

## Contemporary poetry in children's picture books: analysis of the work *Que lambança!*, by Ana Maria Machado / *A poesia contemporânea no livro ilustrado infantil: análise da obra 'Que lambança!', de Ana Maria Machado*

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**Received:** Jun. 30th, 2021. **Approved:** Aug. 1th, 2021.

### How to quote this article:

FERREIRA, Eliane Aparecida Galvão Ribeiro; PINTO, Fabricia Jeanini Cirino. Contemporary poetry in children's picture books: analysis of the work *Que lambança!*, by Ana Maria Machado. *Revista Letras Raras*. Campina Grande, v. 10, n. 3, p. 59 - 82, sept. 2021. DOI:

<https://doi.org/10.5281/zenodo.10.5281/zenodo.10065227>

### ABSTRACT

This paper aims to present a possible analysis of the book *Que lambança!* (2004(a)), written by Ana Maria Machado and illustrated by Denise Fraifeld based on the theoretical assumptions of Reception Aesthetics (JAUSS, 1994; ISER, 1996, 1999). This poetic work for children belongs to the collection "Gato escondido" (Hidden Cat), whose title, in the tradition of the genre, dialogues with popular culture, nursery rhymes and songs from popular folklore, especially with the tongue-twister of the same name: "Gato escondido com rabo de fora tá mais escondido/que rabo escondido com gato de fora" (A hidden cat with its tail in plain sight is more hidden than a hidden tail with a cat in plain sight). (CIRANDA DO BRAZIL, 2021). This dialog reveals the aesthetic project of the writer who understands the role of literature to be the constitution of a social memory, by rescuing a cultural heritage that, when appropriated, is constantly updated. In this way, the work presents itself as a game that challenges a discerning reader to discover what is "hidden" and "shown" between the lines and, especially, in the relationship that is established between its verbal and visual texts. Thus, the choice for the theoretical contribution of the Reception Aesthetics is justified, because the work of Machado (2004(a)), by the use of dialogue with a popular and infantile imagination, and the

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communicability with the implicit reader, which is established in the form of a game, manifesting itself both in the verbal and visual texts, shows that it aims to captivate the child to read.

**KEYWORDS:** Contemporary Children's Poetry; Illustrated book; Reception Theory; Reader formation.

#### RESUMO

Este texto tem por objetivo apresentar uma possibilidade de análise, a partir dos pressupostos teóricos da Estética da Recepção (JAUSS, 1994; ISER, 1996, 1999), do livro *Que lambança!* (2004(a)), escrito por Ana Maria Machado e ilustrado por Denise Fraifeld. Essa obra poética destinada ao público infantil pertence à coleção "Gato escondido", cujo título na tradição do gênero dialoga com a cultura popular, as cantigas de roda e parlendas do folclore popular, em especial, com trava-línguas homônimo: "Gato escondido com rabo de fora tá mais escondido/que rabo escondido com gato de fora" (CIRANDA DO BRASIL, 2021). Essa dialogia revela o projeto estético da escritora que entende como papel da literatura a constituição de uma memória social, pelo resgate de um patrimônio cultural que, ao ser apropriado, atualiza-se constantemente. Desse modo, a obra se apresenta como um jogo que desafia um leitor perspicaz a descobrir o que se "esconde" e se "mostra" em suas entrelinhas e, em especial, na relação que se estabelece entre seus textos verbal e imagético. Justifica-se, assim, a escolha pelo aporte teórico da Estética da Recepção, pois a obra de Machado (2004(a)), pelo recurso à dialogia com um imaginário popular e infantil, e pela comunicabilidade com o leitor implícito, que se instaura sob a forma de um jogo, manifestando-se tanto no texto verbal quanto imagético, evidencia que almeja cativar a criança à leitura.

**PALAVRAS-CHAVE:** Poesia infantil contemporânea; Livro ilustrado; Estética da Recepção; Formação do leitor.

## 1 Introduction

To deal with contemporary children's poetry, it is necessary to summarize the historical context in which it is inserted, considering that many writers, such as Ana Maria Machado (1941-), Angela Lago (1945-2017), Ricardo Azevedo (1949-), Roseana Murray (1950-) among others, began their literary production in the last decades of the 20th century, establishing, according to Vera Teixeira de Aguiar and João Luís Ceccantini (2012), an aesthetic movement more of continuity than of rupture with their predecessors.

In Brazil, the literary production destined to children, particularly poetic production, is late, and only appears in the last decades of the nineteenth century. In its origin, children's poetry appropriates folk creations not always directed at children, recitative elements, riddles, nursery rhymes, tongue twisters, also using adaptations of classical poems, according to poetic styles of each period (MARTHA, 2012). Since the 1904 edition of Olavo Bilac's *Poesias infantis* (1865-1918), poetry for children's audiences has found its own diction and space within the national literary system. However, the central objective is to guide, educate, by the playfulness and fantasy.

This trend weakens with the production of Henriqueta Lisboa (1901-1985), tributary of the modernist aesthetic, particularly with her book *O menino poeta*, 1943, which presents lyrical compositions based on wordplay, sounds and senses, giving voice to the child, because she

respects her daily life and point of view. To Aguiar and Ceccantini (2012), however, the aesthetic paradigm is consolidated only in the poetic production targeted at the children's audience of Cecília Meireles (1901-1964) and Vinicius de Moraes (1913-1980), which ensures musicality and playfulness in regular and free verses, with rhymes, among other stylistic features.

Ana Maria Machado is heir to this legacy that is manifested in her vast children's and young adult literary production. Despite the richness of her works, due to the brevity of this article, the choice was to analyze, based on the theoretical assumptions of the Reception Theory (JAUSS, 1994; ISER, 1996, 1999), one of her books: *Que lambança!* (2004(a)), illustrated by Denise Fraifeld. This poetic work aimed at children belongs to the collection "Gato Escondido", Hidden Cat", as well as *Cadê meu travesseiro?* (2004(b)), *Delícias e gostosuras* (2005(a)) and *Vamos brincar de escola?* (2005(b)), also illustrated by Fraifeld. The title of this collection in the tradition of the genre dialogues with popular culture, the round dance songs and recitative elements of popular folklore, in particular with the eponymous tongue-twister: "Gato escondido com rabo de fora tá mais escondido/que rabo escondido com gato de fora" - "A hidden cat with its tail in plain sight is more hidden than a hidden tail with a cat in plain sight". This dialogism reveals the writer's aesthetic project that understands as the role of literature the constitution of a social memory, by rescuing a cultural heritage that, when appropriated, is constantly updated. In this way, the work presents itself as a game that challenges a discerning reader to discover what "hides" and "shows" itself between its lines and, in particular, in the relationship established between its verbal and visual texts.

The option for the theoretical contribution of the Aesthetics of Reception is justified, because the work of Machado (2004(a)), by the use of dialogism with a popular and infantile imaginary, and by the communicability in the form of a game, shows that it aims to captivate the child to the reading. According to Wolfgang Iser (1996, 1999), this dialogical relationship between the work and the reader stems from the presence of gaps in the text structure that ask the reader to play a role in organizing and revitalizing the narrative. By filling those gaps through imagination, the reader does the act of materialization that implies, according to Iser (1996), an interaction in which he/she "receives" the meaning of the text by constituting it. Thus, the updating of the reading is effective as a communicative game, in which the appealing structure requires the participation of an implicit reader for its making and its finishing.

Precisely, the communication emanates from the reader's search for the coherence that the voids interrupted in the text. This process, resulting from his/her imaginative activity, allows

his/her productivity to come into play, giving him/her, by interaction, pleasure in reading. To Iser (1999), the literary text explores the voids with the intention of motivating the reader to discover his/her own projections. In this implicit reader, an empirical reader is projected: the child. Thus, the analysis of Machado's work (2004(a)) aims to detect how its communication structure is effective and whether it awakens the reader's critical sense, emancipating it from its pre-concepts on the genre poem, the uses of language and illustration in a work.

The hypothesis constructed is that reading has a social function, in the sense of Hans Robert Jauss (1994), because of the playful and critical aspects, the text turns to the reader, requiring the use of the reader's capacity of deduction, observation and reflection, as well as her transtextual memory, composed by other cultural readings and experiences. In this way, it is believed that, by exploring the ludic, presenting aesthetic value in its verbal and visual texts, resorting to contemporary and universal themes, establishing dialogism with texts from orality and tradition, fostering the relationship of collaboration between verbal and non-verbal text, and displaying gaps in the textual structure, the work can captivate the reader and broaden his horizons of expectation.

The literary texts of Ana Maria Machado aroused the interest of the public by their first publications in the 1970s. Since then, the author, one of the most renowned and versatile in contemporary literary production, at national and international levels, has published more than 100 titles in twenty languages and sold more than 20 million copies. The specialized criticism has conferred her recognition, through several awards – such as the Hans Christian Andersen in 2000, the Set of children's work -, and also through the academic studies, which take her work as object of analysis and/ or reception. Over the course of five decades, Machado has been sophisticating her narrative technique and continues to amaze both readers and critics. Since her texts are polysemic, their readings are not exhausted, and, consequently, new interpretations arise.

Machado was born in Santa Teresa, Rio de Janeiro, on December 24, 1941, graduated and post graduated in Letters, besides studying visual arts. As a painter, she participated in individual and collective exhibitions in Brazil and abroad; and as a teacher she has worked in universities and high schools, teaching Brazilian Literature and Literary Theory. In Paris, she taught Portuguese language classes at Sorbonne and, in California, at the University of Berkeley, where she had previously been a resident writer. At Oxford, she held the Machado de Assis Chair

(ANA MARIA MACHADO, 2020). Since entering the literary field, she has carried out activities to promote the reading and promotion of the book.

In order to analyze the work *Que lambança!* (MACHADO, 2004(a)), a two-level approach was adopted: the first level is about its graphic-editorial project, and the second, the functions of its illustrations in the dialogue with the verbal text. In addition to the function of collaboration - in which meaning does not emerge only from images or text, but from the relation between the two, because one fills the gaps of the other (LINDEN, 2018) -, one ponders on those aspects listed by Luís Camargo (1998), based on Jakobson, such as: narrative, oriented to the referent, aiming to situate the represented, as well as its transformations or actions that ensure the discursive progression; the expressive, oriented to the sender of the message when able to express his feelings and emotions; the aesthetic when he/she highlights the visual form or configuration with the objective of sensitizing through the use of colors or overlaps them in strokes with texture, spots, alternations, etc.; the playful, in which the image is presented in the form of a game, either in relation to the sender, referring to the form of the visual message or to the recipient; and the metalinguistic, oriented to the visual code itself with reference to the universe of art.

## 2 A joke guided by freedom and affection

The work *Que lambança!* (2004(a)), by Ana Maria Machado, has illustrations by Denise Fraifeld who, according to the information in the end of the book, studied fine arts in the United States and currently lives in New York, in Brooklyn, next to her daughter Gabriela. In the work, Fraifeld, who has illustrated more than forty books, some published abroad, presents illustrations with aesthetic function (CAMARGO, 1998), because they are full of textures, have intense colors, juxtaposition of elements and DIY.

On the verbal aspect, the book presents a single illustrated poem, arranged in 22 stanzas, each with four polymetric verses. This narrative poem, in line with the title of the work and the use of sound and ludic games, explores the captivating theme of playfulness, guided by freedom and experimentation, sometimes seen as "mess" by adults, but much appreciated by children, because it belongs to their everyday life. Thus, the dramatic and narrative approach of the title is justified, followed by an exclamation sign, which evokes the surprise performance of a

supposed enunciator, in the case of the narrative poem, the "enunciator/narrator self" who cares about telling a story in verse and playfully. The use of the narrative poem demonstrates the versatility of contemporary hybrid production that approaches prose to express children's everyday life in a playful way. Thus, Machado's poem, by its inventive ability, appropriates the modernist aesthetic, dialoguing with classical and popular forms.

According to the text of the back cover, Machado's book (2004(a)) is recommended for the storytelling by a mediator - teacher and/or parents, and guardians - to children who have not yet become literate and also to the newly literate children who are able to autonomously appreciate their text and take pleasure in the process. This recommendation is explained by the expressiveness of the "subject" who addresses the reader, as if he/she were by their side. The writer's election for the narrative poem is consistent with the theme, because, according to Yves Stalloni (2001, p.167-168, translated), this textual genre "is perfect to adapt to the metamorphoses and innovations of contemporary poetry, concerned to express by writing its tenacious aspiration to freedom", including its rupture with strict categorizations between textual genres. Among these innovations, it is possible to observe the presence of polyphony in the poem because the subject of the enunciation relativizes his speech to give voice to the other characters, besides mixing it with texts from tradition and orality.

In the narrative poem, manifested in the work *Que lambança!* (MACHADO, 2004(a)), the protagonists, Henrique and Isadora, are in their grandmother's house. In this space, they engage in countless games and let their imagination flow. In this process, the poem brings intertextuality in the verbal plane with popular songs recognizable by children's audience, such as "Fui no tororó" (LETRAS, 2021(a)), "Pirulito que bate-bate" (LETRAS, 2021(b)), "Escravos de Jó" (LETRAS, 2021(c)), "O sítio do Pica-Pau Amarelo" (LETRAS, 2021(d)), "Se essa rua fosse minha" (LETRAS, 2021(e)), "A canoa virou" (LETRAS, 2021(f)), "Pezinho" (LETRAS, 2021(g)), "Peixe vivo" (LETRAS, 2021(h)), "Atirei o pau no gato" (LETRAS, 2021(i)) and "Boi da cara preta" (LETRAS, 2021(j)). The text also dialogues with the fairy tales "Rapunzel"<sup>1</sup>, "Three bears"<sup>2</sup>

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<sup>1</sup> Tale of the same name, whose best known version was adapted by the Brothers Grimm in 1815 (CORSO; CORSO, 2006).

<sup>2</sup> First published in print in 1837 by Robert Southey in his book *The Doctor*. The following amendment was made by Joseph Cundall, as he himself explains in an 1849 dedicatory note to the book *Treasury of Pleasure Books for Young Children*, which appeared in 1856: turned the intruder into a little girl and called her "Silver Hair" ("Silver Hair" or "Silver Curls" became, in 1889, "Golden Hair" and, finally, in 1904, "Goldilocks"). (BETTELHEIM, 2007).

(“Goldilocks and the Three Bears”), “Three little piggies<sup>3</sup>”, and with the recitative elements “Rei, capitão” and the song “Rondo do capitão” (LETRAS, 2021(k)), producing a ludic effect and approximation with the little reader, recalling cultural repertoire.

Its editorial graphic project is richly illustrated with intense and cheerful colors, establishing dialogue with the title of the work. The cover features illustrations that explore the narrative function, as they place its elements in action:



Figure 1 - Cover of the work *Que lambança!*<sup>4</sup> (MACHADO, 2004(a))

As noted, there are two children in the foreground with their bodies and clothes sprinkled with flour, smiling and playing, singing, and clapping their palms in a synchronized way.

Their facial expressions explore the expressive function, because they are oriented to the reader; they manifest their feelings and emotions. Based on the physical similarities and similar ages, it is possible to deduce that they are siblings. There is a dark green background, with scattered fruits and white spots of flour, indicating that the "mess" is associated with food and its preparation in a playful way. The boy looks directly at the reader, requesting complicity in play, while the girl looks at him. Thus, their behavior challenges the concept that illustrations are only available for contemplation and not for interaction. The background shows a round carpet in shades of blue, on which a teddy bear is forgotten. A little behind this toy, there is a dog that

<sup>3</sup> This story was included in J. O. Halliwell, *Nursery Rhymes and Nursery and Tales* (London, c. 1843). Only in some of the later versions do the first two pigs survive, which takes a lot of the impact of the tale. In some variants, guinea pigs have names, which interferes with the child's ability to see them as representations of the three stages of development. On the other hand, some reports explicitly state that the pursuit of pleasure was what prevented minors from making homes more solid and therefore safer, since the little one builds his mud house because he likes to rummage around in it, and the second uses cabbages to build his dwelling because he likes to eat them. (BETTELHEIM, 2007)

<sup>4</sup> In order to get a better look at the cover, please visit the following website and you can see the details: <[https://www.google.com/search?q=que+lamban%C3%A7a&rlz=1C1SQJL\\_pt-BRBR866BR866&hl=pt-BR&tbm=isch&source=iu&ictx=1&fir=A2zb4cOYj1qVTM%252C9kgtbHrv\\_DVc\\_M%252C%252Fg%252F113tnyprn6&vet=1&usg=AI4 - kSkjgnj4VrRR8SIYwPpVTkxo9lf\\_A&sa=X&ved=2ahUKEwj5lvr5943xAhVwpZUCHeolAqMQ\\_B16BAgaEAI&biw=1536&bih=754&dpr=1.25#imgsrc=A2zb4cOYj1qVTM](https://www.google.com/search?q=que+lamban%C3%A7a&rlz=1C1SQJL_pt-BRBR866BR866&hl=pt-BR&tbm=isch&source=iu&ictx=1&fir=A2zb4cOYj1qVTM%252C9kgtbHrv_DVc_M%252C%252Fg%252F113tnyprn6&vet=1&usg=AI4 - kSkjgnj4VrRR8SIYwPpVTkxo9lf_A&sa=X&ved=2ahUKEwj5lvr5943xAhVwpZUCHeolAqMQ_B16BAgaEAI&biw=1536&bih=754&dpr=1.25#imgsrc=A2zb4cOYj1qVTM)>.

watches the game. Every scenario reflects the daily life of children who live together in harmony, being protected and supported in their home.

Through the exploration of textures, stains and shading, especially on the bodies and faces of children, the aesthetic function is raised on the cover in order to raise awareness, through the use of colors, pointing out that the children are healthy and playful, have rosy cheeks, mouths smeared by the yellow juice of some fruit they ate, and played with flour before clapping their hands.

The endpaper that open and close the book are identical, have a lighter green tone and dialogue with the cover, because the same fruits appear in it, accompanied by small leaves, green spots and white spirals, which evoke the mess announced in the title of the book:



Figure 2 - Endpaper - Lick! (2004(a))

The similarity between these sheets connotes circularity in the work, which point to the hypothesis that the visits of Henrique and Isadora to their grandmother's house are recurrent. The book suggests reading at the opening of pages, because the illustration that is presented on one page dialogues directly with the text that is in the other. Elements of the illustrated sheet even invade the page on which the verbal text is located, in the form of small details that establish the playful function, as they require deduction in the form of a game. The intercalation between left and right in the position of the verbal text and the illustration, disrupts the monotony of the sequential leafing of a book and imposes dynamism in the reading.

The work begins with a scene double framed by a black line and an orange border. This color evokes the fruits that make up the "mess" announced in the title and, by the affective association, connotes energy, joy, sense of humor and pleasure (FARINA; PEREZ; BASTOS, 2006). The strokes are simple, rounded and marked by lines, evoking children's illustrations,



which promotes identification with the child reader. Around the frame, in the form of a background, there is a yellow page, filled with lines that resemble a notebook with musical notes. However, in these notebooks there are no notes, but little blue and green dots and white that challenge the reader's gaze, by resorting to playful function, to discover what they represent. In the middle of this page (2004(a), p.6<sup>5</sup>), in the framed scene, a blushing, gray-haired woman with a smile on her face is projected. By resorting to expressive function, it can be inferred that she amuses herself by observing, leaning over a table, the game of the children sitting next to her.

The girl flattens dough with a rolling pin and the boy handles the dough, having beside him a cookie cutter in the shape of a heart, that connotes affectivity involved in play. It can be noted, then, that the refusal to lyricism, proper of the narrative poem, does not prevent the emotions to be manifested in the illustrations of both objects and characters. In this game lies the innovative aspect of the work that manages to explore the prosaic in verses and lyricism in drawing.

Henrique foi com Isadora  
brincar na casa da avó,  
coisa bem mais divertida  
do que ir no Tororó.

– Vamos, maninha, vamos,  
com massinha brincar.  
Depois, com papel e tinta  
pintam até enjoar. (MACHADO, 2004(a), p.7<sup>6</sup>)

Thus, the verbal text reinforces the playful aspect of the illustrated scene, and advances in relation to it, because its "enunciator self" adds the information that children also played freely with paper and ink: "até enjoar" - "until they get sick" (2004(a), p.7). It is therefore appropriate that the leaf staves on the left (p.6) are filled with colors associated with flour and paint. By the exercise of filling in the gaps established in the visual text, the implicit reader is summoned to deduce that the colors of this ink are green and blue. These colors, by affective association, connote respectively well-being and serenity (FARINA; PEREZ; BASTOS, 2006), precisely because children feel loved and protected. This affection among them is significant in the direct speech of the protagonist Henrique: "- Vamos, **maninha**, vamos" (p.7 - emphasis added), which uses the diminutive when inviting the sister to play with dough. We note in the verbal text the

<sup>5</sup> As the book has no numbering on the pages, we counted the page from the guard sheet.

<sup>6</sup> So that the sense and sound effects could be noticed we have kept the quotes in the original language.

relativization of the discourse of the "enunciator self" that gives space to the "voice" of the child character.

In the illustrated scene, as children freely produce their own modeling clay, they have flour all over their bodies. Below Henrique's chair there is a portion of dough that he probably dropped and, under Isadora's chair, there is her left slipper that possibly also fell while playing. These elements evoke the absorption of the children by the fun activity. In the lower corner of the image, the same dog from the cover appears sitting and smiling, reinforcing the concept of fun. These elements, as well as the grandmother's hair, by breaking the first frame and advancing to the second, reinforce the concepts of freedom and fun without curtailments, activating the metalinguistic function, oriented to the visual code itself with reference to the universe of child illustration.

Below the stanzas (2004(a), p.7), the reader can notice a little green spot and a little blue dot that escaped from the illustrated page beside. These elements integrate the leaves of the left and right, as well as the visual and verbal plane, which states that playing at the grandmother's house is more fun than going to Tororó, dialoguing with the song "Fui no tororó". The musicality in the poem is assured by the external rhymes in the first ("avó"/"Tororó") and second ("brincar"/"enjoar") stanzas; by the paronomasia between the words "tinta" and "pintam", and "maninha" and "massinha", which promotes internal rhyme in the second stanza; by the assonances that emphasize the nouns that name the characters "Henrique", "Isadora" and the "grandmother"; and by the verbal anaphoras that highlight the children's performances, as "brincar" (first and second stanzas) and move: "Vamos" (second stanza). In fact, the house of the grandmother is more fun than the "Tororó", ludic word, affiliated to an imaginary place and children's games, which is attractive to this audience, because it resembles a tongue-twister based onomatopoeia, which evokes the sound of water gushing.

On the following sheets (2004(a), p.8-9), the text appears on the left page and the illustration occupies the noble page. The "enunciator self" informs that the protagonists enjoyed a mango, thus recalling the illustration of the cover, in which both appear with their mouths smeared with juice. In the sequence, the children leave for an open space and their games, as well as the climbing fruit trees, refer to the mess with other fruits:

Ganham manga para o lanche.  
Comem bolo, chocolate.  
Em seguida, estão lá fora,  
pirulito que bate-bate.

– Vou subir na goiabeira.  
– E eu vou comer amora.  
Fazem zig-zig-zá  
o Henrique e a Isadora. (MACHADO, 2004(a), p.8 – emphasis added)

The musicality is maintained by the use of external rhymes; alliterations and assonances that emphasize the name of the protagonists and the sweets and fruits they taste - "bolo", "chocolate", "manga", "amora" -; in addition to the fun anaphoric words of onomatopoeic base - "bate-bate" and "zig-zig-zá" - which dialogue with the popular songs "Pirulito que bate" and "Escravos de Jó". These words indicate the games of the brothers and their manifestations in a direct speech about the actions they will perform to obtain the fruits: “– Vou subir na goiabeira [Henrique]. /– E eu vou comer amora. [Isadora]” (p.8). Below the verbal text there is a vignette containing two mangoes, a blackberry and a pink lollipop.

On the following page (2004(a), p.9), there is a light green background, lined with musical notes, whose scattered notes are composed of blue and pink mangoes, blackberries and lollipops. In the scene double framed in the center, by the black line and the intense green color, you can see, by the use of the expressive function, Henrique and Isadora happy, seated each in a trunk. Contrary to what the characters announced in the verbal text, the boy holds a blackberry and the girl holds a guava. As they are smiling satisfied, with their arms stretched in the direction of the fruit that is in the hands of the other brother, their illustrations exert expressive, narrative and playful function, requiring the reader to deduce that both just exchanged among themselves the fruits they possessed. This tranquility between them is emphasized by the green color of the frame that evokes abundance and safety (FARINA; PEREZ; BASTOS, 2006), knowing that there is abundance in the fruit trees. On Henrique's branch, next to his foot, there is a caterpillar and, in Isadora's, a little below her feet, a ladybug, neither of them is frightened by the insects, knowing safety in living with nature. From the ground, the dog looks at the children playing in the tree. This animal acts sometimes as guardian of the children, sometimes as their playmate.

Next, the illustrated scene appears on the left page (2004(a), p.10) with a dark green background lined by little lilac hearts and a blue cat, which runs either left or right, fleeing from a stick that probably someone threw towards him. The small reader's attention to these illustrations with narrative function, playful and emotional, which will come again as vignette, gives him/her pleasure by recognizing the song "Atirei o pau no gato", even if he/she still does not decode the verbal text. By association, blue evokes affection and lilac, fantasy (FARINA; PEREZ; BASTOS,

2006). In this way, the characters are framed with the emotions and experiences that surround their musical universe.

Inside the double frames - the first dashed in black and the second composed by pink -, Isadora is crouched, adjusting the soil after planting a seed. A little ahead of her, there are three red radishes that have already been born, each a different size, because in a different phase of development. More to the center and to the right of the frame, Henrique wets with a hose the floor that seems to be with newly planted grass. By resorting to expressive and narrative function, it can be noted that they perform their actions in a balanced way, which justifies the pink tone of the second frame that evokes charm (FARINA; PEREZ; BASTOS, 2006). It can be deduced that, in the case of the characters, with the maintenance of life. At the back, on the left, is the dog smiling and once again watching the children in their chores. The three characters break the first frame, indicating, by resorting to the metalinguistic function, that they act freely and spontaneously, because they surround the musicality and affectivity, respectively expressed by the staves composed by the playful - cat - and affective - heart.

On the right page (2004(a), p.11), the verbal text refers to the songs "Se esse rua fosse minha" and "Atirei o pau no gato", validating the hypothesis of the child who looked at the image on the previous page:

Nessa rua não tem bosque,  
mas tem horta e tem jardim.  
– Posso ajudar com as plantas?  
– Deixa um pouquinho pra mim.

**Plantam** semente na terra.  
Molham grama com a mangueira.  
Dona Chica admirou-se  
quando viu tanta sujeira. (MACHADO, 2004(a), p.11)

The dialogism with the song "Se essa rua fosse minha" promotes desires for change in the reader who projects himself in the characters, noting them as able to plant and improve the environment in which they live, as well as having fun. The characters, diverging from the song "Atirei o pau no gato", do not attack any animal, on the contrary, they coexist in harmony with each other and with the animals, enchanted by nature, although "Dona Chica" is surprised by the "mess". The speech of the "enunciator self" opens space in his poetic account for the children's speech: "– Posso ajudar com as plantas? /– Deixa um pouquinho pra mim." (2004(a), p.11). As there is no identification of which of the characters mentions each sentence, a gap is created that can only be filled by observing the illustrated text. Thus, since in the illustration Henry is watering

the grass and Isadorais planting, the reader can deduce that the statement is from the boy: “– Posso ajudar com as plantas?”, to which the girl replies “– Deixa um pouquinho pra mim.”, referring to the need for water after planting the seeds. The musicality is maintained by the external rhymes, and by the use of paronomasia in "plantas" (first stanza) and "plantam" (second); assonance and alliteration that highlight the names of the places where the protagonists are - "jardim" and "horta" - and the elements with which they interact: "terra"; "sementes"; "grama"; "plantas".

On the following page (2004(a), p.12), the illustration occupies the sheet on the left, on a light green background, but different from the previous ones, with brown bears and pink footprints scattered along the page. Inside the double frames, Henrique and Isadora have fun, lying on the floor covered in mud. Part of his hair, as well as the dog's left ear, breaks the frames. In the right corner, once again, the dog observes the children smiling for also having joined the game, getting dirty with mud:



Figure 3 - Henrique and Isadora play in the mud (2004(a), pp.12-13)

These ruptures associated with the intense yellow color of the second frame that refers to euphoria and spontaneity (FARINA; PEREZ; BASTOS, 2006) are justified. The text, in the noble page (2004(a), p.13), dialogues with the songs "Boi da cara preta" and "Pezinho", and the fairy tale "Goldilocks and the three bears", besides reaffirming the mess, by using the word "lambança":

– Oi, oi, oi, que cara preta,  
nem parece de criança.  
Mostre aqui o seu pezinho...  
Quanta lama, que lambança!

Será que são os três ursos  
enquanto não esfria o mingau?  
O pai, a mãe e o ursinho  
caídos num lamaçal? (MACHADO, 2004(2), p.13)

The presence of the direct discourse recognizes the ludic quality in the speech of the grandmother who addresses the children, revealing herself as a profound connoisseur of her cultural repertoire. Verbal play is increased by the use of the anaphora in the use of the "hi" interjection, by the reticence, by the exclamation points and by the subversion of the texts that make up the reader's memory. Thus, by resorting to transtextual memory, the reader is invited to recall, in the speech of this grandmother, the black color and its displacement from the face of the ox to the feet, and the faces of the children full of mud. Although the little feet are mentioned, the grandmother does not ask, as in the song, to be put together with hers, because they are dirty. This finding amuses the child reader and satisfies their longing for games and spontaneous games, often prohibited by adults for causing "mess". The reader, still, by recourse to this memory, notes the strategy of the grandmother in recalling the story of the three bears who left home to wait for the porridge to cool. By using the same number of characters, she brings Henrique, Isadora and the dog of the three bears, but also distances them because it makes them unique, by the performance of falling into mud. The vignette repeats the images arranged next to the frame; the brown bear and a footprint that, incidentally, surprises by being human and not that bear, emphasizing the song "Pezinho" and the fairy tale "Goldilocks and the three bears".

On the following pages (2004(a), pp.14-15), the verbal text appears on the left and the illustration on the right:

Será que **são** três porquinhos  
botando o **pião** no **chão**?  
– Nada disso, **são** meus netos.  
E um cachorro **lambão**.

– Já sei o que vou fazer,  
**decisão** está tomada.  
O que vocês precisavam  
é de uma boa **lavada**. (MACHADO, 2004(a), p.14 – highlights of our)

Below the verbal text there are two soap bubbles that reinforce the decision of the grandmother to bathe the children and the dog. As can be observed, the "enunciator self" resumes the speech and presents a playful inquiry, when referring to the muddy appearance of Henrique, Isadora and the dog, bringing them closer to three little pigs, who play top. On the illustrated page (2004(a), p.15), in the center of the double frame, appears the fun grandmother smiling, with the left hand on the waist and the right raised with the index finger in denial gesture. This illustration breaks with the first dashed frame and enters the second with yellow border, revealing her as outside the standards of other adults, because she is able to have fun with the

"mess" caused by the grandchildren. This grandmother, by the ability to enter the games, can remind the reader, with reading repertoire of the works of Monteiro Lobato, of Dona Benta.

The grandmother's illustration evokes her direct speech, manifested in the verbal text, in which she denies to the "enunciating self" that her grandchildren and the dog are the three little pigs. The stanzas intertextualize the fairy tale "The Three Little Pigs", with the songs "O pião no chão" (CNEC ON LINE, 2021) and "Sambalelé" (LETRAS (I), 2021). In addition, the direct speech, the grandmother informs that she has made a decision and addresses the grandchildren, saying that she will give them all a "boa lavada". The blue and green waves and soap bubbles that make up the background of the illustrated page are justified. Again, musicality is manifested in external and internal rhymes, in assonances and alliterations. The subversion goes a long way in dialogism with the song "Sambalelé", in which grandmother does not punish with "lambadas", but enjoys the games and takes care of the children, and the pet.

Following (2004(a), p.16-17), the verbal text is displayed on the left and the illustrated page on the right. In the first stanza, in direct speech, the grandmother asks about the possibility of a bubble bath:

– Que tal um banho de espuma?  
Mas então a avó lembrou  
da bagunça de outra vez,  
de como o banheiro ficou.

Numa banheira bem cheia –  
peixe, patinho, uma tralha... –  
a Isadora resolveu  
lavar roupa – até toalha. (2004(a), p.16)

By resorting to omniscience, the "enunciating self" informs that the grandmother then remembers the "mess" that was left in the bathroom when she attempted this method. Above the two stanzas, two soap bubbles appear, as if they had escaped the illustrated page beside (2004(a), p.17). In this one you can observe waves and bubbles, as in the previous scene, in shades of green in the ruled background. In the center, in double frame, is Isadora with drained hair, inside a large bubble that comes from smaller bubbles in the left corner, symbolizing the thought of the grandmother who remembers the disorder in the bathroom. The blue border of the outer frame evokes, by color, the water of the character's bath. The square inside the frame and the background of Isadora's illustration refers to the scenery of a bathroom tile in black and white. Two small bubbles escape the double frames with a tiled background, thus assuming recourse to the aesthetic function accumulation of meaning, because they both represent the bubbles of the

girl's bath, and are part of the thoughts of their grandmother. Above Isadora, there are two bubbles, on the left there is a pink goldfish and, on the right, a rubber duckling. Isadora looks happy at these objects that certainly complement her toys.

On the following page (2004(a), p.18), the same scenario of the bathroom is repeated in the illustration. This time it is Henrique who is bathing inside the double frame. It keeps the blue border on the outside that evokes the water of the bath. He also appears inside a large bubble, accompanied by other smaller ones, composing the memories of his grandmother. Above the boy there are two bubbles; on one there is a very large wave to the left and, on the other, a dummy surfing to the right. Again, the bubbles invade the next page, where the text is located (p.19). Henrique wanted to satisfy the will of his puppets to surf, so he made "[...] muita onda:/com água pra lá e cá." (p.19). The verses intertextualize the songs "Janelinha" (LETRAS(m), 2021) and "Pintinho Amarelinho" (LETRAS(n), 2021), since these compose the grandmother's memories and connote the different directions to which Henry threw water. Thus, she decides and expresses in a direct speech that it is better to "[...] proteger a casa/pra não inundar o chão, /já que não posso dar banho/na palma da minha mão." (p.19). The grandmother verbalizes that she cannot contain it, because play is typical of bathing in childhood, as well as the palm that composes a hand. It is worth highlighting the knowledge of Ana Maria Machado of the songs associated with bathing that are configured as an extra play amid the care with the child.

It is justified, then, that the poem continues with the double-frame illustration of an outdoor hose shower, in lawn space, in which participate playfully Isadora, Henrique, the dog and the grandmother (2004(a), p.20). The idea of the playful shower is reinforced by the background in light green color, whose staves are full of musical notes. Inside the double frames, the barefoot grandmother holds a part of the long hose that spreads throughout the lawn, evoking the idea of amplitude. Henry, next to his grandmother, leans on her arm and holds the hose. Isadora, on the right side and facing them, holds the tip of the hose and directs the spout to the grandmother. The puppy jumps on the lady's leg, integrating the scene:





Figure 4 - Henrique, Isadora and Grandma play with hose in the backyard (2004(a), p.20-21)

The "enunciator self", also amusing with the scene, informs by the playful recourse to metonymy and hyperbole, and to neologism, the grandmother's decision: "Melhor **mangueira** e esguicho, /um bom banho no quintal/Cachorro e avó **ensopados**,/uma **molhação** geral." (2004(a), p.21 – emphasis added). Her speech fills a gap, as it clarifies that the lawn is part of the grandmother's backyard. In the midst of play, the boys singing "bão, balalão", referring to the poem "Rondo do capitão", written by Manuel Bandeira and music by João Ricardo, from the group Secos & Molhados:

#### Rondo do capitão

Bão Balalão  
Senhor Capitão  
Tirai este peso  
Do meu coração

Não é de tristeza,  
Não é de aflição.  
É só de esperança,  
Senhor capitão!

A leve esperança,  
A aérea esperança...  
Aérea, pois não!  
- Peso mais pesado

Não existe não  
Ah, livrai-me dele,  
Senhor capitão! (LETRAS (k), 2021)

The vignette on the text brings two musical notes, reinforcing that the music was quite present in the daily life of the grandchildren with the grandmother, in particular, at the time of

showering. It is justified, then, that the poem continues intertextualizing the song "Peixe vivo" in the direct speech of the grandmother who configures as a corner in the first stanza – "Se eu fosse peixinho/soubesse nadar/banhava os meus netos/no fundo do mar." (2004(a), p.22). However, since she is not a fish, nor a bird, she intertextualizes the fairy tale "Rapunzel" in the second verse: "– Mas como não sou peixinho/nem sei voar pelo céu/só penteio seu cabelo/em trança de Rapunzel." (p.22). Below the text you can see the vignette with a blue goldfish and a yellow star. On the following page (p.23), one can see Isadora holding a doll with her right arm, while leaning with her left on her grandmother's lap who, sitting on a red upholstered stool, combs her hair.

Both characters are wearing floral dresses. By resorting to expressive function, it is known that there is tenderness involved in these gestures, by the care manifested in the gestures of the grandmother and by the satisfaction in the faces of the characters; even the doll is smiling. The delicacy of the scene is emphasized within the double frame, by the wallpaper striped in pink and white, full of branches of yellow flowers. One can infer that it is the room of the grandmother. This effect is complemented by the second frame in pink that borders the characters, broken by the grandmother's hair and slippers, indicating that she escapes the patterns of adults always busy with their own interests. As background outside the frames, in green, are the musical staves full of blue minnows in various sizes, yellow starfish and white polka dots reminiscent of their bubbling (p.23).

In the scene illustrated below (2004(a), p.24), one notices the same scenario with the grandmother sitting on the same stool, holding Henrique's left arm to stand still while she combs his hair. He wears blue shorts, a green cape tied around his neck, like a hero, and he has a yellow T-shirt in which the word "Brazil" is printed on the high box and the flag of our country. This flag appears fragmented, because half of it is composed of a football field that has the caption below: "NOSSA OUTRA METADE", knowing that this sport incorporates our culture. Beside him, in the left corner, is the dog, who looks up and, by resorting to expressive function, manifests an aspect of sadness in his look and in his fallen tail, producing a gap. On the background in green, the musical agendas are full of yellow crowns and green avocado buttons, which also create gaps. The text, on the noble page (p.25), fills these gaps by revealing, in the first verse, the choices made by the grandmother, who chose to combine the shirt with the shorts, leaving Henrique like a "[...] rei, herói ou capitão" (p.25). In this way, the grandmother allows the boy to be the character he wants from the stories she probably tells him. This stanza, by intertextualizing

the song "Contando os botões", popularly known as a recitative element, fills the visual gaps of the previous scene, justifying the use of the crown and buttons:

Rei,  
Capitão,  
Soldado,  
Ladrão.  
Menino bonito  
Do meu coração. (PEDAGOGIA AO PÉ DA LETRA, 2020)

In the second verse, the "enunciating self" reports that the mother of the little protagonists has arrived, which justifies the sadness of the dog, because it knows that it will lose its companions of mischief: "Na hora que a mãe chegou/tudo já estava acabado/As crianças bem cheirosas/estavam de banho tomado." (p.25).

Thus, in the last illustration (p.26), within double frames, appears the mother of the children hugging the grandmother. Both are surrounded by children. Isadora, with open arms and on tiptoe, stretches out her arms to embrace them collectively. Henrique with his right arm touches his mother's back, while with his left hand he comforts the dog, caressing its little head. It is a scene full of affection and gratitude. The dog raises its tail and seems to smile with satisfaction:



Figure 5 - Daughter's gratitude for her mother's care (2004(a), pp.26-27)

From the verbal text, it is known, then, that the grandmother is maternal. The stanzas, in direct speech, reveal the dialogue between the women. In the first, the daughter manifests herself, recognizing in a playful way the "work" that the mother had to take care of the protagonists. For this, it intertextualizes in a humorous way the song "Pezinho": "[...] But then don't go saying/that you repented" (p.27). The grandmother, in direct speech, denies that looking after the grandchildren is hard work, so, she invites them to come every day, intertextualizing the

popular song "Peixe vivo": "Como poderei viver/sem a sua companhia?" (p.27). Thus, the grandmother reinforces her need of constant conviviality with the grandchildren, which is amplified in the visual plane by the vignette below the two stanzas of a couple of minnows with the heart between them.

The possibilities of interaction between words and images are endless, because both verbal and visual texts leave spaces for readers to fill in from their perceptions. These spaces are defined by José Luiz Fiorin (1999, p.117) as a way to "discursively fracture the order", providing readers with an aesthetic experience, an essential function of the literary text.

To Maria Nikolajeva and Carole Scott:

Palavras e imagens podem preencher as lacunas uma das outras, total ou parcialmente. Mas podem também deixá-las para o leitor/espectador completar: tanto palavras como imagens podem ser evocativas a seu modo e independentes entre si. (NIKOLAVEJA; SCOTT, 2011, p. 15)

Words and images can fill the gaps in one of the others, in whole or in part. But they can also leave them for the reader/viewer to complete: both words and images can be evocative in their own way and independent of each other. (NIKOLAVEJA; SCOTT, 2011, p. 15 – our translation)

Sophie Van der Linden (2018) states that the interrelationship between verbal and visual text is the essence of the illustrated book, and completes:

O cerne do bom funcionamento de um livro ilustrado encontra-se na interação entre texto e imagem. Para que esta interação seja interessante, deve confluir em uma produção em comum, que não seja necessariamente narrativa ou semântica e que também pode ser estética. (LINDEN, 2018, p.50)

The core of the proper functioning of an illustrated book lies in the interaction between text and image. In order for this interaction to be interesting, it must come together in a common production, which is not necessarily narrative or semantics and which can also be aesthetic. (LINDEN, 2018, p.50 – our translation)

*Que lambança!* (2004(a)) addresses a very common theme in the daily life of children, going to the house of the grandmother to play and, mainly, to have fun. This enables small readers to identify with the story they read, remember similar moments and build affectiveness through the narrative.

## Final considerations

The reading of the work *Que lambança!* (2004(a)), by Ana Maria Machado, illustrated by Denise Fraifeld, raises from the reader reflections on human relations in society, especially family. If this reader does not have the same freedom as the characters, nor the affectivity of the adults of his conviviality, by reading, can desire other more human realities. Thus, the work has the potential to motivate their first exercise of questioning and claiming social changes.

Illustrated books with aesthetic value are configured as magic boxes that allow the unveiling and discovery of each page. Its pages contain illustrations arranged in a narrative sequence that both amplify the meanings of the verbal text, and present themselves as a film before the eyes of small readers. Its passing of pages produces enchantment, because each change of scene, with the expressiveness of its characters and its movements, is able to provoke a different sensation. For Graça Ramos (2011), the illustration provokes displacement and emotion in the reader, leading him to imagine and reflect from what is being narrated, besides recognizing how the dialogue between the illustration and the verbal plane is established.

In a polysemic work, such as *Que lambança!* (MACHADO, 2004(a)), verbal and visual text in collaboration open gaps, call forth hypothesis reviews and configure numerous interpretative possibilities. In this way, in a playful way, its narrative poem plays on the little readers the practice of a critical look, leading them to verify and question themselves and the world that surrounds them, directing their interests, their inspirations, their needs of self-affirmation. In this way, it constitutes itself as indispensable for the formation and cultural evolution of the human being, hence the need to introduce it ever earlier in the life of children.

Offering poetry to small readers allows young people to know and enter the vast cultural and literary heritage, as well as experience the flexibility and sound materiality of language, provoking the exercise of fantasy and refinement of sensitivity. The children's literature and the school must walk together in the formation of the reader still in childhood. Curiosity and example are two factors that cooperate to awaken the child's taste for reading, knowing that reading rates are decreasing more and more and, consequently, the number of books available at home. The students, most of the time, have contact with books only in school environment, so it is fundamental that they are presented with works endowed with aesthetic value, so that from an early stage they integrate into the literary universe and immerse themselves in the vast possibilities that it presents.

The dialogism with songs, recitative elements, tongue-twisters and fairy tales, in the work of Machado (2004(a)), allows a greater approximation of children to the history studied and expands its possibilities of activation of their cultural repertoire, thus assisting in their formation as readers. In short, poetry provides small readers with moments of learning, through wordplay and rhymes. In this way, it transports them from the real to the imaginary. Reading and activities focused on poetry suggest an expansion of the situations experienced by children, allowing reflection and filling gaps in the poetic text, stimulating play and musicality, thus favoring the process of knowledge construction.

<b>CRedit</b>
Acknowledgement: Not applicable.
Financing: Not applicable.
Conflicts of interest: The authors certify that they have no commercial or associative interest that represents a conflict of interest in relation to the manuscript.
Ethical Approval: Not applicable.
Contributor Roles: Conceptualization, Funding acquisition, Methodology, Project administration, Supervision, Validation, Visualization: FERREIRA, Eliane Aparecida Galvão.
Data curation, Formal Analysis, Investigation, Writing – original draft, Writing – review & editing: PINTO, Fabricia Jeanini Cirino.

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