The (meta)utterances and the process of construction of meanings in the Portuguese language textbook /
Os (meta)enunciados e o processo de construção dos sentidos no livro didático de português

*Donizete Silva Oliveira**

The researcher has a degree in Portuguese/English Literature and their respective Literature from the Federal Rural University of Pernambuco (2020) and a postgraduate degree in Teaching and Teaching Practice in Portuguese from Faculdade Descomplica. He is currently a Master's student in Linguistics at UFPE.

https://orcid.org/0000-0003-2200-4259

*Leidiane Raimundo Cordeiro***

She is a Master's student at the Postgraduate Program in Letters (PPGL), from the Federal University of Pernambuco (UFPE), and has a degree in Letters from the Federal Rural University of Pernambuco / Academic Unit of Garanhuns (UFRPE / UAG).

https://orcid.org/0000-0002-9457-5678

*Juliene da Silva Barros Gomes****

The researcher has a degree in Letters, Portuguese Literature from the Federal University of Alagoas (2000) and a PhD in Linguistics from the State University of Campinas (2004). She is currently a Full Professor at the Federal University of Agreste de Pernambuco -UFAPE-acting in undergraduate and graduate courses.

https://orcid.org/0000-0003-1159-6228

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ABSTRACT

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✉ Doni2545.ds@gmail.com

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✉ leidianeraimundo21@gmail.com

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✉ juliene.barros@ufape.edu.br

The textbook (LD), influenced by the technological development of the last decades, has undergone significant transformations. Among them, the complexification of its pages, with an interface reminiscent of web pages, has come to characterize its most recent layouts. In other words, the pages of textbooks in the latest formats present a page layout with different spaces, or subspaces, materializing different statements in a mosaic-like form. Thus, as stated by Barros (2004), there is a presence of specific meta-enunciative planes that focus on general enunciative planes. In other words, meta-utterances that turn towards the object of teaching to explain it, exemplify it, and engage in dialogue with the central statements in units, chapters, or sections. For this reason, our aim is to analyze how the so-called "auxiliary" or perigraphic statements relate to the so-called main statements, which, in turn, materialize the objects of teaching in the discipline of Portuguese Language, and the effects they trigger. As a result of this inquiry, it is evident that, by focusing on what is presented as central on the textbook page, meta-utterances play a fundamental role in constructing meanings, considering that the topic being taught depends on the other statements surrounding it to enable a deeper reading and comprehension for the student/reader. To develop the analyses and discussions proposed in the article, the theoretical and analytical approach aligns with meta-enunciative studies (AUTHIER-REVUZ, 1998; 2004; BARROS, 2004), investigations on textbooks (BARROS, 2020; OLIVEIRA, 2021), as well as research on visual graphic design (SILVA, 1985).

KEYWORDS: Meta-enunciation; Portuguese language textbook.

RESUMO

O livro didático (LD), influenciado pelo desenvolvimento tecnológico das últimas décadas, passou por significativas transformações. Entre elas, a complexificação de suas páginas, com interface que remete às páginas da web, que passou a caracterizar os seus mais recentes layouts. Ou seja, as páginas dos livros didáticos apresentam, nos formatos mais recentes, uma mancha de página com diferentes espaços, ou subespaços, que materializam diferentes enunciados, em forma de mosaico. Tem-se, assim, conforme Barros (2004), a presença de planos metaenunciativos específicos que se voltam sobre planos enunciativos gerais. Ou seja, metaenunciados que se voltam sobre o objeto de ensino para explicá-lo, exemplificá-lo, para dialogar com os enunciados centrais nas unidades, capítulos ou seções. Por esse motivo, objetivamos analisar como os enunciados ditos "auxiliares", perigráficos, se voltam sobre os enunciados ditos principais que, por sua vez, materializam os objetos de ensino da disciplina de Língua Portuguesa, e quais efeitos desencadeiam. Como resultado de tal questionamento, tem-se que, ao se voltar para o que é posto como central na página do livro didático, os metaenunciados desempenham papel fundamental na construção dos sentidos, considerando que o tópico ensinado depende dos demais enunciados que o rodeiam para possibilitar leitura e compreensão mais bem aprofundada ao aluno/leitor. Para desenvolver as análises e discussões propostas no artigo, o caminho teórico e analítico alinha-se aos estudos metaenunciativos (AUTHIER-REVUZ, 1998; 2004; BARROS, 2004), às investigações sobre livro didático (BARROS, 2020; OLIVEIRA, 2021), bem como às pesquisas sobre projeto gráfico visual (SILVA, 1985).

PALAVRAS-CHAVE: Metaenunciação; Livro didático de português.

1 Initial considerations

Since the end of the 20th century, various technological advances have been observed in many fields of activity, including education. In the educational context, textbooks (TB) (*livros didáticos*, or LD), particularly Portuguese textbooks (PTB) (*livros didáticos de português*, or LDP), have not been left behind in this development and have undergone significant transformations. One notable change is the increasing complexity of their pages, which were previously mainly composed of linearly arranged verbal texts distributed in paragraphs and sections in a vertical format.

With the emergence of diverse technological and informational resources, printed textbooks have incorporated pages with interfaces resembling web layouts (OLIVEIRA, 2021). These pages have adopted more updated and modern formats, presenting configurations with different spaces, or subspaces, resulting in the asymmetrical materialization of various statements

(OLIVEIRA, 2021). This graphical approach aims to promote a more comprehensive reading experience, establishing connections between pedagogical discourse and other spheres such as scientific, literary, legal, and journalistic domains (BARROS, 2020). This is achieved through skillful diagramming that explores the visual aspects of the textbooks, their possibilities for meaning, as well as the arrangement of textual blocks or boxes that materialize different statements.

Consequently, the different utterances displayed in the periphery of the textbook page, when directed toward the main discourse, can be considered meta-utterances, a concept proposed by Authier-Revuz (1998) to address the heterogeneity shown. In other words, in meta-utterances, "there is a saying of the linguistic element carried out by a commentary of that saying" (AUTHIER-REVUZ, 1998, p. 84), which means an utterance that comments on itself.

Given the complex textual-discursive nature of more recent Portuguese language textbooks, at the level of discourse, the presence of *specific meta-utterance planes* (BARROS, 2004; 2020) that focus on general *enunciative planes* (BARROS, 2004; 2020) constitutes a complex unit of meaning. Thus, there are considered main and accessory genres, utterances, and meta-utterances — the latter turning to the main genres to explain, exemplify, and comment on them, expanding the perception of the utterance that is central to the topics of each unit, chapter, or section: the pedagogical discourse and its teaching objects.

The materialized utterances in textbooks, therefore, form a complex network of meaning relationships in which different enunciators from different discursive domains engage in dialogue. Between utterances and meta-utterances, the pedagogical discourse and scientific knowledge, among others, are articulated in an asymmetric, dynamic manner, maintaining the discursive-pedagogical unity while allowing for various reading entries, in-depth analyses, reflections, and learning.

In this article, we consider it relevant to analyze how perigraphic utterances in Portuguese language textbooks, referred to as auxiliary utterances — such as glosses, glossaries, biographical notes, etc. — focus on the main utterances, the teachable genres, to explain, exemplify, and question them, functioning as meta-utterances (AUTHIER-REVUZ, 1998). For instance, we observe utterances that emerge from highlights of the main texts in textbooks, which then turn to the pedagogical discourse to complement, expand, and assist in the central discussion presented to the student-reader. Based on these considerations and contemplating the complexity of the textbook, and how meta-utterances appear on its pages, the objective is to understand the complex textual space of Portuguese language textbooks and the meta-enunciative relationships

materialized on their pages through which the construction of meaning about the conveyed knowledge takes place.

To achieve this, we provide a brief contextualization of the object of analysis [the textbook] and utilize concepts to comprehend the textual-discursive complexity of its pages (SILVA, 1987; OLIVEIRA, 2021), as well as studies on heterogeneity and meta-enunciation (AUTHIER-REVUZ, 1998; 2004) and studies that expand the discussions proposed by Authier-Revuz (BARROS, 2004; 2020). Additionally, we selected fragments from the *Singular e Plural*[1] collection to constitute our *corpus*. Therefore, we aim to analyze how meta-utterances relate to main utterances and signify, constituting the discursive-pedagogical unity in the Portuguese language textbook. Finally, we present the final considerations on the discussions and analyses developed throughout the text. Consequently, our research object is the Portuguese language textbook, a public document, which characterizes the analytical movement of this article as a documentary in nature (LÜDKE; ANDRÉ, 2012).

We believe it is important, through this analysis, to understand the enunciative relationships that materialize within these textbooks, which, in a particular way, bring forth a complex textual-discursive realm in which various voices engage in promoting pedagogical discourse.

2 Meta-enunciation

Authier-Revuz (1998; 2004), as well as other authors, is recognized for contributing to the second phase of the French Discourse Analysis. In her studies, she developed concepts regarding linguistic heterogeneity from two perspectives: the first one was grounded in Bakhtinian dialogical studies, while the second one was based on the subject's approach and its relationship with language from Freudian and Lacanian psychoanalytic perspectives. The author considers, on one hand, that *meaning* arises from the relationship between one discourse and others, meaning that the discourse is permeated by other discourses, making it a product of interdiscursivity. Thus, as discourse always emerges in relation to alterity, Authier-Revuz (2004) establishes *constitutive*

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[1] The *Singular e Plural* collection, published by Editora Moderna, is designed for the final years of Elementary Education (Ensino Fundamental) and has been approved by the PNLD (*Programa Nacional do Livro Didático*, or National Program for the School Textbook) in 2020.

heterogeneity as a fundamental aspect of any and every text. On the other hand, the author also explores the *exhibited heterogeneity*[2], which refers to the way the subject positions themselves in the face of alterity, negotiating with other voices, other discourses, and other enunciators. In other words, "the other is not an object (exterior, of which one speaks), but a condition (constitutive, for speaking) of the discourse of a speaking subject who is not the prime source of that discourse" (AUTHIER-REVUZ, 2004, p. 69, translated by the author)[3].

Authier-Revuz draws from psychoanalysis, "as it is manifested in the Lacanian interpretation of Freud" (AUTHIER-REVUZ, 2004, p. 69), as the foundation that enables her to perceive the exterior of linguistics. In other words, it helps her understand how meanings are constituted within utterances. From this perspective, the author considers that the subject is not homogeneous or complete; rather, they are heterogeneous and divided, just like their words. As she puts it:

> [...] under our words, **other words** are always spoken; behind the linearity of **the emission by a single voice**, a **polyphony** can be heard; [she considers] that **every discourse seems to align itself on multiple staffs of a musical score** and that discourse is inherently crossed by the **speech of the Other**. (AUTHIER-REVUZ, 2004, p. 69, highlighted by the author).

Despite seeking to understand the exterior of the language, its *meaning*, Authier-Revuz does not neglect what was postulated by Saussure, for studies on the *autonymic modality* are situated within linguistics, even though they engage with their externality. It is in this sense that the author also explores the work of Benveniste — she aims to go beyond Saussure, which enables the transition between language, enunciation, and discourse (TEIXEIRA, 2005).

Authier-Revuz (1998) calls *autonymic modalization*, the unfolding that takes place at the moment of enunciation, where the statement, as it unfolds in its expression, offers a commentary on itself (AUTHIER-REVUZ, 1998). Such unfolding is, therefore, meta-enunciative; it is reflective, "a saying that manifests within the statement and another that manifests in a way to pronounce something about the expression used in its saying" (DALLA COSTA, 2014, p. 76). This is the same as proposing that, at the moment of enunciation, the word "unfolds as a commentary on itself" (AUTHIER-REVUZ, 1998, p. 14), meaning that it doesn't fill a single, unitary space in the utterance.

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[2] When addressing exhibited heterogeneity, the author also points out the possibility of it being marked or unmarked. Concerning marked exhibited heterogeneity, which forms the basis for the analyses developed later in this article, Authier-Revuz (1998) explains that linguistic materiality makes explicit marks that signal the presence of other voices in the text/discourse. These marks can be observed through direct and indirect discourse, the use of quotation marks, and glosses.

[3] Todas as citações foram traduzidas para o inglês pelo autor deste artigo.

In this theoretical context, meta enunciation, as a way of showcasing the heterogeneity of discourse, allows for the observation of linguistic relationships in which a saying unfolds. In other words: "The enunciative configuration related to the reflexivity of language constitutes a complex, unfolded mode of expression, where the enunciation of any given element X in a chain, associated with a self-representation thereof, materializes as a return." (AUTHIER-REVUZ, 1998, p. 179). As the author explains, meta enunciation enables the observation of moments when "the speaker, in the unfolding of their interaction, refers to the act of saying itself and not to the said" (AUTHIER-REVUZ, 1998, p. 84), taking up the utterance once more.

When crafting statements, it isn't uncommon for us to revisit them in order to make corrections, reformulations or even add new information, since "they do not encapsulate themselves" (BARROS, 2004, p. 31). Aldrigue and Albuquerque (2017, p. 56), for example, discuss that "the use of the term 'meta' is intertwined with the language's ability to interpret itself, being capable of reconstructing what was said our thought". Meta enunciation, thus, is nothing more than the act of providing commentary on the very statement itself, be it for explanation, exemplification, elaboration or clarification, as previously noted. Publishers, authors, and designers, in their pursuit of rendering the general statement (the pedagogical discourse) more understandable, place explanatory notes, theoretical notes, biographical notes, glossaries, and other elements around the main text, embodying a negotiation between statements in the Portuguese textbook (LDP), dialogues between pedagogical expressions and other expressions like scientific or literary ones, materializing dialogism as a condition for establishment of *meanings*.

2.1 The enunciative planes and levels of utterance

In her thesis *Intercalação, (Meta)enunciação e Autoria*, Barros (2004) explores phenomena of digression and insertions, which she labels as intercalations. The author links her studies to an interface between Textual Linguistics and French Discourse Analysis to investigate the phenomena of intercalation in texts written by children in the literacy stage and in scientific texts. In the latter, the researcher analyzes the functioning of footnotes as meta utterances that turn back to the discourse present in the textual continuum, the central discourse [topic, general statement], and questions the marginalization of these footnotes. By expanding the theoretical perspective developed by Authier-Revuz regarding heterogeneity to address other phenomena, the researcher analyzes other elements, not explored by Authier-Revuz (1998, p. 37), which

"equally function as a subject's return to their discourse, characterizing a meta-enunciative gesture." She discusses how these elements turn back to the texts they comment on, explain, exemplify, and so on.

By shifting her analyses to elements of intercalation, Barros (2004) highlights the division between textual *continuum* and *perigraphy* as necessary for understanding verbal and non-verbal markings, and reinforces the fact that she deals with "phenomena that are not included among the examples given by Authier-Revuz, such as footnotes and longer excursions" (p. 91), that nonetheless can still be considered as performing the same meta-enunciative function in the text.

In their mode of operation, footnotes are akin to links; they revisit the discourse they are connected to (BARROS, 2004) and may appear at the bottom of the page, detached from the continuum, or in the margins of the page, or even within the continuum itself, but always in a distinctive fashion, whether through font type or size, visual marking, or color change. They are positioned at the margins to revisit, explain, supplement, exemplify, and provide guidance on the main discourse, on the principal utterance.

She continues:

> Regarding the space of materialization, intercalations can be present within the continuum or shifted to the perigraphy. In terms of the effect they produce on enunciation, the insertions arising from intercalations can configure an Enunciative Plane A (the basic utterance) and a Meta-enunciative Plane B (a return to the saying). This is because the informational component unfolds into Levels of Utterance that are more General (the topic or general theme) and more specific (specifications within the topic made through definitions, clarifications, text translations). (BARROS, 2004; 2020, p. 11)

Based on this theoretical framework, the author presents a summary table that facilitates the understanding of how to observe meta-enunciative phenomena, whether in scientific texts or in textbooks.

Figure 1: Summary Table of Enunciative Plans

Textual spaces	Enunciative planes	Informational level
Continuum	Enunciative Plane A	General
Perigraphy	Meta-enunciative Plane B	Specific

Font: Adapted from Barros (2004).

On the textual level, the spaces in which utterances appear are divided into the *continuum* and *perigraphy*, a demarcation that relates the main and secondary parts of the textual surface. Within these spaces, different informational levels operate with distinct functions: the general level

— where the main utterances are found — and the specific level — where auxiliary utterances appear. While the *Enunciative Plane A* materializes at the general informational level, the *Meta-enunciative Plane B* takes form at the specific level. According to Barros (2004), "while Enunciative Plane A concerns the basic utterance, the Meta-enunciative Plane B pertains to the commented or folded utterance, which occurs through intercalations that materialize a saying that turns back on the 'other', commenting on it" (p. 110). In this manner, she analyzes footnotes in scientific texts and their return to the general discourse.

As we've put so far, meta enunciation can be understood as commentary on the utterance and characterizes the moment when the speaker distances themselves from the words they utter (AUTHIER-REVUZ, 1998), to ensure that their statement is clear. In the context of textbooks, it seems certain that meta-enunciative expressions turn back to pedagogical statements, teaching objects, as there are always main utterances being commented on, explained, exemplified, and unfolded. As an example, we mention the boxes[4] in textbooks, which provide additional information about the pedagogical text: bibliographies, curiosities, examples, explanations, and so on — in other words, extensions related to the teachable genre that's central to units, chapters, and sections. For this reason, we delve into textbook boxes as spaces where meta enunciations materialize, as subspaces that bring forth other enunciators, other utterances, in a movement of revisiting pedagogical discourse.

When relating the summary table proposed by Barros (2004; 2020) to analyses in the textbook context, we find that, on the textual level [informational level], the textbook page is divided into the continuum and perigraphy, the central and peripheral spaces. In other words, the main text that materializes the pedagogical discourse, the main information/instruction, constitutes the continuum of the pedagogical text, while the textual fragments that turn back to the main text to explain, exemplify, or comment on it make up the perigraphic space of the page. At the general informational level, the instructional text, the general topic or theme, materializes the Enunciative Plane A — the pedagogical discourse — whereas the specific informational level, consisting of text fragments present in the side boxes, materializes the Meta-enunciative Plane B — other utterances that turn back on the pedagogical discourse, such as the scientific, literary, legal, and others.

3 The (meta)enunciative relations in the pages of the Portuguese language textbook

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[4] A *text box* or *side box* is an object that can be added to a document, allowing you to place and type text anywhere in the file. Text boxes can be useful for drawing attention to specific text and also when you need to move the text within the document. (Support.office.com)

When delving deeper upon the meta-enunciative studies developed by Authier-Revuz (1998; 2004) and the shifts made by Barros (2004; 2020), we aim to examine other meta-enunciative elements beyond quotation marks (AUTHIER-REVUZ, 1998) or footnotes (BARROS, 2004). In our analyses, we explore the boxes present in Portuguese language textbooks, demarcated subspaces on the book pages. Within them, there's the materialization of utterances that return to the main discourse, which is central to teaching practices. The enunciative function present in biographical notes, explanatory notes, theoretical notes, and glossaries, for instance, is the same studied by Authier-Revuz and Barros: explaining, commenting, exemplifying, adding to something being stated, and so forth. Besides structuring the text, we observe that the meta-utterances materialize discourses, establishing a dialogue between pedagogical discourse and other discourses, such as legal, literary, scientific, and others.

The formatting and arrangement of these boxes often have a direct connection to the main text. It's common, for example, for the box to provide an explanation, exemplification, guidance, indication, etc., about the main text (which might include the meaning or origin of a word; if it's a reference to authors or texts, the sidebars also offer additional information about them, like biographical or theoretical notes). These boxes are usually highlighted, often with a distinct color or emphasis, and the boxes shares the same color, indicating a direct relationship between them. However, it cannot be said that this information is merely supplementary due to its interaction with the central text, the object of teaching, as together they constitute the pedagogical discourse, the discursive unit materialized on the textbook page.

The verbal fragments present in the perigraphic boxes of Portuguese language textbooks, for example, constitute, as we understand it, a parallel enunciative plan (BARROS, 2004) that interlaces with the general enunciative plan. Thus, in the metanarrative, an already-stated discourse emerges, triggering, according to Barros (2004), the constitutive dialogicity of the enunciative process in a demonstrative manner. There is an articulation, a dialogue, between Enunciative Plane A at the general informational level and Meta-enunciative Plane B at the specific informational level (BARROS, 2004). We then analyze whether the perigraphic utterances present in Portuguese language textbooks function as an intervention of one utterance onto another, if perigraphic utterances (specific saying) truly turn back onto the utterances in the continuum (general saying) — the teaching object of units, chapters, and sections, the pedagogical discourse — and what is the impact of such connections on the dialogue between text/discourse and reader.

3.1 Between the Continuum and Perigraphy of the Portuguese language textbook (PLTB): The meta utterances

The plane constituted by meta enunciation in Portuguese language textbooks can be observed in various spaces on their pages. This is why we analyze the relationship between continuum and perigraphy, the subspaces formed through the use of boxes, and the shifts of textual fragments within these books' pages. This is because, in order to simultaneously engage with different levels, the pedagogical informational structure of the PLTB (Portuguese language textbook), present in units, chapters, and sections, incorporates other sayings, from other enunciators, which introduce something more specific in relation to the general utterance, the teaching object, promoting a dialogue between the enunciative plane, Plane A, and the Meta-enunciative plane, Plane B (BARROS, 2004; 2020). It is from these intense dialogues that the intended meanings of the pedagogical discourse emerge, alongside others such as literary, journalistic, scientific, and so forth.

The analyzed book, the third edition of the Portuguese language textbook series for the final years of Elementary School, *Singular e Plural* (2018), by authors Baltashar and Goulart, was approved by the PNLD 2020 program and is published by Editora Moderna. When reading the presentation of the collection's structure, we notice that the collection's objective focuses on reading, text production, and linguistic knowledge studies. This is based on a pedagogical perspective of school literacy that enables the student reader to comprehend various forms of communication present in the current social and cultural context. Authier-Revuz (1998) is concerned with how speakers use linguistic resources to control discourses and convey information about communicative intention, which applies to authors, editors, designers, and others involved in textbook construction. In this sense, the resources applied to the materiality of the textbook aim at this perspective of sense-making with student readers, as well as familiarizing the visual aspect of the textbooks with these students' context. The boxes used throughout the collection precisely address the possibilities of bringing and/or advancing information alongside the main text present in the page's continuum. They also recap information that has been presented to students throughout the chapter, but in a way that disrupts the assumed linearity of printed verbal text. These boxes are a constitutive part of the meanings conveyed through this didactic-pedagogical tool.

Regarding the structure, the exemplar has four units, divided into three chapters each. The

first chapter of each unit focuses on reading and text production, the second chapter aims to reflect on literary practices, and the final chapter covers linguistic and grammatical studies. Chapters 1, 4, 7, and 10 work with genres from the journalistic media field, study practices, and public life performance; chapters 2, 5, 8, and 11 offer students texts from the artistic-literary field related to the canon; and chapters 3, 6, 9, and 12 provide linguistic and grammatical knowledge.

We will now analyze the exemplar from the 8th grade, specifically chapter 2 of unit 1, which deals with artistic-literary texts; chapter 4 of unit 2, addressing genres from the journalistic media field; and chapter 11 of unit 4, working with texts from *Dom Casmurro*.

In chapter 2, titled "The Mystery of Fantastic Tales," students are prompted to read fantastic tales and, based on these readings, to comprehend the real universe in relation to the imaginary universe, and to engage with narratives that explain supernatural events. In reading section 1, the reader is presented with an excerpt from the tale "The Fall of the House of Usher" by Edgar Allan Poe, followed by a consolidation activity and a group discussion.

In terms of the visual aspect, several points can be observed to facilitate the analysis of the enunciative plans that we will undertake later. The textual fragments arranged throughout the page, in the image below (fig. 2), are delimited by titles — the title of the tale in red, the glossary title indicating the glossary sidebox, the title "who is" indicating the biographical box, and the green titles indicating the activities at the bottom of the page. Additionally, the use of lines, such as the straight green lines and the lilac outline of the biographical box, guide the delimitation of subspaces on the textbook page, along with the orange highlights both in the background of the tale fragment and the glossary box. In this initial observation, there is the recognition of asymmetrical text layout (SILVA, 1985) aiming to enable a more dynamic reading experience for the student, enhancing fluency and speed in engaging with the text, given the use of short text fragments.

Figure 2: Glossary and Biographical Note, page 35

Font: Balthasar (2018).

The demarcation of subspaces through colors, lines, and highlights allows us to observe, within the continuum plan, the excerpt from Edgar Allan Poe's fantastic tale, *The Fall of the House of Usher*, and the reflective questions about the text that aim to lead students to understand how the elements and effects contribute to building the mystery in the tale. These two textual fragments, both the literary and the pedagogical, then constitute the general enunciative plan, in which the

teaching object is materialized. In the perigraphic plan, we encounter two boxes that serve meta-enunciative functions and provide additional information about the central text; both turn back to the fragment from Allan Poe's tale.

The first box, titled *Glossário* (Glossary), in orange color, provides information about two words from the tale that may not be familiar to students. In other words, it serves a dictionary function, materializing an encyclopedic saying. To facilitate quick and accurate access to this information, the words are highlighted with the same color as the box entry. Alongside the words, there is information about them, both in terms of their meanings and possible usages.

These pieces of information about the words "juncos" and "alvacentos" prove to be relevant because it's necessary to understand what they represent in order to perceive the mystery effect of the tale. The description of the cold walls, windows, and the clusters of reeds and whitish logs presents the reader with a sense of possible abandonment, of mystery. This implies that the information found in the box assists in understanding the pedagogical text, turning back upon it to explain some of its parts.

More than that: the addition of the box, beyond providing explicit meanings to aid in the clarity of the text, operates, at the discursive level, to contain the "drift" of meanings, working with polysemy, as outlined by Barros (2019). It's a discourse's task to make meanings precise. Thus, this box, by establishing a meta-enunciative plan with an elucidating function, operates at the interface between text and discourse, in accordance with the author.

In the second box, titled *Quem é?* (Who is it?), we may find additional information for the pedagogical text. The term "additional" here doesn't imply irrelevance, as noted by Barros (2004); on the contrary, these are statements that broaden the range of information about the teaching object, the pedagogical saying, and provide students with immediate contact with more knowledge related to what's presented in the continuum plan. The information materialized in this box pertains to the author of the tale, Edgar Allan Poe, meaning it serves a biographical purpose. In this biographical note, we observe an illustration of the author from the 19th century, details about his birth and death, and his significance in the detective and mystery genres, as well as his contribution to the literary renewal in 19th-century Europe.

The focus in this case is not on the writer's life particularities but on his achievements as an author, aiming to highlight his greatness and the importance of his works to the literary world. This characteristic of providing additional information to the reader is reminiscent of the hyperlinks we encounter on the web, which, with a click, direct the reader to further information. In the case of

the textbook, all we need to do is shift our gaze from the center of the page and pay attention to its margin, the periphery, where we will, then, find the information. Once again, the box materializes, in the periphery of the educational text, a meta enunciation that turns back to the fragment of the tale, this time to engage in a dialogue with the author of the tale himself.

The clear intention of expanding information and providing textual clarification reveals the emergence of discursive pressures, in this case, the memory of the saying that materializes in the explicitation of previously spoken words about the author, as per Barros (2019). It is the voice of encyclopedic discourse that materializes within the didactic discourse to make it function. This constitutes a subtle interface between the order of the text and that of discourse, through meta enunciation.

Building upon this analysis and description, we emphasize that these boxes, both the encyclopedic and the bibliographic, exercise a metaenunciative function in relation to the pedagogical text within the page continuum. They thereby promote a complement to the pedagogical saying, a dialogue of pedagogical discourse with other discourses from different domains. Equally significant, these returns on saying (AUTHIER-REVUZ, 2004, p. 14) allow the student, the reader of the Portuguese textbook, to engage with the complex textual/discursive content materialized within its pages, facilitating the process of signification, reflection, comprehension, and grasping of concepts and notions.

It is important to consider that the sequencing of the teaching objects presented in the work, somewhat akin to the division initiated by Comenius, works towards the sequencing of pedagogical discourse, aiming at the comprehensive education of students at all levels. And within this structuring, graphic elements materialize that are responsible for conveying didactic-pedagogical discourse, not in a simplified manner, but rather in a complex way, articulated with other discourses, with various entry and exit points for the construction of meaning. In line with Authier Revuz's ideas, within this materiality, the meta utterances capable of regulating the flow of didactic information establish interlocutory cohesion and coherence (BARROS, 2004), in order to provide readers with pathways of reading and understanding that expand. For those who use textbooks, teachers and students alike, it is their task to explore these meta-enunciative resources, which are present to signify, to convey pedagogical discourse, and to represent the knowledge shared by authors, institutions, and society. This ensures that the users of the textbook are not confined to the textual surface.

Let's take a look at another image below (fig. 3), now with the presence of an explanatory

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box, which revisits ideas already developed at another point in the textbook.

Figure 3: Explicative note, page 73

Font: Balthasar (2018).

Chapter 4, titled *Retratos de Adolescência* (Pictures of Adolescence), proposes the reading of news articles and publicity texts, focusing, more precisely, the study of infographics pertaining to the theme *adolescence*. In Activity 1, a news article is presented along with an infographic for reading about Generation Alpha. Following the text, a group discussion and reflection activity is provided.

Regarding the page layout, on the image of page 73, we see two activities separated

numerically. At the top, there are the final questions from the activity that started on page 72, and at the bottom, there is the activity that concludes on page 74, both related to the studied news articles in the chapter. Next to the last question on this page, there is an explanatory box titled *Vamos lembrar* (Let's Remember), highlighted in green at the header. This box revisits ideas previously developed in another part of the textbook about the voices present in the text.

Sometimes, the information presented on the pages of textbooks through boxes may appear peripheral or even dispensable, as they do not constitute the central part of the page. However, the box on page 73, titled *Vamos lembrar* (Let's remember), shows us that this notion is mistaken, as the information found there is essential, in its entirety, for addressing the fourth question located in the central part of the page, for instance. The layout of textbooks, due to its asymmetrical and mosaic-like composition, conveys the pedagogical text through the relationship between fragments, each serving a distinct function in the construction of the materialized textual/discursive unit, as depicted in the analyzed excerpt.

In this textual-discursive relationship, once again, we encounter a meta enunciation in the green box that turns back to the pedagogical discourse and revisits the characteristics of another genre, one of the objects of study in the chapter, the genre of news reporting, among others explored in that unit. This revisiting enables the student to address the instructional activity found at the center of the page, which also contributes to shaping the intended meanings of the pedagogical discourse. As such, we observe that the enunciative planes A and B do not blend together, but rather interlock in a chain of relations that establish the meanings of the pedagogical discourse present on the mentioned page.

Let's try to observe, for a moment, that the meta-enunciative strategies employed on the analyzed page demonstrate a pedagogical concern in guiding students through the learning process. They provide elements to the teacher that go beyond, so to speak, the mere application of concepts and question-solving. Such resources help promote reflection on the presented content, a more critical approach to the news text. We understand that a deeper comprehension of the discussed topics is facilitated, fostering a dialogue between one plan and another. Not only is there a disruption of the regularity of the page, but also the meta-enunciation of the pedagogical discourse that aims to highlight aspects of interest to the reader. The voices of the authors/editors/designers speak both at the center and at the margin, characterizing subjective plurality when addressing the student. This convergence of voices delineates the subjective and discursive complexity within the textbook (TB).

Below, we present another excerpt for analysis. Let's observe that the elements we are studying change from one excerpt to another. In Figure 2, we introduced the encyclopedic note and the bibliographic note. In Figure 3, we examined the meta-enunciative function of the explanatory recap note. Now, in Figure 4, we will explore some other explanatory notes, characterized as entries, as well as an informative note.

Figure 4: Entries and Informative Note, page 219

O texto em construção

■ Organize-se em duplas e converse com o(a) colega sobre as questões a seguir.

1. Leia no boxe lateral a definição de metonímia.

2. Explique de que modo o uso da metonímia favorece a expressão de como Bentinho estava se sentindo nessa passagem:

> "Quis insistir que nada, mas não achei língua. Todo eu era olhos e coração [...]".

3. Relembre o conceito de personificação.

> **Personificação** ou **prosopopeia** é uma figura de linguagem em que se atribuem características, ações e sentimentos humanos a seres inanimados ou a animais.

• Como você interpreta esta personificação: "Em verdade, não falamos nada; **o muro falou por nós**"?

4. Releia:

> "Há coisas que só se aprendem tarde; é mister nascer com elas para fazê-las cedo. E melhor é naturalmente cedo que artificialmente tarde".

• Essa fala do narrador adulto, já "casmurro", insinua o que sobre o comportamento de Capitu? Estabeleça relações com o que você já sabe sobre o enredo do romance.

🔖 Clipe

Cenografia e Arte

Capitu foi toda filmada em um único espaço – um grande salão na sede do Automóvel Club do Brasil, no centro do Rio de Janeiro –, transformado para representar os diferentes cantos da memória de Dom Casmurro. Os ambientes se multiplicaram através da cenografia, da luz e do olhar da câmera. [...]

O chão do salão foi pintado de preto, como uma lousa das salas de aula das escolas. O quintal e o muro que separa as casas dos dois vizinhos foram desenhados no chão, em giz. [...]

Disponível em: <http://memoriaglobo.globo.com/programas/entretenimento/minisseries/capitu/cenografia-e-arte.htm>. Acesso em: 29 ago. 2018.

Cena da minissérie *Capitu*, inspirada no romance *Dom Casmurro*, de Machado de Assis, com direção de Luiz Fernando Carvalho e exibida em 2008.

A **metonímia** consiste em usar uma palavra no lugar de outra, no contexto de uso e em relações de sentidos, como:

• usar a parte para sugerir o todo. Exemplo em uma conversa entre criadores de gado: – Comprei cem cabeças [de gado].

• usar a matéria no lugar do objeto. Uma observação sobre uma celebridade: ela usa muito ouro [muitas joias].

• usar o(a) autor no lugar de sua obra: Estou lendo Machado de Assis [um livro escrito por Machado de Assis].

No teatro, na televisão e no cinema, a **cenografia** é o trabalho de caracterização dos espaços em que as personagens agem, que por sua vez precisam estar em sintonia com o todo do enredo. Muitas vezes, especialmente no teatro, é um desafio representar diferentes espaços e o cenógrafo faz isso metaforicamente, valendo-se de recursos de diferentes linguagens (desenhos, objetos, jogo de luz e sombra) para que o espectador imagine a transição entre diferentes espaços.

219

Font: Balthasar (2018).

In Chapter 11, under the title *Leituras de Dom Casmurro, romance, teledramaturgia e leitura expressive em video* (Readings of Dom Casmurro: Novel, Televised Drama, and Expressive Video Reading), discussions are mobilized to facilitate students/readers' engagement with the romance *Dom Casmurro*, encompassing both the novel and audiovisual adaptations based on the book, along with scenic elements. The page depicted in the above figure is part of Reading 2 section, wherein an excerpt from the novel *Dom Casmurro* is provided, depicting the moment when Bentinho discovers that his mother intends to send him to a convent.

Regarding the graphical layout of the page, the pedagogical activity is delineated by a title and enumeration highlighted in green, constituting a section with reflective questions related to the text on the preceding pages. On the right margin of the page, two orange-highlighted boxes provide information about narrative elements. Amidst the pedagogical activity, there is another perigraphic box, now encroaching into the textual continuum. The questions address narrative elements such as scenography and figures of speech, while the boxes contain entries (headwords) that revisit concepts explored in the activities, such as figures of speech and terms common to the artistic realm.

The first box, located at the top of the page, provides explanations about metonymy, its uses, and examples. Question 1 directly refers to the box, creating a link to a sub-space in the margin and giving way to scientific discourse within it. The explanations within the box are crucial for answering the second question, situated in the central part of the page. Therefore, they constitute not mere supplementary information, but rather a central aspect of the pedagogical discourse. The resolution of the question relies on understanding the concept of metonymy. Meta enunciation is evident through the link established between the question and the scientific discourse, which turns back to explain the mobilized concept and demands comprehension thereof. Similarly, the boxes presenting definitions of prosopopoeia, personification, and scenography follow a similar pattern, utilizing information that explains concepts addressed in the pedagogical activity and returning to the pedagogical discourse to elucidate it.

The second box, titled *Clipe* (Clip), located at the bottom of the page, also in the central part, provides additional information related to the pedagogical activity in the central section of the page, much like the box explaining the terms "personification" and "prosopopoeia". This additional information serves to help students answer question 4. This box is delineated into the work to provide supplementary information and serves various functions throughout the chapters. In the

analyzed page, we can witness its descriptive function, as it presents the process of filming scenes for the miniseries *Capitu* (2008).

To conclude this analysis, let us revisit the analytical assumptions employed in this article. Throughout the page, we have observed that the pedagogical activity unfolds, and from within its content, meta-enunciations turn back to the pedagogical statement to explain, complement, and exemplify it. In a mosaic-like arrangement (SILVA, 1987), asymmetrically, the boxes configure subspaces on the textbook page, enabling the pedagogical discourse to engage with others, connecting statements and meta-statements. For the student/reader, the benefit lies in the opportunity to engage with various speakers within the same space, within the page layout, and to experience a more dynamic and in-depth reading, albeit a more complex one.

The boxes in the analyzed textbook function as a resource that materializes meta-utterances, linking them to pedagogical objects of study, which are considered central or positioned centrally, in order to explain, exemplify, or complement them. This establishes a dialogue between distinct discourses through dynamic reading, enabling student readers to deepen their learning based on the information present, and providing teachers with the ability to explore critical reading by students in light of the diverse array of voices speaking about the subject of study.

It should be noted that the meta-utterances present in the analyzed figures engage in a dialogue with concepts established in another historical moment, as well as with current pedagogical content, offering additional information and possibilities for new meanings. The boxes create a web of information that together forms the entirety of the pedagogical discourse conveyed in the textbook, as seen in the last analyzed figure.

In light of these analyses, we see that the self-reflective capacity discussed by Authier Revuz (1998) in language allows speakers, authors, teachers, students, etc. to signal intentions, engage in reflections, and dialogue with both acquired and new knowledge. Exploring such a form of dialogue implies cultural, social, and historical factors in understanding pedagogical discourse, as well as verbal and visual resources, as explored by Barros (2004), in the continuum and periphery of educational materials. It would be beneficial for teachers and students not to overlook such phenomena.

As we have observed, there are intersubjective and interdiscursive dialogues in which fragments of memory and scientific discourse intervene in the construction and functioning of meanings on the pages of the textbook. In addition to materializing the impact of technologies on pedagogical materials — a current discursive tradition — the textbook seeks the memory of other

discourses and modes of expression, making it a complex, plural object, with the potential for diverse uses.

Final considerations

Throughout the course of this article, we have discussed that meta-enunciation, as conceptualized by Authier-Revuz (1998, 2004), occurs when an utterance, instead of referencing an unsaid element, references itself — meaning, it carries out an enunciative movement to comment on the utterance. Building upon this perspective, the objective of our research was to observe the phenomena of meta-enunciation in Portuguese language textbooks and investigate how it materializes in the textual genres appearing in the margins of the book pages, specifically in the periphery, namely the boxes.

We argue that the box, which often emerges in the periphery of the page, since it is directed toward the pedagogical texts present in the continuum, is meta-enunciative. To support this, we invoke Barros' (2004) perspective on the process of meta-enunciation (utterance that references the central text) to justify our stance in considering the box as a meta-enunciative phenomenon.

Through our analyses, we observed that the boxes do not bring peripheral or essential information to the central utterances on the pages; on the contrary, the content of this genre is essential for understanding the main pedagogical utterance. Specifically, the boxes revisit the general utterance and relate additional information, explanations, and exemplifications to it. Thus, the box materializes a "saying about the saying" (BARROS, 2014), as it turns back, references the pedagogical saying, and as such, unfolding the pedagogical utterances.

To conclude, we consider it is important to emphasize that the box is directly related to the central genres of the pages, which is why we understand that its content should not be considered accessory, or even less, indispensable. In understanding the complexity involved in the layout of Portuguese language textbooks' pages, it becomes clear that the planes, the continuum, and the periphery do not exclude each other, but rather intertwine, relate to each other in the process of constructing meanings. The relationship between text and discourse is also evident as a factor that brings pedagogical discourses into contact with others, allowing the student-reader to engage not only with the object of study but with a space of dialogue between utterances about one or another object of study.

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