**SÍLVIA DE CASTRO LOURENÇO**

**OS DEZ ANÕEZINHOS DA TIA VERDE-ÁGUA: DA LEITURA À EDIÇÃO**

**THE TEN MAGIC DWARVES OF AUNT AQUAMARINE: READINGS AND A NEW EDITORIAL APPROACH**

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Dissertação apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Estudos Editoriais, realizada sob a orientação científica da Professora Doutora Ana Margarida Corujo Ferreira Lima Ramos, Professora Auxiliar do Departamento de Línguas e Culturas da Universidade de Aveiro

*To my mother Margarida Castro.*
*In memory of my grandparents and my beloved brother Fausto.*

**o júri**

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**palavras-chave**

Conto tradicional, Literatura Infantojuvenil, Proposta Editorial, Design Editorial.


**resumo**

O presente trabalho tem como objetivo fazer uma breve reflexão sobre o conto tradicional em Portugal. Foi realizado o estudo do conto tradicional *Os dez anõezinhos da Tia Verde-Água* com principal ênfase nos aspetos editoriais de três versões diferentes, de três editoras diferentes e publicadas em diferentes períodos de tempo. Por fim, o último objetivo deste trabalho foi apresentar uma proposta editorial com uma nova versão da história presente no conto. Concluímos que o mercado editorial para a Literatura Infantojuvenil em Portugal continua a crescer. Hoje, uma nova geração de autores está a prestar atenção renovada a este campo editorial, em estreita colaboração com profissionais como designers e ilustradores. Na base da Literatura Infantojuvenil estiveram os contos tradicionais que carregam consigo símbolos e mitos de gerações passadas. Esses contos são muitas vezes reescritos, com adaptações e atualizações que podem convertê-los em Literatura Infantojuvenil ou em Literatura para Adultos. Finalmente, opções editoriais, como tamanho do livro, ilustrações ou tipos de letra, também ajudam a definir o público-alvo de uma publicação. O processo de edição de uma publicação tem várias fases. Começando por um original, que após aceitação e revisão, passa por toda a cadeia de edição até chegar ao leitor. As opções tomadas até ao lançamento do livro incluem não apenas decisões de design, mas também decisões de marketing e gestão. Por fim, o resultado deste trabalho é a maqueta de uma pequena publicação com o título *Did Aunt Aquamarine lend only ten magic dwarves to help?* Cumprindo assim o objetivo de fazer uma nova versão que refletisse um olhar renovado sobre o conto oral em estudo neste trabalho.

**keywords**

Traditional Tale, Children and Youth Literature, Editorial Proposal, Editorial Design.

**abstract**

The present work intends to make a brief reflection about traditional oral tale in Portugal. A special emphasis was placed on the traditional tale *The Ten Magic Dwarves of Aunt Aquamarine*, including the study of part of its editorial history in three editions of the tale. These editions were made by three different publishers, in different periods of time and for that reason we can see the evolution that occurred in the editorial process. The last aim of this work was to present a new editorial proposal with a new and updated version of the story present in the tale. We concluded that the editorial market for Children Literature in Portugal is growing in the last decades. Today, a new generation of authors is giving renovated attention to it in close collaboration with other professionals, like designers and illustrators. In the basis of Children Literature was the traditional oral tales which carry symbols and myths of the past generations. These tales are often rewritten into new versions, with adaptations and updates that may convert them into Children's Literature or into Adult Literature. Finally, editorial options, such as book size, illustrations or typefaces, also help to define the target audience of a publication. The edition process of a publication has several phases. Starting on a manuscript, which is revised several times, passing through all the book creation chain. Options taken until the book release to the market including not only design decisions, but also marketing and management decisions. Finally, the result of this work is the mockup of a small publication with the titled *Did Aunt Aquamarine lend only ten magic dwarves to help?* Its intention was to make an updated version which reflected a renovated look over the traditional oral tale under study in this work.

**INDEX**

**Images Index**

## Tables Index

## Appendix Index

## 1. Introduction

This work is the last step to complete my master degree in Editorial Studies at the University of Aveiro. The reason for choosing this master degree in Editorial Studies relates to the chance I had to work as a trainee in a bookstore in Vigo, Galicia. This internship led me to wish to understand how an original manuscript becomes a book, what are it the phases and whom are the intervenient of the value chain of the editorial market. During my master degree, I attended several courses which provided me the necessary skills to fulfill the objectives of this work, comprising of both book design and Literary point of view in an integrated approach.

The decision for choosing to work in Children's Literature relays to the fact that this type of edition produces books and publications which appeal to our senses, not only vision, but many times also touch, sound and inclusively smell. When reading good Children's Literature our imagination is stimulated. Also, in every adult is still some memory of stories that led a mark for life. This brings us to the reason which made me decide to study a traditional oral tale. I was told *The ten magic dwarves of Aunt Aquamarine* when I was an infant. This master thesis represents the chance of studying and knowing more about this oral tale.

Therefore, the main objectives of this master thesis are:

- To gather information about the editorial market for Children in Portugal through the analysis of its tendencies from the point of view of genres and themes, main publishers and main authors;
- To make a brief study of the traditional oral tale from its historical point of view in Portugal by knowing who were the authors of the collections which lasted until our days and how it evolved;
- To make a comparative reading on the Portuguese editions of the tale *The ten dwarves of Aunt Aquamarine* from the literary point of view, finding the main differences on the narrative, but mainly on the editorial differences, without forgetting the illustrations role;
- Ultimately, to create a new editorial proposal of the tale *The ten magic dwarves of Aunt Aquamarine*, using all the skills acquired during the courses of Editorial Multimedia I and II and in Editorial Design.

To organize all this information, the master thesis will be divided into two main parts, this way we have the chance to have a deeper knowledge of our object of research. The first part will focus on the study the traditional tale *The Ten magic dwarves of Aunt Aquamarine* (*Os dez anõezinhos da Tia-Verde Água*) and the main concepts related to it. In the second part, a new editorial proposal is done, suggesting a brand-new version of this traditional tale under analysis.

More specifically, in the first part of this work we will explore briefly the concept of oral and traditional tales and its connection with the literature for children. Afterwards, we will focus on the tale itself. Three different Portuguese versions will be under analysis in its classical editorial features such as size and spread organization, but also its paratexts[1]. This study will include a comparative approach between two different authors, highlighting the characters within each version and type of language used. The type of illustration used, the role played in each edition as well as its importance for the final book were also addressed.

The second part is comprised by an editorial proposal for a new version and edition of the tale *The ten magic dwarves of Aunt Aquamarine* untitled *Did Aunt Aquamarine lend only ten magic dwarves to help?* Along with the proposal, the aesthetical aspects of the proposal are presented including, styles guide, layout and size.

The last point of our work will present the closing remarks and considerations achieved by completing this process. The work had intrinsic restrictions like limited available time due to its nature (master thesis). During the conception and production of this work, one of the aims was to use as many tools as learned during the curricular part of the master in Editorial Studies. For that reason, research skills were combined with edition tools and project creation to produce a more integrated corpus.

The goals on the work then reflect all the knowledge acquired during two years of work in the MSc in Editorial Studies. Besides the main importance of the courses related with editorial skills and tools, it is also important to refer the course of Children and Youngsters' Literature. This course provided the theoretical framework, but also information concerning specifically the editorial Portuguese market in this field. This was the first and basilar source of knowledge of the work developed in the next pages.

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[1] Paratexts are the elements in a published work that accompany the text, things such as the author's name, the title, preface or introduction, or illustrations (Genette, 1997:1).

The ambition of this work is to give its readers several highlights of how an oral tale is re-written in accordance to its author, as we will see in the case of the versions under analysis on our work. Furthermore, it was intended to show the different readings which may be provided by illustrations along with the rising importance given to illustrators. As Ramos (2007) highlights in the Portuguese case in the recent years there has been an increase of the importance of illustrators as authors of illustrated books (Ramos, 2007: 18).

The methods of work for the first part of this thesis will be the collection of information from secondary sources. This information gathered will then offer understanding of the main fields studied: Traditional Oral Tales and Children's Literature. The revision of the state of art will be the central theoretical starting point to study and analyze the tale *The ten magic dwarves of Aunt Aquamarine.* As Valriu (2010) emphasizes "The connection between oral and written literature dates back to the origins of writing and its influences have been established in both senses (Valriu, 2010: 13).

A content analyses and a compared reading of versions from two different authors, the collection of the tale made by Ana de Castro Osório and by António Sérgio was performed. Along with the comparison between the two texts, also the illustration present in each edition was analyzed. Illustration plays a very important role as an element of the book that may set its target audience and the books typology. This is easily apprehensible when pointing out that an illustrated book is not the same as a picture story book, for instance. In our work, we made a comparison between the illustrations made by three different artists for the same tale in different editions and situate each edition on its category according to the binomial text and image.

Additionally, the differences present in the books as object were also studied. The dimensions under analysis were the size; the type of cover; the number of pages and the type of paper used. These dimensions were compared on three different editions of the tale. One edition was written by Ana de Castro Osório within a commemorative centenary edition of Piaget (1997) and two written by António Sérgio from two different publishers Editorial Ática (1945) and Editorial Sá da Costa (1983). The specific objective of this analysis was to isolate the main differences found between publications separated by several years.

As pointed out above, the second part shows a new proposal including updated narrative and a new book design of our authorship. The planning and subsequent required process to transform the original manuscript into a new final edition object is presented. In

the present case, the final edition object is intended to be a book. Features like its size, number of pages, illustration technique are also pointed out along with the formal proposal. To conclude this objective, two IT programs were used: Adobe Indesign CS6 and Adobe Photoshop CS6 (64bit). The necessary formation to correctly use these IT programs was given during the courses on the master degree in Editorial Studies.

Children's Literature has still scarce as pointed out by Ramos (2007) referring insufficient publications (Ramos, 2007: 12). Children's Literature is a very rich research field with great variety of themes and genres with a recognized impact on its readers. As Gomes (1998) notes; it is not possible to ignore the importance and the role of Children's and Youngsters' Literature, especially if we attend to the mission of helping to form readers and to create and consolidate reading habits (Gomes, 1998: 3).

This work also approaches a tale which seems to be forgotten in the last years by publishers and authors. For instance, the traditional tales such as *O Pinto Careca* (Kalandraka, 2004), *Corre Corre, Cabacinha* (OQO, 2006), *O Coelhinho Branco* (Kalandraka, 2002) or *Os Sete Cabritinhos* (OQO, 2009) were recently edited as picture story books (Gomes, Ramos and Silva, 2010: 110). According to information available on the National Library Catalogue, *The ten magic dwarves of Aunt Aquamarine* was last edited in 2001 by Papa-Letras, Lda in a form of an illustrated book.

The editorial proposal present in this work intends to bring this tale to the modern social context by altering the type of narrative, which is in some way a parody of the original tale. Following the tendency of some authors which have also recreated traditional narratives, like Alice Vieira, António Torrado, Bessa Luís, Luísa da Costa and Álvaro Magalhães (Gomes, 1998: 56).

We believe that this confluence of factors makes this master thesis a holistic approach on the field of Editorial Studies, being also an exploratory work about the secular relation between Traditional Oral Tales and Children's Literature.

## 1.1 The editorial market for children in Portugal

Nowadays, we are facing a new development on the sector of Children's Literature. This happens due to the increasing quality of illustrators and authors which dedicate their work in creating or helping to create books for children, but also the technological development and its implications on the edition process (Dias, 2014:23). Publishers had diversified the offer of editorial market to Portuguese children. Examples of it are books with music, books that dismantle, round books, square books, with holes, with windows that cover and uncover (Bastos, 1999: 47). At the end of the twentieth century the biggest part of publications for children were still translations, a scenario which is changing. There were never so many edited books for children and young adults in Portugal like nowadays; some studies point that as result of the conjugation of social, pedagogical, cultural and familiar factors; there were never bought so many books for children like in the last few times (Ramos, 2010:117).

This technological development also leaded to new ways of acquiring books and reading books. Digital resources offer new possibilities for books (e-books) with an enhanced interactive side. New selling channels are available on the internet, such us Amazon, so the competition in the editorial market is greater and at a global scale. For instance, the Lisbon Book Fair had in the recent years spaces dedicated exclusively to digital books (Beja, 2011:97).

Other selling channels for books include non-specialized stores like Supermarkets. Taking a study of APEL (2005) as reference, 60% of Portuguese readers buy their book in bookstores/stationery stores, 28,6% buy books in supermarkets, 19,3% in book fairs and 8.6% from the internet (Apel, 2005 :21). According to the same study, 29,5% of the inquired affirmed to have children's book at home (Apel, 2005:25). For the year 2013, 24.5 % of the books for children and youth were bought in Bookstores and others and 43.6% bought their books for Children in Supermarkets and Hypermarkets. (APEL, 2014: 67).

The study of APEL of the year 2014, shows that between the years of 2007 and 2013 the books for Children and Youth represented over 30% of the total book sales. These values are in this period above other literary genres like General Literature and books about Tourism and Self-Help. However, in terms of profit General Literature comes first, and Literature for Children and Youth represents around 20% of the sales volume during the period referred (APEL, 2014: 25). The reason for this to happen is straight connected with the selling prices

of the books from each category. Books of Arts and Right, Economics and Informatics have medium prices above 20 euros, general literature around 15 euros and Literature for Children and Youth with the lowest price around 7 euros (APEL, 2014: 66).

According to Dias (2014), examples of publishers editing for Children in Portugal are Kalandraka and OQO both from Galicia, Spain. As Portuguese publishers for children we may refer Planeta Tangerina, Bags of Books, Gatafunho, Tcharan, Edições Eterogémeas, Gato na Lua, Pato Lógico, Trinta Por uma Linha, Orfeu Negro, among others (Dias, 2014: 41-44).

Literary texts for children, despite its different themes are characterized by the continuity of tradition, by a positive resolution of conflicts and intrigue; the capability of promoting on the side of the readers the creation of a relation of empathy and proximity with the characters. This proximity is particularly noticed in the main characters which are often children or animals with experiences and behaviors close to the childish modes which incentives the identification (Ramos, 2010: 118).

The richness of children's literature is under the attention not only of academic investigators but also the general public, as it has a great variety of themes, genres, languages which inhibits a linear, simplest and reductive reading (Ramos, 2010:134).

Different themes with great variability may be found nowadays on Children's Literature. Gomes (1998) makes a reflection on the different themes addressed by Children's and Youngsters' Literature which are developed typically with nonsense and humor, such as racism denunciation, promoting the knowledge of other cultures and of our collective memory, the need for integration of difference from the point of view of illness or disability, the importance of preservation of the environment and ecological concerns (Gomes, 1998: 71). Ramos (2010) points other fracturing themes which are also recent in the Portuguese editorial context for Children such as death, war, sexuality and even homosexuality (Ramos, 2010:118).

Besides the production of narratives, we may also find a market with optimistic perspectives especially concerning dramatic and poetry genres, either in broader variety and the rising quality of the editions (Gomes, 1998:71).

Examples of Portuguese authors for Children's Literature whom have impact on literary genre of poetry and drama, based on Ramos[2] (2010) are:

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[2] Confront Ramos, 2010:117 – 136.

- Drama:

João Paulo Seara Cardoso, Manuel António Pina, Teresa Rita Lopes, Álvaro Magalhães;

- Poetry:

Alice Vieira, Raul Malaquias Marques, João Pedro Mésseder, Virgílio Alberto Vieira, João Manuel Ribeiro, Nuno Higino e Francisco Duarte Mangas;

As established authors in Children's Literature, Ramos (2015) gives as solid examples António Torrado, Luísa Ducla Soares, Alice Vieira, José Jorge Letria, Álvaro Magalhães and António Mota. António Torrado, an author of a vast work dedicated to the younger readers whom has published close to a hundred children's books over more than 40 years of almost uninterrupted literary activity. His literary production for children and youth is distinguished by the valorization of traditional heritage and for its rewriting. Moreover, he is a notable author in drama, being one of the authors who published more texts in this segment for children and youngsters (Ramos, 2015: 214).

Other author of remarkable importance is Luísa Ducla Soares, whom besides books of poetry, reveals herself very attentive to current issues such as environment and ecology, racism, immigration, especially trough her tales. She proved to be a pioneer in the inclusion of universes linked to fantastic world, to science fiction, without forget the rewriting, kind of oral tradition subversive (Ramos, 2015: 214). The main themes we may find on Portuguese poetry for children according to Bastos (1999) are:

- Poetical look over real: city, nature, adults, children;
- Animal presence;
- Feelings expression: friendship/joy, nostalgia/sadness/ feeling of loss;
- Playful: playful activities, playful potential of language
- Social issues (Bastos, 1999:164).

Alice Vieira stands out on the genre of youth novel, having published youth novels where it is possible throughout the narrative of young protagonists, to see the evolution of Portuguese society in recent decades. Themes such as growth and identity, family and affections, including their fall and the impact of this crisis on the universe of youth, old age,

but also Portuguese History and national identity are also the target of an author where moralization is always absent (Ramos, 2015:214).

José Jorge Letria has dedicated part of his work to poetry for Children's Literature; Álvaro Magalhães worked themes such as life and death, time, childhood, love and the search for a broad existence, themes which are transverse to poetry, theater, short story, novel this author has been publishing for decades; António Mota is one of the most outstanding and recognized Portuguese writers of literature for children and young people with themes closely related with the rural universe of the Douro Valley, always exposed from the point of view of young male characters or in the end of childhood (Ramos, 2015: 215).

On the other hand, we have a brand-new generation of authors for Children's Literature whom are marking the new tendencies and genres on the editorial market to this segment. Mentioning a few authors, Ramos (2015) highlights Carla Maia de Almeida, Afonso Cruz, Rita Taborda Duarte, Isabel Minhós Martins, David Machado and Ana Pessoa (Ramos, 2015: 215-217). Following this tendency, the future looks promising in the case of Children's Literature editorial market underpinned by the creation of new imaginaries to develop the children's passion for literature created by the new generation of authors and illustrators. The creation of Young attentive readers today will increase the odds for them to carry on as loyal readers in the future. Generations educated to be active readers tend to encourage and instigate their children in the future to become readers not only as parents, but also as teachers and other educators. However, that are some inherent difficulties regarding publishing to children, as pointed out by Masterson (2007) stating that this kind of publishing is expensive and very risky. Children don't buy books – parents, grandparents, librarians, and teachers do (Masterson, 2007: 169).

**Part I**
**2. Traditional Tales – Exploratory analysis**

Ashliman (2004) refers four main reasons to tell stories: fantasy wishes fulfillment; expression of fears and taboos; explanation and education. The traditional tale constitutes a literary genre which was passed generation over generation until eventually it reached our days, carrying within a complex and rich cultural significance.

Frequently, the narrative of a tale may share characteristics of several categories, we should have in consideration a dominant one, without neglecting the other aspects. This way, tales may be grouped on the different categories according to its characteristics. One of the most common are moral or philosophical tales which are intended to be taken out as a lesson or a reflection about the humankind and the world (Bastos, 1999: 70).

Teófilo Braga (1843-1924), a Portuguese ethnographer who collected and studied Portuguese traditional tales pointed that the tales have deep connections with primitive myths, being its last transformation (Teófilo Braga, 1998:33). This antiqueness and this profound connection with the identity of a group, of a place and of a geographic location is full of mysticism.

Tales are perceived as conveyors of a cultural background and its identity relation with the mythological field and not singly. Other genres that may carry a mythical background include legends, fables and parables since they are deeply connected with traditions and believes of a determined people (Faria, 2009: 18). This connection to myths also helps to explain why there are tales from distinct geographical origins that still comprise similar stories and common moralizing objectives. These stories belong to a time when the listening of traditional tales was the only way of distraction in a society where just a few knew how to read and where there were virtually no theatres (Pires, 1982: 28).

Traditional tales were consequently part of the imaginary of different generations on the society, without any differences between adults and children. Besides its moralizing and teaching role, traditional tales have other characteristics such as its circulation and oral transmission, its shortness and simplicity as story, the small temporal space dimension and the reduced number of characters (Faria, 2009: 13). These characteristics are essential to its oral dimension, as these are stories told by memory and where it is expected to keep the audience interested during all the tale.

As the traditional tale was on the side of orality, some details could have been lost over time or even been modified on its transmission throughout the generations. Some investigators perceived the great importance of the traditional oral tales and felt the need to preserve that cultural inheritance by initiating its collection. This way, when writing was invented, these oral, traditional, songs and stories began to be written down, forming the basis of a literature which, in time, would become increasingly learned (Fontes, 2000: 1).

Tales are usually constituted by a simple structure that can be divided in phases. The five essential moments of a narrative in a tale based on (Lopes, 1987:60 in Bastos, 1999: 69):

Table 1: The tale structure

| Initial State | Static situation, which may be a situation in equilibrium or a missing situation. Presentation of the situation and of the characters. |
|---|---|
| Disturbance | Result state of the transformation of the initial situation. Appears a disturbance strength which ends with the stable relations previously existing. The story may start right away by the **Disturbance**, being the initial situation erased. |
| Transformation | A strength directed in inverse way tries to solve the conflict. In general, the agent that by its action makes a change on the previous situation is considered the hero. |
| Resolution | Is the result and content of the **Transformation**. It is the new situation created by the hero, where the answer was found and the problems was solved. |
| Final State | Final balance, the final state may be the confirmation of initial state or its inversion. |

The simple structure of the tale allows to pass a simple message in a very quick way. Traditional tales were a very important instrument for the members of a community. As we already pointed, this genre existed for a long time before it started to be collected and written down.

**2.1 Traditional tales collection from the historical point of view**

In Europe, the interest for written traditional tales emerged during the 17th century with the publication of a volume of tales from Charles Perrault. This interest grew stronger during the beginning of the 19th century with the works of the Grimm brothers in Germany and Hans Christian Andersen in Denmark (Faria, 2009: 21). Jacob Grimm investigated traditional tales in several states in Germany, during the beginning of the 19th century when this traditional way seemed condemned to be lost in the unconscious oral transmission (Teófilo Braga, 1998: 32).

The collection of these tales was made exactly as they were told, and for that reason in the popular traditional tales of the most civilized nations is possible to conserve the fantasy of elements and the habits of the wild tribes (Teófilo Braga, 1998: 36). In Denmark, the work of Hans Cristian Andersen (1805-1875) was edited on the 19th century untitled *Eventyr, fortalte for Born* (1835) of what it may be said that due to its style and language it initiated a new era in the art of telling children's stories (Pires, 1982: 77).

In Portugal, following this tendency, according to diverse authors Francisco Adolfo Coelho (1847-1919), an important Portuguese philologist, was the first to publish a collection of Portuguese Popular Traditional Tales in 1879 (Pires, 1982: 79; Gomes, Ramos and Silva, 2010: 110). According to Gomes (1998), he was preceded by Almeida Garret that publishes, in 1843, *O Romanceiro* and by Alexandre Herculano that publishes *Lendas e Narrativas* in 1850. The edition of *O Romanceiro* (1843) was a collection of popular romances in verse; the edition of *Lendas e Narrativas* included legends, nobiliary texts and medieval chronicles (Gomes, 1998: 12).

Teófilo Braga published in 1883 its collection of Traditional Tales of the Portuguese People in volumes, in the original *Contos Tradicionais do Povo Português* (Pires, 1982: 80; Gomes, Ramos and Silva, 2010: 110). Many other important authors dedicated their work to the collection of traditional tales in Portugal, including José Leite de Vasconcelos, Consiglieri Pedroso and Ana de Castro Osório. This last author, Ana de Castro Osório started collecting tales from 1887 following some of the masters referred above (Faria, 2009). She was an author whom published Traditional Portuguese Texts with second edition in 1905 containing illustrations of Rachel Gameiro (Gomes, Ramos and Silva, 2010: 110).

Ana de Castro Osório motivated by the Republican Ideals was an important defender of the inclusion of tales and traditional rhymes in the books for scholar reading. She edited

among other texts, versions of the tales of Grimm, *Para as Crianças* (1897) and other original narratives (Gomes, 1998: 18). Some of these publications are: *De como Portugal foi chamado à Guerra, História para Crianças* (1919), *Viagens aventurosas de Felicia e Felizardo no Pólo Norte* (1922), *Viagens aventurosas de Felicia e Felizardo no Brasil* (1927) (Gomes, 1998:77).

It is important to refer that, Ana de Castro Osório following orientations with educational tendency and with concerns for the education to citizenship published in 1899 *Alma Infantil* (Bastos, 1999: 39).

The period between 1890 and 1926 was marked by decisive transformations in the Portuguese society, as political and cultural adjustments had an echo in the domains of education and of children's books (Gomes, 1998:21). The basis for the change on how children should be educated and learn how to read had begun, but there would be necessary a couple more decades until every child had the chance to go to school and learn how to read.

On the domains of Literature, of Plastic Arts and Music, we assist in Portugal on the beginning of the 20th century to the rising of the modernist aesthetics, which had some reflections on the illustration and in one or another author for children (Gomes, 1998: 21). As Morgado and Pires (2012) refer in the context of Children's Literature, traditional Portuguese tales and stories are often forms of local and national cultural identification, as opposed to other nations, locations or cultures (Morgado and Pires: 2012: 2). Traditional tales are often the matrix of a culture, the reminiscence of myths and other oral tales which belong to a defined people and place.

Other important reflection is the ways that the collected tales are often rewritten. As pointed above the connection between oral and written literature dates to the origins of writing and its influences have been established in both senses. Also for children and young adults' literature the reality is that this particular type of literature has been feeding itself since its beginnings from popular sources (Valriu, 2010:13).

Some of the authors who recreated national traditional narratives are António Torrado, Alice Vieira, Bessa Luís, Luísa Dacosta, Álvaro Magalhães, Ilse Losa, Sophia de Mello Breyner Andresen or Matilde Rosa Araújo (Gomes, 1998: 56). To underline a few examples, António Torrado recreated *A galinha Ruiva* (1977); *O pinto Pançudo* (1982); *A formiga e a neve* (1983); *Gil Moniz e a Ponta do Nariz* (1984); *O macaco de Rabo cortado*

(1984) and *Dom Pimpão Saramacutão e o seu criado Pimpim* (1985); Álvaro Magalhães follows this tendency, particularly in *A Princesa Cobra* (1989) and *O Rapaz de Pedra* (1991) included in the published series *Contos de Encantar* (Gomes, 1998: 54-56).

## 2.2 Traditional Tales and Children's Literature

The conceptualization of Literature for Children is not consensual between researchers. Children's Literature is defined as an amorphous, ambiguous creature; its relationship to its audience is difficult; its relationship to the rest of literature, problematic (Hunt, 2003:1). The same happens in the Portuguese case of children's literature. There are even some authors who argue that there is not such matter as Literature for Children or Children's Literature. There is Literature. Also, remains the idea of Children's Literature as culturally marginalized (Hunt, 2003: 2).

Children's Literature is nowadays finding its own place in the editorial world. Even in what concerns to the Portuguese editorial market, editions which have children and young people as target market had an important growth. It represented in the first semester of 2007 more than one third of the books sold in the country (Ramos, 2010:117).

During a long time, Children's Literature or Literature for children had just a pedagogical role, serving as main vehicle to pass moral values. Adults wrote for children and adults were the ones whom decide what children should read by being those who buy the books. As Morais Osório highlights there is a very complex relation between adult and children, consubstantiated with both positions which define children's literature as essentially pedagogical material and esthetic and as a sub product of Literature. This relation is determined by the cultural conception of how childhood is defined in which historical time and cultural space (Morais Osório, 2012: 28).

The concept of childhood itself suffered many and substantial changes, especially since the end of the 20th century. For long time, children were perceived as "small adults" and they had responsibilities and tasks related with domestic work. Most of them didn't even have access to alphabetization. They grew up and became non-reading adults, which conducted the next generation to become a non-reader generation as well, perpetuating the cycle. The first major change in the Children's Literature happened when the access to instruction also changed. The progressive increasing number of readers and the elevation of the cultural level in certain sectors of the population concurred with a relative evolution in the domain of editorial production for children (Gomes, 1998: 11).

In Portugal, until the mid-nineteenth century, editorial production for children consisted essentially in translations and publications of the few Portuguese authors

dedicating to the textual production for this audience (Gomes, 1998: 12). As Caetano and Oliveira (2012) noticed the first periodical publications meant for children, *Almanach de Lembranças* (1852), *O Amigo da Infância* (1874), *Recreio Infantil* (1876), *Jornal da Infância* (1883), *O ABCzinho* (1921) and *PIM-PAM-PUM* (1925) were in fact the first receivers of innovations, both in terms of literary content and graphic design. Despite these exceptions, the largest percentage of publications was a collection of translated or adapted texts, the same happening with engraves and vignettes which were normally imported or copied internally (Caetano and Oliveira, 2012:5).

The modifications on the types of books created for children happened when the Bourgeois layers of society felt the need to guide the intellectual development. The requirement to guide the children's emotions was accomplished not only by reforming schools, but also giving them books of civic, patriotic, moral and religious education (Gomes, 1998:14). The type of books edited was then still focused on the children's formation and education, leaving the reading pleasure out of its scope as an objective. Ana de Castro Osório had a very important role decisively contributing to the change of this paradigm in the way children's literature was perceived in Portugal. Her vision gave to Portuguese and Brazilian children, versions and adaptations of Portuguese and foreigner tales, such as the work of H.C. Andersen in an admirable and simple style (Rocha, 1984: 56).

Traditional tales didn't have children as primary target audience, but children as part of society also heard them. By doing it, they assimilated all the images and social constructions within them.  During a long time, children were considered small adults that would have the same interests and reactions as the older ones in society, and for this reason, the need to separate what was designated to ones or others was not felt (Pires, 1982: 28). The need to create a break up between literature and children's literature in Portugal began to be felt in the end of the 19th century and beginning of the 20th century. There was a higher care concerning the contents but also a greater attention on the subjects which may attract children's interests. It is also important to reflect that after that the consolidation of the fascist regime in the thirties of the twentieth century, had confessedly repercussions at the cultural and educational levels (Bastos, 1999: 43).  These repercussions were felt also on the editorial market of Children's Literature, slowing it down and constringing the type of themes allowed to write about.

Children's Literature ended up finding its place and develop nowadays thanks to the contribution of more and more authors. As time passed it was given more and more importance to the choice of themes which interested and stimulated children's imagination, but also which amused them. As Ramos (2010) mentions in what concerns the Portuguese editorial market for children and youth nowadays, we have not only reference authors such as Matilde Rosa Araújo, António Torrado, Alice Vieira, but also emergent authors like Clara Cunha, João Manuel Ribeiro, among others. Another interesting phenomenon are known authors from traditional literature, for instance Mia Couto and Valter Hugo Mãe, that in some point of their careers also had written for this target audience with remarkable and different perspectives (Ramos, 2010: 126).

This confluence of factors, better editions and texts directed to children in an amusing way, certainly increased the probability of having satisfied children with their reading; and it also foment that they become adults which love literature in general. Books are necessary to give children and youngsters their first chronological and factual references (Oliveira, 2009: 122). Reading should astound its readers and make them instigate to read more. There are several genres, so if children start to be introduced to quality literature it is expected that they become adults who actively read. Adults whom will also provide the new generation with also good quality books for them to read. This cycle of readers should continue if it is fed by new readers in every generation.

Myths and legends expressed in 'traditional tales' of children's literature exist in an area of conflict between a creative and editorial impulse of preservation of a traditional literature and an opposite impulse of openness to cultural diversity. While the traditional literature is supposed unchanged over time despite its variations and variants, the openness to culture diversity arises the need for children's literature to be directly involved with the problems and tensions of children's time (Morgado and Pires, 2012: 3).

Traditional tales, initiates the young reader on the experience that most of the times the characters will lead the story to a happy ending. This is one of the attractive characteristics of traditional tales. Bastos refers that according to Geneviève Patte, although there is some surprise, it develops always in the interior of a similar scheme, this way the biggest part of those narratives, children knows right away that the weaker will win, despite all the dangers that will have to face until he/she succeeds (Bastos, 1999: 72).

Another important modification is related to the relation between the audience and the story. The written texts came to stablish an individual relation between the reader and the book. Reading became a lonely activity as the storyteller retreats. As Rocha (1984) states storytellers were questioned and gave answers, added new details to stories during family and friend's reunions, unlike written the text remained static (Rocha, 1984: 21).

## 3. Illustrated Books

There are several typologies of book editions depending on its target audience. Books may have different paratexts and may be edited with or without illustrations. However, children's books are the ones most confessedly connected with illustration. Ramos (2007) suggests that illustration plays a very important role, not only on attracting the reader's attention but above all on attracting youngsters' attention, the ones who don't read but also in clarifying the message contained in the book working as a communication facilitator (Ramos, 2007: 18). Great illustrations are like great stories and narratives by demanding that the reader to actively evolve in order of fully understand them (Crush, 2005: 20).

Illustrated books are admittedly more attractive for children. For children and infants, picture books (without text) and deeply illustrated books have a primordial function as it allows a first relation with the book as object, which constitutes a first contact with the representations of the world (Bastos, 1999: 249). Thanks to the evolution with incorporation of technologies, there are even vaster ways of thinking and designing illustrations for books. Despite this clear evidence on the importance of illustrations in books for children, they are not the only books that are illustrated. We may see illustrations in many editions, both printed and digital, since images are a very powerful element on passing a message. The reason that this is especially important in children's literature is because children have a greater orientation for the visual side than adults. Sometimes this greater orientation for the visual side is not fully understood by adults who sometimes make exaggerated effort to convince them of the importance of reading words, many times having to impose it over its capability of reading images (Santos, 2014: 18).

On picture books, the importance of the image is substantial as it constitutes an important source of information, being sometimes the only one (Bastos, 1999: 267). Since a picture book, by definition, is a book in which both illustrations and printed text are essential to the story, children must be able to "read" pictures and text to understand the story in its fullest sense. Illustrations are not an extension of the text that simply reinforce the meanings of the words, but are necessary for comprehension (Galda and Short, 1993: 506).

Rocha (1984) resumes the difference between an illustrated book and a picture story book, in one hand the image is pleonastic if it adds nothing to the text, although it facilitates the understanding, but limits the children's imagination. The image that jumps beyond the text, which suggests more than it says, that provokes new paths and different readings, leaves

the child with the freedom to imagine from the root, to be creative as the authors, and with the authors, discovering the richness of their own imaginary (Rocha, 1984: 23).

There is a great variety of book types, not merely the illustrated ones, but also the pop-up books and the texture books. Paper engineering and creativity are the limit to give different dimensions and relevance to the stories created by its authors. Also, the close relation between authors, illustrators/designers and editors that happens nowadays allows the industry to grow and to create disruptive books, real art, by involving the different book industry stakeholders. Specially the relation between authors and illustrators/designers, as illustrations are not only a text repeater neither the images created by them can be redundant.

As Ramos (2007) points the image content should not be unnecessary or even a distractor or confusing factor for its readers (Ramos, 2007: 18). Illustrators can open new doors and stories inside the story. The straight relation between the author and illustrator brought the inclusion and shared reference the shared authorial of editions, as text's author and illustration's author have an equally important and decisive role on the creation of the edition (Ramos, 2007: 220; Ramos, 2010: 13).

In the past, few editions were illustrated and the ones who were, had illustrations in a heavy way, more directed to adults than to children. In the first half of the 20th century it was already possible to find illustrators which lent greater care to their work by making their illustrations to contribute for the book added-value and therefore attracting its readers (Pires, 1982: 134).

In 1925, António Sérgio, tries to contribute to the enrichment of the literature selected to Portuguese children. In his adaptations from legends, traditional tales and a tale of Kipling, António Sérgio reveals particular care with the selection and the style, precious and colorful. Illustrators such as Maria Roque Gameiro and Mily Possoz are the mark of the care placed in these works (Rocha, 1984: 67).

For children, it is expected to create attractive illustrations by adding color, and the style and technics used. The illustration also has the aim to make the narrative understandable and sometimes allows the reader to have a stronger interpretation of the story.

Illustrations have also the possibility of resizing the text in interaction with, changing in a significative way the universe of preferential target readers; it is possible to see this comparing different editions of the same text with different illustrations (Ramos, 2010: 16).

Several Portuguese authors, such as Aquilino Ribeiro and António Sérgio, whom we had been studying in this work, started to understand Children's Literature as a special type of literature. They noticed it like a literature of enchanting rather than of learning, where illustrations tend to lose its decorative role to assume a participant and interpretative role (Silva, 2011: 390). Some barriers, like the added-cost of an illustrated edition, were in time overcome by the improvement of impression and copy techniques. Also, the union of this elements tend to be intensified as the edition and reproduction technics evolve, which allows experimentation (Ramos, 2010: 11).

Image slowly got its place in books, in a process which some of the times was not peaceful, as there was a conflict between words as holding an authority over image. Illustration also allowed artists to use it as vehicle towards modern ideologies, multiplying the meanings of images created to children (Silva, 2011: 389). Already in the 18th century there are publications with excellent wood and metal engraving (Rocha, 1984: 29).

The importance of illustration is also reflected in the attribution of annual prizes to the illustration of Children's books, but also in the regular realization of exhibitions (Ramos, 2007: 220). Books tend to have now the participation of distinguished artists in the art of illustration, and therefore this quality empowered illustration to guarantee its firm place in the edition work. Children today are immersed in a visual culture of television, videos, and computers. While they constantly use and interpret visual images, they are often unable to analyze and think critically about these images (Galda and Short, 1993: 506). To understand all the information that comes from these sources, children need to become also visually literate.
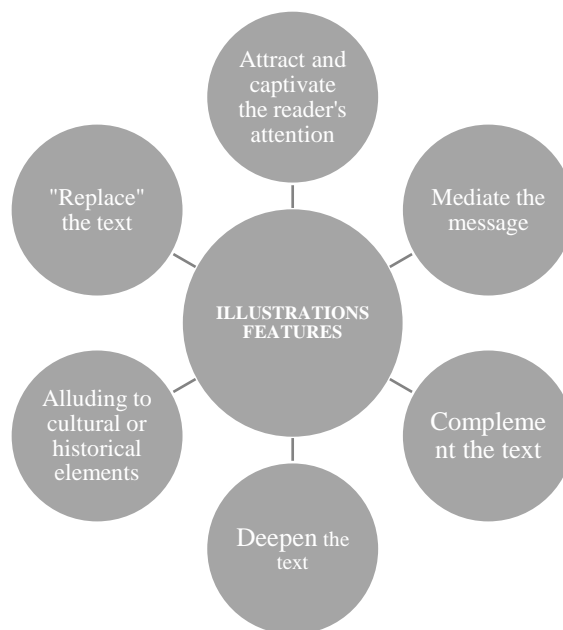
Figure 1: Illustration Features. Based on Ramos, 2007: 37

The scheme presented in figure 1 highlights the main functions that illustrations play in a book besides its decorative role. The scheme was performed without any order of the importance of its functions. As we already discussed it is crucial that illustrations should attract the reader and keep the reader interested in the story, if possible serving as a mediator and decodifying the message present on the text. Illustrations complement the text, as the narrative doesn't need to have all the information leaving some of it on the illustration. Images should also allow the reader to get new significances from the text. It is also possible to find several cultural or historical meanings, as illustration includes for instance elements such us ways of dressing or tools used. Images and illustrations may present the reader with new hypotheses and side-stories within the main story.

Portuguese Illustrators and Designers of the new generation are creating and setting the tendencies in this field for the Portuguese market of Children's Literature. Just to refer a few examples, Ramos (2015) joined together several names of the Portuguese illustration scene: Marta Madureira, Yara Kono, Bernardo Carvalho, Madalena Matoso, André da Loba and Catarina Sobral. To understand the main tendencies they are following, in deeper detail, Marta Madureira, designer and illustrator on the publisher Tcharan, is distinguished by her work with the cutting and fusion of different textures, forms, which are almost everything digitally edited. Bernardo Carvalho is possibly one of the most talented and creative Portuguese illustrators of the new generation as he explores countless techniques and records

achieving perfect results concerning the visual language which is best suited to each text. At last, Catarina Sobral whose illustrations are deeply worked and thought, are the result of a creation process where intertextual references are visible, very erudite and relevant, opening the range of readers and possible readings (Ramos, 2015: 217-218).

One of the last important thoughts to leave in this point of our work is as Sharp (1984) states "it is necessary to spread the word that picture books are for everybody, not just for kids up the grade three" (Sharp, 1984: 132). The readings everyone may take from a picture story book is connected to one's creativity, but also personal story.

## 4. The Ten magic dwarves of Aunt Aquamarine

The tale *The ten magic Dwarves of Aunt Aquamarine,* with the original title *Os dez anõezinhos da Tia Verde-Água,* is central in this master thesis. It is a tale which reflects the relationship between man and woman and gender roles. The husband of the story feels frustrated for his wife being incapable to keep their home organized and clean. Therefore, he starts to behave aggressively with his wife about this matter. Seeing herself on this situation, the wife decides to ask for help from an old lady whom lends her ten magic dwarves. The magic dwarves are the key of the tale as they will help the wife in the routine housework like the cleanness of the house. However, they are never present since the wife never manages to see them. In the end, the wife will realize that the ten magic dwarves are in fact the fingers of her hands.

At this point of our work, we studied three different editions of the tale. The criterium for this selection was in first place connected with the authors whom collected the tale. One edition of the text of Ana de Castro Osório and two editions of the text collected by António Sérgio. The versions of these authors are different between them. There were made modifications between the version collected by Ana de Castro Osório in 1897 and the version of António Sérgio collected in 1945 made by the authors, but also on the type of edition. The version of 1897 was included in the *Para as Crianças*, a compilation on several tales and the version of António Sérgio of 1945 was a book with a single tale.

Another reason for choosing these editions is the time component. We are analyzing a version of 1897 re-edited in 1997, a version of 1945 and a version of 1983. The time lapse between these years is interesting to study the approach to the tale from the edition point of view. The version of 1945 and of 1983 have the same author, but have different illustrators and are from different publishers, and by these reasons it is interesting to make comparative analyses. We chose to work exclusively illustrated editions of the classic tale, as it adds a greater field of work and illustrated books relate to edition for children as pointed earlier in the present work. Also, the eighties of the twentieth century were considered a new golden period on the parameters of quality and quantity (Bastos, 1999: 46).

The new social and editorial reality that emerged with the transition of the century XIX to the XX, inaugurates a new look on the composition models and pagination works at a time when the diversity of formats and target audience for the works expands exponentially. And this style remained active for several decades of the twentieth century,

being almost completely extinguished by the hegemonic use of the computer (Caetano and Oliveira, 2012: 6). So, it was pertinent to choose three editions, which are engaged in different editorial eras, having in mind obviously that the texts *per si* kept the same core story and literary elements.

When celebrating the centenary of the original edition of *The Ten dwarves of Aunt Aquamarine*, in its collection of Children's Literature, Piaget institute republished the tale (a new edition) as book of celebration in 1997. It has the trim size 160 mm x 234 mm; and this is the only edition under analyses which has a book-flap with the size of 139 mm x 234 mm. The centenary commemorative version has illustrations with color added.

The cover has information about the collection where the edition is integrated with the information of Children's Literature on the top. The title in this case is a san serif typeface. The cover has a background green, with what resembles to flowers. It has also the use of the color aquamarine. An illustration of Leal da Câmara showing all the dwarves is present as a central element in the cover of the book. The cover page has the information of being the commemorative centenary edition of the original. In this page, we may also see the logo of the publisher.
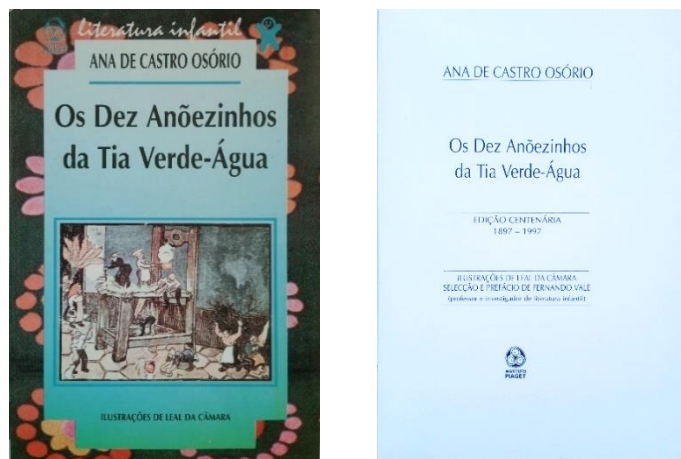


Figure 2: Cover and Cover Page of *Os dez anõezinhos da tia Verde-Água*, Piaget, 1997.

The back cover has a picture of Ana de Castro Osório. We may also see on figure 3 the complete decorative elements used on the background, which were used on the book flap. The editorial decisions for cover and its flap are straightly connected with the color and the objective the book has, which is to celebrate the centenary of the original publication.
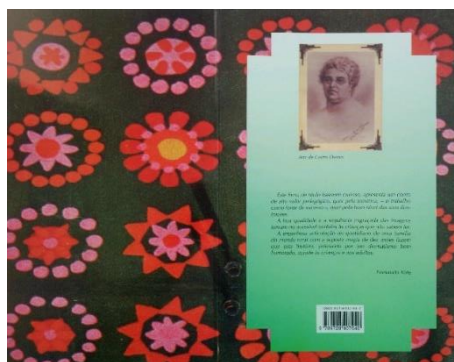
Figure 3: Back Cover and Book Flap of *Os dez anõezinhos da tia Verde-Água*, Piaget, 1997.

This book flap has almost the same width of the cover itself. This element is illustrated with what seem to be floral motifs. The book flap is certainly just decorative accompanying the layout of the publication.

The second edition in analysis of *The ten magic dwarves of Aunt Aquamarine* is the one from Editorial Ática, first published in 1945. Editorial Ática, Lda was founded in Lisbon in 1930 by the poet Luís Montalvor. It was known for the great graphic quality of the its editions and by a rigorous selection of titles for its catalogue (Beja, 2011:8). As we may confirm on the Internet site of the publisher Babel, Editorial Ática was Fernando Pessoa's exclusive editor from 1942 until its entry into the public domain, being the publisher responsible for the national and international dissemination of Fernando Pessoa's work. It has in its catalogue authors like Mário de Sá-Carneiro, Priest António Vieira, António Nobre, Camilo Pessanha, Cesário Verde, Bernardo Santareno and Oscar Wilde (Cf. Babel[3]).

The resulting book of the edition of Editorial Ática (1945) presented its readers with a hard cover book. The paper used has a rough texture and it is thick. Its trim dimensions are 259 mm x 245 mm. It resembles a picture story book, but it is not as the story still makes sense without the images. Its title-page has the title and the illustrator's name (see figure 4).

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[3] Information available at http://www.babel.pt/?cat=1, visualized on October 31st, 2017.

Figure 4: Cover and Cover Page of *Os dez anõezinhos da tia Verde-Água*, Ática 1945.

The typeface used on the title in the cover resembles to a handwritten text. According to Caetano and Oliveira (2012) the act of manually drawing titles by combining them with single illustrations was a very common practice in the satirical newspapers of the nineteenth century that was transferred children's books, especially regarding the covers. This tendency was clear from the 1920s, where we can find examples in which the cover lettering, title design, name of the author and the publisher, is deeply imbricated with the rest of the illustrations evidencing the artist's work in all these areas (Caetano and Oliveira: 2012, 6). In this case the image used is Aunt Aquamarine with the ten dwarves like puppets.

The type of illustration on the cover suggests having audience children as target. The fly leaf page has again the title but this time using a serif typeface without the handwritten style. The name of the illustrator appears both on the cover and on the cover page in capitals, the details added in the cover page are in italic. The logo of the publisher, which was not placed on the cover, is placed in the cover page using green color.

The third edition analyzed was published by Livraria Sá da Costa Editora in 1983.This publisher, Livraria Sá da Costa Editora was founded in Lisbon in the year of 1913[4]. The book, *The Ten dwarves of Aunt Aquamarine,* was edited with the same text used by Editorial Ática, Lda, but the final book outcome is quite different. It is a compendium[5] of three texts, which includes the tale we are studying and two other texts. It has the trim dimensions 160 mm x 224 mm and the illustrations are made by a different illustrator, Luís Filipe de Abreu.

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[4] According to the information available on the blog *Restos de Colecção*, available at http://restosdecoleccao.blogspot.pt/2013/07/livraria-sa-da-costa.html. Visualized on October 10th, 2017.

[5] Other texts which are part of this book are *O Ratão Pelado* and *A cabana dos Lobos.*

Figure 5: Cover and Cover Page of *Os dez anõezinhos da tia Verde-Água*, Sá da Costa Editora, 1983

On the cover of this edition a typeface is used resembling the handwriting in green. Green is very dominant color in the cover occupying a great area of its surface. The image used displays a girl showing her ten hand fingers, this introduces the theme connected with the text which gave name to the book. The book is printed also in a thick paper, but not so thick as the previous Editoral Ática edition. Another important difference is that Sá da Costa Editora presented its readers with a softcover unlike the hardcover present on the book from Editorial Ática.

The front cover has the logo of the publisher in black, but also the reference to its volume. The title of the tale is in presented in capitals and colored. Its color is not easy to define, it resembles yellow. Under the title of the tale it is also the reference to the other small tales we may find in the book.

These editorial options reflect the temporal context where they were printed. The edition of Piaget Institute has a side of academic divulgation of the centenary of tale. The objective seems to not be a publication which has children as target audience, but more directed to persons who resemble and remember the tale from their childhood. It also seems to be directed to researchers whom have interest on traditional tales engaged to children, more specifically this version of Ana de Castro Osório. We can testify this by noticing that the book has a historical contextualization of the original edition of the tale in *Para as Crianças* (1897) and includes also biographical notes of both its author and illustrator.

From the edition of Editorial Ática of 1945, by analyzing its cover and cover page we may conclude that the target audience of the publication was toddlers and infants. The handwriting typeface are often allusive of childhood as usually are children who write by

hand and its use on the cover fits this purpose from the first visual contact. Obviously, we may not ignore the use of the illustration of Mily Possoz on the cover. A drawing full of color with natural elements like flowers. The *Aunt Aquamarine* in the center of the image, with a very light green, shows a figure with a hat which may be an allusion to a fairy or some type of other magical being. Also, the dwarves are shown as real beings commanded by Aunt Aquamarine.

On the other hand, the publisher Livraria Sá da Costa Editora, uses on its cover a different type of organization of the elements. The illustration of Luís Filipe de Abreu with its lack of colors appears to be directed to a vast audience, living behind the lightness of the figure used by Editorial Ática. In this case, in comparison there are not the magic elements, as the figure on the cover seems not to be Aunt Aquamarine. By the elements present on the illustration, the figure probably represents the wife without the magic element (the ten dwarves). In this case is not so obvious that this is a tale direct to infants and children, but may be to young adults.

The way how paratextual elements interfere on reading, decisively contributing to the creation of expectations or to its confirmation/ derogation, explains the attention given to these elements by the designers and publishers, despite the merely decorative or ornamental role of the past (Ramos, 2010:78). The evolution given to these elements happened overtime on editorial children market, being nowadays elaborated with a high level of care. On the three covers analyzed, it is possible to see the different approaches made in the editions, according not only to its purpose but also with the principles of the time in which it was published.

The version of Ana de Castro Osório, with illustrations of Leal da Câmara, was re-edited in 1997 as a commemorative edition by Piaget Institute and in 2004 by the Sintra Municipality in a book untitled *Quatro Contos Tradicionais Portugueses*. The version collected by António Sérgio in 1945 and edited by Editorial Ática with illustrations of Mily Possoz, was edited three times by the publisher Livraria Sá da Costa Editora. The first edition dates from 1978, the second edition (the one we analyzed) from 1983 and the third edition in 2008. The three editions were illustrated by Luís Filipe de Abreu.

Despite the editions in consideration we will only find one edition of this tale made after the Portuguese Revolution of April 1974 after consultancy of the Catalogue of the

Portuguese National Library[6]. The edition dates from 2001, by an author named Margarida Braga who adapted the tale in a collection named *Mini contos clássicos: histórias e sempre reescritas e adaptadas por escritores e ilustradores portugueses.* It was published by Papa-Letras[7] with illustrations of Ricardo Neto.

  The main theme which is core of this tale, the obligation of the woman to keep the house organized and clean as well as the legitimation of the husband to demand it, may be one of the reasons of this tale to be somehow forgotten. There seems to be not much interest from the part of publishers and authors to use this text to create new readings out of it. The fact that it appears to be a tale which is not very known from the main public may be other reason for this avoidance of this tale. If the text is not very well known it is not easy to create crossed readings from it.

## 4.1 The story – A tale never loses in the telling

  This version begins with the traditional sentence *Once upon a time… a little woman…* ("*Era uma vez uma mulherzinha…*"), thereby the time of when the story takes place is undefined. The use of a diminutive of the word for woman since the beginning seem to convey the feeling of a less important character. In this version, the author also uses popular expressions from the Portuguese language, for example "*Dobrando as meadas*".

  The introduction of two new animal characters also allows the author the enrich the text with onomatopoeia, appearing like the sounds that the cat and the parrot would make. Examples: *miau, miau; rom-ri, rom-rom; gugurugu*. The sounds introduced by these elements add a ludic side to the text and an extra appealing to the young readers.

  There is a set of characters which are felt across all the tale but whom are not present. We are referring to the ten dwarves which are in the center of the action but not the characters nor the reader may ever see them. They have the importance of making the wife believe that she is not alone while making housework, but despite being "helped" by the dwarves she never sees them. This believe is what makes the action move to the solution of the domestic problems of the couple.

  António Sérgio introduces a new element, the broom, which seems to exacerbate the existing threats in the relation between the couple in the story. This element did not exist in

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[6] Available to be consulted on http://www.bnportugal.pt/, visualized on October 31st 2017.
[7] A small publisher founded in 1998, dedicated in its early years to publish for Children. More information at http://www.papa-letras.pt/, visualized on October 31st 2017.

the version of Ana de Castro Osório. When the husband threatens his wife for not cleaning, he does it using a broom, as if he would go for hitting her with it. With this sentence *One day, the husband in despair, threatened to hit her with the house broom* ("Um dia o marido, já desesperado, ameaçou-a de lhe bater com a vassoira da casa.") The husband's action is almost accepted by using the word despair, suggesting that this kind of action would be acceptable in the situation of despair. Naturally, this type of situation would not be acceptable, in the actual social context.

These two authors, Ana de Castro Osório e António Sérgio, had very important roles in the Portuguese society and in the children's instruction. Each one in a different epoch and with different ideals. For instance, Ana de Castro Osório was an active protectress of the inclusion of traditional tales and rhymes in the book for school reading, by believing that the contact with these texts would create additional interest for reading and joy to live in children (Gomes, 1998: 18). As an author, Ana de Castro Osório, was the first in a new phase for Children's Literature, not only for the attention she gave to children's specifics needs, but also by understanding that it was a need to attract children to reading. Following that direction, she adapted numerous stories, sometimes illustrated by Leal da Câmara which she published in a collection of books for children («*Para as crianças*»), first published in Setúbal (6 volumes edited between 1897 and 1899)" (Gomes, 1998: 18).

The introduction of illustrations in the work of Ana de Castro Osório was one of the most innovative points of her work for children and for Children's Literature in Portugal. This gave an important input in the emancipation of the Children's Literature, giving this way, the first steps disconnected from the Literature for adults. With her contribution, were launched the bases for developing the national publishing production of quality, free of the old moralizing and pedagogical guidelines (Gomes, 1998: 18).

António Sérgio was minister of the public instruction in 1922 and this proximal role with teaching enhanced his responsibility with the children as audience.

Other differences may be found in the text style and language. The version of Ana de Castro Osório has exclusively a narrative form. The first sentence of the tale is "*There was a married woman…*" ("*Havia uma mulher casada…*"), referring this way that there is not a time definition of when does the action take place. It is given a certain highlight to the fact of being a married woman, it is not any other women. This version also presents many popular words and expressions used frequently in the past, such as "*Vossemecê*".

In the case of the version collected by António Sérgio, includes also verses with rhymes. Two examples of it are:

Table 2: Rhymes, António Sérgio.

| | |
|---|---|
| *-Papagaio real!* (Royal Parrot)<br>*-Gatinho jovial!* (Lively cat)<br>*-Alegria geral!* (General joy)<br>*-Sinto-me contente como um pardal!* (I feel happy like a bird!) | *-Gugurugu!*<br>*-Titiritu!*<br>*-Como passas tu?* (How are you?)<br>*-Muito bem, Milu*! (Very well, Milu!) |

These rhymes sound almost like a ditty and are easily catchy by the readers by adding a musical side, but also kind of comic which allows the reader to have fun, especially the young readers. Another curious element added by António Sérgio to the tale was the way that Aunt Aquamarine explained to Manuela who were the ten dwarves. She started saying their names: *Mendinho, Seu-vizinho, Pai-de-Todos* and *Fura-bolos* (Baby Small, Ruby Ring, Toby Tall and Peter Pointer[8]). The use of these names is clearly a description of the fingers, as *Mendinho* would be the pinky finger, Its-Neighbor would be the ring finger, Father-of-All would be the middle finger and Punch-Cakes would be the index finger. The use of these names is a clear reference to the Portuguese ditty about the fingers:

> *Pequenino*
>
> *seu vizinho*
>
> *pai de todos*
>
> *fura bolos*
>
> *mata piolhos.*
>
> In Vieira, 1994:20

It would be easy for the young readers at the beginning of twentieth century immediately recognize to what were Aunt Aquamarine referring. Another curious fact is that the author doesn't refer to Lice Killer ("*Mata Piolhos*") the thumb. Aunt Aquamarine only refers four fingers, it seems that she was expecting Manuela understood what she was talking about before saying all the five fingers.

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[8] Tommy Thumb is a traditional action rhyme that gives each finger a different name. Available at http://www.helpmykidlearn.ie/activities/0-2/detail/tommy-thumb, visualized on October 31st, 2017.

## 4.2 The three editions – Editorial Aspects

The aim of this analysis performed in the present work was to expose the editorial aspects of each edition which make it different from each other. Illustrations were analyzed in two ways. Firstly, the type of drawing and colors used. Secondly, the elements by each illustrator and their interpretation given to the characters of this tale. Also, it seemed to be relevant to put side by side the publications of António Sérgio of 1945 and 1983 comparing the differences between the illustrations. It was expected to deepen how illustrations affect the message of the text.

Other aspect under analysis was how the text blot was placed on the spreads. From the editorial point of view these options reflect the importance given to image and text and there are numerous editorial solutions to make these decisions. The typeface and its size were also other elements taken into consideration. In the end, a reflection about aspects of the pagination and composition such us the size of margins was also conducted.

The commemorative edition of *Para as Crianças* (1897), edited in 1997 by Instituto Piaget, recovered the version of Ana de Castro Osório of the tale *The Ten magic dwarves of Aunt Aquamarine* and the illustrations of Leal da Câmara by adding color.



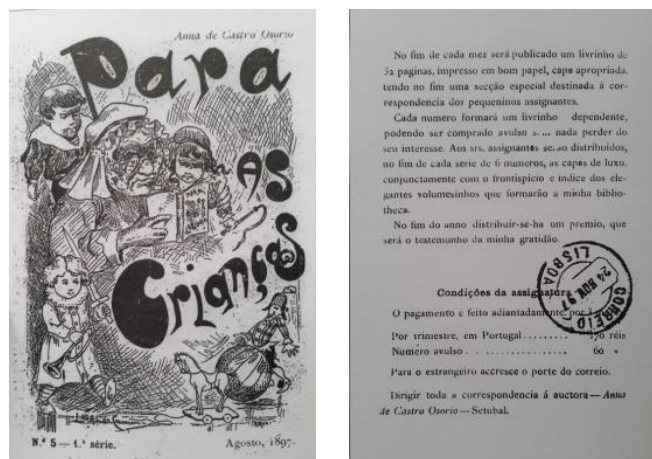Figure 6: Cover and Back cover of *Para as Crianças*, 1897.

By analyzing the figure 6, the cover has one illustration of an old woman reading surrounded by children. On the back cover, we may see a stamp of post office. This little magazine for children was published in the end of every month and dispatched by mail to each subscriber. On the back cover, we may read that the subscription could be per trimester;

each magazine had 32 pages printed in good quality paper. In the end of each series of 6 little books there were sent to subscribers covers of good quality to make a final book.
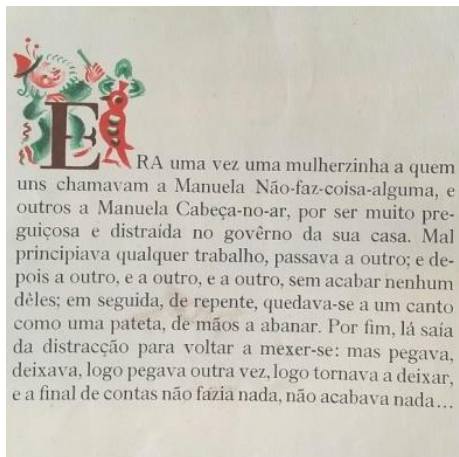


Figure 7: The Capital Illustrated. Il. Mily Possoz. Editorial Atica, 1945.

Mily Possoz used vibrating colors and several folklorical elements. The organization of the spread is made always with the plot text on one page and the image occupying a complete page. An element that is worth of our attention in this work is the use of a capital illustrated. This version of the tale starts with "*Era uma vez...*" ("Once upon a time…") and an illustrated capital was added by the illustrator to the first word of the text, as it used to happen in the medieval hand copies of medieval texts, especially those made by monks. About the use of capitals, Caetano and Oliveira (2012) over centuries, capital characters were a sign of good taste and intellectual status, the finest example of good graphics that all good publishers should exhibit and it was the solution for the graphic monotony that characterized most of the works that were published (Caetano and Oliveira, 2012: 3). One of the first reflections we can make from this idea is that Editorial Ática might have been, at that time, an important publisher, at least on what concerned to children's literature. The capitular characters had across time a grammar and a functionality very specific that led them between writing and illustration; and if the motives of the capital became very required, the same capital would be used both for a book about science as for a book of general literature (Cf. Caetano and Oliveira, 2012: 6-7). On the specific case of the capital character drawn by Mily Possoz there is a connection between the capital and the content of the book, as well as with the other images. The character "E" seems to be adorned by a dwarf and a bird. This bird might as well be the parrot of the story, but this are again just readings we

can make from the illustrations. As Caetano and Oliveira (2012) refer this is one of the good examples where capitals articulate harmoniously with the inside of the pages, although this was very common in children's publications (Caetano and Oliveira, 2012: 12).



Figure 8: Example of organization spread. Piaget, 1997.

The commemorative version of the tale, published by Piaget has a page design very geometrical. There is a text plot on the top of page aligned to the left. There was the use of a capital (H) with a higher size then the rest of the text occupying two rows. It was used a sans serif typeface. The typeface size is big, without being forgotten the space between rows. Images are placed in all pages aligned with the bottom of the page, framed with a black limit occupying a different area in each page, but always with the same width. This publication has page numbers aligned to the outside margin on the bottom. The editorial grid used seems to be very simple, achieving the aim of readability. It also uses the definition of a book with illustrations, having illustrations and text, but the story is somehow independent from the images. We may read the text without having the images and still comprehend all the story.

Figure 9: Example of organization spread. Editorial Ática, 1945.

The page organization of elements made by Editorial Ática, in 1945 shows a different placement of elements. Illustrations always occupy one entire page. On the bottom of page with text there is also an element of illustration, which may be a dwarf completing a domestic task or one of the animal figures present in the text. The text plot is on the left page of the spread, aligned with the top occupying only half of the page. It was used a serif typeface. This constant editorial grid repeated spread by spread makes the reader to be counting on what he will find when turning the page, which allows a simpler guided reading throughout the pages. This publication doesn't have page numbers, a fact that is common on books which have children as target audience.
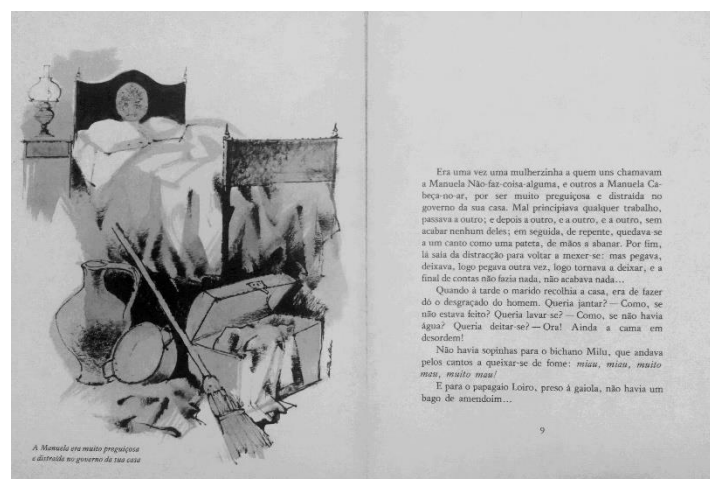


Figure 10: Example of organization spread. Livraria Sá da Costa, 1983.

On the version of Livraria Sá da Costa (1983) the text plot always occupies an entire page and images occupy twice a complete spread (see also figure 19). Images appear always

with a describing text on the bottom aligned to the side of the outside margin of the book. The text plot seems dense in each page and it was also used a serif typeface. Each page with text has the page number aligned to the center on the bottom and the title of the tale, which allows the reader to locate himself inside the book, which has several tales. This organization of elements shows the huge importance given to illustrations but also a type of book which is not so oriented to children.

## 4.3 The characters

On traditional tales, characters appear as symbolic figures, generally characterized in a simplistic way, with well-defined personality traits and easily identified, but without psychological density nor ambivalences – or are good or are bad (Bastos, 199: 71).

The collection of the tale made by these two authors shows some differences concerning the characters. The two versions vary not only in the number of characters, but also in the name given to the wife. António Sérgio adds two new characters to the tale when compared with Ana de Castro Osório's version. These characters are animals; a cat and a parrot, which suffer as well with the lack of organization in the house. Besides, unlike the version of Ana de Castro Osório, in his version the wife has a name. The name is supposed to be funny, but already places a label on the wife.

António Sérgio kept the core story unaltered. The introduced modifications made it a little funnier and attractive to children by using the animals and different sounds and text combinations, like rhymes. As Bastos (1999) points, animal characters on tales are of much importance for children. It is possible to highlight the importance of small animals, where its small size appears in opposition to its capability of survival (*Os três porquinhos* or *Os sete cabritinhos*) or to its power (*O pinto pançudo*). Easily we find in these texts forms which originate an immediate sympathy between children and these small animals, where children projects desires for action and affirmation. Children's find on animals the player partner and the ghostly character where are projected some desires and essential drives (Bastos, 1999: 71).

As Figueiredo (2000) argues, each author updates the constructing rules of a literary text according to one's sensibility, formation and ideological projects and/or artistic, using the capability of introducing new elements in the text, making it unprecedented (Figueiredo, 2000: 154).

On the following board, we have a resume comparing the characters in each version.

Table 3: The characters

| Ten magic dwarves of Aunt Aquamarine | Characters |
|---|---|
| Ana de Castro Osório | Wife |
| | Husband |
| | "Aunt Aquamarine" – Described as an old lady which leaves nearby and knows sorcery |
| | Ten dwarves |
| António Sérgio | "Manuela-doesn't-do-anything" or "Manuela-head-in-the-air" – the wife |
| | Husband |
| | "Milu" - the cat |
| | "Loiro" - the parrot |
| | "Aunt Aquamarine" – Referred exclusively as aunt |
| | Ten dwarves |

About human characters, Bastos (1999) argues that they have a primary role on the traditional tale because it is about them that traditional tales are about. Traditional tales create highly contrasted images which point to situations describing in a symbolic way the fight of the individual against misfortunes, against evil and against a part of himself (Bastos, 1999: 71).

On both collections, the male character doesn't have a name, being referred exclusively by its role in the relationship. This may indicate that by being the "husband" his expectations for a cleaned house were implied and unquestionable. This situation contextualized the Portuguese social context of the beginning of the twentieth century was also easily perceived by its readers. So, there wasn't felt the need of giving a first name to the character since it represented a stereotype at this specific time.

The same happens with the wife on the version of Ana de Castro Osório, as she hasn't a first name. Once again, what was expected from a married woman was implied and what was expected was to be able to keep her house clean, organized and to be able to prepare meals on time. But this character has a first name on the version of António Sérgio. Her name is Manuela, but not just it. She was what some called *Manuela-doesn't-do-anything* (Manuela Não-faz-coisa-alguma) and others *Manuela-head-in-the-air* (Manuela Cabeça-no-Ar). It is curious that the author mentions that "others" who call the wife something else than

Manuela. The use of this "surname" or "nickname" as it seems to be is at the same time a negative reference about the wife's conduct and her lack of capability to be a good housekeeper; carrying also a comic side. The tone settled is capable of capture reader's attention and to make him want to know more about the kind of troubles Manuela is into. Her name appears in the first lines of the text, and right away the reader has contact to the main characteristics of this character.

The character Aunt Aquamarine on the version of Ana de Castro Osório is described as an old lady who lives nearby and knows sorcery. The reference to sorcery is a clear reference to the use of magic. This use of magic would interest younger readers of the text almost immediately. On the other hand, the reference to be an elderly is straightly connected to the fact that she would have years of wisdom accumulated. On the version of António Sérgio, Aunt Aquamarine has neither a description nor any reference to her age. She is just referred as the aunt. This figure may be Manuela's actual aunt, as Manuela says *Oh, my Aunt!* (Ai, minha Tia!). Or can be the reference to a woman whom is the representation of a character whom has knowledge and to whom anybody may go to have answers to their problems.

There are a group of characters which are not truly present on the action on the texts, but which are included by the illustrators on the narrative (the dwarves).

At last, António Sérgio added two new characters to the text: Milu and Loiro. These two animals are participant in the action as they also suffer from the fact that the wife is uncappable of taking care of them and they had nothing to eat: there was not milk for the cat and for the parrot there was not even a peanut *("Não havia sopinhas para o bichano Milu (...) E para o papagaio loiro não havia nem um amendoim.")*. In the end of the story, these characters also celebrate the change of the wife's behavior whom became completely capable of maintaining the house clean, but also the pets fed.

### 4.3.1 The illustrators and their interpretation of characters

We have three different editions illustrated by three different persons. On the next paragraphs, it was made a small biographical introduction about them followed by the presentation of their work with the characters of the tale.

Leal da Câmara (1876-1948) was a Painter and caricaturist whom worked aside with Ana de Castro Osório. There is the awareness of the existence of his drawings dating from 1887 and 1888, with 11 and 12 years, which already denotes an early aptitude and taste. It will be the political caricature, however, that will occupy more time of his work at a initial stage, marked between 1887 and 1898. Subversive, ruthless and staggering, the drawings of the young Câmara immediately infuriated the authorities and the existing order. He channels the attention and all his enthusiasm as Republican against the regal power, against the politicians and against the concrete political action, electing the figure of the King D. Carlos as target and symbol of the regime and the 'state of things' that he believes must be changed. His famous collaborations are published in *Os Ridículos*, in *Marselhesa*, *A Marselheza* and *A Corja*, along with the illustrations of several children's works by Ana de Castro Osório[9]. With simple traces in his drawings, without color, his work may be a caricature of the all situation.

Mily Possoz (1888-1968) whom was a plastic artist and a key person in the modernism movement in Portugal. The modernist language, characteristic of her work, was in some way naive and particular. Her work was filled with portraits of girls, compositions of flowers and cats, but also urban scenes and landscapes, in shades that emphasize the gracefulness of the themes. She collaborated in the most significant periodicals, revealing the first generation of modernists, such as *ABC, Athena, Contemporânea, Ilustração Portuguesa*[10]. She had the ability to fulfill with color from pencils all the pages of the tale, with a lovely sensitivity of lines, full of emotion and delicacy.

Luís Filipe Abreu (1935) stood out in the areas of design and painting. His interpretation to this tale was made without using color, with sober and less childish traces in comparison with the work made by Mily Possoz. In his illustrations, the characters also appear to have a more realistic figure and proportions. This is another element which seems to indicate that its target audience consisted in adult public.

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[9] House Museum of Leal da Câmara, Sintra City Hall, available at http://www.cm-sintra.pt/casa-museu-de-leal-da-camara#a-arte, visualized on October 31st 2017.
[10] National Museum of Contemporary Art of Chiado, available at http://www.museuartecontemporanea.gov.pt/pt/artistas/ver/143/artists, visualized on October 31st 2017.

Figure 11: Three different interpretations of the wife.

On the interpretation of the wife made by Leal da Câmara we may see a woman with very old cloths and unkempt hair. When this image was printed in 1897 it had no colors on it. Colors were only added on the version of 1997. Mily Possoz illustrated the wife also with torn clothes and with her scarf on the head out of place. Luís Filipe de Abreu while illustrating the wife kept out the evident signs of lack of capability of maintaining even herself with good appearance. But, the wife's expression seems to indicate concern and suffering thoughts. The elements used by the illustrators make the readers of the tale to create an immediate empathy for this character.



Figure 12: Three different interpretations of the husband.

On the other hand, the interpretation of the husband shows an aggressive character. Leal da Câmara dressed him in a suit and a hat over his head. We may ask ourselves how did the man's suit look so well and so clean. The fact that this figure looks so unfriendly may lead the readers to recognize him, in some way, as the villain of the tale. Considering the tale phases analyzed (see table 1) we may think that this character is the one who causes disturbance.

Figure 13: Three different interpretations of Aunt Aquamarine.

When drawing Aunt Aquamarine in 1897, Leal da Câmara created an elderly character, like Ana de Castro Osório described in the text. Mily Possoz used a little more creativity, in our point of view, by creating an interpretation of the Aunt who looks younger and in some ways like a fairy. Luís Filipe the Abreu made the option to create an elderly figure, following the steps of Leal da Câmara. The interpretation made by Luís Filipe de Abreu shows Aunt Aquamarine as an elderly woman, but on the text, there is never mentioned that Aunt Aquamarine was an elderly. Here the illustrators had liberty to create Aunt Aquamarine. Observing figure 13, on the right image, Aunt Aquamarine uses a scarf on her head. It was very common item, especially in the rural areas for women to use a head scarf. Even today in some Portuguese rural areas it is possible to see elderly ladies using it. This is the figure whom may be considered the hero of the story, as she is the one whom bring the solution for the wife's problem.



Figure 14: Detail of the parrot and of the cat. Left Il. Mily Possoz. Right Il. Luís Filipe Abreu.

Figure 14 shows and allows to compare the different styles of the two artists and their interpretation of the tale as written by António Sérgio. The way the animals are interpreted, the parrot by Possoz has a crown and seems to have a close relationship with the cat. The use of a crown is in some ways a personification of this figure. The same happens with the cat which is offering a cup with something in to the parrot.

As for the animals created by Luís Filipe de Abreu, they are made in a more realistic way. The parrot in a cage, without any decorative elements. In these illustrations, placed side by side, it is possible to see how colors affect the narrative and the target audience it is planned for.

Considering these two images we may believe that probably children and infants would pay more attention and be more interested on the work made by Mily Possoz.

Observing the illustrations of figure 15 allows us to see an interesting difference between the way the wife and the husband are dressed. The man wears a black suit in perfect conditions, in contrast to the women who wears old dirty tattered clothes. This immediately shows a hierarchy in the couple, pointing also that she is not capable to keep the house organized but also to keep herself clean and good looking. As for the character of Aunt Aquamarine she is represented as an elderly, with simple clothes, but perfectly cleaned.



Figure 15: The wife, the husband and Aunt Aquamarine. Il. Leal da Câmara.

These illustrations are descriptive images of the scene related in the narrative. It is used as a simple complement to the text and do not had new elements to the story. The text is recognizably independent from the illustration, as we may read it and fully understand it. The organization of the spread does not have any special emphasis on the image, as we have image and text.

Figure 16: The wife and the husband. Il. Mily Possoz.

In the figure 16, we may see how Possoz drawn the husband grumbling to his wife as she does not have the dinner ready and the wife again wears tattered clothes with lots of holes and even wears unpaired shoes. These elements seem to place the female character in as inferior in comparison with the male character. Also, it is somehow suggested that it is her responsibility for all the chaos in the scene, as its originated on the fact that the wife can't keep the house organized.

The cat, "Milu", seems to not pay any attention to the situation, it is behaving just like what is expected from a cat. Other elements in the image show the cultural and social context of this couple. For instance, the pan is over a type of wood burning stove which may be a sign of the low social class of the couple. Over the table there is a bottle of wine already fallen. This picture can create second interpretations in an adult reader such as drinking problems, but it may also be just a bottle of other drink. We may just conjecture about this, as there are no references on the text about it. Once again, we may confirm the different roles that illustration play along with a text.

The works made by Leal da Câmara and Mily Possoz show these characters in different ways. Luís Filipe Abreu didn't personify the dwarves, but always used the fingers of the hand as reference to the dwarves.

Figure 17: Illustrations of the ten magic dwarves. Il. Leal da Câmara. Piaget, 1997.

In the figure 17, on the left we may see the little dwarves performing domestic tasks like cooking; cleaning; collecting wood among other tasks. We may confer that they are very small in comparison to the huge size that the chair has. If we count them we will check that there are ten small male and female figures. It is in fact a very interesting image to look at in deep attention as it is possible to identify the different tasks and to check what they are using to complete those tasks. On the image of the right we may see the same dwarves on fingertips, a clear reference that the magic dwarves were all the time the fingers.



Figure 18: Illustrations of the magic dwarves. Il. Mily Possoz. Editorial Ática, 1945.

The illustrations of the dwarves made by Mily Possoz show a different interpretation drawing them as little magic dwarves. They are making different tasks, such as preparing clews or using the spindle. In comparison to the figures created by Leal da Câmara who drew the dwarves like little humans, Mily Possoz seems to have created enchanted figures, with different clothes and hats. They don't seem to be dressed like regular humans, but using

clothes with a lot of color. Once again, we may conclude that these drawings appear to have been made to enchant little infants.

The embodiment of the magic figures is also a remarkable element on the illustrations of these authors, and once again here we may find the underline that the books illustrated by Leal da Câmara and Mily Possoz had as target audience children and infants. Unfortunately, the original drawings made by Mily Possoz for the 1945 edition of Editorial Ática which we are studying disappeared. So, all reeditions of the tale had other illustrator, those were made by a talented painter Luís Filipe Abreu (Rocha, 1984: 67).

## 4.3.2 Female Role Character: Being the wife

Oral stories had also as objective the education of a group. It is a common function of folktales to preserve and promote personal and cultural values without losing its entertaining sight. Values as honesty, courage, perseverance are often found in tales. But there are often found others that may embarrass modern readers such as sexism, racism or anti-Semitism (Ashliman, 2004: 4).

Several authors, make a reflection about the image that the feminine characters have in Literature and conclude that this is still assumed a secondary role by these characters in comparison with male characters. This secondary role come from the occidental divine myth on the World and humanity creation, the way that women and men were designated to fulfill different roles in some way hierarchized roles (Oliva, 2002: 169). Since childhood we are confronted with distinct social roles, most of the times being in many ways the women represented as being subservient to men.

There are many written texts in which characters occupy this dichotomy between masculine and feminine. To the women it is assigned the housework and its details; to him there is the right to meditate on topics like the Portuguese Society and the World. In fact, there is a speech space, not only political, but this space belongs exclusively to the husband/man (Jorge, 2002: 148). This idea that for the women is reserved exclusively the responsibility for the house and its domestic duties is the central theme of the addressed tale *The Ten magic dwarves of Aunt Aquamarine*. It is never questioned the man's integrity, whom arrives home and shows complete displeasure by finding it out of unclean and with all housework undone. The responsibility concerning the house, is exclusively of the woman.

Since the very early days of human history, women occupied the private space and men the public space (Oliva, 2002: 170).

In this social context, the husband goes out to work and the wife stays at home to keep everything clean and organized. It is a very specific context and that we expect it to be nowadays overcome. But in fact, in Portuguese society it is still a very actual topic of discussion. In the tale, it is shown as legitimate for the husband to physically punish his wife for not fulfill her duties.

Another curious point of this tale is that the female character does not have a name, from that point comes the possibility of assuming many names, as she represents some universal women. She does not have a name, because her individuality is chained to her husband (Jorge, 2002: 147). In this tale, wife and husband may represent any couple of this time and social contexts. In this tale, the couple is the real characters. As for the ten magic dwarves are the imaginary characters of the tale. The solution of the wife's lack of capability to keep the house cleaned is solved by the belief that while working, she is being helped by the ten magic dwarves.

If we look closely to the figures 15 and 16 we see in each illustration a very demanding husband. The interpretation of the husband made by Leal da Câmara (see figure 15) shows a man much bigger than the wife. Particularly the left hand is oversized like if it was the hand of a monster.



Figure 19: Interpretation of the scene when the husband threatened to hit the wife with the broom.

Comparing closely the interpretations made by the two illustrators of the scene where the husband threatens his wife with a broom, we may think that in the interpretation of Mily

Possoz, the wife tries to defend herself with her arms. On the other side, we have the drawing made by Luís Filipe de Abreu, where the wife runs away from this aggression.

This is seen today as domestic violence and it is not acceptable at all, as no other type of violence is. Readers of today would feel uncomfortable with these images. It is not at all the principles of our actual society.

## 4.4 Symbolism in *The Ten magic dwarves of Aunt Aquamarine*

According to Cirlot (1999), Diel considered that symbols are at the same time universal and particular. Universal because it transcends history and particular because it belongs to a precise time (Cirlot, 1999: 20). At this point of our work, we intended to explore briefly the main symbols which may be found on the tale *The Ten magic dwarves of Aunt Aquamarine*.

Symbolism is the art of thinking the world through images. Symbols essence consists in exposing simultaneously the several aspects that an idea expresses, as symbolic function appears when there is a tension between opposites (Cirlot, 1999: 32). The symbols we identified in the tale are the color; the dwarves; the animals, bird and cat; but also, the elderly. In the next paragraphs, we will discuss the meaning of these symbols and how it relates with the core story and the message the tale is passing.

### 4.4.1 Two Hands and Ten Dwarves - Number Symbolism

The most used number in fairy tales is two. It remarks to the duality, although the number is not referred, its presence is felt beneath the main text. For instance, in fairy-tales the duality of creatures from this world and creatures from another world (Ashliman; 2004:7). On the traditional tale, we are studying we have also the number two as symbol. As our main character has two hands and doesn't use them to do the housework she is supposed to. We have two hands, there is a couple of two persons and then we have also two animals. Number two is echo, reflex, conflict, opposition: the momentary immobility when two opposite forces are the same (Cirlot, 1999: 267). There is another number full of importance. The number ten, which is the number of dwarves supposed to help and in the end the number of fingers every human has in his hands. Number ten is the symbol of spiritual realization, its known as the number of perfection since the ancient East (Cirlot, 1999: 268).

We may also divide this number by two, and we will have the number five. Five fingers each hand which allows us to leave and to achieve all the activities we have on our daily life. Number five is the symbol of man, of health and of love (Cirlot, 1999: 267). Number three expresses the enough and the resolution of a conflict created by dualism (Cirlot, 1999: 267).

### 4.4.2 Color Symbolism

Color symbolism is one of the most universally known and consciously used in liturgy, heraldry, alchemy, art and literature (Cirlot, 1999: 118). The name of one of the main characters, the Aunt, is *Verde-Água*, which may be translated to Aquamarine. This color suggests a lighter green, a green situated between blue and green.

Green may be placed in between the two groups of colors, warm colors (red, orange, yellow) and cool colors (blue, violet) as a color of transition and communication between the two groups (Cirlot, 1999: 118). Color symbolism is straightly connected to the elements which carries the color.

As Ashliman (2004) points "New plant growth is green, making that color the natural symbol of hope". (Ashliman, 2004: 9). In Portuguese Culture green is also the symbol of hope. It is inclusively in the country's flag with that same meaning. The green must have been chosen for being a soft color in order to point the person which will help the character in distress. There has to be hope in the person named after this color. It is a light color, which may also suggest serenity and a certain relieve of the pain someone is feeling.

Green, the color of terrestrial plants, has a perceptive function. It is the color of plants, but also the color of death and extreme lividity (Cirlot, 1999: 119). In the case of our tale, the character connected with the green is, in our point of view, a representation of renewal, as the vegetation regenerates. Its association to wisdom (as the character is elderly and with magical powers) reinforces this idea of being capable to also regenerate difficult situations like the one presented by the wife.

### 4.4.3 Dwarves and animal symbolism

Dwarves are the personification of powers which are virtually out of the conscious field; in tradition and mythology they appear as beings of innocent maleficent character, with certain childish ways in accordance with its small size, but also as protective beings, being

this the case of the dwarves in the forest within the tale *Sleeping Beauty* (Cirlot, 1999: 66). The dwarves which helped the wife on the cleaning of the house may be considered protectors. The wife thought she was being helped by the dwarves and for those reasons she started cleaning. The feeling of not being alone on the duty was important for her to achieve personal realization.

Regarding the character cat present in the tale we searched for its symbolism. In Egypt, the cat was associated to the moon to the goddesses Ísis and Bast, being Bast the protector of marriage (Cirlot, 1999: 177). It is not possible to know if António Sérgio was aware of this when he added the cat as a character to the tale. Anyway, it is interesting to have an animal on the story which is somehow perceived as a symbol of marriage protection. What is on stack in the tale is the happiness of marriage, which was not achieved due to the low capability of the wife to be a good housekeeper.

Regarding the bird, on fairy tales, there are frequently found birds that speak and sing, symbolizing loving wishes. The birds color determines its secondary symbolism (Cirlot, 1999: 190). The parrot may be connected to love wishes.

Interpretation of symbols should not be made alone. Each symbol is inserted on a specific social context and time. We made this reflection about the symbols on the tale expecting to find different lines of thinking. Doing this approach, we found other details which helped to have a deeper understanding of the tale. But, it is not possible to know if the story teller who created or if the author who collected it were conscious of these different symbolisms.

**PART II**
**5. Editorial Proposal**

After studying and analyzing the concepts related with Children's Literature and especially the tale in study, in this part of our work we are presenting a new suggestion for edition. This editorial proposal is interconnected with the traditional tale *The ten magic dwarves of Aunt Aquamarine.* The proposal is based on the traditional tale, being adapted to contemporary reality of the 21$^{st}$ century.

The life cycle of a book may be described on the following phases: release, publication, re-print and the end of its commercialization (Robin, 2007: 293). This editorial proposal includes the phase before the release of the book. The resulting object is a book that reflects all the process from the original to the publication. As Hendel (1998) states all the options made about a book will define it:

> What the author writes in a book is not all that tells what a book is about.
> The physical shape of the book, as well as its typography, also defines
> it. Every choice made by a designer has some effect on the reader. The
> effect may be radical or subtle, but it is usually outside a reader's ability
> to describe. (Hendel, 1998: 11)

All the decisions taken from the aesthetical point of view are of considerable importance to the book success. We must not forget that editorial market is very competitive in which every day are published new titles within a great variety of genres. The widening of the distribution channels, both printed or digital, made this market full of opportunities even for smaller publishers.

The editorial proposal we are presenting may be considered an author edition. In an author edition, the author of the text makes all the design work and creates all the content present in the final object, both text and illustrations. The decision-making process didn't need to pass the approval of a lot of diversified person, like what would happen in a publisher, but it doesn't necessarily mean that it didn't follow all the phases of book creation.

Before the explanation of all the specifications and graphic decisions made in our publication, we present on the next paragraphs some specificities of the book as object but also about the value chain and marketing of the editorial market.

## 5.1 The Book

The book has a very long history. From the paintings on cave walls, passing the scrolls made from papyrus plants in Egypt, through the animal skins as base for writing, until reaching the paper as we know it, centuries of history have passed.

Today, the first factor to define a book is the number of pages. Masterson (2007) points the definition used by the Library of Congress:

A book has 49 or more pages.

A booklet has from 17 to 48 pages.

A pamphlet has from 4 to 16 pages.

A brochure has from 1 to 4 pages.

A children's picture book is usually 32 pages.

A book for youths (ages 7 to 12) is generally between 50 and 150 pages.

A board book, for children of 9 months to 3 years of age is usually quite short (fewer than 20 pages) and is printed on very heavy paper (Masterson, 2007: 29).

However, not only the number of pages may define a book. Its structure is also important to understand what is a book. We made an editorial proposal of a publication with 16 pages, according to Masterson (2007) it would not be considered a book, but a pamphlet.

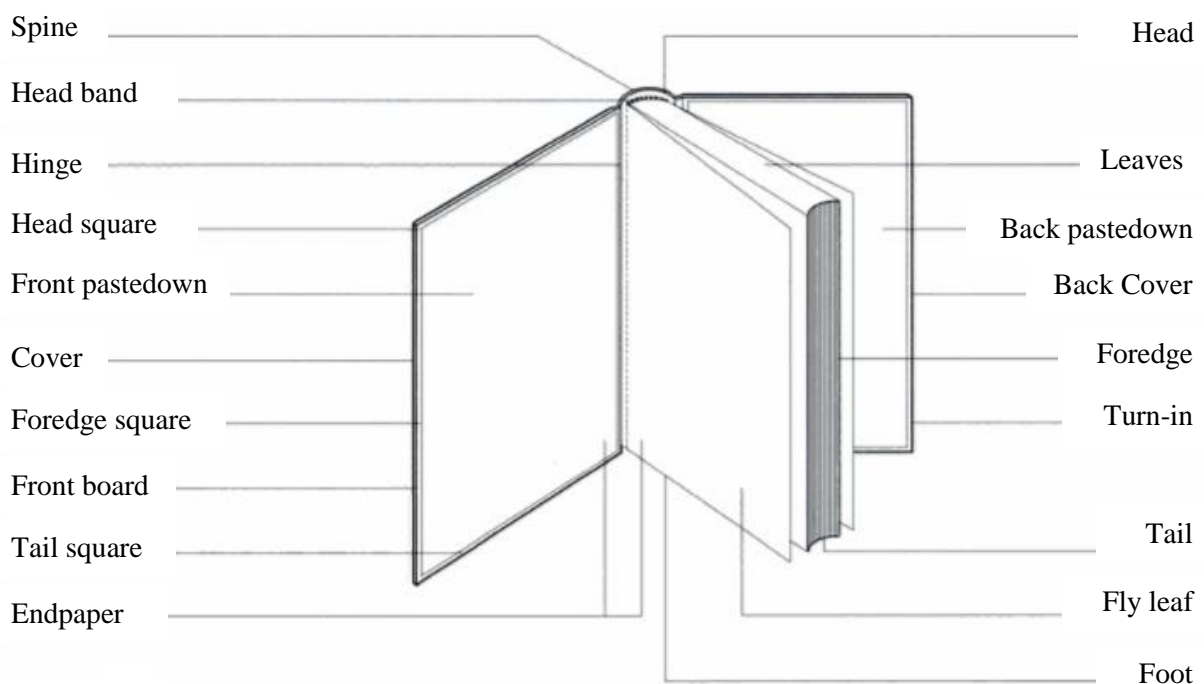| Spine | | Head |
| Head band | | |
| Hinge | | Leaves |
| Head square | | Back pastedown |
| Front pastedown | | Back Cover |
| Cover | | Foredge |
| Foredge square | | Turn-in |
| Front board | | |
| Tail square | | Tail |
| Endpaper | | Fly leaf |
| | | Foot |

Figure 20: Components of a book. Haslam 2006: 20.

Endpapers are especially important in picture story books. Frequently these books contain endpapers filled with decorative elements. In 1450, Johannes Gutenberg developed a printing press that utilized movable, metal type (Masterson, 2007: 19). Those were the first steps to modern printing and reproduction of written texts. The hand-copy would be replaced by machine-made copies, which were faster and cheaper. Being cheap was also one of the reasons that led to the democratization in the access to printed books.

A lot has evolved since Gutenberg's invention, but in the basis of all the evolution in book industry is still possible to find the roots based on Gutenberg's work. Classified in different typologies, books come with diversified sizes and content. There are books with only text, books with only illustrations and books with text and illustrations. The size of a book may also be very diversified depending on the editorial reason for publication.

### 5.1.1 Book Creation Chain

Value chain is defined by Michael Porter as a tool for identifying ways to create more costumer value. Every firm is a collection of activities that are performed to design, produce, market, deliver, and support its product (Kotler, 1997: 44). Value chains are used in every industry and help to identify the relevant activities that will create the final product, but also help to know the cost structure. Like a value chain, Haslam (2006) presents a scheme to four different book creation models.
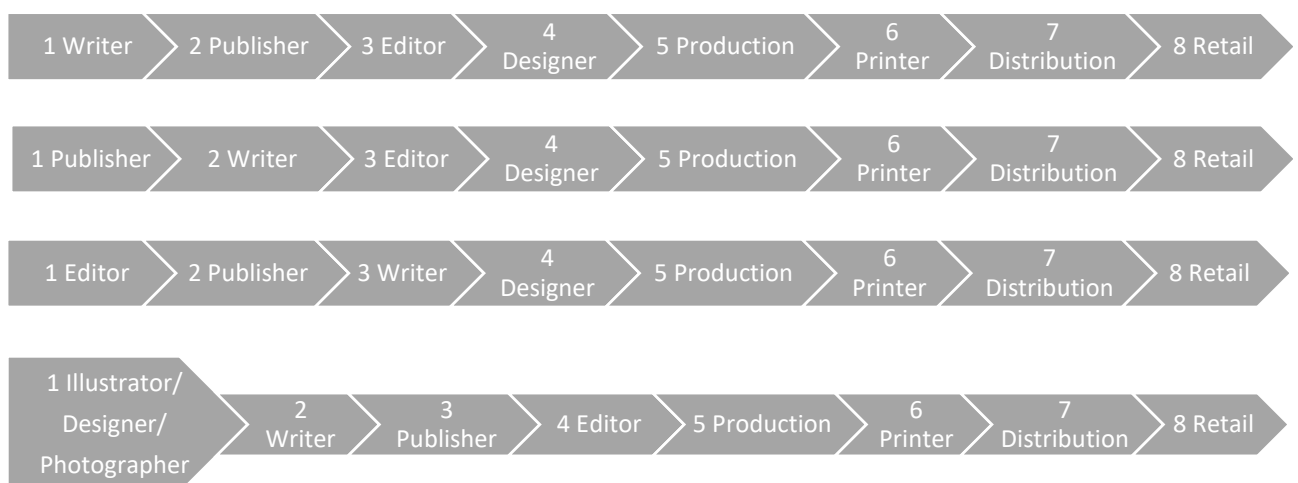


Figure 21: Four simple models of book creation. Based on Haslam, 2006:22.

The value chain exists in every industry. It always starts with feedstock, that will pass through several transformation processes adding value to it. Books are not an exception. As we may see on figure 21, there are four examples of book creation processes. The most conservative process has a starting point in the manuscript and passes eight levels in the chain. After having a manuscript, the publisher makes the decision of publishing it or not. Editor suggests changes and modifications on it during text revisions. Designer thinks the typographic and graphic solutions for the book. Designers along with illustrators are also responsible for images on the book. Only after all the editorial decisions being taken, the book may follow to production. Retail is the destination of a produced book.

"The model of a book's development is often referred to by publishers as the critical path. It identifies the order of key stages and is often accompanied by a detailed production schedule" (Haslam, 2006: 22). After the manuscript being accepted for publication, any delay on the book development will cost money to the publisher. The publication of a book is planned up in detail. It is not by chance that a great number of books are released for instance during the Christmas Season. The preparation for this season starts months before and it has as objective achieving higher selling numbers.

## 5.1.2 Marketing Mix applied to editorial marketing

Kotler (1997) states that Marketing Mix is the set of marketing tools that the firm uses to pursue its marketing objectives in the target market (Kotler, 1997: 92). The editorial market also uses the marketing mix tool. The 4 Ps of marketing mix comprise a model where decisions made are exclusively concerned with the product and its target market.

Figure 22: Based on the 4 Ps of the Marketing Mix as it was popularized by McCarthy (Kotler, 1997:92).

Products can be classified in two main groups: tangible goods such as clothes, shoes or cars and intangible goods such as services and ideas. Books are naturally considered as a tangible good. Important product characteristics includes product variety, quality, design, features, among others. Nowadays, books may be a physical object or a digital publication, but even digital books have associated the 4Ps of marketing mix. The difference is on the Place. Place includes distribution and decisions related to it, such as channels of distribution, coverage, locations and transport decisions. On the value chain of a book, distribution may be made by using different channels. These channels include bookstores, super- and hypermarkets and through the Internet. Another P of Marketing Mix stands for Price. The price is a key factor, it should reflect the production cost and allow to have profits. At the same time, the price must be appealing for potential buyers. Every decision on the value chain of the book will result in an impact on the final price of it. Decisions concerning the price may also include discounts and allowances. The last P refers to Promotion and it includes advertising and all the channels used to make the publication known and to attract the target audience. Promotion is also sales force, public relation and direct marketing.

On the specific case of our book proposal, we tried to make its production costs as low as possible, since it is not intended to be mass published. The book intention was to use the tools acquired during the master in Editorial Studies to evolve from a manuscript into a final book.

## 5.2 Information about the editing text

The manuscript used in the publication is written in English and it is a different interpretation of the traditional tale *The ten magic dwarves of Aunt Aquamarine*. It was written by the author of this thesis under the pseudonym of Margarida Laiovento. The manuscript intended to produce an updated version of the traditional tale by incorporating the contemporary social context in a very simple and precise way. Enriched by illustrations, the manuscript intends to be a funny way of making its readers to reflect about domestic work and relationships. Across time there were different interpretations of traditional tales for several reasons, such as subversion and parody (Gomes, Ramos e Silva, 2010: 109).

In the basis of the new text is a traditional tale following a trend towards the dismantling of old stereotypes (especially of gender), in which this literature was sometimes fertile (Gomes, Ramos e Silva, 2010: 122). The re-use of traditional oral literature serves nowadays a large different kind of purposes (playful, educational, metaliterary and others) and the old and typified diegetic architectures. The scenarios and situations that tradition has crystallized are the structural complexity subject, which sometimes lead the new texts to the edge of adult literature. Some works seem to dilute the notion of preferential targets and fad the boundaries between the different target audiences (Gomes, Ramos e Silva, 2010: 122). Following this trend, the manuscript included in our editorial proposal tries to dismantle the old stereotype where women are the only responsible for all the housework.

After receiving the manuscript, the publisher needs to make several decisions. Hendel (1998) claims:

> A publisher first determines how much text the author has written. The quantity of text can be as important in its way as the quality of writing. All decision about legibility and aesthetics have to be made in terms of the amount of text and the practical, financial considerations of printing and selling the text (Hendel, 1998: 33).

The amount of text to be published is of huge importance. It defines the publications' format and number of pages that the book will have. The number of pages should be a divisor by eight on the case of an offset impression. Above all text readability is the first objective of the graphic designer. It must exist a harmony between typeface font, typeface size, space

between rows and margin size, in order to produce a comfortable book for the reader. All the elements in the creation chain of the book provide essential knowledge to the objective of producing a good book.

**5.2.1 Synopsis – Did Aunt Aquamarine lend only ten magic dwarves to help?**

The text is a free interpretation which has as guide the tale version from Ana de Castro Osório. It has a ludic and entertaining side, as the publication intends to bring some fun, according to the type of language and images used. The comic side is explicitly emphasized by the images present throughout the book. The elements used to make characters express their feelings are quite simple and similar what is made in comics. For instance, love is shown with a lot of colored hearts; anger in on the order side illustrated with red lightning bolts.

The title proposal- *Did Aunt Aquamarine lend only ten magic dwarves to help?* – suggests the provoking tone intended to the entire publication.

The synopsis of our publication proposal is:

How may a couple live happily ever after? This story is a glance on the wisdom of a special lady on this matter and her ten magic dwarves. Or would they be twenty?

By reading the synopsis, it is possible to sense the provocation that the title also suggests. The proposed synopsis is expected to arouse curiosity in the potential reader about the reason that the magic dwarves were twenty instead of ten. The clear reference to the "happily ever after" that many times appears on fairy tales, has again the confrontational tone of the title. The rewritten text reflects how life works, but it has also implied what is going to be the story final ending.

The main focus of this editorial proposal was therefore to produce a small edition in which text and images were in accordance. The achievement of this goal was possible due to a complete creative freedom to work the text and images as intended. Our main target audience is then as broader as every person whom feels interest for the book. The book comprises an equilibrium between text and illustrations. It is an exercise of understanding a tale and reconverting it to the contemporary social context of Portugal in the 21st century.

The book had its content to be suitable to its format and target audience. For that reason, the language used in the book is very simple. Text is almost a description of the image which accompanies it. Probably children would not understand the message implied in the book. There is an implied message that a couple share the housework, not only just some kind of extra help, but both must be fully committed on organizing and keeping the house cleaned.

Two strengths were identified in the current editing proposal. First, the text is written in English, which allows to reach a greater target market. Second, this is the result of the study of a traditional text. It is a rewritten of the original text; this fact may guide readers to crossed readings. We also expect its size to be easy to handle by a child and easy to transport.

## 5.3 The book prototype – Graphic Design

Our editorial proposal went through several decisions until reaching the final result. In the following paragraphs, we explain all the decisions taken. Creativity was the base to the conception of the book. Beyond creativity we applied all the rules learnt during the master in Editorial Studies. As Haslam states "Design is a mixture of rational, conscious decisions that can be analyzed, and subconscious ones that are less defined, stemming as they do from an individual designer's experience and creativity" (Haslam, 2006: 23).

All decisions taken concerning graphic design of the book had on its bases the four principles of design[11]. Our publication was the mixture of past and present, of traditional and contemporary, a challenge in every moment of its production process.

## 5.3.1 Storyboard and Editorial Grid

The storyboard is one of the most important assets to make a good planning for a book. It helps to organize the content in each page and to predict how many pages the book will have. The storyboard is usually made in the beginning of the work and may be subjected to changes in any phase of the editorial process.

The decision was then to make our edition as a square book with the size 145 mm x 145 mm. Our objective was to produce a book in a small format, as we had few content to organize in each page. Another objective was to keep the book with sixteen pages, including the title page and the colophon. It was very important to think in ways of organizing the content without adding pages or leaving blank pages. We may picture it as

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[11] The four basic principles of design are Proximity, Alignment, Repetition and Contrast.

if these were our client demands and we had to work on it. The reasons to keep it down to 16 pages were mainly economic issues. Thus, it was possible to possible to print the book, front and verso in two SR A3 pages.

Our first organization of ideas was made as the following storyboard presents. The graphic design was made with a wider creative freedom, as the only constraints were related to the number of pages.
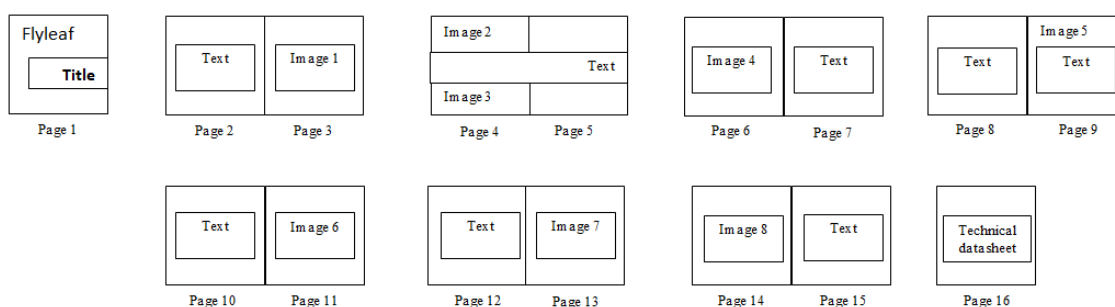


Figure 23: First Storyboard of the edition proposal.

In the storyboard, it is possible to see that the content organization was very diverse in each double-page spread. The blank space allows to have breathing areas and allows to not tire the readers' eyes. This was the first storyboard used to organize the content and it was very important for the first printed proofs of our publication. During the graphic design process of our publication, different solutions were applied to different double-page spreads, as it was not possible to always keep as solution to have image on one page and text on the next page. There was not always the same amount of text to use nor image to post. It was also necessary to have in consideration the message that the content of the publication intended to pass, like dirty floor or messy situation. On those cases, more creative solutions were applied, like not keeping the text centered.

The grid was used to ensure the text position equality in every page. Grids give the rational base where it is possible to repeat a series of recognizable arrangements; grids also allow different persons to work in the same document (Jury: 2007:130). Our book has the format of a square (145 mm x 145 mm) containing only one column; and the top, bottom, right and left margins are the blank space around the text. It was important to have a baseline grid to keep the text rows at the same level in all pages. As Haslam (2006) points the format of a book is determined by the relationship between the height and width of the page (Haslam, 2006: 30).
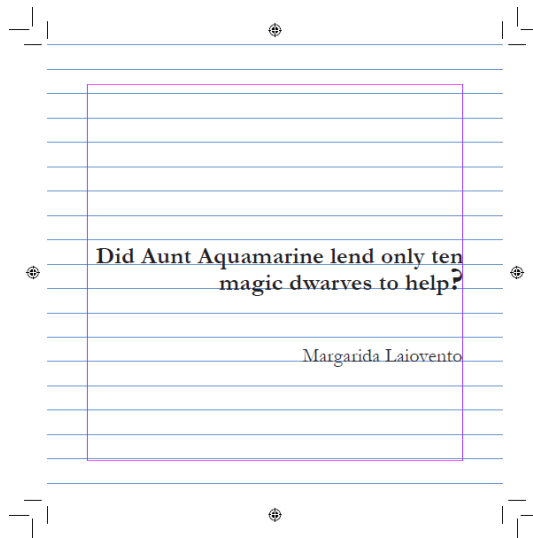
Figure 24: Aspect of baseline grid on the cover.

Using the grid, it is possible to organize space between rows and margins. The use of a grid brings consistency to a book, making the whole form coherent (Haslam, 2006: 42). Margins are the space standing around the text. They considerably contribute to make reading comfortable and pleasant, providing a peaceful environment where text performs perfectly its function (Jury, 2007: 142).

In the case of our editorial proposal, left and right margins had an important role on the organization of the text on the cover and back cover. The grid used in the publication has a symmetrical format around the central gutter, as we have the same margins all around the page forming a simple frame.



Figure 25: Placing of the text elements on the cover and back cover.

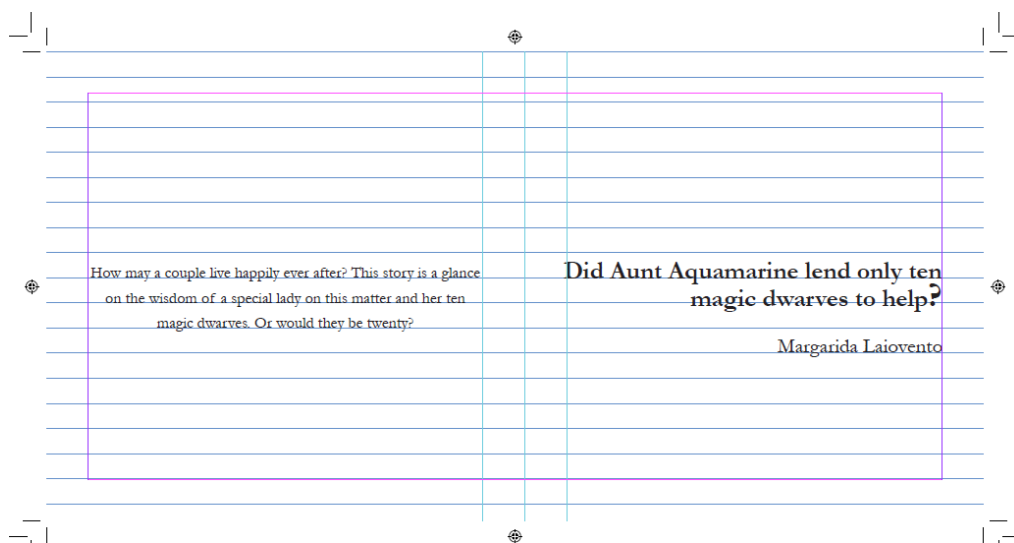In the interior of the book, the role played by margins was very reduced. The placing of the text box was horizontally centered in each page. Additionally, the text boxes had sizes adapted to the amount of text planned to be placed in each page.

### 5.3.2 Style Guide Color

The subtractive model CMYK[12] is frequently used in the printing process (Lupton, 2008: 76). In our project, all the color codes are presented in CMYK to achieve the objective of creating a printed publication. Colors have a key function in a book and designers make contrast between colors to create qualities and specific environments, using colors to enhance ones and/or weak others (Lupton, 2008: 78).

Besides the color present on the images, the base colors for the text are: black, white, and aquamarine. This color is a central element of the book, and was copied from the hair of the male character. Color proofing is very important and as Masterson (2007) stats "differences in equipment, paper, inks, and other conditions between color proofing and production press room operations, a variation in color between color proofs and completed job is to be expected" (Masterson, 2007: 153).

### 5.3.3 Typography

Typography is very important for the readers. The choose of typeface is particularly important as well as its size. The first aim should always be the text readability. Another appointment which shows hierarchy in a work is the use of italic, bold or semi-bold (Lupton, 2010:48). We used some words in bold to highlight a specific situation, for instance the word mess. "Choosing a typeface can be the most vexing, infuriating, time-consuming, and pleasurable part of designing a book. Unlimited choice is a false blessing." (Hendel, 1998:36).

Bold was used on the front cover and title page of the book. Most of the text inside the publication was light without the use of this resources. The typographic styles used are described on the table 4. The typeface used is Garamond. It is a serif type as it is an edition with the aim of being printed. Also, serif classic type like Baskerville, Bembo, Garamond, among others, are open, well-proportioned and regular. A text has a better readability if there

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[12] Acronym to Cyan, Magenta, Yellow, and Black; the subtractive primary colors. These are the standard ink colors used for process color reproduction (Masterson, 2007: 213).

is a harmonious relation between its type size, line size and space between rows; if one of these elements is unbalanced even the better types have readability issues (Carter, 1998: 12). It is considered that the ideal body size for a type for a continuous reading text is situated between 10 and 12 points (Jury, 2007: 20).

As pointed above, space between rows is of crucial importance for a reader as it allows and guides the reader from the end of a row to the beginning of the next. A more notorious blank space between rows contributes to avoid jumps between rows inadvertently by the reader or starts to read an already read row (Jury, 1998: 140). Serif types also help on horizontal character highlighting.

Since one of the objectives of this publication was to place in confront the traditional and the modern, we decided to use the classic typeface Garamond. Its classic side has contrast with the text and the images.

Table 4: Typographic Styles on the publication

| Text block | Garamond Regular, Size 14 pt, Space between lines 22, Left alignment<br>Color: Black and White |
|---|---|
| Technical Information | Arial Regular, Size 6pt, Space between lines 6 pt, Center alignment<br>Color: Black |
| Title | Garamond Bold, Size 22, Space between lines 22, Right Alignment<br>Color: Black |
| Synopsys (Back Cover) | Garamond Regular, Size 14 pt, Space Between Lines 22 pt, Center alignment<br>Color: Preto |

To emphasize the question placed by the books title, its question mark has as size 30 pt, a bigger size than the rest of the text. Above the title, the name of the author has a lower size (18 pt). This gradation enables the establishment of a hierarchy highlighting the importance of the title.

### 5.3.4 Images Size and Type

The final editorial project is an illustrated book. This is not a picture story book as it is still possible to have a logical story by reading exclusively the text[13]. Images were used on the cover and on the verso of it. The result is a book full of color where it is possible to imagine textures, due to the material used during the illustration process. The images used in the book are bitmap, because only those allow the representation of the real (Chapman e Chapman, 2009: 103). Images in our publication add color and act as a description of the situation.

Another technique used in the illustration process was collage. Characters were drawn and the environment was created by using the collage of several pieces of paper which represented tables, shoes, among other items. This work was photographed and added to the book using digital means, recurring IT programs such as Photoshop and Indesign.

Illustrated books imply a great creative liberty by its illustrator. This liberty allows the illustrator to create scenarios of our story using collage. For instance, the dirty living room was made by adding the rubbish by hand after making one image of the same living room clean. Our characters were created by drawing, but also using elements with texture. For example, the green of the plant and the green hair of Aunt Aquamarine was made with green serpentine paper.

### 5.3.5 Printing Paper

The paper used on the first print-proofs of our publication was Couche Mate. For the cover was used paper of 300 grams and for the content it was used paper of 170 grams. Couche paper was firstly chosen because it works nicely with handling and because it highlights the images. Coated papers are usually reserved for books with many pictures or color printing. The basic choice is between gloss coated and matte coated finishes (Masterson, 2007: 137). Another important aspect to have in mind is that there is a huge diversity of papers, there are even different papers produced by different companies.

After several printed proofs, it was decided that a more textured paper would work better on the type of message comprised in the book. We tried to have a slightly beige paper to give the appearance of an old book, but in constant conflict both with the modern

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[13] Picture story books are different from the illustrated books by the impossibility of having a logical story by reading exclusively the text of it (Ramos, 2010: 30).

illustrations and with the text content. As Masterson (2007) refers, we need to keep in mind that paper is approximately 30 to 40 percent of the cost of manufacturing a book (Masterson, 2007: 136). In the end, we kept the first option of printing the editorial proposal in Couche Mate 300 grams for the cover and back cover and Couche Gloss 170 grams for the content, as it was presented as the less cost option that fitted our purposes, among the options available at the impression center.

**5.3.6 The cover and back cover – Graphic Result**

The cover and back cover are two elements of the editorial proposal that have a great importance on the impact it has on the potential readers. These elements are the first communication means of the book. It is very important to understand the type of message we are sending on the first contact a potential reader has with the book.

The color aquamarine is a key element with a great importance on the book development. It is directly linked to our main character, Aunt Aquamarine. On the cover (figure 26), the title is bold and aligned to the right. It was placed in two rows. It has also the name of the author. The images used on the cover are of the couple and of the hands. The use of an illustration of the hands directly remits the reader and/or potential buyer to these ten magic dwarves. On the back cover, we have a small synopsis of the story which shows an identical question to the one present in the title.
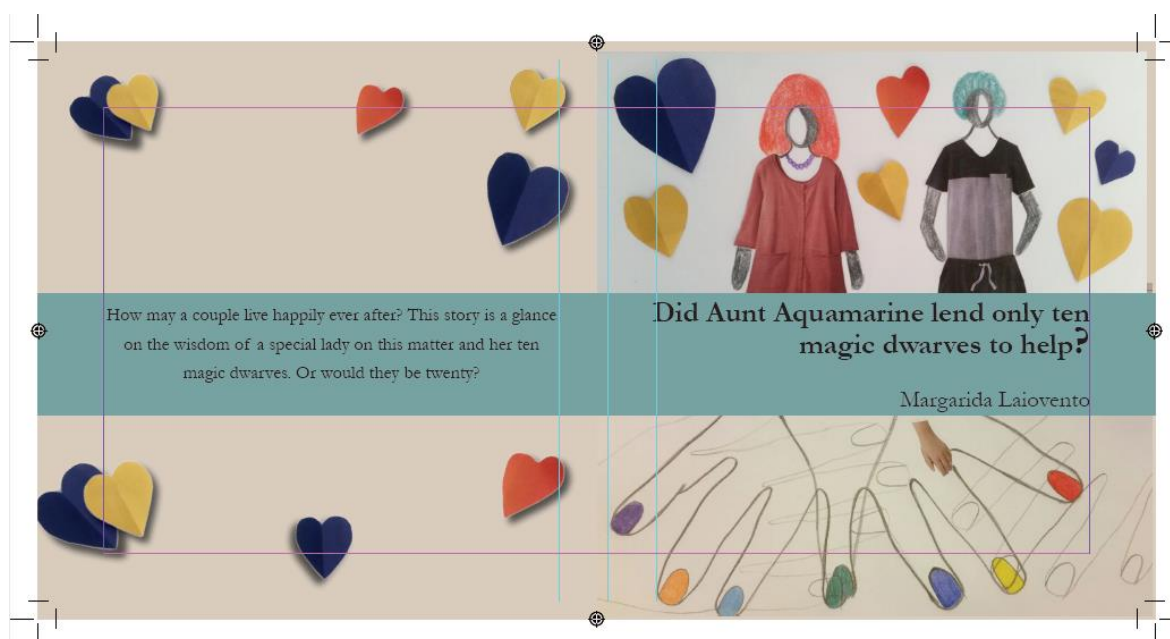


Figure 26: Cover and Back Cover Page of *Did Aunt Aquamarine lend only ten magic dwarves?*

The decision of using these elements in the cover, as if the text was about a very romantic story, implies a brand-new fresh and light approach to the theme.

**The verso of the cover and back cover**

The editorial proposal was not made with a hard cover which would allow us to create colored paper to past down on front end paper. So, on the verso of cover and back cover we created a set of hearts, the same used on the cover and back cover. This was repeated until we have a pattern of yellow, blue and red heart sequences (see figure 27).



Figure 27: Verso of the Cover and Back Cover Page of *Did Aunt Aquamarine lend only ten magic dwarves?*

### 5.3.7 The book content – Graphic Result

To organize text and illustrations inside the book there was a tailored solution found almost spread by spread. It was used a baseline grid which allowed to keep the text always in the same place and giving consistency to the publication. The following paragraphs show all the decisions made on the content organization. It is possible to confirm that the first storyboard was very important to organize the ideas in a very initial state. But, while making the design graphic work and having the first printed proofs, there was clear that some of the first proposals wouldn't have a good readability and a good aesthetical harmony.

The double-page spread (figure 28) shows a solution with the text on the left page and picture in the right page. The text box on the page is centered horizontally starting the

text in the seventh row of the baseline grid. That decision was made because it is a comfortable place to have the text, as it is not too low on the page.
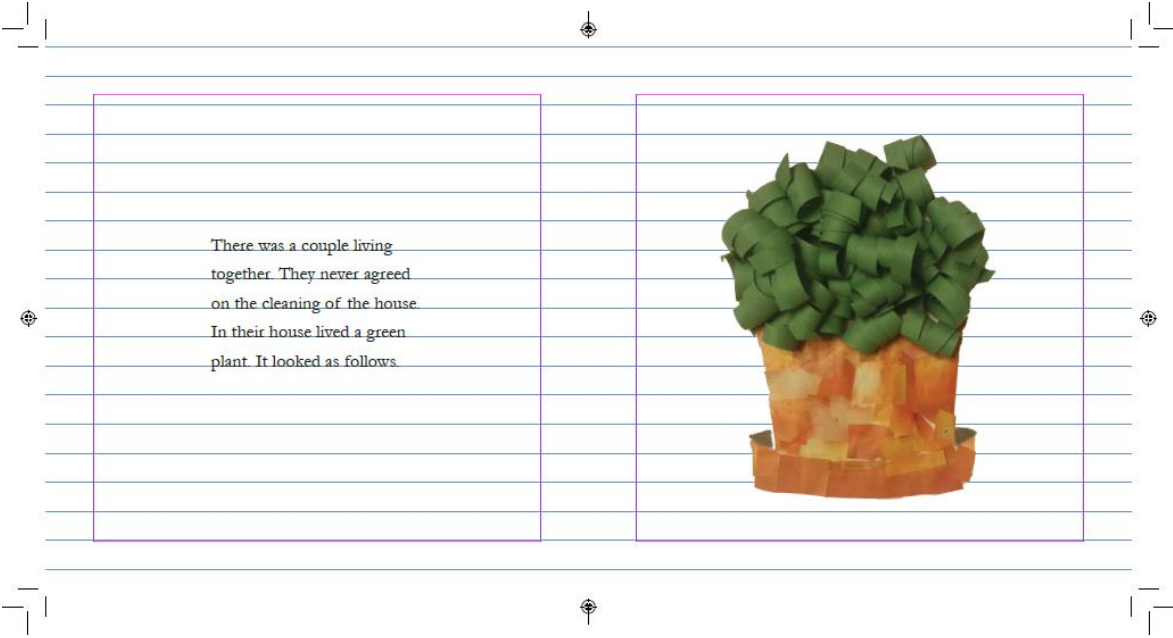


Figure 28: Example of a spread in the book proposal Did Aunt Aquamarine lend only ten magic dwarves?

The left page has a single centered image, occupying a considerable area of the page due to its size. The reason for this decision is that on the text there is given much attention to the plant. It is inclusively referred that the plant looks "as follows". So, it is expected that the reader spends some time observing how the plant looks, it is not described on the text. The image has an intrinsic texture, both the vase but especially the leaves. It has volume, almost as if it was a 3D element, even being a 2D.

Figure 29: Double-page spread Did Aunt Aquamarine lend only ten magic dwarves?

Other different disposition of elements is found in the double-page spread of figure 29. Here we have two images displaced on the left page, one above the other, with a ruler colored using Aquamarine color which goes through the entire spread. The text on the right page passes itself the image of a mess, as it is (un)organized without following the previous horizontal placement of the text. It is expected that the reader feels a bit of a chock, as it was all well organized and suddenly the reader is in the middle of the mess. The inspiration to this spread came from the idea of calligrams (Cf. Bastos, 1999: 185).

The illustrations show also the emotional state that the characters were in. Due to their frustration, the characters were upset with each other. In this case illustrations help to have a deeper sense of how critical the situation was.

Aunt Aquamarine heard
them and said:
- I will send you my ten
magic dwarves to help you.
You just need to go home
and decide how you will
divide your tasks.

If you do this every day,
my dwarves will help you
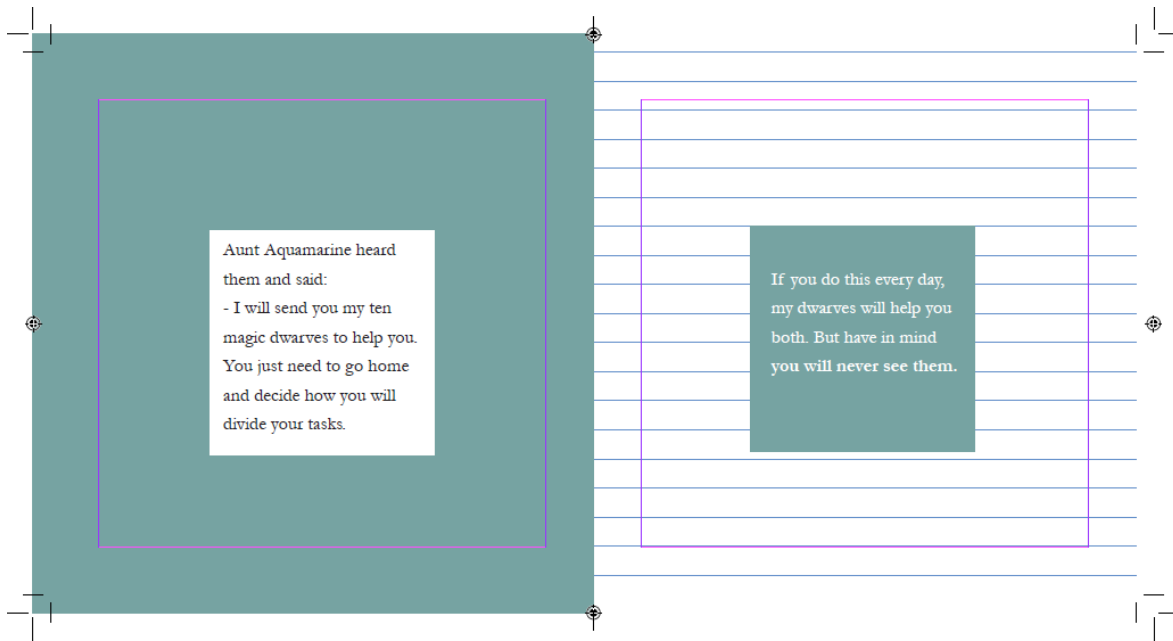both. But have in mind
you will never see them.

Figure 30: Spread with a different solution for Did Aunt Aquamarine lend only ten magic dwarves?

This is another different solution found. There are no images in this double-page spread, but the solid color used is aquamarine. The text on these pages is Aunt Aquamarine speaking, so she is present, even without having her image on it. It seemed to be a good solution, as we had two boxes of text to organize on this double page spread. The contrast is present, and despite the solid color there is also empty space which allows the readers to keep orientated during their reading, without exhausting their eyes.

The editorial proposal was digitally printed. It kept the images quality close to what was seen on screen while creating the design. There were made several proof printings, to help to choose the paper type and to correct some graphic distortions.

It is important to refer that all the content used to produce the editorial proposal *Did Aunt Aquamarine lend only ten magic dwarves to help?* are owned by the author of the master thesis. There was not used, neither text, neither images, nor other graphic elements from third parties. This work was made under the respect of all the Portuguese Copyright Law[14]. Also, it was made the request to APEL (Portuguese Association of Publishers and Booksellers) for the ISBN code to the editorial proposal. The attributed ISBN code is 978-989-20-8138-0. This publication is considered to be an Author Edition, as there was at any moment the intervention of a publisher.

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[14] *Direitos de Autor e dos Direitos Conexos*, Assembly of Portuguese Republic.

## 6. Final Considerations

Editorial market for children in Portugal is still growing. It is very dynamic, as several authors produce for children, not only specialized authors such as António Torrado whom has written mostly for children, but also authors from general literature like José Saramago or Valter Hugo Mãe, whom also produced publications having infants as target audience. The new generation of authors is also bringing new ideas and themes to Children's Literature. Not only made from the heritage of Traditional Oral Literature, Children's Literature approaches other fracturing themes. The fracturing themes pointed by Ramos (2010) are death, war, sexuality and even homosexuality (Ramos, 2010: 118). The wide range of editorial proposals is possible due to this new wave of interest in the literature for children, not only from authors but also from designers and illustrators. Produced publications for Children's Literature are made with profound attention to detail.

Traditional oral texts are still part of our lives. In the beginning, Rocha (1984) argues that the diffusion of the printed text has established the predominance of individual reading alone; the relationship is established between one text and one reader (Rocha, 1984: 21). This way, we passed from hearing stories in group to read stories alone. The eventual richness of a tale became this way static, as the story heard had usually new details, and the story printed became always the same. Other important change was related with the role of children in the society. As Rocha points (1984) the analysis of the formation and evolution of the status of the child, along with psychology studies, recalls that after being considered an adult in miniature, children came to be considered as owning transitory but identifiable characteristics and subject to specific needs (Rocha, 1984: 24)

Traditional tales are the base of modern editions as rewritten versions, for instance for Children's Literature, or by being printed as they were collected. In this work, it was possible to confirm the huge importance of collecting oral tradition tales since they are part of the cultural matrix of a place. Several authors, such as Teófilo Braga, Ana de Castro Osório and António Sérgio became aware of this importance allowing us to have access to the traditional tales, with different adaptations and edition work. As Ramos (2010) states, texts of traditional oral inheritance are as "recycled" or recovered gaining a new life (Ramos, 2010: 78). Due to its simple structure, which comes from the time tales were told by a story teller to all the members of the family or even to all community, tales allow to keep young reader's interest from the beginning to the end of the story. Rocha (1984) points that

motivated by the atmosphere and the audience, story tellers would mold the stories, making them reflect the fears, terrors and passions of that specific audience (Rocha, 1984: 20). So, tales most of the times had new elements, depending on whom was the teller but also on whom was the audience. Today, we may find a parallelism, as the tale may be rewritten in different ways depending on the author who works on it.

Another point of interest of tales for Children's Literature is related to the way facts evolve across the story. The role of a character whom may be considered the hero; and characters that young readers may instinctively relate to, but also the positive final with the resolution of the situation which caused the end of the initial equilibrium. Oral Tradition is a very reach field to be explored by editorial market for children and they are the basis of Portuguese Children's Literature.

Observing the paratextual elements of the editions, illustrations helps determining who is the target audience of a book; and illustrations have the capability of modifying that target audience. Illustrations may add different readings to the text. On illustrations, it is possible to find references to a determined cultural context.  As we seen, we must not forget that even to understand the messages contained in illustration, children need to be guided in order to become visual literate. As Galda and Short state "Picture books offer a unique opportunity for children to develop visual literacy because they can return to the visual images in books to explore, reflect, and criticize those images (Galda and Short, 1993: 506)". On picture story books, image plays a central role to the comprehension of the story in the text. Illustrated and picture story books have a greater richness of content, but also children tend to be more interested and feel higher curiosity for these books than for books without images. It is necessary to keep in mind that illustration is not always a positive thing if not consciously used in the publication. As Rocha (1984) points a book with excessive illustrations may also distract the reader, leading to dispersal, making the reader to lose the storyline; and this incomprehension may lead to the refusal or to retract a new reading of it (Rocha, 1984: 23). A bad conceived book may lose a young reader, what may mean that it might be lost an adult reader.

On the tale, *The ten magic dwarves of Aunt Aquamarine,* we may identify the structure of a traditional tale with all the phases referred by Bastos (1999) (Cf. Page 12). In the **Initial Phase,** the wife can't keep the house cleaned, the **Disturbance** is caused by the husband by threatening to beat the wife, the **Transformation** was brought by Aunt

Aquamarine whom lend the ten magic dwarves. Aunt aquamarine may as well be considered the hero of the story, not a hero with sword, but she is someone whom helped the wife. The **Result** which comes from the **Transformation,** as the wife turned into a cleaned person whom became able to keep all the domestic duties done. The **Final State** is the new order of things stablished by the final happiness between the couple and the thanking to Aunt Aquamarine.

Comparing the three editions from three different publishers, Editorial Ática (1945), Livraria Sá da Costa (1983) and Piaget (1997), we can confirm that all the three had details relative to the editorial context they were published. For instance, the edition of Editorial Ática has an illustrated capital character, the publication of Livraria Sá da Costa has a structure comprising double-page spreads with just text on one page and the image on the other.

The publication of Piaget (1997) had an academic purpose and it was a reproduction of the tale version from Ana de Castro Osório published in *Para as Crianças* (1897). Ana de Castro Osório and António Sérgio made the collection of the tale by using different approaches. Ana de Castro Osório made it closer to the version of her master Teófilo Braga while António Sérgio felt the need to add ludic elements to the tale, such as rhymes and new characters.

Making the graphic design of a book is a challenge. It requires the use of different resources and the option for different solutions. Each element placed on a page went through a great edition process and it is decided in detail. Text and images sizes, images resolution and its order are decisions made with the aim to pass a message. It is important to have also in mind that these decisions will have implications on final printings and quantity of paper used. In the end, financial budget has a huge importance on the decisions made during the editing process.

The editorial proposal *Did Aunt Aquamarine lend only ten magic dwarves to help?* intends to pass the message: that it is possible to share housework tasks in a couple. By using few content, it was created a small book with a lot of blank spaces which help to frame the information. This is a minimalist editorial production which was made with the intent of using all the tools learnt during the master degree in editorial studies. This was also the opportunity to explore different creative approaches. In this editorial production, it was exclusively used owned material, both images and text. At this point, this book was not made

with commercial intentions, but to put in practice all the skills acquired during the master course in Editorial Studies.

As Haslam (2006) states some designers are slightly embarrassed and evasive when questioned about their working process, suggesting that any detailed examination restricts their creativity (Haslam, 2006: 23). The options made in this editorial proposal had on its basis the technical rules, but on the other side some options taken had the creativity side involved. For instance, the size of images or how the text should be placed on the pages followed the needs of each double-page spread. It was not felt the need for creating a master page, but it was created a baseline grid to guide the placement of the text. The graphic design had as primary objective being attractive without affecting the readability of the editorial work. Masterson (2007) states that "It is very important to the success of a book project that the resulting product meets or exceeds the reader's expectations" (Masterson, 2007: 22). The editorial proposal intends to exceed the readers expectations in aesthetical aspects without forgetting to answer the title's question.

In the end, the editorial process of a book may be resumed in four steps as Silva (2012) proposes: 1 - to gather and organize the material to be published (typing, photographing or others); 2 - provide legal documentation (ISBN, ISSN or other) and cataloging; 3 - organize the book and arrange at least three good revisions; 4 - Finally, to provide a printing, montage and distribution in the selling points, with a good publicity of the work (Silva, 2012: 137).

## 6.1 Main limitations and future perspectives

One of the main qualities of the work developed in this master thesis is the approach made to the editorial market of Children's Literature. The contextualization of the concepts of traditional tale were important to build a framework to serve as basis to the editorial proposal made on the second part. To maintain this work under the Editorial Studies field and not about Literary Studies was also challenging. Sometimes, we were so immersed on studying and analyzing literary aspects of the texts, that we had to relocate it to the editorial aspects such us publishers, catalogues and graphic design of the books under analysis.

The limitations of the work are connected to a very basic analysis of the concept of Children's Literature, from its evolutional point of view. To obtain updated statistics about

Children's Literature publishers sales is not so easy as it is private data and due to business constrictions publishers don't make it public. There were also some constraints on obtaining studies about editorial market for children, concerning the studies about re-written versions of other traditional oral tales. It would be important to make it in a deeper way, as those feel like a missing argument on this work.

On future research would be interesting to study the catalogue of Editorial Ática and how it was related with Children's Literature, since the references we used on this work didn't refer other titles from Editorial Ática within Children's Literature. Other aspect worth of studying and explore are all the editions of the tale *Os dez anõezinhos da Tia Verde-Água*, for instance by making comparative analyses. It would also to be interesting to study in a profound way the role of female characters on tales and its connection with gender violence.

This work was the last phase of a cycle; we expect that it fulfills the expectations of its readers.

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**Appendix**

Appendix 1: Printed mockup of the book *Did Aunt Aquamarine lend only ten magic dwarves to help*?