

The renewal of the literary communication contract of “Conto de Escola”: characteristics and implications*

Margareth Silva de Mattos^a

Abstract

This article aims at analyzing how the redefinition of the subjects of the narrative staging, channel, and semiological codes determines the renewal of the literary contract of the short story “Conto de Escola” in its 2002 reprint by Cosac Naify publishers, taking into account the Semiolinguistic Discourse Analysis Theory and, in a subsidiary way, the studies of editorial paratexts and visual forms. The Machadian short story, originally published in 1884, was reprinted, in a book of the same name, as a verbal-visual hybrid text by the publisher’s initiative and the work of Nelson Cruz, who authored the illustrations and the editorial project. The most relevant implications of this process of renewal of the literary contract are the amplification of the effects of meaning and, more particularly, the intensification of the pathemic effects as a result of the word-image interaction, which is inserted in a material and discursive mise-en-scène, organized by the editorial paratexts. This results in inscribing children as target readers, unlike previous contracts, which now allows for the book under analysis to be identified as potential literature for children.

Keywords: *Conto de Escola; renewed literary communication contract; verbal-visual hybrid text; editorial paratexts; child reader.*

Recebido em: 29/06/2019.

Aceito em: 25/07/2019.

* This article is the result of my doctoral thesis *Escritores consagrados, ilustradores renomados, palavra e imagem entrelaçadas: ingredientes de contratos de comunicação literários renovados* [Consecrated writers, renowned illustrators, interwoven word and image: ingredients of renewed literary contracts] advised by Dr. Beatriz dos Santos Feres and defended at the Fluminense Federal University in March 2017.

^a Professora da Universidade Federal Fluminense E-mail: margarethuffmattos@gmail.com.

1 Introduction

In the last three decades, the growing number of potential children's books has been following the quality of the increasingly elaborated and sophisticated graphic-editorial projects due to considerable advances in the field of illustration, design and new graphic technologies. At the same time, it is possible to observe, in these publications, a great diversity of themes and a closer relationship between the verbal and visual portions of the texts, which have become, as a rule, hybrid. However, what really draws our attention in the universe of the Brazilian publishing production in these first decades of the twenty-first century is a certain tendency to target children as readers of canonical Brazilian authors/writers whose works were initially addressed to the adult reader. This tendency is characterized by the publication of relatively short literary texts, almost invariably of the short story or chronicle genres, unabridged, profusely illustrated and in graphically well-elaborated editions aiming at children as potential readers.

Such a trend, due to a process of renewal of contracts of literary communication contracts, seems to have strong links with educational demands, since the school is a privileged space of consumption and circulation of books, as well as with one of the current literary phenomena known as *crossover*, which is defined by Beckett (2009, *passim*) as a trend according to which the boundaries between two traditionally separated readers – children and adults – are diluted, as crossover literature is intended for a diverse and intergenerational audience, including readers of all ages.

Conto de Escola, by Machado de Assis, a text of the genre short story that has, as its theme, the issue of early moral corruption in childhood, was originally published in the periodical *Gazeta de Notícias* in 1884, and was first published as a book in 1896, in the anthology *Várias Histórias*, by Laemmert & Co. The edition under analysis here presents a hybrid verbal-visual text as a result of the publisher's initiative and the work of Nelson Cruz, who authored the illustrations and the editorial project that brings the renewal of the literary communication contract. This renewal process resulted from the following factors: (i) the transformation of the verbal text into the verbal-visual hybrid text, which brings together the

editor, the author-illustrator, and the posthumous author-writer as initial partners of the narrative staging; (ii) the amplification and intensification of expressions of meaning and, especially, the pathemic effects, brought about by both the interactions between the verbal and visual semioses and the creation of editorial paratexts (GENETTE, 2009), which constitute a material and discursive *mise-en-scène* of the book, the vehicle of renewed literary communication contract; (iii) the redefinition of the partners of the narrative staging interpretation process (CHARAUDEAU, 2009), with the inclusion of the child reader, who is greatly attached to visual forms (SANTAELLA, 2009), due to the fact that the contract brings together characteristics which meet their interests and interpretative possibilities.

2 Image-word interaction: an intensification of the pathemic effects and an amplification of the effects of meaning

The author of a literary text, when using semiodiscursive strategies of captation (CHARAUDEAU; MAINGUENEAU, 2012), tends to take on a dramatization role, aiming at tapping into positive or negative feelings in the interlocutors while shaking their emotions. Thus, the strategies of captation are closely linked to the aim of *pathos* and, consequently, to another concept of the theory of Semiolinguistic Discourse Analysis (CHARAUDEAU, 2009, 2005), that of pathemization (CHARAUDEAU, 2007a, 2007b), which indicates how it is possible to *make* the reader *feel* through discursive strategies oriented towards the production of pathemic effects. In order to deal with these effects, it is necessary to learn how emotions work discursively.

Emotions belong to the affective universe, since, in one way or another, there are always feelings, sensations and experiences involved in them, even if the emotion is not of the type of a simple sensation or irrational drive. Thus, emotion and sensation are not the same, since emotions have a cognitive basis, and rationality is also linked to "beliefs": whatever changes a belief may go through will lead to a change of emotion. Emotions are, therefore, intentional, and are linked to a knowledge based on beliefs and are associated with a problematic of psychosocial representation. Knowledge based

on beliefs is constructed within a process of representations, which points to “a social desire, produces norms, and reveals systems of values” (CHARAUDEAU, 2012, p. 47). This knowledge is structured around a subjectivity and socially shared values.

The Semiolinguistic Discourse Analysis aims at studying the discursive process by which emotions can be stirred in the subject (pathemic effect). That way, it is possible to see both the diversity of the effects of the same enunciative act as well as its cultural specificities. The organization of the affective universe depends, therefore, on the socio-cultural situation in which the communicative exchange is inscribed.

In *Conto de Escola*, the semiodiscursive strategies of captation and the resources used to *make one feel* are intensified mainly through the emotional states experienced by the characters evidenced not only by the verbal portion but also by the tension between the verbal and visual double semiosis. This seeks to attach the reader, especially the child reader, through the stirring of this reader’s emotions and feelings, leading him or her to reflect on an eminently ethical issue that involves the behaviors, personality traits, and feelings of those characters who are part of the narrative.

This intensification of the pathemic effects, which is decisive for the amplification of the intended meanings effects, takes place in the intersection of the verbal and visual portions of the text by means, mainly, of the relationships established between the protagonist narrator, the boy called Pilar, and the two authoritarian adult characters: his father and his teacher. Both adult characters are identified with authoritarian voices that generate in the protagonist boy feelings and sensations that can be better understood with the analysis of the emotions he experiences. These emotions emerge, most of the time, from pain, but also from pleasure; two diametrically opposed sensations which prove to be quite productive for the perception of the semiotic traits of the emotions arising from those sensations which lie in the interaction and tension between the verbal and the visual portions of the hybrid text.

If pain has a sensory aspect – having a pain in some part of the body, the physical pain –, on the other hand, it may also arise from a state of dissatisfaction, unfulfilled desires, deep malaise, suffering, or dejection. Both physical and emotional,

as well as moral pain are felt by the young protagonist, making him feel emotions expressed in pictures of shame, annoyance, humiliation, and wounded pride. In the same way, pleasure has a sensorial aspect that leads to a state of satisfaction of desire, of bodily and moral well-being which he also experiences, stirring in him emotions that are translated into pictures of joy and cheerfulness.

The triggering of pain in Pilar, the protagonist narrator, occurs through the action of other characters (his father; Policarpo, his teacher; Raimundo, his peer, who bribes him and is his teacher Policarpo's son; Curvelo, the snitch) and by the adverse circumstances he experienced (skipping classes and his father finding out about it; the "unsuccessful deal" between him and Raimundo, his teacher Policarpo's son, which was found out and reported by Curvelo), placing him in a position of an offended victim, of a moral victim. The pain that affects the boy Pilar in his relationships with the adult characters manifests itself through the pictures of shame and humiliation, resulting from the physical and verbal aggressions he goes through, which are part of an educational project that both his father and teacher Policarpo intend to carry out.

Kronfly (2000) argues that every educational project for children implies a process of humanization of the human beast. It is this process that inevitably results in the tragic dimension of man, who is placed in a position of ambivalence and in the moral terrain of the crucial choice between good and evil (KRONFLY, 2000, p. 56). This tragic dimension is explicitly revealed in the ferocious images of adult characters when they repress the boy in his yearnings of freedom and his pursuit of pleasure, which are considered serious obstacles to the education project which, according to Kronfly (2000, p. 56), aims to root out the human monster that every child threatens to be and that adults feel and guess in the depths of themselves.

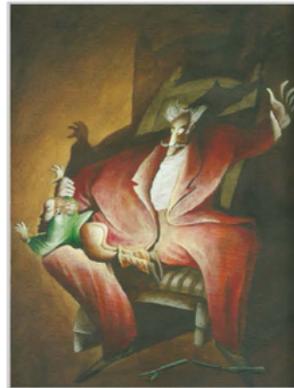
When describing his father, who brutally punishes him for having skipped two classes, the protagonist narrator describes him either when he narrates the actions of his antagonist, or when he qualifies him more explicitly through the adjectives highlighted in the following passage:

The previous week I had skipped classes twice, and, being caught, *I got the pay from my father's hands, who whipped me with a quince tree stick. My father's whips hurt for a*

long time. He was an old employee of the War Arsenal; he was harsh and intolerant. He dreamed of a great commercial position for me and was anxious to see me working in commerce, reading, writing, and counting so I could become a clerk. He named a few great businessmen who had started behind the counter. Now, it was the memory of the last punishment that took me to school that morning. I was not a boy of virtues. (MACHADO DE ASSIS, 2002, p. 5, emphasis added)¹ (tradução nossa)

This description of the antagonist made in the verbal portion of the text is corroborated and intensified by the visual part, which shows, on the page attached to the highlighted section, the scene of the aggression made even more dramatic with the play of light and shadow, as can be seen in figure 1.

Fig. 1 - *Conto de escola* - p. 4



¹ Na semana anterior tinha feito dois suetos, e, descoberto o caso, recebi o pagamento das mãos de meu pai, que me deu uma sova de vara de marmeleiro. As sovas de meu pai doíam por muito tempo. Era um velho empregado do Arsenal de Guerra, ríspido e intolerante. Sonhava para mim uma grande posição comercial, e tinha ânsia de me ver com os elementos mercantis, ler, escrever e contar, para me meter de caixeiro. Citava-me nomes de capitalistas que tinham começado ao balcão. Ora, foi a lembrança do último castigo que me levou naquela manhã para o colégio. Não era um menino de virtudes.

The composition of the image shown in this figure oversized the boy's fragility on his father's lap, whose body becomes gigantic before the small visual form of the child exposed to pain and humiliation caused by the act of physical aggression that can be inferred by seeing the father's hand ready to hit the boy. His lowered trousers and the grimace of his face suggest the exacerbation of the physical and moral pain to which he is cowardly subjected, in view of the disparity between the possibilities of action on the part of the adult and reaction on the part of the child in the use of force and physical resistance.

A close observation will show that other elements that make up the visual scene also contribute to the intensification of the pathemic effects: the broken quince stick on the floor is an indication that the violence shown is not brief or a one-time

event, but a continuous one; the representation of the father is of a markedly symbolic character, since both the shadow projected behind his head, taking the form of horns, and his facial expression, revealing aggression and evil, as well as his red costume, demonize the frightening figure. The red color, in this case, takes on a highly negative connotation for it is associated with blood and fire, aggression and violence, restriction and prohibition: "red is the color 'of saying no'" (GUIMARÃES, 2000, p. 119)² (tradução nossa). Thus, the father's image is metaphorically constructed as the image of evil, constituting, therefore, a representative or symbolic visual form (SANTAELLA, 2009). Feres (2016, p. 9)³ (tradução nossa) states that the "visual art, together with the word, *shows* more than it *says* and thus participates in a construction of senses based on inferences and affections which are conducive to the evaluation of beings and things, and to sensitization as well.". Additionally, the devil is recurrently mentioned throughout the text as a part of its pathemic universe. The word either appears associated with evil and is, consequently, related to pain, as in the case of the wooden board used for physical punishment, "with its five eyes of the devil" (MACHADO DE ASSIS, 2002, p. 13)⁴ (tradução nossa), an object that evokes suffering, moral abasement, and humiliation; or it appears associated with what provides satisfaction, contentment, and is related to pleasure, as it is the case when the protagonist goes to sleep and "calls names and the devil, wishing that the two boys, the one of the coin and the snitch, would go to hell" (MACHADO DE ASSIS, 2002, p. 27)⁵ (tradução nossa) after he had been severely punished; it is also the case of the drum, "the devilish drum..." (MACHADO DE ASSIS, 2002, p. 28)⁶ (tradução nossa), whose beat causes satisfaction, joy, and even a sense of freedom. However, the pleasure provided by the beat of the drum can also mislead, distort, and negatively compromise the project of domesticating the human beast. Thus, the ambivalent and disturbing figure of the devil ends up being quite representative of the doubly polarized pathemic categories, the pain and its opposite, the pleasure (CHARAUDEAU, 2007b, p. 243), in the narrative staging and also in the descriptive staging.

The other adult character, Policarpo, the teacher, is initially described physically: "He came in *smoothly as he*

²"o vermelho é a cor 'do dizer não'".

³"imagem produzida plasticamente, em conjunto com a palavra, *mostra* mais do que *diz* e, com isso, participa de uma construção de sentidos baseada em inferências e afetos, propícia para a avaliação dos seres e das coisas, mas também para a sensibilização".

⁴"com seus cinco olhos do diabo".

⁵"mandando ao diabo os dois meninos, tanto o da denúncia como o da moeda".

⁶"o diabo do tambor..."

always did, wearing his leather slippers, his tie-dye denim jacket, white wrinkleless trousers and a large upturned collar. His name was Policarpo, and *he was close to fifty years of age or over*⁷ (MACHADO DE ASSIS, 2002, p. 7, emphasis added)⁷ (tradução nossa). His attribute of meekness, however, soon vanishes, revealing all his fury after being informed by the snitch, Curvelo, about the dirty business carried out between Pilar and Raimundo, his son, who had exchanged a coin for a lesson on syntax.

It is through the double enunciation – of the pathetic expression and description⁸ – that the effects of meaning and the *perceived effects* are constructed, but also through the tension between the verbal and visual portions of the text. Such effects become more and more exacerbated throughout a segment of the narrative sequence divided into three parts, defined by the turning of the pages (MACHADO DE ASSIS, 2002, p. 20-21, 22-23, 24-25).

– *Whoah! Mr. Pilar!* cried the teacher *in a thundering voice.*

I *shuddered* as if waking from a dream and got up in a hurry. I ran into the teacher, who looked at me; he had a *surlly face*, his newspapers were scattered, and standing by the table was Curvelo. It seemed to me he guessed everything (MACHADO DE ASSIS, 2002, p. 21)⁹ (tradução nossa).

Fig. 2 – *Conto de escola* – p. 20-21



Yelling at the boy with a “thundering voice” that makes him shudders is the double page visual scene shown in figure 2. In this scene, everything suggests movement – the boy retreats, the paper flies; the teacher, with his huge figure and angry face, one hand closed in a fist and a claw-shaped hand advancing

⁷ “Entrou com o *andar manso do costume, em chinelas de cordovão, com a jaqueta de brim lavada e desbotada, calça branca e tesa e grande colarinho caído*. Chamava-se Policarpo e *tinha perto de cinquenta anos ou mais*.”

⁸ According to Charaudeau (2007a, p. 6), in the pathetic expression, the ellocutionary and, at the same time, allocutionary enunciation aims to produce a pathetic effect either by the manifestation of the emotional state in which the speaker is, or by the description of the emotional state in which the other, the allocutionary, should be in. In the pathetic description, the delocutionary enunciation proposes to a recipient the narrative of a dramatizing scene capable of producing a pathetic effect.

⁹ – *Oh! seu Pilar! bradou o mestre com voz de trovão. || Estremeci como se acordasse de um sonho, e levantei-me às pressas. Dei com o mestre, olhando para mim, cara fechada, jornais dispersos, e ao pé da mesa, em pé, o Curvelo. Pareceu-me adivinhar tudo.*

toward the boy. The formatting of the text itself collaborates to add to the oppression suffered by the protagonist; this is evidenced not only by the teacher's movement toward him but also by the compact graphic block of the verbal portion of the text that seems to compress him. In addition, the blank areas, that is, the empty areas around the characters and objects, make them stand out even more.

In the subsequent images on pages 23 (figure 3) and 24-25 (figure 4), the teacher becomes an even more disproportionate and sullen form, reinforcing the building of the narrative climax.

Fig. 3 – Conto de escola – p. 23



Fig. 4 – Conto de escola – p. 24-25



In figure 3, the visual scene matches the last sentence of the following excerpt:

– *Come here!* yelled the teacher.

I came up and stood before him. *He buried me through consciousness in a pair of pointy eyes*; no one else kept on reading, no one made a single move. **I**, though I kept on looking into the teacher's eyes, *felt the curiosity and dread of all the others in the air*.

[...]

– *Give me the coin your classmate has given you!* he yelled.

I did not obey immediately, but I could not deny it. *I was still shaking all over*. Policarpo *yelled again*, saying he wanted the coin, then I could not resist any more; I thrust my hand into my pocket, slowly, then I took it out and gave it to him. He looked at it on both sides, *snorting with rage*; then *he reached out and threw it to the street*. And then he *told us*

a lot of hard things, that both his son and I had just done *an ugly and unworthy thing; a low action, a villainy*, and in order to set an example *we were going to be punished*. Then he took the *wooden board* to punish us. (MACHADO DE ASSIS, 2002, p. 22, emphasis added)¹⁰ (tradução nossa)

This threatening moment with physical punishment is chosen for the composition of the visual scene shown in figure 3 from a lower angle, from the standpoint of the child looking at the adult – from the bottom up –, and, through the effect of lighting and shadow, the shadowy one stands out because of the use of darker shades. In this sense, both the dismal aspect of the scene and the lower angle adopted reinforce not only the feeling of fear and the submission of the child character, but also the threatening and hostile attitude of the adult character, whose visual forms in the three scenes presented in figures 2, 3 and 4 are not merely figurative but symbolic (SANTAELLA, 2009, *passim*).

In the verbal part of the text, the pathemic expression is elaborated by the teacher's allocutionary utterance, characterized by the use of verbs in the imperative mood – *come, give* (p. 22), *look* (p. 24) – and short utterances with exclamatory intonation when insults and threats are uttered, manifesting his emotional state of anger, – *Oh! Mr. Pillar!* (p. 21), – *There is no forgiveness!* (p. 24). The pathemic expression is also elaborated by means of the protagonist narrator's elocutionary enunciation, – *I received the blows one on top of the others, until I was beaten twelve times* (p. 24), and the pathemic description by the delocutionary enunciation – *cried the master with a thundering voice* (p. 21) –, which makes the pathemic expression and description alternate in the composition of the dramatizing scenes. Such scenes are also imbued with signs that describe emotions – such as **dread**, **anger** (p. 22) and **terror** (p. 25) – or that trigger them – like *wooden board* (p. 22), *forgiveness* (p. 24) and *sobbing* (p. 24) – provided that, as Feres and Mattos (2014, p. 328) state, their representations carry a “readiness” for the emotional reaction due to the knowledge based on belief shared by the enunciating subjects and recipients. This is what can be seen in the previous fragments and in the following excerpt:

¹⁰ – *Venha cá! bradou o mestre. || Fui e parei diante dele. Ele enterrou-me pela consciência dentro um par de olhos pontudos; ninguém mais lia, ninguém fazia um só movimento. Eu, conquanto não tirasse os olhos do mestre, sentia no ar a curiosidade e o pavor de todos. || [...] – Dê cá a moeda que este seu colega lhe deu! clamou. || Não obedeci logo, mas não pude negar nada. Continuei a tremer muito. Policarpo bradou de novo que lhe desse a moeda, e eu não resisti mais, meti a mão no bolso, vagorosamente, saquei-a e entreguei-lha. Ele examinou-a de um e outro lado, bufando de raiva; depois estendeu o braço e atirou-a à rua. E então disse-nos uma porção de coisas duras, que tanto o filho como eu acabávamos de praticar uma ação feia, indigna, baixa, uma vilania, e para emenda e exemplo iam ser castigados. Aqui pegou da palmatória.*

- *Forgive me, Mr. teacher... I sobbed.*

- *There is no forgiveness! Give me your hand! Give it to me! You fool! Give me your hand!*

- But, Mr. teacher ...

- *It is going to get worse!*

¹¹ - *Perdão, seu mestre... soluçei eu. || - Não há perdão! Dê cá a mão! Dê cá a vamos! sem-vergonha! dê cá a mão! || - Mas, seu mestre... || - Olhe que é pior! || Estendi-lhe a mão direita, depois a esquerda, e fui recebendo os bolos uns por cima dos outros, até completar doze, que me deixaram as palmas vermelhas e inchadas. Chegou a vez do filho, e foi a mesma coisa: não lhe poupou nada, dois, quatro, oito, doze bolos. Acabou, pregou-nos outro sermão. Chamou-nos sem-vergonhas, desafortados e jurou que se repetíssemos o negócio, apanharíamos tal castigo que nos havia de lembrar para todo o sempre. E exclamava: Porcalhões! tratantes! faltos de brio! || Eu por mim, tinha a cara no chão. Não ousava fitar ninguém, sentia todos os olhos em nós. Recolhi-me ao banco, soluçando, fustigado pelos impropérios do mestre. Na sala arquejava o terror: posso dizer que naquele dia ninguém faria igual negócio. Creio que o próprio Curvelo enfiara de medo. Não olhei logo para ele, cá dentro de mim jurava quebrar-lhe a cara, na rua, logo que saíssemos, tão certo como três e dois serem cinco.*

¹² "o preto, além de ser a cor da morte e das trevas, é a cor do desconhecido e do que provoca medo. As representações demoníacas são muito mais tenebrosas quando envolvidas pela escuridão"

I stretched out my right hand, and then my left hand, and received the blows one on top of the other, until I was beaten twelve times, which left my palms red and swollen. Then it was his son's turn, and the same happened: he spared nothing, two, four, eight, twelve blows. When he was finished, he preached another sermon. He called us shameless, unruly, and swore that if we repeated the business, we would get such punishment that we would remember forever and ever. And he exclaimed: Pigs! Scoundrels! Vagrants!

I was deeply ashamed and faced the ground. I dared not look at anyone and felt all eyes upon us. I got back to my seat, sobbing, whipped by the teacher's insults. Terror breathed in the room: I could say that no one would do the same thing again on that day. I believe that Curvelo himself shuddered with fear. I did not immediately look at him; inside me I swore to break his neck in the street as soon as we left, as sure as three and two equals five. (MACHADO DE ASSIS, 2002, p. 24-25, emphasis added)¹¹ (tradução nossa)

The teacher does not take into account Pilar's and Raimundo's appeals for forgiveness, the student "offenders", and goes about inflicting relentless physical punishment accompanied by verbal insults that results in the punishment of both students and in the most complete humiliation of the protagonist.

The third and final visual scene of the sequence (figure 4) presents even spookier aspects due to the teacher's gloomy and grotesque appearance, in which the black color predominates, intensified by the white background. According to Guimarães (2000, p. 91)¹² (tradução nossa), "black, besides being the color of death and darkness, is the color of the unknown and of what causes fear. Demonic representations are much gloomier when surrounded by darkness", and practically the entire body of the teacher is enveloped by the black color. This is further accentuated by the distortion of his body forms, with a minuscule head, a humongous body, a torturing instrument

in one hand, and the other hand in the form of a claw, which lends him an animalish and diabolical aspect. In this final scene of the visual sequence, the representation of an almost non-human appearance of the adult character and the representation of children characters, of whom only the hands can be seen because of the “cut” on the image, place even more emphasis on the discursive mechanisms of “making one feel” explored in the verbal portion of the text.

Each one of the last three dramatized scenes analyzed represents a portion of space and time. The figure of the teacher, a representative visual form that takes on an increasingly metaphorical value as the sequence of the three visual scenes presented in figures 2, 3 and 4 advances, is what indicates the different steps of an action which begins with his discovery of the illegal act committed by the boys, Pilar and Raimundo, goes on to an insulting punishment of both boys by inflicting blows on their palms with a wooden board, and ends with the emotions displayed by the protagonist, which are expressed through the figures of humiliation and shame.

Therefore, in *Conto de Escola*, pain and fear are present in the narrative sequences that take place precisely in the school environment. The street space is what is identified with pleasure. This is evident both in the verbal part of the text and in the first and last visual scenes presented. The first (figure 5) begins the narrative; the last one (figure 6) ends it. Both are composed by the same palette of bright and vivid colors, with the predominance of yellow in its most positive meaning: “the color of joy, heat, gold, ripe fruit, and tropicality” (GUIMARÃES, 2000, p. 90)¹³ (tradução nossa).

Fig. 5 – *Conto de escola* – p. 2

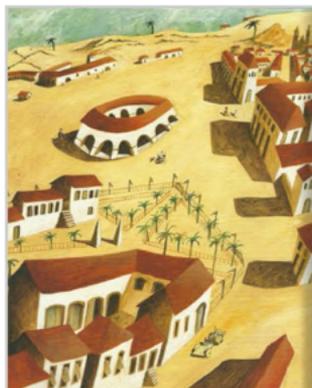


Fig. 6 – *Conto de escola* – p. 29



¹³ “a cor da alegria, do calor, do ouro, do fruto maduro, da tropicalidade”

The general plan adopted in these scenes gives them an amplitude that is in line with the feeling of freedom experienced by the protagonist in the outer space of the street. It is the street that opposes the restricted and limiting space of the school, making it possible for the protagonist to express himself according to his own will, conscience and nature, freeing himself from pain and indulging in pleasure.

The diverse emotions that the protagonist experiences that are expressed on the surface of the verbal-visual text are, according to Charaudeau (2007a, *passim*), a sign of what can happen with the interpreting subject itself, that is, the reader of the text, who would thus be able to perceive such emotions as socially coded discourses which are possible to be shared.

Reading *Conto de Escola* can be a challenge for the child reader, since the complexity and nuances of its verbal-visual hybrid text are considerable, but even so, through it the child can experience the “irreplaceable sensations that make the real world become more meaningful and more beautiful”, about which Todorov (2009, p. 24)¹⁴ (tradução nossa) tells us, and are so important for the development of their “vocation to be human.” This is made possible precisely by the conditions established in the contract of literary communication that is renewed in this edition of 2002, which starts considering children as potential readers due to the intensification of the pathemic effects promoted by the interaction between the verbal and visual semiosis in the formatting of the hybrid text, as well, as the material and discursive *mise-en-scène* brought by the editorial paratexts, which are equally decisive for the amplification of the effects of meaning.

3 The editorial paratexts of *Conto de Escola* and the resizing of material and discursive *mise-en-scène*

What provides the reader’s access to the literary text, be it verbal or verbal-visual, is the printed book as an object. Its materiality consists of elements that integrate material and discursive *mise-en-scène*, the very place of editorial paratexts. According to Genette (2009, *passim*), editorial paratexts are the elements that make up the materiality by means of which a text is embodied, being mainly the responsibility of the publisher, even though the illustrator, *the designer*, among other

¹⁴ “sensações insubstituíveis que fazem o mundo real se tornar mais pleno de sentido e mais belo”

instances of enunciation, are also responsible. Paratexts do not only set limits to the text, but they also guide the ways of reading it, hence their value and effects are strong indicators of how the contract of literary communication of *Conto de Escola* (MACHADO DE ASSIS, 2002) is renewed, when inscribing children as new target readers to this hybrid text, considering them as possible real readers of the narrative staging.

Due to its relevance in the process of renewal of the literary communication contract, the following are some paratextual elements that are part of the material and discursive *mise-en-scène* of *Conto de Escola*.

3.1 Format and size, cover and back cover, title of work, author's name

The portrait format of the book in dimensions 21,5cm x 28,5cm, with hardcover binding, is a characteristic of books that have children as target readers. This format provides greater visibility to the visual portion of the text, as well as the exploration of the double page.

Conto de Escola, a nominal title with indication of the textual genre (short story) and, at the same time, indication of the place where the central plot of the story unfolds, finds direct correspondence with the visual image on the cover (figure 7), which is predominant in its composition. Together, the title of the work and its illustration anticipate the plot of the story told in the book and suggest an event that, in theory, breaks a school rule of discipline: in the back of the classroom, one student gives to another a small piece of paper that, to the social imaginary, is related to something that, in that environment, would correspond to an interdict.

¹⁵ "MACHADO DE ASSIS (1839-1908), o maior escritor brasileiro de todos os tempos, nasceu na cidade do Rio de Janeiro. Sua trajetória resume e ultrapassa a história da literatura brasileira: é um clássico. Como romancista deixou algumas obras-primas, entre elas *Memórias Póstumas de Brás Cubas* (1881) e *Dom Casmurro* (1899)"

Fig. 7 – *Conto de escola* – cover

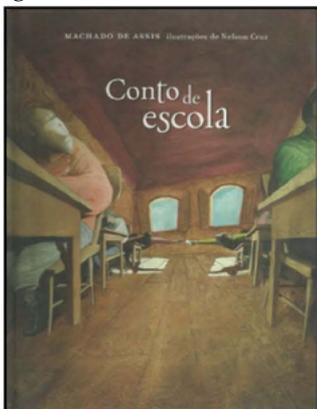
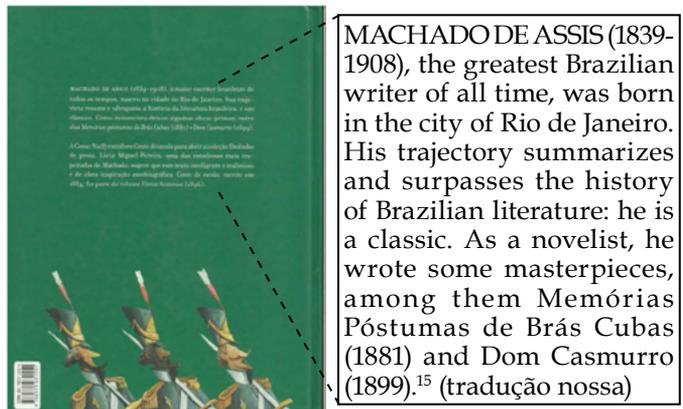


Fig. 8 – *Conto de escola* – back cover



The background and front angle with a view to the back of the classroom suggest the position of the teacher, an authority figure absent from the illustration, but who would have the same vision angle as the reader of the book, the viewer of the scene. The illustration on the front page shows the decisive episode in the story: the moment when one student bribes another and is caught by a third party, the snitch.

That way, the relation between the title of the work and the illustration of the cover provides information about the story, the textual genre and the potential reader of the book, contributing to cause expectations in the real readers and to instigate their curiosity, especially due to the "suspicious" attitude of the two students placed at the center of the image.

The authors' names - writer and illustrator - appear in different paratexts on the cover (cover, spine, cover page) in a non-symmetrical way, which shows the existence of a hierarchy among the semiological codes produced by each one of them. The name of the writer is highlighted, in upper case, always before the name of the illustrator, in the lower case; these are relevant semiological indexes of the prevalence of the verbal portion, either because of its anteriority in time, or because the author integrates the national canon, although the text of the book is composed of double semiosis and authorship.

One of the last paratexts of the book is a text signed by Nelson Cruz, in which he introduces himself highlighting his *knowing-how* and providing information on the origin of his illustrations for Machado's story, as well as on the way of conducting his iconographic research, the basis for the creation of the visual portion of the hybrid text. Only in the last paragraph does Cruz provide very brief information about himself, reinforced by his self-portrait of a bosom framed by a medallion, in a symbolic visual form in which the modern and the old merge.

On the back cover (figure 8), a short text by the editor informs about when and where the author-writer was born, his position in the history of Brazilian literature, citing two of his masterpieces that made him a classic writer. The brevity of the back cover text may be a strong indication of the assumption that the present reader already has a great

deal of information to make him or her acquainted with value and importance of Machado de Assis in the whole of the Brazilian literary production or even in universal literature, which corroborates its position of superiority expressed in the paratexts of the work. This position does not come only from the preexistence of the verbal portion of the text in relation to its visual portion, but rather from Machado's "author image", in which his *social identity* is more highlighted than his *discursive identity* (CHARAUDEAU , 2013, passim).

3.2 *Front end paper and back end paper, title page*

The front and back end papers of *Conto de Escola* have the same composition, with the exception that the back end paper (figure 10) mirrors the image of the front end paper (figure 9). They can be classified as *decorative* (RAMOS, 2007, p. 227-228), since their motif – a drum accompanied by a succession of sticks, an image that suggests sound and movement – is related to the story, at the end of which the drumming seduces Pilar, the boy, diverting him from the way to school.

Taking a closer look at the image, one sees that each pair of drumsticks actually consists of two distinct objects: a drumstick and a feather, an artifact used in past centuries to write. These objects, which are quite similar in appearance, but distinct in their use, may represent both the duality experienced by the boy protagonist between the imprisonment in the school (the feather) and the freedom in the streets (the drumstick) as well as the time of the enunciation, in which the narrator protagonist tells his story (the feather), and the time of the experience, in which the protagonist narrator is still the boy who lives the story (the drumstick).

Of great metaphorical and metonymic value, the simple and unpretentious image of end papers of *Conto de Escola*, therefore, go from a figurative visual image to a representative visual image (SANTAELLA, 2009, passim), becoming a symbol of transgression, joy and freedom.

Fig. 9 - *Conto de escola* - front end papers

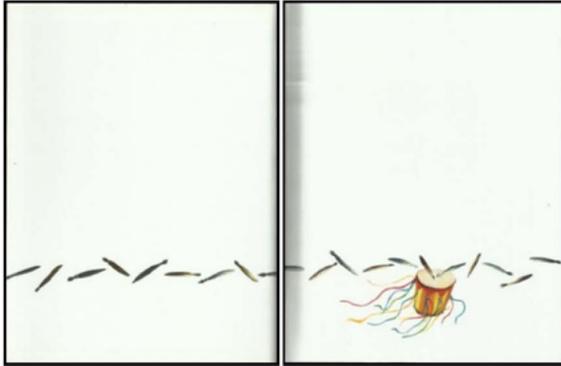
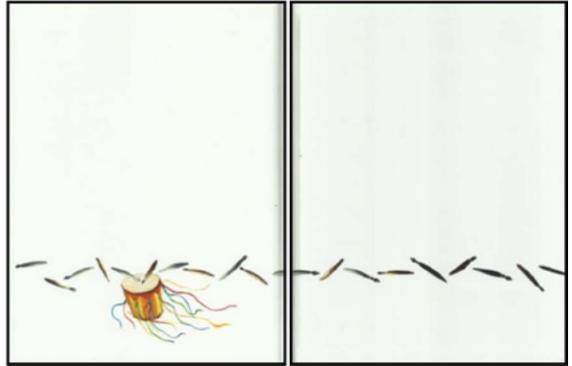


Fig. 10 - *Conto de escola* - back end papers



The double title page of *Conto de Escola* gives prominence, on its right face, to the title of the work, and, on its left face, to the credits of authorship and the publisher logo (figure 11).

Fig. 11 - *Conto de escola* - double title page



In the lower part of the double page, the illustration of a housing complex, where there are houses and two-story houses, reveals the urban space in which the narrative unfolds. This scenario is also integrated by a singular image located at the top of the left face of the double page above the authors' names: a sun with human features wearing pince-nez, like the ones Machado de Assis wore, as shown by several photographic records of the writer. It is, therefore, a curious allusion that challenges the attention and prior knowledge of the reader. The title page, like the front cover, the back cover and the end papers, is integrated with the text because it presents elements that relate to the plot of the verbal-visual narrative.

When choosing a linear arrangement of the images at the bottom of the lower edges of the pages of the end papers

and title pages, the author-illustrator seems to want to lead the reader to enter the materiality of the book, and also to withdraw from it, since, besides the figurative visual forms of the end papers, the ones on the back cover also suggest that the figures of the soldiers in profile are walking out of the book (see figure 8).

3.3 Glossary

Glossaries are paratextual elements whose presence is very unusual in literature books, since its function is remarkably didactic. In *Conto de Escola*, the glossary proves to be a relevant type of support for contemporary readers, especially school children who are faced with a story whose date and context of writing took place way back in time. These readers, when faced with diachronic linguistic variations that can set up a certain obstacle to the production of meanings, can be helped by the glossary, a text whose main function is to make the text more accessible, more comprehensible, in an attempt to bring them closer to what it was like to live at the end of the 19th century. Thus, the glossary provides a means for the partners of the narrative staging to “possess a minimum of common knowledge put into play in the act of their language exchange” (CHARAUDEAU, 2005, p.17), giving the reader a better enjoyment of the verbal-visual text. The glossary is a strong indication that the publisher and the author-illustrator conceived the book editorial design in a way that would reach a still maturing target public, though with certain fluency and autonomy in reading practices. And, for teachers who act as mediators of these practices, the glossary provides even more seriousness and credibility to the book editorial design.

The placement of the glossary in the post-textual part of the publication preserves and respects the appropriation of the literary text, which is not supposed to encompass indiscreet interruptions for didactic purposes. Footnotes or other graphic devices attached to the verbal portion of the text employed for these purposes would distract the reader’s attention, compromising negatively or even hindering the aesthetic-literary fruition of the verbal-visual text.

The glossary contains vocabulary which, in theory, would be unknown by current and/or less experienced readers – there are nineteen entries arranged in alphabetical

order, with outdated words and expressions such as "algibeira", "boceta", "botica", "suetto", "chinelas de cordovão", "falta de brio", "tomar uma pitada" – and is based on the image of the target readers who have a correspondence with the knowledge and beliefs of the new target partners: the Brazilian children of the 21st century.

4 Final considerations

The analysis of the renewed contract of literary communication of *Conto de Escola* allows for the understanding of certain aspects that justify the inclusion of the child reader both as a protagonist of the narrative staging – reader inscribed in the text – and as a partner of the interpretation process – real reader –, despite the fact that the writing date of the verbal portion of the text was the late nineteenth century.

One of these aspects is related to the theme of the story that appeals to the reader of the 21st century, who can and should be challenged with controversial or "fractured" themes, defined by Navas and Ramos (2015, p. 235), such as taboo themes like sex, violence, and death. Another aspect concerns the elements and procedures of narrative construction, since the text presents characters that can attract the curiosity and attention of this potential reader, with whom they may even relate. This is the case of the boy protagonist, Pilar, an ambivalent figure in the very process of forming his personality and character, who lives the portions of pleasure and pain reserved to childhood.

These aspects of the narrative construction in its verbal portion are complemented and intensified by the visual portion, which is decisive for the inscription of the child reader in the hybrid texts that are part of this renewed contract. It is important to highlight that, in fact, visual forms are an extremely rare component in books intended for those who are no longer identified as child readers. Hence, the inevitable association of the child reader with books in which the intertwined verbal and visual portions are responsible for meaning.

One of the consequences of the interaction between these portions of the text is the intensification of the pathemic effects, which are essential in the process of renewal of the contract of literary communication, a process that becomes

effective through the involvement of new partners in the narrative staging, responsible for the use of other and different semiodiscursive strategies, which generate new effects of meaning and *perceived effects*. The visual portion of the text, mainly through its epistemic and aesthetic functions¹⁶, provides the amplification of the possible meanings, making the hybrid text even more attractive to the eyes of the child reader.

The child target reader is explicitly inscribed in the hybrid texts not only because the preexisting verbal portion of the text is associated with the visual portion, but also because the composition, arrangement and organization of the paratexts allow for that. Paratexts such as the size and shape, the cover and the back cover, the end pages, the title page, the title, the author's name, and the glossary, which are part of the material and discursive *mise-en-scène* of the book, are equally decisive for the renewal of the contract which is only renewed by the initiative of the publisher and the illustrator who constitute partners in the production process of the narrative staging, as well as the posthumous author-writer.

If there are children's books, the literature itself does not need to be identified as children literature. Literary texts targeted to adults can also have children inscribed as their audience. Literary texts that have children as their main readers can also have adults inscribed as their audience. That way, more than the literary text itself, in the end, what really establishes the label "for children" is the way in which the text is formally organized in the domain of the material and discursive *mise-en-scène*, in the domain of the editorial paratexts.

REFERENCES

AUMONT, Jacques. *A imagem*. Trad. Estela dos Santos Abreu; Cláudio Cesar Santoro. 16. ed. Campinas, SP: Papyrus, 2013.

BECKETT, Sandra L. *Crossover fiction: global and historical perspectives*. New York/London: Routledge, 2009.

CHARAUDEAU, Patrick. Uma análise semiolinguística do discurso. In: PAULIUKONIS, Maria Aparecida Lino; GAVAZZI, Sigrid (org.). *Da língua ao discurso: reflexões para o ensino*. Rio de Janeiro: Lucerna, 2005, p. 11-29.

¹⁶ According to Aumont (2013, p. 80), the epistemic function of the image is a "general function of knowledge," since the image "brings (visual) information about the world." The aesthetic function, however, is related to the fact that the image is destined "to please its viewer, to offer specific sensations (aisthesis)", to shake the viewers' feelings, emotions and even lead them into catharsis.

CHARAUDEAU, Patrick. *Discurso das mídias*. Trad. Angela M. S. Corrêa. 2. ed. São Paulo: Contexto, 2012.

_____. *Discurso político*. Trad. Fabiana Komesu e Dilson Ferreira da Cruz. 2. ed. São Paulo: Contexto, 2013.

_____. *Linguagem e discurso: modos de organização*. Trad. Angela M. S. Corrêa et al. São Paulo: Contexto, 2009.

_____. A patemização na televisão como estratégia de autenticidade. In: MENDES, Emília; MACHADO, Ida Lucia (org.). *As emoções no discurso*. Campinas, SP: Mercado de Letras, 2007a. Accessible on <www.patrick-charaudeau.com/A-patemizacao-na-televisao-como.html>. Accessed on Mar. 11 2013.

_____. Pathos e discurso político. In: MENDES, Emília.; MACHADO, Ida Lucia (org.). *As emoções no discurso*. Campinas, SP: Mercado de Letras, 2007b, p. 240-251.

_____; MAINGUENEAU, Dominique. *Dicionário de análise do discurso*. Coord. da trad. de Fabiana Komesu. 3. ed. São Paulo: Contexto, 2012.

FERES, Beatriz dos Santos. A função descritivo-discursiva da verbovisualidade em livros ilustrados. *Elos*. Revista de Literatura Infantil e Juvenil, Universidade de Santiago de Compostela, Santiago de Compostela, n. 3, p. 5-31, 2016.

_____; MATTOS, Margareth. Violência e opressão no livro ilustrado para crianças: quando o medo é “sentido”. XII Painel Reflexões sobre o insólito na narrativa ficcional, / IV Encontro Regional O Insólito como Questão na Narrativa Ficcional / VI Fórum Estudos em Língua e Literatura Inglesa, 2013, Rio de Janeiro. *As arquiteturas do medo e o insólito ficcional – Comunicações em Simpósios e Livres*. Rio de Janeiro: Dialogarts, 2014, p. 326-340.

GENETTE, Gérard. *Paratextos editoriais*. Trad. Álvaro Faleiros. Cotia, SP: Ateliê Editorial, 2009.

GUIMARÃES, Luciano. *A cor como informação: a construção biofísica, linguística e cultural da simbologia das cores*. 3. ed. São Paulo: Anablume, 2000.

KRONFLY, Fernando Cruz. ¿Desgracia o alegría de la espécie? *MEMÓRIAS: 27º CONGRESSO IBBY*. Cartagena de Índias, Colombia, sept. 2000.

MACHADO DE ASSIS, Joaquim Maria. *Conto de escola*. Ilustrações de Nelson Cruz. São Paulo: Cosac Naify, 2002.

_____. Conto de escola. In: _____. *Vários escritos*. Rio de Janeiro: Laemmert & C., 1896, p. 233-251.

_____. Conto de escola. *Gazeta de Notícias*, Rio de Janeiro, ano X, n. 252, p. 1-2, 8 set. 1884. Accessible on <http://memoria.bn.br/DocReader/docreader.aspx?bib=103730_02&pasta=ano%20188&pesq=Conto%20de%20Escola>. Accessed on Jun. 10 2016.

MATTOS, Margareth Silva de. *Escritores consagrados, ilustradores renomados, palavra e imagem entrelaçadas: ingredientes de contratos de comunicação literários renovados*. Niterói, 2017. 346 fls. Tese (Doutorado em Estudos de Linguagem) – Instituto de Letras, Universidade Federal Fluminense, Niterói, 2017.

NAVAS, Diana; RAMOS, Ana Margarida. Narrativas juvenis: o fenómeno crossover nas literaturas portuguesa e brasileira. *Elos*. Revista de Literatura Infantil e Xuvenil, Universidade de Santiago de Compostela, Santiago de Compostela, n. 2, p. 233-256, 2015.

RAMOS, Ana Margarida. *Livros de palmo e meio: reflexões sobre literatura para a infância*. Lisboa: Caminho, 2007.

SANTAELLA, Lucia. *Matrizes da linguagem e pensamento: sonora, visual, verbal: aplicações na hipermídia*. 3. ed. São Paulo: Iluminuras: FAPESP, 2009.

TODOROV, Tzvetan. *A literatura em perigo*. Trad. Caio Meira. Rio de Janeiro: DIFEL, 2009.

Resumo

A renovação do contrato de comunicação literário de "Conto de escola": características e implicações

O objetivo deste artigo é analisar, com base na Teoria de Análise Semiolinguística do Discurso, e, subsidiariamente, nos estudos dos paratextos editoriais e das formas visuais, como a redefinição dos sujeitos da encenação narrativa, do canal e dos códigos semiológicos determina a renovação do contrato literário de "Conto de escola" na reedição de 2002 da Cosac Naify. O conto machadiano, publicado originalmente em 1884, foi reeditado em livro homônimo como um texto híbrido verbo-visual pela iniciativa do editor e pelo trabalho de Nelson Cruz, autor das ilustrações e do projeto editorial. As implicações mais relevantes desse processo de renovação do contrato literário são a amplificação dos efeitos de sentido e, mais particularmente, a intensificação dos efeitos patêmicos em decorrência da interação palavra-imagem, inserida em uma mise-en-scène material e discursiva organizada pelos paratextos editoriais. Isso tem como consequência a inscrição da criança como leitor destinatário não previsto nos contratos anteriores, o que permite que o livro objeto de análise seja identificado com a literatura de potencial destinação infantil.

Palavras-chave: Conto de escola; contrato de comunicação literário renovado; texto híbrido verbo-visual; paratextos editoriais; leitor criança.