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Hiperlivro Memórias Póstumas de Brás Cubas: a interação entre texto e leitor

Hyperbook Memórias Póstumas de Brás Cubas: the interaction between text and reader

Hiperlibro Memorias Póstumas de Brás Cubas: la interacción entre el texto y el lector

Nádia Patrícia Ribeiro
Pontifícia Universidade Católica (PUC-SP), São Paulo, Brasil
nadiapatriciaribeiro@gmail.com

Cristina Torres
Pontifícia Universidade Católica (PUC-SP), São Paulo, Brasil
profcristorres22@gmail.com

Maria Rosa Duarte de Oliveira
Pontifícia Universidade Católica (PUC-SP), São Paulo, Brasil
mrosa0610@gmail.com

Resumo: Este artigo tem por objetivo apresentar o Hiperlivro Memórias Póstumas de Brás Cubas (2022), destacando a ideia fundante de sua criação no estudo crítico A escritura semiótica de Memórias Póstumas de Brás Cubas (OLIVEIRA, 1975) para, daí, derivar a reflexão sobre a interação corporal e performática (ZUMTHOR, 2014) entre dois corpos: o do hipertexto digital e o de seu leitor-navegador e imersivo (SANTAELLA, 2004). O Hiperlivro potencializa a estrutura rizomática (DELEUZE; GUATTARI,1996) do livro fonte em uma versão expandida da obra de Machado de Assis para a mídia digital, que se constitui em interface para essa obra prima machadiana no campo da intermídia e da multimodalidade (CLÜVER,

2006).O Hiperlivro se desloca do âmbito da teoria e da crítica literária, para a realização de um produto no campo da literatura digital, repensando o conceito de livro e de leitor e ampliando as reflexões sobre educação e literatura.

Palavras-chave: Corpo. Hipertexto digital. Leitor. Memórias Póstumas de Brás Cubas. Performance.

Abstract: This article aims to present the Hyperbook Memórias Póstumas de Brás Cubas (2022), highlighting the foundational idea of its creation in the critical study The Semiotic Writing of Memórias Póstumas de Brás Cubas (OLIVEIRA, 1975), to derive reflections on bodily and performative interaction (ZUMTHOR, 2014) between two bodies: the digital hypertext and that of its immersive reader-navigator (SANTAELLA, 2004). The Hyperbook enhances the rhizomatic structure (DELEUZE; GUATTARI, 1996) of the sourcebook into an expanded version of Machado de Assis' work for the digital media, constituting an interface for this Machadian masterpiece in the field of intermedia and multimodality (CLÜVER, 2006). The Hyperbook moves beyond the theory and literary criticism realm to produce a product in the digital literature field, rethinking the concept of book and reader and expanding reflections on education and literature.

Keywords: Body. Digital hypertext. Posthumous Memoirs of Brás Cubas. Performance. Reader.

Resumen: Este artículo tiene como objetivo presentar el Hiperlibro Memórias Póstumas de Brás Cubas (2022), destacando la idea fundacional de su creación en el estudio crítico. La escritura semiótica de Memórias Póstumas de Brás Cubas (OLIVEIRA, 1975) para, a partir de ahí, derivar la reflexión sobre la interacción corporal y performativa (ZUMTHOR, 2014) entre dos cuerpos: el del hipertexto digital y el de su lector-navegador e inmersivo (SANTAELLA, 2004). El Hiperlibro potencia la estructura rizomática (DELEUZE;

GUATTARI, 1996) del libro fuente en una versión expandida de la obra de Machado de Assis para los medios digitales, que se constituye como interfaz para esta obra maestra machadiana en el campo de la intermedialidad y la multimodalidad (CLÜVER, 2006). El Hiperlibro se desplaza del ámbito de la teoría y la crítica literaria, hacia la realización de un producto en el campo de la literatura digital, repensando el concepto de libro y de lector, y ampliando las reflexiones sobre educación y literatura.

Palabras clave: Cuerpo. Hipertexto digital. Lector. Memórias Póstumas de Brás Cubas. Performance.

The fictional corpus analyzed in this paper, *Hiperlivro Memórias Póstumas de Brás Cubas* [Hyperbook Posthumous Memoirs of Bras Cubas], stands out in the unexplored field of digital literature. The **Hyperbook** is an authentic digital piece that explores the original work and its non-linear structure, creating an extended version of Machado de Assis' book. It comprises multimodal elements - fragments of the book's chapters, entries, pictures, audio, and videos - which result in a new creation, the **Hyperbook**. The digital media constitutes a fresh face for the Machadian masterpiece, initially published in 1881.

The project stems from the doctorate thesis **'The Semiotic Writing of The Posthumous Memoirs of Bras Cubas'[1]** (1975), defended by Maria Rosa Duarte de Oliveira under the supervision of Doctor Lucrécia D'Aléssio Ferrara, in the Literary Theory Program of PUC-SP. The thesis aims to give a new perspective on Machado de Assis' book, considering particularly the concept of a non-linear memoir in the chapters - a historical mark for the Hyperbook Posthumous Memoirs of Bras Cubas.
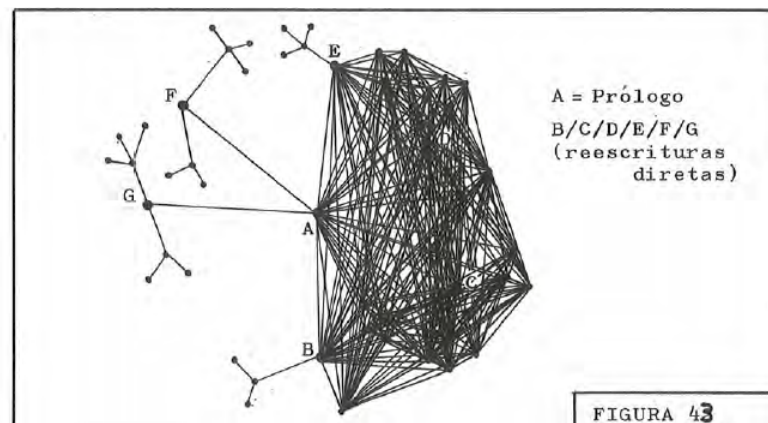
The Hyperbook, developed in 2021 and launched for the academic community and public in 2022, is a project from members of the research group *"O narrador e as fronteiras do relato'* [The Narrator and Borders of the Narrative] connected to the Program of Postgraduate Studies in Literature and Literary Criticism of PUC-SP (Pontifical Catholic University of São Paulo), financed *Plano*

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[1] Original title: A Escritura Semiótica de Memórias Póstumas de Brás Cubas.

de Incentivo à Pesquisa [Research Incentive Plan, PIPEq/PUC-SP].

Considering an extract of Oliveira's thesis (1975, p. 176), we emphasize the singulary of the idea that prompted the Hyperbook project: the process of composition evokes parallelism between the associative structure of the memory and the book's language segments, using back-and-forth movements between chapters. These language segments are interconnected, instigating the reader to create various linkages in continuous possible developments.

Figure 1 – Diagram reproduction

Source: *'A Escritura Semiótica de Memórias Póstumas de Brás Cubas'* (OLIVEIRA, 1975, p. 175).

The previous diagram portrays an image that materializes the author's hypothesis. The chapters or language segments of **Posthumous Memoirs of Bras Cubas** connect through a network and links (intersected lines). Therefore, we visualize, in this new model, the possibility of non-linear writing and reading.

> Thus, numerous writing possibilities arise, and the selection of each one leads to the creation of another book. In this case, the reader can select language segments of multiple shapes and, through them, produce a collage that iconically reflects their Memoir in a fragmented and precarious organization. (Oliveira, 1975, p. 176, author's highlights, our translation)[2]

Considering this, instigated by the book, the reader creates related pathways, which enable the discovery of a new book with each reading. Thus, the reading process creates associative routes, allowing movement between chapters without obeying a sequential arrangement. In this way, the concepts of *shifting book*[3] and co-participating readers stand out and shed light on the essential relationship between bodies - the book and the reader - to comprehend the potentiality within the reception of 'Memórias Póstumas de Brás Cubas. The openness of the bodies in this dynamic refers to the individual reader and other reader-bodies, a characteristic of the digital hypertext interface.

Therefore, "the concept of book shifts: previously fixed, comprising pages and chapters that follow an order, becomes a shifting book, branching other possible books

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[2] **Original citation:** Assim muitas possibilidades de organização da escritura afloram e a seleção de cada uma delas levará à montagem de outro livro. O leitor, nesse caso, poderá recortar blocos-linguagem das mais variadas formas e, com eles, produzir uma colagem, que, por essa organização fragmentada e precária, traduz, iconicamente, suas Memórias. (OLIVEIRA, 1975, p. 176; destaques da autora).

[3] **Original concept, in Brazilian Portuguese:** livro-móvel.

when under the manipulation of the reader's interpretive mind, co-participant of the process" (Oliveira, 1975, p. 176, author's highlights, our translation).

Accordingly, the Hyperbook is in the process of expansion. It opens into a network that alludes to Deleuze and Guattari's philosophical theory (1996), the rhizomatic model. According to the authors, these networks are connections that multiply into "lines of articulation" and "lines of flight" (1996, p. 10, our translation) that overcome the linearity of the whole - moving in a continuous process of deterritorialization and transformation.

> As in any other thing, books have articulation paths and partitioning, strata, territoriality, and, simultaneously, lines of flight, deterritorialization, and destratification. The compared speeds of discharge, according to these lines, produce phenomena of relative delay, viscosity, or, on the contrary, precipitation, and rupture. All of this, the lines and measurable speeds, constitute an **assemblage**. (Deleuze; Guattari, 1996, p. 10, author's highlights, our translation).

Considering the perspective of the Bakhtinian studies, the "polyphonic orchestration" (Oliveira, 2008, p. 27, our translation) in the Machadian narrative also constitutes a guiding principle for the **Hyperbook**. In **Posthumous Memoirs**

> [...] the proliferation of self-consciousness makes the discourse a reciprocal space where what is written and said expands immediately into what is read and heard. The process builds what Bakhtin calls a dialogical discourse, from where the complexity of the path between certainty and mistake, order and disorder emanates. (Oliveira, 2008, p. 27, our translation)[4]

In the current phase of the **Hyperbook Posthumous Memoirs of Bras Cubas**, the book shifts from an academic research of literary theory and criticism to a product of digital literature. We enter a new territory, which Claus Clüver calls intermedia. This concept, which endured various reformulations over time, incorporates different media types. Intermedia has been a subject of discussion for multiple interart, media, and culture investigators. In this rebuilt territory, the Hyperbook emerges as a transmedia narrative:

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[4]**Original citation:** [...] autoconsciência proliferante faz do discurso um espaço de dupla mão no qual aquilo que se escreve ou se diz reverbera, imediatamente, naquilo que se lê ou se ouve, de forma a constituir o que Bakhtin chamaria de discurso dialógico, do qual advém a complexidade de um percurso no limiar entre a certeza e o erro, a ordem e a desordem. (OLIVEIRA, 2008, p. 27).

> Transmedia - the expansion of a source text- operates as a core media. And, when building a constellation of different media products, it assembles a new narrative structure. In this new structure, different products shape a fresh space whose center of gravity is the source media - but in which other media products continuously interconnect. (Ramazzina-Ghirardi, 2022, p. 95, our translation)[5]
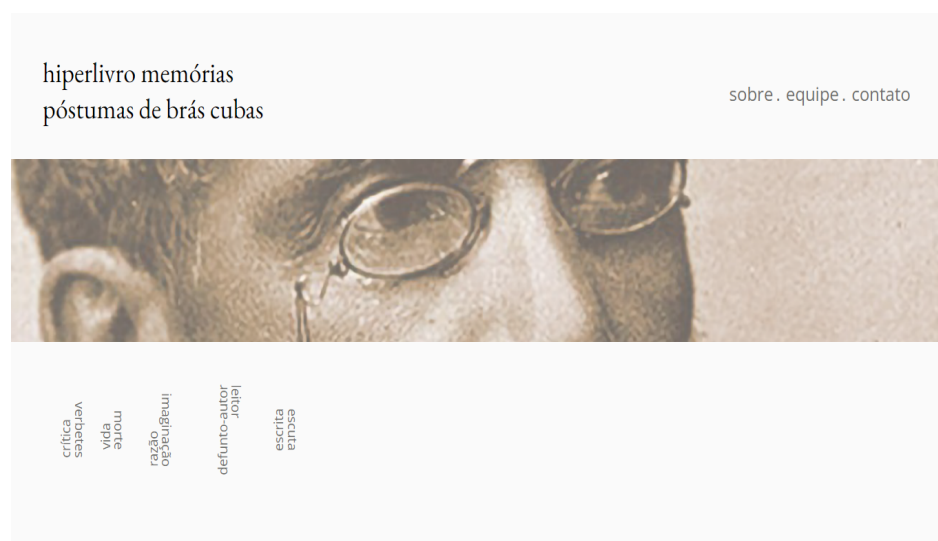
Navigating through the digital hyperbook Posthumous Memoirs of Bras Cubas

When interacting with the **Hypebook**, the reader undergoes an immersive experience navigating through the hyperlinks. If we select the homepage as our anchor, we can navigate through the introductory entry in the homepage's right corner: about, team, contact. This entry features information about the **Hyperbook** project and the responsible team. On the same page, the inferior border features the menu entry: 'critique-entries', 'life-death', 'reason-imagination', 'deceased-author-reader', and 'writing-listening'.[6] With these thematic pairs established by the book, the reader starts their navigation course, and the hypertext commences.

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[5]**Original citation:** A transmídia, isto é, a expansão de um texto fonte, que funciona como mídia central, por meio da construção de uma constelação de diferentes produtos de mídia, cria uma nova estrutura narrativa. Nessa nova estrutura, diferentes produtos formam um novo espaço que tem como centro de gravidade a mídia fonte, mas em que os outros produtos midiáticos se inter-relacionam constantemente (Ramazzina-Ghirardi, 2022, p. 95).

[6]**Original entries, in Brazilian Portuguese:** "crítica-verbetes", "vida-morte", "razão-imaginação", "defunto-autor-leitor", and"escrita-escuta".

Figure 2 – Homepage

Source: https://machadohiperlivro.com.br

After choosing one of the themes, the reader accesses a word cloud. The word cloud offers a frame of possible narratives when the reader enters the other windows, which invites them to interact.

Figure 3 – Writing-listening: Word cloud

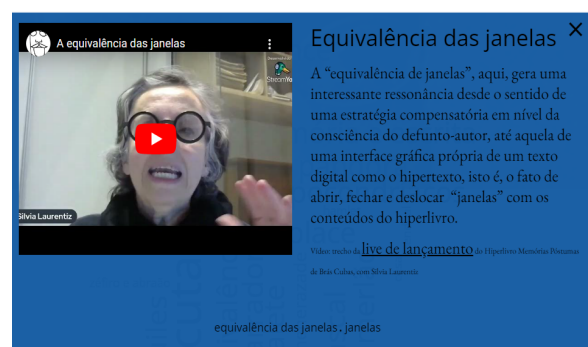Source: https://machadohiperlivro.com.br.

The reader completes the navigation process through each **word-link**, which expands into windows within windows of extracts from the book **Posthumous Memoirs of Bras Cubas**. The sections accompany images, pictures, videos, and sounds, enabling the reader to choose an itinerary for a non-linear path orchestrated by mnemonic associations. Therefore, the reader triggers the reading process when selecting a sequence, allowing them to personalize the experience within this malleable and multilinear diagrammatic structure.

Exemplifying another experimental navigation through the menu 'critique-entries', we can click on *'equivalência de janelas'* [window correspondence], which leads to an excerpt of the **Hyperbook's** launch live event. This path facilitates the understanding of the **Hyperbook's** journey. This journey suggests that the digital version employs metatextual elements so that the reader can perceive a new dimension of the book, challenging traditional conventions of narrative structure.

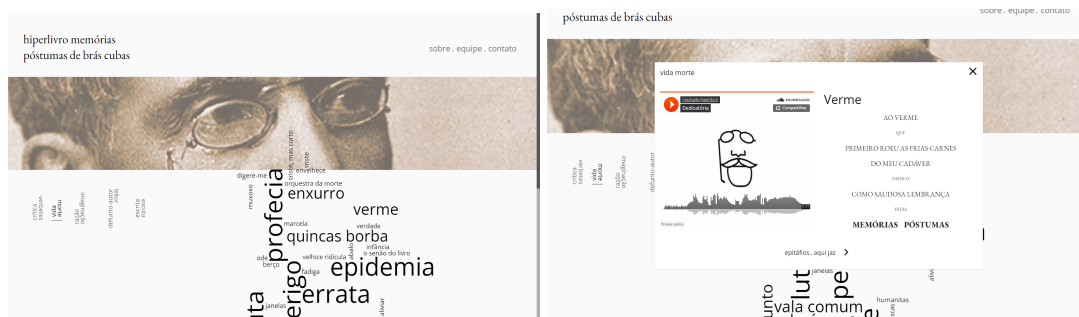**Figures 4 and 5** – Reproduction of the pathway

Source: https://machadohiperlivro.com.br

Another navigation experience considers the memory of the book Posthumous Memoirs of Bras Cubas, starting with the well-known dedication. In the digital hyperbook environment, the tribute translates into a sound, visual, and immersive scene recorded on the SoundCloud platform, one in multiple multimodal resources of the **Hyperbook**. The access is available through the 'life-death' or 'writing-listening' menus.

We suggest these routes as an example; the **Hyperbook Posthumous Memoirs of Bras Cubas** offers uncountable pathways, and it would only be possible to set down some possible navigation routes. However, going across unparalleled areas, we would be compelled to produce trails with significantly different narratives.

Figures 6 and 7 – Reproduction of the pathway

Fonte: https://machadohiperlivro.com.br

Therefore, the **Hyperbook** is a remarkable resource for the teaching-learning process. Hypertext reading is one of the most relevant methodologies in the educational field because it constitutes a collaborative learning mechanism.

In addition, it strengthens the formation of readers actively involved in knowledge building.

We will discuss some aspects of the educational field and the use of this resource in it. The first one is the emancipation of a student as a reader: when reading the **Hyperbook**, the act focuses on the human dimension; there is a redefining of the nature of authorship within the pathways' active reading, and the texts are constantly recreated through the readers' decision.

> The hypertext offers multiple paths, enabling the reader to incorporate their routes and decisions as new ones, inserting fresh information. Thus, the reader has a more active role and a different opportunity from those who read printed texts. Readers of hypertexts will hardly follow the same route or take the same decision. (Marcuschi, 1999, p. 3, our translation)[7]

With the reader in this meaningful position, reading becomes writing, and the hypertext's author does not have total control over the information flow. The reader is the one to define the reading order and the explored content. The approach to the hypertext proposes an interactive experience in which the reader is an active participant in constructing meaning and structuring the reading journey.

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[7]**Original citation:** Considerando que o hipertexto oferece uma multiplicidade de caminhos a seguir, podendo ainda o leitor incorporar seus caminhos e suas decisões como novos caminhos, inserindo informações novas, ele passa a ter um papel mais ativo e uma oportunidade diferente da de um leitor de texto impresso. Dificilmente dois leitores de hipertextos farão os mesmos caminhos e tomarão as mesmas decisões. (Marcuschi, 1999, p. 3).
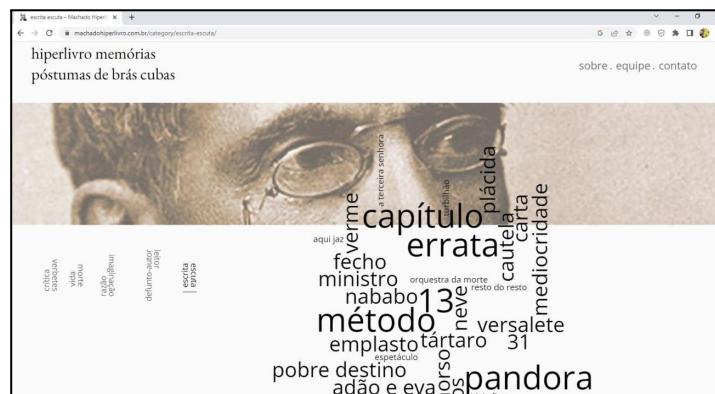
Moreover, the significance of algorithmic programming in defining authorship is worth mentioning. Murray (2003) observes that algorithmics can create processual narratives, that is, generate stories based on rules and parameters established by the author. This approach facilitates personalized experiences within the limits of algorithmic programming. Considering Murray's perspective, digital authorship is broader and more collective compared to traditional authorship, resembling more a design process rather than solitary writing. In this context, the active engagement of the navigator/interactor is fundamental to the construction of meaning.

Considering contemporary writing culture, we observe the confluence of different languages as a prominent manifestation. According to Domingos (2016), digital culture enables a broader way of expression, which promotes fluid dialogue in various texts. In this scenario, creative objects and their reinterpretations interact, encompassing re-media, transmedia, and intermedia. The emergence of intermedia as a language and means of communication ruptures the tradition of linearity. Thus, we expand our linear thinking model, combining sounds and images, surpassing reading comprehension through the verbal model. The increase of audiovisual means and the emergence of new media led to a revolution in how we communicate and interact with the world.

The author reinforces that hyper-reader formation requires learning environments' rearrangement, which

consequently challenges the entire education system. However, utopias do not suffice hyper-reader formation, particularly if reading issues lack a satisfactory approach. It is necessary to establish strategies to guide the adjustment and transformation demanded. Therefore, the reflection path to appropriately explore digital media in education is lengthy. Considering this, the **Hyperbook** enhances reflections about literature teaching in schools and can contribute significantly to education and innovation in the active methodologies domain.
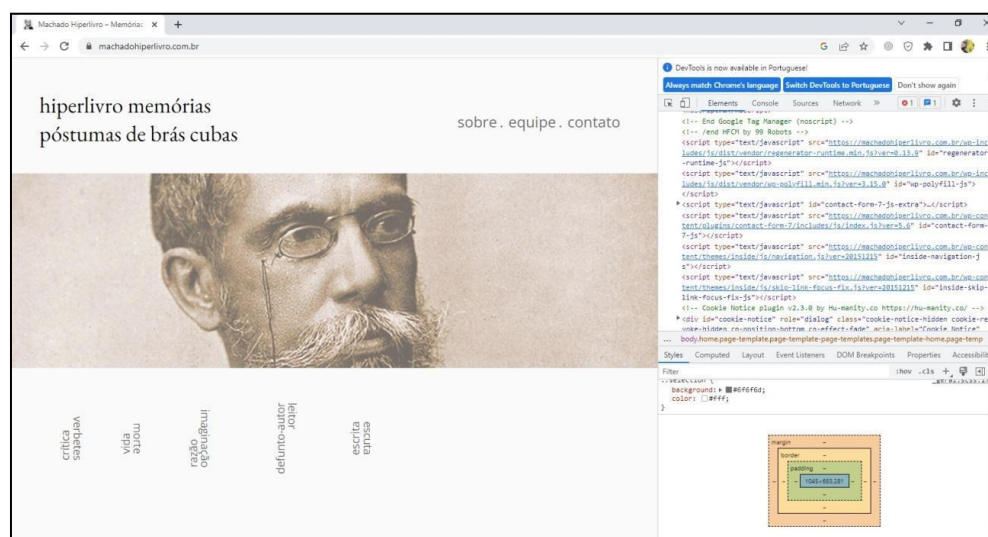
Figure 8 – Possible navigation route menu – 'Writing-listening' pair and word cloud branching

Source: https://machadohiperlivro.com.br

As a recreation of Machado de Assis' work, the transmedia version is more expressive in multimedia terms. It displays the potential of digital media resources in favor of the reading experience and the construction of routes for readers to navigate the possible pathways at their own pace.

Figure 9 – **Javascript** programming language

Source: https://machadohiperlivro.com.br

Thus, the digital representation of the diagram's intersections (Figure 1) is achieved through the script language. It is available for detailed examination on the right side of Figure 8.

The **Javascript** programming language is the most appropriate for the **Hyperbook** because it allows interaction and fast responses. It expands into an interactive map for contemporary immersive readers, who continuously navigate and insert themselves in these spaces.

The perception of the hyperbook: from the reader-body to performance

> The body is the weight felt during the experience of making texts. My body materializes what is my own, lived reality and what establishes my relationship with the world (Zumthor, 2014, p. 24, our translation).

> In the hypertext model, the piece can always change its home and body, like demons, without the romance dying or overreaching the "line of paradise". The signs that indicate such possibilities increase along the pathway [...] (Wandelli, 2000, p. 214, our translation). [8]

In response to the expanded structure of the *Hyperbook*, the reader-body triggers a performative phenomenon. The phenomenon requires understanding a new kind of contemporary reader who emerges from this perspective: the immersive reader.

According to Lucia Santaella (2004), the immersive reader puts into practice reading capabilities that differ from the conventional text reader. Therefore, the author mentions the importance of approaching the **place** readers occupy on networks, connected to the screen and **how** they

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[8] **Original citations:** O corpo é o peso sentido na experiência que faço dos textos. Meu corpo é a materialização daquilo que me é próprio, realidade vivida e que determina minha relação com o mundo (Zumthor, 2014, p. 24).

No formato hipertextual, a obra pode sempre mudar de casa e de corpo, como os demônios, sem que o romance morra ou atravesse a 'linha do paraíso'. Os sinais que apontam essas possibilidades vão sendo largados pelo caminho [...] (Wandelli, 2000, p. 214).

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navigate, assembling fragments of information, and creating and experimenting through non-linear labyrinths.

These labyrinths correspond to well-known rhizomes for the immersive reader, who acts quickly and instantly in these spaces and information routes. In that sense, the interaction between the reader and the **Hyperbook** and their immediate choices in response to the flow of signs can lead them to singular pathways.

For the immersive reader, reading hybrid language means correlating narrative segments and reading/writing. Thus, the reader simultaneously navigates and creates their map and personalized routes and, engaged by the reader-body, uncovers a refreshed manner of reading (Santaella, 2004).

Furthermore, this reader experiments with a profound engagement with the text. To Murray (2003), immersion is an enchantment, an environment where the border between the real world and the fictional one is less defined. The intense immersion fosters a unique and significant experience for the reader, increasing interactive navigation possibilities. The possibilities of digital narratives expand due to an engaged environment where the digital medium is a place for staging and performance. The immersive reader is, therefore, an agent who moves in performance while involving themselves with the text.

> The body (which exists in the relationship between the self and their physical being in each moment of recreation) belongs to an indivisible personal nature. The concept of performance (when elements crystallize around the memory of a presence) loses relevance when we make it embrace anything other than empirical compromise, here and now, of a particular subject's integrity in a specific situation (Zumthor, 2014, p. 41, our translation). [9]

According to Zumthor (2014), the performance materializes receptive movements within the reader-body. It reacts as an echo of what the text manifests in performance, which is the crucial moment of reception. Through the pathways of the **Hyperbook**, each performance is unreproducible because it is temporarily "in passing'.

The editorial products, such as the book object, foster reflection about the codex while exploring other spaces, like the cover and double pages. Therefore, even the experience of turning pages and their movement articulates reading possibilities. The print book **Posthumous Memoirs of Bras Cubas** already offered this since its first edition, expanding the space for the **reader-performer**, with typographic experiments and motion between chapters, proposing an

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[9] **Original citation**: Ora, o corpo (que existe enquanto relação, a cada momento recriado, do eu ao seu ser físico) é da ordem do indizivelmente pessoal. A noção de performance (quando os elementos se cristalizam em torno da lembrança de uma presença) perde toda pertinência desde que a façamos abarcar outra coisa senão o comprometimento empírico, agora e neste momento, da integridade de um ser particular numa situação dada. (Zumthor, 2014, p. 41).

expansion from the printed page to including the environment where the reader flips through pages and turns the book itself.

The digital space as an inclusive navigation environment enables the intermingling between the internal and external, resulting in the dissolution of borders. It aims to transcend limitations intrinsic to traditional media, establishing new conventions and possibilities and, thus, surpassing the boundaries of paper books, flat and bi-dimensional.

Additionally, the (hyper)text's body encompasses what Zumthor calls "semiotization of space". The concept indicates the configuration of a particular theatricality through the rhizomatic pathways where the reader-body acts conjointly with the hypertext environment, reverberating a performance.

The encounter between bodies (hypertextual body and reader-body) is an authentic performance. The interchangeable structure of the **Hyperbook Posthumous Memoirs of Bras Cubas** displays infinite alternatives and trails. Thus, the hypertext body is in constant action-reaction with the reader-navigator body, whether by clicking on the word cloud, entering each menu area, or the pathway between windows. The reader always has a choice, which presupposes a non-choice, a route, and a non-route, what can and cannot exist, the place of power or importance concurrently. The **Hyperbook** configurates into this contingent space, continuous transformation, where the

brief passage from the deprivation **power** to the **act** shifts into the whimsical operation of what is to come, "the one that dislocates, inverts, is and is not at the same time" (Oliveira, 2008, p. 27, our translation)

Final considerations

It is notable that the **Hyperbook Posthumous Memoirs of Bras Cubas** moves boundaries of authorship, encompassing multiple references of artistic works. However, we consider that it is anchored mainly by two original works: the classic book by Machado de Assis, **Posthumous Memoirs of Bras Cubas**, and the thesis **The Semiotic Writing of The Posthumous Memoirs of Bras Cubas**, from Maria Rosa Duarte de Oliveira. Moreover, the significant authorship for the **Hyperbook Posthumous Memoirs of Bras Cubas** lies within the reader-body, performer, and immersive structure because they constitute the driving force of the navigation experience of the hyperbook, which is in steady expansion due to the creative performance of the author-readers.

Our analysis reveals that the **Hyperbook** stands out as a resource that enables new reading experiences, fostering adequate exploration of digital media's potential in education. It becomes even more relevant because it explores the hypertext potential of a digital platform capable of reflecting and transcribing the complexity and diversity of the hypertext narrative of **Posthumous Memoirs of Bras**

Cubas. Simultaneously, it explores the required qualities of a *website*. Ultimately, the **Hyperbook** connected narrative complexity to the pleasant and intuitive use for the **reader-performer**.

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