Authorship Indicators in Perfect Score Essays on the Enem: a Resonance of Enunciative Voices /
Indícios de autoria em redações nota mil do Enem: uma ressonância de vozes enunciativas

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ABSTRACT

This work aims to analyze the management of enunciative voices in two perfect score essays from the Enem 2021, where the writers employed the strategy of including other voices to meet competencies two and three, derived from a set of five mandatory competencies, as outlined in the Participant's Guide of the Enem (2020). Specifically, it seeks to describe whether the presence of these voices contributes to the erasure of the writer or reveals signs of authorship in the selected samples. Theoretically, the study draws from the framework of discursive studies, emphasizing the contributions of Bakhtin (1997, 2011) and Possenti (2002) on the notion of authorship, coupled with the studies of Bronckart (1999), Boch, and Grossmann (2002) on the manifestation of enunciative voices in texts. Methodologically, this research is characterized as qualitative and interpretative, applied to a corpus of two perfect score essays from Enem 2021, extracted from the G1 website. In that year, the theme proposed by the exam was "Invisibility and civil registration: guarantee of access to citizenship in Brazil," which required candidates to meet the five competencies of the Enem related to textual and linguistic knowledge and the use of a sociocultural repertoire adopted as an argument of authority to validate each writer's perspective. After the analyses, the results contradict the erasure of authorial voices, as the resonance of enunciative voices complies with competencies two and three and serves to validate the discourse defended by the writer, revealing indications of authorship.
KEY WORDS: Enem essays; Enunciative voices; Erasure of the author; Evidence of authorship.

RESUMO

*Este trabalho tem como objetivo geral analisar o gerenciamento de vozes enunciativas em duas redações nota mil do Enem 2021, em que os redatores valeram-se da estratégia de incluir outras vozes, visando atender às competências dois e três, extraídas de um conjunto de cinco competências obrigatórias, conforme a Cartilha do Participante do Enem (2020), e, de modo específico, descrever se a presença dessas vozes contribui para o apagamento do redator, ou se revela indícios de autoria nos exemplares selecionados. Teoricamente, partimos do quadro dos estudos discursivos, com destaque para as contribuições de Bakhtin (1997, 2011) e de Possenti (2002) sobre a noção de autoria, atreladas aos estudos de Bronckart (1999), de Boch e de Grossmann (2002) sobre a manifestação de vozes enunciativas em textos. Metodologicamente, esta pesquisa caracteriza-se como qualitativa e interpretativista aplicada a um corpus de duas redações nota mil do Enem 2021, extraídas do site G1. Nesse ano, o tema proposto pelo exame foi "Invisibilidade e registro civil: garantia de acesso à cidadania no Brasil", que exigia do candidato o atendimento às cinco competências do Enem, relacionadas aos conhecimentos textuais, linguísticos e à utilização de um repertório sociocultural, adotado como argumento de autoridade, a fim de validar o ponto de vista de cada redator. Após as análises, os resultados contrariam o apagamento das vozes autorais, em razão de que a ressonância de vozes enunciativas atende às competências dois e três e serve para validar o discurso defendido, por quem se responsabiliza pelo texto, revelando, com efeito, os indícios de autoria.
PALAVRAS-CHAVE: Redações do Enem; Vozes enunciativas; Apagamento do autor; Indícios de autoria.*

1 Introduction

The National High School Examination (Enem)[1] consists of a selection process created by the Ministry of Education (MEC)[2], in 1998, through the National Institute of Educational Studies and

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[1] Available at: https://www.gov.br/inep/en-us/areas-of-activity/evaluation-and-educational-exams/enem. Accessed on: Aug 09, 2023.
[2] Available at: http://portal.mec.gov.br/. Accessed on: Aug 09, 2023.

Research Anísio Teixeira — INEP (BRASIL, 2023)[3]. Its first edition, which took place on August 20, 1998, was attended by 115,575 participants, and only two higher education institutions accepted the admission of successful students[4]. More than twenty years later, Enem has become the main means of entry into higher education, supported by other government education programs, such as the University for All Program (ProUni)[5] and Student Financing (FIES)[6] (BRASIL, 2023).

Enem works based on the application of structured assessments in 45 assertive/alternative questions from the following groups: Human Sciences and their Technologies; Languages, Codes and their Technologies; Natural Sciences and their Technologies; Mathematics and its Technologies, in addition to a discursive nature essay. Currently, the exam is administered on two consecutive Sundays, and is generally submitted to students graduating from High School (EM)[7], who aim to use the grade achieved to enter courses in different areas of Brazilian higher education institutions. Covering the set of tests, and considered a crucial component for approval, the essay is administered on the 1st day of the exam[8].

The Enem essay constitutes a discursive genre, as advocated by Bakhtin (1997) when postulating that discourse genres are relatively stable types of statements. In turn, the relative stability of genres is related to three dimensions: thematic content, style and compositional construction. Regarding the essay in Enem, what stands out, above all, is the style, that is, the lexical, phraseological and grammatical resources used in a text, as we will see throughout this work.

Based on this, the candidate, in addition to mastering the standardization of the genre (articulating the three dimensions mentioned above), needs to demonstrate a certain competence and certain skills in writing the dissertation-argumentative textual type, in each edition, on a specific

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[3] Available at: https://www.gov.br/inep/en-us. Accessed on: Aug 09, 2023.

[4] Pontifical Catholic University of Rio de Janeiro (PUC-RJ) and Federal University of Ouro Preto (UFOP) (cf. Brazil, 2021, p. 5).

[5] Available at: https://acessounico.mec.gov.br/prouni. Accessed on: Aug 09, 2023.

[6] Available at: https://acessounico.mec.gov.br/fies. Accessed on: Aug 09, 2023.

[7] Any person who has already completed high school or is in the process of completing this stage can take the Enem to gain access to higher education. Participants who have not yet completed high school can participate as "treineiros" (trainees), and their results in the exam serve only for self-assessment of knowledge (Brazil, 2023).

[8] The first day of the Enem is dedicated to the exams in Languages, Codes, and their Technologies, as well as Human Sciences and Technologies; the essay writing is included as a separate section.

topic. To boost the writing of the essay, a set of motivating texts of different genres are offered — generally, two to four texts —, including reports, interviews, testimonials, infographics, maps, etc.

Furthermore, the writer is expected to demonstrate knowledge about the topic presented and meet a set of five competencies, which we will describe later in this work. Among them, competence number two stands out, which refers to the sociocultural repertoire and the assertiveness of the defended point of view. In other words, the writer must show mastery over the proposed topic and be able to defend the adopted point of view.

Thus, the essays that obtain the maximum score adequately meet all the required skills. Each competency is evaluated from 0 to 200 points, by two different correctors, so that there are no discrepancies between the grades awarded, resulting in a final grade, based on the arithmetic average. The maximum score/one thousand is an indicator that the writer was successful in mastering the formal writing of the language, in understanding and assimilating different concepts when defending a point of view (BRASIL, 2020 p. 8), in addition to demonstrating linguistic and textual skills, which result in the proposition of an intervention proposal regarding a problem situation.

In this sense, the success in preparing essays influences the admission of thousands of candidates to higher education courses offered in the country, as we have already mentioned. Therefore, it is common, after the results are announced, for the media, schools, teachers and students, among others, to appropriate the essays that obtained the maximum score/one thousand, in order to follow the model used and use it as a inspiration for other productions. In this scenario, the writers are considered successful authors, for having succeeded in producing a standardized discursive genre.

From this perspective, we can infer that society needs to attribute authorship to the writer of a text, from a novel writer to an individual who scribbles on a wall. Situations in which the question is asked are common: *who is the author of this book? or who was the author of that graffiti on the wall?*, However, it does not seem appropriate to consider that the author of a novel resembles the "author" of graffiti, given the different social roles attributed to these people in society. In other words, the name *author*, to name an infinite number of acts, seems to contribute to the trivialization of the term "author", configuring a problem that drove this work, provoking the following question: does the resonance of enunciative voices in Enem 2021 maximum score essays contribute to the erasure of the voice of those who sign the text? Seeking to answer this question, as well as

investigate the question presented, we are interested in reflecting on the resonance of enunciative voices, in a standardized discursive genre, such as the Enem essay, especially those evaluated with a maximum score/one thousand.

This is because studies dedicated to this notion can influence the establishment or identification of signs of authorship, as stated by Possenti (2002). In this sense, our hypothesis is that the essay constitutes a standardized discursive genre and, due to its structure, the writer is often conditioned to comply with the pre-established format for preparing the text.

Based on this, the general objective of this work is to analyze the management of enunciative voices in two Enem 2021 maximum grade essays, in which the writers used the strategy of including other voices, aiming to meet competencies two and three, extracted from a set of five mandatory skills, as determined in the Enem Participant Handbook (2020); and, specifically, describe whether the presence of these voices contributes to the erasure of those who sign the text, or whether it reveals signs of authorship in the selected copies.

To this end we methodologically resorted to qualitative and interpretive research, applied to a corpus of two Enem 2021 maximum grade essays, extracted from the G1 website[9], whose theme was: "Invisibility and civil registration: guarantee of access to citizenship in Brazil"[10]. The criteria adopted in choosing the corpus were (i) the essays had to comply with the rules established by the Participant's Handbook (2020), so that the essays needed to have reached the maximum score in Enem 2021; (ii) the selected texts should present different sociocultural repertoires, used as arguments of authority. Having defined the criteria, we selected two essays, among those available on the G1 website, to compose the corpus of this work.

To support the analysis, we start from the theoretical-methodological framework anchored in discursive and textual studies on the notions of authorship and enunciative mechanisms, specifically, the works of Bakhtin (1997,2011), Possenti (2002), Bronckart (1999), and Boch and Grossmann (2002). Furthermore, it is necessary to consider that in 2021, Enem had the lowest participation of registrants since 2007 (G1, 2021b): 2.2 million participants[11]. Among these, only 22

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[9] Available at: https://g1.globo.com/. Accessed on: Aug 09, 2023.

[10] G1. Leia 8 exemplos de redações nota mil do Enem 2021. 2022. Available at: https://g1.globo.com/educacao/enem/2021/noticia/2022/04/11/leia-redacoes-nota-mil-do-enem-2021.ghtml. Accessed on: August 02, 2023.

[11] The low number of registrants is due, in addition to other factors, to the public, social, and physiological consequences that necessitated the isolation of the population due to the modes of contagion of the Covid-19 pandemic.

managed to achieve the maximum score in the essay. This number has been gradually decreasing, year after year, given that in 2020, the number of Enem maximum grade essays reached 28 essays (G1, 2021a).

It is also considered that the context of the year, still impacted by the Covid-19 pandemic[12], affected the participation and performance of candidates, either due to the reduction in participants or due to the number of dropouts. In view of the above, and the objectives listed, the notion of authorship, from the perspective of discursive studies, can shed light on conducting the analysis of texts, contributing to other studies on this topic, which, without a shadow of a doubt, is an important justification for the proposition of this work.

2 Theoretical analysis

2.1 The author's words in Bakhtin: an axiological position

Bakhtin assumes that all "[...] utterance is a link in the chain of verbal communication" (BAKHTIN, 1997, p. 308), in this way, whoever writes is equipped with intentionality, with a communicative purpose in mind. The subject of the speech(s) chooses the linguistic means and genre of speech appropriate to his objective and his interlocutor. Thus, the composition of each utterance carries marks of subjectivity of that subject, whose evaluative accent is defined by the expressive and stylistic traits.

No matter how banal it may be, at the moment of production, the utterance triggers an expressive force. In order to exemplify this issue we consider a utterance written by a teacher, instructing his students on how to carry out a certain activity: there is a significant probability that the students have already read other utterances with the same intention — in different situations of their academic trajectories —, but the evaluative accent is different, that is, the way in which the speech is produced and transmitted is unique, among the context of other similar statements, from different times and spaces. This explains why everyone has a unique intention and style, which reveals the personality of the producer in the enunciation.

Just like the utterance, a precursor notion of Bakhtin's work is that of discourse, which "is formed in the mutual dialogical orientation [...] within the object" (BAKHTIN, 1988, p. 88-89),

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[12] During and after the pandemic, the country experienced severe impacts in the educational sphere, such as a drastic decline in learning and an artificial growth in the Basic Education Development Index (IDEB), given the unpreparedness of the school community for online assessment activities, for example (DIAS; RAMOS, 2022).

reflecting that , based on dialogue between subjects, it is possible to determine how enunciation is shaped by intentions, voices and actions; shaped by the speech(s), of those who deliver it and of others. Bakhtin argues that, for a text to exist, it requires "[...] a subject, an author (the speaker, or who writes)" (BAKHTIN, 1997, p. 330). This subject is determined by the interactive need between individuals and their respective expressions (whether verbal or not), which makes the discourse dialogical. Thus, it is determined that the v depends on a socio-communicative context, a situation socially capable of generating the need for the act, making the existence of the text, the speech and the author himself, a reality.

For Bakhtin, the author is the main character in the composition of his text and speech itself, defining him as a being occupying a "[...] a responsible position in the existential event able to deal with the "[...] components of this event and, therefore, his work is also a component of the event" (BAKHTIN, 1997, p. 204), therefore, the speaker's separate word is unfeasible. Still referring to Bakhtinian conceptions, which understand the word through its inseparable relationship between discourse and author — responsible for the completeness of the text —, we observe that this subject "has nothing to say about the process of his act [...], [*[because] he is entirely in the created product, and can only refer us to his work; and it is, in fact, only there that we will look for it*" (BAKHTIN, 1997, p. 27, our highlights).

Faraco (2005), also referring to Bakhtinian reflections, "[...] distinguishes the author-person (i.e., the writer, the artist) from the author-creator (i.e., the aesthetic-formal function that engenders the work)" (FARACO, 2005, p. 37). This effort to recognize that the writer of a text (author-person) is not similar to the one who produces a literary aesthetic (author-creator), for example, serves the purpose of identifying a middle ground, a "writing subject", understood as someone responsible for the discursive and enunciative organization that often includes other discourses in their writing, creating, in effect, a resonance of voices in the textual composition.

Thus, it can be argued, based on the studies of Possenti (2002) — in line with Bakhtin — that the author is a responsible being in assuming, "(knowingly or not) fundamentally two attitudes: giving voice to other enunciators and maintaining distance from the text itself" (2002, p. 112-113).

Still on this issue, Sobral, also reporting to Bakhtin, argues that "the empirical author of the speeches creates himself as a role author in the speeches, the human subject creates and recreates himself in the world" (SOBRAL, 2012, p. 126). In general, Sobral's words are related to the understanding that the author emerges from the finish he gives to a given genre of speech.

Furthermore, we will resort, in the next section, to studies by Possenti (2002), to understand the attitudes he establishes when dealing with the notion of authorship.

2.2 The author's words in Possenti (2002): authorship in school texts

Possenti's reflections (2002) refer to the contributions of Bakhtin and Foucault[13] on the notion of authorship. However, the author assumes that "[...] These notions [of authorship] are of little interest, because, typically, an entrance exam taker (a student, more broadly) neither has a work nor founded a discourse" (POSSENTI, 2002, p. 108, our highlights), making reference to Foucault's work on the notion in question. Such ideas do not determine that Possenti (2002) considers them irrelevant, on the contrary, for example, the author recognizes the need to investigate signs of authorship in school texts.

Thus, when reflecting on the presence (or absence) of authorship in the essay genre, produced by entrance exam takers, it demonstrates that signs of authorship are manifested based on discursive marks, and not through grammatical or textual resources. In this sense, to indicate how signs of authorship can be established in the text, it also states that an individual becomes an author when he assumes, consciously or unconsciously, some discursive strategies, listed in two categories: *give voice to other enunciators and maintain distance from the text itself,* as mentioned previously[14].

The first consists of including other enunciators in the text, explicitly, given that this attitude allows the author to take a specific position in relation to the information required by the genre and, consequently, validate the point of view presented through third parties. Furthermore, the reference to other discourses means that the work is aimed at an inherent type of reader, since, as Possenti recommends, "[...] This strategy means that the reader cannot be just anyone and this implies a co-enunciator with specific traits [...]" (POSSENTI, 2002, p. 113), that is, someone who is capable of clearly interpreting what is said.

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[13] Despite Foucault's significant contributions to the development of studies related to authorship, in this work, we have opted for the formulations of Bakhtin and Possenti on author and authorship.

[14] Possenti (2009) also presents the attitude of avoiding sameness as one of the strategies related to indicators of authorship. However, considering the outlined objectives, we chose to work only with the two attitudes described throughout the paper.

The second, in turn, concerns the importance of marking a position in relation to the voices that have already been mentioned, so that the author can, for example, get closer to, or distance himself from, these enunciators as the act of agreement/disagreement of what was said. Furthermore, the author ends by assuming that only "[...] there are signs of authorship when several resources of the language are, more or less, personally managed" (POSSENTI, 2002, p. 121), based on adherence to a standardized discursive genre, such as the Enem essay. Based on this, both the concept of speech genres and the genre in question will be discussed in the next sections.

2.3 The discursive genre: a Bakhtinian notion

The different fields of human activity choose speech genres appropriate to the communicative purpose (BAKHTIN, 2011). In other terms, we can understand, for example, that a Basic Education school not only uses genres appropriate to the education of students, but also uses other genres suitable for communicating with parents, society, the education secretary, etc.

The Bakhtinian notion of speech genres is important and vital to studies that focus on certain texts that emerge from specific contexts, such as school ones, since each speech genre has specific and individual characteristics appropriate to each act of communication. These characteristics are formulated not only by the thematic content and style, but also by its compositional construction, since "[...] each field of language use produces its relatively stable types of utterances, which we call discourse genres" (BAKHTIN, 2011, p. 262).

Thus, the richness and variety of speech genres are infinite, given that the situations and needs of human communication are plural. This perception of the heterogeneity of genres is visible from face-to-face dialogue (primary genre) to the preparation of scientific papers (secondary genre), as stated by Bakhtin (2011).

Still dealing with institutionalized school genres, this work chooses the Enem essay genre as its corpus, understanding that it is a text with a standardized format, according to the Participant's Handbook, 2020 edition, (BRASIL, 2020). The document in question establishes the format of the text to be produced by the candidate registered for the exam, as well as five mandatory competencies to be met for approval. This standardized genre format means that the writer has "[...] conditions less conducive to the reflection of individuality in language [...]" (BAKHTIN, 2011, p.

265); consequently, marks of authorship and personhood can be erased and, for example, prevent the reader from identifying the author's style and point of view in relation to the thematic content.

2.4 The discursive genre of the "Enem essay"

According to Inep, Enem is an exam offered "[...] with the aim of evaluating the academic performance of students at the end of basic education." (BRASIL, 2023).

In the first edition, the Enem essay had the theme "Living and Learning", presenting only a single motivating text: the song by singer Gonzaguinha, O que é o que é? (1982). At the time, it was required to produce a dissertation text, with a title and presentation of the writer's ideas, in a clear and objective way, obeying the grammatical rules of the Portuguese language. Since then, the test model, and especially the essay model, has been changed several times, until it has become a standardized genre, as can be seen in current editions[15].

The changes that can be seen in the initial Enem writing model, such as the one we used for the analysis (2021), are significant, as follows: the removal of the mandatory title; the insertion of more motivating texts; the restriction of the field of action of the essay topic (which, now, includes more of the Brazilian context); objective determination of the minimum number of lines; the specificity of the color of the pen in which the essay should be transcribed and, the most important characteristic for our research, the importance of the writer's argumentation, as well as the insertion of other voices (argument of authority) to defend the topic, as that the required textual type is the argumentative dissertation.

Following the model implemented from Enem 2009 (BRASIL), the Enem writing is guided by the compositional construction of a specific genre, with its own guidelines. The test presents a problem situation and the writer is expected to "[...] select the excerpt [...] from your personal collection, reorganizing your knowledge [...] to face the challenge [...], transcribing it into your (...) text" (BRASIL, 2002). There is a minimum limit of seven lines and a maximum of thirty lines to develop the subject, demonstrated between the theme and the motivating texts. In addition to these obligations, the text must also follow the rules present in the Participant Handbook, as mentioned above.

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[15] There is a possibility that the Enem exam may undergo changes starting in 2024, in alignment with the New High School (2017). Therefore, it is still unclear how these alterations will affect the current format of the Enem essay.

It should also be remembered that the student only has access to the essay topic during the test, therefore, it is not allowed to resort to any type of research when producing the text, and is only capable of using the prior knowledge they have about the theme.

Thus, following standard development, the text is evaluated using five competencies, with 200 points assigned to each of them:

1) Demonstrate mastery of the standard written language;
2) Understand the essay proposal and apply concepts from various areas of knowledge to develop the topic, within the structural limits of the argumentative dissertation text;
3) Select, relate, organize and interpret information, facts, opinions and arguments in defense of a point of view;
4) Demonstrate knowledge of the linguistic mechanisms necessary to construct an argument;
5) Develop a proposed solution to the problem addressed, adhering to human rights principles (BRASIL, 2002, p. 38).

From this set, competencies two and three stand out, which refer to the insertion of other authors' voices, correlating external information with the writer's arguments, in a clear and cohesive way. In this sense, in order to understand how voices can be co-responsible for defending the topic, argumentation and authorship, we will deal, in the next section, with enunciative mechanisms.

2.5 Enunciative mechanisms: the voice of the author and others

The author of a work, when writing and presenting his point of view, through language, makes choices, including the voices of others that insert him into a certain discursive domain. This strategy of selecting the linguistic elements that will be used often establishes marks and/or signs of authorship in the text, as they reveal the author's individual style.

In this regard, from the perspective of Sociodiscursive Interactionism (ISD), studies by Bronckart (1999) support the topic at hand, by proposing a methodology for textual analysis, organized by overlapping layers, which comprise the general infrastructure of the text, the enunciation mechanisms and linguistic mechanisms, related to the hypothesis that "[...] every text

is organized into three overlapping and partly interactive levels, which define what we call textual layering" (BRONCKART, 1999, p. 119)[16].

In this sense, Bronckart (1999) uses the internal architecture of texts to exemplify and classify how a text can be structured and establish pragmatic coherence, making use of linguistic mechanisms, which include enunciative voices.

Thus, he states that, in a text, there are three subsets of voices that can be expressed: the author's voice, the characters' voice and the social voices. The *author's voice* refers to the person responsible for the origin of the production, for organizing the quotes, evaluating aspects, making comments and expressing opinions. The characters' voices act through direct and indirect speeches, which can be made by human beings or humanized entities, involved as agents. And the *social voices* are those that do not intervene in the thematic path, marked by other external people, who are mentioned only to orchestrate the positioning of third parties.

In this context, Bronckart (1999) exemplifies the direct association between enunciative voices and conceptions of authorship, given that everything that is said by an enunciator does not belong to him alone, that is, every discourse includes other discourses. In this way, when organizing several quotations in a text, the author often fails to assume his position, as he ends up making only comments, between the mentions made, opening concrete space for other sayings. In this regard, Bronckart (1999) calls this phenomenon "neutral voice", since the textual plan starts to be developed by the general instance of enunciation and, consequently, the author is disconnected from the text and his voice is erased.

Referring to one of the conceptions of authorship, which appropriates different voices as a strategy for validating the discussion presented, Boch and Grossmann (2002) describe ways of making references to the other's speech, that is, the way in which citations should be made so that the objective of reproducing the communicative act is achieved.

To do so, they start from the premise that the allusion to fragments from other authors can take different forms, namely: *evocation*, *reformulation*, *citation islet* and *autonomous citation*. When dealing with *evocation*, the author of the text alludes to the works of others without specifically detailing their content; To exemplify this aspect, thematic development is not used much and the

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[16] In this work, we turn to the textual methodology for genre analysis called "Folhado Textual," as advocated by Bronckart (1999). The Folhado comprises three layers, namely: the general infrastructure of the text; the mechanisms of textualization, and the enunciative mechanisms. Considering the outlined objective, we are interested in the manifestations of enunciative voices that are part of the 3rd layer.

subject constructs his text without the presence of introductory marks, for example, "according to x", "as stated by Y". In *reformulation*, the author uses the possibility of restructuring the fragment and integrating it into his own speech, thus, he no longer has enunciative autonomy. In turn, the *citation islet* corresponds to the quote integrated into the speech itself or highlights the fragment, through quotation marks and the use of italics. The *autonomous citation* creates an independent space in the enunciative plan, standing out from the rest of the text.

When it comes to the speech genre Enem essay, the inclusion of other voices in the text does not make use of the strategies of inclusion, citation island and autonomous citation, as exemplified by Boch and Grossmann (2002). This is because this genre has compositional characteristics pre-determined by Enem, as we have already mentioned. In view of the stated objective, we assessed whether compliance with competencies two and three corroborates the deletion of the author in a set of two essays that obtained a maximum score in Enem and constitute the corpus of this work, or whether the fact of including other people's voices in the text constitutes in signs of authorship.

3 Methodological Path

Seeking to achieve the objectives listed, this research is anchored in discursive and textual studies on the notions of authorship and enunciative mechanisms, specifically, the works of Bakhtin (1997, 2011), Possenti (2002), Bronckart (1999) and Boch and Grossmann (2002).

To propose this work, we used maximum grade essays from Enem 2021, whose proposed theme was: "Invisibility and civil registration: guaranteeing access to citizenship in Brazil". The selection of texts that make up the corpus was made from the G1 website, which provides productions evaluated with the maximum score/one thousand. The criteria adopted in choosing the corpus were (i) the essays had to comply with the rules established by the Participant's Handbook (2020), so that the essays needed to have reached the maximum score in Enem 2021; (ii) the selected texts should present different sociocultural repertoires, used as arguments of authority. Having defined the criteria, we selected two essays, among those available on the G1 website, to compose the corpus of this work.

Thus, to support the analysis, we chose bibliographical research of a qualitative-interpretative nature as a methodological route, because, according to Lakatos and Marconi (2003),

this route allows the researcher to select, analyze and interpret the chosen object of investigation, in this case, two Enem maximum score essays. The intention is to qualitatively analyze the statements that organize the two texts, in order to describe and interpret whether the standardized format of the text, as explained here, and the inclusion of other people's voices, in the essays, in compliance with competencies two and three, enable silence the author or echo the voice of those responsible for the authorship of the text, as we will see in the next section.

4 Analysis of two Enem maximum grade essays

Considering the theoretical issues and methodological aspects discussed, we will move on to the presentation and analysis[17] of some fragments extracted from one of the Enem maximum score/one thousand essays — essay 1[18].

Fragment 01:

> In "Vidas Secas", a literary work by modernist Graciliano Ramos, Fabiano and his family live in a degrading situation marked by poverty. In the plot, the protagonist's children do not receive names, being referred to only as the "oldest" and the "youngest", a resource used by the author to highlight the dehumanization of the individual. Leaving the fiction, without disregarding the historical context of the work, it is noted that the problem presented is still persist today: the non-guarantee of citizenship due to the invisibility of the lack of civil registration. From this context, one cannot hesitate – it is essential to understand the impacts generated by the lack of official identification of the population. (G1, 2021, lines 1-6).

In this fragment, it is observed that the candidate begins the essay by mentioning one of the classic works of Brazilian literature, Vidas Secas (1938)[19], to introduce the theme proposed by the exam. When quoting Graciliano Ramos' narrative, the writer is concerned with reformulating it in his own words, as he explains, with his own words, the story of Fabiano and his children. In this regard, Boch and Grossmann (2002) argue that this is one of the ways of referring to the other's speech, and that this strategy often promotes the validation of the point of view presented. Thus, it

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[17] The full text of the two essays will be made available in the appendices of this work.

[18] In this work, we have randomly numbered the essays as 1 and 2, without any specific criteria for this ordering. We will also not disclose the identities of the writers, as this information is not relevant to the research.

[19] The work "Vidas Secas" by Graciliano Ramos, published in 1938, traces a social critique of the difficulties faced by a poor family of migrants. In the narrative, the story of Fabiano is marked by poverty, the drought of the Northeastern backlands, and the injustices suffered by the people.

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can be said that the candidate appropriates this strategy, since, throughout the introduction, he exemplifies the dehumanization of the individual and the lack of civil registration, through the voice of Ramos.

Furthermore, he argues that this situation can be seen outside of fiction, as it goes through reality, that is, it gives legitimacy to the argument, once again, by proving and linking his personal perception to another enunciator. In this sense, using these mechanisms, discursive marks stand out, more specifically, giving voice (explicitly) to other authors, as stated by Possenti (2002). This choice by the writer is a strategy used to achieve skills two and three, which require the application of concepts from various areas of knowledge, to develop the theme and relate the quote to your opinion. Continuing, we have:

Fragment 02:

> In fact, the lack of civil registration undoubtedly has repercussions on the persistent lack of belonging as a Brazilian citizen. This happens because, as already studied by historian José Murilo de Carvalho, for there to be complete citizenship in Brazil, the coexistence of social, political and civil rights is necessary. From this perspective, when the civil pillar is not guaranteed – in other words, the right is not enforced due to the lack of registration with a notary – it is not possible to achieve citizenship in society. In this way, in the same way as the "youngest" and the "oldest" of Graciliano Ramos, almost 3 million Brazilians continue to be made invisible: without an official name, without recognition by the State and, finally, without the dignity of a citizen. (G1, 2021, lines 7-14).

In the excerpt presented, the candidate continues using the strategy of *giving voice to other authors* (POSSENTI, 2002, our emphasis) by quoting José Murilo de Carvalho, a historian who discusses the concepts of citizenship and the importance of the coexistence of civil rights, in addition to the work Vidas Secas, shown in the introduction. Furthermore, the writer also adds in his speech the information that "almost 3 million Brazilians continue to be made invisible: without an official name, without recognition by the State and, finally, without the dignity of a citizen".

However, this data was provided without reference or any mention of a bibliographic source. Therefore, when analyzing the motivating texts, made available in the test notebook, we identified that the writer appropriated one of them (Fig 01), using it to calculate how many people suffer from the lack of civil registration in Brazil, based on the numbers offered by region. Next, we will show the text used:

Figure 01 — Enem 2021 motivating text.

TEXTO II

A Lei Nº 9 534 de 1997 tornou o registro de nascimento gratuito no Brasil. Só que o problema persiste, mostrando que essa exclusão é complexa e não se explica apenas pela dificuldade financeira em pagar pelo registro, por exemplo.

Source: Vestibular Brasil Escola, https://vestibular.brasilescola.uol.com.br/enem/comentario-da-redacao-do-enem-2021.html.

With this, he demonstrated the ability to appropriate mathematical knowledge to develop a sociocultural repertoire and, consequently, defend the point of view assumed: that the "*the lack of civil registration [...] has repercussions*" and can be seen outside of fiction.

Although the Enem Participant's Handbook (2020) requires the candidate to "not copy excerpts from motivating texts", it also ensures that:

> [...] You can use these ideas to build your argument, but you must not forget to use information that goes beyond the writing test and is related to an area of knowledge (sociocultural repertoire) [...]. (BRASIL, 2020, p. 16).

And that is precisely what the candidate does, since he does not, in fact, copy the data, but uses them as a basis to compose his sociocultural repertoire. However, it is possible to notice that, even if the writer presents certain signs of authorship, due to the use of the strategy of maintaining distance in relation to the text itself, the recurrence of other people's voices prevails, in compliance with the standardization of the genre.

This happens, since the participant appropriates, several times, the voices of the characters, configuring themselves in a textual strategy described by Bronckart (1999), as a voice that acts through direct and indirect speeches, which can manifest itself by human beings or humanized entities involved as agents, to support the argument. In this way, the authorial style remains in the background, a characteristic that prevents the candidate from establishing the authorship described by Bakhtin (1997), because, as the philosopher recommends, the author must

be the protagonist in the composition of the text and the speech itself, a be occupying "[...] a responsible position in the existential event", capable of dealing with the "[...] components of that event and, therefore, also, your work is a component of the event" (BAKHTIN, 1997, p. 204).

Furthermore, the absence of the assumed point of view can also be perceived by impersonal verbs, such as those that indeterminate the subject, for example: *it is clear*. Verbs, like this one, end up triggering a lack of positioning and omitting marks of subjectivity, since the candidate ends up merely managing voices of others, included in the text. Following that, we will proceed to the exposition and analysis of three excerpts from another perfect score essay in the Enem — essay 2.

Fragment 03:

> Citizenship, in the context of Ancient Greece, was restricted to aristocratic men, over the age of twenty-one, who participated in the political system of direct democracy of the period. In contrast to that situation, the Constitution of the Brazilian state, in force in contemporary times, grants the title of Brazilian citizen to individuals born within the national territory [...]. (G1, 2021, lines 1-4).

Differing from the first essay analyzed, this fragment corresponds to the first paragraph of the text and begins with a contextual insertion, referring to the customs of Greek society. To this end, the writer exemplifies the traditionality surrounding the conceptual discussion of "citizenship", in which only men, aristocrats and those of legal age were included, according to current law. Subsequently, the writer compares this exclusive method with the contemporary Brazilian Magna Carta, the Federal Constitution of 1988[20], and its way of determining who the "citizens" of Brazil are, besides explicitly stating, in line 2, that there are differences between one concept and the other.

In this way, another recurring pattern is observed among standardized texts, such as the perfect score essay in the Enem: the inclusion of laws and official guidelines. This insertion, as a mechanism for resorting to an outside regulatory voice, makes the writing even more credible, right at the beginning of its composition. One of the most popular references within the standardized genre of the perfect score essay in the Enem is the inclusion of articles from the Brazilian Federal

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[20] "The Federal Constitution of Brazil of 1988 (CF of 88) is the current Magna Carta of Brazil. It is the seventh constitution of the country and [...] not only restored the inviolability of basic rights and freedoms but also instituted a multitude of progressive precepts." (CYSNE, 2013).

Constitution of 1988, due to its legal importance in regulating conduct and public norms in the country.

It is important to emphasize that Enem candidate are always limited by the format required by the exam, which stems from its standardized nature. However, the writer's imaginative and cognitive capacity is capable of breaking, even partially, the rigidity of this utterance, demonstrating that it does not contain the entire textual meaning, but is a crucial piece for its construction — influencing lexical choices, argumentative and even structural that the writer employs. Thus, the choice to defend a certain point of view, as in the arguments used in the text, through the Federal Constitution, demonstrates the writer's ability to meet competencies two and three, required by the test, in a concise and incisive way. Following this:

Fragment 04:

> In this light, it is noteworthy that, according to a 2019 report by the United Nations Development Program, Brazil is the last most unequal country in the world [...]. Thus, the pronounced social inequality in the nation hinders the promotion of personal documentation, especially for the less affluent social classes. (G1, 2021, lines 8-9; 13-14).

In the second fragment, the writer refers to the UNDP report (2019)[21], cited to qualify the proportions concerning the theme: the global debate on citizenship and the rights (or lack thereof) that this concept incorporates. From this, and other referential insertions, the candidate builds and connects their argumentative repertoire, addressing competency three, as seen in the defense of the causality of pronounced social inequality (line 13).

Fragment 05:

> Considering the above, it is concluded that civil registration is an intrinsic aspect of citizenship in Brazil. Therefore, the Federal Government should facilitate accessibility to this type of service for the most deprived populations, who suffer from a lack of access to documentation, through the coordination of mobile units for the country's registry offices. (G1, 2021, lines 23-25).

In this fragment, the candidate mentions and elucidates the solution proposed for resolving the violation of civil rights. Therefore, they propose an intervention through an agent, in this case,

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[21] The United Nations Development Programme (UNDP) is a development agency of the United Nations (UN) in partnership with various countries, including Brazil, working with the Human Development Index (HDI) and poverty reduction. It is also responsible for the Human Development Report, a series that analyzes issues related to development worldwide, as mentioned in the text, referring to its 2019 version (BRAZIL, 2021).

the government, comprehensively addressing the situation described in the essay. In their argumentation, they demonstrate the feasible validity of their proposal and their point of view. Thus, the candidate fulfills competency five, as described in the "The Enem 2020 Essay" guide, in which:

> The proposed intervention must be related to the theme and integrated into the essay's overall structure. Considering your writing plan (evaluated in Competency three), your proposal must be consistent with the developed point of view and the arguments used, as it expresses your view as the author regarding possible solutions to the discussed issue. Thus, it is necessary for the proposed intervention to address the problems you have discussed, demonstrating coherence with your overall writing plan. (BRAZIL, 2020, p. 25, our highlights).

The guide emphasizes that the writer's argumentative proposal should always be in harmony with the socio-cultural repertoire referenced in the text, allowing for the manifestation of authorial indicators, more specifically, giving voice to other authors and maintaining a distance from the text itself, as advocated by Possenti (2002), in the organization of certain fragments of Enem's perfect score essays, such as the intervention proposal and the conclusion of the second argument (usually, the end of the second/third paragraph).

Final considerations

The perfect score essays of Enem are widely publicized texts in the national media. There is an expectation surrounding the production of this genre by those who prepare and are prepared to produce it, given that the score assigned to this production significantly influences the final score of the candidate, making it easier or more challenging for them to enter higher education courses in the country. Therefore, it is common that, after the results are announced, the media, the school, teachers and students take possession of the essays that obtained the maximum score/one thousand.

In this scenario, the writers are considered successful authors because they have succeeded in producing a standardized discursive genre. From this perspective, given the trivialization of the term "author," we base this work on the following question: Does the resonance of enunciative voices in the perfect score essays of the Enem 2021 contribute to the erasure of the voice of the one who signs the text? With this inquiry, we define the general objective of analyzing the management of enunciative voices in two perfect score essays of Enem 2021 and the specific

objective of describing whether the presence of external voices contributes to the erasure of the author's voice or reveals signs of authorship.

To establish the definition of what constitutes an author, we conducted a brief theoretical review regarding the concept of authorship, anchored in the reflections of Bakhtin (1997, 2011) and Possenti (2002). Therefore, we can assert that recognizing the presence of the author in a text, across different genres, requires identifying a subject who establishes a unique style in which the discursive marks of the writer stand out, even when incorporating the voices of other enunciators.

In this sense, the analysis of the texts found that the indicators of authorship reveal themselves in the discursive genre of the perfect score essay in the Enem. The writers demonstrated the ability to give voice to other enunciators and maintain a distance from their own text, as advocated by Possenti (2002).

Thus, referring to the guiding objectives of this work, we confirm the hypothesis that external voices added to the essays validate the presented discussion. This does not contribute to the erasure of the author's voice; on the contrary, the resonance of enunciative voices, in compliance with competencies two and three, reveals signs of authorship in the creation of a standardized discursive genre.

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