativa e argumentativa, focalizando a relação entre o sujeito e a linguagem a partir da (sua) imagem do modo escrito de enunciação. O estudo fundamenta-se na concepção de escrita constitutivamente heterogênea (Corrêa, 1997), na visão textual-dialógica, baseada no conceito de TDs (Kabatek, 2006), e no modelo funcionalista de junção (Raible, 2001). Os MJs são tomados, pois, como *rastro* da circulação do sujeito pela escrita, numa abordagem linguístico-discursiva. Os resultados dessa abordagem mostram que a *parataxe* prevalece nas duas TDs, de acordo com os sentidos de *adição*, *causa*, *tempo posterior* e *contraste*, em espaços de junção que indiciam, com frequência superior, nessas tradições, a circulação dos sujeitos pelo eixo da gênese da escrita, em *rastros* juntivos caracterizados, com maior repetibilidade, por *justaposições* e usos da conjunção *e*, como gestos que apontam para o contexto de enunciação.

Palavras-chave: Escrita. Junção. Tradição Discursiva.

Introduction

This paper presents a discursive-linguistic approach of linking mechanisms (LMs) in texts set in *narrative* and *argumentative* discursive traditions (DTs), which were produced in the written mode of enunciation by Brazilian students from 7th grade of Secondary School (EF II). Linguistically, LMs are defined as any techniques used to join textual parts and amount to conjunctions, adverbs, zero (clause juxtaposition) and adverbial and prepositional phrases (Raible, 2001). Discursively, they are considered *traces* of the subject's circulation through the written mode of enunciation, whereby the texts provide evidence of what is *fixed* – the aspects which mark something prototypical/systematic – and *gapful* – the aspects which withdraw from this prototypical center in terms of usage of these mechanisms (Lopes-Damasio, 2019).

DTs, in turn, are generally defined as the repetition of a particular form of writing or speaking and can fall into the categories of discursive genres, textual types and linguistic constructions, such as *Once upon a time* (see Kabatek, 2006). The concept of DT is defined by Kabatek (2006) so as to encompass all historical elements which can be related to a text, without being synonymous to *genre*, *textual sequence type*, etc., but rather amounting

to a notion which covers all kinds of speaking/writing traditions that evoke an established textual form or given linguistic elements, as well as subgenres or traditions within the same genre. Therefore, the concept of DT refers to a general level, reaching beyond the concept of genre, not only due to the fact that it includes the textual sequence types (narrative, descriptive, injunctive and argumentative), but also because every genre is a DT, but not every DT is a genre (Kabatek, 2012, p. 587). Thus, *narration* and *argumentation* are viewed in this paper as DTs of speech/writing, taking into account their potential compositionality, according to the propositions presented in the theoretical framework section.³

Therefore, this paper concentrates on two questions: (i) How do LMs operate tactically and semantically in *narrative* and *argumentative* DTs produced by Brazilian students duly enrolled in the 7th grade of secondary school, and to what extent is this way of functioning symptomatic of the investigated traditions?, and (ii) what is the relation between these DTs and issues concerning speech/orality and writing/literacy, conceived as linguistic facts – speech and writing – and social practices – orality and literacy?

In order to answer the posed questions, the main goal of this study is to observe linguistic/discursive relations between LMs and the DTs in focus, considering the subject and language based on his/her (own) image of the written mode of enunciation. In this respect, the study unfolds into the following specific goals: (i) describing and analyzing LMs in texts belonging to the *narrative* and *argumentative* DTs, in the written mode of enunciation, based on the semantic relations and the existing interdependence between the parts forming the complex clause; and (ii) proposing an approach to the relation between the behavior of junction and heterogeneity of writing, based on characteristics of the oral/spoken and literate/written register.

The hypothesis supporting the specific goal (i) is that the concept of DT constitution can be guided by the way of functioning of LMs, seen as potential evidence of (*mixed*) DTs, whereas the hypothesis underlying (ii) is the following: the writer's circulation across the spheres defining the heterogeneous mode of writing organization - the genesis of writing,

³ Despite following a different theoretical perspective, we stress that Jean-Michel Adam, who set forth the concept of *textual type*, redefines this nomenclature, replacing it by the concept of textual sequentiality, with a new theorization. Therefore, from the text type typology – encompassing *narration*, *description*, *argumentation*, *exposition* (with its explicative subtypes and experience report), and *poem* (or autotelic-poetic type) – the author, considering the text as a product of a construction/interpretation, i.e. an effect of the text, proceeds to develop an interest mainly in the micro and macro-propositional sequentiality “types”, defined as: (1) narrative sequentiality; (2) descriptive sequentiality; (3) argumentative sequentiality; (4) expository-explicative sequentiality; (5) injunctive-instructional sequentiality; (6) conversational sequentiality; and (7) poetic-autotelic sequentiality. Thereby, he aims to shift the “typology paradox”, by making a restrictive move – towards a small amount of sequentiality “types” –, yet, according to his perspective, accounting for heterogeneity and the various textualization possibilities (Adam, 2009, p.86-87).

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the institutionalized writing code and the relation with the already-said/spoken (Corrêa, 1997) – see the second part of this paper – , could, in an intrinsic co-relation with the employed LMs, indicate a dialog between the analyzed DTs and issues related to speech/orality and writing/literacy.

The text is divided into three parts, in addition to this Introduction. In the first, we present the theoretical framework of an observation locus built on the interaction between the concepts of constitutively heterogeneous writing (Corrêa, 1997), of DTs, from the studies of Historical Romance Linguistics (Kabatek, 2006, 2008) up to their usage in the approach of children's writing, and LMs, based on a two-dimensional, tactic and semantic criterion (Raible, 2001). In this locus, the foundation is laid for the linguistic-discursive approach to LMs in the investigated DTs, in the written mode of enunciation (Lopes-Damasio, 2020, 2019). In the second part, we present the methodological procedures put in place for the qualitative/quantitative analysis. On the third part, we display the results obtained based on the description of the way of functioning of the LMs, focusing on their syntactic and semantic characteristics (specific goal (i)) and, in view of these results, a discussion about LMs is proposed, considering them to be *traces*, within the narrative and argumentative DTs, of the heterogeneity of writing (specific goal (ii)). Finally, we make a few final remarks.

About which theoretical framework are we talking?

The theoretical framework of this paper derives from the acknowledgment, in the lines of Chacon (2021), that the production and assignment of meaning takes place in the interaction between elements of language and oral and written social practices, considered to be essential levels of language. Therefore, the linguistically and discursively established approach to the speech and writing acts has two implications: (i) that speech and writing are recognized as enunciative acts whose linguistic materiality derives from the speaker's placement in given orality and literacy practice(s), respectively, as discursive practice(s); thus, it is posed that neither speech and orality, nor writing and literacy are synonyms;⁴ and (ii) accepting, according to Chacon (2021), that the subject's constitution as a speaker and writer by means of language takes place through their simultaneous traversing across different practices of orality and literacy, and therefore, the linguistic product of these practices, both in spoken and written enunciation (with special attention, in this study, to written ones), is never pure; i.e., speech and writing would be constitutively

⁴ While speech and writing amount to actual enunciative acts, in which linguistic products of an orality practice and a literacy practice, respectively, emerge (in the form of enunciations), orality and literacy correspond to the diversity of these discursive practices which rule the production and circulation of spoken and written enunciations (Chacon, 2021).

heterogeneous (Corrêa, 1997), as shall be further explained in this theoretical foundation. As in other studies, with their particular scope (see, for instance, Lopes-Damasio, 2020, 2019, 2016, for an approach to junction; Chacon, 2021, 2013, Capristano; Sousa-Machado, 2016, Tenani, 2017; Fiel; Tenani, 2018, Sousa-Machado; Capristano; Jung, 2019, for an approach to word segmentation ; Chacon *et al.*, 2016, Vaz; Chacon, 2020, for an approach to spelling; and, finally, Soncin; Tenani, 2017, Soncin; Rodrigues, 2018, for an approach to punctuation), the challenge is to build a path to understand the role of oral and literate discursive practices in the relations between the subject and their writing, under the perspective opened by the task of terminating the transparency of language, an approach which has been defined, in the cited literature, as a discursive interpretation of linguistic facts, enclosed, in the present study, in the syntactic/semantic level.

In his studies about the heterogeneous mode of writing organization, Corrêa (1997) begins a reflection which establishes a dialog with Marcuschi's proposition (1995) about the relations between orality/literacy and speech/writing, which, according to this author, are speech and writing phenomena inasmuch as they establish a relation between linguistic facts (speech/writing) and social practices (orality/literacy). As a result, speech and writing are assumed to be social practices linked to literacy and orality and, from this perspective, an encounter between "social practices" and "linguistic facts". Therefore, Corrêa (2004, p. 87-88, our translation) argues in support of a heterogeneous mode of writing organization which is:

[...] thus, a particularization, for the domain of writing, of the encounter between oral/spoken and literate/written practices, considered to be at once the dialogism with the already-said/heard and the already-written/read. This encounter, which occurs in both modalities, however locally recorded, is ruled by the institutions; being typically particular, nevertheless, it is historicized.

Based on this concept, Corrêa (2004) suggests three spheres which guide the writer's circulation across his/her imagery about writing: the first refers to the supposed genesis of writing, where the writer, in an attempt to seize it, tries to represent orality term by term; the second refers to the written code and is characterized as an appropriation of writing in its institutionalized status, as opposed to the concept of writing in its presumed genesis, where the writer replicates what they imagine to be an autonomous way of representing orality; the third one refers to the relation which the text bears with the already-said and already-heard, in addition to the already-written and already-read, whereby the writer gets in touch with written production in general.

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According to Corrêa (2004), the three movements about the imagery of writing or, as described, the three spheres of the writer's imaginary circulation, selected as loci for the analysis of the subject/language relation, indicate that, based on this relation, the heterogeneous mode of writing organization is the textual embodiment of the writer's writing process.⁵ Furthermore, it should be highlighted that "the heterogeneity of writing enables us, for instance, to assess aspects of *speech* [...] not as a harmful interference of speech in writing, but rather, as being constitutive and decisive to it" (Capristano, 2013, p. 674, author's stress; our translation).

The writer's circulation across the first two spheres can be seen through linguistic, prosodic, syntactic and lexical markers - in this paper, with emphasis on those of syntactic nature - and is guided by the third sphere, taken as presence of dialogism throughout language. To this replicative nature of language, in this study (see Lopes-Damasio, 2019, among others), we relate the concept of DT.

According to Kabatek (2006), this concept originated in the studies of Historical Romance Linguistics, carried out by German Pragmatic Philology in the 1980s, and is grounded on the Coseriu theory (Coseriu, 1982), in which language is not seen as a *product*, but as an *activity*, thus assuming that language does not have a finished character, but one of universal human activity, established by historically determined laws.⁶

In order to build the concept of DT, the Coseriu approach to historical and concrete language sets forth three linguistic levels: the first, *universal*, referring to the human being's ability to speak; the second, *historical*, relating to language with its specificities (historical languages); and the third, *current* or *individual*, referring to the materialization of language in enunciations and texts. In order to uphold the theoretical connection to the understanding of writing as constitutively heterogeneous, according to Corrêa (1997), some reservations have been expressed regarding the language levels proposed by Coseriu: the first refers to the *historical* level and the mandatory acknowledgment that history only takes place at the

5 Corrêa (2013) assumes that the procedural and historical nature of writing is marked by the term *mode*, while *modality* only allows a comprehension of writing as an alphabetic code, from a static perspective. To this effect, according to the author, we understand that the use of the term *mode* is required in order to express the semantics of a heterogeneously organized language's modes of actualization, in regard to writing, and simultaneously, to leave behind every dichotomous comprehension sometimes linked to the term *modality* in literature.

6 In another perspective, Corrêa (2008, 1997, among others), also views writing as a *process* and not as a *product*, given that the heterogeneous nature of writing is not limited to its *signifying material*, but covers other dimensions which are part of its production process. In this sense, the author assumes that the writing subject and his/her text constitute themselves, within the textualization process, based on the written enunciation mode. The conceptualization of the text and the textualization process is thus supported by the consideration that language is an *event*, which is unfinished unless set in a relation between speaker/hearer, author/reader.

current level, and therefore, that it only exists because the linguistic act is not individual; the second deals with the *current* level and the acknowledgment that this level is subjacent to the concept of language's subject as *individuation* and not as individual⁷ (Lopes-Damasio, 2019).

For Koch (2008), DTs can have fundamental purposes; for instance, a “good morning”, which is materialized as an act of speech, and also complex purposes, which are typical for certain cultures, such as those mediated by writing. In this sense, Kabatek (2006, p. 512, our translation) presents the following definition:

By Discursive Tradition (DT), we understand the repetition of a text or textual form or of a particular way of writing or speaking which gains value as a proper sign (thus being signifiable). It can originate in regard to any expression purpose or any content element, whose repetition establishes a relation between actualization and tradition; any relation which can be semiotically established between two elements of tradition (acts of enunciation or referential elements) which evoke a given textual form or certain linguistic elements used.

According to this definition, in line with the economics of human activity (Kabatek, 2004), DTs are considered a universal linguistic fact: speaking/writing means not only speaking/writing something, following the rules of a language (its system and rule), but means speaking/writing something according to a given textual tradition (Kabatek, 2006). Hence, a DT can be constituted from any signifiable element, whether formal or of content, which establishes a relation between *actualization* and *textual tradition*, implying a relation between a text and another, in a given historical period, through repetition - either total, partial, or only formal. This relation is defined as evocation, and thus, “a DT's tradition relation has two faces, the DT in itself and the discursive constellation which it evokes” (Kabatek, 2006, p. 511, our translation).

In this sense, a DT can be considered a textual form or a combination of elements, in accordance with the paradigmatic and syntagmatic compositionality which make up the text (Kabatek, 2006). Paradigmatic compositionality refers to the simultaneous reference

⁷ According to Lopes-Damasio (2019), the subject, viewed as a dialogic individuation, is shaped by their relation to language, considered to be a space of interaction and activity. Indeed, this concept of subject is related to Corrêa's (2004), who does not consider the subject of language as an individual, given that it is not a factual singularity, circumscribed to itself, which makes enunciations; at the same time, he does not completely refuse the idea of an unpersonified subject. It is therefore a matter of accepting the presence of the Other as constitutive of the subject and characterized by the idea of heterogeneity and representation, which, in the intended sense simultaneously give cues to the subject's enunciative division and the discursive forms which identify them to given groups (Corrêa, 1997).

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to various DTs in a single text. Syntagmatic compositionality, in turn, refers to the property which enables a distinction, in the linearity of a complex DT, of other DTs which form it; in other words, it is the way in which the paradigmatic compositionality surfaces in the materiality of the text (Lopes-Damasio, 2016).

From this perspective, Kabatek (2006) performs diachronic studies focusing on linguistic change processes, whereas Lopes-Damasio (2019, among others) and Longhin-Thomazi (2011) apply the concept in synchronic studies of writing acquisition, which, for Lopes-Damasio, happens due to the adopted historical, concrete Coserian language concept, which comprises history even in a synchronic scope, considering that history is constitutive of language (Coseriu, 1979).

For his studies, Kabatek (2006, p. 517) draws on Raible's proposition (2001) which addresses the concept of *junktion* (junction), defined as a universal dimension of language which enables the systematization of various linguistic techniques used to *join/combine* propositional elements. According to the author, the linking mechanisms are analyzed through the combination of two axes, with different levels of complexity: the syntactic axis (vertical) and the semantic (horizontal). On the syntactic axis, the linking mechanisms are placed from the most aggregating to the most integrating. The semantic level features the semantic relations expressed by linking mechanisms on a "scale of increasing complexity" (Kortmann, 1997; Longhin-Thomazi, 2011; Lopes-Damasio, 2019). This approach is based on a model in which the relation between clauses is based on non-discretion of the processes and meanings of junction according to its way of functioning in texts.

In regard to the syntactic interdependence level (vertical axis), the taxis system unfolds into parataxis and hypotaxis, according to the grammatical aspects of the involved units: if the clauses are free and each of them is completely functional, the construction is paratactic and follows a fixed order; if one clause rules the other and, therefore, is dominant/nuclear, whereas the other is dependent/modifying, the construction is hypotactic.⁸ Concerning the increasing level of complexity of the semantic relations (horizontal axis), the unidirectional character of semantic change is recovered, according to a derivative relation between the *spatial* and *modal* categories towards *time* and *CCCC* (*cause, condition, contrast and concession*); and between *time* and *CCCC*, as identified by Kortmann (1997). As an illustration, see below examples taken from the *corpus* of this study:

⁸ Parataxis refers to coordination, quotation (for instance, occurrences of direct and free indirect speech) and apposition; and hypotaxis, to non-defining relative clauses, reported speech clauses (for instance, indirect speech) and clauses connected by circumstantial relations.

- (a) Um dia eu estava no quarto *e* minha mãe me pediu para pegar o a(l)ho [07/3Narr]. [One day I was in my room *and* my mother asked me to pick the garlic]
- (b) Eu sonho em ser uma grande jogadora de volei de praia, Ø formar um time com minha amiga Juliana [03/03Narr]. [I dream of becoming a great beach volleyball player, Ø form a team with my friend Juliana]
- (c) [...] *quando* eu tinha 15 anos eu fui para São Paulo [12/03Narr]. [*when* I was 15 years old I went to São Paulo]
- (d) Estou aqui hoje *para* pedir o meu presente de natal (rasura)* antecipado [17/6Narr]. [I'm here today *to* ask for my (erasure)* early Christmas gift]

In (a), there is the LM *e* (“and”), with a more concrete meaning of addition, enabling us to infer the more abstract meaning of simultaneous time (One day I was in my room [when/in the moment when] my mother asked me to pick the garlic), and in (b), the *juxtaposition*, with the meaning of addition, illustrate parataxis, in terms of [-dependence] and [-nesting]. In (c), *quando* (“when”), with the meaning of previous time, and in (d), *para* (“to”), with the meaning of purpose, illustrate hypotaxis, in terms of [+dependence] and [-nesting].

In addition to this two-dimensional criterion, for the linguistic treatment of junction, in this work, we shall follow the perspective adopted in Lopes-Damasio (2020, 2019, 2016) for its discursive treatment. Therefore, the relations marked in the texts by linking mechanisms shall be used as an argument indicating the writer’s circulation across his imagery about writing. For such, we add the concept of *junction space*, grounded on the *specificity* set forth by Veyne (1971, p. 48 *apud* Corrêa, 2007, p. 206), which accounts for the particular and the general aspect of historical singularity. Hence, *junctions* and *junction spaces* are seen as textual resources for verticalization in time, in an operation which retroactively marks certain linguistic regularities, establishing an actualization of meaning and prospectively anticipating further possible occurrences. In this discursive way of functioning, which is superimposed on the strictly linguistic one, the senses (and not the pre-established, stabilized and categorized meanings) emerge in the concatenations, in junction spaces, as a result of the relation between the subject-other-language (Lopes-Damasio, 2020). It is, therefore, in the relationship with the *junction space* that junction techniques can be analyzed without losing sight of the point at which they occur, by

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means of an analytical treatment of linguistic/discursive character.⁹ The relation between *LMs* and *junction space* is connected to:

[...] a view of the linguistic context, in which the occurrence of a DT is linked to the syntactic dimension of language; notwithstanding, the enunciative context is also taken into view, in which syntax takes on the contours of a contact dimension between the system's virtuality and its performance. Thereby, junctions can be viewed as a memory of previous performances and not only as formal resources of language (Lopes-Damasio, 2020, p. 142-143, our translation).

Thus, building this locus for observing junction combines linguistic and discursive aspects, thereby acknowledging *traces* in writing which show the subject's movement for the construction of meanings in the textualization process (Lopes-Damasio, 2019). As a result, also in this study, *LMs* shall be considered *traces* of the subject's circulation across the written mode of enunciation, being identified through the way of functioning of junction techniques, in junction spaces, in the texts. These give precedence to a linguistic-discursive view on the subject's circulation when considered as symptomatic aspects of the DT in which the text is located and, at once, help compose it, as a matter and product of language.

In this sense, *LMs* are seen as symptoms of procedural writing and not as pre-established linguistic categories. As *traces*, they are identified under the assumption that textual characteristics of various DTs can establish the usage of a given form of junction, due to its predominance, variation/alternation or exclusion, and outside any spectrum of generalizations preceding the text itself, inasmuch as it is a process of meaning establishment.¹⁰

9 Thus, the concept of *junction space* is grounded on the *specificity* set forth by Veyne (1971, p. 48 *apud* Corrêa, 2007, p. 206), which accounts for the particular and the general aspect of historical singularity. Hence, *junctions* and *junction spaces* are seen as textual resources for verticalization in time, in an operation which retroactively marks certain linguistic regularities, establishing an actualization of meaning and prospectively anticipating further possible occurrences. In this discursive way of functioning, which is superimposed on the strictly linguistic one, the senses (and not the pre-established, stabilized and categorized meanings) emerge in the concatenations, in junction spaces, as a result of the relation between the subject-other-language (Lopes-Damasio, 2020).

10 Hence, the view on *LMs*, considered to be *traces* of the subject's circulation across the written mode of enunciation, as followed in this paper, is linked, according to Corrêa (2004), to the way linguistics facts (individuation of *traces*) and the subject of language are understood (individuation of the *subject*), based on the recognition, in local linguistic cues, of a way of constitution of this subject in the way their writing is organized.

Of what facts of writing are we talking?

How do these facts turn into research data?

We analyzed 52 texts written by Brazilian students from 7th grade of Secondary School, extracted from the Written Production Database of Secondary School (Banco de Dados de Produções Escritas do EF II).¹¹ These texts are characterized by two DTs: 26 from the narrative and 26 from the argumentative DT. In order to produce the narrative texts, the students were encouraged to write based on the topics “Breakup” and “Experiences of misunderstandings”, and for the argumentative texts, the suggested topics were “Christmas wishes” and “A great achievement”.

In the proposal of “Breakup”, a comic strip was presented and the students were requested, based on their own knowledge (other texts they had read, soap operas, movies, etc.), to write a narrative about that topic. In the proposal of “Experiences of misunderstanding”, a few texts were presented to the students, highlighting the existence of a common factor: dialogs between characters about a misunderstanding that had happened to them. In view of this, the proposal requested that the students wrote a text, telling personal stories of the same character, presenting the involved persons and whether these misunderstandings had been settled. The proposal of “Christmas wishes”, in turn, requested that the students wrote a letter to their parents, trying to convince them to buy their Christmas gift. In the letter, they must include an advertisement of the gift and be creative and convincing. Finally, the proposal of “A great achievement” presented a picture and excerpts of news stories about the victory of César Cielo in the Olympic Games of Beijing (2008) and asked the students to discuss the swimmer’s emotion, so that afterwards they could produce a text¹² about some goal which they wished to attain, presenting the difficulties which they would have to face and the emotion upon fulfilling that dream.

As to the analysis method, the quantitative and qualitative approaches were combined in two stages of different nature, but interrelated:

¹¹ Built using the University Extension Project of UNESP under coordination of Tenani and Longhin-Thomazi (freely available at: <http://www.gbd.ibilce.unesp.br/redacoes>).

¹² The texts related to this proposal were characterized as an argumentative DT, given that an image of argumentation combined with the idea of convincing/persuasion was identified, as the writers presented their dreams therein at the same time as they provided reasons for them, with the main goal of convincing someone else about the legitimacy of these dreams.

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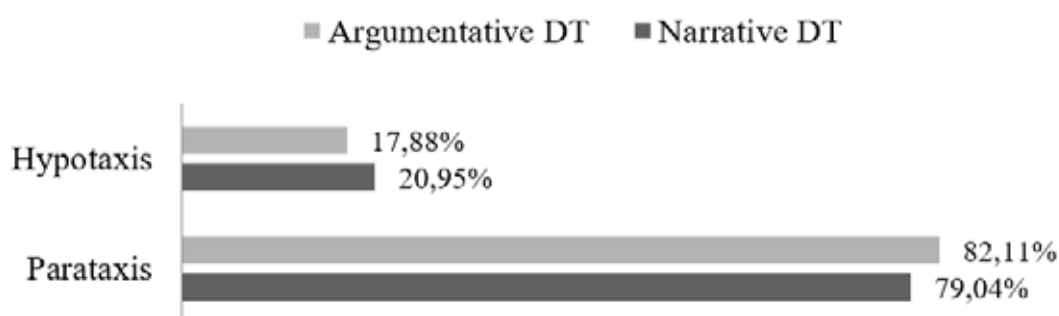
(i) in order to describe the functionality of LMs in texts of narrative and argumentative DTs, based on a two-dimensional approach, the semantic relations – following the horizontal axis – and the existing interdependence between the parts composing the complex clause – following the vertical axis – were focused;

(ii) in order to search for cues of the relation between the junction’s way of functioning and the heterogeneity of writing, by taking into consideration traces of the oral/spoken and literate/written relation, based on a descriptive-analytic perspective, according to the results of step (i), we focused on traces of the subjects’ circulation across the spheres proposed by Corrêa (2004), in line with the theory of DTs.

The linguistic-discursive status of the data: junction, discursive tradition and heterogeneity of writing

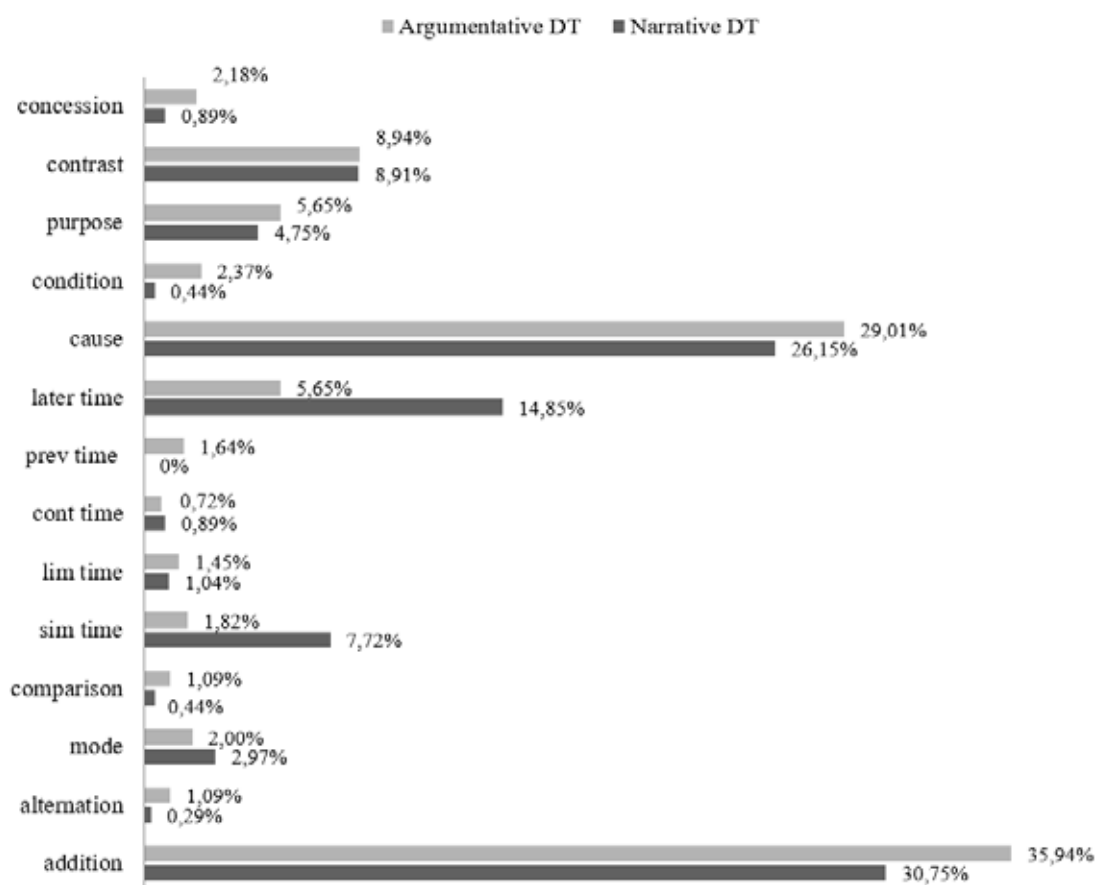
We identified 1221 LMs, in the narrative and argumentative DTs: 673 LMs in the narrative and 584 LMs in the argumentative DT, according to the results presented in Charts 1 and 2, referring to the vertical and horizontal axis:

Chart 1. Vertical axis: tactic architecture in narrative and argumentative DTs



Source: Author’s data

The analysis results of the vertical axis, according to Chart 1, show that the argumentative DT has a higher frequency of LMs (82,11%) in parataxis compared to the narrative DT (79,04%). Consequently, in regard to hypotaxis, the opposite is the case (20,95% - narrative DT/17,88% - argumentative DT). Overall, in addition to showing the prevalence of the paratactic architecture in both DTs, pointing towards the *traces* which mark what is fixed in these traditions, as evidence of aspects of the subject’s circulation across writing, these results could also indicate, in regard to the syntactic construction of textualization, a greater circulation of the subject within the narrative DT, which would be reflected on syntactically more integrated modes, detectable in this kind of writing.

Chart 2. Horizontal axis: scale of meanings in the narrative and argumentative DTs

Source: Author's data

We ought to highlight the frequency of the meanings of *addition* (30,75% - narrative DT/35,94% - argumentative DT), *cause* (26,15% - narrative DT/29,01% - argumentative DT), *later time* (14,85% - narrative DT/5,65% - argumentative DT) and *contrast* (8,91% - narrative DT/8,94% - argumentative DT).

Therefore, concerning the results obtained based on the specific goal (i), two aspects stand out: one of general character - related to the results which bring both DTs together; and one of specific character - related to the results which distinguish both DTs.

The result of general character is linked to the similar frequency of *addition* and *cause* meanings, in both DTs, and is analyzed as a *trace* of the subjects' circulation across discursive practices which constitute these traditions, such as the introduction of information/content for the development of texts and the relation between narrated facts or arguments in an association which, in the subject's view, is established as cause-effect/

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effect-cause/assertion-explanation. In (1) and (2), we provide examples for additive LMs, and in (3) and (4), of causal ones, in both DTs:

- (1) vamos pai eu quero pegar ele logo para ele par-ar de graça. Ø O pai disse para julia [09/7A/1Narr]. [Come on, dad, I want to get him at once so he will stop teasing. Ø The father told Julia]
- (2) Essa camera, ela é muito boa. Ø Por favor [02/7A/6Arg]. [This camera, it is very good. Ø Please.]
- (3) Até que um dia o homem ja tinha esquecido da garota, *pois* já se fazer 3 anos que eles não se encontravão [13/7A/1Narr]. [Until one day the man had forgotten about the girl, *because* it had been 3 years since they last met]
- (4) [...] eu quero uma câmera Tea Pix. Essa câmera além de ser bonita, ela é filmadora, pen drive, MP3 e MP4, tam-bém vem com controle remoto e sua resolução é a melhor. Enfim espero ganhar ela, *pois* faço por merecer [14/7A/6Arg]. [I want a Tea Pix camera. This camera, besides being beautiful, is a camcorder, flash drive, MP3 and MP4, it also comes with remote control and its resolution is the best. In sum, I hope to get it, *because* I've got what it takes.]

In (1), taken from the narrative DT, and in (2), from the argumentative DT, the occurrences of *juxtaposition* have the same way of functioning, by adding enunciations which make the texts progress; in the first case, with the introduction of direct speech, and in the second, of an appellative construction (Please). In (3), taken from the narrative DT, and in (4), from the argumentative DT, the occurrences of *pois* (“because”) once again display similar ways of functioning, as *pois*, in parataxis, articulates enunciations with effect-cause meanings (the man had forgotten about the girl, because it had been 3 years since they last met (cause)) and assertion-explanation (I hope to get it (assertion), because I've got what it takes (explanation)).

The result of specific character and which distinguishes both traditions is linked to: (i) the very similar frequency, in both DTs, of the meaning of *contrast*, but in different pragmatic-discursive arrangements in each DT; and (ii) the differing frequency of the meaning of *later time*, linked to the subject's way of moving through temporal markers in each DT, so that it can be more closely connected to narrative.

In order to start the introduction of the specificity pointed out in (i), the occurrences in (5) and (6), taken, respectively, from the narrative and argumentative DTs, primarily display the same way of functioning, related to opposition, which underlies the meaning of contrast, in the junction space filled by *mas* (“but”):

- (5) Mario e Maria eram dois apaixonados, *mas* porem suas familias eram rivais uma da outra [04/7A/1Narr]. (Mario and Maria were a couple in love, *but* however their families were rivals).

- (6) Na verdade quero “matar” todo mundo de raiva só no último capítulo, Ø algo que eles imaginavam ser totalmente impossível, *mas* que é totalmente óbvio [02/7A/03Arg]. (In fact, I want to enrage everyone only in the last chapter, Ø something that they presumed to be totally impossible, *but* that is totally obvious)

In (5), the contrast is created by the opposition between “couple in love” and “rivals”, in the context of the story of “Mario and Maria”. In (6), the same LM fills the junction space which evidences the meaning of contrast through the opposition between “doing something impossible for the viewer” vs “something which is very obvious (possible)”. Beyond these uses, considered more concrete, based on binary “opposition”, with linguistic correlatives on the text surface, the specificity pointed out in (i) is illustrated in the occurrences in (7) and (8), taken from the narrative DT, and (9) and (10), from the argumentative one:

- (7) Juvêncio, viu que quem estava atrás deles eram homens importantes, então resolveu deixar sua mulher e seguir em frente. *Mas* o pai da moça, encontrou ela no meio do caminho caída [15/7A/1Narr]. [Juvêncio saw that behind him were important men, so he decided to leave his wife and move on. *But* the father of the woman found her lying on the ground in the middle of the way.]
- (8) (e foi atrás dela *mas* ela estava comprometida *mas* mesmo assim ele foi falar com ela [08/7A/1Narr]. [And went after her, *but* she was engaged, *but* even so he went to talk to her]
- (9) Eu queria um skate ou um BMX do dia de natal. *Mas* a senhora não gosta de skate então não me da, Ø da uma BMX [13/7A/6Arg]. [I’d like to have a skateboard or a BMX on Christmas day. *But* you don’t like skate, so you don’t give me any, Ø give me a BMX.]
- (10) ainda bem que dizem que os gênios mais famosos vieram de baixo, *mas* não vou exagerar Ø tem gente muito pior [02/7A/03Arg]. [Fortunately, they say that the most famous geniuses rose up from below, *but* I won’t exaggerate Ø there are much worse people.]

In (7), the fact that Juvêncio left Joana leads the reader to expect that she would get lost. This expectation is frustrated (since her father finds her), and thus supports the contrast marked by *mas* (“*but*”), a game which increases the dramatic level of the narration. In (8), with the same meaning, in the parataxis, *mas* (“*but*”) creates a contrast between “the news that Josi was engaged” vs “Juvencio going over to talk to her”. Again, the news of Josi’s engagement create an expectation (that Juvêncio wouldn’t go talk to her) which is frustrated in the next enunciation, creating the contrast.

In (9), the meaning of contrast of *mas* (“*but*”) in the parataxis fills the space between “I’d like to have a skateboard” vs “you don’t like skate”, i.e., a contrastive relation between what the subject likes and what his mother likes is established, being used discursively in the persuasion game, which is created by the subject’s image about what would be the arguing tradition. In (10), in the first enunciation of the complex, the statement about “the geniuses who rose up from below” enables the reader to interpret that the writer is

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making an approximation and defining himself as “genius” and someone who “rose up from below”. This interpretation stands in contrast with the second enunciation of the complex “I won’t exaggerate”.

These examples show the meaning of *contrast* in various pragmatic-discursive arrangements in each DT: in the narrative one, the contrast, in its more discursive usage, appears in connection with broken expectations which act directly in the sequentiality and dramatic level of the narrated facts; in the argumentative one, conversely, with the same usage, it is associated to evidence of what the subject recognizes as argumentation, in the sense of their illusion of persuasion of the Other.

The specificity pointed out in (ii), related to the differing frequency of the meaning of *later time* in the investigated DTs, can be related to the way the subject moves across temporal markers in each of these DTs, so that they can more precisely be associated to the narrative. In this regard, we present the occurrences (11) and (12), taken from narrative and argumentative texts:

- (11) ela tava vendo receita de batidas alcoolica. Ø Ela foi pra cozinha lavar a louça do almoço [14/7A/3Narr]. [She was looking at recipes of alcoholic drinks. Ø She went to the kitchen to wash the dishes from lunch.]
- (12) passar uma semana em Nova York por que minha prima já foi pra lá e ela disse que é lindo [23/7A/6Arg]. [Spend a week in New York because my cousin already went there *and* she said it was beautiful.]

In (11), *juxtaposition* acts with the more concrete sense of addition, in the parataxis, but allows the inference of the more abstract meaning of later time, acting in the sequentiality of the narrative. Thereby, it indicates the writer’s circulation across narration traditions, marked by temporality which allows us to retrieve the sequentiality of facts. In (12), the LM *e* (“*and*”), again with a more concrete meaning of addition, in the parataxis, enables the inference of the more abstract meaning of later time, now in an excerpt taken from a text which is generally characterized as argumentative. However, it can be noticed that the use of *e* (“*and*”), in the argumentative DT, takes place in a context of mixed DTs: in a compositionality space of this tradition, where the writer narrates facts, which are used to argue. In this junction space, characterized as a space of mixed DTs, the LM *e* (“*and*”) marks, as in (11), the writer’s circulation across the temporality relation which once more enables us to retrieve the sequentiality of facts.

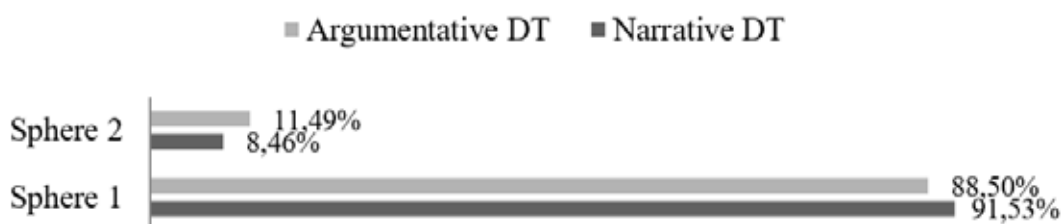
Afterwards, in (13), an example for the meaning of simultaneous time is provided, which is also more recurrent in the narrative DT (7,72% - narrative DT/1,82% - argumentative DT):

- (13) Eu estava no Recreio da escola convesando com colegas *quando* uma multidão se aproximou [03.2/7A/3Narr]. [I was at the class break talking to classmates *when* a crowd approached us.]

The meaning of simultaneous time of *quando* (“*when*”) (according to the paraphrase: “I was at the class break talking to classmates [in the moment that] a crowd approached us”) is more frequently deduced when this LM fills junction spaces in the narrative DT, marked by the temporality relation which allows us to retrieve both the sequentiality of the narrated facts, as in (11), and the specific simultaneity between these facts, as in (13).

In order to address the relation between the behavior of junction and the heterogeneity of writing, taking into consideration traces of the oral/spoken and literate/written relation, based on a descriptive-analytic perspective, based on the results presented up to this point, the LMs are focused firstly as *traces* of the subjects’ circulations across the spheres 1 and 2, proposed by Corrêa (1997) - namely, of the genesis of writing and of the institutionalized written code.

Chart 3. LMs and the spheres 1 and 2



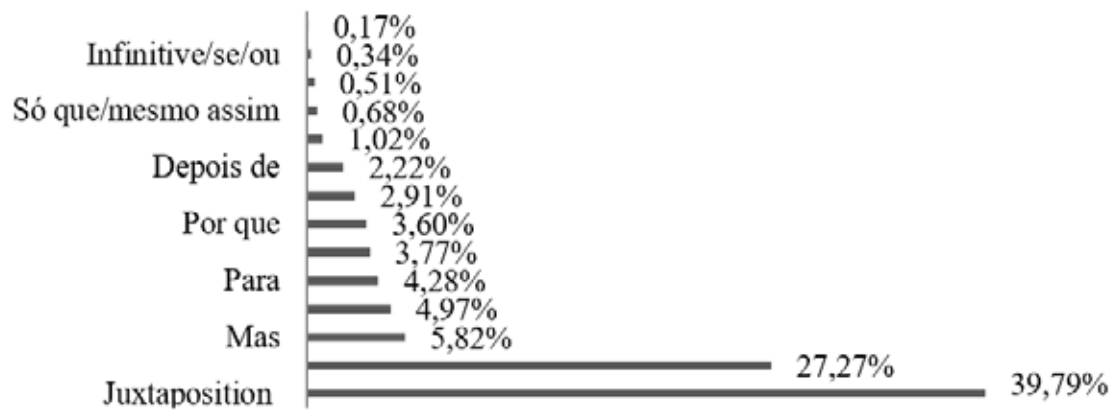
Source: Author’s data

According to Chart 3, the subjects move across the two spheres, with greater frequency, in both DTs, of sphere 1 (91,53% - narrative DT /88,50% - argumentative DT). Therefore, both in the narrative and in the argumentative DT, the junction traces bear a greater relation to the genesis of writing, i.e. they show a kind of writing which originates in the subject’s circulation across what they imagine to be the written mode of enunciation, as a word-by-word representation of speech/orality. The occurrences of sphere 2 (8,46% - narrative DT/11,49% - argumentative DT), in turn, stand for traces of the heterogeneity which is constitutive to writing, since they show, in both DTs, the heterogeneity also marked in junction spaces.

Therefore, overall, these results do not allow statements which distinguish one DT from another; on the contrary, they bring them closer, based on the analysis of junction spaces and the way these spaces are filled in the texts. In fact, our interest lies in showing how, in each DT, this circulation of the subjects is displayed in these junction spaces.

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Chart 4. LMs and sphere 1 in the narrative DT



Source: Author's data

Chart 5. LMs and sphere 1 in the argumentative DT



Source: Author's data

Both in the traditions of narration and argumentation, the subject's circulation across sphere 1 can be seen by junction traces marked, with greater repeatability, by *juxtaposition* and *e* ("and"), acting as gestures which point to the enunciation context, as shown in the occurrences (14) to (17):

- (14) Dici o pai E o Junvencio Viu o Batilhão correndo atraz Dele Ø ele se escondeu atraz Da árvore tremendo De Medo [06/7A/1Narr] [The father said and Junvencio saw the battalion running after him Ø he hid behind a tree shaking with fear.]
- (15) Nesse natal queria ganhar um computador, para fazer trabalhos escolares Ø fazer outras coisas. Ø O computador vai me ajudar muito [07/7A/6Arg] [This Christmas, I would like to get a computer, to do school work Ø do other things. Ø The computer is going to help me a lot.]

In (14), the *juxtaposition*, with the more concrete sense of addition, in the parataxis, allows the inference of the cause meaning, acting in the narration. The answer given by the “father” accounts for the assessment, presented in the excerpt, in a cause-effect scheme (because Junvencio saw the battalion running after him (cause) he hid behind a tree shaking with fear (effect)). In (15), again, the *juxtaposition* displays the more concrete sense of addition, in the parataxis, and allows the inference of the more abstract cause meaning, within the now conclusive scheme in the argumentation: [vou] fazer trabalhos escolares Ø fazer outras coisas (causa) [Portanto/por esses motivos] o computador vai me ajudar muito (efeito). [I’ll do school work Ø do other things (cause) [Therefore/for these reasons] the computer is going to help me a lot (effect). In both DTs, the *juxtaposition*, in the junction space at hand, enables the sequentiality of the narrated facts and the relation between the arguments, according to the causal reading between these facts and these arguments, acting as a gesture which points to the enunciative context and the inference of the more abstract meaning (addition > cause), as one can also see in the following examples:

- (16) Eu estava escrevendo um texto *e* errei [01/7A/3Narr]. [I was writing a text *and* made a mistake.]
- (17) Enfim eu sou (foi) apaixonada por ele, *e* sonho conhecer ele *e* tudo do Santos [16/7A/6Arg]. [So, I’m madly in love with him, *and* dream of getting to know him *and* all about Santos.]

In (16), *e* (“*and*”), with the more concrete meaning of addition, in the parataxis, allows the inference of simultaneous time (I was writing a text and [at that moment] made a mistake) in the narration. This meaning enables us to retrieve the sequentiality of the narrated facts, in the speech/writing flow, acting as a linguistic cue of the genesis of writing. In (17), *e* (“*and*”), with the same more concrete meaning of addition, in the parataxis, enables the inference of cause, acting in the argumentation: I am madly in love with him, (cause) [for this reason] I dream of getting to know him (effect 1) and [dream of getting to know] all about Santos (effect 2).

In these occurrences, the *juxtaposition* and *e* work as a gesture which points to the enunciative context and to the inference of the more abstract meanings (of time and cause), based on the meaning of addition, in their junction spaces. By pointing to the concrete situation of enunciation in the graphic space, the subject leaves *traces*, in the written product, of their experiences with orality traditions, especially dialogue (Lopes-Damasio, 2019). According to the author, it is remarkable that the enunciative gesture addresses the dependence of the enunciations on the context of enunciation, as if the subject who is writing and their reader shared the same enunciative space. Thus, the usage

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of *juxtapositions* and of *e* stands for “a gesture of the child/writer which evidences the fact that they rely on this shared knowledge with their Other/recipient/reader, in the moment of enunciation” (Lopes-Damasio, 2019, p. 101).

The Charts 5 and 6 display the LMs which enable relations with sphere 2.

Chart 6. LMs and sphere 2 in the narrative DT



Source: Author’s data

Chart 7. LMs and sphere 2 in the argumentative DT- Sphere 2



Source: Author’s data

As traces of the subject’s circulation across sphere 2 (8,46% - narrative DT/11,49% - argumentative DT), the LMs are characterized in specific ways in each DT, according to variable syntactic-semantic arrangements. In other words, they display cues of the linguistic and discursive aspects which are presented in specific ways in each DT, given that: (i) in the narrative one, the narration takes place in the saying/writing modes of the subjects, which display scenes between characters, usage of indirect speech and causality built through the syntactic arrangement which retrieves the sequentiality of facts; and (ii) in the argumentative one, the argumentation takes place in the saying/writing modes of the subjects, which display new information, added on a list, and an image of argumentation related to persuasion of the Other/reader, as shown by the following occurrences:

- (18) enquanto fugiam pela velha cidade pai de Maria foi chamando cavalaria, Ø polícia, Ø delegado, Ø o guarda, Ø o jagunço e tudo mais [17/7A/1Narr]. [While they fled through the old town, Maria's father called cavalry, Ø police, Ø the sheriff, Ø the guard, Ø the gunman and everything else.]
- (19) Uma vez, estava eu, Ø o Heitor, Ø o Rafael e o Marco na sala de aula [19/7A/3Narr]. [One day, there was me, Ø Heitor, Ø Rafael and Marco in the classroom].
- (20) A camera é tão linda, Ø tem todas as tecnologias Ø MP4, Ø Mp3, Ø pen drive, além de tirar fotos ela também filma! E ela não é muito cara! [The camera is so beautiful, Ø it has all technologies Ø MP4, Ø MP3, Ø flash drive, in addition to taking pictures it also shoots videos! And it isn't very expensive!] [02/7A/6Arg.].
- (21) e o meu nome (entras-)abrisse a abertura da novela das "8" da "Rede Globo de televisão", Ø há, quan-do acontecer, Ø sei lá, Ø é algo unimaginável pra mim, Ø talvez: determinação, Ø satisfação e felicidade... [And if my name opened the 8pm soap opera of Globo television, Ø huh, when that happens, Ø I don't know, Ø it's something unimaginable to me, Ø maybe: determination, Ø satisfaction and joy...] [02/7A/03Arg].

In (18) and (19), referring to narration, and (20) and (21), related to argumentation, *juxtaposition* appears with the sense of addition. According to Halliday (1985), this is an extension movement in the paratactic expansion which expands the presented content, by adding new information. The relation between the use of *juxtaposition* and sphere 2 lies in the way enunciations receive additions, following a syntactic, regular parallelism, which marks a closed list, whose last element is conventionally inserted by *e* ("and"). In these occurrences, the addition of new information in a list, during the narration, defines the moment when Maria's father calls several officials to find Juvêncio and Maria (in (18)) and the moment when the narrator presents the name of his classmates (in (19)). In (20) and (21), conversely, this addition marks, in the argumentation, the presentation of attributes of the photo camera (in (20)) and the writer's emotions upon fulfilling a dream (in (21)), in both cases according to the subject's image of argumentation, related to persuasion of their reader. Thus, what is listed in the narrative and in the argumentative DT is established according to the specificity of the saying/writing projects, the image and the writer's circulation across these traditions.

From (22) to (25), the LMs take on different syntactic-semantic arrangements in regard to sphere 2:

- (22) Quando Mario veio para fugir com Maria ele estava com *tanto* medo do pai dela *que* ele disse para Maria que não amava ela *que* encontrou outra pessoa [04/7A/1Narr]. [When Mario came to run away with Maria he was *so* afraid of her father *that* he told Maria that he didn't love her *that* he had found someone else.]
- (23) Queria neste Natal uma Câmera fotografica digital nova, *pois* a minha está ruim, Ø ela está velha Ø com a resolução embassada [14/7A/6Arg]. [This Christmas, I would like to have a new digital photo camera, *as* mine is bad, Ø it is old Ø with blurred resolution.]

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- (24) Mas ela não acreditou *como* ele não acreditava nela, e resolveu ir embora para-sempre [03/7A/1Narr]. [But she didn't believe *just as* he didn't believe her, and decided to leave forever.]
- (25) Eu sei que esses dias eu não estou merecendo um presente mas *como* todo mundo merece ganhar um presente. Ø Eu gostaria de ganhar um celular com internet, por que eu vi a propaganda [17/7A/6Arg]. [I know that I don't deserve a gift these days, but *just as* everybody deserves a gift. Ø I would like to receive a cell phone with internet, because I saw the ad.]

In (22), taken from the narrative DT, *tanto...que...que...* (“so... that... that”) is presented with the meaning of cause, in the hypotaxis: “He was so afraid of her father (cause) that he told Maria that he didn’t love her (effect) that he had found someone else (effect)). In this context, it acts as a prototypical LM, linking clauses, in a junction space which can be considered as having a greater syntactic-semantic integration, which defines it as a sign, in the written text, of the subject’s circulation across literate discursive practices. The use of this LM presents the narrated scenes between the characters, indirect speech and the causality established through the syntactic arrangement which retrieves the sequentiality of facts. In (23), taken from the argumentative DT, *pois* (“as”) (This Christmas I’d like to have a new digital photo camera, (effect) *as* mine is bad, Ø it is old Ø with blurred resolution (cause)) indicates the subject’s circulation across sphere 2, once it stands for a lifting towards (their) image of the institutionalized written code, given that it is a less recurrent LM in oral discursive practices. Along the same line, in (24) and (25), *como* (“just as”) fills as junction space, respectively, in the narrative and argumentative DTs, in which the meaning of comparison emerges, in the hypotaxis, in an arrangement with greater (tactic-semantic) dependence between the clauses. In the narration of Eduardo and Stephanie’s story, in (24), the writer links the enunciations, comparing the behavior of the characters (But she didn’t believe (clause 1) *just as* [the same way as] he didn’t believe her (clause 2)). In (25), where the subject writes an argumentative letter to their parents, asking for a cell phone as Christmas gift, the use of *como* (“just as”) occurs in the construction of the argumentation of this request, likewise in the same arrangement with greater dependence between the clauses, indicating the sphere 2.

Final remarks

The obtained results based on the specific goal (i) have pointed towards two relevant aspects: one of general character, related to the convergence of the narrative and argumentative DTs; and one of specific character, linked to the distinction between the DTs.

The result of general character was related to the similar frequency of *addition* and *cause* meanings, in both DTs, and is analyzed as a *trace* of the subjects' circulation across discursive practices which form these traditions, such as the introduction of information/content for the development of texts and the relation between narrated facts/arguments. The result of specific nature was related to: (i) the very similar frequency, in both investigated DTs, of the meaning of *contrast*, but in different pragmatic-discursive arrangements in each DT; and (ii) the differing frequency of the meaning of *later time* and *simultaneous time*, linked to the subject's way of moving through temporal markers in each DT, so that it could be more closely connected to the narrative DT.

These aspects, of general and specific nature, are both related to the heterogeneous compositionality of the narrative and argumentative traditions, which are at once different and similar, given that the text productions are not exclusively narrative or argumentative, but appear dialogically, in view of the aspect of mixture of DTs underlying the concept of compositionality of the traditions. In other words, both narrating and arguing are imposing, in the relation of the subject and language, in the sense that they will always be defining, and therefore, constitutive to the compositionality of any DT. Nevertheless, the results show that, in the investigated texts, the narrative DT guides the subjects' circulation across (their) argumentative discursive practices, thereby flagging their acquisition process. From this perspective, the mixture of DTs can be understood as a marker of the subjects' encounter with the opacity of language, in the sense that its singularity [the singularity of how each mixture is materialized in each text] shows how the children's writing is grounded on the historical constitution of their circulation across orality; i.e., the record of this circulation, in the syntactic-semantic structures which define junction spaces, despite being unique in the written enunciation act in which it occurs, bears marks, in the record of the mixtures actualized by them, of how the elements of this structure appear in many written enunciations which also move across literate practices (Chacon, 2021, p. 14, our translation).

The results obtained based on the specific goal (ii) have confirmed that, in both traditions, the *traces* of heterogeneity can also be seen in the LMs' way of functioning, in junction spaces established in linguistic aspects which, on the text's surface, indicate the heterogeneity which is constitutive to writing, as aspects related to speech/orality and writing/literacy and in intrinsic connection to the compositionality of DTs, thus indicating the indissociability between a structure and its context of occurrence. Along the same lines as Chacon's conclusion (2021, p. 14) about non-conventionality of children's writing, regarding the prosodic and graphic nature of this kind of writing, the results of this study allow us to uphold the assertion that language, in an act/in enunciation, seems to also be

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the defining element of the way of functioning of syntactic structures. In this sense, the syntactic structures “would not predetermine their own way of functioning in an act of enunciation, but rather it is the act which would predetermine the way of functioning of these structures” (Chacon, 2021, p. 14, our translation).

Therefore, the relations between speech/orality and writing/literacy show how the subjects narrate - breaking expectations in order to build the dramaticity and sequentiality of narrated facts - and argue - based on the illusion that arguing means convincing/persuading the Other. In this direction, regarding the compositionality of the investigated traditions, in the narrative DT, the subject moves across texts which are traditionally narrative, since they feature scenes between characters, usage of direct and indirect speech, and the causality relation built through the syntactic arrangement which retrieves the sequentiality of the narrated facts. In the argumentative DT, in turn, the subject's circulation, aiming at the construction of what they imagine argumentation to be, reveals a compositionality which is strongly supported by narration, and, consequently, the junction spaces syntactically and semantically reflect this compositionality. The individuation of the traces of this circulation, at the same time as it shows the writers' inscription in their writing - in the subject's individuation -, thereby marking their subjectivity, also shows their anchoring in various writings and various speeches which constitute them as writers, thereby indicating the historicity of this constitution.

It follows that the discursive circulation of meanings, tied to the linguistic configuration of texts, through LMs, in the junction spaces forming them leads that which enables the identification of each DT to prevail. Therefore, the LMs were taken as textual resources of verticalization in time, within an operation which retroactively marks certain linguistic regularities, thereby establishing an actualization of meaning, and prospectively anticipating other possibilities, in an intrinsic dialogism with the already-said/heard and written/read, according to sphere 3.

Thus, it becomes clear that the analyzed texts are grounded on characteristics of acts of speech and writing which are intertwined in the written product, viewed as a textualization process. In sum, the LMs, in junction spaces, indicate the anchoring of the analyzed writing in characteristics which suggest that it is crossed both by spoken enunciations and by written enunciations. Hence, this represents one more proof of constitutively heterogeneous writing.

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