
PHOTOGRAPHY: THE POTENTIAL OF IMAGE AS ILLUSTRATION TOOL IN CHILDREN'S LITERATURE BOOKS

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ABSTRACT: From the conception of photographic art as a visual text, which narrates, informs and promotes interactions, this article aims to reflect on the potential of photography as an illustrative tool. Thus, it is understood that a literary work illustrated from photographic images allows the expansion of interpretative and dialogical limits between the reader and the work. Adele Enersen's work *When my baby dreams* was chosen for the investigation, a narrative composed of scenarios created manually using homemade artifacts and captured through the photographic record. Under a qualitative approach, the bibliographic research methodology was chosen, which took place through an interpretative analysis that allowed us to observe the means and instruments used in the composition of the work. As a theoretical basis, it relies on the studies of Santaella (2012), Flusser (2000) and Manguel (2001) on materiality, photography and literature as well as other authors that contemplate the themes. In this perspective, we seek to expand the principles of photographic materiality and identify the potential of its use as a literary illustration. It is concluded that storytelling combined with photographic illustrations contributes significantly to the reading comprehension and involvement of the reader, highlighting the materiality of the photographic image as an important characteristic of the literary illustration technique.

Keywords: Photography. Materiality of the image. Children's literature. Illustration.

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FOTOGRAFIA: A POTENCIALIDADE DA IMAGEM COMO FERRAMENTA DE ILUSTRAÇÃO EM LIVROS DE LITERATURA INFANTIL

RESUMO: A partir da concepção da arte fotográfica como um texto visual, que narra, informa e promove interações, o presente artigo pretende refletir sobre alguns dos princípios da materialidade da imagem fotográfica, como ferramenta ilustrativa da obra impressa de literatura infantil. Assim, compreende-se que uma obra literária ilustrada a partir de imagens fotográficas permite a ampliação dos limites interpretativos e dialógicos entre o leitor e a obra. Para a investigação foi escolhida a obra *Os sonhos do meu bebê* de Adele Enersen, uma narrativa composta por cenários criados manualmente com o uso de artefatos caseiros e capturadas por meio do registro fotográfico. Sob uma abordagem qualitativa escolheu-se a metodologia de pesquisa bibliográfica que se deu por meio de uma análise interpretativa que nos permitiu observar os meios e instrumentos empregados na composição da obra. Como base teórica, apoia-se nos estudos de Santaella (2012), Flusser (2000) e Manguel (2001) sobre materialidade, fotografia e literatura, bem como outros autores que contemplam as temáticas. Nesta perspectiva, busca-se expandir os princípios da materialidade fotográfica e identificar quais as potencialidades do seu uso como ilustração literária. Conclui-se que a literatura infantil combinada às ilustrações fotográficas contribui de forma significativa para a compreensão leitora e o envolvimento do leitor, destacando a materialidade da imagem fotográfica como uma importante característica da técnica de ilustração de livros de literatura infantil.

Palavras-chave: Fotografia; Materialidade da imagem; Literatura infantil; Ilustração.

FOTOGRAFÍA: EL POTENCIAL DE LA IMAGEN COMO HERRAMIENTA DE ILUSTRACIÓN EN LOS LIBROS DE LITERATURA INFANTIL

RESUMEN: Desde la concepción del arte fotográfica como texto visual, que narra, informa y promueve interacciones, este artículo pretende reflexionar sobre algunos de los principios de la materialidad de la imagen fotográfica, como herramienta ilustrativa de la obra impresa de la literatura infantil. Así, se entiende que un libro literario ilustrado a partir de imágenes fotográficas permite la ampliación de los límites interpretativos y dialógicos entre el lector y lo libro. Para la investigación se eligió lo libro *My Baby Dreams* de Adele Enersen, una narrativa compuesta por escenarios creados manualmente con el uso de artefactos caseros y capturados a través de registros fotográficos. Bajo un enfoque cualitativo, se eligió la metodología de investigación bibliográfica, la cual se llevó a cabo mediante un análisis interpretativo que permitió observar los medios e instrumentos utilizados en la composición del trabajo. Como base teórica, se sustenta en los estudios de Santaella (2012), Flusser (2000) y Manguel (2001) sobre materialidad, fotografía y literatura, así como otros autores que abordan los temas. En esta perspectiva, buscamos expandir los principios de la materialidad fotográfica e identificar el potencial de su uso como ilustración literaria. Se concluye que la literatura infantil combinada con ilustraciones fotográficas contribuye significativamente a la comprensión lectora y el compromiso del lector, destacando la materialidad de la imagen fotográfica como una característica importante de la técnica de ilustración de los libros de literatura infantil.

Palabras Clave: Fotografía; Materialidad de la imagen; Literatura infantil; Ilustración.

Introduction

*The image is always multiple, even if it is only one.
A double, cause of alteration of the one before whom it is presented.
It always comes, even if you have attended its training, with
eager to lord it as if it asked, she too, to exist,
as an escape from a kingdom where only being and life fit³.
María Zambrano (1986, p. 12)*

In this text, the image is considered as a potential for expressiveness of language. Faced with this, an argumentative strand goes through that the image emanates multiple textualities, which provokes or demands from the reader literary experiences, in an intense search for the apprehension of the emitted meanings, full of “verbalized robes” (BAKHTIN, 2003), which requires of the reader a dialogical action.

In this perspective, this study has as theoretical basis the conception of language as a form of integration and interaction of the subject with the world around him, with his peers and with himself, configuring itself in a dynamic and constant search that has as purpose expressiveness and social communication through statements. Thus, language is understood as a manifestation of the word, which when written, spoken, gesticulated, sung, staged, or even photographed, becomes significant when given from someone to someone else. (BAKHTIN, 2012).

When analyzing a work of children's literature composed entirely of photographic images, it is clear that the illustration is given another perspective for its readers. Therefore, there is a need to reflect on this technique or, as Benjamin (1994) and Newhall (2013) consider, this art so called “photography”.

Photographic art can be understood as a visual text, which narrates, informs and promotes interactions. In this regard, this article intends to discuss the potential of photography as an illustrative tool, through a reflection on the materiality of the image as well as the materiality of the printed work. Thus, it appears that an illustrated literary work, based on photographic images, allows the expansion of interpretative and dialogical limits between the reader and the work.

Photography becomes a form of expression of language, a manifestation of the materiality of a visual text, since it is assumed that language is a form of expression and social representation. For Oliveira (2008, p. 43) the art of illustration present in children's literature books has an inherent language that reached “[...] its fullness as a language [...]” at the beginning of the 20th century, at the time when that an illustrated work for children came to be understood beyond words, that is, as a text that expresses, that communicates, that dialogues with the reader.

Thus, it is considered that when a narrative is composed of a photographic illustration, it can collaborate so that the reader expands its interpretative and dialogical limits with the visual text, in order to go beyond the limits of a frame. Based on Manguel (2001, p. 291), the photographic image is able to create a discursive and dialogical space with the reader because “[...] it is also a stage, a place for representation” that, in turn, is opens for the interpretive eyes of the reader.

³ Es múltiple la imagen siempre, aunque sea una sola. Un doble, causa de alteración de aquel ante quien se presenta. Siempre llega, aunque se haya asistido a su formación, con ansias de enseñorearse tal como si pidiese, ella también, existir, como escapada de un reino donde solamente el ser y la vida caben.

In this perspective, the objective of this research is to reflect on some of the principles of the materiality of the photographic image, as an illustrative tool in the printed work of children's literature, from the analysis of the book *Os sonhos do meu bebê*, by writer and illustrator Adele Enersen. The work under analysis is a narrative consisting of scenarios created manually using homemade artifacts and captured through the photographic record, and the support of such image's transitions from the hypertext format to the printed form during its trajectory in the literary market.

Thus, this article is supported by the studies of Santaella (2012), Santaella and Nöth (1999), Flusser (2000) and Manguel (2001) on photography, materiality and literature as well as other authors that contemplate the themes and that favor weaving a network of reflections that contribute to a greater understanding of photographic and literary materiality. The analysis took place from a qualitative approach and, for that, the bibliographic research methodology was chosen through an interpretative analysis that allowed us to observe the means and instruments used in the composition of the work.

For a better organization of the proposed reflection, the text is divided into three thematic sections: the first weaves a reflection on the materiality of the image, the following section presents the work under analysis and a reflective appreciation about the photographic illustration, and finally, in a third moment, the materiality of the printed work is discussed.

The materiality of the image

When reflecting on the materiality of the image, it is rather a rethink about its definition. According to Santaella (2012), it is customary to define an image as a two-dimensional element, such as a drawing, a painting, an engraving, a photograph, or as a three-dimensional element with a sculpture, so that it provokes recognition, through the similar relationships with which representation occurs.

For Santaella (2012, p.14), every image “[...] implies a frame and a field”. The field refers to the space for the inscription or occupation of the image, while the frame refers to the idea of delimitation, demarcation. For the author, the word image brings ambiguity and polysemy, as it can be applied to real and visible contexts, as to non-visual realities. Therefore, it is possible to speak in the domain of mental images, of perceptible images and images as visual representation. (SANTAELLA, 2012).

The concept of image as a visual representation refers to the fact that they are elements created and produced by subjects within a given society. Visual representation is an artificial form of creation, that is, they need a mediation of specific skills, techniques and instruments, can be inscribed on a certain surface or captured by optical resources, present themselves in motion can be fixed. This perspective is adequate for the discussions of this study, as it involves photography, which is the object of the proposed analysis, given that “[...] although the images represent recognizable figures, these figures have the function of representing meanings that go beyond of what the eyes see”. The image brings an aspect of symbolism that overlays layers of meanings, others, that go beyond the dimension of what is in front of the reader's eyes.

Faced with the idea that the subjects live surrounded by matter, the images of the visible world are captured by the eyes and kept in the mind. Reserved in memory, these visual memories are accessed by thought through mental images. Materialized by the imaginary, by the thought, or by our hands through art, the images are of immaterial or material domain. For Manguel (2001, p. 21), there is no thought that can be realized without the image, for him “[...] the images, as well as the words, are the matter of which we are made”.

Thus, photography is understood as a material representation, as an idea or a fantasy that takes shape and becomes detectable matter to the mind and eyes. Thus, it is understood that materiality is an integral part of the image, regardless of the performance of a technological procedure that consolidates it. According to Laurentiz (2004, p. 3) the “[...] materiality of the image is not an

exclusive consequence of communication technologies, since any image, printed, drawn, photographed, etc., carries this potential in itself”.

According to Santaella and Nöth (1999), what was imagined now presents itself as a palpable and visible object because it gains a visual representation, a physical format, a dimension. Thus, the authors emphasize that the domain of images is divided as follows:

[...] the first is the domain of images as visual representations: drawings, paintings, prints, photographs and cinematographic, television, holo and infographic images belong to this domain. In this sense, images are material objects, signs that represent our visual environment. The second is the immaterial domain of images in our mind. In this domain, images appear as visions, fantasies, imaginations, schemes, models or, in general, as mental representations. Both domains of the image do not exist separately, as they are inextricably linked already in their genesis. There are no images as visual representations that have not arisen from images in the minds of those who produced them, just as there are no mental images that have no origin in the concrete world of visual objects. (SANTAELLA; NÖTH, 1999, p. 15).

According to Laurentiz (2004), the images of the material and immaterial domains do not exist separately from each other, they coexist, therefore, one gives rise to the other. In this sense, the images of the material field are composed from mental representations and, the mental images, come from what is visually concrete. Once created, materialized in a way that is visible to the eyes, the image becomes accessible to the reader who, from then on, will not only be able to read, understand and interpret what he sees, but also record the observed visual representation in his memories. The mental image becomes a reference for verbal, written or future visual representations, but this time through the reader's mind. For Joly (1994, p. 20) “[...] a mental representation is elaborated in an almost hallucinatory way and seems to borrow its characteristics from the vision”.

It is noticed that the composition of a visual representation allows a stimulating mediation to occur between what was seen and what was imagined by the reader, thus, based on Joly (1994, p. 13), it is understood that the image “ [...] designates something that, although not always referring to the visible, borrows some features from the visual and, in any case, depends on the production of a subject: imaginary or concrete, the image passes through someone, who produces or recognizes it ”.

Naves (2019) explains that the image has two distinct functions, sometimes placing itself in opposite positions. According to Santaella and Nöth (1999, p. 18), the representation function is associated with an expressive role and must “serve the representation of the world”, whereas the communication function is linked to the appealing and must serve “mediation of thoughts among people”.

Enersen materializes scenarios from diverse representations, such as oceans and lawns based on memories and visual references that were stored in his memory. Thus, photography is understood as a visual representation of the concrete elements around us, components present in the visual field and signs of our visible world, explains Laurentiz (2004, p. 2).

However, the images that are represented are also originated in the immaterial field of our mind, generated in our imagination, from fantasies and mental creations. A work of children's literature conceives this immateriality in its entire narrative, guiding the reader through a journey through the dream world of a sleeping baby.

Thus, it is clear that both fields do not exist separately, material images and immaterial images are linked together, so that one causes or promotes the existence of the other. In other words, visual representations are created based on other images previously existing in the mind of those who

produced them, as well as mental images are understood to originate from objects belonging to the visual world. (LAURENTIZ, 2004).

According to Manguel (2001, p. 21), images as well as stories, inform us, communicate both in relation to mental representations and visual representations, because according to the author, every thought process requires images and complements: “[...] the soul never thinks without a mental image”.

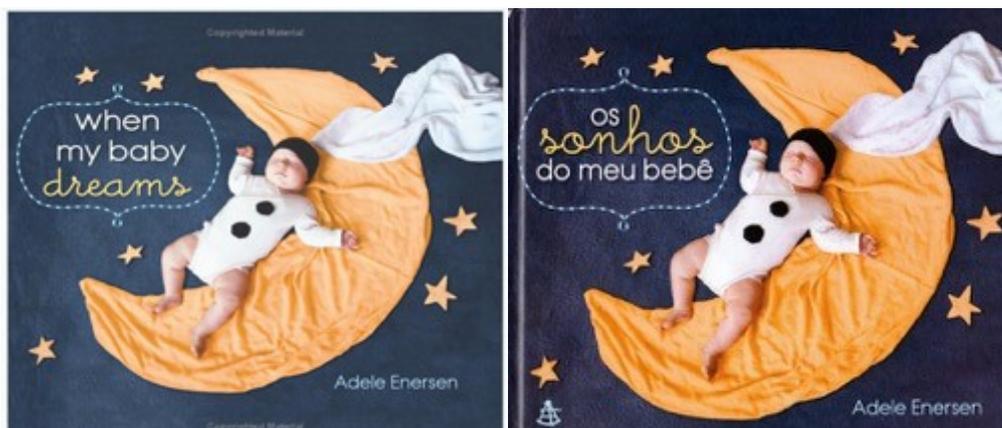
The work and the photographic illustration

To develop this study, we opted for a qualitative approach research, of a descriptive character as being a characteristic essentially present in the qualitative approach, in order to show itself as an adequate focus for research that work with meanings and other subjective characteristics, that is, non-quantifiable or measurable data, as explained by Martins (2015). Thus, it is intended to analyze the typographic elements present in literary works and from the photographic image identify the art made up of colors, shapes, lines and other visual devices that enable the construction of the narrative and its reading.

The illustration in children's literature books plays a fundamental role for the engagement of the small reader, for this reason the choice of the work of Adele Enersen, for the creative and original use of photographs as illustrative art in a work for children, which occupied a space innovative in his literary production.

Adele Enersen won the attention of the literary market when she became prominent on the internet for the posts of personal photographs published through a blog directed to her own family members. Enersen photographed Mila, his newborn daughter, asleep in colorful and fanciful settings, resulting in creative and inventive images that have won millions of admirers around the world. Thus, Enersen's creations became a book, a printed work illustrated with photographic images. The work with the original English title *When my baby dreams*, was launched for the first time in 2012 in English-speaking countries, by Balzer & Bray. In Brazil, in the same year, the work was launched by the publisher Sextante, translated into Portuguese, by Angélica Lopes, as *Os Sonhos do meu Bebê*.

Image 1: Book Front Cover: *When my baby dreams* United States edition and *Os sonhos do meu bebê* Brazilian edition



Source: English - <https://www.amazon.com.br/When-My-Baby-Dreams-English-ebook/dp/B01764RR80>
Portuguese - https://www3.livrariacultura.com.br/sonhos-do-meu-bebe-os-29607895/p?utm_i_cp=8787&adtype=pla&utm_i_cp=8102&gclid=CjwKCAjw6qqDBhB-EiwACBs6x0K57yBJcbXn3xhuh0V08c1eCYM8axjrmoKIXRpoQmU2p4nmruIXlxCfwEQAvD_BwE

The cover of the work, represented in image 1, in the English and Portuguese versions, presents the illustrative photograph of a sleeping baby, in a fictional landscape composed of fabrics. Here, at the junction of image and text, the reader recognizes that that baby on the cover is presented by his mother or father and in this sense, Joly (1994) points out that image and word need each other, complement each other for proper functioning.

The cover design work was developed by Jennifer Rozbruch, a space where you can see the identity of the work being analyzed, using a photograph of a baby sleeping on a backdrop made of fabrics. The image displays a fictitious and at the same time real landscape in the eyes of a child, in which it is perceived that the visual representation of a starry sky, which provokes the idea of a child dreaming. The initial image awakens the feeling of warmth, perhaps due to the use of an orange blanket to represent the moon, the place where the baby sleeps, a likely navy blue rug representing the immensity of the sky on a dark night.

In the first pages of the book, the author dedicates herself to the presentation of the main character of the story, Mila, her newborn daughter. There is a brief introduction, with comments on the origin and elaboration of the work. On one of the pages there is the text and on the other the photograph of the sleeping daughter's face. Text and image are surrounded by an illustrative dotted line, the same line that also surrounds the drawings of two butterflies that accompany Mila's photograph, a characteristic of a frame that runs through the entire work.

Entering the pages of the book, it is noted that the story is built with Enersen's constant effort to create a dialogical relationship between image and text. The author and illustrator conceives a narrative based on photographs, endeavoring to bring visual text closer to written text, inventing scenarios composed of artifacts recognizable to the eyes of readers, and the choice of household items such as blankets, cloths and pillows, collaborated to accentuate the familiarity effect to the content of the work.

Image 2: Pages 1 and 2 of Adele's Brazilian version book



Source: Researchers files

It is clear that the author and illustrator endeavors to bring fantasy images closer to the reality described in the narration, creating scenarios from objects familiar to readers. All landscapes are composed of artifacts that awaken the feeling of warmth in the reader combined with a sense of familiarity.

The creative and differentiated character in Enersen's art is undeniable, which brings together in his work, images rich in details, varied colors and fantastical scenarios proven by photographic reality. It is observed that Enersen's eyes are defined by sensitivity, therefore, it is clear that the images clearly reflect the profile of the illustrator, her delivery to motherhood and her proximity to photographic art, resulting in a legitimate harmony between the visual narrative and the writing.

It is possible to observe the subjects photographed, the elements used, the colors of the images, the material chosen to compose the scenes, specific characteristics of the drawings and the preference for the use of usual objects, such as fabrics, as being a material familiar to the reader, artifice that increase the chances of approximation between the reader and the work, by making the stories more familiar, stimulating and attractive.

It is understood that books that value and estimate children's sensory needs play an essential role in “[...] the reader's cognitive, affective and motor development”, says Naves (2019, p. 95). Thus, the choice of concrete artifacts such as expressiveness and art, influence the reader's attention, in addition to favoring aesthetic appreciation.

We reflect our own identity, the reality that surrounds us, we create based on who we are and what we have already learned and experienced in life, what we produce is based on what we look, believe, hear and know, and through art we find a channel for the expression of ideas, ideologies and worldviews, declare Nikolajeva and Scott (2011).

In this sense, Ramos (2013) explains that it is important that those who deal with children's books get closer to the universe of images. It is known that children, even very young, already understand the language of visual representations because “[...] they are at a stage of development in which the sensations, linked to the shapes, colors and textures, are still at their fingertips, did not suffer excessive influence from rationalization”, explains Ramos (2013, p. 41) who adds how essential it is that the mediator of this reading process, that is, the reader who mediates the book and the child, is aware of the potential of visual narratives.

The illustration loaded with meanings is capable of embracing the reader, creating a connectivity, an interaction between reader and narrative, which approximates and engages with the context of the story, with its colors and shapes, guides its eyes to the child, who even very child already understands the language of images. Based on Benjamin (2009, p. 69-70), the child, without being censored by the sense, not only observes and interprets the images, but also penetrates the “[...] colorful splendor of the pictorial world”, because it is received as a participant in the illustrated narrative, which enchants, surprises and captivates the reader with its colorful adorned backdrops.

Images, as well as texts, communicate and promote dialogue. In addition to enabling multiple interpretations, the image allows the reader to see beyond what is framed, as stated by the author Alberto Manguel (2001, p. 29) the image as a work of art is “[...] a device to communicate ideas, sensations, a vast poetry”. Thus, we understand that the photographic image narrates and informs a message, an idea. From the perspective of the gaze, it is observed that the photographs invite the reader to reflect, insofar as it leads him to perceive “beyond the image”.

The photographic art found in Enersen's work has the potential to connect with the generation of the century. XXI, because these are records that offer readers a differentiated illustration, capable of enchanting both reality and fantasy. In this regard, the historian Mauad (1996, p. 2) clarifies that photography plays “[...] the role of an instrument of a documentary memory of reality”.

Thus, photography, even if fanciful, provides an effect of legitimacy in the illustration. Santaella (2012) names this effect as a principle called testimony. A testimony of the real, a proof of the real, proof that the object was there in front of the camera, an image that confirms it as a testimony, a proof

that cannot be denied because the photograph testifies to its presence in that given time and space and so the documentary power of the photographic image is given.

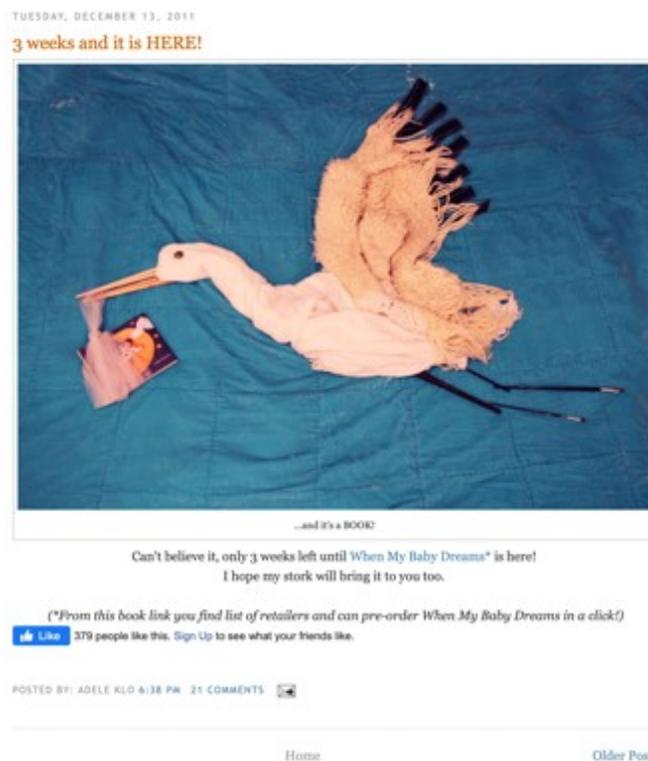
The materiality of the printed work

The use and practice of photography in the daily life of the population today, has become a particularity of culture. The work was composed from photographic images, building a narrative that maintains this characteristic. Thus, it is observed that Enersen's literary production, printed and illustrated with photographic images, represents a remarkable property of contemporaneity, that is, it presents itself as a material record of cultural change, says the author Donald F. Mckenzie (1999, p. 28).

It is known that the book, as well as the photograph, is aimed at a recipient, who can later access this object and assume the role of reader of the information that was saved and preserved in it (MAUAD, 1996, p. 9). For Goulart (2016, p.70), the book in its printed form triggers materiality, an act of remembrance based on the affective links built by the relationship between the reader and the book.

According to Goulart (2011), a moment of appropriation or understanding of reading becomes unique for the reader, which can occur in complicity with the book object. In an attempt to avoid the possible disappearance of information and / or reading experiences that reveal a significant time, an affective link occurs between the reader and the materiality of a work. For Borges (1985, p. 12), this is justified by the fact that the printed work becomes an “extension of memory and imagination”, which also dialogues with Soares (2016, 153), who explains the printed work as a device that eternalizes records, that persists in time and becomes something stable, therefore monumental.

Another aspect that represents the characteristic of materiality in Enersen's work is the transformation of its originally digital content into a printed work. Initially, the photographic images created by Enersen were presented only on computer screens, published on the pages of a personal blog, with an address published on the back cover of the printed book. According to the author and illustrator, the act of photographing her daughter Mila, still newborn, was just a hobby and the use of the blog was a way to share images of her baby with her friends and family.



Source: Autor Adele Enersen's blog: <http://milasdaydreams.blogspot.com>

The content exposed as a hypertext has a multilinear and multi-sequential format. Through the blog platform, the screen space allows the author to change, insert or remove content whenever she wishes, also making room for the participation of readers who add comments freely along with Enersen's images and texts. Educator Soares (2002, p. 151) points out that “[...] hypertext is dynamic and is perpetually in motion”.

For Naves (2019) a work adapts to the needs and requirements of the market, that is, the book reflects and represents a culture. In the case of the work under analysis, it is observed that it has such characteristics proven by several elements, among them the use of photography and the artifices recorded in the scenarios that tell the story. With this, the technical image, currently found in both printed and digital media, shows itself capable of following a market need, in order to adapt and diversify presenting itself in the scientific, journalistic or even literary medium. Based on Santaella (2012, p. 82), “[...] with digital media, photos also migrated to computer screens. With that, they lead to the last characteristic consequences that photography has always brought with it since its birth: nomadism and ubiquity”.

In this way, photography stands out as a differential that is evidenced to the reader already in the presentation of the cover of the work, in which a photographic image of a sleeping baby, registered by Enersen, brings this relevant and significant characteristic capable of increasing the interest of the reader for the content of the interior of the work even if still unknown.

In this regard, it is noteworthy that in addition to the materiality of the image, already discussed in this article, we also present the form of materiality present through the possibility of printing the images on palpable pages with a defined structure. Enersen's work has several editorial devices with

an emphasis on the materiality of both the print and the image, enabling dialogue, exploration and interaction with the reader, in order to allow the production of meanings, by allowing the handling of pages and the visualization of elements familiar to the reader's universe, ensuring that the book is part of a sensory experience “marked by equally playful and pleasurable situations”, as stated by Silva and Chevbotar (2016, p. 61).

Enersen's creations have won thousands of admirers around the world and his contoured photographs of so much creativity later resulted in the publication of his first book. Based on Soares (2002, p. 154), the creation of the book, edited and printed, reveals to readers and admirers of Enersen's art, a new material, an object, palpable and defined. The printed work now has a dimension, a linearity, a structure, a sequence, number of pages, a totality, because its owner can identify its beginning, middle and end. The book represents a structural unit, it is a physical object that grants the author the materialization of his words, explains Goulart (2016, p. 69).

Regarding the performance of the editorial team in this process, Goulart (2016, p. 71) describes that the print and the text are distinct from each other, as it is understood that “[...] the authors do not write books, they write texts which are transformed into books, artifacts thought and designed by an editorial team”. The art that first belonged only to the writer or illustrator, after the performance and editorial creation, belongs to the new authorities. Soares (2002) reports that the printing technology used in the production of literary works today, brings new characters to the book industry and specifically to the works under analysis.

It is observed that the printing technology brings new characters to the book industry and specifically to the work under analysis. According to Soares (2002, p.153-154), the printed work becomes beyond stable and monumental, something controlled, because “[...] they create many and several instances of control of the text” that intervene and regulate their production. In this way, the production of Enersen's printed work has the participation of an editorial team, with members such as a translator, original preparer, proofreader, cover designer, interior designer, and even a second illustrator.

The author produces the text, however the editorial team produces the physical book, as described by Chartier (1994; 1999) there is a distinction between text and print, between the production and textual work, the work of fabricating the work, understanding that authors do not write books, they write texts that are transformed into books, artifacts thought and designed by an editorial team.

The book materialized as a printed work, starts to present evident structural characteristics, details that guide the eyes based on the colors of the pages, illustrated themes, in short, “clearly defined limits” explains Soares (2002, p. 150). The printed book offers the possibility of creating reading protocols, which in the case of the work under analysis, are the colors, the predominance of a single theme that is maintained every three double pages, or the visual harmonization created by an illustration complementary to the photographs.

It is noticed that the editorial work, ensures that the colors, drawings, strategic positions of the texts and images guide and enchant the eyes and imagination of the reader who accompanies this journey of events and colorful images with each page turned. According to Walter Benjamin (2009, p. 69) the magic and enchantment that connects the reader to the illustrations is described as follows: “But it is not the things that jump from the pages towards the children, it is the child himself who penetrates the colorful splendor of the pictorial world”. For Benjamin (2009) the child penetrates the colored images becoming a participant in the illustrated story.

Thus, it is observed that the book presents itself as an object loaded with information and ideas, offering support to the message transmitted by the image, and in this aspect, the printed book represents a cultural sign that displays man's desire to fix what society writes and reads, say Goff and Nora (1976). The book object stores, records, registers, materializes the words, intensions, ideas and

images of a society and its culture with the characteristics of a specific time. McKenzie (1999) points out that the book presents itself as a document of cultural transformation.

The book is designed and materialized for the handling of the reader, which did not happen on the screen. The opportunity to manipulate Enersen's work allows the reader to become familiar with the book object, as it allows the discovery of new properties and characteristics through the image, point out Ribeiro et. al. (2016, p. 91).

The materiality of the printed books allows manual and exploratory use of the object, favoring the reader's approach to the work. The opportunity for possible handling in the printed works favors the child's approach to the book, because according to Silva and Chevbotar (2016), the child learns from his sensory explorations. Thus, Ramos (2013) describes that children are at a stage of development in which emotions and senses are sensitive to stimuli that are often enhanced by interaction and pleasure.

The materiality of the printed book also allows the mediation of an adult in the literary reading process for children. This practice plays a fundamental role because it will indicate, for the younger readers, "the use for which the book object was created", in addition to demonstrating how to use the book, with changing pages and proper handling. (RIBEIRO et. al., 2016, p. 90).

The physical structure of the work directs the reader to its handling, the book object is palpable, presents texture and a format, even if filled with texts and illustrations, the printed book is above all an object that invites its owner to a certain behavior of interaction.

Enersen's book, in printed form, allows physical contact with the materiality of a visual narrative, allowing the small reader to handle, turn and leaf through its pages. According to Sampaio and Lima (2015, p. 21) this interaction creates possibilities for the child to establish meaningful relationships with the narrative, make inferences and explore more details when looking and examining the illustrations in their own way, holding with their own hands.

When the materiality of the book is considered as a space for the production of meanings, it is believed that the first contact that triggers the act of reading happens in the exteriority presented by the work (GOULART, 2016). The subject-reader uses the sensations that the printed work can offer him, there taking place a sensory reading, explains Martins (1986). The book object, in its materiality, insinuates the reader to certain different postures, choices and uses, and this is done because "[...] before being a written text, a book is an object; it has shape, color, texture, volume, smell. You can even hear it if you flip through its pages". (MARTINS, 1986, p. 42).

Final considerations

In this study, we tried to highlight the use of photography as literary art from the material aspect of the image in the printed work of children's literature books. In this way, it was sought through a reflexive analysis that the image materialized by Enersen made it possible to expand the interpretative limits of the work, as it appears that the photograph represents the record of a unique moment, a fragment of an instant charged with senses.

It was observed that the choice of Enersen for the photographic illustration is close to the language of today because it takes advantage of new technologies. Ramos (2013, p. 133) explains that "[...] technologies collaborate to change narrative forms and discourses" and points out that there is a need to delight and surprise young readers, so as to captivate them and assist in the reading habit.

As a result, it was noticed that the use of photographic illustrations in a literary work favors the transmission of knowledge, benefiting the approximation between the reader and the work, whether printed or digital. Thus, it is emphasized that the materiality of the image in the printed work of

children's literature books, which can be characterized by its different supports, brings textuality and an aesthetic appreciation, which requires reading comprehension, which influences and impacts on modes of interaction between reader and the context of the narrative.

It is concluded that the act of storytelling combined with the reading of photographic illustrations contributes significantly to the understanding and involvement of the reader. Thus, it is highlighted that the materiality of the photographic image in printed works of children's literature brings relevant characteristics and elements that contribute to literary art, as it consists of a language, an expressiveness, which requires proximity between the reader and the materiality of the image, which promotes the production of meanings through interaction and integration between the real and the imaginary world, between the reader, the visual text and the book object.

It is concluded that literary reading combined with photographic illustrations contributes significantly to the reader understanding and involvement of the reader, highlighting the materiality of the photographic image as a constitutive element of a visual representation, which can contribute to the technique of literary illustration, expanding the aesthetic and symbolic potential of the image, as narrative art.

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