The dialogism of 'telling': Intertextuality and interdiscursivity in early school writing

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A R T I C L E   I N F O

1. Introduction

Although research on early school writing has been undertaken in recent years, there is little research acknowledging heteroglossia and textual dialogism and how students draw on lived experiences when writing in early school years (K-3/ages 6–9). In this article, we study, through a Bakhtinian understanding of the text as dialogic and via analysis of intertextuality and interdiscursivity, how previous experiences of the world are being operationalised by primary school students to 'tell' about a given subject. This study examines the Swedish context, where mother tongue instruction (L1-instruction) has gone from being a school subject concerning skill-orientated aspects of writing (such as motor skills, spelling, and punctuation) and studies of literature (Bergöö, 2005; Liberg et al., 2012), which aligns with international foci of L1-education (see, e.g., Dixon, 1975; Herrlitz, 1994). During the last few decades, other aspects of writing have, however, seen greater attention, such as how to write specific types of texts (see, e.g., Gibbons, 2006) and attention to the specifics of the discipline (see, e.g., Shanahan & Shanahan, 2008). In more recent years, research has further shown the importance of adhering to functional aspects of writing (e.g., Skar et al., 2020; Graham et al., 2020), while few studies have focused on how students' experiences become evident in early school writing. Our interests were activated when one of the authors examined young students writing narrative texts and became aware of the multiple layers of meaning-making they were engaging in during writing (Björk & Folkeryd, 2021). The students could draw on the varied resources often associated with different genres, and their texts often disrupted our expectations of what subject-specific writing and writing for a specific purpose can be. The purpose of this study is to provide deepened understanding of how dialogism is at work in primary school writing and thereby to provide insight into how intertextual and interdiscursive elements may be made visible.

2. A Bakhtinian theoretical and methodological framework

For this study, a Bakhtinian understanding of the text as dialogic enables us to differentiate the two ways textual dialogism operates: through intertextuality and interdiscursivity. These concepts capture, as we will show, the different ways in which texts, or utterances, communicate with other utterances and writing practices and, as such, serve as a primary point of departure for the analysis of how students' experiences become evident in their writing. This section will also provide information on the analytical procedures of the study (see Section 2.2 below).

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2.1. The dialogic utterance, genre, and the inner speech of the writer

For Bakhtin 1986, p. (60)), language is "realised through concrete utterances" with deeply interlinked aspects of content, linguistic style, and compositional structure. Further, language is understood as heteroglossic, meaning that there is no unitary meaning of language, but it depends on both addresser, addressee, and contextual factors. The relationship between utterances and other utterances (previous and future) is, by Bakhtin, considered a dialogic relationship. Dialogism enables one to perceive how other readers and social practices inform texts. Bakhtin's dialogism assists in identifying the multiple perspectives and voices that exist in texts, and dialogism in utterances illustrates the interlinked nature of statements and the importance of the past, present, and anticipated future meaning potential of language (see Section 2.2 on the analysis of intertextuality and interdiscursivity). For Bakhtin, the heteroglossic worldview enabled through dialogism contrasts with the transcendent monoglossic perception held in high regard by more traditional views on language (i.e., in structuralist traditions). As for genres, they are understood as structured forms of language taking specific forms associated with specific social purposes, formed by discursive practices, and not least, conventions for production. This understanding means that genres have discursive practices ensconced in socially acceptable text forms, or "typified rhetorical actions based in recurrent situations" (Miller, 1984, p. 159; see also Devitt, 2004), which we expand on below.

In this study, the unit of analysis is texts written by young learners about prompts asking students to 'tell' about a given subject in a primary school classroom (see Section 4). The texts are written about specific prompts, and arefrom a Bakhtinian perspective considered dialogic utterances. An essential concept of utterances and genres is the notion of addressivity, which Bakhtin (1986) explains as the "the quality of turning to someone" (p. 99) or "directed to someone" (p. 95) – in this case, the learners directing dialogic utterances toward an addressee, in response to a specific writing prompt provided by their teacher. This can be done in several ways, not least by engaging the internal attributes of the utterance as well as with the addressee (Bakhtin, 1981). Such internal dialogism and the situated social aspects imply that genre and the writing process are an act of ongoing interactions and meaning-making at different levels – including internal dialogism but also external. In other words, the act of writing rests not on reproductive exercises of emulating some generic genre form but on how individual writers perceive and understand generic forms and conceptualise these as dialogic and heteroglossic through their life experiences. Utterances thus bear extra-linguistic properties (Bakhtin, 1986, p. 109), or in Bhatia's (2015, p. 14) words, draw on "text-external resources" which are open for analysis. To envision this process of perceiving reality, Bakhtin and Vološinov use inner genres or inner speech (Morris, 1985). These terms imply that in the early years writers, whether their texts align with genre norms, reside in (1) how they comprehend the world through their inner speech, and (2) how they make linguistic choices while writing. Because as Bakhtin and Medvedev (1985, p. 131) state, "each genre possesses definite principles of selection, definite forms for seeing and conceptualising reality, and a definite scope and depth of penetration". The eyes of the genre (p. 134), as Bakhtin and Medvedev call it, refer to these particular ways of perceiving the world by an individual (through their inner speech). These are essential to, for example, writing in a specific way and for a specific purpose, as they dictate how and what linguistic choices are made, the symbolic resources to choose from to convey experiences, and to illustrate social meaning-making (see Hasan, 2002). Therefore, an individual writer's inner speech directs the linguistic choices they make and the potential genres they may adopt while writing. As Bakhtin (1981, p. 346) observes, "an internally persuasive discourse is not finite" as it responds to different contexts through the writer's experiences that make writing dialogic. In terms of, for example, early years' disciplinary writing in various school subjects, the emergent understanding of, for example, norms of disciplinary texts thus impacts their understanding of the utterance and, subsequently, genres they may adopt.

Inner speech enables the writers to, consciously or unconsciously, choose from their repertoire of genre forms to interpret and make sense of the context where the writing is involved in some way. This implies that ideologies or social and cultural practices influence writing conventions. It is important to note, as Bakhtin (1981) does, that although the social context may be a driver of genre forms, it is not one that necessarily binds the utterances down to structured standardisation. There are opposing aspects within an utterance in that it engages, as a property of dialogism, with other utterances in a diverse manner through agreement, disagreement, similarity, and difference. As utterances are ideologically situated and represent a worldview, they consist of centripetal and centrifugal forces. The monoglossic centripetal forces centralise and standardise language into set meanings and, in terms of genre, produce traditional genres.

In contrast, the centrifugal forces decentralise, diversify, and lend utterances a fluidity. The resulting heteroglossia, which is the "presence and play of multiple voices between the text, author, and reader" (Drexler, 2000, p. 223), is not the portrayal of an ideal world. Instead, writing becomes a matter of creative experimentation, and not least the results of functional choices in a given context, exposing multiplicity of speech and words and, in this process, being polyphonic or many-voiced. In children's writings, it may or may not be an attempt to go beyond the structured genre form to decentralise into texts that may or may not demonstrate contextually functional traits, making it an essential question for writing instruction.

2.2. Analysing the intertextual and interdiscursive dialogism of text

Building on heteroglossia, no text can be understood as isolated regarding its meanings. Instead, a text is dialogic, intricately building on the writer's experiences, serving social functions in its context, and interpreted by a reader. In this study, dialogism in the empirical data is analysed through intertextuality and interdiscursivity, where intertextuality refers to the dialogic relation between a text and other texts, and interdiscursivity refers to the dialogic connection between a text and conventional ways of organising texts in various ways.

2.2.1. Analysing manifest and associative intertextuality

As Bakhtin points out, texts are informed by other texts through a dialogic relation captured by the term intertextuality. Kristeva (1986) first coined the term to describe the dialogical (concerning the Bakhtinian understanding of dialogism) properties of literary texts. However, Farrelly (2020) argues that Kristeva's work is ambiguous as to if such dialogical properties – i.e., intertextual properties or elements of literary texts – should be understood as explicit references to specific sources or a more general body of literature. Farrelly (2020) explicitly points out three problems with the original concept: (1) when referring to what we now call manifest intertextuality, Kristeva refers to 'quotation' and 'mosaics of quotations', which Farrelly claims gives a limited conception of how intertextual reference can be manifested in referring texts; (2) Kristeva's original focus on the text that is referring to other texts, rather than on the sources of the 'mosaic' and the network of social practices that provide them, which may provide a better understanding of the dialogism of the text; and (3) the emphasis on the presence of intertextual references, rather than the potential importance of absent intertextual references.

In this study, particular interest is given to how texts written by children open up dialogues with specific texts, text types, and genres and thus to the role of dialogism in early school writing. However, texts written by early school writers may not always include explicit attributions to an inter-text, such as employing quotations or references, but may be inferred or implied; these draw on the inner genre. Young writers may use intertextual dialogue in specific texts by incorporating associable aspects of them, for example, well-known characters, settings, happenings, plot lines, etc., as significant components in their writing (see, e.g., Dyson, 1997). We argue that such dialogic aspects are better understood as intertextual rather than interdiscursive as, even though an inter-text might not always be referenced, it might still be inferred and thus be important to better understand the dialogism at work. To this end, this paper suggests that the term manifest intertextuality may be accompanied by associative intertextuality, referring to textual elements or phenomena that direct the reader to a particular text but not through a manifest intertextual reference.[1]

Conversely, a manifest intertextual relation between two texts, such as a quotation or reference (Fairclough, 1992, 2003), has for the analysis of this study allowed for a relatively straightforward analysis. By using an empirical example from the data analysed in this study, the phrase "It was the same birds as in angry birds rio", and particularly the element "angry birds rio" has been interpreted as an intertextual reference to a specific text – or in this case the video game with the same name. On the other hand, associative intertextuality requires a higher degree of analytical interpretation, which also means that the description of the intertextual dialogism present in the analysed texts, cannot be seen as exhaustive. Rather the emphasis is to show how dialogism, including intertextual dialogism, may be made visible in the data. Here follows an example of an associative intertextual reference in the same text: "We got to join the parade. Then we came to the paradise beach it was just deep enough". In this example, there are elements that, in this case, may be associated with the previously manifest intertextual reference to the Angry Birds video game, for example, "the parade" and "*the* paradise beach", which are both features associable with this specific video game. Other examples of associative intertextuality are, for example, descriptions of adventurous settings on a desert island, which may be associated with a typical depiction of various adventurous stories about pirates or settlers in fictional or historical contexts. Such associative intertextual relations may also be regarding familiar storylines or descriptions of settings typical for multiple popular cultural texts. While it is important to note that this definition and analysis of associative intertextuality may not be appropriate for studies of texts written in other settings, this concept aids us in better understanding the dialogic properties of texts and the roles of students' experiences in early school writing.

2.2.2. Analysing interdiscursivity

The interdiscursive analysis consists of analysing how conventional ways of organising language are recognisable in the texts. Such an analysis may be approached in several ways. For example, Fairclough (2003) suggests that an analysis of interdiscursivity hinges on analyses of configurations of discourses, genres, and styles in a given data set. While we acknowledge that such a rigorous analytical approach may provide a more fine-tuned account of interdiscursivity, we have chosen to employ the systemic functional linguistics (Halliday, 2014) approach to genre analysis, given the scope of this study. Halliday (2014) draws on Bakhtin's

philosophy of language to conceptualise genre within the framework of Systemic Functional Linguistics (SFL). Through defining more or less stable and recognisable configurations of register, SFL aids in illustrating how texts are structured based on contextual social and cultural factors. Where the register is the context expressed through linguistic choices, Halliday differentiates three metafunctions with associated register variables where:

(1) the register variable field is associated with the ideational metafunction. This aspect of the text concerns what the text is about;
(2) the register variable tenor is associated with interpersonal metafunction. This aspect concerns the choices made by the writer to enable a dialogic connection with readers of the texts; and
(3) the register variable mode is associated with the textual metafunction. This aspect concerns the text form being used and the selection of micro-linguistic practices that promote a deeper comprehension of the overall organisation of interaction.

As SFL explains, texts engage in different interactive modes so that within the overall macro-genre (represented in the first row of Fig. 1), there are smaller micro-level sub-genres or text types (these terms are understood synonymously, but we will henceforth use the term text types). Fig. 1 envisions the macro-genres and following text types that learners need to control for success in secondary school and is based on Liberg et al. (2010; see also Rose & Martin, 2012), which are used in this article to denote the interdiscursive elements of the analysed texts.

Drawing on the above explanation of genre and text types based on SFL, an analysis of genres thus begins with ideational, interpersonal, and textual analysis. As genres become evident through the configurations of the register variables, each metafunction also indicates the dialogic and heteroglossic fabric of meaning. In the early years of writing, for example, the macro-genre associated with a specific assignment, such as how a narrative is associated with telling a story about a given subject, may be constituted of one specific or mixing of many text types. Therefore, a piece of early years' writing could indicate a written text as situated within and drawing on a complex network of text types that then build up the utterance. A descriptive science report could, for example, have a recount of a lived experience, or a meant-to-be-narrative could very well include many traits of an informational text type. This enables the writer to, for example, in an attempt to objectively represent their knowledge of a scientific phenomenon, do so with personal perspectives and stories. While some elementary genres are taught through canonical prototypes, such as narratives or informational genre texts, these often have multiple sets of text types associated with them, usually defined concerning specific contextual social tasks, that form assemblages of text types that enable multiple-meaning possibilities. Furthermore, Martin and Rothery (1993) analysed children's texts through SFL. They found genres to be flexible and fluid given to adaptation and shifts through social practices and individual creativity, which suggests that a closer analysis of dialogism may provide essential answers to what early school writing encompasses.

While we acknowledge that a close and comprehensive textual analysis is not possible within the scope of this paper, we will give a detailed account of the intertextual and interdiscursive elements of eight utterances (four texts from each text group) and provide an overview of the results of the analysis of intertextuality and interdiscursivity in the remaining utterances.

3. To 'tell' about something and the narrative genre

Since the studied texts were written to 'tell' (in Swedish, 'to tell' or berätta are closely linked to the narrative genre or

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[1] Fairclough (1992 p. 104) uses the term *constitutive* intertextuality apart from the manifest intertextuality, but models the constitutive relation as a property of the interdiscursive (the production of the text) rather than associating it to a specific inter-text.

	Description	Explanation	Instruction	Argumentation	Narration
Process	Classify and describe things or phenomena	Order phenomena in causal relations	Logically order sequences of actions	Argue for a specific standpoint	Order events in time and space
Text-types	Descriptions, scientific reports, definitions, classifications	Sequential, factorial and consequential explanations	Instructions, manuals, recipes, procedures	Discussions, expositions, reviews, debates	Stories, fables, myths, legends, narratives, anecdotes
Function	Provide factual information about the world	Explain why things are the way they are	Show someone how something is done	Persuade counterpart to accept certain assumptions	Entertain, engage, reflect
Stages	General classification^ features	Introduction^ explanatory sequence^ coda	Goals^ steps	Thesis^ arguments^ conclusion	Orientation^ problem^ solution^ coda
Linguistic features	Technical terms, generic participants, present tense, some verbs: is/are, has/have	General participants, present tense, conjunctions such as because	Imperative tense, doing-verbs (e.g., take, mix, add)	Verbs such as think, say; modalities such as can, must, should	Fictional worlds, multiple individual and concrete participants, past tense, temporal adverbials, repetitions, details, dialogue

Fig. 1. Common macro genres in school (adapted from Gibbons, 2006 s.85).

the berättande genre), there is reason to illustrate the narrative genre in particular. According to Gerot and Wignell (1994), narratives aim to entertain readers, and as Feez and Joyce (2006; see also Feez, 2002; Joyce & Feez, 2000; Martin & Rose, 2008) explain, narratives have the overall structure of orientation^complication^evaluation^resolution^coda. The orientation orients in terms of the characters, the action, the time, and the place. The orientation typically involves simple clauses, temporal conjunctions, material and relational processes, and individualised participants. Complication, as the central part of the narrative, provides a sequence of events and builds it into a series of crises to depict the high point in the story. Evaluation in a narrative provides attitudinal lexis and has the purpose of delivering an appraisal. Resolution describes how the crisis is resolved and ordinarily contains simple past tense processes. In the concluding stage, coda returns the text to the present and might provide the narrator's comment, appraisal, and various processes.

4. Data collection

The data for this study consists of 38 texts written by a class in Grade 2 (ages 7–8) and 3 (ages 8–9). The texts were collected during lessons in Swedish (L1) as a part of a significant research project[2] and carefully selected based on the theory and mode of

Table 1
Intertextuality and interdiscursivity in the text about 'The Future'.

Intertextual references	A	B	C	D	E	Interdiscursive
Jane		X	X	X	X	descriptive report, recount, factorial explanation
Owen		X		X		recount, descriptive report
Bob		X			X	descriptive report
John	X	X	X			historical histories (imagined future), descriptive report, recount, narrative
Nash		X	X	X		recount, descriptive report
Cynthia		X				recount, descriptive report, factorial explanation
Sam		X				descriptive report
Xian		X	X			recount, descriptive report
Hilda				X		descriptive report
Maja				X		recount, descriptive report
Klas		X	X		X	recount, descriptive report, consequential explanation
Gus		X	X			recount, descriptive report
Monika		X	X			recount, descriptive report
Tianna		X		X		recount, descriptive report
Liam		X	X			recount, descriptive report

(A) Video games, movies, and TV-shows (popular culture).
(B) Fantasy texts, depictions of the supernatural.
(C) Science fiction-type texts, science fiction-type settings, and the technically advanced.
(D) Stories depicting desirable careers, desirable living situations, desirable family relations.
(E) Depictions of financial security, money, wealth, success, fame.

analysis in the current paper, mainly to explain and exemplify intertextuality and interdiscursivity. Text group 1 consists of texts written by the students concerning the general topic "The Future" during their second year of schooling. The prompt – to tell about the future – was accompanied by several oral questions from the classroom teacher about what the future might look like, what might be invented, and what the students might be doing. Text group 2 consists of texts written by the same students about the general topic "A New World" during Year 3. The classroom teacher presented the instructions similarly, prompting the students to write about a new world. The writing prompt was accompanied by a few contextualising pictures of exotic plants, animals, and people with obviously modified bodies. The children then worked individually on their texts.[3] All texts were written in Swedish and translated into English verbatim for analysis.

5. Results

Although we have outlined the generic structure of the narrative genre, it was evident when we examined the data that it was not how students approached writing with the given prompts. While many students retained the overall narrative structure (albeit with some variation), there was a considerable amount of genre mixing within each text. In what follows, we analyse intertextuality and interdiscursivity in four texts about "The Future" and four texts about "A New World," followed by an overview of these aspects in the other 30 texts (see Tables 1 and 2). The eight texts singled out for a more detailed analysis for the paper will be commented on about genre staging, linguistic features, ideational field, interpersonal tenor, textual mode, interdiscursivity, and intertextuality. These texts were chosen to give a fair representation of

each text group as well as to portray variations of dialogism within them.

5.1. Text group 1: "The future"

The first set of texts was written concerning a prompt asking the students to 'tell about the future'. The primary genre of these texts is the description, describing to the reader what the future will hold. Before writing the texts, the students and teacher had been discussing what they would be working with in the future.

> I think that the future won't change.
>   I think that the cars can hover in the air.
>   I think that there was fighter jets.

The overall staging of Text 1 is arguably thesis^ thesis^ thesis, based on the repetition of "*I think that*", which is a typical feature of argumentative texts. This relation is strengthened by the fact that there are three repetitions, which is a typical rhetorical number. Embedded in these stages are linguistic features such as generic participants, present and past tense, and technical terms, which are typical of the description genre. The repetition of "*I think that*" is associated with the narrative genre and poetic structure. The ideational field portrays a science fiction-type depiction of the future, including hovering cars and fighter jets. The interpersonal tenor is of a speculating or perhaps persuasive writer – not least due to the "*I think*" followed by three statements – which allows the reader to agree or disagree vis-à-vis react to described phenomena. The textual mode is (1) that of an almost poetic structure, with three somewhat identical phrases, and (2) typical of the earliest school writing, reminiscent of phrases written in a school workbook or a whiteboard. Together the register of the text makes up features of both the description genre and the argumentation genre, which in turn show the interdiscursive dialogism of the text. The intertextual references to war and advanced science draw on the notions of classical dystopian settings or the Star Wars franchise, including an advanced civilisation with hovering cars. The hedging of "*I think*" illustrates how the associative intertextuality

Table 2
Intertextuality and interdiscursivity in the text about 'A New World'.

Intertextual references →	F	G	H	I	J	K	Interdiscursive ↓
Jane			X				narrative, classifying report
Owen		X	X	X	X	X	narrative
Bob		X	X	X	X	X	narrative, descriptive report, classifying report
Mark					X	X	narrative, recount, procedural recount
James		X	X		X	X	recount, procedural recount, descriptive report
Cynthia			X			X	narrative, anecdote
Sam			X		X	X	narrative, recount, biographical history
Xian	X			X	X	X	narrative, classifying report
Hilda		X		X	X	X	narrative, descriptive report, classifying report
Maja			X	X	X	X	narrative, recount
Klas	X	X		X	X	X	narrative, recount
Gus			X		X	X	narrative, recount
Monika		X			X	X	narrative, recount
Tianna		X	X	X	X	X	narrative, recount, news story
Liam			X	X	X		narrative, descriptive report, classifying report

(A) Video games, jokes, brand names (popular culture).
(B) Depictions of friends and family relations.
(C) Science fiction-type texts, science fiction-type settings.
(D) Fantasy-texts, depictions of the supernatural.
(E) Adventures in exotic locations, stories of self-preservation, dangerous encounters.
(F) Travels and explorations, sea, boats, planes, hot air balloons.

operates to draw on the inner genres to present the writer's lived experience and exposure to science fiction media.

> I think there will be a wallet that never ends 1,000,000,000,000,000,000....

Since Text 2 consists of one single sentence, we are not given any clues as to the interdiscursive dialogism based on the stages of the text. We might interpret the stages as thesis^coda, with the zeros as open-ended coda accompanying the thesis. Similar to Text 1, the texts convey a thesis, signalled by the introductory "*I think*", which embeds a description of phenomena (a never-ending wallet). As previously stated, this introductory process may be seen as a feature of the argumentative genre, while the concrete participant (the wallet) as a feature primarily associated with the narrative genre. The ideational field concerns financial assets and possibly even abundance depending on the interpretation of the infinite number of zeros. Although this text only has one sentence followed by any number of zeros, the interpersonal tenor is achieved in the provision of the perspective of the author. It has persuasive qualities in the hedging of "*I think*", which sets the viewpoint with strategically organised information that elaborates on the (possible) perspective of never-ending financial security. The textual mode does not provide much information, apart from the text being construed as a single sentence with a, so to speak, open-ended coda. The interdiscursivity of the text is hard to determine but based on the features discussed above, one might see elements of the text associable with the argumentative ("*I think*"), describing (described phenomena), and narrative (concrete participant) genres. Even though the text is relatively sparse, it is possible to detect a complex interdiscursive genre choice as these dictate the linguistic depictions of economic capital. The associative intertextual reference to financial security as being significant and of importance to the future of the writer and/or future generations emerges as a theme recognisable throughout many well-known texts, from the tales of King Midas to other depictions of financial stability.

> When I am 20 years old, I work at a mall where I work at a store.
> When I get 20 years old, I will be rich and famous because I have won the x-factor and there you only see x $.
> When I get 30 or 24 years old, I will get three twins and one will be called Hilda and one is called Hugo and one will be called Hedda.
> When I'm 18 I will move from home to the big city in an apartment and I'm going to get two guinea pigs it'll be together and get a small guinea pig.

The stages of Text 3 may be related to the stages of the descriptive and argumentative, and narrative genres. The stages may be interpreted as: features of a described phenomenon (a specific future) being described in, primarily, future tense; theses to persuade a reader about what the future will hold; or events in a sort of imagined biographical recount. The linguistic features of the text include present and future tense, multiple individual and concrete participants relatable to the narrative genre, and conjunctions (because) relatable to the explanatory genre. The text also repeats the adverbial "*When*", which may relate to the narrative genre and poetic repetition. The ideational field conveys a rather adamant (primarily due to the modality "*will*") depiction of work, success, family (including pets), and big city life centred around the "*I*". The interpersonal tenor is arguably that of a writer describing what the future will hold; however, using linguistic resources such as the modal "*will*" may signal a persuasion that would put the reader in a position to accept the conveyed depiction or not. This ambiguity gives the tenor a persuading nuance alongside the description, which influences the relation between writer and reader. However, the temporal and spatial elements are laid out, providing structural cohesion to the text. The textual mode is reminiscent of Text 1 and thus has a poetic repetitional structure and is reminiscent of standard texts in early school writing. The interdiscursivity of the text is quite complex due to the register variables described above and thus shows a complex interdiscursive dialogism. The associative intertextual draws on the inner genres of a biographical recount and narrative to reference the popular media show X Factor as a means

to monetary stability the "*I*" hopes to achieve. Further, there is an intertextual reference to depictions of family constellations, including having triplets, a home in a big city apartment, and having pets.

> Star Wars clone war I think it will be war.
>   I want to work with weapons.
>   Shoot enemies.
>   And kill enemies.
>   The war never ends.
>   But many of my soldiers.

The structure of Text 4 might best be understood as consisting of six graphic sentences beginning with capital letters and ending with full stops. Due to the full stop of the second row ("*I want to work with weapons.*") the following two rows infer the subject, which lends the text playful qualities reminiscent of poetic writing while at the same time making the text less cohesive. The linguistic features otherwise show individual and concrete participants associable with the narrative genre, but also the use of the present tense, which is primarily associated with the descriptive (and possibly explanatory) genre.

The ideational field exclusively consists of various aspects of war, including manufacturing weapons, soldiers, and death. The interpersonal tenor provides information about the "*I*" and its role in a depicted future, albeit via the speculative "*I think*", which, as with, for example, Text 1, invites the reader to agree or disagree. The textual mode is a description with playful qualities (such as the incomplete sentences and inferred subject of row 3), which may be relatable to narrative (poetic) texts. The first row of the text may furthermore have an inferred full stop between "*war*" and "*I*", which would suggest that "*Star Wars clone war*" might be a title. Again, the interdiscursivity of the text is quite complex in a similar way as, for example, Text 7 (see Section 5.2), in that features of at least the descriptive, explanatory, and narrative genres are detectable. The intertextual reference to Star Wars clone war is reminiscent of the Star Wars franchise and shows associative intertextuality to science fiction settings drawing on the inner descriptive, explanatory, and narrative genres. The intertextual reference to the well-known franchise dominates the viewpoint about the future, where the reality would be to work with weapons and engage in an ongoing war.

Overall, the field in the texts about the future generally comprises visions of what the future might hold, through technological advancements, warfare, and material success, with tenors ranging from the more speculative writer to more determined standpoints. The modes show what may be conceived as a lot of experimentation with textual structure, which may also be associable with the writers' young ages and inexperience with what is generally considered a 'finished text'. The dialogism of the texts about the future shares similarities with the dialogism displayed in the texts about a new world, but primarily concerning interdiscursive dialogism. The texts about a future display genre-mixing of most of the genres in Fig. 1, although showing more interdiscursive dialogism with the argumentative genre. The intertextual dialogism of the texts is both manifest, including references to established texts and movies, but also associative, primarily including references to settings associated with supernatural and science fiction type texts that occur due to the inner genres that the writers draw upon to translate their lived experience.

To make the intertextuality of the analysed texts comprehensible for this paper, the categories A-F in Table 1 (and G-K in Table 2) comprise several relatable intertextual references. Category E, for example, contains references to depictions of financial

security, money, wealth, success, and fame, while Category K includes references to video games, jokes, and brand names. While categorisation of this kind can be carried out in a much more detailed manner, they primarily serve the purpose of showing a variation of inter-texts.

As Table 1 shows, the texts on "The Future" draw on intertextual references to scientific inventions and time machines reminiscent of films like The Time Machine, for example, "*you jump into a time machine that took you 20 years ahead*" (Hugo) or flying cars (Alexander), robots that talk, cars flying, cars hovering (Elias, Freja, Birgitta, Linnea), and teleporting (Wilma). Such scientifically orientated references are often accompanied by associative intertextual references to fantasy worlds, such as the Harry Potter franchise, through connections to flying horses (Anna), magic wallets, and dragons (Eva, Elias), but also to fairy-tale fantasy with houses made of gingerbread and cars made of candy (Birgitta).

Throughout the texts about the future, intertextual references are also made to varying features of materialism and successful careers, which, like the texts on 'A New World', may be attributed to many established texts, stories, tales, and legends. The interdiscursive elements of the texts about the future are primarily relatable to the descriptive and explanatory genres. Even though events in the texts are often sequenced in time, they do not convey any resolved or unresolved complications; this suggests that while the texts in some way engage the reader through sequenced events and other aspects (as expanded on above), the interdiscursive dialogue with the narrative genre is not as palpable.

5.2. Text group 2: "A new world"

The texts in Text group 2 were all written concerning a prompt asking the students to "tell about a new world". Before writing, the children had been working with explorers and explorations and had been shown contextualising pictures depicting 'exotic' (to a Swedish context) milieus, such as tropical islands and rainforests.

> Once I was in Thailand.
>   Then we lived very close to a jungle.
>   Once I went in to it was very similar to angry birds rio it was on the spot the same.
>   It was the same birds as in angry birds rio when you were there you looked like a bird from angry birds rio. I looked like the boomerang bird and my little brother as a white bird laying eggs. My dad looked like the yellow super-fast bird and my mom looked like the pink bird that can lift things. We got to join the parade. Then we came to the paradise beach it was just deep enough. The boring thing was that the monkey king owned a great deal of the beach. But we got to have a pretty big part of the beach.
>   We went to the beach ice cream shop it was huge there are lots of ice cream.
>   Chocolate ice cream, pear ice cream, vanilla ice cream yes there are ALL kinds of ice cream.

In Text 5, the overall structure is orientation^complication^description/evaluation^ series of events^coda, where the sequence of events includes joining the parade and eventually coming to the paradise beach. The adverbial "*Once*", typical of the narrative genre, signals a disruption – or complication – of the narrative flow and provides the temporal distance to the orientation of the text. The linguistic features of the text show multiple concrete participants and the use of past tense to convey a series of events and describe certain phenomena in the present tense, making the text relatable to narrative and descriptive genres. The ideational field is built up of descriptions of an adventurous and exotic setting

(in the Swedish context), including gameplay characteristics, family, and vacation-orientated phenomena. The interpersonal tenor of the text is established through the first-person narrative that enables a direct link between the narrating (entertainer) and the reader (entertained). However, by using the present tense to describe the ice cream selection at the ice cream shop, the writer interrupts the established relation to the reader as a provider of factual information generally associated with the descriptive or explanatory genres. The textual mode is established as a somewhat comprehensive organisation of the text. While there is no obvious conclusion (i.e., a solution to the complication), the text displays a logical organisation of events that lends textual coherence to the utterance, although not necessarily following the narrative genre. The text thus comprises various interdiscursive elements which depict how children mix genres in the utterance. The text acquires intertextual aspects of the Rovio video game Angry Birds as the author describes his family through the lens of the actual video game characters and the Monkey King (a character in the game). A kind of zoomorphism is employed to align each family member with a bird, with the father as a yellow super-fast bird and the mother as a pink bird. There are also associative intertextual references to beach settings (relatable to the Angry Birds franchise) and familiar tropes of family time with ice-cream. The intertextuality is thus manifest and associative, as different texts are intermixed to create a complex life-world experienced by the writer.

> Once I went to a new world there were animals called Geantusarus. It resembled a dinosaur. It is strong. I went on in a jungle. Where there were lots of trees. The flowers are very poisonous. Bats are very dangerous. I was caught in a trap in a rope. An hour later I came home the end.

The overall structure of Text 6 is orientation^event^orientation^complication^coda, including two orientation stages separated by a swift change of location. The linguistic features of the text include temporal adverbials such as "*Once*" and "*An hour later*" relatable to the narrative genre but also present tense descriptions associable with the describing genre. The ideational field of the text comprises prehistoric and/or exotic flora and fauna and includes adventurous details of being caught in a trap. The interpersonal tenor shows a writer describing phenomena and engaging the reader through the adventurous complication conveyed via a first-person experience. The mode of the text offers a typical macro-level organisation of a narrative, i.e., a "home-away-home" structure, where the beginning of the text shows that someone has gone away to take part in some event later away from home and eventually returns. In the text, there is a crucial shift in tense regarding the past tense description of the number of trees in the jungle ("*Where there* were *lots of trees*.") and the following present tense description of flowers and bats. While the past tense description aligns with the narrative genre, the present tense description does not, indicating an interdiscursive mixing between the narrative and descriptive genres. The primary intertextual elements of the text can be associated with the manifest intertextual reference to the Geantusarus (quite similar to the Gigantosaurus). This reference comes from associative intertextual connections to prehistoric settings (jungle) with dangerous flora and fauna. Being caught in a trap may also indicate associative intertextuality to adventure-type texts such as Indiana Jones or movies such as Jurassic Park.

> I went by boat. Then I found an island. The island was great.
> There were many houses on the island. And there was a large volcano.
> And there was a large forest. I went into the forest. It was nice in the forest there were many nice flowers and trees some of the flowers I had not seen before.
> I went further and further into the forest. When I came out of the forest I saw the Big volcano. I walked around the volcano and on the other side I saw a lot of people playing on the volcano. There was also a large and long slide on the volcano.
> A lot of people played on it. There was a long staircase that you could go up to the slide. And someone had put a climbing wall there so you could climb on the volcano although it was not so high up because then you could fall down and hurt yourself.
> But there was a mattress at the bottom so if you fell you fell on the mattress.
> A person came to me hello she said.
> Hi I said.
> Do you want to try climbing she said yes I said.
> I climbed a little bit but then I fell but it was OK because I fell on the mattress. It was hard to climb, but all the others who climbed, climbed higher than me and som climbed to the top. I got to try the slide too, it was funny though also a little scary because it was so high up. But suddenly the volcano erupted. Everyone who climbed jumped down and those who used the slide had to hurry down and those who were on the bottom of the queue had to run down the stairs.
> Oh no the volcano has erupted yelled the person I had met.
> Everyone who played ran through the forest to get away from the lava
> Help the volcano has got an eruption screamed some and now we were at the houses. Those who were inside the houses ran out and some brought things and money with them. Where are we going many shouted because they were on an island and couldn't run anywhere.
> I know I screamed, we can go on my boat.
> Yes some shouted.
> Everyone got a seat on the boat but it was very crowded.
> But still I could row back and everyone got to follow me home.

The structure of this text can be interpreted as follows: orientation^ [complication ^ evaluation x 4]^ solution ^ coda where the complications are (1) the finding of the island, (2) venturing into the forest, (3) coming to the volcano, and finally (4) the eruption of the volcano. Some evaluative description of the complication follows every complication. However, the fourth complication has a more elaborated evaluative phase leading up to the narrative's solution, which consists of the crowded boat ride home. The linguistic features include multiple individual and concrete participants (as well as dialogue between some of them), temporal adverbials, explanatory conjunctions ("*because*") as well as past tense descriptions of details. The ideational field of the text conveys travel, forests, and an erupting volcano altogether, depicting an adventurous setting, including safe playground activities with mattresses to cushion any fall. The author establishes a dialogic relationship with the reader through the interpersonal tenor and the first-person narration, begging with the orientation with "*I went by boat*" to subsequently sequence the events as a narrative recount of a lived experience. Throughout the text, elements of sharing, collaborating, helping, and eventually saving establish a sympathetic interpersonal relationship with the reader. The textual mode is a relatively coherent narrative recount of how a significant complication was resolved, albeit including minor complications that arguably

lend the text a certain degree of incoherence concerning the central complication.

Compared to Texts 5 and 6, this text does not use the present tense in describing settings and phenomena. Instead, it aligns with the past tense norm of the narrative genre, which makes the interdiscursive dialogue with descriptive or explanatory genres less apparent in favour of the narrative. The intertextuality of the text is primarily associative and may be associated with adventurous fictional texts such as Disney Pixar's "Lava" or Disney's "Moana" or factual texts about volcanic desolation. There are also associative intertextual references to standard playground settings and play, which may be associated with personal experiences and many depictions of children's play.

There was once a German one French and Bellman who was stuck on the sea in a boat.

LAND AHOY said the German who kept the look out.

HURRAY WE ARE HOME, Bellman said.

No we are on a deserted island, said the German

Oh what a sad thing I want to go home to Mom, Bellman said.

They went ashore and then they saw an ice cream shop.

Dibs for raspberry, Bellman said.

He ran to it but then the shop disappeared.

"I think we've seen a mirage," the French said, and looked up.

They were in another world.

They went day and night until they found a dirty lamp.

The German started to rub it.

A genie came up and said…..

In relation to Text 7, Text 8 is more dispersedly structured, with orientation^a series of events^possible complications. The orientation of the text, stating that there once were these three characters, constitutes the opening of a Swedish popular kind of "Bellman-story", which often includes two internationals (in this case, the German and the Frenchman) and the witty Bellman, which are generally introduced in this manner. Aside from this feature, the text primarily has linguistic features associated with the narrative genre, including multiple individual and concrete participants, past tense, temporal adverbials, and dialogue. The ideational field of the text shows a world of aquatic adventure, mirages, a genie, family relations, and ice cream. The interpersonal tenor is that of a writer entertaining a reader, not least due to the intertextual reference to the Bellman story, which quite effortlessly lends itself to entertainment.

Along with this strand, the dialogue and the narrating contextualisation, such as "[…] the French said, and looked up", brings tension to the story and engages the reader, thus adding an engaging dimension to the interpersonal relation between writer and reader. The textual model hinges on the Bellman-story text type but somewhat disrupts the expectations of such a text (the characters of a Bellman-story generally take part in some dare or challenge, where Bellman subsequently performs in some humorous manner). The primary comment on this text's mode concerns the abrupt ending of the text, suggesting that the student might not have finished the story. From an interdiscursive point of view, the text shows dialogic tension through its interaction with the narrative genre intermixed with the Bellman subgenre. The intertextuality of the text comprise of the manifest intertextual reference to any Bellman story, but also associative intertextuality to accounts, including travels through time and space associable with many famous cultural stories. There are also associative intertextual references to Arabian Nights or Disney's Aladdin with a dirty lamp and a genie emerging when the lamp is rubbed.

The overall dialogism of the texts in "A New World" demonstrates how children use a variety of genre-mixing, primarily between the narrative, descriptive, and explaining genres, to portray their view of a new world, which is further visible in the configuration of the register variables field, tenor, and mode. The field, or social action, primarily depicts the students' lived experiences perceived through a lens coloured by intertextual relations to adventure, science fiction, and fantasy. The tenor of the text ranges from the entertaining and/or engaging writer to one describing and explaining various phenomena of multifaceted worlds, and the mode shows multiple levels of cohesion and textual structuration. The texts also show both manifest intertextuality and associative intertextuality, which provides insight into the dialogic properties of the texts and the diverse functions of the intertextuality present. Altogether, the registers of the texts show a great diversity in the texts where interdiscursivity and intertextuality play prominent roles.

As Table 2 illustrates, a majority of the texts about the new world have intertextual references to categories H, J, and K. Science fiction and fantasy elements are quite prominent in most of the texts, such as a lot of "*animals that looked like a snake seal with horns, animals that look like a banana*" (Tianna), "*animals that had frog legs and hedgehog body and long tail*" (Liam), "*unusual animal that had red eyes and made strange sounds ruiruirui*", or a "*gradmara that was a big as Mount Everest*", a "*zebest that was not shy*", to name a few examples. There are also intertextual references to the "*X Force*", the comic world being intrinsically reformed and reworked to the new world the student creates. While overall the world is designed in a pattern similar to the planet Earth, the X Force world has two worlds, one called X Force and the other called X Play, which has further intertextual references to portals and other activities that demand action, much like navigating through worlds of various video games. The interdiscursive dialogism in the texts about a new world is shown primarily through the mixing of narrative, describing, and explaining genres where some distinctive text types may be further distinguishable, such as narrative anecdotes and procedural recounts.

6. Summary of results and conclusions

While it is apparent that the prompts in focus have generated texts with detectable dialogic relations through both interdiscursivity and intertextuality, there are three primary differences between the two text groups:

(1) Whether the texts primarily engage in intertextual or interdiscursive dialogue.
(2) The multitude of intertextual elements in each text group.
(3) The sources, or inter-texts, in the intertextual dialogues.

First, the texts about "A New World" generally show a noticeably varied dialogism through several intertextual references and interdiscursive genre-mixing. The same variations could not be found in the texts about "The Future", where intertextual references primarily depict materialistic success and welfare. At the same time, interdiscursive dialogism primarily, but not exclusively, is attributed to descriptive and explanatory genres. These differences between the two text groups are further apparent in the number of dialogic elements in the texts, where the texts about "A New World" are filled with intertextual references, while the text about "The Future", to a comparable extent, are not. Finally, the external sources that the intertextual references in each text group direct the reader's attention to are significantly different. The texts about "A New World" draws the reader's attention to inter-texts depicting adventure, explorations of uncharted territories, and play and games, while the texts about "The Future" instead turn the reader's gaze toward depictions of materialism and success. These

three significant differences, when combined in the text groups, suggest that the particular writing events generated a prolific dialogism in one group or, in Farrelly's (2020, p. 364) terms, "a broader network of inter- texts"; the other seems to have generated a more monotone and perhaps limiting dialogism (depending on the purpose of the prompts, of course).

The difference between the groups' dialogism may be understood as a difference between the heteroglossic centrifugal force – resulting in many voices – and the monoglossic centripetal force, with a more monotone voice. This may be due to several factors, such as what previous experiences the writers and teachers had, what had been previously taught, the formulation of prompts, and the scaffolding of the writing, amongst other factors, suggesting that there may be many ways to acknowledge dialogism in early school writing practices. In terms of writing instruction, it implies close attention to heteroglossia and the interplay between experience, the fluidity of genre, and language used by students to assist them in acquiring the knowledge necessary to be the writers we, as educators, want (and expect) them to be.

7. Discussion

The overall analysis of intertextuality and interdiscursivity in the texts draws attention to the fluidity of genre and its apparent presence in language teaching and learning, in particular underlining the importance of comprehending how language can be structured to achieve the contextual social and cultural purpose. The intertextuality and the interdiscursivity of the text display inter- and intra-variability between and within the text groups, showing the present heteroglossia. This is due to students using a variety of intertextual and interdiscursive references to voice by giving rise to interdiscursive and intertextual perspectives on the themes of the prompts. The analysis also points toward some intertextual and interdiscursive patterns, such as the frequent intertextual reference to depictions of material success in the texts about "The Future" or the interdiscursive mixing of genres, showing how students engage in genre mixing. Fairclough (1992, p. 288) noted that the "transformations between text types are of diverse sorts" and could occur through vocabulary, narrative, or metaphors. This illustrates how students become learners of and through genre by drawing on their lived experiences and further underlines the apparent impact the formulation of the prompts, as well as the social practice of writing, has on the construals of student texts. However, it lies beyond the scope of this paper to discuss the dialogic causality – or why certain inter-texts are drawn on, which could very well be explained in numerous ways beyond student experiences.

Bakhtin's genre, dialogue, and addressivity concepts were evident in the students' work. As the students engaged in the writing tasks, various dialogic processes, such as genre mixing and multiple interdiscursive and intertextual references, demonstrated how they used their inner speech to convey their lived experiences to a reader. The analysis of SFL's register variables, particularly the interpersonal tenor, also suggests that the addressivity of the utterances is multifaceted. The addressed teacher is namely being construed, through the interdiscursivity of the texts, as "provided with information and explanations", as "possibly persuaded", and "entertained", but simultaneously, arguably, by the discourse practice as a teacher expected to give feedback or even to grade utterances against specific criteria. They draw on inner speech to choose from the repertoire of genre forms they learn to make sense of the associative intertextual world they experience. This suggests that further scrutiny of the impact of addressivity in writing instructional practices may be called for, for example, questioning who or what ought to be addressed in school written utterances and on what basis such utterances could be assessed and/or graded.

Furthermore, a close focus on genre analysis could potentially draw attention to the challenges students face when they are expected to engage in writing, exemplified by narrative writing in this study. This text analysis method would allow practitioners to focus on the fluidity of inner genres while simultaneously making students' experiences a central role in their writing instruction practice by promoting intertextuality and interdiscursivity.

An SFL analysis assisted in comprehending how genres through language can unfold subtle layers of meanings that shape the social and cultural world of the learner. The analysis illustrated the interlinking of textual features of writing with the contextual social practices within which the writing took place. By attending to texts as described, the analyst is thus given the possibility to understand how students make sense of their world and what this, in turn, requires from the teacher to encourage, broaden, and challenge through their teaching practice. Genre becomes an essential device in attending to the "dynamic patterning of human experience" (Devitt, 1993, p. 573).

As a space that enables the oneness of "form and content in discourse" (Bakhtin, 1981, p. 259), it reflects the whole of utterance (Bakhtin, 1981), while the multiplicity of dialogism provides heteroglossia, showing the diversity of voices. This exemplifies how young learners approach (narrative) writing by drawing on several sources through intertextuality and interdiscursivity, which underlines heteroglossia's role – and didactic potential in early school writing.

Declaration of Competing Interest

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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