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Comics, culture, and society contributions from sequential narratives for reader training

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ABSTRACT

Introduction: The discussion about the experiences of readers with comic books raises several points, from identification relationships, production of meanings and resignification to prejudices against this type of media support. **Objective:** This article aims to investigate the contributions of sequential narratives in the education of the reader, analyzing how such an entertainment object is able to cover concepts and information capable of generating relevant social impacts, identifying, and provoking social reflections. **Methodology:** The methodology used was a qualitative approach based on a literature review in which articles and scientific papers were raised about the contribution of comics to the reader's education and the teaching-learning process. **Results and conclusion:** The results showed that the interactions with comic books awakened in readers new ways of thinking and resignification of their roles in society, awakening new meanings caused by the impacts that such stories provoke. The studies also point to the ability to interpret the content present both in the texts and in the images of the comics, after all, the scenario of sequential narratives evokes questions and relevant facts that, when narrated by readers, contribute to the reflection and introjection of knowledge.

KEYWORDS

Communication. Comics. Reading. Reader. Behavior.

Quadrinhos, cultura e sociedade contribuições das narrativas sequenciais para formação do leitor

RESUMO

Introdução: A discussão em torno das experiências de leitores com histórias em quadrinhos suscita vários apontamentos, desde relações de identificação, produção de sentidos e resignificação até preconceitos contra este tipo de suporte midiático. **Objetivo:** Este artigo tem como objetivo averiguar as contribuições das narrativas sequenciais na formação do leitor, analisando como tal objeto de entretenimento é capaz de abranger conceitos e informações capazes de gerar impactos sociais relevantes, identificando e provocando reflexões sociais. **Método:** A metodologia utilizada foi de abordagem qualitativa a partir de uma revisão de literatura na qual se levantou artigos e trabalhos científicos acerca da contribuição dos quadrinhos para a formação do leitor e processo de ensino-aprendizagem. **Resultados e conclusão:** Os resultados indicaram que as interações com as histórias em quadrinhos despertou nos leitores novas formas de pensamento e resignificação de seus papéis na sociedade, despertando novos sentidos ocasionados

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pelos impactos que tais histórias provocam. Os estudos também apontam para a capacidade de interpretação dos conteúdos presentes tanto nos textos quanto nas imagens dos quadrinhos; afinal, o cenário das narrativas sequenciais evoca questionamentos e fatos relevantes que ao serem narrados pelos leitores contribuem para a reflexão e introjeção de conhecimento.

PALAVRAS-CHAVE

Comunicação. Quadrinhos. Leitura. Leitor. Comportamento.

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1 INTRODUCTION

This article has as its theme of interest the behavior of the comic book reader, observing how this fictional genre of reading influences the behavior and thinking of individuals who come into contact with this type of material. Such concern arose from the need to understand how this type of reading can interfere in the social life of individuals, aiming at the possibility of expressing opinions and values through the experiences with sequential narratives.

Furthermore, it was necessary to propose a bibliographic review that could analyze other studies, approaches and results about comics and their contributions to the intellectual growth and construction of the human being, his behavior; as well as new discussions to be observed. For this, it was necessary to search in academic repositories and other digital channels to achieve a good performance in the research.

We started from the following question: is it possible to have relations of identification and production of meaning through the reading of comics? Our hypothesis proposes that certain readings, when associated with the reader's reality, can become essential elements for reflection and identity construction, as well as the projection and understanding of the self and the sociocultural conflicts faced daily - this self-understanding and self-reflection enables readers to rethink their role in society.

The possibility of sequential narratives causing certain social impacts on those who read them was seen, in the expectation that readers can undertake a reflective journey of sense production through comics, which are nothing more than graphic images and narrative texts that unfold in the reader's imagination and are transmuted into metaphors and analogies, suggesting paths, decisions, influencing actions, and interjecting knowledge.

After all, reading serves the purpose of instructing, informing, and adding knowledge: "[...] reading is not only what is written in text format. Reading embraces the visual, the symbols, shapes, and videos. Reading is to be able to explore, at least in part, this tangle of information present in today's world. (SANTOS, 2014, p. 21)"

It is worth noting that narratives have been present since the most remote times, permeating humanity throughout the historical and social fabric, transcending the commonplace.

This study is a qualitative, exploratory, basic research that intends, from a literature review, to present works and experiences about the use of comics as elements of reading enjoyment and learning.

2 COMMUNICATION, CULTURE AND COMICS: BREAKING PARADIGMS

The manifestations of human knowledge, object of study of several existing theoretical currents, aggregate several levels of cultural and critical formation to the individuals present in society - be it in philosophy, politics, and religion, among others. In this sense, communication theories are connected to the way modern society behaves in face of the existing media supports, affecting the routine of society and transforming it in an irreversible way.

Despite the persistence of certain prejudices and ideological thoughts that are present in the contemporary world, it is a fact that communication has been transformed over the decades, becoming the object of study of several lines of research. Theories that deal with alienation through the media and empty entertainment are increasingly fragile and constantly subjected to refutations, making it necessary to resort to in-depth studies to understand the relationship between the media and individuals in society.

Thompson (1999) studies the influence of the media in the formation of modern societies, viewing the social-historical world not only as a field-object to be observed, but as a field-subject constructed by individuals who, in their daily routines, are constantly concerned with understanding themselves and the world around them through a sociocultural bias.

The author perceives the media as lacking interpretation, meaning, and power - in a mediated quasi-interaction¹ - in which arises the possibility of intellectual elevation and gains in the social reworking of the symbolic character of individuals. In analyzing the media and their relationship with individuals, Thompson (1999) supports the idea that the development of modern societies has made the process of individual formation more open and reflexive, given the range of symbolic and subjective forms that the media offer. For the author:

We must abandon the idea that the recipients of media products are passive spectators whose senses have been permanently dulled by the continual reception of similar messages. We must also discard the assumption that reception itself is a smooth, uncritical process and that products are absorbed by individuals like a sponge absorbs water. Assumptions of this kind have very little to do with the true character of reception activities and the complex ways in which media products are received by individuals, interpreted by them, and incorporated into their lives. (THOMPSON, 1999, p. 31)

In social media theory, media is increasingly focused on sociocultural growth and development, with Thompson (1999, p. 35) supporting the discourse that "in all societies, human beings have engaged in the production and exchange of symbolic content." After all, human beings "are an animal suspended in webs of meaning that they themselves have woven," referencing Geertz (2008, p. 15).

As interpretations and re-significations of social life are organized, the media restructure themselves into a web of meanings filled with information that is unveiled and guides individuals through guiding threads, assigning social roles to each one or, as one prefers, transforming agents of their own social practice. Geertz (2008, p. 4) describes it as follows:

Believing, like Max Weber, that man is an animal tied to webs of meaning that he himself has woven, I take culture to be those webs and their analysis; therefore, not as an experimental science in search of laws, but as an interpretive science, in search of meaning. It is precisely an explanation that I seek, as I construct enigmatic social expressions on their surface.

Ramos (2019, p. 72) corroborates Geertz's thought, after all:

Human behavior can sometimes assume one or more complex biases, fruits of conceptual structures to which the individual is exposed in his daily life, superimposed or tied. To this end, Geertz defended the analysis of the cultural phenomenon through an interpretation based on the idea of culture as a set of structures, or rather, of webs of meaning, that an individual grants to an action he.

The studies of these authors are close to Thompson's social theory of the media, as it concerns a greater receptivity of media products, suggesting processes of contextualization of messages, in which individuals seek meaning and re-significations through the social impacts caused by the media. Still, according to Thompson (1999, p. 24):

Symbolic actions can provoke reactions, elicit responses of a certain tenor, suggest paths and decisions, induce belief and disbelief, support the affairs of the state, or stir the masses into collective revolt. I will use the term "symbolic power" to refer to this ability to intervene in the course of events, to influence the actions of others, and to produce events through the production and transmission of symbolic forms.

¹ For Thompson (1999), there are three forms or types of interaction: face-to-face, mediated, and mediated quasi-interaction. The latter refers to the social relations established by the mass media (books, newspapers, radio, television, movies, Internet, etc.). According to the author, "in the case of mediated quasi-interaction, symbolic forms are produced for an indefinite number of potential receivers" (THOMPSON, 1999, p. 79). Individuals, in this social situation, connect to each other in a process of symbolic and communicational exchange.

Such symbolic power can be conferred in contemporary social themes, becoming relevant to society - injustices, inequalities, politics, health, economics, and education express the conditions in which the world finds itself and enables new ways of observing human nature and searching for new solutions; for, as a human action, communication is in permanent interaction with social life, affecting its development and being affected by it.

Media products guide individuals in these webs of meaning, and can have a relevant social impact through the diffusion of symbolic forms. Therefore, one should consider comics as a means of communication, art, and culture that add values to the production of meanings, exploring metaphors, analogies, and social contexts that enable the identification and re-signification of meanings in individuals. In this regard, Thompson (1999, p. 358) states

Many social phenomena are symbolic forms, and symbolic forms are meaningful constructions that, although they can be analyzed in detail by formal or objective methods, inevitably present qualitatively distinct problems of understanding and interpretation.

Television, movies, series, books, smartphone and/or tablet applications, and comics are objects that are part of the daily routine of much of society and can be explained from the concept of appropriation and contextualized analysis of media, allowing individuals to give greater meaning to the messages and incorporate them into their lives through the exchange of experiences and information. It makes perfect sense, therefore, that comics should be viewed through a sociocultural lens, for "if communication is a form of action, the analysis of communication must be based, at least in part, on the analysis of action and on consideration of its socially contextualized character" (THOMPSON, 1999, p. 37).

Bakhtin (2011, p. 139) stated that "the biographical value can organize not only the narration about the life of the other, but also the experiencing of one's own life," and humanity has already proved that socio-historical narratives are constructed by human greatnesses and miseries.

In spite of stereotypes and prejudice, the main issue is not to be for or against the different reading genres, but to recognize the qualitative changes in these products, to realize the contributions to society and the humanized sociocultural development, with the symbolic forms of these media establishing possible dialogues between subjects and objects - thus causing the breaking of paradigms of retrograde ways of thinking and watertight behaviors.

This assertion is proven in Neves (2020), who demonstrates that comics, such as *Castanha do Pará*² (2018), by Gidalti Jr. In the case of this research, the author uses, from a research-action with adolescents in conflict with the law, the comic book cited, so that these young people can read and from the narrative of the text establish connection and reflection with their social reality.

3 READING: A BRIDGE BETWEEN INFORMATION AND KNOWLEDGE

Reading, in general, can influence the behavior of individuals, adding informative, reflective, and knowledge value beyond simple entertainment, in a process of formation and development that affects various social strata, causing individuals to begin to perceive the world beyond simple black and white.

² The graphic novel or comic book aimed at an adult audience, *Castanha do Pará*, tells the story of a boy with the head of a vulture who lives his adventures in the traditional scenarios of Belém, more precisely, in the public market Ver-o-Peso. Surviving on small thefts and the crumbs he gets on the streets, he has dreams like any child and heavy tragedies in his young life. The author, Gidalti Jr., uses the visual expressions of painting and comics to give life to this urban narrative, with a lot of playfulness and passion to warn about the harsh reality of the country's minors.

Many complexities are perceived in the contemporary world, and sociocultural questionings take the media's attention, informing and encouraging individuals to manifest their questions or positions in society. Therefore, the existing relationship between subjects and reading entails the production of new meanings and interpretations. Santos (2014, p. 21) corroborates this understanding:

Reading is the bridge between information and knowledge. However, reading is not only what is written in text format. Reading encompasses the visual, the symbols, shapes, and videos. Reading is being able to explore, at least in part, this tangle of information present today (SANTOS, 2014, p. 21).

In this sense, reading is characterized as an important sociocultural phenomenon that, according to Reblin (2011, p. 21), has a direct relationship with values and their representations:

[...] from my experience in the study of narratives and human narrativity - that is, the act of telling stories - and their relations in the process of invention of the world and in the elaboration of personality, I could point to the following direction: there is [...] a relation between the stories and the readership. The question is whether the values and precepts espoused interfere in any way with the constitution of the personality of their readers. [...] stories can indeed contribute to the maturing process of children by addressing archetypes, dealing with emotions, and presenting symbolic solutions to problems that children - as well as people of other age groups - face in everyday life.

Driven by reading, the subject humanizes its relations with the surrounding universe and itself, changing its own vision about the world and its idiosyncrasies. Temer and Nery (2013, p. 107) state: "The individual is defined as an interpretative being, a maker of meanings. To understand the reality that surrounds him, man resignifies codes and meanings that he uses in a combined and alternate way, according to his cultural substrate and his need for survival".

The true effectiveness of reading needs, however, to start from some attraction, familiarity or contextualization to reach the decoding of alphabetic signs and, consequently, the understanding of the text. Thus, the reader will be able to make an efficient world reading that will finally be perceived as something that meets his interest, his experience, or, on the contrary, does not attract his attention.

It is worth mentioning that the historically determined and culturally organized contents are interjected through sociocultural interaction, since these contents of man's historical experience, even if consolidated in material creations, are reflected in the verbal and imagetic forms of communication between people and such contents. Moreover, the role of reading is to be a noble tool capable of leading each individual to a certain interpretation of society and the world, through contextualization. Quoting Dumont (2001, p. 44):

The implications of the context where an action is produced and where a text is produced, or even a work of art, a discourse, a theory, in short, where and when any human production or action takes place, must constitute the first access to interpret and understand any manifestation of a subject, or of a collectivity.

Therefore, reading and its applicability are fostered through three factors considered propellants in its effectuation: the reader's context, subjectivity, and the meaning it provides. According to the author, every type of reading adds value a priori, whether scientific or entertainment - there is no such thing as inferior or simply casual reading.

Reading can be one of the most enriching means ever, in which individuals come into contact with legends, tales, and other narratives (such as comics), adding various meanings and information, arousing interest, curiosity, and contributing to socio-cultural and critical development.

4 COMICS: A NARRATIVE IN MOTION

Characteristic of the media solidified through art, culture, and communication, comic books are appreciated by most individuals who consume, collect, and identify with these works. The adventures contained in comics, with varied characters, masked or not, heroes, anti-heroes, and villains with emotional appeal and dramatic charge that go beyond the complex lines of good and evil, arouse empathy and curiosity in readers.

Through the identification with certain characters and their historical and political contexts, the readers of this type of literature - one of the few genres that unite text and images in a symbiotic way - are impacted by its contents, contributing to a gradual literacy that goes from the earliest childhood to the development of sociocultural and humanized thinking.

This narrative quality allows readers to use their imagination and travel through several journeys of discovery, learn valuable lessons through the production and reproduction of knowledge, share information, awaken new perceptions, interpretations, and subjectivities in their routines, and even improve their relationship with the world. Gasque and Ramos (2012, p. 7) state that:

Comics [...] must always be very well tuned to their readership so that the mechanism of exchange of perceptions between sender (author, designer) and receiver (reader) reflects reality and everyday life. This occurs through the process of intertextuality, in which events and situations that caught the attention of the authors are put in contact with the parameters displayed by the readers, establishing a communication channel that can make the author-reader relationship and the act of reading itself loyal over several years. They also assume an important role as possible shapers of concepts and opinions, because they are capable, in their work, of employing perceptions and interpretations of subjective thought. These notions, when in tune with the reader's reality, allow the reader to reinforce previously acquired concepts and knowledge or even reflect on what is being conveyed.

McCloud (2005, p. 20), in his own conceptualization, presents comics as "pictorial and other images juxtaposed in a deliberate sequence intended to convey information and/or produce a response in the viewer," giving the reader a decisive role by placing him/her as a determining part of the work. After all, besides being absorbed by this type of reading full of metaphors and analogies, one also inserts universal values that contribute to his relationship with the world - in other words, the reader becomes a participant and opinion maker. However, unfortunately, Vergueiro and Ramos (2009, p. 9) expound:

There was a time, not so long ago, when taking comics into the classroom was a reason for reprehension by teachers. Such publications were interpreted as leisure reading and, therefore, as superficial and with a content that was below the expected for the student's reality. Two of the most used arguments were that they generated "mental laziness" in students and kept them away from the so-called "good reading".

The author explains that educators of the past attributed pejorative values to comics such as, for example, being detrimental to the teaching and learning process, exposure of gratuitous action and violence, fear that children and adolescents could imitate the characters' behaviors and incitement to commit crimes; besides disturbing the reader's mind to the point of not knowing the distinction between reality and fantasy, alienating him/her from the process of social growth and development. Rama and Vergueiro (2010, p. 16) report that the argument used was that comics brought

[...] damage to school performance and could even generate even more terrifying consequences, such as the blunting of logical reasoning, difficulty in grasping abstract ideas, and the plunge into an imaginative environment that is harmful to the social and affective relationships of its readers.

Comics suffered great reprisals from prominent thinkers such as Frederic Wertham (1895-1981), who propagated several negative ideas through his book *The Seduction of the Innocent* (1954), in which he described the harmful effects that, according to him, comics caused in the lives of children.

The author claimed that those who read comic books had behavioral disorders that culminated in social maladjustment. Wertham's publication sparked in the U.S. Congress, more precisely in the emblematic figure of Senator Joseph McCarthy, a persecution against anything that could offend or hurt American morals, customs, and values - it is worth noting that, in this period, the United States of America (USA) was waging a war against the communists in 1950, seeking increasingly to draw on American customs and way of life. Codespoti (2013, n.p.) states that:

In 1954, Wertham was called to testify about juvenile delinquency, in the subcommittee of the United States Senate, precisely because of the "merits" of the book *Seduction of the Innocent*. The direct result of the investigation was the creation of the Comic Code Authority, the comic book censorship code, and the bankruptcy of E. C. Comics, at the time the most relevant comic book publisher in the United States, specializing in detective and horror stories.

Decades later, Tilley (2012) conducted research that refutes Wertham's book. Investigating the cases reported in the work, the researcher found gross flaws, as well as manipulation of data and information favoring the author's self-interest over serious and thorough research. According to the author:

[...] Wertham's *Seduction* included numerous falsifications and distortions. This paper documents specific examples of how Wertham manipulated, exaggerated, compromised, and fabricated evidence - especially the evidence he attributed to clinical research conducted personally with youth - for rhetorical gain. I argue that Wertham privileged his own interests regarding the cultural elements of social psychiatry and mental hygiene at the cost of systematically and reliably practiced science, an action that nonetheless served to discredit both his claims and the comics. (TILLEY, 2012, p. 386)

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Even in the face of serious accusations, facing past and present prejudices, comics have become objects of communication admired by much of society due to the potential of analysis by educational, artistic and cultural biases.

Petit (2009) perceives in these nuances a search of the human being for understanding, meanings and resignifications through these fictional genres of literature: the author recognizes that fiction and the imaginary are phenomena that coexist in the human experience, being found in the readings of myths, tales, legends, novels and, above all, comics - the object of study of this work - in which other dimensions of space and time are opened, so to speak, with stories parallel to the believable world and that enable the construction of human thought. She states:

Literature, in particular, in all its forms (myths and legends, tales, poems, novels, theater, intimate diaries, comics, illustrated books, essays - as long as they are "written"), provides a remarkable support to awaken interiority, set thought in motion, relaunch the activity of symbolization, of construction of meaning, and incites unprecedented exchanges. [...] as in the case of demobilized boys and girls of the Colombian³ armed conflict, who, from the deviation of the story, from a poetic metaphor, become narrators of their own history. (PETIT, 2009, p. 368)

³ Petit (2009) refers to reading conducted with young Colombians in situations of high vulnerability and risk in 2001. At that time, researcher Beatriz Helena Robledo narrated stories to adolescents who found themselves involved in the armed conflict between guerrilla and paramilitary forces in Colombia.

In comics, one finds possibilities for the generation of meaning, improvements in personal and behavioral aspects of individuals, advances in cognitive capacities of perception and interaction, suggestion of changes in the world around them, formation of opinions based on situations and paradigms incorporated in the socio-historical context. All these characteristics were perceived by the National Curricular Parameters (PCNs), which suggested the categorization of this medium as a literary genre, because they are constitutive of general literature and offer readers a media support for the articulation of text and literariness (MEC, 1997).

Also Eco (2011, p. 40), in his analysis about the reading of comics, highlights concepts about "apocalyptic" and "integrated", talking about the detractors and those who absolve the objects of communication, of which comics are part. For the apocalyptic, the media discourage the public from thinking, making them passive and conformist, and, in this sense, the media are used for the purposes of control and manipulation of capitalist society, generating a homogeneous and standardized world.

On the other hand, integrated lists several reasons to absolve such objects, these being: a) possible source of information to a portion of the population that has always been distant from information; b) messages conveyed by the media that contribute to the intellectual formation of the public; and c) unifying element of the intersubjectivity of different groups. As stated by him:

[...] in a particularly leveled society, where psychological disturbances, frustrations, and inferiority complexes are the order of the day [...] in an industrial society where man becomes a number within the framework of an organization that decides for him [...] in such a society, the hero must embody, beyond every conceivable limit, the demands for power that the ordinary citizen nurtures and cannot satisfy. (ECO, 2011, p. 246-247)

This ordinary citizen is the hero of his world, able to create, imagine, think, and interpret situations through the metaphors present in fictional works, organizing information and intervening in the world around him in a transformative way. The imaginary holds an unprecedented allegorical force, making the reader allow himself to travel and interact with literary genres that awaken his notions of the world in search of meaning and enabling re-significations

5 LITERATURE REVIEW ON THE STUDY OF COMICS AND THEIR CONTRIBUTION TO READER EDUCATION

This topic presents a bibliographic review of studies on the reading of comics and their contributions to the formation of the reader - communicational and informational aspects that, absorbed by individuals, are able to foster questioning and personal re-significations, besides producing various meanings through the reading of this narrative genre. Data was collected based on keywords such as "subject and reading", "reading and society", "reader education and comics", "comics as a form of sociocultural development".

To know the state of the art of such themes, research was conducted in digital databases available in academic repositories on the Internet and that contributed to the development and construction of this scientific article; for it was possible to know other studies with these guidelines, analyze and compare them to the current research.

To this end, based on the keywords cited above, we searched Google Scholar, the journals portal of the Coordination for the Improvement of Higher Education Personnel (CAPES), SciELO, and the Digital Library of Theses and Dissertations (BDTD) of the Brazilian Institute for Information in Science and Technology (IBICT), Biblioteca de Teses e Dissertações da Biblioteca da UFG (BDTD/UFG), Biblioteca de Teses e Dissertações da

Universidade Federal de Minas Gerais (UFMG), Repositório da Universidade de Brasília (UNB) and in the Directory of Open Access Journal (DOAJ). It is worth mentioning that we did not establish a temporal and/or initial space for the database search, but restricted it to the year of the end of 2021, since that is the year the article was written.

The bibliographical survey presented us with the following academic papers, which were listed from the results presented in the databases. We inform you that the data are presented all together, considering all the databases, since some papers were found in more than one of them.

Table 1. References on comics and reader education

BIBLIOGRAPHIC REFERENCES	TYPE	SUBJECT
ALVES, Ayane Priscila de Araújo. Comics as pedagogical space for reading in the formation of the reader: crossing previously impossible limits. Course Conclusion Paper (Bachelor of Library Science) - Center of Applied Social Sciences, Federal University of Paraíba, Paraíba, 2018.	TCC	Comics as a source of information, an incentive to reading, pedagogical support and transmission of knowledge
AMARILHA, Marly. Literature and comics: parody as pedagogy in the formation of the reader. <i>Education in Question</i> , v. 36 n. 22, p. 56-73, Sept./Dec. 2009.	Article	Comics, Reading, Critical reader education
ARAÚJO, Gustavo Cunha de; SILVA, Edimila Matos da. Concept formation through comics: contributions from the cultural-historical theory. <i>Notandum</i> , a. 23, n. 50, p. 45-71, May/Aug. 2019.	Article	Comics, Reading, Critical reader education
BARI, Valéria Aparecida. The potential of comics in reader education: searching for a counterpoint between Brazilian and European cultural panoramas. Thesis (Doctorate in Information Science) - School of Communication and Arts, University of São Paulo, São Paulo, 2008.	Thesis	Discussion of the importance of comics in the formation of a love for reading
BARI, Valéria Aparecida; VERGUEIRO, Waldomiro. Comics as an element for the formation of eclectic readers: some reflections based on testimonials from college students. <i>Communication and Education</i> , São Paulo, v. 12, n. 1, p. 15-24, 2007.	Article	Comics, Reading, Critical reader education
BARI, Valéria Aparecida; VERGUEIRO, Waldomiro. School library, reading and comics: a relationship that is consolidated. In: ENCONTRO NACIONAL DE RESQUISA EM CIÊNCIA DA INFORMAÇÃO, 10, 2009. Anais [...]. João Pessoa: UFPB, 2009.	Article	Comics, Reading, Critical reader education
BARI, Valéria. School Reading and Comics: intellectual fruition, creativity and formation of reader tastes. <i>9th Art</i> , São Paulo, v. 1, n. 2, p. 25-33, Jan. 2013.	Article	Comics, Reading, Critical formation of the reader, Importance of comics in the formation of school libraries and reading spaces
BONA, Rafael José. Cinematic intertextualities in the stories of Os Trapalhões: contributions to education. <i>Journal of Communication Studies</i> , Curitiba, v. 13, n. 32, p. 199-209, Sept./Dec. 2012.	Article	Comics, Reading, Critical reader education

CAMPOS, Bárbara Arcanjo. The formation of the subject-reader in elementary school: contributions of comics. In: JORNADAS INTERNACIONAIS DE HISTÓRIAS EM QUADRINHOS, 5., 2018. Annals [...]. São Paulo: USP, 2018.	Article	Comics, Reading, Critical reader education
CASTELIONE, Flávia Rangel Pimenta. Living hurts: contributions of Chiquinha's comics in the formation of responsive reader. Dissertation (Professional Master's in Letters) - Federal Institute of Espírito Santo, Vitória, 2020.	Dissertation	Contributions of the comic strip "Chiquinha" in the fight against cultural machismo, as a reflection and action process for 9th grade students
CASTRO, Anne Karoline da Cruz. The comics in the formation of the deaf reader in elementary and high school levels: an experience in the State School 11 de Agosto, in Aracaju/SE. Course Conclusion Paper (Bachelor in Information Science) - Federal University of Sergipe, Aracaju, 2018.	TCC	Reading education for deaf students in basic basic education, through comics
CAVALCANTI, Bianca da Silva; SANT'ANNA, Micheline Medeiros dos Santos. Comics: contributions in the formation of readers and production of comics. In: CONGRESSO DE EDUCAÇÃO DO CPAN, 4.; SEMANA INTEGRADA GRADUAÇÃO E PÓS-GRADUAÇÃO DO CPAN, 3., 2019. Annals [...]. Campo Grande: UFMS, 2019.	Poster	Comics, Reading, Children's literature, Critical reader education
CLAUDINO, Valentina Imaculada. The activity of reading comics/stories in the formation of critical reader: a study of the Citizen Action Program. Dissertation (Master's in Applied Linguistics and Language Studies) - Pontifícia Universidade Católica de São Paulo, São Paulo, 2008.	Dissertation	The teaching and learning process of reading, based on comics and strips, and possible transformations
DINIZ, Ivone Aparecida. The contribution of comics to the formation of readers in early childhood education. Monograph (Specialization in Education: Teaching Methods and Techniques) - Universidade Tecnológica Federal do Paraná, Medianeira, 2018.	Specialized.	Contribution of comics to the teaching-learning process in Early Childhood Education
FAGUNDES, Natascha da Costa. The comics in the teaching-learning process. Coursework (Bachelor of Library Science) - Faculty of Information and Communication, Federal University of Goiás, Goiânia, 2018.	TCC	Use of comics in the classroom, as pedagogical material in the process of teaching and introjection of knowledge
FERREIRA, Simone de Almeida. The importance of comics in teaching Portuguese Language in the 6th grade of elementary school. Course Conclusion Paper (Bachelor's Degree in Languages) - Centro de Estudos Superiores de Itaituba, Itaituba, 2018.	TCC	Use of comics as a didactic resource in classrooms for the teaching and learning process in Portuguese Language for 6th grade students
GOMES, Ivan Lima. Readers and readings of comic books: a visual history (1930s-1950s. Historical Studies, v. 34, n. 72, p. 54-80, Jan./Apr. 2021.	Article	Comics, Reading, Critical reader education

HABOWSKI, Adilson Cristiano; CONTE, Elaine. Contributions of digital comics to educational practices. <i>Periphery</i> , v. 12, n. 2, p. 279-301, May/Aug. 2020.	Article	Comics, Reading, Critical reader education
KUNDLATSCH, Aline; CORTELA, Beatriz Saleme Corrêa. Formative contributions of comics in the initial training of Physics teachers. <i>Tecné, Episteme y Didaxis</i> , Bogotá, n. esp., 2018.	Article	Comics, Reading, Critical reader education
LANGONI, Ana Carolina. Comics from the Macanudo universe: a path to the formation of critical readers. In: VISUAL ARTS, LITERATURE, SCIENCES AND MATHEMATICS: POSSIBLE DIALOGUES WITH EDUCATION AND CITY, 1., 2018. Annals [...]. Vitória: EDIFES, 2018.	Article	Comics, Reading, Critical reader education
LANGONI, Ana Carolina; CHISTÉ, Priscila de Souza. Comics: a path to the formation of critical readers. In: JORNADAS INTERNACIONAIS DE HISTÓRIAS EM QUADRINHOS, 3., 2015. Annals [...]. São Paulo: USP, 2015.	Article	Comics, Reading, Critical reader education
LUCAS, André da Rosa. Comics: first steps for the formation of readers in the early grades. Specialization. Monograph (Specialization in Reader Education) - Faculdades Integradas de Jacarepaguá, General Câmara, 2012.	Specialized.	To discuss and demonstrate the importance of comics in the formation of the reader and taste for reading
MAGALHÃES, Altina Costa. The importance of comics in the development of reading. Webarticles, 2012. Available at: https://www.webartigos.com/artigos/a-importancia-das-historias-em-quadrinhos-no-desenvolvimento-da-leitura/91771 . Accessed on: 30 jun. 2021.	Article <i>online</i>	Reflections on the importance of Comics in Education in a multidisciplinary way
MAROZO, Jonas dos Santos and Luís Fernando da Rosa. Contributions to the development of critical reader: demystifying prejudice. <i>CCNEXT: Revista de Extensão</i> , Santa Maria, v. 3, ed. esp. 12, p. 341-345, 2016.	Article	Comics, Reading, Critical reader education
MOTA, Elaine Mendes da. Comics literature: paths and possibilities in the formation of literary readers. Dissertation (Professional Master's in Literature) - Faculty of Philosophy, Literature and Humanities, University of São Paulo, São Paulo, 2016.	Dissertation	Formation of literary readers through the reading of literary works adapted for comics
MOTA, Elaine Mendes da. Comics literature: paths and possibilities in the formation of literary readers. Dissertation (Professional Master's in Literature) - Faculty of Philosophy, Literature and Humanities, University of São Paulo, São Paulo, 2016.	Article	Comics, Reading, Critical formation of the reader, studies on the possibilities of comics as a tool for reflection
OLIVEIRA, Altair Amaral de; FURTADO, Bruna Plath. The formation of the reader and the relevance of comics as an incentive to reading. In:	Article	Comics, Reading, Critical reader education

PARANÁ. The challenges of Paraná's public school in the perspective of the PDE teacher : volume I. Curitiba: Secretariat of Education of the State of Paraná, 2016. p. 2-19.		
PASSOS, Livia Almeida; VIEIRA, Mauricéia Silva de Paula. The contribution of the comic's genre to the development of reading. In: SIMPÓSIO INTERNACIONAL DE ENSINO DE LÍNGUA PORTUGUESA, 4, 2014. Annals [...]. Uberlândia: UFU, 2014.	Article	Comics, Reading, Critical reader education
PERRELLI, Márcia Regina; STRYER, Fábio Augusto. Reading: the contribution of comics to the formation of the reader. In: PARANÁ. The teacher PDE and the challenges of the public school of Paraná: volume I. Secretariat of Education of the State of Paraná, 2012. p. 2-18.	Article	Comics, Reading, Critical reader education
RAMOS, Rubem Borges Teixeira. With great powers, come great responsibilities : an ethnomethodologically study on the reader and the reading of superhero comics from Marvel and DC Comics. Thesis (Doctorate in Information Science) - School of Information Science, Federal University of Minas Gerais, Belo Horizonte, 2017.	Thesis	Analysis and discussion of Brazilian and American readers' experiences with comics for appropriation and introjection of knowledge
RAMOS, Rubem Borges Teixeira. Comics in contemporary society : leisure, obtaining knowledge in the reading of superhero magazines. Dissertation (Master in Information Science) - School of Information Science, Federal University of Minas Gerais, Belo Horizonte, 2008.	Dissertation	Analysis of comics and the reader, a tool for information and knowledge construction, opinion formation
SANTOS, Adriana Alvarenga; BONFIM, Andreia. Comics : pedagogical resource in the reader's formation process. Course Conclusion Paper (Degree in Pedagogy) - Calafiori College, São Sebastião do Paraíso, 2018.	TCC	Comic book reading practices as a pedagogical resource in the reader's education process
SANTOS, Mariana Oliveira dos. Reader Education: a study on comics. comics. Revista ACB : Biblioteconomia em Santa Catarina, Florianópolis, v. 15, n. 2, p. 5-23, Jul./Dec., 2010.	Article	Comics, Reading, Critical reader education
SILVA, Adriana Ribeiro de Brito; BERTOLETTI, Estela Natalina Mantovani. The importance of comics for reader education. In: SCIENCULT, 1., 2010. Annals [...]. Dourados: UEMS, 2010.	Article	Comics, Reading, Critical reader education
SILVA, Greice Ferreira da. Reader education in Early Childhood Education : contributions of comics. Dissertation (Master in Education) - Faculty of Philosophy and Sciences, Paulista State University Júlio de Mesquita Filho, Marília, 2009.	Dissertation	Teaching Children to Read Comics in Early Childhood Education
SILVÉRIO, Luciana Begatini Ramos. Comics: literary genre and pedagogical material: Maurício de Souza in focus. Dissertation (Master's in	Dissertation	Contributions of the Comics genre in the formation of the reader as a literary and

Education) - Center for Education, Communication and Arts, Graduate Program in Education, State University of Londrina, Londrina, 2013.		pedagogical material in the school context
SOARES; Claudete; SALINO Sueli; BECK, Eliane Maria Cabral. The contribution of comics to the awakening of the taste for reading. <i>Consensu</i> , v. 2, p. 16-29, 2018.	Article	Comics, Reading, Critical reader education
TAVARES, Mayara Barbosa. The use of comics in the school context: contributions to critical-reflexive teaching/learning. In: ENCONTRO ESTADUAL DE DIDÁTICA E PRÁTICA DE ENSÍNLE, 4, 2011. <i>Annals [...]. Goiás: CEPED</i> , 2011.	Article	Comics, Reading, Critical reader education
VERGUEIRO, Waldomiro. The use of comics in teaching. In: RAMA, Ângela; VERGUEIRO, Waldomiro (org.). How to use comics in the classroom . 4. ed. São Paulo, Contexto, 2014. p. 7-29.	Chapter	Comics, Reading, Classroom instruction, Critical reader education
WERNECK, Giovanna Carrozzinno; LEITE, Priscila de Souza Chisté. Contributions to discuss violence against women in school: Henfil's comics and the formation of critical reader. <i>Revista NUPEM</i> , Campo Mourão, v. 10, n. 19, p. 80-95, Jan./Apr. 2018.	Article	Comics, Reading, Critical reader education

Source: prepared by the authors (2021).

The bibliographical survey revealed the existence of 40 works about the contribution of comics in the teaching-learning process and critical formation of the reader. There are examples of the use of these stories in the school library and in the classroom. Alves (2018) defends, in his research, the use of comics as a pedagogical space for reading that contributes to the teaching-learning process; this is in line with what Vergueiro (2014) defends about the importance of comics in the educational process against the prejudice against this genre.

Amarília (2009), in turn, conducts a study about the reading of comics in the critical formation of the reader. To this end, she makes use of the parodies present in the comics in order to facilitate the understanding and apprehension of the reading. In this line of use of comics for critical reader education, we also have the works of Claudino (2008), Langoni (2015), and Marozo (2016).

Araújo and Silva (2019) make use of comics for the formation and understanding of scientific concepts by students of the Field Education course of the Federal University of Tocantins. Bari and Vergueiro (2007), in studies related to the reading practices of comics by college students, point to comics as an element for the formation of eclectic readers, based on testimonials from these students. The work of Kundlatsch and Cortela (2018) with a study on the initial training of Physics teachers also corroborates the use of comics in the university context.

Bari and Vergueiro (2009), in another study, present other interesting elements regarding the use of comics in school libraries. For the authors, this reading can be consolidated because this genre presents the images and the text as determinants for the taste and the understanding of the message present in this reading. Bari (2013), now in an individual study, deepens his studies about the reading of comics in the school library by presenting this type of reading as belonging to the 9th art.

Positive results regarding the use of comics in Elementary Education can also be found in Bona (2012), who presents the results of a research about the cinematographic intertextualities in "Trapalhões" comics, showing that it is possible to work on cultural

formation through this practice. Other works, such as those by Campos (2018), Diniz (2018), Fagundes (2018), Ferreira (2018), Langoni (2018), and Cavalcanti and Sant'Anna (2019), with specific studies of the use of comics in Portuguese language teaching; Lucas (2012), Perrelli and Stryer (2012), Silva (2009), Tavares (2011), Vergueiro (2014), Oliveria and Furtado (2016), Santos and Bonfim (2018), Castelelione (2020), and Habowski (2020). All these articles and academic works present important evidence of the use of comics in the educational context. We can highlight, in this context, the work of Castro (2018), which brings an interesting experience of the use of sequential narratives for the training of deaf readers at Elementary and Middle School level in a state school in Aracajú.

Bari (2008) presents, in his doctoral thesis, a Brazilian and European panorama regarding the use of comics in reader education. In this panorama, it became evident the contribution of comics to the consolidation of reading practices and tastes for reading in both the Brazilian and European contexts.

For the formation of literary readers, comics have been an interesting instrument, since, by adapting literary texts, often difficult to understand for non-fluent readers, they facilitate understanding by the set figure and text, and the text is also adapted to a simpler and more accessible language. In this sense, the works of Mota (2016) and Neves and Santos (2019) are interesting examples with satisfactory results.

Passos and Vieira (2014), from an analysis of comics collected from widely circulated newspapers with everyday situations, understand that these contribute to the broadening of understanding by readers, in a playful and pleasurable way.

Ramos (2008) begins his studies focused on superhero comics during his master's degree course. In this first work, he analyzes the comics as a tool for information and knowledge construction. In his doctoral thesis, in 2017, he analyzes and discusses the experiences of Brazilian and North American readers with Marvel and DC Comics in order to understand the appropriation and introjection of knowledge through this genre of reading.

Other interesting uses of comics are as instruments of introspection, such as the work of Neves (2020), in which the author, in his master's dissertation, presents the comic book "Castanha do Pará" to adolescents in conflict with the law, who, after reading it, begin to better understand their social position and reflect about what they are experiencing in reality and imagine how they can distance themselves from the current context. Another interesting work is the one by Werneck and Leite (2018), which presents Henfil's comics and their contribution to discuss, in school, violence against women.

Other works and articles presented in Chart 1 also bring different bibliographic studies, all of them pointing out the importance and contribution of comics both for the formation of readers, focusing on taste and understanding, and in the teaching and learning process.

6 CONCLUSION

Discussions were presented around the processes of socio-cultural growth and development through the receptivity of media products, especially comics. In the search for definitions and the generation of meaning, the subjects seek to re-signify themselves through the contents present in the objects of communication and the diffusion of themes relevant to society, in an attempt to understand human behavior and their interactions with the media. In other words, the ability to approach, absorb, and interject knowledge through this media object and the elevation of the readers' thoughts to different levels.

The reading of sequential narratives presents itself as a social, communicational, and historical phenomenon, surrounded by characteristics, structures, and forms used as a resource to promote reflections about the role of individuals in society, and may cause relevant social impacts. Comics involve readers from several different social strata who, when interacting with

such media products, are impacted by this universe of images, texts, and contextualizations that evoke realities very close to everyday life.

Our initial issue was based on the following question: is it possible to have relations of identification and production of meaning through the reading of comics? Thus, our hypothesis, proven through the bibliographical survey, tends to affirm that certain readings, when associated with the reader's reality, can become essential elements for reflection and construction of identities, as well as the projection and understanding of the self and the sociocultural conflicts faced daily - this self-understanding and reflection of self enables readers to rethink their role in society. Therefore, it has been proven that the use of comics, both for the reader education process and for the teaching-learning process, are essential tools for both the classroom and the library.

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