

## Semiotics and its aspects in the texts a hora da estrela e a hora de Macabéa: An intervention proposal



<https://doi.org/10.56238/uniknowindevolp-038>

### Antonio Cílrrio da Silva Neto

PhD in Letters from the Federal University of Tocantins (UFT). Researcher and adjunct professor of Portuguese Language and Literatures at the State University of Maranhão – UEMA/Santa Inês.

E-mail: [antonioneto5@professor.uema.br](mailto:antonioneto5@professor.uema.br).

Lattes: <http://lattes.cnpq.br/3366850005170918>

Orcid: <https://orcid.org/0000-0002-6468-5630>.

### Arielly Rangel Rodrigues

Graduating in Letters / English, by the State University of Maranhão - UEMA / Santa Inês.

E-mail: [aryelly48@outlook.com](mailto:aryelly48@outlook.com)

Lattes: <http://lattes.cnpq.br/1157542633508330>

Orcid: <https://orcid.org/0009-0002-6571-4656>

### ABSTRACT

The objective is to reflect in the text *The Hour of the Star* (Clarice Lispector) and in the painting *The Hour of Macabéa* (Joel DuMara) a pragmatist proposal of semiotic understanding. Theoretically, it relates issues of interaction of verbal and non-verbal texts and the systematicity of semiotics from Pierce (2017). One visualizes the contact of art,

what it provides and what it can bring opportunities between what is stamped on a canvas or on the pages of a book. For Pierce (1999, 2017) and Wilson and Martelotta (2017) the sign, as a thing, carries definitions in the language and makes it possible to relate the similarities of the object and its representamen (expression). For Aristotle (2014) the "art" that used the word became known as Literature. Methodologically, these understandings contribute as proposals of concepts and semiotic analyses about the materials chosen for this study, with reflections of the second trichotomy of the classification of the signs outlined by Pierce and referring to language: the symbol, the index and the icon. However, in the arts proposed for interrelation and reflections: *The Hour of the Star* and *The Hour of Macabéa* one finds inter-semiotic relations and effects that the sign has on the interpreter reader, so it is believed that by understanding and appropriating the codes of reading and artistic creation one acquires values and knowledge related to language, art and their own ideologies.

**Keywords:** Semiotics, Signs, Textual expression Pragmatism.

## 1 INTRODUCTION

The teaching of literature, Portuguese language and the arts in the various environments, according to BNCC (2018), is presented as a way to expand the contact of the human being with analyses based on cultural and artistic manifestations, and in order to enable the continuity of the formation of readers in general. Thus, it is believed that the works *Hora da Estrela* and *A Hora de Macabéa* present methodological aspects amenable to interventions and semiotic and pragmatist analyses.

Given this understanding, this work investigates semiotics and its aspects in the texts *A Hora da Estrela* (Clarice Lispector, 2020) and in the painting *A Hora de Macabéa* (Joel DuMara, 2017) as semiotic understanding. Thus, it relates issues of interaction of verbal and non-verbal texts and about the systematicity of semiotics from Pierce (2017) to visualize the contact of art and what it provides



and what it can bring opportunities between what is stamped on a screen, or on pages of books. We lean on Pierce (1999, 2017), Aristotle (2014), and Wilson and Martelotta (2017). For these authors the sign, as a thing, carries definitions in the language and makes it possible to relate the similarities of the object and its expression, Aristotle (2014) said that the "art" of the word was Literature itself.

Thus, we agree with these authors, because contact with art provides an understanding of the broad world and brings opportunities between what is stamped on a screen, or on pages of books, which enables the creation and formation of critical thinking, making up an interaction between the feelings and actions of the world around us.

The practice of reading and literary and semiotic comprehension is not only about using reading for oneself, but also about seeking to interpret the discourse that the work offers, in addition to seeking its context of production and representation in society. It is necessary that the student is encouraged to have a critical and analytical reading of art (TONIN, 2017).

In this way, this attitude visualizes "the improvement of the learner as a human person, including ethical training and the development of intellectual autonomy and critical thinking" (BNCC, 2018, p. 464) and understanding the different workings of language and critical interpretation of reality.

Therefore, in the skill of the artistic-literary field, the following question is asked and sought to be answered: How do semiotics and teaching interrelate with literature and the visual arts? Hypothetically, it is visualized that when the human being understands and appropriates the codes of reading and artistic creation, he can acquire values and knowledge related to language, art and his own ideologies, as well as the production of new semiotic knowledge.

## 1.1 SEMIOTICS AND DISCOURSE ANALYSIS AS CODES OF CREATION AND UNDERSTANDING OF ART

The term semiotics has its root in the Greek *σημειωτική* (*semiotiké*) meaning sign, mark, signification or "the art of signs". Semiotics meant the part of medicine that taught the indication of diseases, and as a second meaning "semiology" coming from Greek to French *sémiotique* brought the sense of observation of symptoms (DUBOIS, 2004 and CUNHA, 1986).

Gradually, semiotics gained new directions, from the meaning of diseases and symptoms, tread through the studies of the symptoms of the language. Wilson and Martelotta (2017) show that Saussure and Peirce dedicated themselves to the study of linguistic signs at the same time and in different countries. Saussure studies the science of signs, semiology. For this author, the linguistic sign is arbitrary and results from the association between the signifier (acoustic image) and the meaning (concept). The sign being acoustic image is not material sound but psychic relationship that is made with the meaning, with this vision Saussure perceived, only, the relationship between sound and sense.



Peirce named the science of signs as Semiotics, for the American philosopher, the "science of signs", because "every idea is a sign, man is a sign and the world is permeated with signs", he also said, that reality should be studied from a semiotic point of view (WILSON and MARTELOTTA 2017, p. 72).

Founded on Pierce (1999), these authors tell us that the sign as a thing has carried and carries many definitions in language and communication, and can represent its Object, something else. The idea that the Sign must represent this Object, arbitrarily occur because the Sign must be distinct from its object (WILSON and MARTELOTTA, 2017).

Santaella (1999) corroborates with Pierce's idea, for this author semiotics is defined as "science that has as its object of investigation all possible languages, that is, it aims to examine the modes of constitution of each and every phenomenon as a phenomenon of production of meaning and meaning" (SANTAELLA, 1999, p. 13). In this way, it is also said that the sign "is that which, in a certain aspect or way, represents something to someone [...] The sign represents something, its object. It represents this object not in all its aspects, but with reference to a kind of idea[...]" (PEIRCE, 2017, p.46).

Within the Semiotics proposed by Peirce there are several classifications of signs, divided by trichotomies, which then branch into classes of signs and that make it possible to relate the similarities of the object and its representamen (expression) (WILSON and MARTELOTTA, 2017). For these authors, the second trichotomy of the classification of signs outlined by Pierce groups elements related to language such as the symbol, index and icon, note these referents:

Table 1: Sygnical elements referring to language, according to Pierce.

<b>Symbol</b>	<b>Index</b>	<b>Icon</b>
a) It refers to a certain object, represents it and establishes relationships. b) Obeys a habit or convention.	a) A close relationship with the outside world occurs.	a) It has an imagery nature. b) It presents property that resembles the object.
Example: The cross as a symbol of Christianity and the scales of justice. It was on the cross that Christ died. The scale is balance and weighting, so it symbolizes justice.	Example: the smoke is the index of the fire and the presence of black clouds, the index of imminent rain.	Example: the photograph of an individual is an iconic representation of that person or the map of Rio de Janeiro that represents the city.
In this way, it is related to the fact that it is partially motivated: the symbol and the symbolized content.	Thus, there is a relationship between the index and its meaning. The index does not represent the thing, but is affected by it.	An icon is anything that designates something that is similar to it in some respect. Example: The red paint used in a theater scene can represent blood.

Source: Based on the text of Wilson and Martelotta (2017).

It is perceived that, there are differences between the symbol and the elements index and icon, in these there is a lower level of arbitrariness, While, the symbol represents and establishes relations with its object, the index occurs in a relationship with the outside world, the icon has its imagery nature and presents similarities with its object.



Undoubtedly, this semiotic classification of signs by Peirce is important, because it goes against not only the studies of language, but also the domains of literature, the arts, music, cinema, fashion, propaganda, architecture and anthropology. Rather, Saussure lays the foundations of this science in linguistics, since he proposed "the notion of linguistic sign and characterized it as an element of a verbal nature that has an eminently arbitrary character" (WILSON and MARTELOTTA, 2017, p. 73).

However, it is important to investigate the interrelationship of semiotics with discourse analysis in the works *A Hora da Estrela* and *A Hora de Macabéa* seeking a reflection in the light of these syntactic elements of language.

Gradually, semiotics and discourse analysis as codes of artistic creation have points of convergence. This is because the discourse analysis demonstrates a concept of mediation between the human being and the society in which he lives, and this mediation promotes its relationship with the permanence of the text or the change of the text in relation to the current reality of the analyst, in view of this, the analysis of the discourse was perpetuated through the production of human existence.

The objective of discourse analysis, according to Orlandi (2002, p. 24) is to "understand how symbolic objects produce meaning" using the interpretation analysis itself.

According to Mallet (2021) sometimes works of art, (here includes literature as art) are loaded with meanings and have an intellectual semantic purpose, such as promoting a contemplation through a certain point of view, in this way, the work of art would be a way to acquire new knowledge, whether of things, people or situations. In this way the artist holds and provides the imaginative participation of a vision or experience of him about what he portrayed.

In this aspect, the discourse analysis addresses the condition of discourse production (historical and ideological context) and its interpretation, for Orlandi:

The device of interpretation has the characteristic of placing the said in relation to the unsaid, what the subject says in one place with what is said in another place, what is said in one way and what is said in another, trying to hear, in what the subject says, what he does not say but that also constitutes the meanings of his words (ORLANDI, 2002, p. 59).

Therefore, the discourse analysis of the texts seeks to understand how symbolic objects produce meaning. Finally, semiotics and discourse analysis are codes that help in the enjoyment, creation and understanding of the arts.

To analyze, from semiotics and its aspects, the texts *A Hora da Estrela* and *A Hora de Macabéa: uma proposta de intervenção* (The Hour) of Macabéa: a proposal for intervention, we propose an analysis based on the method of pragmatism proposed by Peirce (2017) that is based on the theory that a conception, that is, resides in:

The rational tenor of a word or other expression exclusively in its conceivable influence on the conduct of life; so that, as obviously nothing that could not result from an experiment can exert a direct influence on conduct, if it can accurately define all conceivable experimental



phenomena that the affirmation or negation of a concept could imply, one will have a complete definition of the concept (PEIRCE, 2017, p. 284).

It is observed that, for this author, the word or expression influences the experiments of conduct of life; Thus, the phenomena experienced are and are predisposed to the affirmation or negation of a concept that could imply in its definition and completeness.

Moreover, Fidalgo and Gradin (2005, p. 121) clarify that pragmatics is "a logical-semiotic method of clarifying ideas", thus, pragmatism is the method to answer questions about what the sign is and what it means, which thoughts may be associated with the object to which this sign refers.

To this end, pragmatism analyzes the impressions that the reader will have of the symbol, and such impressions provide the formulation of a conception about the object, this conception will be responsible for the construction of a thought that will make the reader can create a new representation (expression) from the knowledge already obtained.

It seeks to carry out reflections and semiotic analyses of the works presented through the concept of communication and semiotics proposed by Peirce (2017) and for this we use the second concept of the second trichotomy of signs (symbol, index and icon), for the purpose of interpretation of the proposed works.

## 1.2 INTERSEMIOTIC DISCUSSIONS IN THE HOUR OF THE STAR AND THE HOUR OF MACABÉA

In these brief inter-semiotic discussions, as a proposal for intervention, in the works A Hora da Estrela and A Hora de Macabéa, it is consistent with the idea that art does not fit only in one genre, it explores all the possibilities of being and existing. Therefore, it is understood the importance of art, here it is about the interrelationship of semiotics with literature (work A Hora da Estrela) and the visual arts (work A Hora de Macabéa), that is, the interaction of the verbal text with the non-verbal as supports of understanding the concepts of interpretation necessary to the work of art and life in society.

Above all, the contact with art provides an understanding of the broad world and brings opportunities between what is stamped on a screen or on pages of a book with receiver, that is, with the person who is appreciating the work, this enables the creation and formation of a critical thinking, bringing a communication between the feelings and actions of the world around you (SOUZA, 2013).

In this sense, it is observed the need to establish a relationship between the investigated works A Hora da Estrela and A Hora de Macabéa, from the verbal to the non-verbal text, and the meanings that relate them. For Jakobson (2007, p. 65) there are three ways to interpret a verbal sign, the first is through intralingual translation, which consists of the interpretation of verbal signs through other signs in the same language; the second is interlingual translation, which consists in the interpretation of



verbal signs by means of some other language; and the third, inter-semiotic translation, which is the interpretation of verbal signs by means of non-verbal signs.

In this investigation, the study was based on the theory of communication (JACOBSON, 2007) and nasemiotics. We agree with the idea that inter-semiotic translation has a triadic relationship, that is, translation is a relationship between sign, object and interpretant (QUEIROZ and AGUIAR, 2010, p. 7), as a communicative and semiotic theory.

Here, it was feasible to explore these relationships by two means, the first is that the sign is the translated work, the interpreter is the sign that will translate and the object of the translated sign, which is also the object of the translated work, and the second is that the sign is the semiotic target of interpretation, the object of this sign is the work that will be translated, and the interpretant is the effect produced in the interpreter, in this second version we will have the effect that the sign produces in the reader (QUEIROZ and AGUIAR, 2010).

That said, the pictorial work *A Hora de Macabéa* by Joel DuMara is a translation/imitation of the character Macabéa from the book *A Hora da Estrela* by Clarice Lispector, therefore, at first, these inter-semiotic relations and the effects that the sign produces on the interpreter reader are verified.

The arts are visually presented: the book *A Hora da Estrela*, by Clarice Lispector, and the painting by the Maranhão artist Joel DuMara, *A Hora de Macabéa*.

However, in these works there is an interrelation of semiotics and discourse analysis with literature and the visual arts through intersemiotic translation.

### 1.3 THE INTERACTION BETWEEN VERBAL AND NON-VERBAL TEXTS BY INTERSEMIOTIC TRANSLATION

Communication is a social phenomenon and occurs through some form of language, which can change according to the way people use it, therefore, language is something inherent to the human being, which enables this communication. It is important to define the conception of language that comprises the

studies proposed here. According to Travaglia (2002), there are three defined conceptions of language: language as an expression of thought; language as an instrument of communication and language as a process of interaction.

However, as a way of pragmatic studies about the semiotic aspects studied within art, it is noted that the use of language to perform actions and act on the interlocutor fits better in the proposal of interaction between literature and art, because language is "a place of human interaction, communicative interaction by the production of effects of meaning between the interlocutors in a given communication situation, in a socio-historical and ideological context" (TRAVAGLIA, 2002, p. 19).





Corroborating for a better definition of language, Aguiar (2004) references that the codes of expression and communication in humanity:

It has its own significant forms of thought and language aspects, there are multiple linguistic codes created within the societies themselves due to their living conditions, social classes and etc., however we can divide such codes of expression of communication into two forms, "the verbal and the non-verbal. The first is organized based on articulated language, which forms the language, and the second uses various sensory images, such as visual, auditory, synesthetic, olfactory and gustatory (AGUIAR, 2004, position 246).

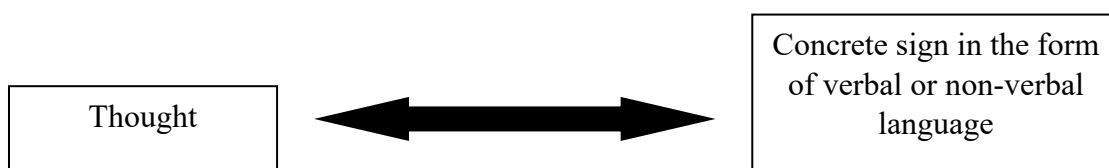
That said, language goes far beyond the use of the verb alone, but has its amplitude characterized in painting, dance, films and use forms of languages to communicate something. In this sense, there is also a need to establish a relationship between the verbal and non-verbal texts and the meanings that relate them.

We will use, therefore, the third definition of Jakobson (2007) for the translation of a verbal language to a non-verbal one: the Intersemiotic Translation. Plaza (2003), characterizes the intersemiotic translation as a rediscovery of the past, that is, the continuity of the historical past placed in pages of books, songs, screens and cinemas. Therefore, this author presents intersemiotics as a "critical-creative practice in historicity in the means of production and reproduction, as literature, as meta-creation, as action on event structures, as dialogues of signs, as synthesis and rewriting of history" (PLAZA, 2013, p. 14). In fact, thinking is transforming the senses into signs. To this author:

The sign is the only reality capable of transiting the border between what we call the inner world to the outer world. To this extent, even the most 'inner' thought, because it only exists in the form of a sign, already contains the social germ that gives it the possibility of crossing the border from the self to the other (PLAZA, 2013, p. 20).

Having said that, it is observed that the sign is already a sign in thought and being translated into the form of language is the only thing that crosses what is found in verbal language and is transposed into non-verbal language, because language pervades between what is concrete and what is abstract from reality.

It is agreed that language is already the intersemiotic translation of thought itself, that is, from the moment a concrete sign stimulates a new thought in the reader, from this an unprecedented thought sign is created that can be translated into the form of language, and this is the intersemiotic translation between languages, according to Plaza (2013).





We now represent the examples with the objects of studies proposed, the book *The Hour of the Star* by the author Clarice Lispector, and the painting *The Hour of Macabéa* by the artist Joel DuMara.

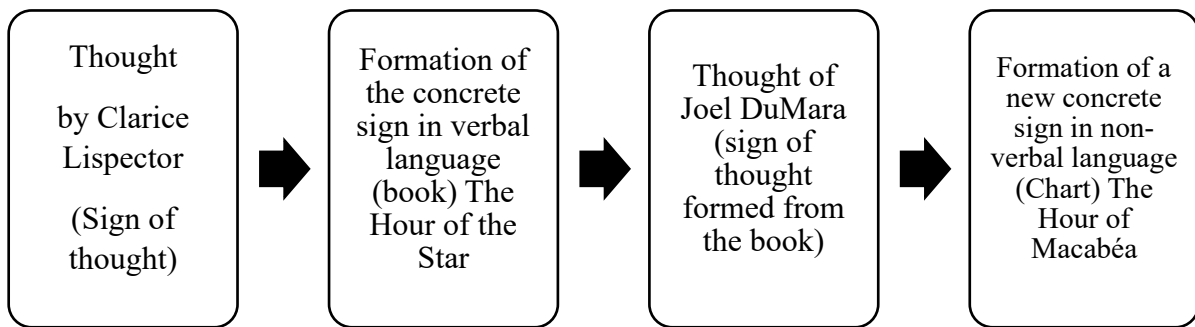
Fig. 1: Cover of *The Hour of the Star*



Fig. 2: *The Hour of Macabéa*



Source: Victor Burton and Anderson Junqueira, 2020      Source: Joel DuMara, 2017



Intersemiotic translation can be divided into some typologies that contribute, not to establish an inflexible concept, but rather to guide the translation processes, and these typologies follow the same course as those first formulated by Peirce (2010) in his work.

There are three typologies of intersemiotic translation that Plaza (2013) presents in his work:

Table 2: Typologies of intersemiotic translation

<b>Iconic Translation</b>	<b>Indicial Translation</b>	<b>Symbolic Translation</b>
Based on the principle of similarity	Guided by the contact between the original and the translation	It is accomplished by constituted contiguity, which is done by metaphors, symbols or other signs of a conventional character.
Analogous production among Immediate Objects	The immediate object of the original is translated into another medium.	It will relate to its object by virtue of convention, and without this relation it cannot exist.
It produces meanings in the form of qualities and appearances, similarly.	From it can be distinguished two types of Translation: Topological-homeomorphic and Topological-metonymic	In this case the translation is a transcoding.

Source: based on the text of Plaza (2013, p. 90 - 93)





## 1.4 THE TYPOLOGIES OF INTERSEMIOTIC TRANSLATION

For Plaza (2013), thought in intersemiotic translation, as intersemiotic thought, is transit of means and transmutation of forms, it is taken as the only mode of representation, while the icon is the only means of directly transmitting an idea.

Thus, the typologies of translation are, according to Plaza:

1. Iconic: increases the rate of aesthetic information, with this the translation distances itself from the connection that the original represents, only the material qualities will remind us of the qualities of the object awakening comparative sensations.

The icon produces meanings from the qualities and appearances between the painting *The Hour of Macabéa* and the book *The Hour of the Star*, so it will be a transcription of the book for the painting.

2. Indicial or Index: the translation is determined by the antecedent sign, cause and effect relationship or a reference contiguity relation, if it accentuates physical characters of the sign (*Macabéa*) that will be interpreted by the concrete experience (the canvas: *The Hour of Macabéa*), a transposition of the book into the painting.

3. Symbolic: the relationship with its object is made by force of convention, by connections, determining its meaning. The painting *A Hora de Macabéa* brings a convention, that is, a connection with the character *Macabéa* of Clarice Lispector's book, because there is the transposition of the character from the book to the painting of DuMara.

The symbolic process of painting determines the laws of how one sign (*Macabéa* from *The Hour of the Star*) gives rise to another sign (*Macabéa* from *The Hour of Macabéa*). The symbol (painting) is a law or regularity of an indefinite future, the symbol governs, materializes and determines some qualities, unites the sensible to the intelligible becoming the signifier (the painting, *The Hour of Macabéa*).

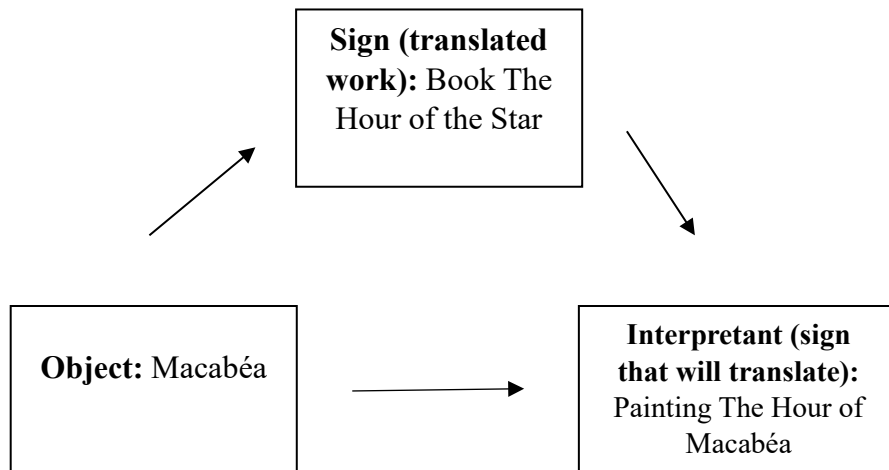
And in that characterization Plaza is acting in the footsteps of what Peirce once established.

Moreover, Queiroz and Aguiar (2010) contribute to this thought when they present that intersemiotic translation has a triadic relationship, that is, translation is a relationship between sign, object and interpretant and that translation by producing a sign of a different nature from the object, awakens an analogous effect on the reader.

The authors also present the means of how these relations are established, the first being in which the sign is the translated work, the interpreter is the sign that will translate and the object of the translated sign is also the object of the translated work. The second is that the sign is the semiotic target of interpretation, the object of this sign is the work that will be translated, and the interpreter is the effect produced in the interpreter. In this second version we have the effect that the sign produces on the reader.



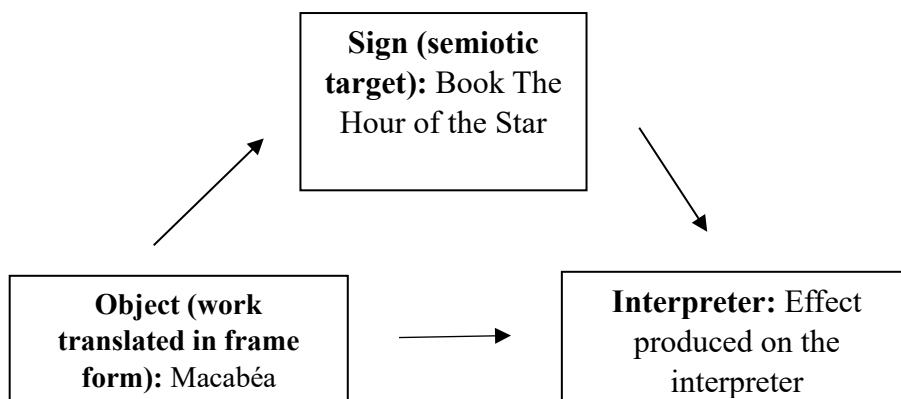
Example 1:



Source: Based on the text by Queiroz and Aguiar (2010)

In the above scheme, Joel DuMara's painting is the sign that will translate the object (Macabéa) of the work (The Hour of the Star), so the same object of the work will also be the object of the translator sign (the Macabéa will be the object of both the book and the picture). Therefore, the result of the translation (frame) will be the interpreter who is the same as the translated sign.

Example 2:



Source: Based on the text by Queiroz and Aguiar (2010)

In the scheme presented, it is noted that, for the conclusion of the triadic relationship, it is necessary the action of pragmatics, such as the response of the reader interpreting the translated work, and no longer only the work. The reader's answer will be formulated from the interpreter's previous knowledge that will produce the analogous effect on the reader. It is worth mentioning that the reader/interpreter will only be able to associate the painting The Hour of Macabéa with the Macabéa of the book, if previously he had contact with the translated sign, otherwise in his mind the analogous action would lead him to another state of thought divergent from what is conditioned in the work.

However, there is no talk about leading the reader to follow only a thought that has been defined and that should be interpreted only in one way, but rather an indication of which way to go, because,



in the case of a translation, there is a product behind what has been done, and this product, because it is previously known, it contributes to the best interpretation, even if subjective, of the reader about the theme worked in the work. For subjectivity is something that art considers in relation to the meaning of its interpretation, since:

The painter leaves registered a message of impact on his audience, where each observer will look and interpret and feel what is passed many times differently from that predicted by the painter, this will be the act of communication renewing itself. "This is because the communicative intention of every artist is not determined by a single sense; concerns a general meaning, possible to be understood in various ways by men of all times and places, what is at stake is not a particular testimony about a private fact that only interests him, but the provocation of a deep human feeling capable of being recognized and lived by all (AGUIAR, 2004, position 87).

For example, in the painting *The Hour of Macabéa*, if a subject has not read the book *The Hour of the Star* and does not know who Macabéa is, his interpretation would go to another line of thought, imagining that perhaps the woman represented in the painting is another. This interpretative divergence of the theme of the work means that the reader/interpreter did not know the work, therefore, his previous knowledge about the theme and that would allow him to make an analogous relationship was not awakened.

Thus, in the painting or in the book, the reader/interpreter will consider much more than just letters stamped on a paper, or inks scattered on a canvas, but must consider the work as a symbolic object, where the author has placed much of his ideologies that constitute him in groups of social and historical thoughts. Therefore, every detail presented here was necessary to constitute a translation and interpretation of the work.

## 2 FINAL CONSIDERATIONS

The semiotic analysis and discourse of the texts *The Hour of the Star* and *The Hour of Macabéa* place "they said in relation to the unsaid, what the subject says in one place with what is said in another place, what is said in one way and what is said in another" (ORLANDI, 2002, p. 59), that is to say that the discourse present in those works lead the reader to hear in the subject's discourse what the text does not say, but nevertheless produced meanings.

In this aspect, we sought to understand how symbolic objects produced meanings, evidencing the achievement of the objectives and the relationship between facts and theory with the analysis of the processes of meanings of art in the verbal and non-verbal text in the light of semiotics and discourse analysis and their understanding of codes of reading and artistic creation in the texts *A Hora da Estrela* and *A Hora de Macabéa*.

It was questioned that semiotics and teaching are interrelated with literature and the visual arts. With this it was believed that when the subject understands the codes of reading and creation, he



acquires values and knowledge related to language, art and his own ideologies, thus constituting new semiotic knowledge.

This study is not closed, it is agreed that new understandings, proposals, concepts and semiotic analyses about the chosen materials add value to the analyzed works. However, our reflections on signs, outlined by Pierce (2017), and on language such as symbol, index and icon served us for comprehensive and interpretive analyses.

Therefore, the arts proposed for interrelation and reflections, *The Hour of the Star* by Clarice Lispector and the painting of the Maranhão artist Joel DuMara: *The Hour of Macabéa* find inter-semiotic relations and effects of the sign on the interpreter reader. Finally, it was understood that the codes of reading and artistic creation add values and knowledge related to language, art and the production of pragmatic/semiotic knowledge.



## REFERENCES

- AGUIAR, Vera Teixeira. O verbal e o não verbal – Série Linguagens e Representações – Coleção Paradidáticos. Edição do Kindle. 2004.
- ARISTÓTELES, HORÁCIO, LONGINO, A Poética Clássica. São Paulo: Cultrix, 2014.
- BRASIL, Base Nacional Comum Curricular (BNCC): Ensino Médio. MEC, 2018.
- CUNHA, Antônio Geraldo (et. al) Dicionário etimológico Nova Fronteira da língua portuguesa. 2ª ed. Rio de Janeiro: Nova Fronteira, 1986.
- DUBOIS, Jean et.al. Dicionário de Linguística. 14ª ed. São Paulo: Cultrix, 2004.
- FIDALGO, António. GRADIM, Anabela. Manual de Semiótica. UBI (Universidade da Beira Interior). Portugal, PT, 2005.
- JAKOBSON, Roman. Linguística e Comunicação. 24ª ed. São Paulo: Editora Cultrix, 2007.
- LISPECTOR, Clarice. A hora da estrela. Rio de Janeiro: editora Rocco, 2020.
- MALLET, Roberto. Arte pra quê? Campinas, SP: editora Cedro, 2021.
- ORLANDI, Eni Puccinelli. Análise de Discurso: princípios & procedimentos. Campinas – SP, Pontes, 2002.
- PEIRCE, Charles Sanders. Semiótica. 4. ed. São Paulo: Perspectiva, 2017.
- PLAZA, Júlio. Tradução intersemiótica. São Paulo: Perspectiva, 2013.
- QUEIROZ, J.; AGUIAR, D. Tradução intersemiótica ação do signo e estruturalismo hierárquico. Lumina, [S. l.], v. 4, n. 1, 2010.
- SANTAELLA, Lúcia. O que é semiótica? São Paulo: Brasiliense, 1999.
- SOUZA, Andréia Cristina de. As Imagens da arte constroem o pensamento crítico reflexivo de alunos do fundamental. In. Os desafios da escola pública paranaense na perspectiva do professor PDE: Produções Didático-Pedagógicas. Londrina – PR, 2013.
- TONIN, Cleonilda Maria. Semiótica e Educação, Intrínsecas Relações. 13º ENCITEC, criar, inovar, empreender, 2017.
- TRAVAGLIA, Luiz Carlos. Gramática: uma proposta para o ensino da gramática no 1º e 2º graus. 8ª ed. São Paulo: Cortez, 2002.
- WILSON, Victória. MARTELOTTA, Mário Eduardo. Arbitrariedade e iconicidade. In: Martelotta, Mário Eduardo (org.) Manual de linguística. 2ª ed. 5ª reimpressão. São Paulo: Contexto, 2017.