Fics rewriting from interactions in a WhatsApp group /

Reescrita de Fics a partir das interações em um grupo de WhatsApp

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ABSTRACT

This research aims at analyzing how the interactions / suggestions made by 4 friends, aged between 17 and 19 years, young high school from a of the State School of Pernambuco, in a WhatsApp group (WA), stimulate the fictional production of texts in a digital environment and influence the rewriting of Fanfictions (Fics). As a qualitative research, it is a scientific investigation of a longitudinal nature, based on theoretical assumptions related to Textual Linguistics, Information and Communication Technologies (ICT) and studies on Multiliteracies. The results show that the Fics producers, in the context of the research, are motivated to produce for interlocutors in real production conditions in digital environments, thus exceeding the limit imposed by the prescriptions of the Portuguese language class, with regard to the production of written texts. The results confirm the influence of the interactions / suggestions of the WA group in the rewriting of the Fics. We affirm that the screen research is considered to be emerging in regarding the linguistic studies, with an emphasis on Fics, and for the contemporary relevance of social media WA, also known as a messaging application.

KEYWORDS: Multi-tools; Digital Technology; Rewritten; Fanfiction; WhatsApp.

RESUMO

A presente pesquisa visa analisar como as interações/sugestões realizadas por 4 amigas, com idades entre 17 e 19 anos, jovens fanfiqueiras do Ensino Médio de uma Escola da Rede Estadual de Ensino do Estado de Pernambuco, em um grupo de WhatsApp (WA), estimulam a produção ficcional de textos em ambiente digital e influenciam na reescrita de Fanfictions (Fics). Como pesquisa qualitativa, trata-se de uma investigação científica de cunho longitudinal, pautada em pressupostos teóricos relacionados à Linguística Textual, às Tecnologias Digitais da Informação e Comunicação (TDICs) e aos estudos sobre Multiletramentos. Os resultados apontam que as produtoras de Fics, no contexto da pesquisa, são motivadas a produzir para interlocutores em condições de produção reais em ambientes digitais, extrapolando assim o limite imposto pelas prescrições da aula de Língua Portuguesa, no que diz respeito à produção de textos escritos. Os resultados da pesquisa confirmam a influência das interações/sugestões do grupo de WA na reescrita das Fics. Ratificamos que a pesquisa em tela é considerada emergente nos estudos linguísticos, com destaque para as Fics, e para a relevância contemporânea da mídia social WA, também conhecida como aplicativo de mensagens.

PALAVRAS-CHAVE: Multiletramentos; Tecnologia Digital; Reescrita; Fanfiction; WhatsApp.

1 Introduction

The practice of textual production at school, at the same time, has been a great challenge for teachers of Portuguese Language (LP) in Basic Education. Advances in Digital Information and Communication Technologies (TDICs) are bringing about changes in the concept to produce texts, especially among high school youth (HS). Those young people, known as the Generation Z[1], born in the second half of the 1990s, true digital natives, write *Fanfictions*[2], fictional textual productions carried out in a digital environment, and in them, they find a possibility to write texts, using multimodal resources, interacting, creating and recreating their texts with enthusiasm, creativity and perfecting the normative standards of the Portuguese Language collaboratively.

Despite this, at school, the production of specific genres still prevails, as in the case of dissertation genres that involve the argumentative textual type, which have a prominent role in the scope of the HS, because it is the genre required in the National Examination of the High School (ENEM). However, the school needs to incorporate in its context the student's world repertoire, dialogue with the mass culture of the media, with the advances of the internet, with the

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[1] Sociologists and advertisers classify as digital natives, or generation Z: "[...] people born from the second half of the 1990s. Those individuals, according to some experts, would be fully familiar with the latest digital technologies and would not encounter any difficulties regarding learning to deal with the news that appears practically every day in this market, unlike the members of the generations that precede them." (KÄMPF, 2011, p. 1).

[2] According to Rojo (2013, p. 74): "[...] in a generalized way, we can say that a Fanfic (short term for Fanfiction, ie," fan fiction ") is a story written by fans, the from a book, comic book, anime, film or TV series ".

hybridized culture of technological advancement. It is necessary that students' social practices enter the classroom and interact with other languages, other forms of text construction and knowledge itself.

Having said that, the present research arose from the need to investigate how young people, who showed little interest in the practice of textual production commonly performed at school, were interested in textual production in the digital media, such as *Fanfictions* (*Fics*). In order to analyze how the interactions, carried out by young HS fanfictioners, in a WhatsApp group, influence the rewriting of *Fics*, we chose for the theoretical assumptions arising from Textual Linguistics (MARCUSCHI, 2008; KOCH; ELIAS, 2009; KOCH, 2015), studies on Pedagogy of Multilanguages (BEVILAQUA, 2013), the use of ICT (DUDNEY; HOLCKLY; PEGRUM, 2016) and Mobile Digital Technologies (MDT) (FONTE; CAIADO, 2019) in the teaching-learning process for conducting our analysis.

We understand that the learning environments are increasingly technological, for this reason, it is necessary for the teacher to take texts of different genres to the classroom and that contemplate the needs of a multicultural society, whose cultures are intertwined in reading practices, writing and the use of TDICs; multilingual, since society has multilingualism in its essence, such as the presence of indigenous communities in some regions and the socio-cultural formation of several countries; and multimodal, since in communication processes, in general, we use more than one semiosis for the production of the senses.

To understand the uses of ICT in the context of this research, we address issues concerning the Pedagogy of Multiliteracies, with the hybridization of literacies, based on a growing diversity, both linguistic and cultural, while taking into account the social context and ideological dimensions (BEVILAQUA, 2013, p. 105). In addition, we bring clarifications from Fonte and Caiado (2019) upon the competencies and skills in the digital environment, with regard to Mobile Digital Technologies, such as interactivity, spontaneity, motivation, multimodality, planning and rework, as well as personalization.

Furthermore, we elucidate the use of the social network *WhatsApp* (*WA*) as a possibility of interaction and inspiration for those who produce fictional writing in a digital environment. The *WA*, used as a tool for interaction and construction of social relationships, was inserted in the research in order to understand the relationship of the participants with this social network. We understand that *WA* is a powerful mechanism for educational purposes, since it can facilitate the

relationship between student-teacher and even between student-student, as well as allowing debates and interactions with curricular content exhibitions.

In our methodological path, we defined the type of research carried out, that is, as a qualitative case study. Thus, our data collection procedure occurred as the subjects produced their *Fics*, interacted with the *WA* group and rewrote their productions after the interactions / suggestions given. We conducted a semi-structured interview and defined the profile of the fic producer, as well as contextualizing the fic produced for a better understanding of writing and rewriting, after the interactions / suggestions of the other three research subjects.

After this brief introduction, the theoretical foundations of the research are presented in three sections; next, methodological aspects are contemplated; later, the results of the research are reported and discussed and, finally, some final considerations are made.

2 Textual Linguistics: Writing and Rewriting Texts

In the Sciences of Language, including in Textual Linguistics, over time, different conceptions of language / language, subject and text emerge. Therefore, we affirm that we are assuming the interactional (dialogical) conception of language, in which, as stated by Koch and Elias (2009, p. 10-11): "[...] the subjects are seen as social actors / builders, active subjects that - dialogically - are constructed and constructed in the text, considered the very place of interaction and the constitution of the interlocutors".

Thus, we understand, from the Dialogic Discourse Analysis, that it is the alternation of these subjects in a dialogical process that masters the limits of the concrete statement, this present in the different fields of the multiform human activity, based on the conditions of communication and in the interaction between the subjects of the discourse. In this bias, "[...] the meaning of a text is constructed in the text-subject interaction and not something that preexists in that interaction" (KOCH; ELIAS, 2009, p. 11).

Regarding the conception of language as a place of interaction, it is essential to understand the notion of subject that is consistent with this perspective. Therefore, according to Koch (2015):

> [...] the notion of the subject as a psychosocial entity, emphasizing the active character of the subjects in the very production of the social and interaction

and defending the position that the subjects (re) produce the social as they actively participate in the definition of the situation in which they are engaged, and who are actors in the updating of images and representations without which communication could not exist (KOCH, 2015, p. 16).

It is this position of subject that we adopt, supported by the bakhtinian postulates and their dialogism. In this light, we understand how these dialogical relations occur in the process of discursive communication. In the words of Bakhtin (2011):

> Dialogical relations are (semantic) relations between all kinds of statements in discursive communication. Two statements, whatever they may be, if confronted on a plane of meaning (not as objects and not as linguistic examples), end up in a dialogical relationship. (BAKHTIN, 2011, p. 323).

Thus, the text considers in its constitution different aspects of linguistic, social, historical and interactional nature, which are fundamental for its constitution. We corroborate the notion of text, whose socio-cognitive-based interactional approach allows subjects to interact through language. We emphasize, therefore, that this approach enables the subject to activate his knowledge of the world and to interact with other subjects, by making use of his linguistic knowledge, his intersubjectivity and, thus, sharing his knowledge.

Regarding this approach, Koch (2015) states that:

> [...] in the interactional (dialogical) conception of language, in which the subjects are seen as social actors / builders, the text starts to be considered the very place of interaction and the interlocutors, as active subjects who - dialogically - are in it. build and are built. In this way, there is room, in the text, for a whole range of implicit, of the most varied types, only detectable when the socio-cognitive context of the participants in the interaction is set against the background. (KOCH, 2015, p. 18).

It is, therefore, the construction carried out by the social subject that enables an interaction between the interlocutors. This interaction occurs in the text itself, the scene of numerous axiological and implicit positions that will be understood as the end result of this discursive interaction. Legitimizing this thought, Marcuschi (2008) announces that:

> This position takes language as a socio-historical activity, a cognitive activity and a socio-interactive activity. In reality, it contemplates language in its systematic aspect, but observes it in its social, cognitive and historical functioning, predominating the idea that meaning is produced locally and that language is a full-bodied and not abstract and autonomous phenomenon. It does not ignore the systematic form nor fails to observe systematic regularity. (MARCUSCHI, 2008, p. 60).

We therefore adopted this notion of language as a basic foundation, as Marcuschi (2008, p. 61) clearly explains: "[...] language is a system of practices with which speakers / listeners, writers / readers, they act and express their intentions with actions appropriate to the objectives in each circumstance [...]". Therefore, we visualize the subject's position regarding the construction of his dialogical relationship with his listener.

We emphasize that issues concerning textual production are extremely relevant to our study, including in this bias the mechanisms of textual rewriting, since our first objective was to analyze how the interactions carried out by young MS fanficures, in a *WA* group, influenced the rewriting of *Fics*.

Regarding textual writing, Koch (1997) states that:

> If there was a time when there were common communities, if there was a time when writing was difficult to access or an activity aimed at a privileged few, nowadays, writing is part of our life, either because we are constantly asked to produce written texts (tickets, email, shopping lists, etc., etc.,), either because we are asked to read written texts in various everyday situations (signs, signs, advertisements, packaging, email, etc.). , etc.). (KOCH, 1997, p. 31).

From this understanding, we can attest to the constant presence of writing in our daily lives, from simple routine activities to complex situations that require a greater mastery of the formal written modality of LP. Koch (2015) lists strategies that should be used by those who write, namely:

• Activation of knowledge about the components of the communicative situation (interlocutors, topic to be developed and textual configuration appropriate to the interaction in focus);

• Selection, organization and development of ideas, in order to guarantee the continuity of the theme and its progression;

• "Balancing" between explicit and implicit information; between "new" and "given" information, taking into account the sharing of information with the reader and the object of writing;

• Writing review throughout the process, guided by the objective of the production and the interaction that the writer intends to establish with the reader.

Writing, according to Koch (2015), is the result of the textual production activity that is based on linguistic elements that are essential for the weaving of its structure, that requires within - as a communicative event in which subjects and their interlocutors interact - the knowledge of the reader who receives the textual materiality. We confirm that intertextuality is essential for studies and, consequently, for the practice of textual production.

Producing a text is, therefore, an activity that demands from its producer the activation of knowledge indispensable to its constitution, such as orthographic, grammatical and lexical ones, as well as knowledge which is gradually acquired over a lifetime. Other knowledge is also added to the textual production, such as the encyclopedic, intertextual, already elucidated, and the interactional knowledge.

Koch (2015, p. 44) claims that: "[...] writing demands activation of cognitive models that the producer has about diverse, historically and culturally constituted interactional practices". In addition, the amount of information present in a given communicative situation allows the reader to activate his capacity for textual construction, as a producer of the text. Therefore, the producer is given the possibility to choose the linguistic variety to be used in his production, since he will select the one most relevant to the interaction situation, in which he is inserted, as well as the interlocutor he intends to reach.

In addition, it is up to the text producer to adequately adapt to the textual genre, pertinent to the communicative situation, which will assist in the clarity of understanding of this written modality. According to Marcuschi (2008, p. 155): "Textual genres are texts that we find in our daily life and that present characteristic socio-communicative patterns defined by functional compositions, enunciative objectives and styles concretely realized in the integration of historical, social, institutional forces and techniques". In real situations of using the materialization of genres in texts, we have the communicative situation or immediate context.

In our study, it is necessary to understand the processes of writing and textual review. In this sense, Bazarim (2020) states:

> Writing and revising a text are activities of a different nature: the knowledge that is mobilized to write a text of a certain textual genre is not necessarily the same used to revise it. Proofreading is essentially a metalinguistic activity. By assuming the role of reviewer of his own production, in addition to being able to put himself in the reader's place, the student needs to master and mobilize other knowledge about writing and the textual genre to be produced that transcend those necessary to the act of writing. (BAZARIM, 2020, p. 20).

Bazarim studies (2020) enable us to understand the mechanisms of textual revision, which, according to her, consist of a process of epi / metalinguistic activity. There is, therefore, a need for the textual producer to put himself in the position of reader of the text, to "dialogue" with knowledge different from that used in the first version of the textual production. Thus, the producer will feel the need for further study, as well as other essential knowledge to the revision and production of a new version of the text encompass the understanding of the characteristics of the textual genre produced, among others.

As for rewriting, we make it clear that we have adopted its concept both as a social practice and as a school practice. It is evident that rewriting is a practice that is still little exercised at school; the great concern of most students is to write in order to receive a grade, which ends up impairing the process of learning to write, since the rewriting stage ends up being, many times, suppressed. Therefore, it is necessary that there is a view from the teacher about revision and rewriting, because "[...] the revision and rewriting processes have a recursive character. This means that the revision can be evoked by the author at any time during the textual construction process and does not occur only after the first version is completed" (GASPAROTTO; MENEGASSI, 2013, p. 30).

Ruiz (2010) explains about the correction modes that can assist in the textual rewriting process, which are quite useful for classroom practice. At this juncture, the use of tickets that allow interaction between the teacher and the student stands out, whose main function is not to point out the "mistakes" committed, but to motivate the students and, above all, to encourage them in the process of rewriting of their text.

Andrea and Ribeiro (2010, p. 68) explain the relationship between retextualization and rewriting, by postulating that: "The structural character of retextualization and the internal modifications of the rewriting process cannot hide the simultaneity and complementarity of both in the process of intervention on the text". In this sense, we should not think about rewriting and re-textualization in possible hierarchical relationships, it is possible for the writer, for example, to make the movement of returning to the text, implementing changes.

Still with regard to re-textualization, Bazarim (2018, p. 6) states that: "[...] regardless of the presence and / or absence of notes from a mediator, operations are involved, which I prefer to treat as 'activities' that they can be linguistic, textual and discursive". We ratify that in our research we adopted the concept of rewriting, for this reason, we bring clarifications, according to Bazarim (2018), about refraction and rewriting:

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> [...] refraction refers to any and all changes / restructuring / adaptation of the text made by the author himself without any type of objective intervention by a mediator, therefore constituting an automotive alteration. The rewriting, on the other hand, contemplates any change made in the text based on the intervention of other (s). (BAZARIM, 2018, p. 3-4).

We understand that the main difference between redoing and rewriting, according Bazarim (2018) studies, consist in the presence and / or absence of an "intervener", in a teaching-learning situation, a teacher. In the case of our participants, we ratify the realization of textual rewrites, based on the interactions in a *WA* group, in which the four participants, and the main researcher participated, only as an observer, with the members' consent, after approval by the Ethics and Research Committee.

Thus, we will elucidate, in the following section, other essential questions for our study, with regard to multi-tools, TDICs and TDMs.

3 Multiliteracies, ICT, DMT and Digital Text Production

The reality of the 21st century is that of a heterogeneous, multicultural and multilingual society. In this context, it is crucial that the school presents students with new possibilities for reading and for textual production that follow the flow of linguistic evolution in societies. As a consequence, the multiple semiosis of contemporary texts, that is, the multimodality present in texts of different genres, demand, from readers and textual producers, new comprehension abilities so that the emerging multiliteracies have meaning for them.

With regard to the possibilities of multiple semiosis analyzes and interpretations, important clarifications are made by Dionísio and Vasconcelos (2013):

> The society in which we operate is constituted as a great multimodal environment, in which words, images, sounds, colors, music, aromas, varied movements, textures, different forms combine and structure a large multiple semiosis mosaic. (DIONÍSIO; VASCONCELOS, 2013, p. 19).

Consequently, texts are produced to be read by our senses and, in this panorama, we emphasize the relevance of multi-tools. To start a discussion on Pedagogy of Multiliteracies, Bevilaqua (2013) brings clarifications on the various national and international studies that involve debates on literacy. According to the researcher:

> When we initially look at these studies, we are challenged by a series of theoretical conceptions and concepts that, taken indistinctly, can lead us to think that literacy studies are now constituted as quite different theoretical conceptions, now they seem be part of the same and only theory. It is from this apparent polarization that I initially conceive the New Literacy Studies (henceforth NLS - New Literacy Studies) and the Multiliteracies. Two denominations that suggest that they are two different theories, but whose theoretical conceptions [...] have more points in common (BEVILAQUA, 2013, p. 100).

The concepts to which Bevilaqua (2013) allude, among others, to two fields, which have different theoretical denominations, but have an intense interrelationship, converging to the Pedagogy of Multiliteracies. Therefore, what Bevilaqua (2013) postulates is related to the meaning of literacy in different terms and cultures, as well as to different contexts; to the duality between the valued and dominant literacies versus the "invisible" and devalued ones, and, above all, to multiculturality.   What usually happens is the lack of knowledge of the school in relation to the students' literacy practice, sometimes at home, sometimes at church; as well as the practices on the street, or even the literacies existing in closed groups, frequented by the students. It is not possible to work on the Multiliteracy Pedagogy without knowing the literacy practices existing outside the classroom   We live in a society that follows technological evolution with its "facilities" and challenges. In this bias, teaching, in a broader sense, ceases to be transmissive to be active, collaborative, more autonomous and socialized, following the multiple languages that currently exist. Thus, as education has been reformulated, the new Common Base National Curriculum - BNCC (BRAZIL, 2019) brings suggestions for the literacy process in the school context and includes in its proposal the adaptation of teaching methodologies, bringing literacy to the school digital. In this sense, Rojo and Moura (2012) already elucidated that:

> The increasingly rapid and intense arrival of technologies (with the increasingly common use of computers, Ipods, cell phones, tablets, etc.) and new social practices of reading and writing (consistent with contemporary events and multiple semiotic texts circulating) require work focused on this reality from the school. It so happens that, if there has been and if there is such a change in contemporary technologies and texts, there must also be a change in the way the school approaches the literacies required by these changes. (ROJO; MOURA, 2012, p. 99).

Bearing in mind that ICT are a reality in our daily lives and based on the changes pointed out in the aforementioned excerpt, our discussions focus on the new possibilities of production and circulation of contemporary texts, as well as their configurations amid so many perspectives

of available semiotic resources. Thus, we use the concept of digital literacy as "[...] individual and social skills necessary to interpret, manage, share and create meaning effectively in the growing scope of digital communication channels" (DUDENEY; HOCKLY; PEGRUM, 2016, p. 17).

To better understand textual production in digital media, we will bring the understanding of hypertext and its relationship both with the possibilities of reading and with the textual production itself, authorship of fictional texts in our case, both in digital media. Gomes (2010) explains the need to understand the relationship between what we know as text and what is concerned with hypertext, because, in his words: "[...] hypertext makes us perceive things in the text that we didn't previously perceive and it serves as an excuse for us to review and better understand what we have been calling text "(GOMES, 2010, p. 24). In short, for this author, hypertext is:

> [...] the place and the result of the active interaction, verbal or not, between interlocutors, as active subjects who dialogically are built and built on it, adding the presence of links and an exclusively electronic existence of hypertext, as differentiating factors of the traditional text. (GOMES, 2010, p. 41).

In addition, the theorist clarifies that it is necessary to be clear how readers are able to integrate the information present in texts placed separately, since the hypertext is presented in this way. Regarding writing, an essential question for our research, Gomes (2010) adds that: "[...] the process of writing and writing hypertexts (design) is not separated from the proposal of its usability nor from the construction of meanings, what makes the author and the reader co-authors" (GOMES, 2010, p. 25-26).

Due to the new perspectives of production, readings and authorship allowed in texts in digital media, new writings on the internet change the commonly known relationships between reading and writing. In this light, Rojo (2013) explains that:

> These "new writings" obviously give way to new discursive genres, almost daily: chats, pages, twits, posts, ezines, epulps, fanclips, etc. And this is because today we have new technologies and tools for "reading-writing", which, calling for new literacies, configure the statements / texts in their multiple semiosis or in their multiplicity of ways of signifying. (ROJO, 2013, p. 20).

To sum up, we infer from this assumption, that this multiple semiosis occurs due to the peculiarities of hypertext, such as, for example, the possibility of easily moving from one text to another, since the digital environment allows us to access different links and return to the text of

origin quickly; in addition, these "comings and goings" are only possible thanks to the "linkages" granted by this environment.

Hypertext and hypermedia make it possible not only to read in a digital environment, but also facilitate the construction of texts in this environment, since the variety of information allows the textual producer to consult the links that refer to different emerging genres on the internet. Ribeiro and Coscarelli (2017) clarify that: "Browsing the internet, in turn, allows us to access many texts and of different genres, at the same time, through the links that we access: a text opens, then, in many texts [...]." (RIBEIRO; COSCARELLI, 2017, p. 54).

Thus, we can affirm that textual production in digital means translates a writing that follows the evolution of social practices that have changed and moved towards the online sphere. In this sense, Barton and Lee (2015) explain that:

> Texts are central to the online world. The move to a digital world means that texts and textual production are more widespread in all areas of life. [...] when writing, people leave records everywhere and create information that other people can use, which informs search engines and which is the salable product of companies like Google and Facebook. Online texts are no longer stable, they no longer act as fixed reference points. Instead, they are more fluid than printed texts, and the changes are constant. (BARTON; LEE, 2015, p. 43, emphasis added)

An important contribution is made by the authors Barton and Lee (2015), since, in a society, the presence of texts plays an important role for the different relationships constructed socially and dialogically. In the online world, it would be no different, on the contrary, texts in a digital environment are constantly built in extremely fast processes, allowing access in real time, with the help of the internet and collaborative tools, for example.

With regard specifically to the skills required by the digital age, Gómez (2015) lists the three basic skills for the contemporary era, which we bring in full below:

> a. The. Ability to use and communicate in a disciplined, critical and creative way the knowledge and symbolic tools that humanity has been building up to the present day;
> b. Ability to live and live democratically in increasingly heterogeneous human groups in global society;
> c. Ability to live and act autonomously and build one's own life project. (GÓMEZ, 2015, p. 77).

From the perspective of competence (a), Gómez (2015) clarifies that the society she calls "information" requires the use of a range of symbolic tools and instruments, ranging from languages to knowledge (codes, symbols, texts, information, knowledge, technological platform

etc.) so that its user can understand and situate themselves in a social, economic, cultural, artistic way, even other contexts allowed by life in society mediated by contemporary and emerging technologies.

Fonte and Caiado (2019) bring the main competencies and skills in the digital environment, regarding to Mobile Digital Technologies (MDTs):

> (i) interactivity, in the sense of the dialogicity provided by the mobile device; (ii) spontaneity or formality, as students can monitor their interaction and discourse, according to their interlocutors, their communicational purposes, the discursive genre, the context and the materiality selected, in accordance with their interaction; (iii) motivation, as technologies motivate students and DMT add motivation to the perspective of portability, the ubiquity that it means to use the device when and where you want; (iv) multimodality, because the hypermedia environment of the smartphone allows students to use audio, written messages, images, video, emojis, producing, in this media convergence, an active attitude of the subjects; (v) planning and reworking, as mobile learning favors prior planning for interaction with peers; (vi) personalization, to the extent that students use their own smartphones, interacting with the proposed content and taking control of access and the path taken, bringing a positive effect on learning [...]. (FONTE; CAIADO, 2019, p. 36-37).

We echo the authors considerations, since we believe that the use of TDMs allows students, in our case of HS students, to develop all these competences and skills, in addition to enabling the use of semiotic and multimodal resources such as emojis and stickers as much to the taste of the students. users of this mobile technology. We emphasize that the possibilities of using these imaging resources are not limited to the use of the smartphone, since we can access these messaging applications through tablets and notebooks and other devices that today can fit in the palm of our hands. After making the considerations regarding the Pedagogy of Multiliteracies, ICTs and DMTs, in the next section, we will contemplate the use of Fics and the use of WhatsApp as a possibility of building social relationships and also as a tool for pedagogical purposes.

4 The Fic Phenomenon and the Use of *WhatsApp* (*WA*) as a tool for interaction and building social relationships

It is important to note that the popularization of *Fics* occurred with the advent and consolidation of the internet for the general public, however, well before its origin, there was the practice of *fanzines*, magazines produced by fans. In other words, *fanzines* emerged and developed outside the printed media, therefore, they had a very handmade and free characteristic

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(CARDOSO, 2019). We highlight that the first fanzine to publish Fic paid homage to the TV series Star Trek, a great critical success. At the same time, each Fic is produced on *websites* and can be shared online. Fictional fan productions allow their producers to appropriate characters from media products, such as bands, TV series, canons of literature or characters that exist in real life to build their fictional plots. In the case of our research, the subjects produce their texts on the *website*: *<https://www.wattpad.com/>*. In spaces like this, writers and readers can interact by posting a commentary on fictional production; allow spelling corrections, with the known betas. Authors can also include notes at the end of chapters, which allow readers to provide feedback. Through the author's note, it is possible for the reader to make a comment at the end of the chapters, with the objective of giving a return to some observation given by the *ficwriter* (*fanfares*) to the fictional narrative. About the beta, Paris (2016) explains that:

> Another relevant feature in the fanfiction production process is the presence of proofreading practices carried out by a beta-reader or, in other words, a proofreader who is willing to "bet" a fanfiction voluntarily. The writer, being the first person to read the fanfiction, would be the alpha-reader and the reviewer, supposedly the second person to read it, the beta-reader, considering that alpha and beta are letters of the Greek alphabet that indicate the succession of elements. (PARIS, 2016, p. 43).

The term beta-reader was coined by the fan community itself and allows interaction between producers and readers, a true communicative integration between their collaborators in the writing process of the *Fic* genre, explaining how social and participatory these relationships are established between members of communities. Elucida Paris (2016, p. 4) that: "The subject [...] actively participates in literacy practices - whether as a reader / producer - compared to the context of the printed text, in which the explicit interaction between members of a community it occurs in a less recurrent way".

Thus, we understand that with each new reading, with each new inspiration, the writers who produce *Fics* do not find limits to their creations, as many of them affirm: "it is a way of expressing my art", since writing, many times, collaborative, encourages both the practice of reading and textual production itself, in addition, of course, to expand the knowledge of the world and the vocabulary of those who write digitally.

Therefore, it is necessary for the school and teachers of the 21st century to review old methodologies and adapt to the changes required by technological advances, updating and bringing innovations to the school context, which should not be limited to the classroom. In this sense, the use of smartphones can considerably help teaching-learning situations. We agree with

Santaella's position (2008, p. 5) when stating that: "The technology of instant communication, mediated by cell phones and smartphones, completely changed the way people communicate and relate". We endorse our defense in relation to the use of WA for pedagogical purposes, since, when well conducted, mobile learning has positive implications for the teaching and learning process. We argue that, when properly guided by the teacher, the use of digital technology allows different subjects to perform different practices, influencing teaching-learning situations and providing effective teaching practices in the school context. In addition, we emphasize that the process of subjects' interaction allows for reflections, criticality and the practice of multi-tools, since it involves social and cultural issues that go beyond the limits of the classroom. Thus clarified, we will proceed with the methodological aspects.

5 Methodological Aspects

The research on screen is of a qualitative nature, using the case study modality, which occurs "[...] when we want to study something unique that has value in itself" (LUDKE; ANDRÉ, 1986, p. 17). This type of research "[...] It is an empirical investigation that explores a contemporary phenomenon within its real-life context, especially when the limits between the phenomenon and the context are not clearly defined" (YIN, 2010, p. 32). The study investigates interactions in a digital environment (selected site) and social media (WA), also known as a messaging application.

Due to the range of available resources, our investigative look fell on the influences of the interactions performed in the group of WA of the fan in the rewriting of the *Fics*. The corpus consists of prints of the *Fics* and of interactions in the *WA* group, created specifically for the interactions carried out by the fanfares about the fictional productions published on the website.

The sequence followed for the collection of the corpus, for the purpose of the analysis, was: 1. *Print* (selection) of the first screen of each *Fic* analyzed, in order to contextualize the plot of the fictional production; 2. Choice of the parts of the *Fic* that were commented on in the group; 3. Selection of suggestions / interactions in the *WA* group about Fic; 4. *Prints* of *Fic* rewritten, based on the suggestions given by the group of fanfares.

Regarding the general organization of the analyzes, we clarify that we opted for a brief contextualization of the analyzed *Fic*, highlighting the source of its inspiration; then, the cutout for analysis. In order to present the results more clearly, we decided to build a chart, in which we

have the fic transcript that was commented on in the *WA* group, followed by the printout of the interaction performed in the group, in relation to the *Fic* segment and, in followed by a transcription of the *Fic* part rewritten, taking into account or not the suggestions given in the group of fanfares. The next section consists of discussing the results from the data analysis. Thus, we followed a path that consists of the *prints* of the interactions / suggestions made in the group of fanfiqueiras about the *Fic* produced by one of the participants (S1), who was selected because he was the participant who most produced fictional writing during the Master's research of one of the authors, who was an LP teacher at the fanfare at the time of the research. In this way, the chosen *Fic* consists of a production of the participant most present during the investigative path of the research. In addition, we present excerpts from the *Fics* before and after the interactions, that is, before and after the textual rewriting.

6 Presentation and discussion of results

To start the presentation of our analysis, we explain that, in relation to the interactions in the *WA* group, we opted for a different color caption for each subject (participant), in order to preserve their identities, as described below:

Figure 1 - Table with the colors of each subject in the interactions from the *WA* group

Source: Image generated by the authors.

We emphasize that, in each interaction screen, in the *WA* group of fanfares, we identify the participant (subject) only once, with the appropriate colors, as indicated above. According to methodological guidelines, we will bring, next, the profile of each analyzed, participant (subject) based on the answers of the semi-structured interview; the transcripts of the selected screens of

each written *Fic*, selected prints of the corresponding interaction, in the *WA* group, and transcripts of the selected screens of the *Fic* rewritten.
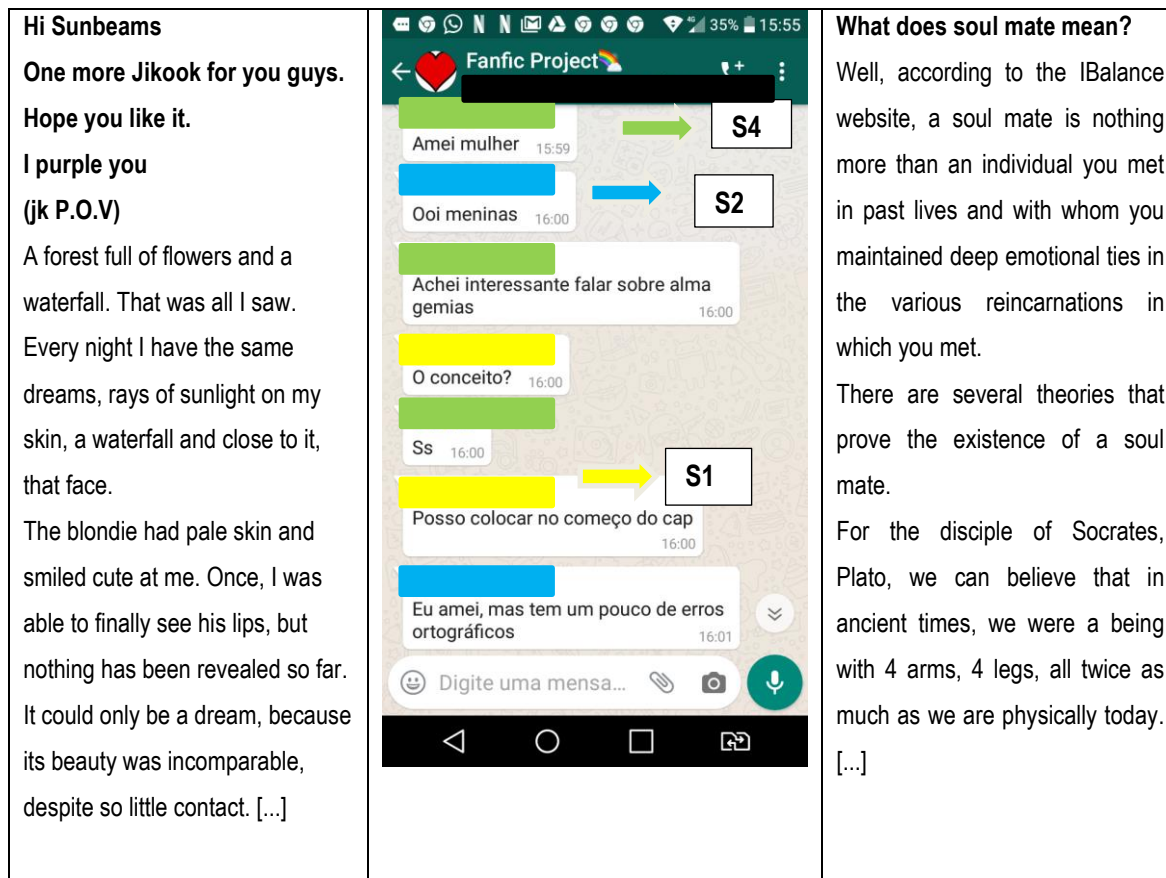
Thus elucidated, we will move on to the S1 (participant 1) profile. S1 was 17 years old and was a third-year high school student at a state school in the state of Pernambuco, at the time of the research. She met the *Fics* at the same time that she had been introduced to the One Direction band, and a friend showed her a *Fic* with the characters of that musical band. According to S1: "*Fic* for me is a way of expressing myself, of transforming my ideas, of what I think about something, for example, I like a group, so I think that way, like, I think they act like that, I create a whole story in my head and it's a way, like, to express about what I think about something, like, a way to express my art, what I like to do, my ideas, it's kind of, like, an escape from reality too."

For S1, *Fic* is a way of expressing yourself, of transforming ideas, of showing your art. Generally, S1 writes her *Fics* once a week and prefers to make her own spelling corrections, because she is very jealous of her *Fics*. She reported that her reading and especially her writing improved a lot after she met the *Fics*, since she performs readings more quickly as she reads about three *Fics* a week. With this, she learns more and writes better, not only in the Portuguese Language, but also in two foreign languages, English and Spanish, as she uses English and Spanish expressions in her *Fics* as well. In her opinion, romance, *LGBTQIA* + and suspense are the most common types in the universe of *Fics* and also are her favorite themes. S1 reported that she always seeks to pass on advice to its readers, highlighting themes related to adolescence such as Bullying, sexuality and emotional problems.

Regarding the contextualization of *Fic*, we clarify that its title *Euphoria*, according to S1 "Well, the idea came after seeing the translation of the song *Euphoria* by Grupo *BTS*, in addition to some photos". *Fic* is of the romance type, *Yaoi* more precisely, according to the Dictionary of terms and acronyms of the world of the *Fics*, *Fanfic* with romance between two men. In the opinion of S1, producer of *Fic*, the *LGBTQIA* + community is the most discussed topic among fanfares, because it is a problem that allows more interaction. S4 corroborates this opinion, because, according to S4: "What is written most is *LGBTQIA* +, supernatural, *ABO*, family, comedy, Mpreg is very written by us fanfares. Certainly *LGBTQIA* + and problems in society such as prostitution, family fights, drama, there are always genres like this linked to *LGBTQIA* +.

The main idols of S1 are the members of the band *BTS*. Furthermore, according to him, his vocabulary will depend on the type of *fic written*, fluctuating in levels of formality and informality.

Figure 2 - Start of *Fic*; *WA* group *print*, excerpt from *Fic* rewrite

Hi Sunbeams **One more Jikook for you guys.** **Hope you like it.** **I purple you** **(jk P.O.V)** A forest full of flowers and a waterfall. That was all I saw. Every night I have the same dreams, rays of sunlight on my skin, a waterfall and close to it, that face. The blondie had pale skin and smiled cute at me. Once, I was able to finally see his lips, but nothing has been revealed so far. It could only be a dream, because its beauty was incomparable, despite so little contact. [...]		**What does soul mate mean?** Well, according to the IBalance website, a soul mate is nothing more than an individual you met in past lives and with whom you maintained deep emotional ties in the various reincarnations in which you met. There are several theories that prove the existence of a soul mate. For the disciple of Socrates, Plato, we can believe that in ancient times, we were a being with 4 arms, 4 legs, all twice as much as we are physically today. [...]

Source: Image from *WA* group of *fanfares* and *Wattpad website*
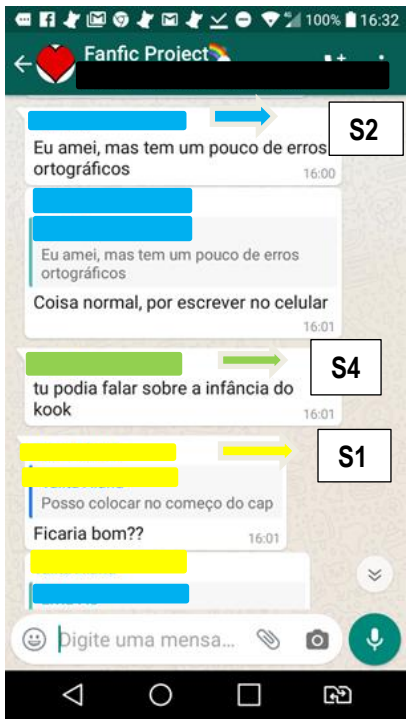
We note that the first information given by S1 in *Fic* (first column of Figure 2), the use of the hero Jikook, one of the members of the Korean band *BTS*. This fact was due to the fact that three of the four participants in the research (S1, S3 and S4) were fans of this band, as well as the great popularity of this icon of the *K-Pop* culture (term used for idols or idols group) in the youth environment. During the research, we understood that the Korean band, considered as inspiration for the *Fic* do S1, consists of one of the greatest contemporary influences for young people from all over the world, not only for the production of *Fics*, but also for Fanarts (work of art created by a fan) from a known character).

At the beginning of the interaction about *Fic*, S1, with enthusiasm, informs the *WA* group of *fanfares* that it has posted a new *Fic*. It is quite interesting to see that S1 invites friends to make suggestions for changes in the chapter, seeking to please its readers. *Fic's* producer, when interacting with S4, is happy with the appreciation of the theme addressed in fictional production

and, immediately, is willing to highlight the twin soul theme, since the beginning of the chapter, to highlight the reader's praise of your Fic.

In Fig. 2, we have, therefore, the transcript of the beginning of the original *Fic*; in the sequence, fanfares' interactions in a WA group, in which the participants S2 and S4 emphasize that they liked the theme addressed, including S4 emphasizes the theme soul mate and S1 takes advantage of this comment and says that he will introduce the concept of soul mate at the beginning of the chapter of your *Fic*. Finally, we observe the rewriting of *Fic* with the additions suggested in the interactions, such as the definition of a soulmate carried out from a research done by S1 to meet the suggestion given by S4.

Figure 3 - Excerpt from the written *Fic*; *WA* group *print* and excerpt from *Fic* rewrite

[...]		[...]
I woke up early this morning after another dream and, defeated, resumed my unfinished work. I was just finishing one of the screens from the dream of the previous day, when someone knocks on the door of my studio and then enters - This is the most beautiful of all, Kook! You always go the extra mile - Hoseok says, analyzing the picture, after giving me a scare. -Oh, Hyung ... I can't stand painting it without even knowing his name or his face ... -Jeon looks at the almost finished picture, where the blond boy smiled at whoever looked. [...]		- So you mean that you were grandpa's soul mate and my appa is my omma's, grandma? - That's right, my Jungkook. What a clever little boy this grandson of mine! - Grandma Jeon leaves a kiss on the cheek of the grandson, who laughs, trying to get away. "But how am I supposed to know that she's my soul mate, Grandma?" - the little boy asked. - They can be revealed in different ways, my grandson. just wait. [...]

Source: Image from *WA* group of *fanfares*.

In the dialogue introduced by S1, in the rewriting of *Fic*, based on the interactions / suggestions given by S4, the sentence: "you could talk about Kook's childhood" proves that the suggestion was answered by the *fic producer*. In the rewrite, S1 creates a conversation between
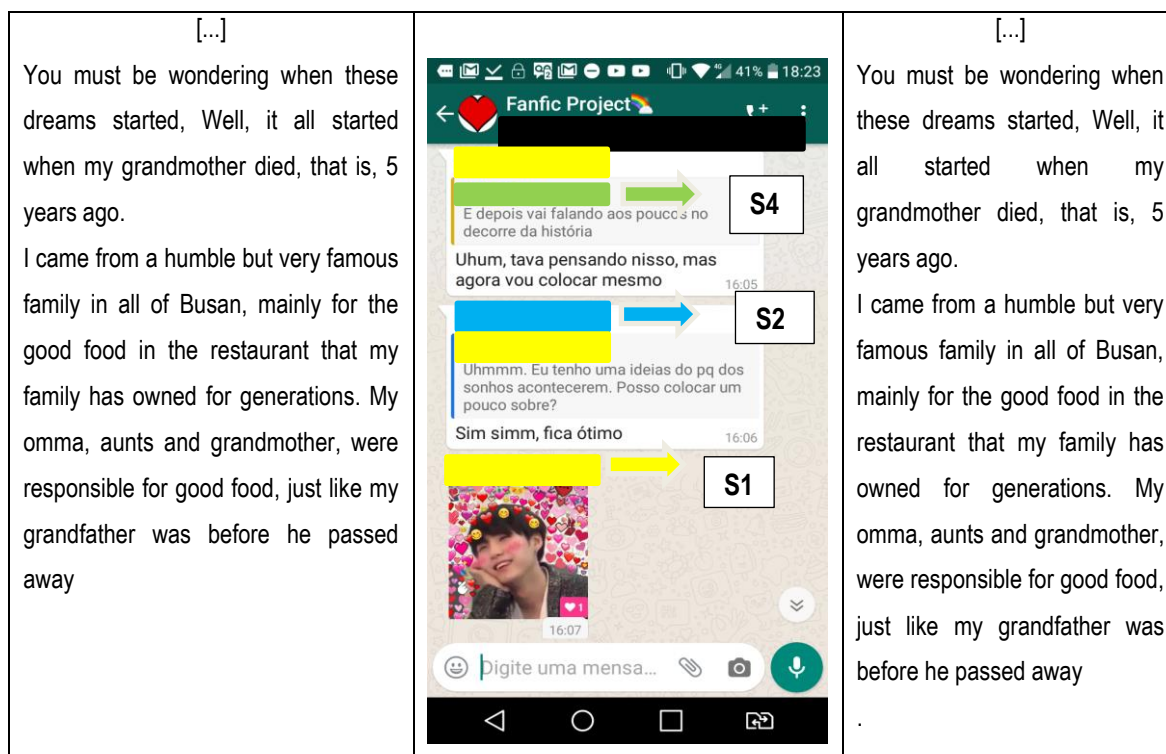
his hero, Kook child, and the little boy's grandmother, in order to clarify to the boy the existence of a soul mate, from the union of his grandparents (last column of Fig. 3). In the dialogue between Jungkook child and his grandmother, the little boy asks if his *omma* is his *appa's* soul mate, we clarify that *omma* and *appa* are, respectively, grandmother and grandfather in Korean, according to S1.

We also see, in the second column of *Fig*. 3, observations made by S2 in relation to grammatical errors present in *Fic*, which for us means that the fanfares are concerned about the standard norm. This reason proves that in addition to the elements necessary for communication to occur, *fanfares* are also concerned with the acquisition of the LP standard norm, that is, textual production in digital media provides, for the research subjects, the improvement of the standard norm, without leaving aside the specific language of the digital medium, rich in abbreviations and iconographic and multimodal signs. Therefore, we understand that fictional writing makes it possible to acquire essential skills and competences for *Fic* producers, since there is a concern not only by beta in making spelling corrections, but also by S1, which he prefers, according to the semi-structured interviewdo not refer to the beta corrections, as you prefer to dedicate yourself to the acquisition of grammatical and linguistic-discursive knowledge to have autonomy and excellence in your writing.

In addition, S2, despite referring to the few spelling errors, adds "normal thing, for writing on the cell phone", which for our understanding means the subject's understanding of the permissiveness that writing performed in digital media provides, in this case, on the social network. In addition, in our corpus, at different times of the interactions, we observed that the other subjects of the research also express this same understanding, which is justified, since we are analyzing true digital natives, totally immersed in this fast digital culture and with characteristics of reduction in the words.

That is, they are essential characteristics to understand not only the universe of textual productions in digital media, but also the processes of textual writing and rewriting through the interaction mechanisms in the *WhatsApp* group. In addition, the participation of other subjects with their suggestions allows S1 to be more resourceful even in the fic plot, since ideas are developed and stimulated by her friends, even allowing S1 to improve her textual skills when rewriting her *Fic*.

**Figure 4 -** Excerpt from the written *Fic*; *WA* group *print* and excerpt from *Fic* rewrite

[...]		[...]
You must be wondering when these dreams started, Well, it all started when my grandmother died, that is, 5 years ago. I came from a humble but very famous family in all of Busan, mainly for the good food in the restaurant that my family has owned for generations. My omma, aunts and grandmother, were responsible for good food, just like my grandfather was before he passed away		You must be wondering when these dreams started, Well, it all started when my grandmother died, that is, 5 years ago. I came from a humble but very famous family in all of Busan, mainly for the good food in the restaurant that my family has owned for generations. My omma, aunts and grandmother, were responsible for good food, just like my grandfather was before he passed away .

Source: Image generated by the *WA* group of *fanfares* and *Wattpad website*

In Fig. 4, we notice that S1 continues its narrative, which starts to focus on Kook's dreams. S1 highlights characteristics of its main character, highlighting his artistic gifts and his sensitivity: "I started to draw them on a canvas and, because of them, I started to have a certain passion for art".

In the interactions carried out in the second column of Fig. 4, we can see that S4 asks S1 for a more detailed plot, a slower pace of events: "And then it goes on talking little by little in the course of history". In response to this request, S1 accepts the suggestion: "Uh, I was thinking about it, but now I'm going to put it", a fact that also pleases S2, present in the interactions in the group of fanfares, which we can confirm due to his reaction: "Yes yes, it looks great".

In the last column of Fig. 4, we see the excerpt from Fic rewritten after the suggestions / interactions, present in the second column of the analyzed figure. We can see that S1 suppresses the beginning of the first period on the part of *Fic* and gives continuity to a slower narrative, with greater richness of details, as in the excerpt: they didn't want to mix with a "witch's" grandson. In the following figure.

Figure 5 - *Prints* of the beginning and end of the interactions about *Fic*
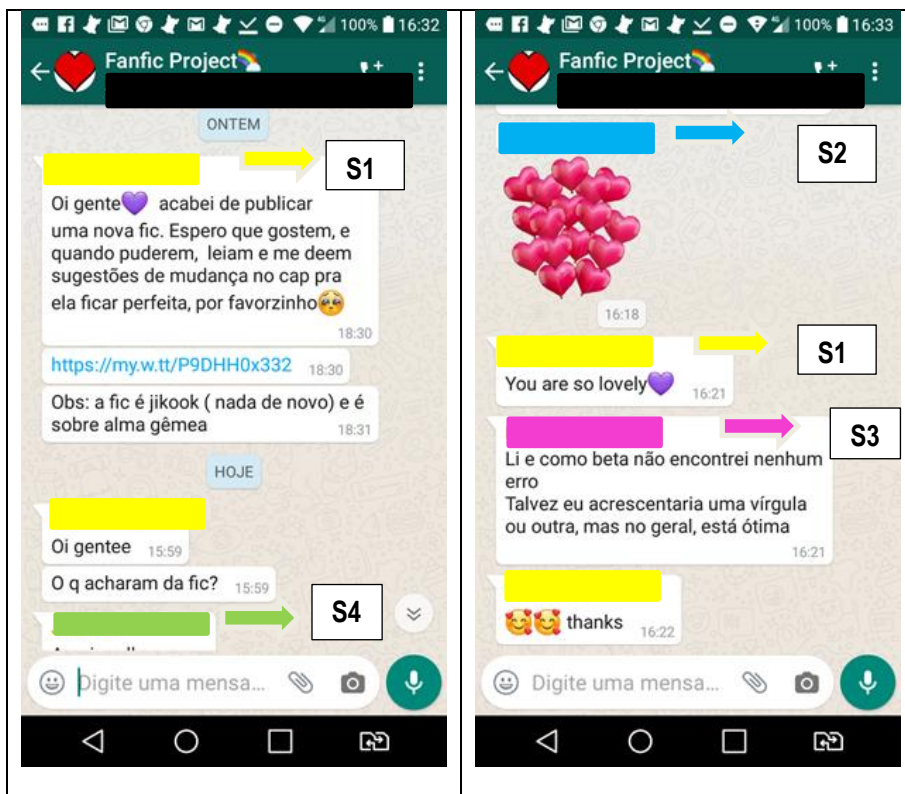
Source: Image generated by the *WA* group of *fanfares*

When analyzing the first and last print of the interactions on the *Fic* first and second columns of Fig. 5, respectively, we observed that S1 enthusiastically reports the posting of its new *Fic*. It is quite interesting to see that S1 invites friends to make suggestions for changes in the chapter of their *Fic*, which is done, as reported in the analyzes in Fig. 5.

In the second column of Fig. 5, we notice the presence of stickers and emojis in the interactions of the group of fanfares elucidating how much multimodality is present in this social network. We emphasize that emojis are used to replace whole words or phrases, which is also seen in Fig. 5.

There is a dialogical relationship established between the subjects in the *WA* group and there is an acknowledgment of the research subjects with the fic hero. The S1 builds a fictional story, giving life to a hero full of ideological charge, culminating in the materialization of his action and his word in the dialogues that are built in *Fic*.

With regard to the Multi-tools, we have: 1. Presence of multimodality in the colors and shapes used in the *WA* group of fanfares, including the use of stickers and emojis; 2. Social issues such as the use of the *LGBTQIA* + theme, which confirms one of the concerns of the Multiliteracies, regarding the hybridization of productions, as mentioned by S1 when clarifying that Fics of *LGBTQIA* + content are the most common and valued in the world of fanfares.

Final considerations

We observe how productive the *Fics'* writing and rewriting processes are shown from the interactions / suggestions and also from the beta corrections for the textual production axis mediated by ICTs. In the context of the carried-out research, beta has an important role in the context of fictional textual productions, due to the fact that it is a *fanfare* who is willing to make spelling corrections on the websites where the *Fics* are posted. We confirm that the role of the Portuguese Language teacher, in this research, was that of an observer, which does not exclude the possibility of applying *Fics* writing and rewriting workshops in school contexts, with the Portuguese Language teacher, at this juncture, as a mediator and broker of fictional productions.

With regard to the traits of the multiliteracies, we verified, in our analyzes, the influence of the cultural multiplicity of the five subjects of the research, as well as the presence of the hybridization of the literacies; the use of other semiosis, such as entire dialogues with the use of multimodal elements, such as emojis and stickers, which did not make it impossible for the subjects to understand the interaction processes in the *WA* group.

Another important highlight, in this context of multiliteracies, was the use of the *LGBTQIA* + theme, by the participant who produced the analyzed *Fic*, since it is a concern of the Multiliteracies: diverse cultures and different contexts. Therefore, issues involving prejudice and controversial themes permeate the contemporary social context and the research participants expressed concern about this. Furthermore, digital literacy was found, since the four subjects, all digital natives, demonstrated knowledge of online environments, such as the *Wattpad* website and the social network *WA*.

In addition, we verified the importance of TDMs for the daily lives of these young people, who develop interactivity, in the sense of the dialogism that the mobile device provides, as well as spontaneity, as these young people are not concerned with following normative models in interactions, as they feel if motivated. It is also worth noting that the ubiquity inherent in the

mobile device provides access anytime and anywhere. From the realization of our research, we understand that the possibilities of imaging resources are not limited to the smartphone, since it is possible to access applications such as *WA*, on tablets and notebooks, including, we highlight the importance of these devices in school contexts.

Finally, we could notice the passion that fanfares have for the universe of *Fics*, since, in addition to reading practices, writing, interaction and rewriting of fictional texts in digital environment are carried out continuously. The carried-out activities in the reading and text production classes could be more productive with the use of TDICs in the context of classroom production. Therefore, we understand that the universe of *Fics* allows the development of skills and competencies that are essential for the practice of textual production, enabling us to understand the processes of textual writing and rewriting in a digital environment.

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