

**LITERARY READING IN THE EDUCATIONAL CONTEXT: PERCEPTIONS OF  
THE MULTIPLE DETERMINATIONS IN THE POEM “O MENINO QUE  
CARREGAVA ÁGUA NA PENEIRA”**

***A LEITURA LITERÁRIA NO CONTEXTO EDUCACIONAL: PERCEPÇÕES DAS  
MÚLTIPLAS DETERMINAÇÕES NO POEMA “O MENINO QUE CARREGAVA ÁGUA  
NA PENEIRA”***

***LECTURA LITERARIA EN EL CONTEXTO EDUCATIVO: PERCEPCIONES DE LAS  
MÚLTIPLES DETERMINACIONES EN EL POEMA “EL NIÑO QUE LLEVABA AGUA  
EN EL COLADOR”***



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**ABSTRACT:** The purpose of this study consists in presenting the multiple determinations and their dimensions found in Manoel de Barro's poem "O menino que carregava água na peneira" for a classroom reading in order to promote the appropriation of the elaborated culture and world signification through reading. This is a research with a qualitative nature, which was lined in the historical materialist and dialectic method, and the Historic-Cultural Theory. After having analyzed the data, it was found that the action in the classroom must be turned in a way that integrates the whole complexity demanded by the reading both in its multiple determinations and the symbolic system, forthwith the appropriation of the language in which it is culturally and historically produced. Contextualizing, the determinants present in the poem enable the reader to mobilize all their knowledge about them and establish relationships with their experiences, linking them with the work.

**KEYWORDS:** Literary reading. Act of reading. Dialectical dimensions. Dialectics in Marx.

**RESUMO:** O objetivo deste estudo consiste em apresentar as múltiplas determinações e suas dimensões presente no poema "O menino que carregava água na peneira" de Manoel de Barros para uma ação de leitura em sala de aula, em prol da apropriação da cultura elaborada e dos significados do mundo por meio da leitura. Trata-se de uma pesquisa de natureza qualitativa e foi pautada no método materialista histórico e dialético e da Teoria Histórico-Cultural. Após análise dos dados, constatou-se que a ação em sala de aula deve ser voltada de forma que integre toda complexidade que a leitura demanda, tanto em suas múltiplas determinações, quanto no sistema simbólico, juntamente com a apropriação da língua no qual é cultural e historicamente produzida. Nesse contexto, os determinantes presentes no poema viabilizam ao leitor mobilizar todo o conhecimento que tem sobre esses, estabelecendo relações com suas experiências, vinculando com aquilo que foi escrito na obra.

**PALAVRAS-CHAVE:** Leitura literária. Ato de ler. Dimensões dialéticas. Dialética em Marx.

**RESUMEN:** El objetivo de este estudio es presentar las múltiples determinaciones y sus dimensiones presentes en el poema "El niño que llevaba agua en el colador" de Manoel de Barros para una acción de lectura en el aula, a favor de la apropiación de la cultura elaborada y significados del mundo a través de la lectura. Se trata de una investigación cualitativa y se basó en el método materialista histórico y dialético y la Teoría Histórico-Cultural. Se encontró que la acción en el aula debe orientarse a integrar toda la complejidad que demanda la lectura, tanto en sus múltiples determinaciones como en el sistema simbólico, junto con la apropiación del lenguaje en el que se produce cultural e históricamente. En este contexto, los determinantes presentes en el poema permiten al lector movilizar todo el conocimiento que tiene sobre él mismo, estableciendo relaciones con sus vivencias, vinculándolas con la obra.

**PALABRAS CLAVE:** Lectura literaria. Acto de lectura. Dimensiones dialéticas. Dialética en Marx.

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## Introduction

The present study is based on the premise that the learning process should encompass various dimensions of content, avoiding fragmentation, in order to enable the teacher to facilitate the understanding of concrete reality and promote a critical view of it. In light of this, it leads us to the following research problem: How can the multiple determinations present in the work contribute to the literary formation of the young reader in a way that establishes a dialogical and responsive relationship with the statement?

Thus, to understand the work in its entirety, considering the relationships that reading manifests in the social context, as well as the dimensions that run through it, this research aimed to present the multiple determinations present in the poem "*O menino que carregava água na peneira*" by Manoel de Barros for a reading action in the classroom, in favor of the appropriation of elaborated culture and the meanings of the world through reading.

It is a qualitative research, based on the historical and dialectical materialist method, as well as on the Historical-Cultural Theory. Dialectics in Marx understands that the analysis must be carried out in its totality to establish relations "[...] between the whole and the parts, between the abstract and the concrete, and between the logical and the historical [...]" (DUARTE, 2000, p. 90, our translation). With regard to thought in the epistemological sense and to historical-social reality in the ontological sense, the research also relied on the Historical-Cultural Theory developed by Vygotsky (1896-1934), which analyzed the human psyche based on the assumptions of historical and dialectical materialism of Karl Marx and Friedrich Engels. Therefore, Marxist psychology understands man through social relations and the phenomena of life in society throughout history (DUARTE, 2000).

Thus, understanding a particular phenomenon must be carried out in all its complexity because to appropriate the concrete, it is necessary to consider the determinations and various relationships existing in the context to achieve effective appropriation of reality. Therefore, the dialectical determinations manifested in the work of Manoel de Barros allow the understanding of the text as a whole, promoting a fruitful reading that allows for articulating "world" reading with writing reading.

In view of this, in the first instance, the discourse was carried out on the dialectics in Marx and Engels (1977), Vygotsky (2018, 2021), and Leontiev (1992, 2004) beyond a methodology: a theoretical current in favor of humanization through critical and emancipatory education. In the second instance, literary reading and its educational function were discussed

in order to understand its role in the school process and its possibilities for humanization. Immediately after, the determinants and multiple dimensions evident in the work of Manoel de Barros were analyzed from the perspective of the Historical-Cultural Theory towards a reading action in the classroom, aiming at understanding the poem in its entirety. And, finally, the final considerations obtained from the studies carried out regarding literary reading as a possibility to "read the world" through the analysis of multiple determinations.

### **Dialectics in Marx and in Vygotsky beyond a methodology**

According to Marx and Engels (1977), the way in which man produces his means of existence arises from the existing means of existence, which are reproduced. However, one should not only look at this aspect, because the way men manifest their existence reflects what they are and what corresponds to their mode of production, that is, "what" and "how" they produce. Thus, man comes from the material conditions of his production, from labor, and not merely from his human nature.

In this sense, beyond a method of investigation, dialectics in Marx understands man and the world through the relationship between the subject and labor, because labor not only modifies reality but also produces itself (MORETTI; MARTINS; SOUZA, 2016). In the words of Marx and Engels (1977, p. 10-11, our translation): "By producing their means of existence, men indirectly produce their own material life." In this sense, the material work of man composes the relationship between man and the world.

Therefore, it understands that man's existence and essence, as well as the transformations that occur over time in the world, occur through labor, through the material conditions of existence. Thus, from work, through human relations, knowledge is appropriated, and the concrete is objectified, that is, his subjectivity (MERETT; FRANCO, 2019).

Thus, from Marx's dialectical perspective, man is conceived as the synthesis of the dimensions that surround him, therefore being both a product and a participant in the social relations that encompass all spheres of society, such as the economic, the cultural, and the historical, among others. Based on a socio-historical perspective, man, in his individuality, originates from a totality, since he is constituted from a world historically produced by the people who came before and who, likewise, objectified their singularities (MERETT; FRANCO, 2019).

In this sense, the Historical-Cultural Theory analyses the human psyche based on the foundations of historical and dialectical materialism. According to Leontiev (2004), man develops in the face of biological and historical-social factors. The biological line is the starting point of human development, and during the process of human formation, it encounters the historical-social line that begins to overlap the biological line. The historical-cultural line is linked to the development of new behaviors that arise as a result of mediated activities in the environment in which the individual is inserted.

Thus, developmental processes stem from the interaction and forms of cultural mediation experienced by individuals. For example, the appropriation of objects and phenomena created socially: Tools, a socially created object by man that the individual appropriates and through it develops new motor operations; and language, a phenomenon of intellectual culture in which new psychic functions develop (LEONTIEV, 2004).

The appropriation of these qualities occurs through relationships with other human beings, which is a learning process in which one appropriates human experience; therefore, the process of humanization is a process of education (LEONTIEV, 2004). In this sense, the abilities that the individual develops depend on the relationships one has and the activities in which one engages.

Therefore, the relevance of school education in promoting a deeper understanding of objective reality for the development of the individual's personality is understood:

By enabling individuals to appropriate this knowledge, converting it into "organs of their individuality" (to borrow a phrase from Marx), educational work will enable individuals to go beyond everyday concepts, to have these concepts surpassed by the incorporation of scientific ideas, and thus to know more concretely, through the mediation of abstractions, the reality of which they are a part (DUARTE, 2000, p. 111, our translation).

Thus, every individual has possibilities for intellectual development; however, economic inequality occurs, as not everyone has the same access to the material and intellectual activities historically and culturally produced by humanity. This scenario generates and perpetuates class inequality (LEONTIEV, 2004).

The dominant class, according to Marx and Engels (1977), also controls dominant thoughts. Thus, "the class which has the means of material production at its disposal, has control at the same time over the means of mental production, so that thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it" (p. 48, our translation). In other words, the capitalist system, through the organizations of civil society and politics, to

maintain the hegemony of the dominant class, massively reproduces capitalism and its relations, directing an uncritical and technical education to maintain control over the classes and to reinforce social stratification.

Therefore, the economic alienation resulting from the social division of labor and private property relations not only concentrates and stratifies society but also access to culture, education, and consequently, the maximum development of human qualities of individuals.

Leontiev (2004, p. 302, our translation) argues that it is necessary "[...] to create a system of education that assures them multilateral and harmonious development and that gives everyone the possibility of participating as a creator of all manifestations of human life".

Therefore, for the school to act from a critical and emancipatory perspective, the teacher must organize activities in a way that provides students with historically accumulated cultural and scientific knowledge, with the purpose of developing their cognitive potential and consequently breaking with hegemonic culture. Thus, it is necessary to offer suitable conditions, intentionally organized through quality social relations, in which the teacher considers the dialectics of the students' psychic development to enable the appropriation of culture and the highest human qualities.

### **Literary reading and its educational function**

Reading requires the understanding of a text, in which the reader attributes meaning to the linguistic signs present in it, differing from the act of reading, which refers to the processing of the information contained in the graphic text. In this sense, reading is related to mental activities in which linguistic signs are understood and information is extracted, without necessarily considering the process of meaning production (BAJARD, 2021).

Thus, Bajard (2021, p. 141, our translation) states that "reading is comprehension, but not all comprehension is reading. For this act, it is necessary for the reader to attribute meaning to the graphic material, not its sound translation." In this context, it is understood that reading is the comprehension of the system of written words, in which the reader is capable of transforming these symbols into meanings with real connections, that is, attributing sense through the prior knowledge they possess and establishing a dialogical and responsive relationship with the statement.



This is because signs, or words, represent real connections and, therefore, can attribute an ideological meaning. For example, bread and wine, which are consumer products, can also be seen as religious symbols. Therefore, any sign can be subjected to an ideological position. "Everything ideological possesses a meaning and remits to something situated outside itself. In other words, everything ideological is a sign. Without signs, there is no ideology" (BAKHTIN; VOLOCHINOV, 2006, p. 29, our translation). Similarly, what is ideological has a semiotic value, a meaning according to the context in which it is inserted.

Thus, the sign is not merely a component of reality, as it is a phenomenon of the external world that reflects and refracts it. In other words, it can be faithful or distorted, incorporating only a single perspective (BAKHTIN; VOLOCHINOV, 2006, p. 29).

Logo, o enunciado não é puramente individual, pois é de natureza social e não se encontra distante de um contexto social. Portanto, a língua não é composta por um complexo abstrato de qualidades e também não se trata de um monólogo ou uma ação psicofisiológica. Refere-se a um fenômeno social da interação verbal que se realiza por meio da enunciação, isto é, pela manifestação do indivíduo, no qual ocorre uma relação dialógica e responsiva com outros enunciados. Ela transcorre no diálogo entre sujeitos sem ser necessariamente por meio da comunicação oral (BAKHTIN; VOLOCHINOV, 2006).

With this in mind, reading precedes writing, since even before knowing how to write, we recognize and decipher the social system of signs. It is the reading of the world that occurs through images, signs, symbols, gestures, speech, among others. Therefore, we understand the function of written language even before discovering the alphabetic code (MANGUEL, 1997).

In view of this, literary reading is formed with the same elements of verbal communication; they are active discussions in which the reader analyzes, comments, and internally criticizes. Moreover, it is the result of pre-existing manifestations in the same field of action from the author himself or others; that is, it stems from a problem, a particular situation, or a style of literary production. Thus, "[...] the written discourse is in a certain way an integral part of a large-scale ideological discussion: it responds to something, refutes, confirms, anticipates potential responses and objections, seeks support, etc." (BAKHTIN; VOLOCHINOV, 2006, p. 126, our translation).

Therefore, reading provides a dialogue, as it not only requires receptivity but a transfer of the book to the reader. In reading, the reader consolidates themselves as the other in the dialogue and apprehends the attribution of meaning, and by establishing meaning as the other,

they respond to the statement and themselves, thus forming a dialogical relationship (ARENA, 2010).

Thus, in the relationship between the literary genre and the reader, the process of meaning attribution stands out, resulting from the historical and cultural dialogical interaction between the book and the subject who reads it. For meaning attribution to occur, the reader needs to establish contextual relationships with the work and other cultural elements from the present and the past. Thus, reading requires context for the reader to appropriate culture, which is abundant in literary literature (ARENA, 2010).

Therefore, reading is not detached from the use of language, which is materialized in the form of utterances, meaning it is not only about decoding signs (BAJARD, 2021). In this sense, Arena (2010) emphasizes that offering the word to the student as a code disconnects the "word from the other," removes the presence of human relations, and treats the word as an abstract system of language. Furthermore, it separates the word from culture, the statement from culture, and the word from ideology, without considering the dialogical relationship that the text produces, treating the word system as something spontaneous and not a social, historical, and cultural production.

Thus, Bajard (2021) states that the process of teaching reading should occur in a way that the teacher provides situations in which the student has access to spelling simultaneously with the appropriation of language. In the author's words: "Reading is not an act that precedes understanding, it is understanding" (BAJARD, 2021, p. 168, our translation). Thus, it is understood that understanding the literary book does not occur after reading; rather, by reading, the reader attributes meaning and, as a consequence, understands what is written. In this way, understanding is the basis of reading and not the result.

According to Arena (2010), the school adopts a reading strategy, composed of questions, and from the answers, more questions are formulated. However, in the practice of reading, the reader needs to know how to question and produce meaning by establishing relationships between contexts. The young reader needs to connect the text to real elements and acquired knowledge to develop a responsive stance, in which they seek answers, attribute meaning, and maintain an internal dialogue of questions and answers, thus promoting an inner discourse.

According to Candido (2008), art is the expression of society and reality. Both the social context influences works and works influence the social context, reflecting the role of man as a being inserted in society.



[...] art is social in both senses: it depends on the action of factors of the environment, which are expressed in the work in various degrees of sublimation; and it produces a practical effect on individuals, modifying their behavior and conception of the world, or reinforcing in them the feeling of social values. This derives from the nature of the work itself and does not depend on the degree of consciousness that artists and art receivers may have about it (CANDIDO, 2008, p. 24, our translation).

Thus, social, cultural, and political evolutions directly influence the construction of literature, both from an ideological perspective and in its structure, language, and genre. Since social factors manifest through art, it can occur in two ways: the art of aggregation, which is inspired by collective experience and expresses society by incorporating what is conventional in a given society; and the art of segregation, which renews the symbolic system and conceives new expressive resources, reducing the receptors, that is, few have access and thereby stand out in society (CANDIDO, 2008).

Thus, literature, as an artistic production that manifests human experience, enables the expansion of the reader's life experience, as well as awakening and transforming critical consciousness. "Reading, therefore, does not freeze in the veins, nor the nerves or neurons, but transforms and modifies the historical-cultural mind of man" (ARENA, 2010, p. 36, our translation). In other words, literature influences the development of the psyche, the formation of personality and intelligence, as well as the assimilation of reality in its different meanings and the awareness of the self in relation to the other and the world.

Therefore, in order to learn to read literature, the child also needs to understand its configuration, see the aesthetic beauty in the composition of words, and appreciate the articulation of the structure and components present in the narrative. In other words, the young reader must delight in the harmonization of the aesthetic values of literary works, because it is through the structure of the genre that the reader reaches the references of how it should be read (ARENA, 2015).

Thus, considering a pedagogical approach for the development of reading skills with students of Elementary School I, the dialectical determinations of the poem "*O menino que carregava água na peneira*" by Manoel de Barros were analyzed with the intention of providing students with an understanding of the text as a whole in the face of critical reading regarding all the dimensions present in the work, considering the multiple determinations and diverse relationships existing in the text.

## Analysis of the multiple determinations of the poem “O menino que carregava água na peneira”

The work “*Exercício de Ser Criança*” was originally published in 1999, written by Manoel Wenceslau Leite de Barros and illustrated by Fernanda Massotti and Kammal João, and published by *Editora Companhia das Letrinhas*. The book is the author's first children's/youth work and received the Brazilian Academy of Letters Award.

Manoel de Barros was acclaimed as one of the most important Brazilian poets of the 20th century. He was a member of the Academy of Letters of Mato Grosso do Sul and received several literary awards, including two Jabuti Awards for his works “*O guardador de águas*” (1989) and “*O fazedor de amanhecer*” (2002).

The writer was born in the city of Cuiabá, in Mato Grosso, on November 19, 1916, and passed away at the age of 97 in 2014, in the city of Campo Grande, Mato Grosso do Sul. He spent most of his life in Campo Grande, on his family's farm, combining work on the rural property with his role as a poet. Before that, he studied law in Rio de Janeiro and was a member of the “Union of Communist Youth.” Poetry had been a part of Manuel's life since he was 13 years old; however, his first publication was only in 1937, in an artisanal manner. Despite writing many books and receiving various literary awards for a long time, his work remained unknown to the general public.

His works encompass themes such as everyday life and nature. He was a spontaneous poet, drawing his verses from the reality around him, especially nature. The book “*Exercício de Ser Criança*” is a return by the writer to his childhood. In the author's words:

Today I don't even jump over a stone, to speak of mischief, but I do worse with words. I needed to do this Exercise of being a child because I'm only eighty years old and have a lot of childhood. I am now a word wrangler. The word is giving me the mischief I wasn't (BARROS, 1999, s/n, our translation).

In this context, the poem is inspired by the poet himself, his history with childhood games, and his love for poetry. The work also exhibits typical characteristics of his writing, such as “[...] simple, playful, and well-crafted language, marked by various poetic devices, such as rhymes, rhythms, figures of speech, sound, and visual elements” (SILVESTRE; MARTHA, 2015, p. s/n, our translation).

The book contains three stories, the first one untitled; the second is “*O menino que carregava água na peneira*”, and the third poem is “*A menina avoadada*”. In the selected poem

“*O menino que carregava água na peneira*” social, educational, aesthetic, affective, and psychological determinants are present, as we will see below.

In the first stanza, Barros (1999, n/a, our translation) narrates: "I have a book about waters and boys. I liked a boy who carried water in a sieve more." The affective and psychological dimensions stand out, as the poet identified with the character and, in line with the author's story exposed on the back cover of the book, the stories reflect his childhood. Thus, the social and cultural aspects are evident in the phrase "Carrying water in a sieve," which is a cultural expression mainly present in the central-west region of the country and means doing something complicated, useless, and ultimately without purpose.

In the second stanza, the aesthetic dimension was found, quite present in the author's works. In the following passage, we can observe metaphorical language and the use of anaphoras.

His mother said that carrying water in a sieve was like stealing a wind and running with it to show his siblings. His mother said it was like picking thorns in the water. Like raising fish in your pocket (BARROS, 1999, s/n, our translation).

These figures of speech are used to reaffirm the same idea with different words and expressions, thus emphasizing the idea of the boy's play being pointless. Next, the author elucidates "The boy was connected to aimlessness" (BARROS, 1999, s/n, our translation), thus showing that the boy had no worries and that his play had no purpose. Nowadays, our society imposes the need to always be productive; play, often seen as purposeless, should have a purpose.

However, in the Historical-Cultural Theory, the main activity is the one that the child performs according to the period in which they find themselves, and it is through this activity that the child learns and psychological processes take shape or are restructured (LEONTIEV, 1992). Thus, each period of the child's psychological development forms new actions and operations (requalification of their behaviors) that prepare them for a new period. It is an active process, in which objects will requalify the child's actions as they appropriate the humanity contained within them, that is, understand their social function (MAGALHÃES, 2019).

In the preschool age, play is the main line of development during this period, as specific needs and impulses emerge that are significant for development. According to Vygotsky (2021, p. 26, our translation) "The essence of play is that it is the realization of desires, but not isolated

desires, rather generalized affections." In other words, play occurs unconsciously, without an evident motive for the activity on the part of the child.

Shortly after, the poet explicitly states, "He wanted to lay the foundations of a house on dew" (BARROS, 1999, s/n, our translation), in which the aesthetic determinant brings playfulness and art to emphasize the creativity of the boy.

This is because children have greater freedom in play and create situations based on what they have in mind rather than what they see. Therefore, motives and impulses are internal rather than external. What they see, such as an object, for example, will not drive them to play; rather, it is what they imaginatively create based on the meaning of the situation they have created (VYGOTSKY, 2021).

Since, during this period, children begin to move away from the "visual" and start to attribute meanings to things around them. According to Vygotsky, "To separate the idea (meaning of the word) from the object is a tremendously difficult task for the child. Play is a transitional form for this" (2021, p. 30, our translation). That is, the structure of perception undergoes a radical transformation. The world, for us, has meanings and senses. Just as for children, this play is not symbolic because it assigns meaning to the object, only changing the meaning and not its characteristics. Thus, the meaning is inseparable from the action with the real object.

Therefore, at this stage of child development, there is an emancipation of words from objects, that is, the child undergoes a transition in which they unconsciously understand that the object can be separated from words and attributed meaning to them (VYGOTSKY, 2021). Thus, children begin to emancipate themselves from situational constraints and start operating with meanings independently, albeit in a real situation.

The aesthetic dimension also appears in the form of play in which the author engages with words, with language always using metaphors, as we can see below: "The mother noticed that the boy liked emptiness more than fullness. She said that emptinesses are bigger and even infinite" (BARROS, 1999, s/n, our translation).

The psychological and social determinants are also present in this excerpt because, in addition to playing with words, the author highlights that the boy prefers emptiness. Children nowadays often have their schedules filled with tasks, leaving no room for this "emptiness." However, it is at this moment that the child can experiment through play without a pre-established "purpose" and develop their maximum qualities.

The psychological development of the individual is a continuous event, that is, it occurs throughout life; however, what determines this development is the environment in which one is immersed and the developmental period in which one finds oneself. Therefore, developmental processes result from the interaction and forms of cultural mediation experienced by individuals in accordance with the main activity of their developmental period (DAVIDOV, 2020).

In this premise, we can observe the development of the boy who gradually underwent a transformation: "With time, that boy who was odd and peculiar, because he liked to carry water in a sieve. With time, he discovered that writing would be the same as carrying water in a sieve" (BARROS, 1999, p. s/n, our translation). In this passage, we can note the psychological and educational determinants as the child develops and transitions to a new stage, both in terms of the developmental period and the school stage.

According to Vygotsky, the "influence of the environment on the child's development, along with other influences, will also be measured by the level of understanding, awareness, and attribution of meaning to what happens in it" (2018, p. 79, our translation). This occurs because the child understands the meaning of a word differently from an adult and according to the stage of development they are in.

The meaning of a word for a young child is linked to the concrete, the visual, when they have not fully developed the ability to generalize. Thus, they cannot generalize like an adult; their understanding is still limited, and they cannot assimilate all aspects of reality. Therefore, at each stage of development, they attribute different meanings to reality and their environment. In this process, thoughts and meanings form a new relationship with the environment and their development (VIGOTSKY, 2018).

As we can see below, the environment and its experiences contributed to the boy's development in terms of understanding meaning and significance:

In writing, the boy saw that he could be a novice, a monk, or a beggar at the same time. The boy learned to use words. He saw that he could play tricks with words. And he began to play tricks. He was able to interrupt the flight of a bird by putting a period at the end of a sentence. He was able to change the afternoon by adding rain to it. The boy performed wonders. He even made a stone bloom! (BARROS, 1999, s/n, our translation).

Thus, the determining factor becomes evident in the previous passage, highlighting that the boy began to engage in activities that he previously couldn't do. This also underscores the educational dimension, as the pranks he previously engaged in contributed to constructing

meanings. Now, in a later stage of development, he begins to understand words and their meanings, to use writing, and to attribute meaning to them.

Next, the author (BARROS, 1999) again expresses the mother's perspective on the boy: "The mother observed the boy with tenderness. The mother said: My son, you will be a poet! You will carry water in a sieve for your whole life" (n/a, our translation). The mother's affection evidences the affective and psychological determinants, and at no point did she try to shape or stifle her son's imagination, thus yielding significant results as the boy transformed into a poet.

The "nonsense," playfulness, and imagination ultimately had a purpose, an end: the development of the boy's personality. This highlights that the mother understood her son's poetic inclinations, as well as the importance of art, freedom, and creativity in human development, given that the child's developmental processes stemmed from the interaction and forms of cultural mediation experienced in conjunction with the primary activity of his developmental period.

Since the environment is mutable and dynamic, influencing and directing the child's development, the ideal form, the final form intended to be achieved, must be present in the environment in which the child is immersed for the development of superior human characteristics to occur. That is, the ideal form must interact with the initial form to guide the child's development (VIGOTSKY, 2018).

This occurs because humans are social beings, and if raised outside of society, without social relations, they could not develop the specifically human qualities and characteristics. Since we are products of history produced over time, and our formation occurs through social contact and the cultural objects of our environment, it is through this relationship that intellectual functions are formed.

The multiple determinations observed in the poem are some propositions for reading and were separated for better analysis; however, they integrate the text as a whole, and due to the historical and cultural dialogical relationship between the book and the reading subject, other interpretations can be made.

## Final considerations

The research aimed to present the multiple determinations present in the poem “*O menino que carregava água na peneira*” for a classroom reading action that will enable the identification of the specificities of each of the elements that constitute the totality of the work. In the meantime, it was understood that literary reading enables "reading the world" since social, historical, and cultural factors manifest in the work, and for this to occur, the reader needs to establish a dialogical and responsive relationship with the statement.

However, the dialogical and responsive relationship only occurs when the reader connects with the work and assimilates it with reality in its various meanings, being able to develop an inner discourse full of questions and answers. In this sense, it is understood that the more reading one has, the more the young reader appropriates human culture and the more socio-cultural relations with the text he can perform in the act of reading, in order to achieve understanding and become a proficient reader.

Thus, the classroom action should be aimed at integrating all the complexity that reading demands, both in its multiple determinations and in the symbolic system, together with the appropriation of language, which is culturally and historically produced.

In this context, the cultural, social, educational, aesthetic, affective, and psychological determinants present in the poem “*O menino que carregava água na peneira*” enable the reader to mobilize all the knowledge they have about these determinants and establish relationships with their experiences, linking them to what was written in the work.

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