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2. A relação entre função narrativa e retórica nas capas de revistas em quadrinhos



Figura 1



Figura 2

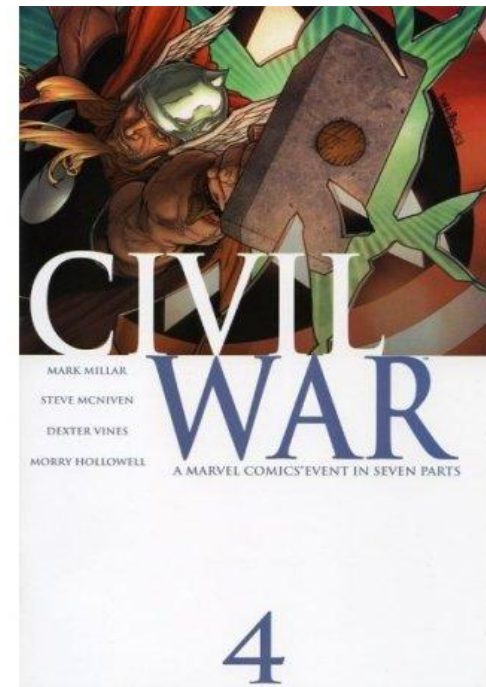


Figura 3

3. As funções narrativas das capas de revistas em quadrinhos

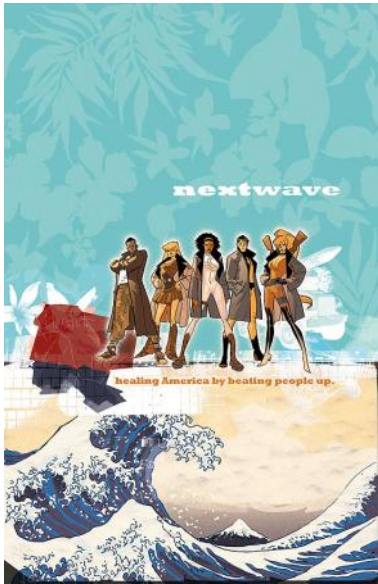


Figura 4



Figura 5

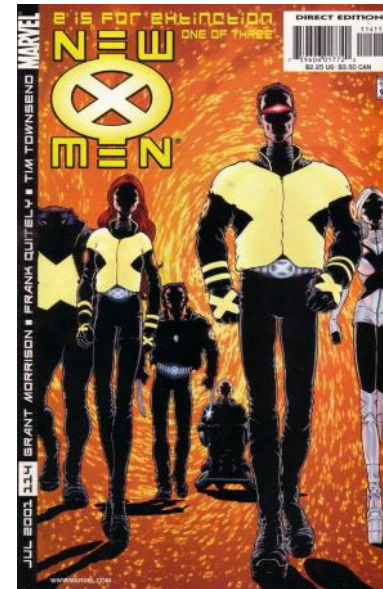


Figura 6

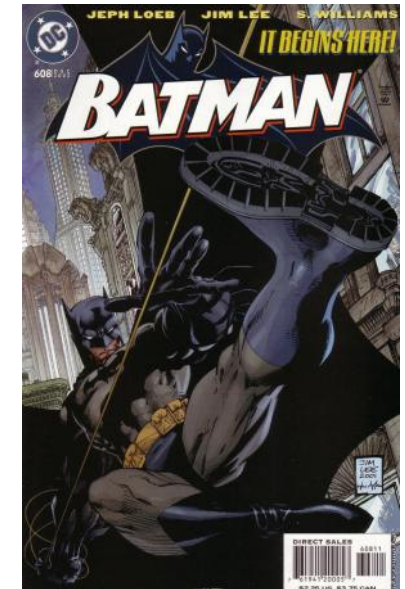


Figura 7



Figura 8

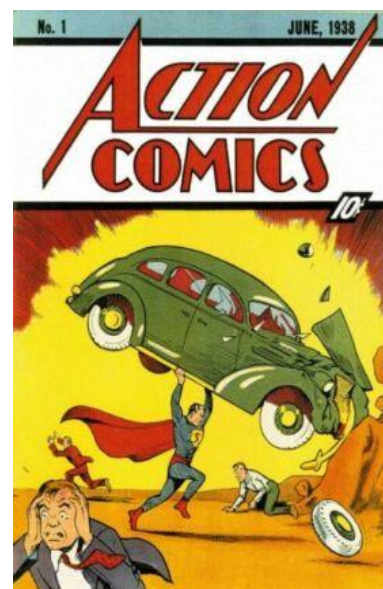


Figura 9



Figura 10

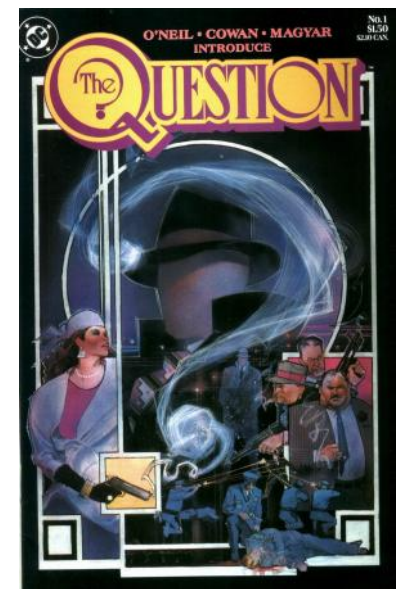


Figura 11



Figura 12

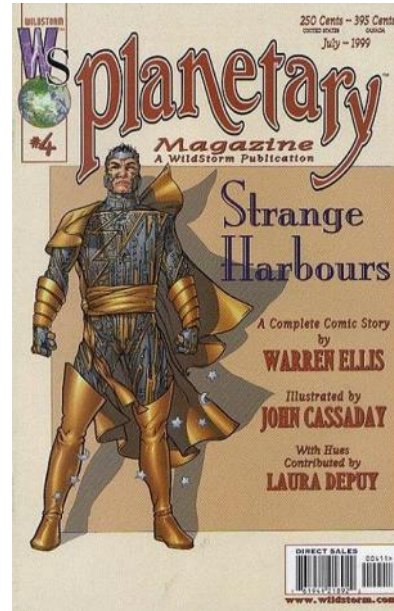


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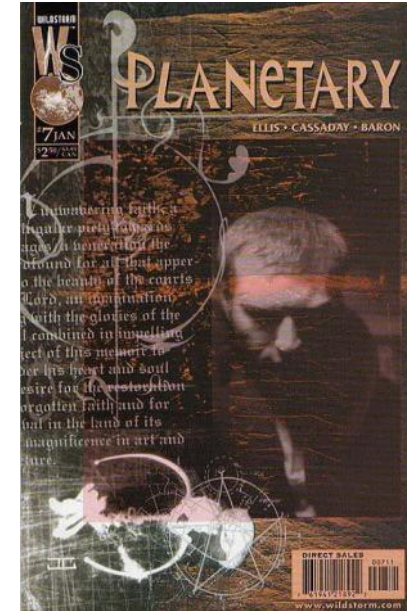


Figura 14



Figura 15

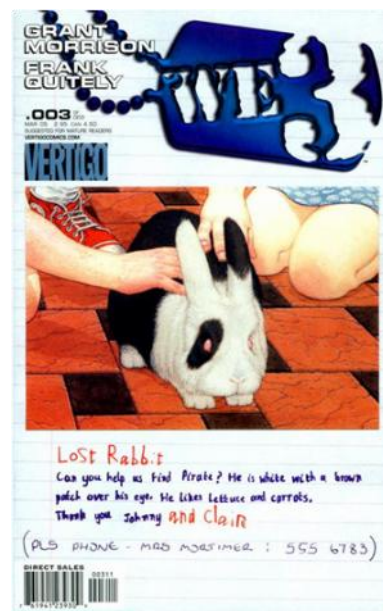
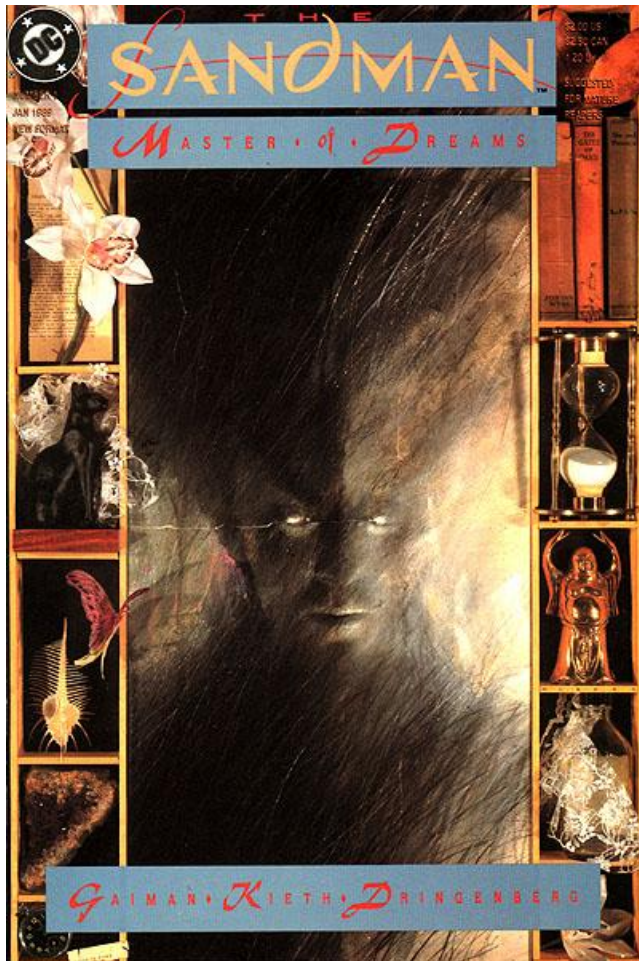


Figura 16

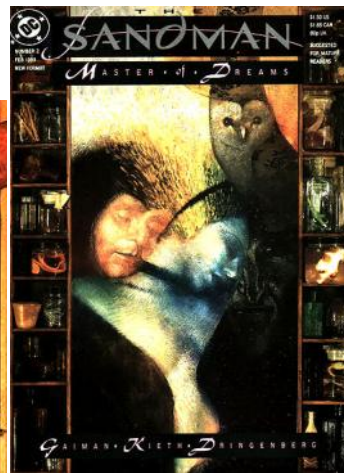


Figura 16

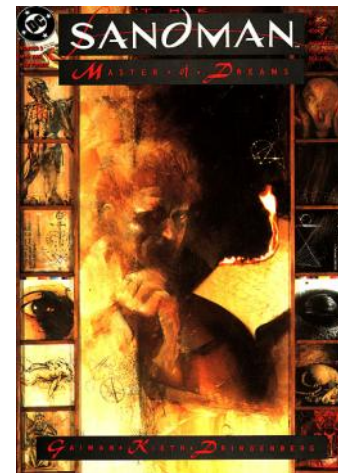
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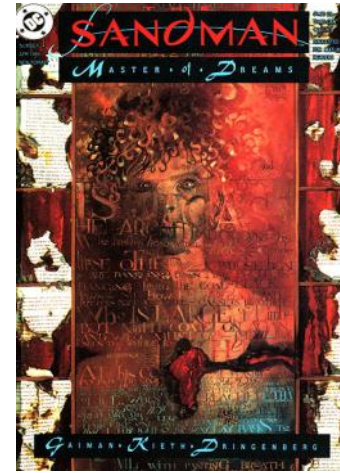
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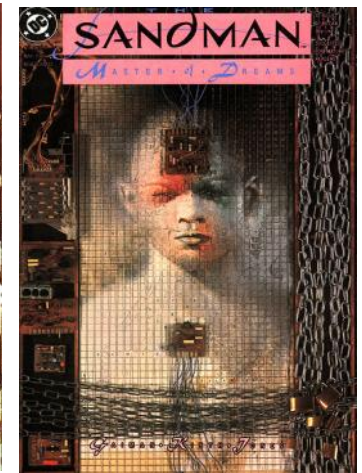
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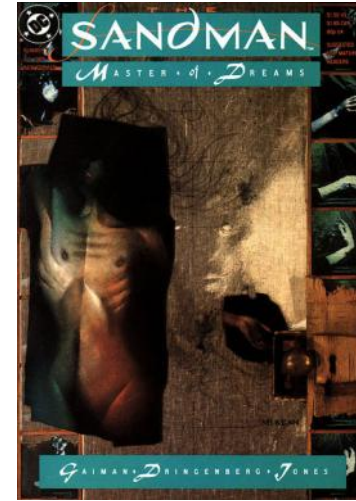
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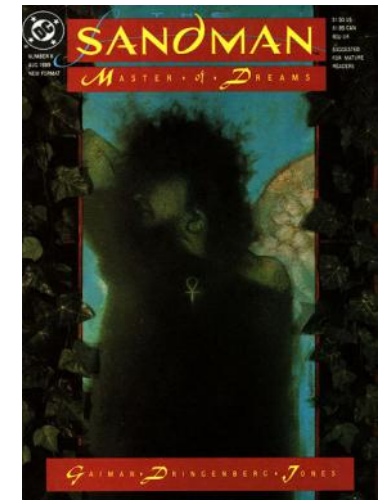
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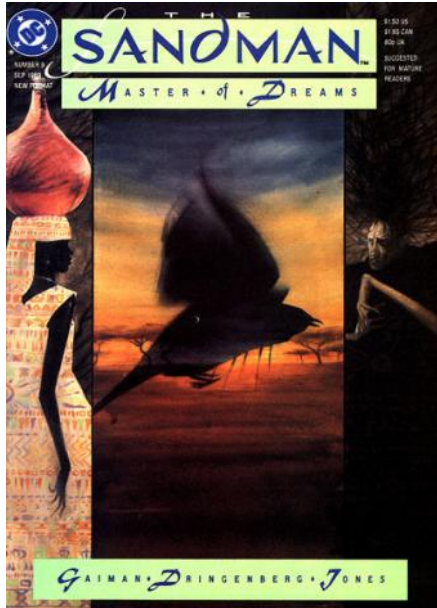


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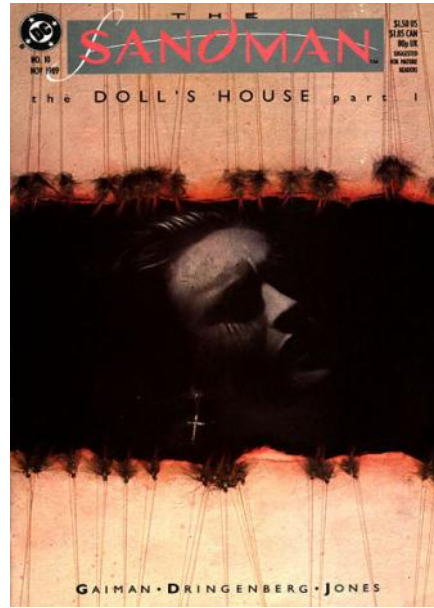


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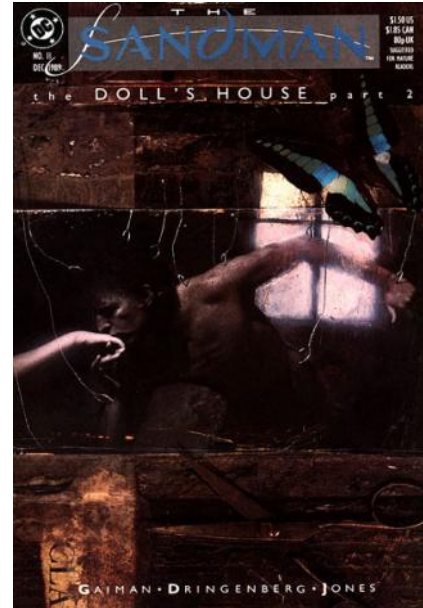
4.1.3 The Doll's House



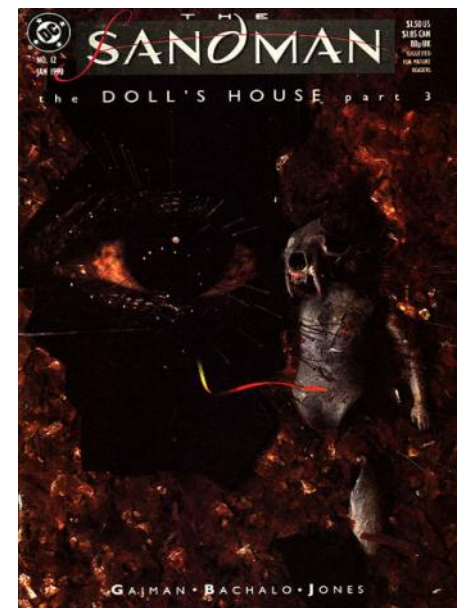
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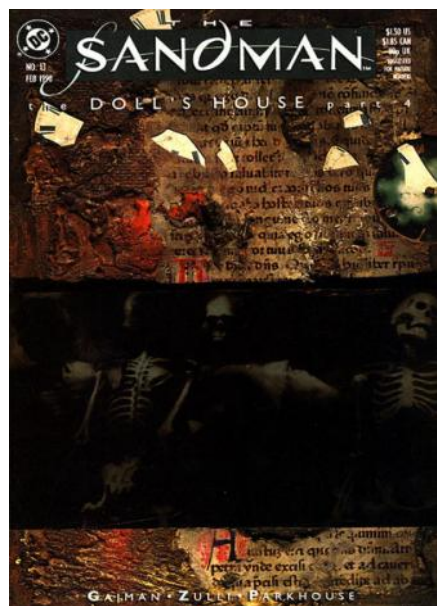
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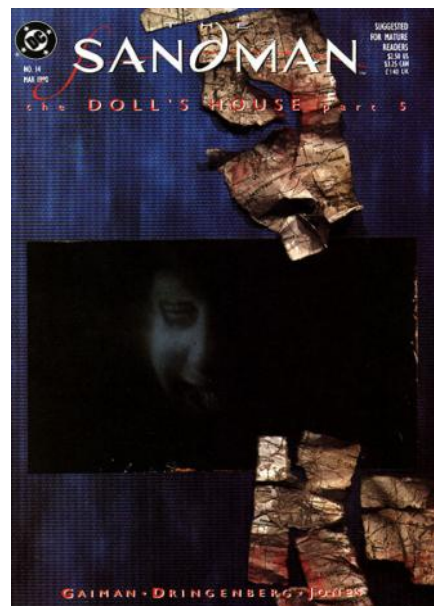
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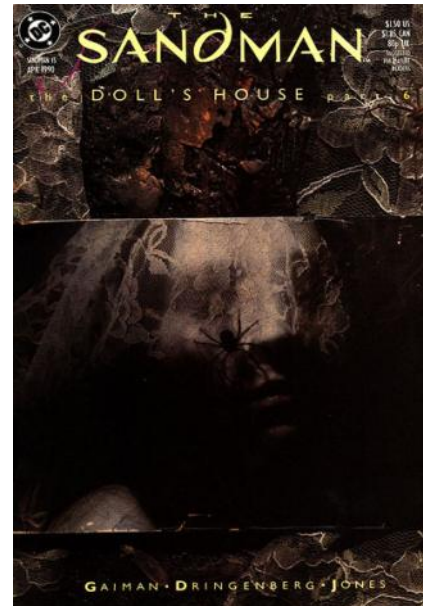
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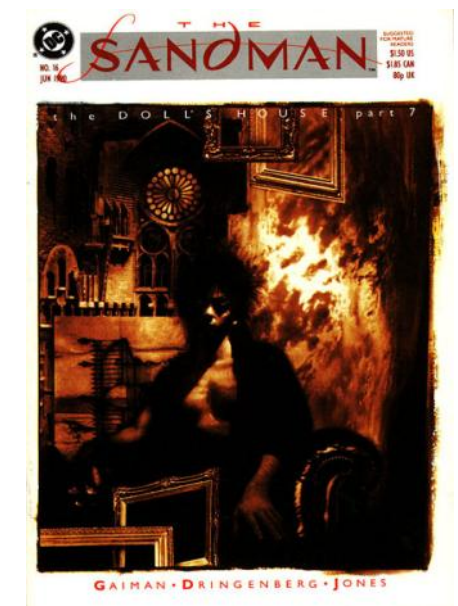
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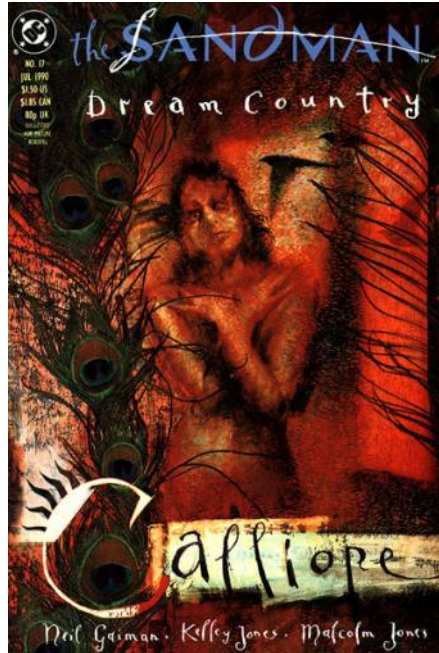


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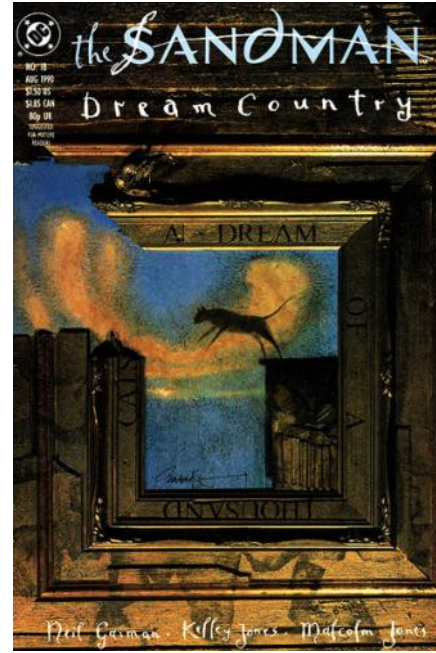


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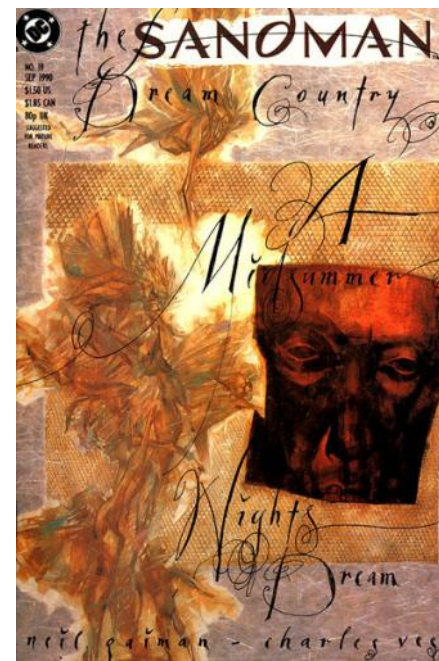
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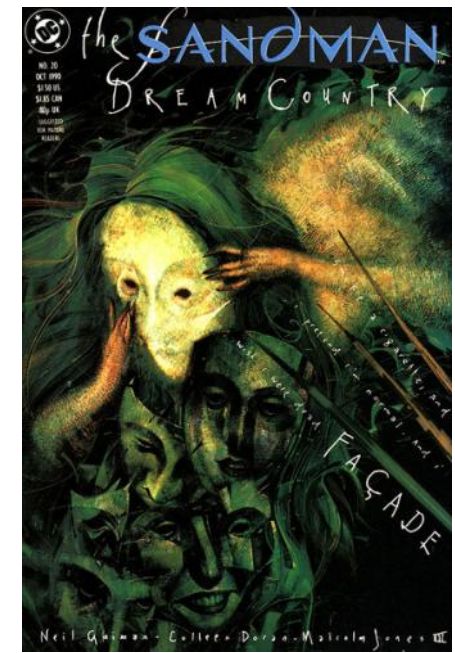
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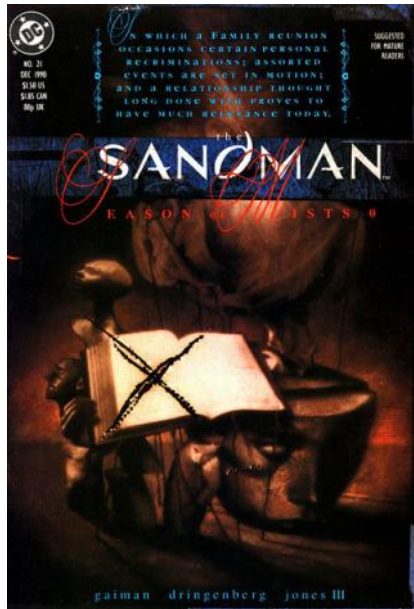


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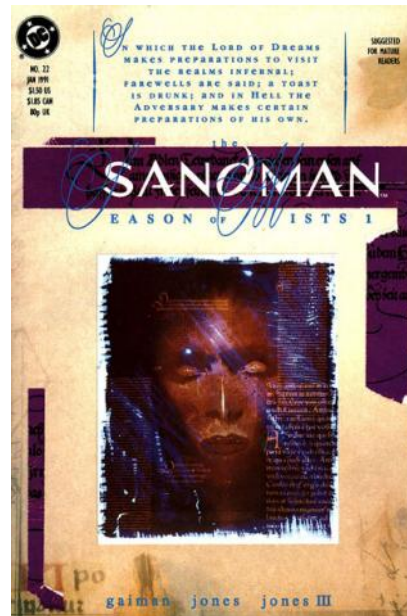


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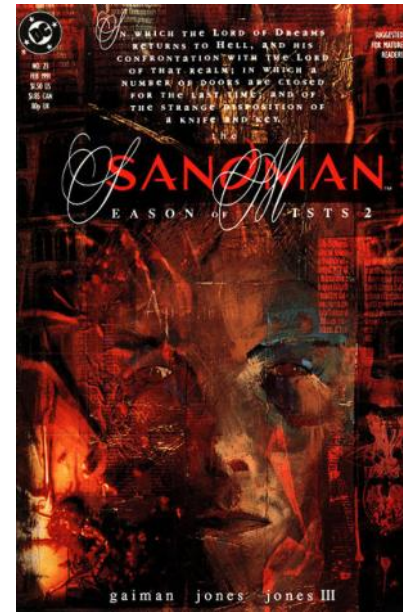
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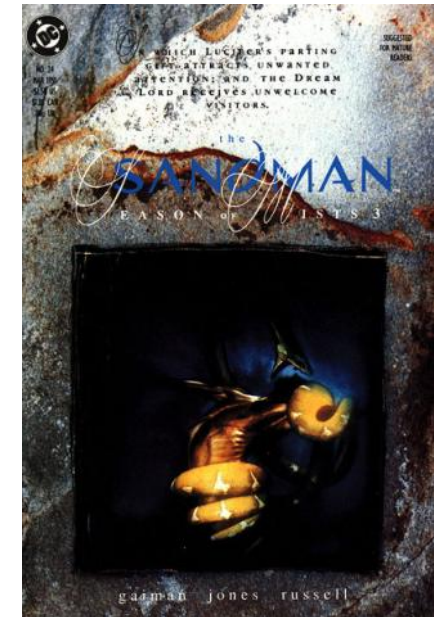
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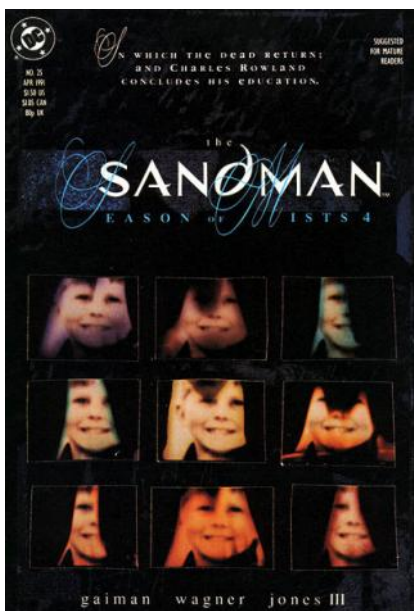
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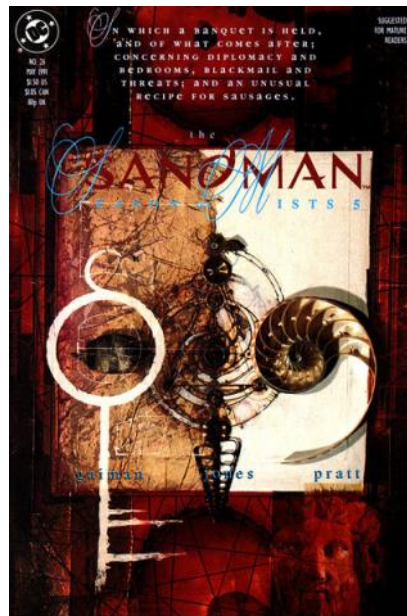
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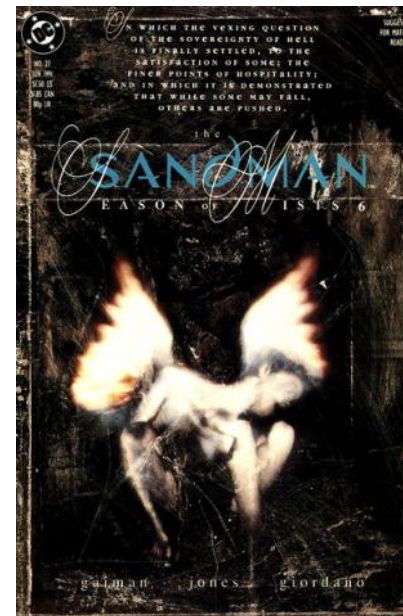
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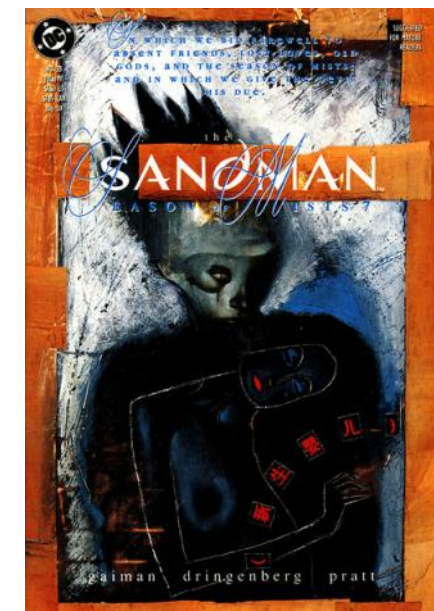
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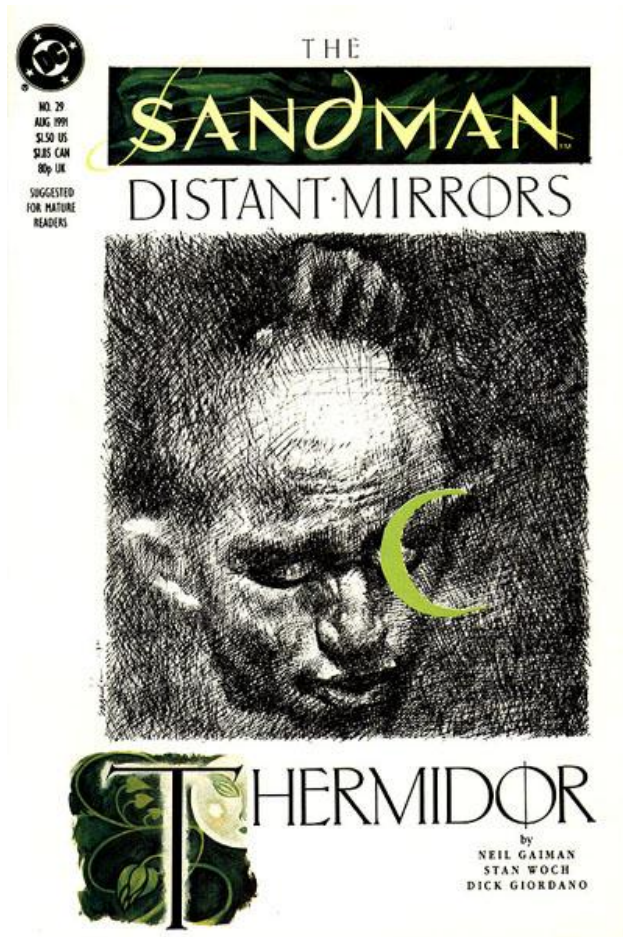
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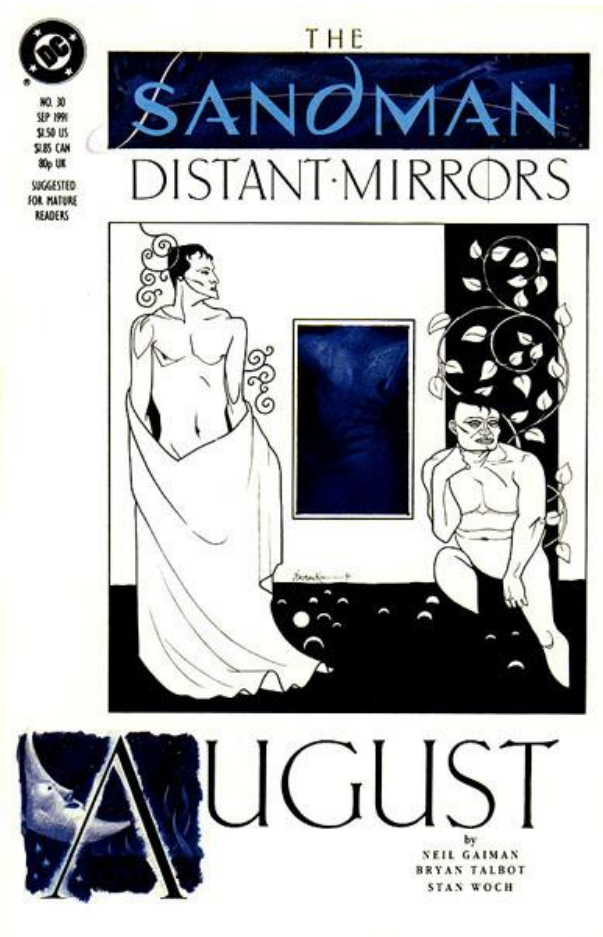
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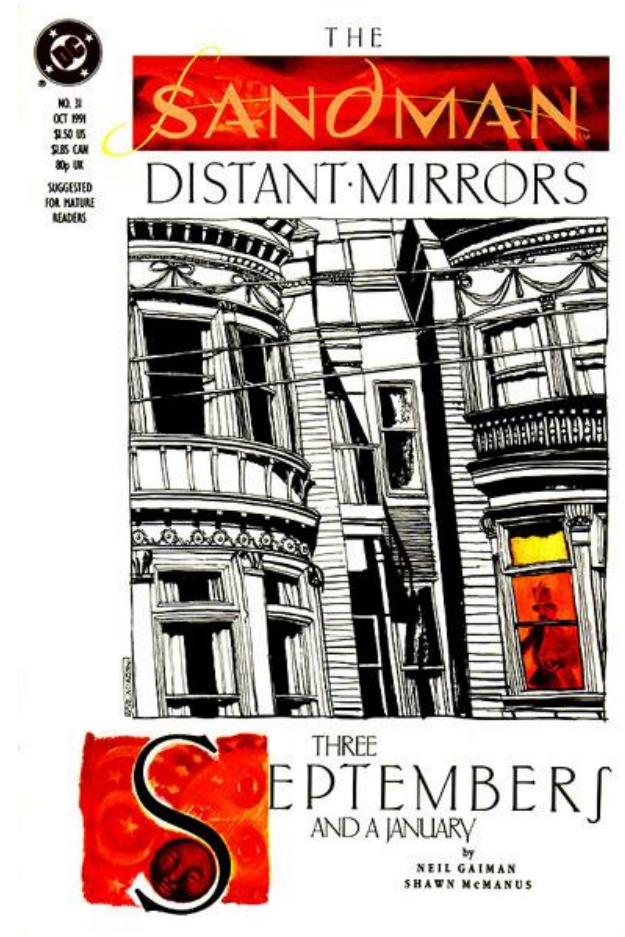
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4.1.6 *Distant Mirrors*

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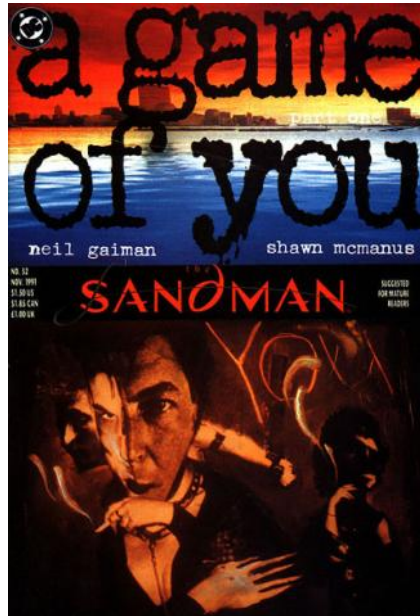


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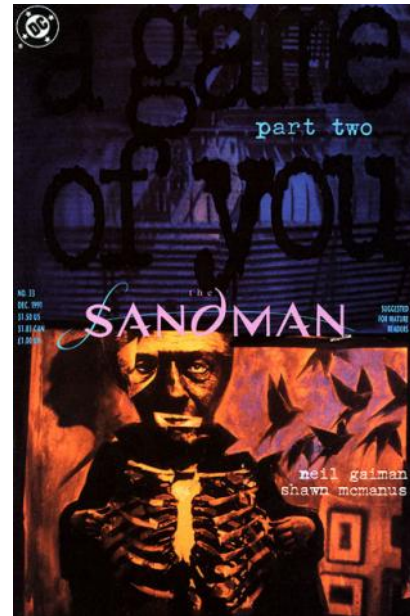


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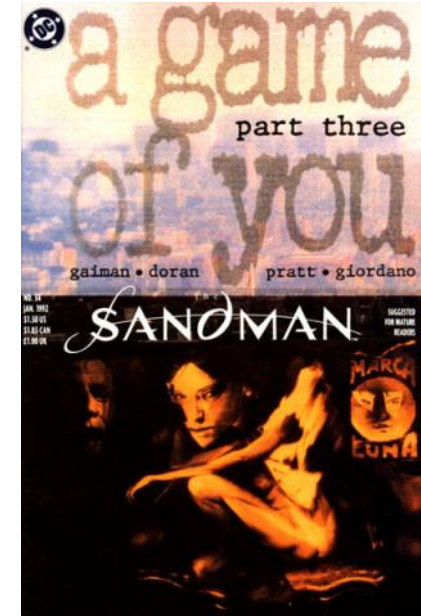
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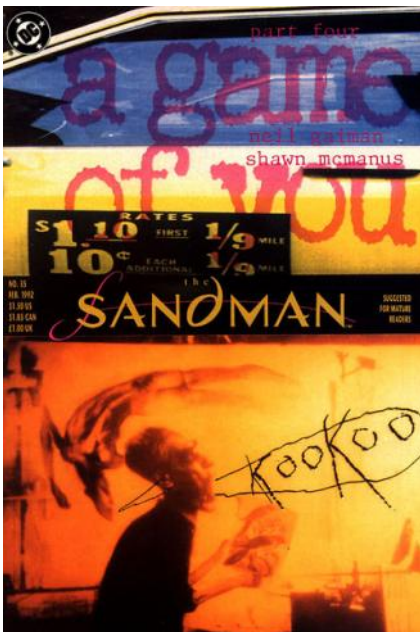
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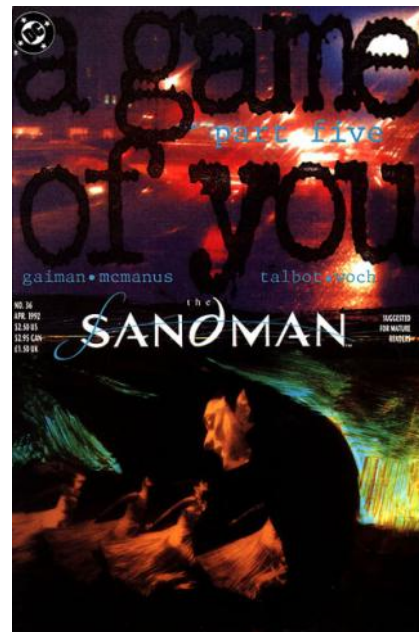
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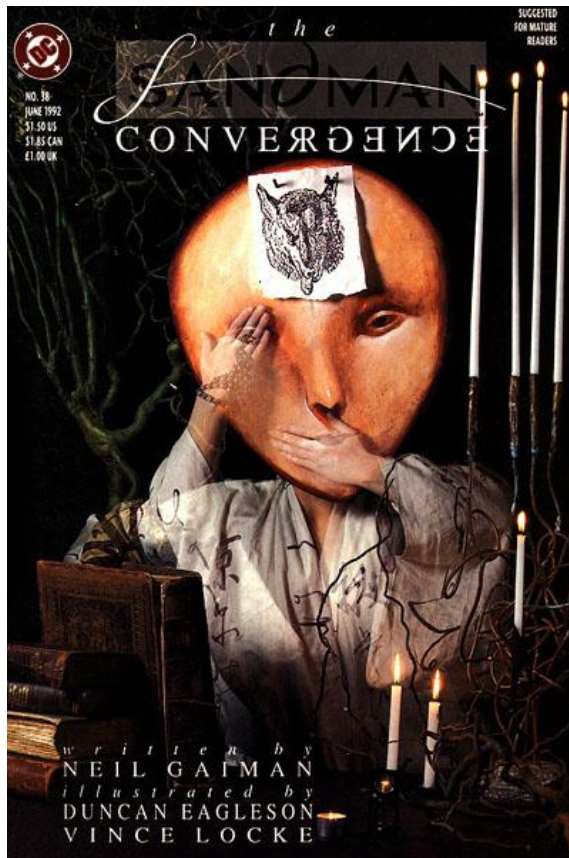


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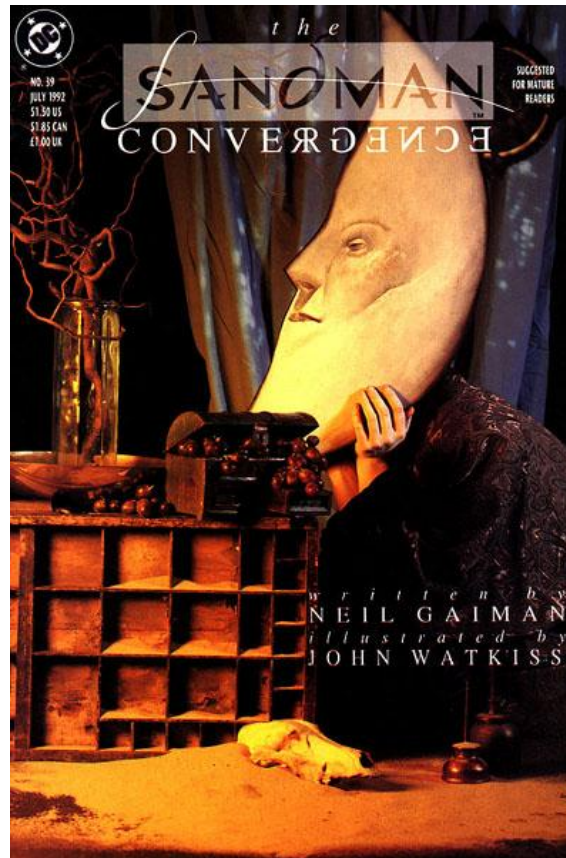


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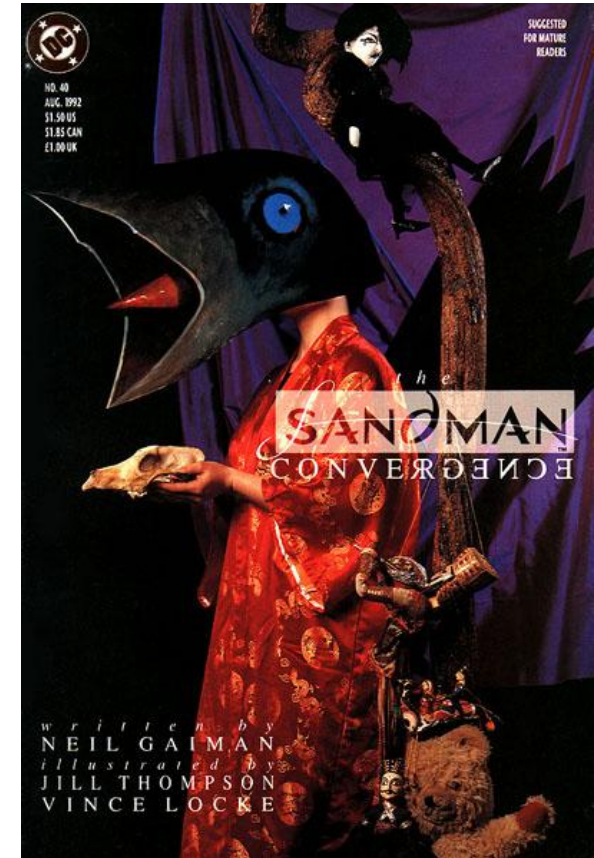
4.1.8 Convergence



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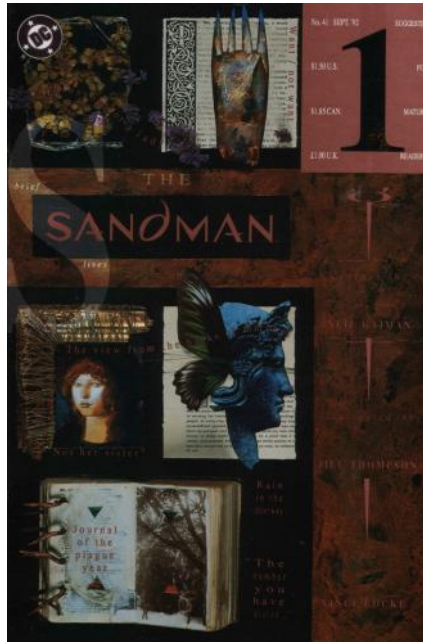


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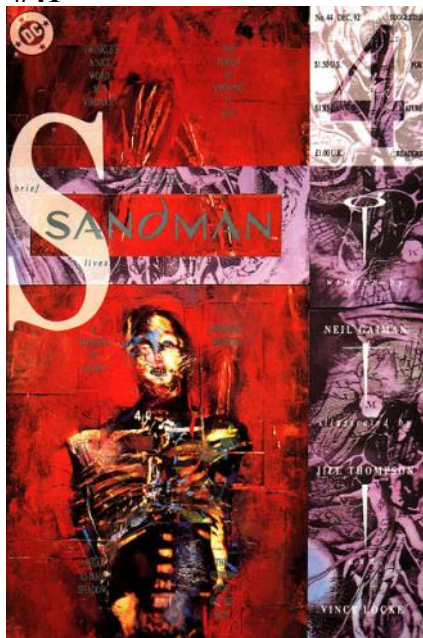


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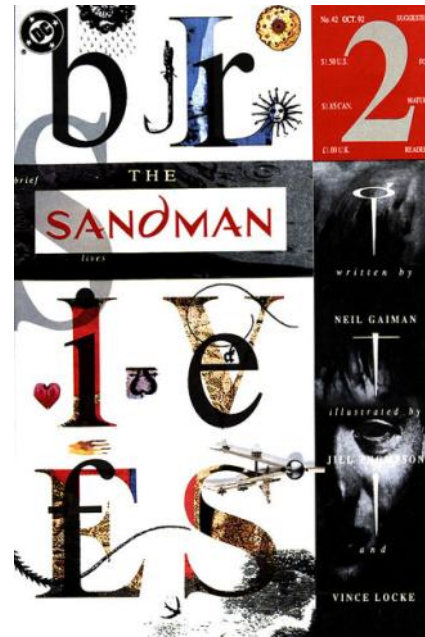
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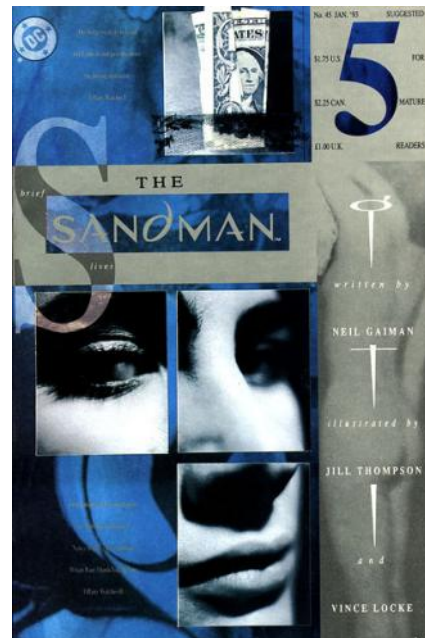
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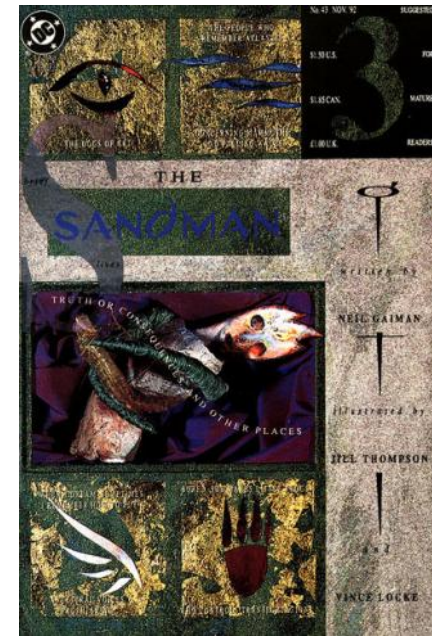
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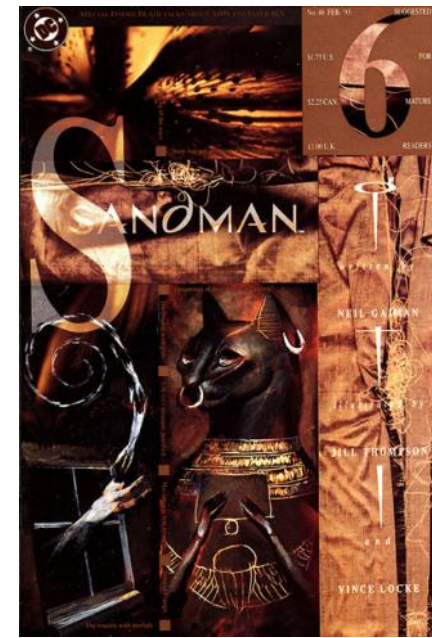
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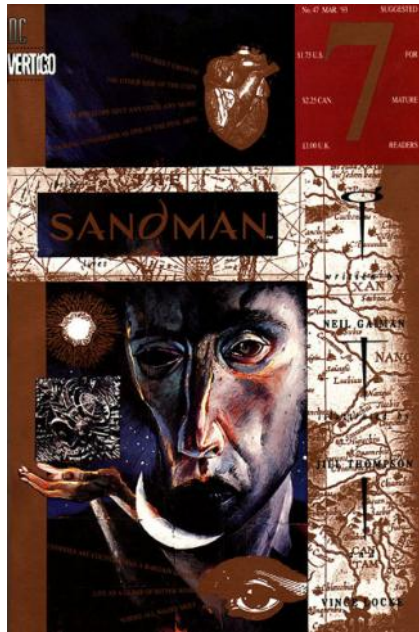
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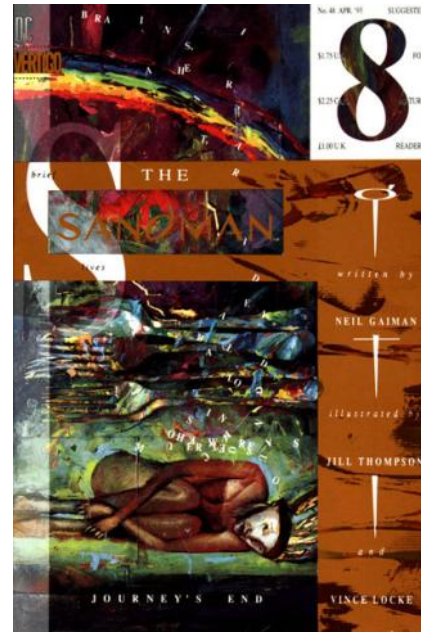
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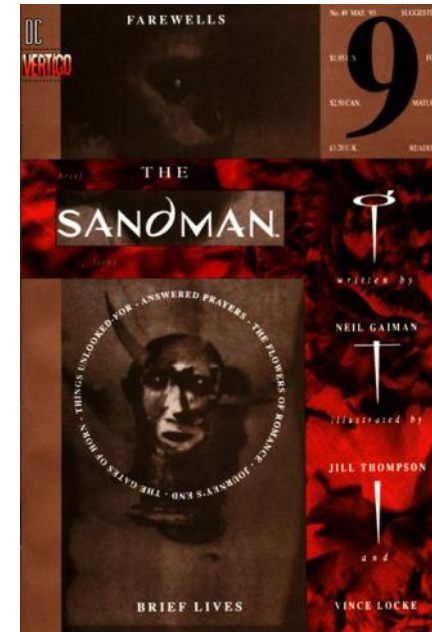
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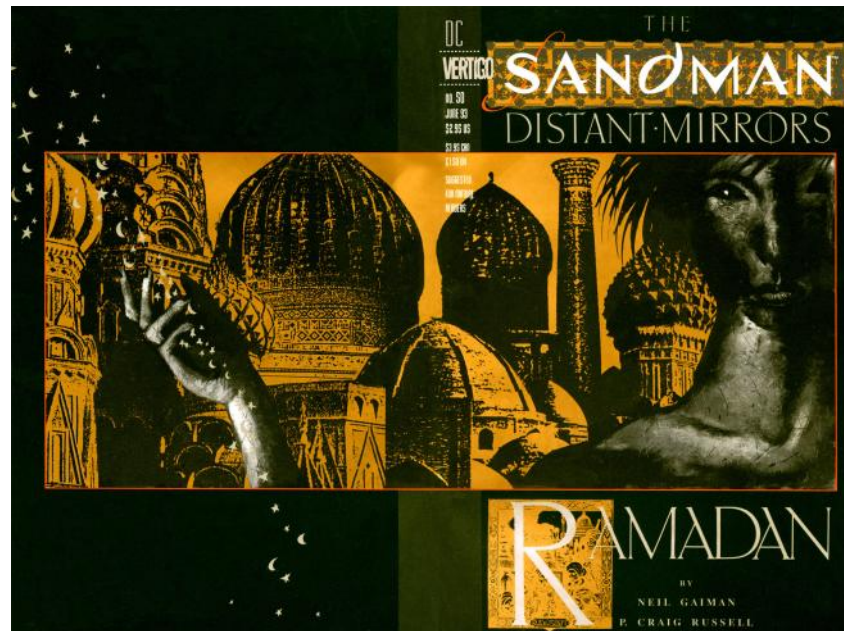
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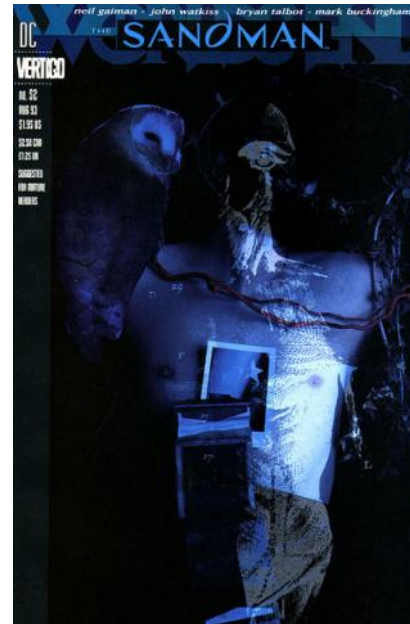
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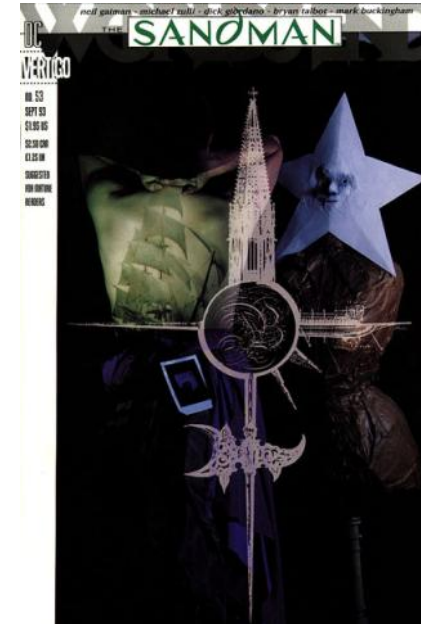
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4.1.11 *World's End*

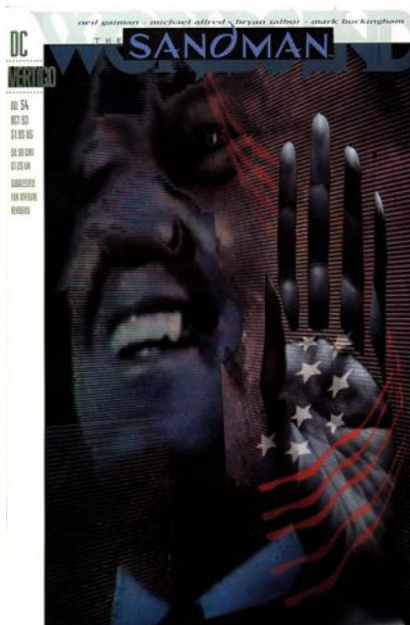
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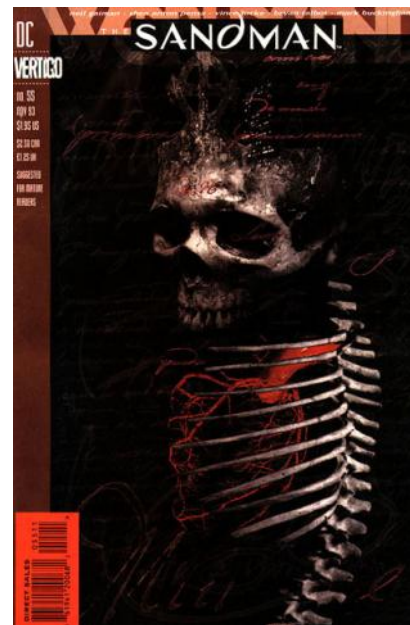
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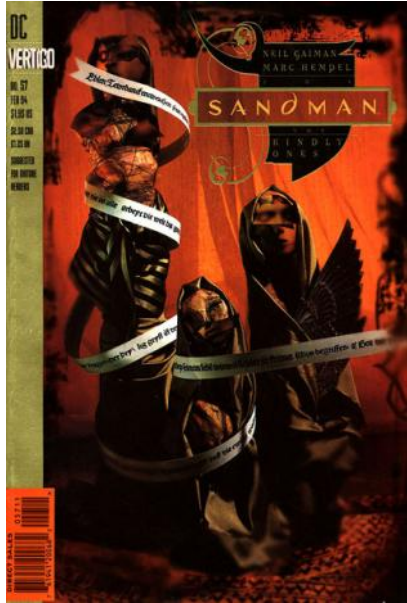


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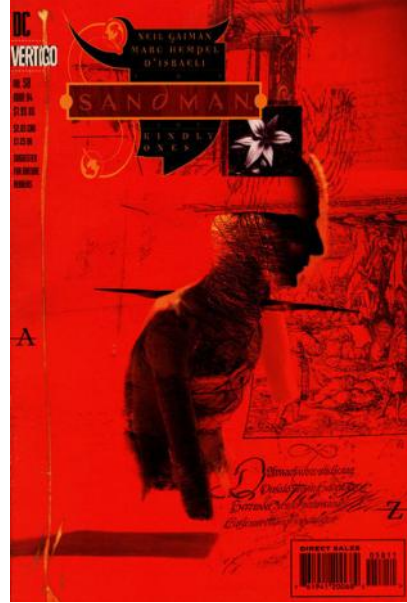


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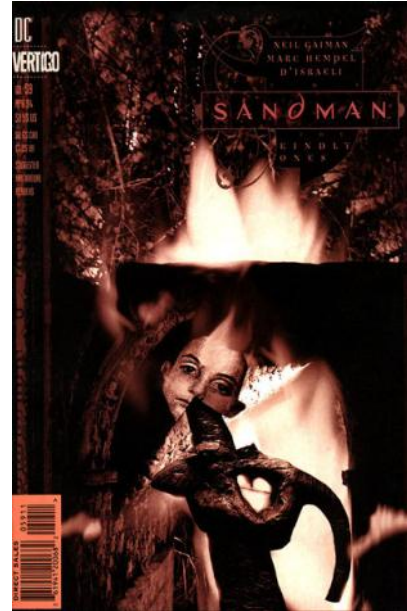
4.1.12 The Kindly Ones



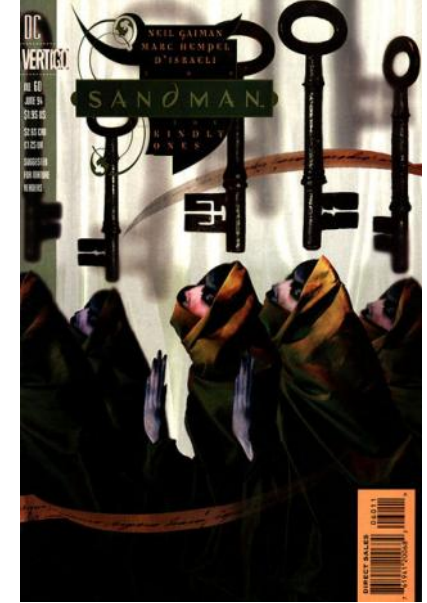
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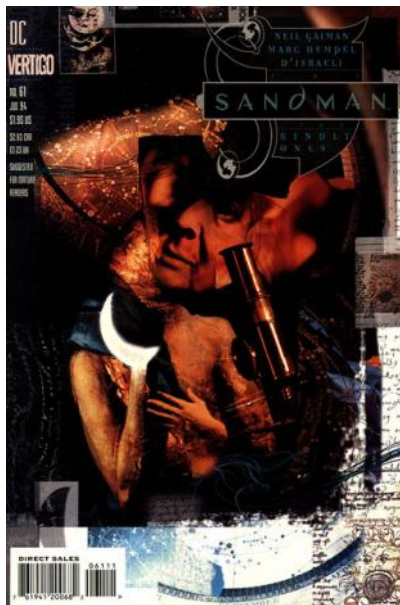
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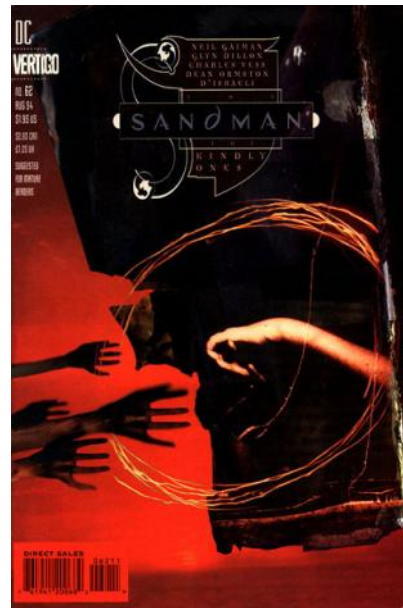
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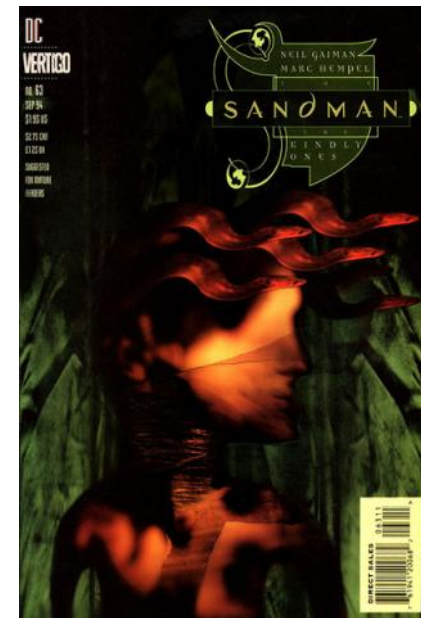
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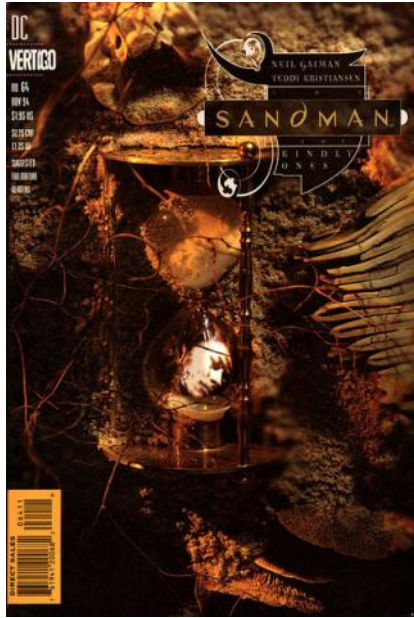
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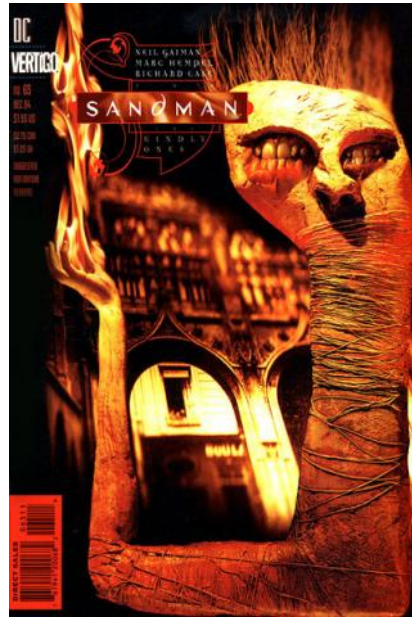
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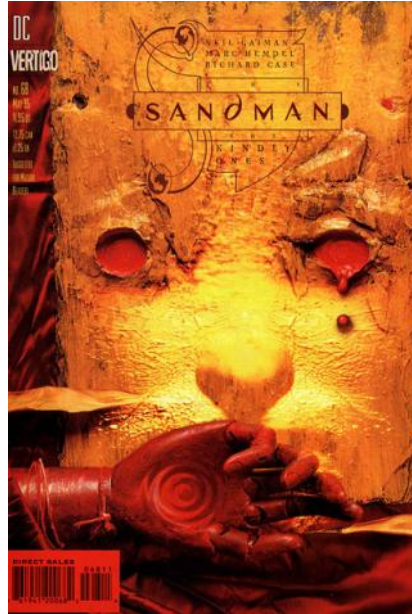
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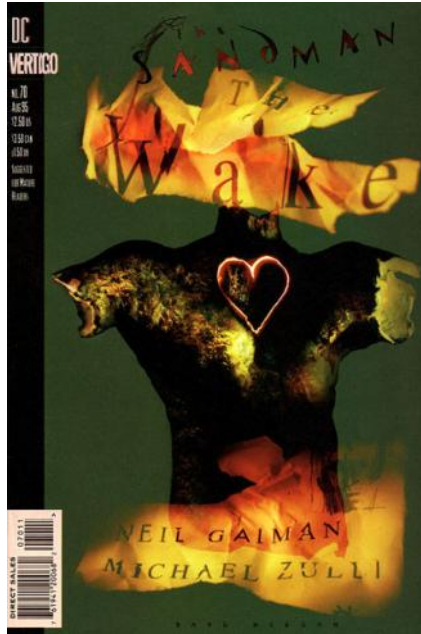
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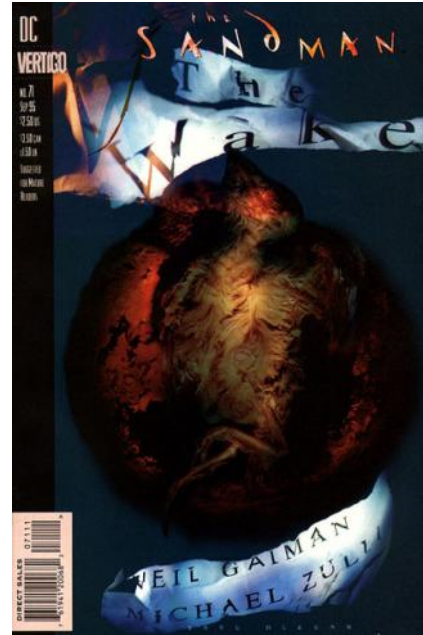
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4.1.13 *The Wake*

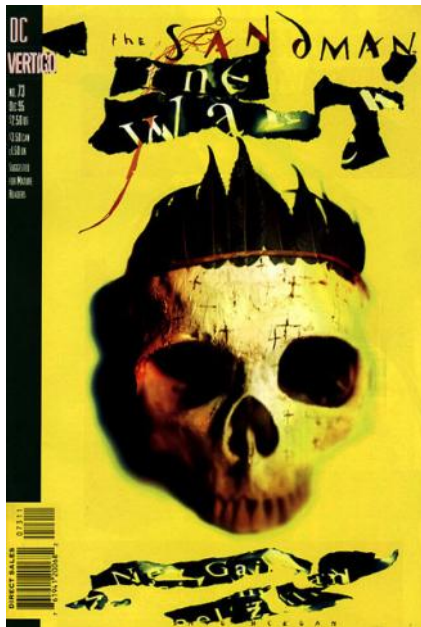
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