


## Comparative studies in literature and the formation of the reader

### *Estudos comparados em literatura e a formação do leitor*

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#### **ABSTRACT**

What we intend to discuss in this article is the possibility of Comparative Studies in Literature contributing to the formation of readers in childhood. We seek to demonstrate that the path of comparison, offered by Comparative Literature, inserts the reader into a process that sharpens the ability to observe, fosters the ability to analyze and argue. To clarify the debate we intend to have, the object of analysis is Ziraldo's work *O Menuquinho Maluquinho*, aimed at children, in three of its artistic forms: literature, the TV series and the film. The analysis developed demonstrates the most evident and subtle aspects of character construction, analysis of the conception of childhood and time brought about by the artistic pieces studied. The basis of the study is based on the conceptions of Tânia Carvalhal, who understands Comparative Literature as an interdisciplinary strategy and points out how this conception brings traits of mobility to literary studies, and highlights the mediating nature and comparative action, which is why it is considered that Reading comparatively is a virtuous path to reader education.

**KEYWORDS:** Comparative literature; Inter arts; Formation of the reader; Ziraldo; *O menino maluquinho*.

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## RESUMO

O que se pretende discutir neste artigo é a possibilidade de os Estudos Comparados em Literatura colaborarem com a formação do leitor, na infância. Procura-se demonstrar que o caminho da comparação, oferecido pela Literatura Comparada, insere o leitor em um processo que aguça a capacidade de observar, fomenta a habilidade de analisar e de argumentar. Para explicitar o debate que se pretende fazer, toma-se como objeto de análise a obra de Ziraldo, *O menino maluquinho* (1980), destinada ao público infantil, em três de suas formas artísticas: a literatura, o seriado de TV e o filme. Na análise desenvolvida demonstram-se os aspectos mais evidentes e mais sutis de construção dos personagens, de análise da concepção de infância e de tempo trazidas pelas peças artísticas estudadas. A base do estudo parte das concepções de Tânia Carvalhal, que compreende a Literatura Comparada como estratégia interdisciplinar e aponta como esta concepção traz para os estudos literários traços de mobilidade, e evidencia a natureza mediadora da atuação comparativista, motivo pelo qual considera-se que ler comparativamente é caminho virtuoso para a formação do leitor.

**PALAVRAS-CHAVE:** Literatura comparada; Interartes; Formação do leitor; Ziraldo; *O menino maluquinho*.

## 1 Introduction

The present article discusses the possibility of Comparative Studies in Literature contributing to the formation of readers in childhood, based on the study of literary works written for children that have been transposed to other forms of art. By observing the cultural, editorial, and artistic environment in Brazil, it can be seen that, in the 20th century, several literary works written for children have been adapted for film and/or recreated for television in the form of a TV series. Among these, the following stand out: *Reinações de Narizinho*, *Caçadas de Pedrinho*, *A chave do tamanho*, among others by Monteiro Lobato, which gave rise to the TV program broadcast by Globo, *O sítio do Pica-pau amarelo*. *O menino maluquinho*, written by Ziraldo, which was based on a book, became a comic book, a TV series, and a film. Based on Ziraldo's works and their adaptations, the reflection on the formation of readers in childhood will be conducted through comparative literature studies. To this end, we will present a reading of three plays related to the character *Maluquinho* – the book, the film, and the series – with the aim of demonstrating which elements can be put into play for children to enjoy in school and non-school environments for reading formation.

Our proposal for comparative reading in reader formation is based on concepts similar to those of Carvalhal, when he claims:

[...], it is still from a historical perspective that one could say that if before the specificity of Comparative Literature was assured by a restriction of fields and modes of action, today, this same specificity is achieved by attributing to the discipline the possibility of connecting various areas, appropriating diverse

methods, specific to the objects that it places in *relation*. This new mode of understanding thus accentuates a trait of *mobility* in the comparative action while preserving its "*mediating*", intermediary nature, characteristic of a *critical procedure* that moves "*between*" two or several elements, exploring *connections* and *relations*. Its "interdisciplinary" character is thus definitively established. (Carvalho, 1991, p. 10, our emphasis)

In Carvalho's defense, when analyzing the changes in the understanding of what is the object and form of Comparative Literature, we observe the evidence of the following aspects of this discipline that, from our point of view, connect it with Education and reader formation: the action in several areas; the appropriation of several methods; the presence of different objects that are placed in relation; the accentuated mobility typical of the comparative action; and the mediating nature of the comparative activity by moving "between" several elements of which connections and relations are explored. It is understood that the formation of the reader of literature brings together the aspects typical of Comparative Literature explained here by Carvalho, primarily as: the establishment of relations between different objects, mobility and mediation. These relations, mobility, and mediation required by the comparative reading should contribute to the knowledge and understanding of the productivity of the literary text, which would come from learning how intertextuality occurs when establishing what is "between" the works under study. Carvalho also considers that "this productivity exists because, as Kristeva claims: "every text is the absorption and transformation of another text." And reading enables writings that appear "as a result of a process of reading a prior literary corpus." (Carvalho, [s.d], p. 10)

To conduct both the comparative analysis and the reflection on the process of developing a child as a reader through this way of reading, our study's corpus of analysis included Ziraldo's book, *O Menino Maluquinho*, from 1980; the film *Menino Maluquinho*, from 1995, with a script by Ziraldo himself, directed by Helvécio Raton; and the TV series *Um menino muito maluquinho*, broadcast in 2006, with scripts by Anna Muylaert.

It can be said, still based on the ideas of Tânia Carvalho, that the works subsequent to Ziraldo's book absorb and expand what is seen in the book by the artist from Caratinga, Brazil. The idea of art as a continuum in which the works refer to each other, whether or not they originated from them, emerges from the relationship between these artistic pieces. And the effect is, as Carvalho claims:

In light of this, what was understood as a relationship of dependence, the debt that a text acquired with its predecessor, is now understood as a natural and

continuous process of rewriting texts. Understanding literary texts from this perspective leads to the analysis of the procedures that characterize the relationships between them. This is an attitude of textual criticism that is now incorporated by the comparatist, which means that he/she does not stop at simply identifying relationships, but rather analyzes them in depth, arriving at interpretations of the reasons that generated these relationships. In other words, the comparatist would not be concerned with determining whether a text rescues another previous text, appropriating it in some way (passively or corrosively, prolonging or destroying it), but would examine these forms, characterizing the procedures carried out. He goes even further, asking why a given text (or several) are rescued at a given moment by another work. What reasons led the author of the most recent text to reread previous texts? If the author decided to rewrite them, copy them, in short, relaunch them in his time, what new meaning does he attribute to them with this displacement? (Carvalho, 2006, p. 51-52)

The analysis conducted in our study is a continuation of our reflections that began in the first decade of the early 2000s. At that time, we used some episodes of the aforementioned series as a corpus for analysis and compared them with our perception of the character of Ziraldo in the literary work. The present article aims to expand the artistic works in which Ziraldo's character of the *Crazy Little Boy* (*o maluquinho*) is present, including the film of the same name. With the study, albeit brief, of the works that have the *Crazy Little Boy* as the main character, in three different medias – literature, TV series, and cinema – we intend to discuss how comparative studies can contribute to the formation of the reader of the literary text. The aim of this study is to establish interartistic comparisons, by bringing together literature, TV series, and cinema, questioning the works, “conceiving them not as closed systems in themselves, but in their interaction with other texts, literary or otherwise”. (Carvalho, 1991, p.13). Our path to demonstrate this possibility will be the analysis of the works based on the concept of childhood that they convey, the tone present in each work when dealing with this concept, and the image created of the character whose name includes the idea of social maladjustment (or adjustment) in the word “*maluquinho*” (*crazy little boy*) and its relationship with time.

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<sup>1</sup> This article refers to our article “Children's literature on TV: Ziraldo's Little Crazy Boy” published in the proceedings of the 11th International Congress of ABRALIC — Tessituras, Interações, Convergências, held in 2008.

the *Crazy Little Boy* (*o Maluquinho*) is present, including the film of the same name.<sup>2</sup> With the study, albeit brief, of the works that have the *Crazy Little Boy* as the main character, in three different medias – literature, TV series, and cinema – we intend to discuss how comparative studies can contribute to the formation of the reader of the literary text. The aim of this study is to establish interartistic comparisons, by bringing together literature, TV series, and cinema, questioning the works, “conceiving them not as closed systems in themselves, but in their interaction with other texts, literary or otherwise”. (Carvalho, 1991, p.13). Our path to demonstrate this possibility will be the analysis of the works based on the concept of childhood that they convey, the tone present in each work when dealing with this concept, and the image created of the character whose name includes the idea of social maladjustment (or adjustment) in the word “*maluquinho*” (*crazy little boy*) and its relationship with time.

## 2 *O menino maluquinho*, the book

The literary work, *O Menino Maluquinho*, is a work of fiction explicitly written for children, whose main character is a boy who is very dear to his family. It is a narrative of memory, since it brings back memories of the boy's life with his parents, friends, and grandparents, and presents his main features. The language refers the reader to the child's way of doing and saying: the boy “had eyes bigger than his belly”, “fire in his ass”, “wind in his feet”, “huge legs that could hug the world”, “little monkeys in the attic”, and, finally, he was “an impossible little boy”. In addition to this metaphorical and playful language, the entire book is composed of drawings by the cartoonist-author, with a light, delicate, and humorous style. This character has a protected childhood, with friends and schoolmates. He played his innocent tricks, such as losing his notebook, breaking objects, and being unruly, and is gently and calmly reprimanded by adults. The narrator seems to look at the child attentively and delicately, trying to highlight his qualities and naturalize his behavior, sometimes clumsy, sometimes creative, sometimes heroic, like the goalkeeper of his street team; sometimes melancholy and reflective; sometimes wise. The story presents childhood as a time of happiness, with problems, such as the separation of his parents, which, although

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<sup>2</sup> It is important to note that our analysis will not include *The Little Crazy Boy* from the comics. Based on his first book, Ziraldo created a series of comic books with the same name as the book. These stories were published by Abril and Globo, from 1989 to 2007. We had no contact with the comic book series when conducting these analyses.

important, do not disturb the child's happiness. It can be said that there is an affiliation with the idea of happiness in fairy tales, as seen at the beginning of the book: “once upon a time there was a crazy little boy” (Ziraldo, 1980, p. 5) and, at the end, the narrator informs:

And, like everyone else,  
the crazy little boy grew up.  
He grew up  
and became a cool guy!  
In fact,  
he became the coolest guy  
in the world!  
A really cool guy!  
And that's when  
everyone discovered  
that he  
hadn't been  
a crazy little boy;  
*he had been a happy little boy!*  
(Ziraldo, 1980, p.88-92, our emphasis)

The boy who grew up and became a nice guy is also presented as a typical urban middle-class boy who had a nanny, the house had a cook, his school supplies were adequate, and he showed up for the game already dressed in his goalkeeper's uniform, without any apparent material needs.

The narrative is in the third person, with a narrator supposedly distant from the events being narrated, but the information he provides and the emotional closeness to the events, the writing in verse in a lyrical tone, allow us to say that this distance is not confirmed, which gives the narrative a tone of autobiographical fiction. What is assumed is that this memory is written by that adult who, one day, was the crazy little boy.

The story's narrative is a tale of any adult who was a happy little boy. Written in this lyrical style, marked by affection and acceptance of the world of children, there is no indication in the literary work of a pedagogical or instructional nature, as in some works written for children. On the contrary, the book effectively functions as a lyrical and playful fairy tale that represents the happy moments of a typical boy from the middle-class sectors of urban Brazilian society.

### **3 *Um menino muito maluquinho*, The TV series**

The basic ideas presented in the literary work are repeated in the TV series, with some

substantial changes, which will be mentioned here, and which seem to project a different target audience than that intended for the book and a different type of dialogue with the world of children. If the book is clearly written for, the TV series also seems to want to dialogue with adults close to children. As we follow the episodes, we notice that the main features of the character *Maluquinho* are maintained, and it therefore relates paraphrastically to Ziraldo's literary work.

The main differences are due to the change in the treatment given to an important component of the reflection of the main character present in the book: the temporal dimension. The literary work presents itself as a memory, narrated in the third person. Still, even with the aspect of memorialistic fiction, it is told in a relatively linear manner, showing the boy's maturation until he reaches the condition of an adult man. In the midst of this apparently linear process, the narrator informs the character of the special relationship with time:

But  
his greatest mystery  
everyone knew by heart:  
it was the way  
the little boy  
had to play  
with time.  
There was always time left over  
to do  
a thousand kinds of mischief  
and there was time  
for everything.  
(Time was a good friend)  
His little hour hand  
was probably  
a big one.  
(Ziraldo, 1980, p. 71-72)

In the TV series, the treatment given to the temporal dimension of memory is different. While in the book we have the passage of time suggested by a drawing of a clock (p. 71) and by the idea that time passes differently for different people (time was a good friend), the TV Brasil series enhances the temporal dimension and multiplies it by presenting the character at three different ages: at five years old (played by actor Felipe Severo), at 10 (ten) (Pedro Saback) and at 30 (thirty) years old (Fernando Alves Pinto, Ziraldo's son). These three representations of the same character at different times are present simultaneously in the same episodes, making the viewer aware of the difference between the child at 5, the child at 10, and the adult at 30. The effect of this



creation of the unfolding of the perception of time for different ages, on the one hand, materializes the idea that time in the character's life is something special ("time was like this for him: it was hours longer" (p. 75)) and, on the other hand, it adds to what is in the book scenes and situations that arise as simultaneous times and adds problems and situations not dealt with in the literary work. At the same time, the viewer follows the situations experienced by the character at different moments of his life.

Thus, with this resource, the viewer comes into contact with the boy's retrospective and prospective actions, so that one can have an understanding of the character's formative process, which is not the object of the book. It can be said, when we notice this difference in the treatment of the notion of time, that the TV series adds elements that develop some problems of childhood life, taking the book as a theme, and making the series an overview of what can be seen in the book. To clarify this better, we can use the example of the episode of the series entitled "Guess what day it is today?", whose theme is "birthday". In it, two moments of birthday parties in the character's life are presented: one of the boy at age 10 and the other of the child at age 5. The successive scenes alternate the moments of the parties in these two moments of the boy's life and thus reveal the difference in the child's behavior during different periods of childhood. At ten years old, the pre-teen's problems are: what to wear to the party, the anxiety of waiting for the girl considered special, or the fear that no one will show up at the event. At five years old, the character is struggling to stop using a baby bottle, since there was an agreement with his mother that he would stop using a baby bottle when he turned five. What we can see, therefore, is a change in the discussions about time and its dimensions in the character's life. It is thought that this treatment of the temporal dimension, which constitutes the action of memory, is a trait that alters and expands a crucial element of the literary work and maintains the dialogue with childhood, which is present in the book. However, it seems that it is not only that. When we examine the TV Brasil website to understand how the series was conceived, we can read the following in the explanations about the scripts prepared for the episodes of the TV series:

The main topics of childhood are shown from the point of view of children aged 5 to 10. Each episode has a different theme that leads the viewer to identify with the character and to reflect on the reality and conflicts of different ages. Among the topics covered are: identity, who we are and how people see us; the passage of time and birthdays; the first day of school and new friends; concern for pets; consumerism and the desire to buy everything that appears on television; death; vacations; parents; the importance of organization;



jealousy of younger siblings; dreams of a future career; the best friend; competition between boys and girls; first crush; arts; excess sweets; etc.”  
(www.tvbrasil.org.br)

In addition to this description seen on the website, one can also analyze the titles and thematic axes of the episodes to understand the themes developed by the series, as seen in the list of episodes (Tab. 1):

**Table 1** - List of episodes

#	Title of episode	Thematic axis
1	"Guess What Day is Today"	Time and age
2	"The Boy with a Pan on His Head"	Identity
3	"The First Day of School"	Life in a new school
4	"I Don't Know How to Clean Up, I Only Know How to Make a Mess"	Order and cleanliness
5	"Ugly, Beautiful!"	Beauty and ugliness
6	"The Boy's Best Friend"	Friendship with the dog
7	"My Worst Friend"	Friendships with classmates
8	"The Kangaroo Champion"	Decisions about what to be when he grows up
9	"Turn On, Turn Off"	The effects of addiction to videogames
10	"The Watermelon"	Jealousy between siblings
11	"Blue and Pink"	Disputes between boys and girls
12	"The Whale of Rio"	Relationships with girls
13	"Pijama Party"	Relationships with friends
14	"Why Me?"	Prejudice
15	"The Fairy Godmother of Consumption"	Consumerism

16	"The Crazy Little Boy Star"	Relationships with girls
21	"Desire for Sweets"	Learning how to eat anything

**Source:** Created by the author through information gathered at [pt.wikipedia.org/wiki/Lista](http://pt.wikipedia.org/wiki/Lista)

The thematic organization and the way these themes are developed give the series an educational tone, which distinguishes it from both the book and the film. A significant episode in this regard is that which deals with "The Desire for Sweets". The theme is about eating habits. The plot presents a child, at age 5, with what is called a desire for sweets. By eating too many sweets, the boy ends up getting two cavities. His mother starts to control his eating. At age 10, Maluquinho is facing another problem regarding his eating: he needs to learn to eat (and like) Japanese food, since his grandfather returns from Japan and asks for a Japanese dinner to celebrate.

In our view, this example shows a certain instrumentalization of the characters in the TV series who function as emissaries of educational messages for children and compose the dialogue with adult viewers. Therefore, we can see an important difference between the literary work and the TV series. In literature, the work does not convey explicit educational intentions, since the language work is focused on rhythm, musicality, rhymes, and playfulness. In the TV series, the language is covered in a relatively informative tone, although the playful nature predominantly present in the literary work is preserved.

Given these two descriptions, it can be noted that, from the point of view of structuring the discussion about time, the series enhances the idea of fragmentation of experience over time and, to a certain extent, confirms the notion of fragmentation of memory through different actors and characters in different times, in the construction of the treatment given to what can be called experience over time. When looking at the treatment given to the theme of childhood as a time of life, the playful nature of the literary work is partially replaced by a didactic and educational tone in the series. These changes interfere in the reception of each of the works and impact readers differently.

#### **4 O menino Maluquinho – The film**

Unlike the partially pedagogical tone that can be seen in the TV series, marked by the thematization of children's problems, the film *O Menino Maluquinho*,<sup>3</sup> by Helvécio Ratton, seems to maintain Ziraldo's idea regarding the way of approaching the notion of a happy childhood. The life of *Maluquinho* and his gang is presented in a way that emphasizes joy and fun, without failing to show problems, such as the separation of his parents, already present in the plot of the literary work, and the death of his grandfather, an important addition present in the film. The children live in a neighborhood with neighbors who know each other, attend the same school, sleep at each other's houses, form groups and go to their grandparents' houses, get into fights with different groups, fight and fall in love with girls, etc. From the point of view of the boy's experience over time, the film goes through the same process present in the book, although the moments of separation are more emphasized than in the book by the development of the experiences of the parents' divorce and the death of the grandfather. Another difference to be noted is that, in the literary work, the reference to affective contact with grandparents is given by the image of "grandma's house", and it is the grandmother's voice that reiterates the child's clever and mischievous character when she states: "This grandson of mine is so crazy". (Ziraldo, 1980, p. 47).

The formation of an idea of a hero, with the grandfather saving the boys from danger when they go to steal fruit, is another important element in the film. The hero figure, in the literary work, was allotted to *Menino Maluquinho* himself, who courageously volunteered to go to the goal and "caught them all" (Ziraldo, 1980, p.85). In the film, this condition is given to the grandfather. The grandfather figure does not appear in the book; only the grandmother is mentioned. In the series, this image of the grandfather is developed and takes part in several episodes, while in the film he becomes the hero of the children, the one who understands and smooths out the rough edges that appear between friends. The grandfather becomes a friend and constant companion of the child. The film seems to become a hyperbole of the idyllic dimension of childhood, and there is nothing in it that can be seen in the educational tone given to the series. It is assumed that this approximation with the tone of the literary work is due to the fact that one of the scriptwriters of the film is Ziraldo himself. This happy and joyful childhood is also highlighted in the film's soundtrack, which highlights the predominantly playful dimension of childhood, which seems to be the thesis

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<sup>3</sup> The 1995 film *O Menino Maluquinho* stars Samuel Costa in the title role, Patrícia Pillar, Roberto Bomtempo, Othon Bastos, and Luiz Carlos Arutin. It was produced by Tarcísio Vidigal and directed by Helvécio Ratton, and the theme song was composed and performed by Milton Nascimento. A sequel to this film was filmed — *Menino Maluquinho 2 – Aventura* — which will not be part of our analysis at this time.

developed by Ziraldo in his literary work. The film's script revisits and expands on this dimension, as can be seen in the film's opening soundtrack, which is accompanied by children playing in the street:

Crazy Little Boy (Milton Nascimento)

A kid's life is a good life  
A kid's life is crazy  
It's a big game, he steals the flag  
Everything that's good is fun  
It's a big game, he steals the flag  
Everything that's good is fun  
(...)

A kid owns the world  
And the world is nothing more than a ball  
A kid knows no danger  
He has a guardian angel on his tail

A kid's life is a good life  
A kid's life is crazy  
It's a big game, he steals the flag  
Everything that's good is fun  
It's a big game, he steals the flag  
Everything that's good is fun

The time of the Crazy Little Boy  
It's a time that only exists in childhood  
But it's eternal in all of us  
It sticks like chewing gum, like hope

The time of the Crazy Little Boy  
It's a time that only exists in childhood  
But it's eternal in all of us  
It sticks to us like hope

A kid's life is a good life  
A kid's life is crazy  
It's a big game, he steals the flag  
Everything that's good is fun

It's a big game, he steals the flag  
Everything that is good is fun  
It's a big game, he steals the flag  
Everything that is good is fun  
(...)

(Our translation)

The soundtrack is, therefore, a definitive indicator for presenting the “eternal” dimension of childhood as an ever-present time, in line with both the literary work and the proposed plot of the film. If we take this soundtrack from the film and compare it with the opening theme of the TV series, we will see important aspects that are repeated and some additions:

A Very Crazy Little Boy  
Felipe Severo

For those who come,  
And just follow,  
Slowly,  
A crazy little boy.

(This is a pan!)

For those who come, just follow slowly, the crazy little boy.  
The boy is the one who knows, "whispered" very quietly.  
That in a pot of gold, made by an alchemist,  
Everything fits, everything fits, but only those who have the clue can see.

Who knows? Who is the artist?  
They told me that the one who knows is the crazy little boy.  
The kid is truly a crazy little boy ...  
(Our translation)

The lyrics of the opening theme of the TV series' episodes, unlike the soundtrack that opens the film, emphasize less the idea of a happy childhood and invest in enigma and magic to encourage viewers to engage with the audience (For those who come, / just follow/ Slowly/ A crazy little boy). Childhood therefore appears as a time of revelation of the alchemical composition of life, but not everyone is able to understand it, as if announcing the mysteries of this moment more than revealing its joys and difficulties. These lyrics, unlike the film's soundtrack, offer a proximity between the artist and his craziness as an element of the identity of the “crazy little boy”, a bias that is very present in the book and in the film, equally.

In the choices of environments, wardrobe, and props, in the episodes of the TV series, we can also notice repetitions of aspects that were already in the film: the protagonism of certain environments, such as the house, the street, and the school, as well as of certain situations, like parties, games, dating, and visits to relatives, especially grandparents. In both audiovisual artistic objects, there is also a kind of common understanding of the way the boy dresses and his way of speaking, such as the use of some slang and innocent swear words. The costumes can be seen

as a legacy of Ziraldo's drawings, which show a boy dressed simply, and only becomes more sophisticated when he dresses in his goalkeeper's outfit (which is also seen in the film, for example).

## 5 Comparative reading and reader formation

The analytical reading presented in the previous sections can be a way to think about elements that allow us to suppose that the work is read in comparison with the TV series and the film with children. In a reading process with children, there is something fundamental that precedes reading, which is the choice, which means that the chosen literary object, the contact arts that accompany the reading, are very important decisions for the child to perceive what brings one work closer to another and what is “in between” them and that deserves the attention of the reader and viewer, as in the case discussed here.

Reading can start from the reader's identification with the main character of the fictional plots of these works, which already allows the establishment of relationships based on at least some of the following elements: the plot, the characters, the soundtracks, the environments, and the way of life of the social groups that make up the fictional scenes of the works read and/or watched. This way of reading comparatively with children seems to allow the child reader to interact with several arts at the same time and sharpen their attentive eye for details.

The process of mediating comparative reading must bear in mind, as Tania Carvalhal warns us, that

comparison is not an end in itself, but merely a working tool, a resource for relating, a way of seeing and reading through contrast, through the confrontation of elements that are not necessarily similar and, at times, even disparate. It is also understood that we are not only talking about the linguistic aspect as a basis for comparison. The exercise that is proposed is, of course, one of a “diversity” of particular and divergent “languages” or “forms of expression”. It is, in fact, specificity (or divergence) that begins to impose itself above analogies or similarities. (Carvalhal, 1991, p. 11)

Seen in this way, children will be able, through the mediation of the adult who accompanies the readings, to perceive the processes of alteration and expansion of the works among themselves, pointed out in the study we presented, as well as many other differences that were not addressed in this article. They will also be able to discuss how the different arts, through the

resources they have available to them, have different possibilities and resources for telling stories. The paths of comparative reading facilitate the critical exercise by dealing with the interdisciplinary and interartistic nature of reading, and expose the reader to permanent mobility, by making them move through different artistic forms and expressions. In this case, what is proposed, as we tried to do in the analyses, is to take advantage of the “mediating” nature of the Comparativist approach to propose a reading process with children (and with adults, but here the exercise was thought of in conversations with children) that emphasizes the relationship between the book, the TV series, and the film. The reading that was developed revealed elements that can facilitate the conduct of comparative action, such as the plot, the construction of the characters and their characterizations, the environments in which the events of the narrative take place, and, essentially, the concepts that are defended in the work of art, which constitute arguments for ethical and esthetic reflections. In the case of the three works presented herein, the most relevant concepts are in the field of the perception of the notion of childhood, the ways of constructing memory, and understanding time. Even if the children do not systematize these perceptions, the very fact of putting them in contact with the aspects of these works is already a formative moment in itself.

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