


LITERARY LITERACY: THE WORKS OF MARANHÃO IN THE FORMATION OF THE STUDENT-READER

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ABSTRACT

This article addresses literary literacy in basic education in Brazil, specifically in the 3rd grade of high school and the formation of the literary reader through the teaching of reading from Maranhão works. The conceptions of literary literacy from Cosson (2014) and Candido (1998, 2004) are analyzed, as well as its procedures and its relevance to the teaching of reading and the literary formation of students. The concept of literary reader is addressed, in addition to clarifying how the formation of the student reader takes place, highlighting what distinguishes a reader in training from a literary reader. The use of Maranhão works in the school environment in the state of Maranhão is discussed due to the National Common Curricular Base (BNCC) and in the Maranhão Territorial Curriculum Document - DCTM (2018), in addition to highlighting how these works play a fundamental role in the formation of the reader from the construction of a sense of belonging. It is concluded that the study of the use of Maranhão works for the formation of the student reader serves as an instrument of literary preservation, playing a fundamental role in the conception of national consciousness and in the maintenance of written culture.

Keywords: Literature, Teaching of reading, Formation of the literary reader, Literature from Maranhão.

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INTRODUCTION

Literacy has been gaining ground in academic research, since it collaborates with social interactions. Understanding how the skills of reading, comprehension, interpretation and interaction with texts are applied in practical situations and how these inclinations interfere in their actions is essential when considering reading as one of the basic and essential skills for the intellectual development of the student, as well as fundamental for this young reader in training to act effectively, conscious and critical of the society in which he lives.

This article on literary literacy, emphasizing the challenges of the formation of the student-reader, while seeking to narrow the relationship between literacy, as a strategy of reading formation, and the use of literary texts as a methodological resource, based on works by authors from Maranhão that aim to promote the practice of reading in high school, this proposal is in line with what is defined in the BNCC: present literature as a curricular component of the Portuguese Language, transversalized in all disciplines of the Language Area that revolve around three skills to be developed: appreciation, fluidity and literary criticism (Da Silva, 2022)

Therefore, our problem is based on analyzing to what extent the teaching of reading via works from Maranhão, mediated by the Portuguese language teacher, has influenced reading practices and the formation of literary readers in the 3rd year classes of high school at Escola C. E. Nina Rodrigues? In this line of reasoning, we understand that the study of the reading of these works in the school context represents, above all, an opportunity to rethink the teaching practice, and how it is capable of collaborating with the formation of the literary reader, when the teacher elaborates access and reading strategies that extrapolate the meaning of the literary text, making the student the subject of the act of reading (Freire, 2011).

Based on the assumption that literacy is a set of social practices that goes beyond the world of writing (Kleiman, 1995), the objective is to understand how the theoretical-methodological conceptions, from the perspective of literacy and reading practices, can provide a direction that allows the student to get closer to literary reading, whenever it is in agreement with the documents that guide pedagogical practices and resignify the teaching of literature in Maranhão, such as the BNCC and the Curriculum Document of the Maranhão Territory.

Action research was used, due to the interventional nature of the investigation, as it made it possible to collaborate with the pedagogical work, through the interaction with the Portuguese Language teacher of the 3rd grade of high school and the pedagogical coordination of the CE Nina Rodrigues school, in addition to the reflection on the educational practice, proposing actions that respect the conditions and limitations of those involved, in function of local truths and interests" (Prodanov; Freitas, 2013, p. 51). The bibliographic and documentary research was triggered, in addition to the observation, the interview and the elaboration and didactic sequences that directed the analysis and reflection; authors such as Soares (2009) in terms of reading and literacy, Cosson (2014) and Candido (1998) with regard to literary literacy and literature were mobilized; in addition to the National Common Curricular Base (BNCC) and the Curricular Document of the Maranhão Territory (DCTM) as documentation under analysis that helped in the understanding of literary literacy and the use of literature in the formation of readers.

The article is divided into three parts, in the first the Literary literacy: conceptions and procedures' are presented and discuss conceptions of respect based on Cosson (2010; 2014) and Paulino (2007), which allow us to analyze literary literacy from different perspectives. On the other hand, in The formation of the literary reader, it is discussed how the formation of the student reader takes place and how literary works play a fundamental role in this process, taking into account the positions of Zilberman (2009), Chartier (2009) and Lajolo (1982); that is, the search for a subject who is not only able to read and understand, but also to be able to recognize the literary work as an object of a social nature. And finally, in The study of Maranhão works in the construction of the student reader, literary works from Maranhão are presented and the resonance of such works in the formation of the literary reader is discussed, in order to bring the student closer to the emblematic productions of Maranhão, following what was exposed by Chartier (1990, 2001), Lajolo (1995) and Verissimo (1906); that is, to show the importance of the study of local literature as an object of identity of the students.

From this point of view, this article becomes relevant, since it is dedicated to understanding the real position of the teaching of literature within the school environment as a promoter of literary literacy. In addition, the process of formation of the literary reader from Maranhão works beyond the school context is discussed, aiming not only to give visibility to the state's writers, but also to stimulate the appreciation of Maranhão culture itself.

LITERARY LITERACY: CONCEPTIONS AND PROCEDURES

Conceptions and procedures about literary literacy would be pointed out here. Based on the premise that literacy means learning to read and write and is directly linked to social practices, the term literary literacy is nothing more than an expansion of this concept that is dedicated solely to the relationship between language and literature, thus obtaining reading at its highest level of complexity (De Souza, 2017)

The expression 'literary literacy' began to be used in Brazil around 1999 by Graça Paulino in a presentation at ANPEd (National Research Association). After the kick-off about its use, many other concepts emerged over the decades. It is defined in the Ceale Glossary by Cosson (2014) as "the process of appropriation of literature as a language"; The term 'process' was chosen to define a continuous act that does not end, and that is in constant movement. The term appropriation, on the other hand, is related to the act or effect of making its use appropriate (Oliveira, 2020). On the other hand, the term 'literature' represents language in its aesthetic form, and the term language corresponds to language as a means of communication, whether in the act of writing or reading. In this sense, because we understand literary literacy as a continuous process, Cosson (2014) makes it clear that contact with works of literature occurs throughout the individual's life, from childhood, in an unconventional way with lullabies (Cosson, 2014), to adulthood with the reading, consciously or unconsciously, of literary works through texts read or in adaptations in novels or films.

Despite this statement, the concept of literary literacy goes beyond the simple act of reading literary works. This practice refers to the individual's ability to interpret, understand and construct meaning from literary language. It is the appropriation of literature as a social practice. More broadly, promoting literary literacy is to provide a higher level of reading experience, it is to provide the reader with a transformation in their identity character, materialized through words. About literary literacy, Cosson (2014) states that:

Literary literacy, as we conceive it, has a configuration of the existence of literary writing, the process of literacy that is carried out through literary texts comprises not only a differentiated dimension of the social use of writing, but also, and above all, a way of ensuring its effective mastery (Cosson, 2014, p.12)

From this perspective, literary literacy incorporates the most varied meanings, expressed through words, colors, odors and perceptions of the world. It is through literature that the interaction between the reader and the writer takes place, extrapolating the

temporal wait, and a text produced centuries ago can directly interfere in the life of this contemporary interlocutor. Thus, for Cosson (2006), literary literacy is the responsibility of the school, since unlike other everyday texts, literary texts do not circulate in social media so naturally, whether in the printed version or in the virtual version, which ends up making this contact outside the school difficult, thus needing it to materialize.

In addition, this type of reading requires a greater availability of time, taking into account the complexity of this text. Therefore, without this intermediary, literary literacy cannot be effective on its own, and four fundamental characteristics are necessary, according to Cosson (2014) for it to be put into practice: first, contact between work and reader must be provided so that the student is able to interact with the text; second, a space is created for the sharing of readings, aiming at the circulation of different texts; third, the teacher presents students with the most varied cultural manifestations, showing literature detached from written texts; and finally, to develop reading competence "fulfilling the role of training the literary reader". (Cosson, 2014, n.p.).

Therefore, literary literacy involves a deep understanding of literature, seeking the appreciation of the text as an artistic and cultural expression. Pereira (2007) compares this relationship between reading and the reader as a game, which occurs through rhythm, harmony and rules that involve disputes, tensions in a ritualistic space of conflicts.

Thus, for Correa (2012, p. 91):

Literary literacy presupposes the formation of readers capable of autonomously choosing the literary books they wish to read, who consciously transit through literature and even through other forms of artistic-cultural manifestations intrinsically linked to literature (such as, for example, the images that constitute books for different audiences, graphic projects, relations with cinema, among others). Literary literacy is responsible for promoting literary reading in the different literacy agencies, among which the school is one of the most important.

In relation to literary literacy in the school environment, according to Soares (2009), it is the school's duty to build a balance between entertainment reading and literary reading. In this space, the construction of a student capable of constructing meaning to reading is sought, allowing him the power of choices and contact with the most varied cultural manifestations. In this context, it is important to emphasize that the teaching of literature plays a central role in education, especially when students are exposed to different types of literary genres, which extend from poetry to prose (Souza, 2018). This form of teaching allows students to explore different styles and structures of text, which helps to improve their reading and interpretation skills to more advanced levels, in addition to making them

find among these artistic expressions the ones that interest them the most, with the aim of making this subject an individual literary appreciator inside and outside school.

In addition, literary literacy promotes empathy by giving readers the opportunity to put themselves in the shoes of people with different experiences, as well as moving them to different times and places, which enriches their understanding of human diversity. As Chartier (1998) says, reading always becomes the appropriation and production of meanings depending on the senses and the subjects involved in the act of reading; in addition to stating that this contact with literary works must happen intentionally.

Therefore, reiterating the role of the school, for the student to become a competent literary reader, it is necessary to reserve time in the classroom for such practice, since it is in it that this interaction predominantly happens, since not everyone has access to art and literature in our segmented society, and this function is up to educational institutions (Candido, 1998), evident in the text by Candido (2004, p. 191):

Therefore, the struggle for human rights encompasses the struggle for a state of affairs in which everyone can have access to the different levels of culture. The distinction between popular culture and erudite culture should not serve to justify and maintain an iniquitous separation, as if, from the cultural point of view, society were divided into incommunicable spheres, giving rise to two incommunicable types of enjoyers. A just society presupposes respect for human rights, and the enjoyment of art and literature in all forms and at all levels is an inalienable right.

In order to facilitate the teaching work, Cosson (2014) suggests strategies for literary literacy that are called basic and expanded sequences. The first presents four steps: motivation, introduction, reading and interpretation, which represent the students' first contacts with literary works; and the second, which represents a more advanced development, when it achieves the objectives proposed in high school, and establishes, through the senses, connections and experiences between literary reader and reading (Matos, 2017). In this context, literary reading does not take place for the simple pleasure of reading, since it encompasses social learning, and allows the reader to be introduced to the work and understand beyond the world created by the author, all the meanings present therein. The reading of a literary text should awaken sensations (Cosson, 2012), awakening its humanizing character.

To this end, literary literacy needs meaningful experiences so that it becomes a habit and this should not be imposed, but rather presented in a fun and pleasurable way, using materials and stories that arouse curiosity and encourage them to explore various

literatures. Thus, it is important that this stimulus starts from the first years of basic education so that there is greater familiarity with this type of text (De Souza, 2017)

In view of the information pointed out, it cannot be said that for literary literacy to occur, it is enough for the reader to have the resourcefulness to read literary works; it is also necessary to be able to understand, interpret and recognize the various meanings of the text. For Cosson (2014), it is crucial that the reader has, in addition to knowledge about literary reading, the knowledge of reading the world, making him able to recognize the meanings attributed to it.

THE FORMATION OF THE LITERARY READER

But what exactly is a reader? From a certain point of view, it is possible to say that readers are simply people who know how to enjoy the different types of books, the different "literatures" _ scientific, artistic, didactic-informative, religious, technical, among others _ existing out there. They can, therefore, differentiate a literary and artistic work from a scientific text; or a philosophical work of an informative one. Readers can be described as people who are able to use texts for their own benefit, whether for aesthetic reasons, or to receive information, or as an instrument to broaden their worldview, or for religious reasons, or for pure and simple entertainment. (Azevedo, 2004, p. 114)

Therefore, based on Azevedo's (2004) understanding, we can consider that the reader is more than just knowing how to read, it is inferring its meanings through the text, it is attributing its own meanings beyond what is explicit therein, it is knowing how to distinguish the existing genres and analyze their functions, and also using reading as a way of constructing knowledge, expanding their perception of the world.

If we look in the history of reading about the process of forming readers, we realize that, in addition to being the objective of many cultures, it is not a recent problem, much less that it only plagues the Brazilian territory, since, in 1984, in France, there was a serious crisis of reading, in which it was found that in addition to the low level of schooling, the low attendance at libraries and, consequently, the worsening of the edition and sales of books, which led the country in the twentieth century to a serious crisis of written culture (Chartier, 2003).

At the same time, indicators contradicted this phenomenon, since there was an increase in the cultural practice of the French, and in the number of literate people in the period. Soon, it was concluded that reading was already part of the daily life of a large part of the population; however, the quality of what was read was now judged, as stated by

Monsignor Gibier (1913) "One reads a lot of our time. In the countryside, almost everyone reads. In the city everyone also reads; public buses are full of readers; readers walk with a newspaper magazine in their hands", making it evident that reading was present in the French habit; However, their readings were judged as bad, which we can conclude that just being literate would not result in an intellectual ascension, because in addition to reading, the individual must dedicate himself to good choices in his practice.

In this regard, if we maintain the thinking of the last century, that reading is only valid if it is in accordance with what is said as ideal reading, the formation of readers becomes even more difficult, and contrary to the school ideology itself that "defends freedom of expression and lashes out at the tyranny of sensors". (Chartier, 2003, p. 41), which also hinders the work of teachers, who are mainly responsible for the formation of readers, which previously consisted of "the primary teacher teaching [to] read the alphabet, [and] the secondary teacher teaching [to] read literature", (Lanson 1925, p. 39). This practice, although belonging to the last century, is equivalent to the current teaching function, since in the initial years, the teaching of reading is dedicated to literacy and literacy, while the final years of basic education are focused on the introduction of literary studies.

However, what differs the teaching of reading literature in the twentieth century, and the teaching of literature today in Brazil, is precisely the way in which the literary work is worked in the classroom. In the first, the reader was sought to appreciate a national and refined literature, so that it would be loved and admired; in the second, the teaching of literature is focused only on literary studies, leaving aside the reading of works, whether national or not. However, this valorization of literary reading in France did not persist for long, at the moment when "priority was given to scientific training and no longer [to] literary training to select elites" (Chartier, 2003, p. 46). The teachers of letters themselves find themselves in a place of uncertainty, and the formation of the reader is once again called into question, since "reading is nothing more than impregnating a text to enjoy it, but rather to know how to summarize it" (Chartier, 2003, p. 46), which further aggravates the crisis of literary reading in twentieth-century France, and that is reflected even in contemporaneity.

In view of this, it is evident that forming a reader is not an easy task, even more so in Brazil, where the reading of literary works has never been a national habit, and is tied to school institutions and traditional education. "Although we are aware that literary reading should not be restricted to the classroom, we know that, in Brazil, the formation of the literary reader takes place primarily at school (Muniz, 2020), and this is, therefore, the role

of teachers, preferably, in the early years of basic education. However, contact with this type of text ends up being limited late, which results in the low rate of literary readers in Brazil, according to the graph of the Instituto Pró-livro 5th edition, which makes clear the low rates of literary reading of Brazilian students, especially high school students. It is found that only 4% read every day; 8% of those who read at least once a week; 12% read only once a month; and 8% of those who read do so less than once a month; in addition to the worrying rate of 68% of students who attend high school and do not read literary works.

Graph 1: Frequency of reading literature books of their own volition, regardless of the medium: by education and age group³

2019	TOTAL	ESCOLARIDADE			
		Fundamental I (1º a 4º série ou 1º ao 5º ano)	Fundamental II (5º a 8º série ou 6º ao 9º ano)	Ensino Médio (1º ao 3º ano)	Superior
Base: Sabe ler e escrever	7645	1529	1653	2695	1768
Todos os dias ou quase todos os dias	8	9	8	8	10
Pelo menos 1 vez por semana	12	8	14	13	11
Pelo menos 1 vez por mês	14	8	14	16	17
Menos de 1 vez por mês	11	7	11	12	18
Não lê	54	68	53	51	43

Source: available at: <https://www.prolivro.org.br/wp-content/uploads/2020/12/5a_edicao_Retratos_da_Leitura-_IPL_dez2020-compactado.pdf>.

Even with the low rates, we cannot say that today's young people do not read; on the contrary, the student reads texts of the most varied genres on a daily basis, whether they are news, gossip and WhatsApp messages, or Blogs, comics, subtitles and even more complex texts that arouse their interest; However, what is of concern here is precisely what this student does not read: literary works. In this way, we realize that the formation of the reader is not restricted only to educational issues, literature can be found outside the school environment, often being presented on sites such as Youtube, in bookstores, shopping malls, book fairs (Silva, 2017), which can also serve as motivators and provide opportunities for new experiences.

With regard to the agents of this process, other professionals can help in the construction of this reader, such as librarians, editors, authors, among others, as Sanfelici and Silva (2017, p. 278) points out: "the aforementioned training process must be

³ Available at: https://www.prolivro.org.br/wp-content/uploads/2020/12/5a_edicao_Retratos_da_Leitura-_IPL_dez2020-compactado.pdf

understood as something not only internal to the school environment, but also outside the school a series of motivators, agents and forms of contribution and/or interference". In this logic, training literary readers in basic education is a challenge in Brazil. In the midst of multiliteracies, inserting the reading of literary works in the daily life of these young people is increasingly difficult, given that, if the number of readers is no longer significant, when it comes to literary readers, the number gets worse, as lamented by Paulino (2007), who attributes the low rate of public libraries to this, the price of books is often inaccessible to the population, and also to teachers who do not always arouse the interest of students in the school environment.

Regarding the formation of literary readers, Zilberman (2012) states that, in high school, literature is seen in an erroneous way that ends up being limited to the memorization of literary schools and authors, reducing its teaching to decontextualized excerpts present in textbooks.

In these aspects, it seems unlikely that secondary education will form a "reader in the full sense of the word", as the PCN wants. However, it would be desirable for secondary education to have been fully involved with the policy of training young readers. [...] Access to reading and knowledge of literature is a right of this citizen in formation, because language is the main mediator between man and the world" (Zilberman, 2012, p. 211-212)

Therefore, Zilberman (2012) defends a teaching of literature that values culture, so that the genre ceases to be a product of the elite, and becomes an instrument of social change, enabling young people to discover new knowledge, and qualified to "discuss the various faces of reality" (Paulino, 2009, p.72). Thus, to form a literary reader is to make the individual capable of stipulating his own interests, appreciating artistic constructions and attributing meaning using his own reading strategies in the act of reading. In addition, it is expected that this subject has the ability to recognize within the text the textuality, the intertextuality and the marks implicit in the text left on purpose or not by the author.

Taking these aspects into account, the formation of the literary reader becomes concrete from the moment the text leaves the material plane and mixes with the field of ideas, opening new horizons of knowledge. It is to make this reader able to recognize the various texts within the text itself, in their most subliminal form possible. Remembering that literacy, in itself, is already a great educational advance, but the formation of a literary reader goes beyond simply reading and understanding. For example, we have scholars, researchers and teachers who, as much as they have a keen reading capacity, do not

dedicate themselves to reading literary texts, limiting themselves only to academic and scientific texts. In other words, reading texts and being a competent reader does not make this individual a literary reader. In order for there to be a real literary literacy, it is necessary to have a reading that values written culture in view of its political, social, humanizing and aesthetic character.

Regarding the relationship between reader and literary reader, it can be seen that, in the first, the literacy of these individuals occurs in its total fullness, without the necessary use of literature, since their reading capacities are used to understand texts and absorb knowledge from them; however, in the second, for the formation of the literary reader, it is first necessary that literacy occurs, since the latter depends on the former for it to be accomplished. Thus, regarding studies on literary literacy⁴, two conceptions are distinguished and complement each other: the reading of literature and literary reading. The first aims to identify the textual elements, widely used in the teaching of grammar, spelling, syntax, among others. In it, visible elements in the text are analyzed. The second, part of the emotional, here, the text is seen as art, and it is necessary for the student to contemplate the "artistic object in its fullness" (Correia, 2017, p. 58).

Thus, we can see that the formation of the literary reader is an even more complex sphere, as it contributes to the formation of the individual and how he acts in the midst of society. It is through the literary text that young people will have contact with other times, other cultures, as well as other ways of living in society. Therefore, this ability allows these young people to reflect on their own social environment. For Silva (2009, p. 28), two essential requirements are necessary for the formation of the literary reader: "the motivation to read and the availability of books suitable for the reader", which leads to the understanding that the selected texts should, above all, be thought of by the students and how this theme can be coherent for them, in order to win over this reader, arousing his curiosity due to his personal universe and his individuality.

Readers are really formed through their own readings, and these take place in different social spaces, at different moments of life, at different moments of human relationships, in different cultural circumstances, of a mythical, political, bohemian, misanthropic and other nature. Thus, the formation of readers develops all the time, throughout life, sometimes slowly, sometimes with difficulties, sometimes with a hallucinated and surprising pace for the subject himself who gets lost in his readings. (Paulino, 2007, p. 146).

⁴ Paiva, Aparecida. Literature and literary reading in school education: trainer's notebook / Aparecida Paiva; Graça Paulino; Marta Passos. - Belo Horizonte: Ceale, 2006.

Therefore, the formation of the literary reader can happen in countless ways, varying from the space and context in which he lives, and the school is one of the most responsible for the development of this skill that goes beyond the walls of the school. "To form a reader is to go beyond reading in school, and reading for school, it is reading for life". (Silva, 2018, p.27). In general terms, we can say that reading is essential for the learning process and for the social formation of the individual, and should be a tool for social change, and it is up to the school and the teachers to train the student capable of reading, interpreting and re-signifying literary texts.

From this perspective, it must be ensured that the literary text, within the framework of its essentiality and interdisciplinary character, has an active role in the classroom and provides space for a reading education that places literature in the foreground in its most diverse aspects of the production of meaning and these meanings constructed by each reader of the literary text, be discussed collectively, openly and freely, with the mediation of the teacher in Portuguese classes and, especially, in the moments dedicated to the study of literature and the practice of literary literacy. (Silva, 2020).

THE STUDY OF MARANHÃO WORKS IN THE CONSTRUCTION OF THE STUDENT READER

Literature, as we have already mentioned, is presented through several concepts, however one represents unanimity: the "art of the word". Art can be understood as a form of expression in which what is felt is put out; and by word, the means of communication chosen for such action. In this way, it is evident that literature has the role of transforming and humanizing society, excluding its antiquated concept of a complementary discipline of the Portuguese language, used as a pretext for grammar or reading classes, disregarding its artistic aspect and its relevance in the construction of cultural identity, especially when it comes to reading local literary works.

When it comes to literature in Maranhão, during the nineteenth century, there was an expansion of reading among the population, in which the presence of various levels of readers can be observed in newspapers and printed books at the time, who varied their readings from more complex texts to passages with more popular languages (Castellanos, 2017). However, foreign languages (Portuguese and French) were still widely used when it came to written texts, whether they were original or translated. Only from the 1850s onwards, the works produced in Brazil and in the state began to be consumed by the

reading public; "Mediated by nativist fervor and the construction of a national identity, the increase in Brazilian and Maranhão works written, produced, printed, edited, distributed and marketed is evident". (Castellanos, 2017, p. 92).

From then on, the expansion of Maranhão's literary production began, gaining prominence on the national scene, especially in the period of Romanticism, which lasted until a little more than half of the century, around 1870. It was during this period of great production that the city of São Luís earned the nickname of 'Brazilian Athens' due to the literary quality of a group of writers known as the "Maranhense Group", composed of the intellectual elite⁵ of the time (Resende, 2007). As Neres (2010, p. 137) reiterates, "men of impressive genius and intellectuality elevated Maranhão to be compared with the most famous of the Greek city-states".

This romantic group from Maranhão, which helped to raise Maranhão to national intellectual levels, were authors such as Gonçalves Dias, Odorico Mendes Sotero dos Reis, João Francisco Lisboa, Sousândrade, Henrique Leal, Maria Firmina dos Reis, among others. These writers marked the beginning of Maranhão's literary production and gained prominence throughout Brazil. Further on, with Maranhão literature already somewhat consolidated and valued, we have new groups of writers formed by Arthur Azevedo, Aluísio Azevedo, Antônio Lobo, Fran Peixoto and Nascimento Moraes who also left a quality artistic literary production that serves for studies and references today.

On the other hand, even with the extensive list of authors from Maranhão, a flaw in the teaching of literature is evident, when only Gonçalves Dias, Arthur Azevedo and Aluísio Azevedo are worked on in the classroom, leaving marginalized all the other writers who were very important for the construction of our local literature.

From this, we saw the need to change the directions of Portuguese language classes in order to show that the study of Maranhão literature is, in fact, fundamental in the school

⁵ Among the writers from Maranhão who ran newspapers and made wide dissemination among books, newspapers and serials, it is worth mentioning Sotero dos Reis and Odorico Mendes. Sotero dos Reis was a teacher at the Lyceum and Inspector of Public Instruction (1843), achieving great notoriety when he published *A gramática portuguesa* (The Portuguese Grammar), which was adopted in several Brazilian schools and completely sold out in its first edition, among other titles written with similar purposes. Odorico Mendes, being a poet and parliamentarian, for having translated the works of Homer, Voltaire and Virgil, was nicknamed the "Brazilian Virgil". These men, together with José Cândido de Moraes e Silva (professor of French, geography and mathematics), Joaquim Gonçalves de Azevedo (professor), Flávio Alexandrino de Carvalho Reis (economist and professor), Antônio Gonçalves Dias (professor, historian and poet), César Augusto Marques (physician, geographer and historian), Antônio Henriques Leal (physician, biographer, literary critic and professor), among others, are the constituents of the first generation of literati who bequeathed to São Luís do Maranhão the epithet of Brazilian Athens. (Castellanos, 2017, 158).

environment precisely so that not only important authors of the last century fall into oblivion, but also so that there is an appreciation of contemporary authors from the region themselves.

Another factor that reinforces the importance of literature consists in its use as material for historical research, because it is through the artistic productions of past centuries that historical facts of a period, political and behavioral issues of a society are recognized, bringing these aspects in a more subjective perspective, different from the information that is found in newspapers or documents of the time. For example, *O mulatto* by Aluísio Azevedo (1881) which clearly brings how the customs of Maranhão society were in the nineteenth century and how the racial issue was dealt with in the period.

Therefore, the importance of literature in the construction of knowledge is visible, since the literary work is nothing more than expressing in words the author's worldview, with verisimilitude as a significant characteristic, and it is from this understanding that we can identify its identity value in society. In this sense, local literature is fundamental for teaching, as it is through it that historical, geographical and social records are found, which can lead the student to recognition as part of the text and, thus, resulting in greater interaction between reader and work.

From this perspective, it is seen that the approximation of students with local literature is fundamental for the recognition of their own culture, which allows them to know the entire historical range of local authors and movements in different temporalities "perceiving the importance of their land for national letters, exploring the beginnings of these manifestations in the state and their growing evolution" (Pereira Junior, 2020, p. 17), in addition to allowing him to "get to know contemporary authors, because the Maranhão factory of writers has not ceased in its production" always having new authors of different styles composing our literature.

Taking into account what the official documents say about the teaching of local literature, we can see that there is a need for strategies for the insertion of literary works from Maranhão in the classroom, and a change in the practices of teachers, because, just as students have little contact with works from Maranhão, teachers often they end up being stuck in the literary canons commonly cited in textbooks, needing material that supports and expands the range of authors from Maranhão to work in the classroom.

In this line of reasoning, it is clear that the teaching of Maranhão literature must be detached from textbooks as a support, because, in them, the literary works of Maranhão are

little explored, and limit our local production to four or five nationally recognized authors, leaving aside authors of great artistic value because they are simply not important enough for the rest of the country or because they have not had the opportunity to extrapolate the limits of the state of the Maranhão.

Still on the official documents that govern the teaching of literature in Brazil and, especially, in Maranhão, the Maranhão Curriculum Guidelines serve as a guide for state and municipal schools to work on local artistic manifestations in classrooms. These manifestations are necessary for the students' experiences and for the appreciation of regional culture. Also in the Curricular Document of the Territory of Maranhão (2018), it is evident the need to reflect on the teaching of the Portuguese language in basic education in the territory of Maranhão, both in its ordinary forms and in its more complex structures; and from this same perspective, about literature, it is necessary to show students the cultural manifestations of the state at all levels, that is, that both the canons that make up the elite of Maranhão literature are presented, as well as the most popular local works, such as the art produced in the tunes of Bumba Boi. (DCTM, 2018).

In view of the above, based on the premise of bringing the student closer to the content, the teaching of literature via local works is important to understand the identity of a certain region or community, since it is from this assimilation that the student is able to position himself in front of the literary work, attributing meaning and significance to what was read. In addition, reading local works helps to preserve the collective memory of a community and keep its traditions and stories alive. As stated by the BNCC (2017. p. X), the aim is, therefore, to construct a subject capable of "valuing and enjoying the various artistic and cultural manifestations, from local to global, and participating in diversified practices of artistic-cultural production"

Taking into account the need to preserve cultural traditions through the identification of students with the most diverse manifestations, it is increasingly difficult to try to achieve such a feat, since society is increasingly plural and, the school being a fragment of this society, ends up constituting a space composed of subjects with all kinds of interests. In this sense, the teacher is responsible for using the most diverse strategies and all possible artistic materials to seek this identity for the formation of our student reader.

In this context, in postmodern society, the subject is seen as fragmented and multifaceted, his identity does not have only one interpretation, it is seen as plural, in which his identities are constructed and reconstructed at the same speed as in the contemporary

world. "The subject, previously experienced as having a unified, stable identity, is becoming fragmented; composed not of a single one, but of several identities, sometimes contradictory or unresolved" (Hall, 2006, p. 09). In this way, identity is closely linked to the subject's sense of belonging in society, and how he acts in the world, and vice versa.

As Coco (2019, p. 59) states:

The teaching of regional literature is even more important, because it contributes to the recognition and affirmation of difference. Thinking about literature and its teaching at any level, we would have the difference between the regional and the national. [...], the regional would be defined by the space of recognition and inclusion

Therefore, it is evident that regional literature serves as a space capable of creating a link between reader and work, however, because only nineteenth-century authors are commonly worked, these works end up distancing the student. These factors are due both to the language, often inaccessible to this student, and to the reality represented there, which does not match the reality of these students, since most of the works worked on in the classroom are from the literary school Romanticism, in which the authors are still attached to the European characteristics of the time.

However, this obstacle can be changed as more contemporary Maranhão authors work with a more accessible language and with a social reality a little closer to this subject, writers who end up being forgotten during the teaching of literature in high school classrooms, such as writers such as, Odilo Costa Filho, José Nascimento Moraes, Nauro Machado, Ubiratan Teixeira, João Mohana, José Neres and Bandeira Tribuzi, who with their valuable works, marked and mark the literary trajectory of Maranhão.

As Correa (2016, p. 21) states:

[...] Maranhão also figures prominently, at the national and even international level, in the novel, having as maximum expressions of the genre, novelists such as Aluísio Azevedo, Graça Aranha, Josué Montello... without neglecting to highlight other more recent names, of weight, in the aforementioned category, such as Arlete Nogueira da Cruz and Ronaldo Costa Fernandes. By the way, Aluísio Azevedo can be considered the first Brazilian novelist, whose work presents characters with characteristics of our nationality, especially in *O Cortiço* [...]

Therefore, the insertion of Maranhão works in high schools becomes essential in the attempt to build identity and the feeling of belonging in culture. In this way, the students' approach to the works of Maranhão results in literary preservation, making these authors more visible in this and the next generations. Thus, based on these perceptions, it can be concluded that the literature of Maranhão represents the cultural identity of its people by

exalting the customs and cultural values of the region, playing a fundamental role in the conception of national consciousness.

CONCLUSION

Working with literature in the search for the formation of the literary reader, especially in basic education, and especially in high school, becomes increasingly difficult in the current educational context; Even though literary study is included in the curricular component of the Portuguese language, there are still some questions about its real function within the curriculum. These doubts come mainly from the students themselves, considering that their teaching, in some cases, prioritizes history and literary currents to the detriment of the reading of literary texts, resulting in a mistaken relationship between the student and the work, distancing him more and more from literary literacy.

That the teaching of literature is important for the formation of the individual, teachers and students we are used to hearing; However, to discuss how this teaching is carried out, and how its humanistic character affects, not only the school environment, but also society, it is necessary to discuss and advance, since the practice of literature in the classroom allows reading students in literary training to be able to pierce the bubble in which they belong, and expand this practice by popularizing it, ceasing to be a merely elitist practice.

Thus, studying literary literacy, based on works from Maranhão, becomes essential as the practice focuses on the construction of the literary reader and is detached from the traditional teaching method, which in the current context, has become flawed.

Remembering that this construction goes beyond the formation of a student who reads, but rather, of a young person who, through reading literary works, is able to insert himself in a community, understand its artistic manifestations and manipulate its cultural instruments.

Therefore, dedicating oneself to studying the relationship established or to be established between students and the reading of literary works, as well as understanding how the teaching of reading and literature takes place in the new educational contexts can favor the process of literary literacy of these young people and, consequently, in the formation of this literary reader. Thus, we hope that with this study about literary literacy and reading training from Maranhão works, it can be used by other educators who promote a meaningful reading by students and an appreciation of Maranhão literature.

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