

FROM SHORT STORIES TO COMICS: A PROPOSAL FOR LITERARY LITERACY AND INTERSEMIOTIC TRANSLATION BASED ON THE SHORT STORY "MARIA", BY CONCEIÇÃO EVARISTO



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ABSTRACT

The present work aims to present a proposal for literary literacy for elementary school based on intersemiotic translation through the reading of short stories and the production of comic books. Thus, in this study, we propose a didactic experience to be lived with elementary school classes, especially with students from the 8th and 9th grades, observing the relationship between the reading/reception of the literary text and the comics produced by the students as a form of interpretation and translation of the short story "Maria", by Conceição Evaristo (2014). To this end, we take the opportunity to discuss concepts inherent to intersemiotic translation and the language of comics and their contributions to the formation of the critical reader in school. This work is qualitative and of a basic-propositional nature, characterized by using the workshop cycle as a methodological apparatus for the proposition of classes. To support our didactic proposal, we bring as a theoretical framework, mainly, the studies of Santaella and Nöth (2001) and Borba (2020), regarding intersemiotic translation, and Ramos (2019), Santos and Vergueiro (2012) and Assis and Marinho (2016), regarding the language of comics and the teaching of comics in the classroom. We hope that the didactic proposal presented in this work will contribute to the expansion of the students' reading repertoire, to the improvement of reading skills and interpretation of literary texts in the classroom, to the encouragement of imaginative creativity and to the formation of critical readers.

Keywords: Literary Literacy. Intersemiotic Translation. Comics. Didactic Proposal.

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INTRODUCTION

For a long time, the literary text was trivialized in the classroom, either because it is considered a mere source of work for grammatical aspects, or because of its peculiarities, which are often seen as barriers to pedagogical practice (Pinheiro, 2018). However, it is important to highlight that working with the expressions of literature through reading and written/oral production with elementary school students is a very important literacy practice of great social relevance.

It is worth noting that, when literature fills the classroom in a significant way, it can overflow the school walls and flood other spaces, watering other significant experiences. Hence the importance of encouraging the reading of literary texts in school, because in addition to the improvement of the aesthetic sense, there is also the increasingly accurate development of critical thinking, making the readings carried out in school also have meaning beyond it.

The problem lies in the fact that, with the advancement of the grades, the work with literature has increasingly distanced itself from the pedagogical practices of teachers, who have increasingly emphasized the teaching of informative and argumentative texts to the detriment of literary texts from the last stage of elementary school (Pinheiro, 2018). Discussing especially about poetry in the classroom, Pinheiro (2018, p. 14) states that,

[...] When we reach the final grades of elementary school (8th and 9th grade), the indication of books of poems becomes more complex, since it is very difficult to talk about poetry for young people, as one speaks of children's poetry.

Roughly speaking, what we observe, as the grades progress, is a certain distancing from the playfulness with which literature is sometimes worked in the early years of school life. More and more, the joy of the literary text transformed into storytelling, children's plays, dramatizations, puppets, games, songs and songs in early childhood education and in the initial stage of elementary school gives way to the reading of genres from other spheres seen as a priority by schools, especially in the final years of elementary school and high school. In this context, we defend the relevance of working with the literary text in the classroom from multiple languages and semiosis, considering the possibilities of intersemiotic translation as a tool to develop the reading and interpretation of short stories, for example.

Therefore, we consider it crucial to bring a discussion to the teaching of the Portuguese language centered on literary texts, especially in the *short story* genre, so

important for the formation of readers in basic education. Based on this, this study raises the following question: to what extent can the practice of intersemiotic translation aligned with the practices of reading short stories and the production of comic books contribute to literary literacy and the formation of critical readers in elementary school?

Based on this question, this work seeks to present a proposal for literary literacy for elementary school based on intersemiotic translation through the reading of short stories and the production of comic books. In fact, we initially discuss concepts inherent to intersemiotic translation and the language of comics to propose a work that integrates multiple languages in the reading of short stories and in the production of comics, with a view to observing the relationship between the reading/reception of the mostly verbal text and the comics produced by the students as a form of interpretation and translation of the short story *Maria*, by Conceição Evaristo (2014).

Thus, this study is justified by the fact that it brings a reflection to the teaching of Portuguese Language centered on the promotion of literary literacy for the formation of the proficient and critical reader. In this sense, Paulo Freire (1989, p. 9) states that it is necessary "[...] a critical understanding of the act of reading, which is not exhausted in the pure decoding of the written word or written language, but which anticipates and lengthens in the intelligence of the world". From this perspective, the reader is built throughout life. To this end, we need to develop mediation reading practices that bring the affective memories of the subjects, making them reflect on the construction of their own identity, evoking freedom and autonomy. Therefore, stimulating literary reading helps in the formation of the being in relation to himself and the world around him, helping in the exploration of subjectivity and in the construction of critical sense.

THE LITERARY TEXT AND INTERSEMIOTIC TRANSLATION: SOME CONSIDERATIONS

Initially, with regard to the formation of literary readers, it is noticeable that, even creating the most appropriate conditions for their favor, teachers will rarely be able to reach all students, because many of them escape literary reading, especially if they have not already been introduced to literature in the initial years of study. In fact, an essential condition for the formation of readers is, according to Pinheiro (2018, p. 27), "to initiate the child as early as possible into the world of reading; seduce her from an early age to the inner richness that reading can provide us". Also according to the author, it is possible to

win over some readers who are already teenagers, but without the students having gone through this work in the early grades, the task becomes more difficult.

In view of this, in order to win over more and more literature readers, we defend the importance of working with the literary text in the classroom from multiple languages and semiosis, considering the possibilities of intersemiotic translation as a tool to develop the reading and interpretation of short stories, for example.

In this bias, the reading of a literary text can evoke images that are suggested by the expressions of each word. These images are elaborated, in a primary way, by the author, in the act of their creation, and reelaborated by the reader, in the act of reading. According to Borba (2020, p. 22-23), "the encounter of the creative mind with the co-creative mind promotes a moment full of imagery elaborations, which make the experience of such reading an activity of construction of meaning and delight". One of the indispensable conditions for understanding many of the literary texts we read, especially short stories and poems, is to capture the images suggested by them. For Ricoeur (2007, p. 22), a poetic image, because it presents a composition characterized by the plurality of meanings, is something that transcends the literal content itself.

In this scenario, we consider it relevant to discuss the concept of image. For Santaella and Nöth (2001, p. 36), the notion of image considers a semantic field divided into two opposite poles. On the one hand, the perceptible image, that is, the one that is in the field of perception; on the other, the mental image, the one present in the field of imagination. In addition, the image – as a non-verbal linguistic sign – can, in some cases, be considered as a translation of a certain text – as a verbal linguistic sign. To better understand this phenomenon, we turn to Roman Jakobson (1970, p. 64) when, describing some aspects of the linguistic sign, he states: "for the linguist as for the common user of words, the meaning of a linguistic sign is nothing more than its translation by another sign that can be replaced by it". In this sense, it is understood that the verbal sign can be translated in different ways when interpreted. Also for the linguist, this translation process can occur in three ways: intralingual translation, interlingual translation and intersemiotic translation (Jakobson, 1970, p. 64).

Intersemiotic translation or transmutation, emphasized in this study, corresponds to the interpretation of verbal signs by means of non-verbal sign systems. This can be observed in the analysis of comics produced by students as a way of representing their interpretation of the literary texts read.

Regarding intersemiotic translation or transmutation, Borba (2020, p. 57) states that:

Any thought that we develop in our mind has an aspect of transmutation, as we interpret a sign through another sign; that is, our thoughts are translations that we continually perform when we seek to communicate. Therefore, our thoughts are characterized by a translation of a previous thought.

In this universe, we can reaffirm the following premise: the non-verbal sign precedes the verbal sign. When we pronounce a word, it is the acoustic image (signifier) that comes to mind first, before the word itself. Similarly, when we report a fictitious fact or action to someone, it is the images about the fact or action that initially arise. Furthermore, when we rescue our memories and recollections, they do not immediately appear as words in our mind, but as images. In this way, the non-verbal sign precedes the verbal sign because, in the same way, "the reading of the world precedes the reading of the word" (Freire, 1989, p. 9). In fact, it is possible to perceive, as Borba (2020, p. 57) states, "that the ability to translate signs, especially in intersemiotic translation, is very present in our communicative practices".

In this vein, with regard to the non-verbal sign, it is worth highlighting an important distinction between image and figure. According to Borba (2020, p. 57), "the figure refers to the production process; the image extends to any and all elaboration processes". Thus, language is constituted as a figure to the extent that it stimulates the reader to elaborate images during the reading of a text. In this regard, Walty, Fonseca and Cury (2012, p. 52) state that "there are texts that create scenarios as if they were paintings. This is due to the intensity with which linguistic signs elaborate the representation of a series of pictorial activities, explored by the intentional focusing of those who paint, writing, what they see".

Thus, the text, whether verbal or verbal-imagetic, suggests some images, which are initially elaborated by the author's imagination and then re-elaborated by the reader's imagination, who becomes a co-author of that text, because it is from the connection that the reader makes of his imagination with the author's imagination that new images are elaborated so that the text is impregnated with new meanings. Therefore, if no image appears to the reader's mind at the time of reading, we can conclude that the reception of the text did not fully occur, remaining only in the field of decoding.

Finally, it is also worth highlighting the words of Borba (2020, p. 61) when he says that

in the very act of reading, intersemiotic translation already takes place; Since, when reading the verbal text, the individual elaborates images, and when he reads an imagetic text and expresses his understanding about it, he ends up making use of verbal language – whether in oral or written form.

Thus, it is important that the school develops reading practices that involve not only the verbal linguistic sign, but also the non-verbal one. Thus, whether through a short story, a comic book, an image or a painting, the reader proficient in these modes of communication is able to reach broader mental fields that will result in a more critical and conscious way of thinking and acting about the world.

READING AND PRODUCING COMICS IN THE CLASSROOM

The use of comics for reading activities and production of texts in the classroom presupposes that the teacher has knowledge of the theoretical and conceptual approach to textual genres, since every text is materialized in the form of a certain genre. Assis and Marinho (2016, p. 117) state that "genres exist as a function of the human need for communication; they are expanded and modified according to the changes that have occurred in society and the different communicative needs". From this perspective, and considering, according to Marcuschi (2008), that textual genres are not watertight, rigid entities, it is also correct to state that technological advances operate in the transformation of many textual genres. In this context, the genres

They arise paired with socio-cultural needs and activities, as well as in the relationship with technological innovations, which is easily perceptible when considering the number of textual genres that exist today in relation to societies prior to written communication. (Marcuschi, 2003, p. 20).

The malleability and dynamism of genres makes it difficult to categorize them, since they can encompass everything that is used for communication. Therefore, for Bakhtin (1997), it is important to consider the essential difference that inserts genres into two basic categories: primary genres and secondary genres. The primary ones are simpler and are typical of everyday communication, closer to the spoken modality. Secondary schools, on the other hand, are those re-elaborated from primary schools, presenting themselves in more complex production situations, especially in written form. Taking this into account, Assis and Marinho (2016, p. 118) state that "the comic book genre is secondary since, in its typically written elaboration, resources from primitive genres are reused, such as everyday oral conversation, for example".

Specifically with regard to comic books, it is observed that this genre seeks to reproduce a natural conversation, usually in a face-to-face interaction between the characters involved in the narrative, who communicate not only by words, but also by facial and body expressions, as Eguti (2001) clarifies. In this context, the narrative is the result of the imbrication between several semiotic codes, making it clear that it is the union of multiple semioses that forms the necessary set for the understanding of history.

Regarding the composition of the comics, Santos and Vergueiro (2012, p. 85) state that

Comic strips, usually humorous, develop a short story presented in one or, at most, six vignettes. There is an initial situation and a reversal of the reader's expectations (present in the text or in the image), generating the comic effect. Comics published in magazines, albums or books, on the other hand, occupy a larger space (from one to hundreds of pages) and present a more complex narrative.

Comics work as a very attractive reading instrument and didactic-pedagogical resource with multiple possibilities for learning, textual production and development of critical sense. One of its characteristics is the transmission of a message quickly and efficiently, in an attractive and interdisciplinary way. For Costin (2019, p. 3), comics "attract readers of all ages, because, at the same time as entertaining, it provides access to knowledge in a playful way, in addition to preparing them for the reading of other textual genres".

For Vergueiro and Ramos (2015), the use of comics in the classroom has generated new challenges for teachers and revealed an urgency to better understand multiple languages and multiliteracies. In addition, according to Silva (2018, p. 27), "teachers should work on the characteristics of comics and encourage textual production through it". Also according to the author, "the creation of a comic book helps children at all stages of written language development" (Silva, 2018, p. 26-27).

More currently, the National Common Curriculum Base (BNCC) also provides for the use of comics in the classroom. According to the document, "the degree of involvement with a character or a fictional universe, as a result of reading comics, [...] may be so great as to encourage the reading of passages of greater lexical or syntactic length and complexity than those generally read" (Brasil, 2017, p. 76).

In fact, by relating verbal and non-verbal resources in the production of meanings, requiring students to have reading and textual production strategies capable of encompassing different semiosis and multiple sources of language, comics can "favor

teachers and students in the exercise of a critical view for the reading of the current world" (Ramos, 2019, p. 4).

Considering the above, it is clear the relevance of bringing together the work with the reading of short stories with the production of comics in the classroom from intersemiotic translation processes in favor of a teaching and learning process that encompasses the development of literary literacy and the improvement of critical sense.

ON THE METHODOLOGICAL PATH OF THE RESEARCH

This work is carried out from a qualitative approach with a propositional objective, since it seeks to present a proposal for didactic experience for literary literacy in school. Thus, it can also be of a basic nature, as it "aims to generate new knowledge, useful for the advancement of Science, with no foreseen practical application" (Silveira; Córdova, 2009, p. 34).

In this sense, the development of this work occurred from the following stages: reading and reviewing the literature; files of critical and theoretical texts regarding the teaching of literature, intersemiotic translation and the comic book genre; planning of workshops for the elaboration of a didactic proposal for literary literacy in school; Finally, considerations about the importance of literary literacy and the contributions that the didactic proposal presented here can bring to teaching.

It is worth noting that, although the practical application is not planned for this work at the time, there is still the intention that the didactic proposal presented here can be applied and adapted by many teachers in their classes, providing significant experiences with intersemiotic translation.

LITERARY LITERACY PROPOSAL

The didactic proposal presented here is based on several moments divided into workshops, as it is understood that this is a pedagogical practice that significantly aligns theoretical and practical actions, concatenating the activities of reading and textual production. Thus, five workshops are proposed, which we detail below.

WORKSHOP 1 – READING DELIGHT

At first, we suggest that the teacher gather the students in an informal conversation circle to discuss topics of their interest, from the main facts observed in everyday life and in

the media, to the preferences of movies, musical styles, reading, among others. Several themes may arise and a great heterogeneity of thematic preferences on the part of the students can be observed. At a given moment, students may be asked about the degree of familiarity of each one with the poems and short stories genres.

After the first moment, we suggest that the teacher present to the class the activity "Free a poem", which consists of a cage filled with poems printed on rolled up paper that need to be released to be read. Students can be free to read as many poems as they want and then comment with the class what they thought of the texts read. In this context, the teacher will be able to observe the thematic preferences pointed out by the students, outlining the universe of reading and the horizon of expectations of the students to proceed with the next workshops.

WORKSHOP 2 – INITIAL PRODUCTION

In the second workshop, students will initially read and interpret a poem and then carry out a practical activity of drawing production. As social and everyday themes have already been discussed in the first workshop, we suggest that the teacher bring to the room a discussion about the poem *Vozes-mulheres*, by Conceição Evaristo (2021, p. 24-25) which we reproduce below:

Text 1

Women's voices

My great-grandmother's voice
echoed child
in the ship's holds.
Echoed laments
of a lost childhood.

My grandmother's voice
Echoed obedience
to the whites-owners of everything.

My mother's voice
echoed softly revolt
in the back of other people's kitchens
under the bundles
Dirty clothes of the whites
Down the dusty road
Towards the favela

My voice still
echoes perplexed verses
with rhymes of blood and hunger.

My daughter's voice
Collects all our voices
it collects into itself
the silent voices silenced
choked in their throats.

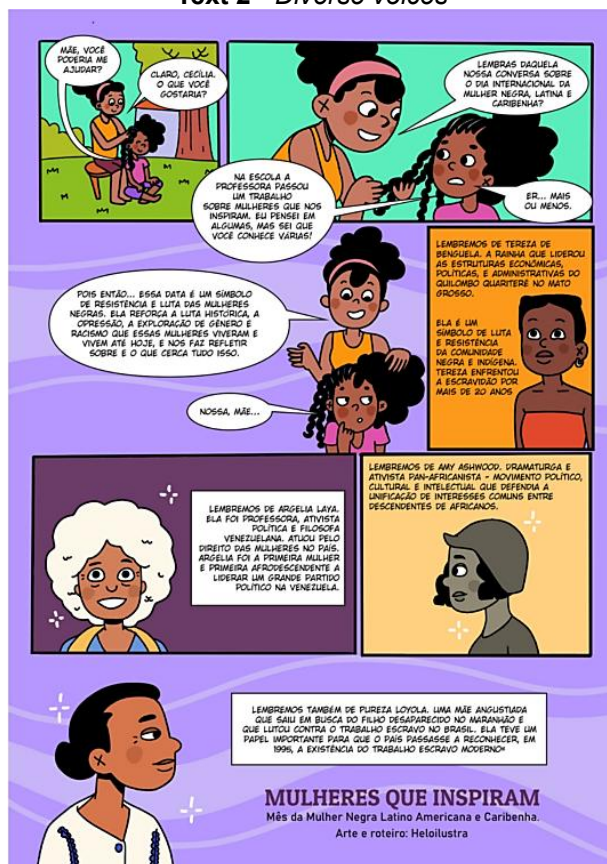
My daughter's voice
it collects into itself
speech and act.
Yesterday – today – now.
In my daughter's voice
will make itself heard
The echo of life-freedom.

After the individual reading, a short discussion can be held. Questions such as *"What feelings are evoked by the text?"*, *"What images are constructed from the reading of the poem?"*, *"What impressions and sensations did you have from reading the text?"* may be launched to feed the debate. We hope that students realize that the lyrical self of the poem takes on a black voice to narrate the trajectory of struggle, pain and resistance of black women preserved in the family and, at the same time, collective memory, revealing an ancestry that is projected into the present and prepares for the future. Still, we hope that the reading rescues students' previous knowledge about the implications that racism has on black bodies and evokes feelings of nonconformity about this fact.

After listening to the students' first impressions, the teacher will be able to perform a second reading of the text, now more in-depth, which will be followed by the presentation of some information about the writer Conceição Evaristo, the social themes that are usually present in her poems and the historical, social and political context in which she had written the text read or in which the enunciation of the lyrical self is inserted. It is expected that students start a discussion about racism in society and realize the importance of the literary text to raise certain debates, feelings and experiences.

Then, we suggest that the teacher present the artistic language that will relate to the chosen textual genre, in this case, the verbal-imagetic language of the comic books, which will be used for the intersemiosis work. Thus, the teacher will be able to display on a projector, or even deliver to the students in photocopied copies, the following comic:

Text 2 - Diverse voices





Source: Blog Mina de HQ⁴

After listening to the students' first impressions of the comic and observing that it is possible to establish thematic relationships with Conceição Evaristo's poem, it will be

⁴ Available at: <https://minadehq.com.br/historias-de-mulheres-negras/>. Accessed on: 06 Apr. 2024.

necessary to explain the difference between illustration and translation, since the images of the comic maintain intertextual relations with the poem, but do not represent an intersemiotic translation. Finally, the teacher will ask the students, as the initial production of the intersemiotic work, to produce a drawing that translates the feelings evoked by the reading of the poem *Vozes-mulheres*, by Conceição Evaristo. At the end of the activity, everyone will expose their productions and explain orally which visual resources were used to express the message they wanted to convey.

For the next workshop, we suggest that the teacher carry out an activity based on the active methodology of the *Flipped Classroom*, which consists of the previous study of the content by the students so that they can discuss it with their colleagues in the next class, with the teacher as a mediator in the teaching-learning process. For this, we suggest the appreciation of the *Practical Guide to Comics*⁵ prepared by the Municipal Department of Education of Rio de Janeiro and MultiRio. The class should be divided into six groups and each group of students will be responsible for presenting the following elements of the comic in the next workshop: *balloon, timing, lettering, characters, text and framing*.

WORKSHOP 3 – COMICS IN ACTION

This workshop will take place in two stages. At first, we suggest the exhibition of some videos in a projector so that students have access to some techniques of the production process of a comic book and appropriate the basic elements that characterize the language of the textual genre chosen for the intersemiotic work. Below, we indicate the *links* to access two videos that can be shown at this time of the workshop:

- **Video 1** – Textual genre: comic book

Available at: <https://www.youtube.com/watch?v=jYPQDZwbUJA>.

Accessed: 01 Aug. 2024.

- **Video 2** – Producing a Comic Page from Start to Finish

Available at: <https://www.youtube.com/watch?v=dyMT0MCagPw>

Accessed: 01 Aug. 2024.

After the exhibition of the videos, the second moment of the workshop will take place, for which we suggest that the activity be carried out with the *Flipped Classroom*

⁵ Available at: http://www.multirio.rj.gov.br/media/PDF/pdf_1233.pdf. Accessed on: 20 Apr. 2024.

methodology, whose groups have already been divided in the previous workshop. Thus, it will be the moment in which students will expose what they understood about the following constituent elements of comic books: *balloon*, *timing*, *lettering*, *characters*, *text* and *framing*. During the exposition and discussion of the topics, students will not only be able to present real examples that illustrate each of the constituent elements of the comics, but will also be able to answer possible questions with the teacher and other colleagues, building collaborative and meaningful learning.

WORKSHOP 4 – FINAL PRODUCTION OF INTERSEMIOTIC TRANSLATION

In this workshop, since we have previously proposed the reading of a poem by Conceição Evaristo, whose voice of blackness was evoked in each verse, we suggest the continuation of the work with texts by the same author, emphasizing once again the theme of racism and social/racial inequality. This time, students will be able to read the short story "Maria", ⁶by Conceição Evaristo (2014), and then produce the intersemiotic translation of the short story into the comics, aiming to observe the relationship between the comic books produced and the repercussions of the short story in the imagination of the students. To achieve this goal, we suggest that the reading of the story, this time, be done individually by the students, without the help of the teacher and without discussion with the class. Thus, it will be possible to observe, from the verbal-imagetic language used by the students in the production of comics, how they interpret the tale and translate the linguistic signs to present their interpretations in other semiotic modes of meaning production.

WORKSHOP 5 – EXHIBITION

As the last moment of this didactic experience, we suggest the publication of a comic book containing all the comics produced or the realization of an exhibition of the productions in the common area of the school, for validation and sharing of the works done by the students.

Next, we organize the didactic proposal in a board for better appreciation.

⁶ Available at: <http://www.letras.ufmg.br/literafro/24-textos-das-autoras/925-conceicao-evaristo-maria>. Accessed on: 20 Apr. 2024.

Chart 1 – Proposal for literary and intersemiotic literacy.

WORKSHOP	GOAL	ACTIVITY	DIDACTIC RESOURCE
Reading Treat (2 lessons)	Observe the students' thematic preferences; Outline the universe of reading and the horizon of expectations of the students.	Conversation circle Reading poems	Cage with printed poems Offset Paper Impression
Initial production (2 lessons)	To share meanings constructed in the reading/listening of poems, perceiving differences and eventual tensions between personal and collective forms of apprehension of these texts, to exercise cultural dialogue and sharpen the critical perspective. Identify differences and similarities between the language of poems and the language of comic books	Reading and interpretation of the poem <i>Vozes-mulheres</i> Regulated debate Reading of the comic <i>Diverse voices</i> Drawing Production	Poem <i>Voices-Women</i> Available at: http://www.lettras.ufmg.br/literafrro/autoras/24-textos-das-autoras/923-conceicao-evaristo-vozes-mulheres . HQ <i>Diverse Voices</i> Available at: https://minadehq.com.br/historias-de-mulheres-negras/ . Datashow Printed texts
Comics in action (3 lessons)	Become familiar with the constitutive elements of the comic book genre, such as: <i>balloon, timing, lettering, character, text and framing</i> .	Video session Group work Oral presentation	Video 1 – Textual genre: comic book Available at: https://www.youtube.com/watch?v=jYPQDZwbUJA Video 2 – Producing a Comic Page from Start to Finish Available at: https://www.youtube.com/watch?v=dyMTOMCagPw Practical Guide to Comics Available at: http://www.multirio.rj.gov.br/media/PDF/pdf_1233.pdf

Final production of intersemiotic translation (3 lessons)	To produce the intersemiotic translation of the short story into the comics, aiming to observe the relationship between the comic books produced and the repercussions of the short story in the imagination of the students.	Reading of the short story <i>Maria</i> , by Conceição Evaristo. Production of comics from the short story read.	Xerocopied text – <i>Maria</i> , by Conceição Evaristo Available at: http://www.letras.ufmg.br/literafrro/24-textos-das-autoras/925-conceicao-evaristo-maria Offset Paper Sheets Pencil for drawing Rubber Painting pencils Ruler
Exposure (2 lessons)	Socialize texts of their own authorship and interpret works by others, inserting themselves in the different cultural practices of their time.	Exhibition of the work carried out during the workshops.	Comics produced by the students.

Source: Prepared by the authors (2024).

FINAL CONSIDERATIONS

Bringing students closer to the literary text is (and always has been) a challenge for the school. Thus, the development of reading mediation actions is of paramount importance for the approximation between young people and literature, as well as for the improvement of the critical and aesthetic sense. In this perspective, aligning the practice of intersemiotic translation with the practice of reading literary texts in the classroom can prove to be a very effective and proficient literary and intersemiotic literacy action, since such activities can expand the students' reading repertoire, improve their reading skills and interpretation of literary texts, as well as encourage imaginative creativity and the formation of critical readers.

Thus, it is important that the school develops reading practices that involve not only the verbal linguistic sign, but also the non-verbal one. Thus, whether through a poem, a short story, or through a drawing, a comic book, the reader proficient in these modes of communication is able to reach broader mental fields that will result in a more critical and conscious way of thinking and acting about the world.

In this sense, we hope, with the proposed activities, that the intersemiotic relations between the students' productions and the literary texts read symbolically transmute the poetic images constructed by the student-readers as a result of their encounter with the literary text and elaborated from their creativity and imagination. In this context, the images evoked during the reading of the short story can be translated into comics in order to represent not only the students' interpretation of the text, but also the feelings aroused and

the repercussions of the short story in their hearts, making them subjects of construction of new meanings.

In this universe, it is worth highlighting the transformative power of literature. He explains how a literary text is able to quickly transport us to different scenarios, times and emotions, even those that we have never personally experienced. Reading offers us the opportunity to experience these experiences in an imaginary way, enriching our understanding and emotional connection with the world. This power of evocation and immersion demonstrates the strength and magic of written words.

That said, we believe that it will be possible for teachers to observe that the practice of intersemiotic translation aligned with the practices of reading literary texts and the production of comics in elementary school effectively contributes to literary literacy and the formation of critical readers in school, leading students to deepen their readings, broaden the horizons of expectation, sharpen aesthetic sensibility and create meanings of the text for the world.

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