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## THE NEW WORLD OF LITERARY CREATION: SUPPORT AND SUPPORTS

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**Abstract:** Studies on support, media and genres (MARCUSCHI, 2003; TÁVORA, 2012; BONINI, 2011) are developed for discursive domains in general, so that they can be operationalized and incorporated into the analysis, helping to understand the functioning of language. Often, in these domains, such as the journalistic one, there are differences in composition and textualization (FERREIRA, 2004), which, however, do not emphasize the genres present there, the reading of these genres or the notion of support. In the literary domain, specifically in the prosaic genres of fictional narrative, these concepts are problematized by and in literary creation. And they also make it necessary to discuss the concept of occupation of the support page, which goes beyond composition. For this article, we discuss the role of book support, in its constitutive aspects, in the creation of prosaic fictional genres, seeking to understand how this occupation is constituted. For this purpose, five fictional narratives were taken as corpus: *S* (2016), a novel by Abrams and Dorst; *O Carteiro chegou* (2007), of Ahlberg e Ahlberg; *Diário de um ano ruim* (2008), of Coetzee; *O evangelho segundo Jesus Cristo* (1991), of Saramago; and *As Aventuras de Sherlock Holmes* (2007), of Doyle. The results of the analysis point to different modes of interference in literary creation, being part of this creation, and in the reading process regarding decoding and fruition.

**Keywords:** Support, Fictional narratives, Support occupancy, Media.

## THE BOOK

In the *Book Dictionary*: from writing to the electronic book (FARIA; PERICÃO, 2008), there are about 440 entries with the word book. With or without modifiers, the entries

point out: - to whom the book is addressed - *children's book*; - for your purpose - *accounting book*; - for your structure - *hoops book*; - for your dimensions - *pocket book*, among other characterizations. In the entry “Livro” (FARIA, PERICÃO, 2008, p. 761), without modifiers, it is possible to observe elements of written culture (“manuscripts”), of printed culture (“prints”) and an opening to digital culture<sup>1</sup> (“on any support”); to these elements are added others, such as the international validation institutes (ISBN and ISO), in which the dimension in pages indicates an initial form for the book, emphasizing the issue of publication and non-periodicity.

Although none of these elements seem to stand out, the presence of an illustration in the entry (Figure 1) establishes a possible image that, at the same time, becomes the standard representation of the book.

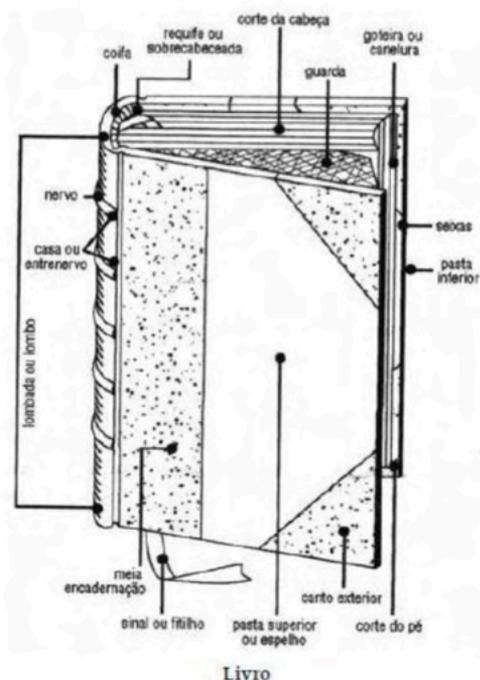


Figure 1 – illustration of the entry “Book” (FARIA, PERICÃO, 2008, p. 761)

1. About the three types of culture present in our society, cf. RIBEIRO, A. E. *Cultura Escrita, Print Culture, Digital Culture. In Writing today: word, images and digital technologies in education.* São Paulo: Parábola, 2018, p. 11-26.

From these components and descriptors, questions arise about what would the book be like? Would there be a constancy to define it? Given the different conditions between written, printed and digital cultures, would there be interference in what we consider book support?

To these questions, we add those related to the characteristics of the literary discursive domain, more specifically the prosaic genres of fictional narrative.<sup>2</sup> In possible configurations in the book support space, so that we can develop the discussion of this article, As “*corpus*”, five fictional narratives were selected: *S* (ABRAMS; DORST, 2016); *O Carteiro chegou* (AHLBERG; AHLBERG, 2007); *Diário de um ano ruim* (COETZEE, 2008); *O evangelho segundo Jesus Cristo* (SARAMAGO, 1991); and *As Aventuras de Sherlock Holmes* (DOYLE, 2007), that question the occupation-use of the space-object that we call a book and lead us to the object of the research and of this article: the role of support in literary creation.

## BOOK SUPPORT

Berthier, in the course: “L’Aventure du livre”<sup>3</sup> (s.d.; s.p.), defines the book as “a portable set of elements with a flat surface covered by written text.” Defined this way (portable object), the issue of a support is configured more than the material of which it is composed, integrating it into the format.

These notions of matter and form also appear in Marcuschi (2003), in which the support is identified in three functions: supporting, fixing and showing a text from a physical or virtual place in a specific format.

Although Marcuschi deals with the issue of book support in general as a “malleable support” with a variation of formats, there

is an indication of the relationship of this support with the genres of the literary domain:

(...) a book is always a support, and in some cases it contains many copies of a single genre (a book of poems), in other cases it contains several genres (a work with the publications of a particular newspaper) or a single genre (novel). In all cases the book is a support for many genres or one genre. (MARCUSCHI, 2003, p. 22-23) (excerpt highlighted by the author)

In studies on support, Távora brings to this reflection the notion of “intervention” (2012, p. 300) with the genre, calling it a “common point” with Bonini and Maingueneau:

In this sense, it can be said that the formal configuration of the supports is a category that proves to be quite productive, because from it it is possible to assess whether we are facing processes of generic constriction due to a type or form of interaction that is established in a specific support. (TÁVORA, 2012, p. 316)

The question of interaction in literary discourse, understood here as “a form of interaction that is established in a specific support”, refers to the matter, the form of the book (cover, pages and back cover), and the occupation of the stain on the flat surface of the paper, with emphasis on this one. From this interaction, Ferreira (2004, sp) highlights two procedures: “textualization (text production techniques employed by the author, such as the lexical and thematic choice, etc.) and composition (text placement techniques used by the editor, such as the framing of the text, the choice of illustrations, etc.)”.

If, in the case of the magazine, the composition is in charge of the editor or the editorial and art team. In the case of prosaic fictional book support (novel, short story, etc.), the action of the editor and his team is

2. The discussion focuses on prosaic fictional narrative genres, because the poetic genres problematized the occupation of the spot in a programmatic way, among others, such as Carmina Figurata; Calligrams and Concretist Poems.

3. Course developed for the pedagogical website of the French National Library, which can be accessed through the link: <http://classes.bnf.fr/livre/index.htm>

more linked (but not exclusively) to the cover, back cover, ear and even dust jacket, as it is not uncommon for the author indicates how he wants his text to occupy the pages of the book <sup>4</sup>.

This greater freedom regarding the appropriation of fictional narratives by authors is due to contracts established based on parameters offered by the literary domain, which are often unique, as Maingueneau (1996, p. 140) warns us:

Based on this (singular contracts), three types of work can be distinguished:

- those that fit exactly within the limits of a genre;
- those who play with generic contracts (mixing genres, submitting to them in an ironic way, parodying them);
- those that appear outside of any genre, that is, intend to define a singular pact.

In fictional narratives, it is not uncommon for the genres inserted in them to be part of the characters' relationships and actions, such as letters, in Jane Austen's novels, as in: "*Orgulho e Preconceito*". They promote displacements from the narrative to the interactions promoted by the sociodiscursive practices of these genres (ADAM, 2011), so that we can return to the larger plot.

Another perspective that helps to understand the presence of other genres is that of the generic scene reflected in the scenography. Maingueneau establishes, for the analysis of the enunciation scene, three answers: the encompassing scene, the generic scene and the scenography. This "is not simply a frame, a scenario, as if the discourse appeared unexpectedly within a space already constructed and independent of it: it is the enunciation, which, as it develops, strives to progressively constitute its own speech device." (MAINGUENEAU, 2013, p. 97-98).

Thus, the genres embedded in the plot are "summoned" by the authors of the narrative; in scenographies (MAINGUENEAU, 2013), as they emulate the actions, positions, functions that we know in reality, for the construction of the plot and its theme.

## THE OCCUPATION OF THE BOOK STAND

To open the book is also the acceptance of a contract: *voyeristicamente* we participate in the plot and put into operation the author's or author's proposal. This is the first of the generic contracts that Maingueneau (1996) distinguishes, and the **first case of occupation** of the book support – a single spot on the page – which, in the case of fictional narratives, not even the illustrations change the direction of the reading. This is the most common case.

A **second case of occupation** is when the novel or short story shares the space of the page with another genre. To illustrate this occupation, we use the collection of short stories, **As aventuras de Sherlock Holmes**, by Conan Doyle, annotated and illustrated edition (2007), in which comments often create new rhythms and times of reading by contextualizing the narrative with clarification of facts and vocabulary, which may or may not be illustrated. This type of publication stems from an editorial project dedicated to classic works due to the temporal distance from the contemporary reader or cultural differences in translations that require these clarifications or both. On several pages, as in the figure 2, reproduction of page 64 of the volume in question, the comments are distracting for readers interested in simply reading the story.

This interference in the reading is of the order of the edition of the volume and not of the author's project and, many times, it can indicate the importance of the text

4. Fictional narratives for children in general, because they have a post-production with illustrations, are projects developed with more actors involved, of which we highlight: the author, the illustrator, the editor, the graphic design.

called classic whose contextual information becomes more relevant than the text itself, as it happens with the stories with Sherlock Holmes by Doyle.

A **third case of page occupation** is that of novels in which the usual division of chapters is not available or in which the narrative is constructed in different occupations of the page, respectively: **O evangelho segundo Jesus Cristo**, of Saramago (1991) and **Diário de um ano ruim**, of Coetzee (2008).

In **O evangelho segundo Jesus Cristo**, by Saramago (1991), not indicating chapters or paragraphs gives the reader the decision of when to stop reading and at what pace to read. This organization breaks with the expectation of reading a novel since the typographic elements related to the stain on the page do not correspond to what is traditional.

This is also the case with Coetzee's novel, **Diário de um ano ruim** (2008). With the cover open, the expectation is to read a diary, a possible genre for the organization of the novel, but what we find are pages divided into three blocks (from page 33 in the Brazilian edition), in a compositional structure different from that of a diary. As Santiago (2010, p. 217) observes, "each of the blocks is semi-autonomous, although the three, taken together, are not devoid of obvious or subtle affinities, to be developed by the reader's imagination and skill." The upper block presents 51 philosophical-literary essays, which "deal with the small and serious universal issues that, during the period from September 2005 to May 2006, heated up the minds of citizens and the print and electronic media." (SANTIAGO, 2010, p. 218).

If we go back to Maingueneau's typology (2013), it is the second type of work ("- those who play with generic contracts (mixing genres, submitting to them in an ironic way, parodying them)"). What will be the role of

these essays in the narrative? How do you build the narrative of the novel?

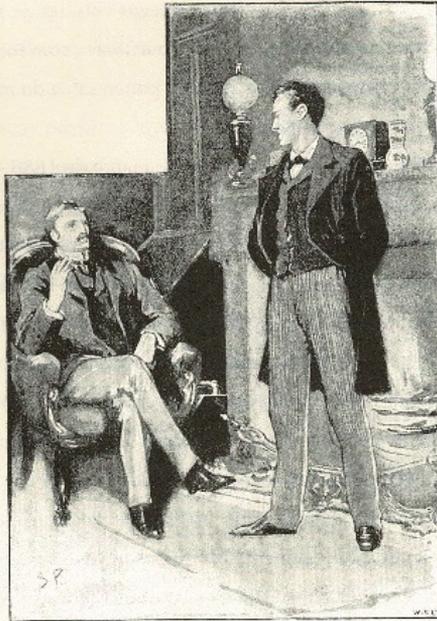
The other two blocks are respectively a kind of report-reflection light-memory of what happens with the writer and Anya. They are written in the first person, revealing the values, tastes and desires of these two characters. The middle block, by the writer, tells the meeting with Anya, her neighbor and the invitation for her to type the essays that are handwritten. The bottom block is Anya who senses the writer's fascination with her and doesn't always find him very flattering. Even though they seem well divided and delimited by the dotted lines, the times and spaces of the reports do not always coincide. Again, it is up to the reader to decide how the reading will be done. Does he follow a character at the risk of not understanding what happened or what generated some positioning or resentment? Or is he fragmentarily trying to find the temporal and factual coincidence that the occupation of the page does not provide?

## THE NARRATIVES THAT INVADE THE READER'S SPACE

In some cases, if we close the book, the narrative is there separate from us, it is part of our memory, we do not have an object of this narrative. In others, as in: **O Carteiro chegou** (2007), the narrative becomes an object and passes into our hands in another form of interaction, breaking the two-dimensionality of the written page.

The closest to understanding these narratives and the occupation of the support is the toy book, defined by Paiva (2014, s.p.) this way:

(...) Tangible as an object, the toy book validates the reader-child relationship – but not exclusively this reader – with a playful reading support, which in its graphic resources resembles a play object with which children like to interact.



"Em seguida, postou-se diante da lareira."  
[Sidney Paget, Strand Magazine, 1891]

de charutos e indicou o *spirit case*<sup>15</sup> e o sifão<sup>16</sup> num canto. Em seguida postou-se diante da lareira e examinou-me meticulosamente, à sua singular maneira introspectiva.

"A vida conjugal lhe faz bem", observou. "Acredito, Watson, que você ganhou uns três quilos e meio desde que o vi pela última vez."

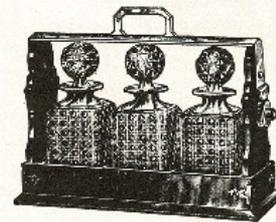
"Três", respondi.

"Realmente, eu devia ter pensado um pouco mais. Só um pouquinho mais, acho eu, Watson. E pelo que observo, voltou a clinicar. Não me contou que pretendia voltar ao trabalho."

de Watson, publicado em 1887, registrando a captura de um assassino norte-americano por Holmes), cuja ação se passa em 1881. Watson ainda não retomara a medicina privada. Pouco se sabe sobre os anos inter-venientes. Ver vol.2, Quadro Cronológico.

14. Watson alude aqui ao fato de que, durante os eventos de *Estudo em vermelho* e até o fim dos de *O signo dos quatro*, ele morara em Baker Street nº 221, como colega de apartamento de Holmes. Nessa segunda história, Watson conheceu e cortejou a heroína Mary Morstan, e agora ficamos sabendo que se casaram.

15. Um "spirit case" é um suporte que contém em geral três *decanTERS* de cristal lapidado; estes, embora aparentemente soltos, não podem ser removidos sem que a barra que trava as tampas seja levantada. Muitos desses suportes têm um cadeado na barra, para evitar a cobiça dos criados. O suporte, também chamado "*antulus*", volta a ser mencionado em "Pedro Negro" ("Black Peter").



Spirit case [Harrod's Catalogue, 1895]

16. Sifão é um dispositivo que faz jorrar soda. Apesar de sua associação popular com Sherlock Holmes, é mencionado apenas em "Escândalo na Boêmia" e em "A pedra Mazarin".



Sifão [Harrod's Catalogue, 1895]

Figure 2 – Example page from the short story collection volume, **As aventuras de Sherlock Holmes**. (DOYLE, 2007, p. 64)

(...) Such works changed the style of telling, by proposing that the direct action of the reader sets the story in motion.

**O Carteiro chegou** (2007) is a verbal-sensory reading book, as readers can manipulate what the Postman delivers to each of the residences on his route in a small town in the fairy tale country.

On the Postman's route, we meet several well-known characters who receive different types of correspondence: Goldilocks sends Teddy Bear his party invitation; The witch receives a catalog from the Witches' Emporium; the Giant receives a postcard from João (figure 5); Cinderella, now queen, receives a letter from her editors and a volume of her memoirs; the Big Bad Wolf, still dressed as a granny, is told that he needs to vacate the house of Avó de Chapeuzinho; finally, Cachinhos Dourados at her party receives a card and a gift from Chapeuzinho Vermelho, a little money from the kingdom.

In this case, each of the Postman's six deliveries corresponds to one or more than one genre. Each genre has its own occupation of paper material in a specific form (particular size, use of color, illustration, typography or handwriting) in the book support and in the narrative. As Bonini (2011) formulates, we shift the concept of book support to book media, since "as a material technological form of mediation of language interaction, the media consists of one or more supports and presents a characteristic form of organization, production and reception" (BONINI, 2011, p. 693).

When they come out of the envelopes and no longer occupy the book support, but the readers' hands, these fictional object-texts project values and allow each of the readers, those in the story and those outside the book, to attribute a value to writing and to the relationships it promotes in the world.

The playful aspect and the tangibility of

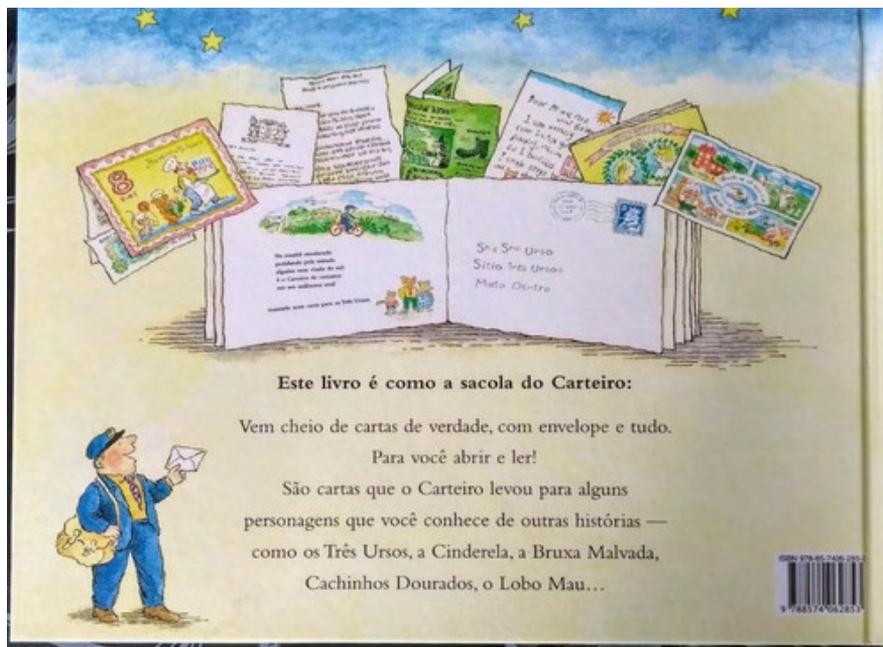


Figure 3. Back cover of the book with the images of the correspondence that the Postman delivers in the book: (AHLBERG; AHLBERG, 2007)

these objects that are “delivered” to readers resemble books with pop-ups, which, in turn, seem to bring a kind of “analog”<sup>5</sup> of augmented reality. The three-dimensionality or presence in the “real” space of an object or scenario is experienced with each correspondence.

## THE SUMMARY OF OCCUPATIONS

S (2016), in its graphic design, it synthesizes the forms of occupation already presented and the generic contracts mentioned above (MAINGUENEAU, 1996). After breaking the seal, equivalent to opening the book, we find: **O navio de Teseu**, we moved on to the hardcover novel, the narrative, which corresponds to the first occupation - an object that has a cover, back cover, library identification on the spine, emulating a scene object. As with: **O Carteiro chegou** (2007), there is a breakthrough with a narrative that unfolds only in the space of the stain, because this object begins to use the sensory perception of the reader, who feels or weighs it, texture, sees its cores and the aging of its pages confirmed by the date of publication, 1949.

The romance of Straka is presented without support in occupation in a traditional way, on the page well defined. The element of the edition that extends or interferes with the reading is the presence of the Translation Notes and Preface, which can, however, be ignored by the reader given their position, separated from the body of romance.

This occupation, part of the narrative creation, is “invaded” by the presence of two characters that we come to know by “conversing” in the margins of the text. Ao olhar pages such as Figure 4, they are

5. Although Rita de Fátima Rodrigues Guimarães’ dissertation (2019) does not deal with analog experiences, the parallel was created by the reflection she develops on the importance of augmented reality in the reflective reading of a poem. The results she obtained with the Elementary II students with the introduction of AR elements seemed to us similar to the experience with the objects of **O Carteiro chegou** and other toy books.

6. Maingueneau (2013) indicates that the writer or author has an image that is seen by the public, or model reader, whose variation is the result of the type of publication, circulation, specificity of the subject, etc. In the case of S, these characters function as these readers, just as distant from the author they temporarily seek to understand “the clues” of the text for the constitution of meaning.

introduced, by the textualization, two times and enunciative spaces: or Straka’s book – which becomes support for the second, or dialogue between Jennifer and Eric – readers, which we could call models <sup>6</sup> given the knowledge that we have about literature and interesting, almost obsessive, knowledge that we had for Straka.

The presence of these two characters is materialized by the script - in the way used to write, in the shape of the letters, in a more linear or irregular distribution, suppressing in the absence of a narrator who appears to you as in more traditional romances.

Through this mediation of Jennifer and Eric, there were 23 inserts, including a photograph, postal cards, or a clipping from an obituary from a newspaper, etc. No site from the Brazilian publisher, Intrínseca, published by S, has the list of inserts and on which page they are found. This orientation is important, because, as in the case of: **O Carteiro chegou**, there is, for each one, a place that contributes to the understanding of the role of these objects, throwing away the place means modifying the relationship with the text of romance.

These inserts and dialogue occupy the book support as it is found in a media (BONINI, 2011), at a time when, even as paper as a material, the formats are diverse, given the generic diversity, and the treatment given to the paper material itself is diversified. (Figure 8).

The book-media is a book-object, because “The narrative of the book-object is explored by the reader through manipulation, allowing a unique reading. This spatial type

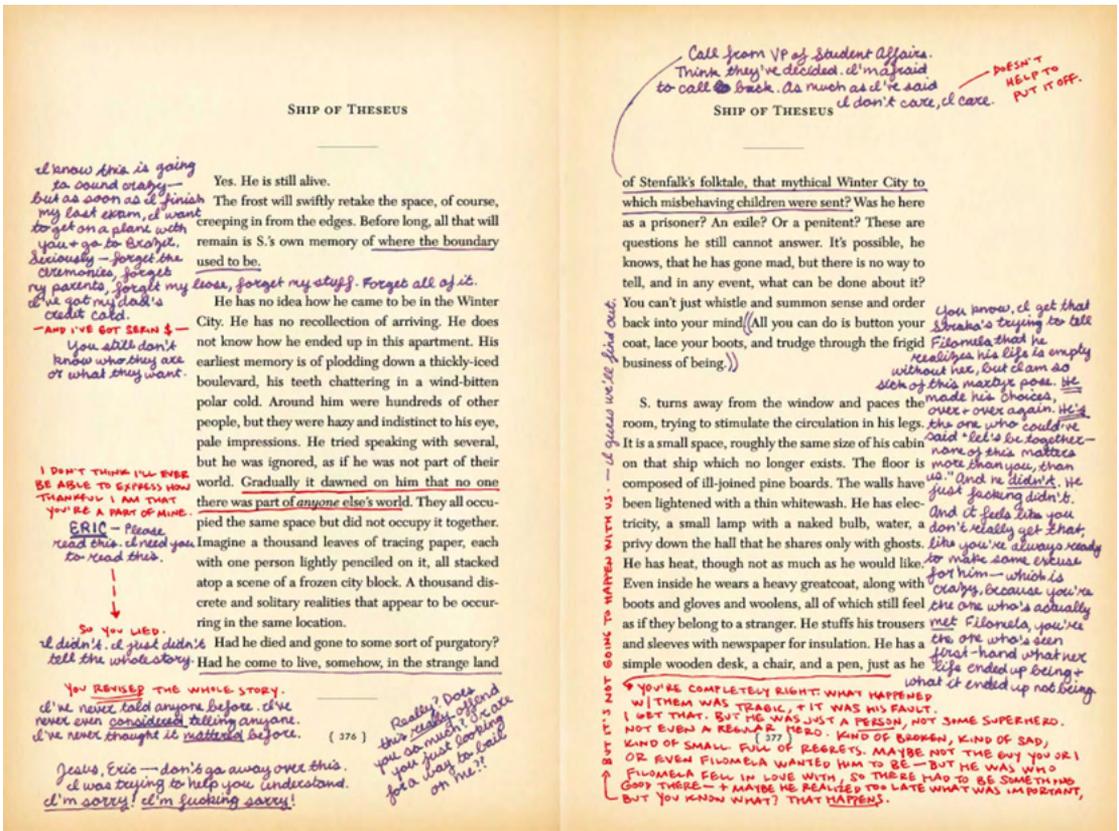


Figure 4 – Dialogue between Eric and Jennifer in the margins of the book (ABRAMS; DORST, 2016, p. 376).



Figure 5 – The inserts of S.

Source: <https://www.amazon.com/S-Em-Portuguese-do-Brasil/dp/8580575567>

of book contains mechanisms that make it possible to play, at the same time, that value the experimental character of the linguagens.” (ROMANI, 2011, p. 10). Nesse felt too, **S** can be aligned to the third type of work in relation to the generic contract that Maingueneau (1996) presents us, because its organization and its compositional structure correspond to a change in terms of gender, given or peculiar to it.

**S** find the frontier of cenographic art and literature, a space in which the book becomes inflexible in its composition to be manipulated, or seja, or the book to be sold in e-book format can only be used in applications on tablets and computers to ensure that no change in the occupation of the pages of the inserts and the dialogue between Jennifer and Eric – we turn, therefore, to the relevance of the plane of expression, to the notion of book support, to the interaction of the occupation and, finally, to how these elements I am part of the creation of the narrative of the book.

## OR SUPPORT, TO OCCUPATION AND LITERARY UPBRINGING

An analysis of the fictional narratives and their relationship with the book support allowed us to find patterns of occupation. Neste artigo, among the analyzed narratives, we have: **S**, **O evangelho segundo Jesus Cristo** and **Diário de um ano ruim** that place themselves in the publishing market as unique - **S**, by the complexity of the graphic design project associated with the literary narrative; **O evangelho segundo Jesus Cristo** and **Diário de um ano ruim**, by the dissolution of reading expectations and for being a project related to a theme, and not to a *modus operandi* of the authors. As for the other narratives, the books analyzed are examples of successful and common publishing projects in the area of children's literature such: **O Carteiro chegou** or equally used frequently and successfully

in the edition of classic works such as: **As aventuras de Sherlock Holmes**.

From the common point of all of them: breaking the mechanics of reading the page stain, which proceeds from left to right until the punctuation that indicates the end, moving on to the next paragraph, respecting the blank spaces that indicate the end of chapter and so on, it is possible to perceive, in addition to the immediate interference in the decoding reading, changes in the reading of enjoyment by the appropriation of other spaces by the eyes, by the hands, by the rhythm required in these new proposals, by the pauses followed by decision making about continuing reading.

In this aspect of interaction with the reader (this is what the book was made for), the analyzed narratives present themselves in a crescendo that takes as a point of least interference in the reading (without, however, going unnoticed) the collection of Conan's short stories. doyle, **As aventuras de Sherlock Holmes**, because there is no generic break and the genres on the book page are graphically delimited. In the positions of medium interference, there are: **O evangelho segundo Jesus Cristo** and **Diário de um ano ruim**. The interference, in this case, is related to the generic expectation at first, and then to the immediate interaction by the proposed occupation of the space that leads to reading decisions, the intensification of the reader's role.

On the other side, at the point of greatest interference, are: **S** and **O Carteiro chegou**, because they question the reading of multiple languages, using touch, in addition to sight. If the interference is the same in both books, the readers' experience is different. "**O Carteiro chegou**" is aimed at children who understand reading as verbal and non-verbal, in its many languages. For them, they are legitimate possibilities of reading, having the ludic as the organizer of the experience. In **S**, the readers'

little experience in a book design project that approaches the object-book as pointed out is a challenge for the readers, with the notions of reading and narrative at stake (in this case, taking advantage of the two meanings of the expression).

This way, it was possible to distinguish two intertwined lines: the creation of fictional narratives, which involves a generic expectation, and the notion of support as media and as a space for the constitution of times and spaces.

When analyzing the issue of support as matter and form – interaction: diffusion, registration and/or archiving (TÁVORA, 2012), we verified that, for these occurrences, it was not enough, since, in the narratives of greater interference, the notion of a book does not hold up because, besides the inscriptions

made on the pages, there were other elements to be incorporated into this notion. The concept of media presented by Bonini (2011), on the other hand, seems to us productive for these narratives, although in adaptation, in view of, for Bonini, referring to a relationship that exists programmatically in social activities, while, in our case, this was and is a regulated occurrence in the publishing business as an object book.

From this path, it is concluded, still in the instability of these arrangements between concepts, that the occupation of the page (a fact that poetry has already resolved long ago) attributes to the book support, or supports, a role in the creation of the narrative, since the arrangement in the book, sometimes support, sometimes media, it creates action, times and spaces.

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