Primitivist Aesthetic for Identifying Child’s Referential Problems: launching a new narratological methodology based on Monteiro Lobato’s works.

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Accepted 18th May, 2015

Abstract

Child’s narratives have been studied on several perspectives, but hardly ever on that which considers children’s right for acquiring suitable texts oriented to their own conceptualization process. Children’s intuitive age group has been revised on the pragmatic perspective, and then based on two Monteiro Lobato’s texts for identifying children’s referential problems in both audio-visual and literary texts. Thus, this work consists of a new narratological methodology that combined four theoretical frameworks of analyses: the theory of magic realism, the mythological hero's journey (MHJ) structure, the social functions of emotions, and the pragmatic relations among children's magic concepts, which proved being efficient for identifying children’s referential problems in artistic texts.

Keywords: Primitivism, Aesthetics, Children’s literature, Audio-visual, Monteiro Lobato.

Introduction

The fulfillment of psychological needs of the child forms one of most important aspects for the preparation of the Universal Children’s Rights. Accordingly, the concept of childhood is protected by four strong human principles: non-discrimination; devotion to the best interests of the child; the right to life, survival and development; and the respect for the views of the child. Thus, to understand how such principles guide the construction of children’s entertainment materials embodied in both literary and audio-visual texts, this article revised two major Monteiro Lobato’s works in order to closely understand some key assumptions that for so long have proved persistent about how children’s entertainment texts may or may not improve children’s psychological development. Therefore, the purpose of this study was to answer the three following questions:

1) How do children in the intuitive age realize their concept of story?

2) Which kinds of referential problems children are likely to incur, as texts are not suitable to their own conceptualization process?

3) How do such problems may be identified?

Starting from the general notion about childhood, which is considered as a historical socio-construction connected to common biological structures (Piaget, 2000; Vigotsky, 2004; Applebee, 1989), this article invariably presented childhood as a concept that presents qualitative shifts along different periods of life. Herein, the so-called children’s magic realism is analyzed as a particular period of development of children, in which the intuitive intelligence begins to be biologically formed during the ages of 4 for 8 years old. The most remarkable trace of this stage in children's life is the qualitative intertwinement between primitivist aesthetic and narratives, as both are used towards cognitive organization of individual and collective experiences (Faris, 2004; Hunt, 2004).

Therefore, the aesthetical sense of childhood within the intuitive age group must work to foster Children’s Universal Rights, as well as to enlarger the consciousness of the writers in the dealing with children’s intuitive age. Thus, for presenting some specific frameworks, which form children's basic conceptualization process over a given text (Periconi, 2008; Guesell, 1998), the basic aesthetic principles of children’s magic realism emerged from the analysis; thereby, showing fundamental and common primitivist narratological structures that are suitable for children's psychological development. Consequently, the first attempt to answer the questions was to consider the intuitive psychological structures towards children's aesthetic principles as a valid approach to imagination and fantasy (Valkenburg & Jochen, 2006). Accordingly, intuition, imagination, and fantasy are key psychological features to enable individuals to create realities based on the qualitative means of emotions and feelings; moreover, such psychological structures tend to end up working as the narratological canons of reference in children's magic realism (Bower, 2004; Faris, 2004, 1995; Hadjetian, 2014; Hunt, 2004; Borge, 2001).

This initial theoretical perspective on children's psychological development brought up key elements in order to comprehend the primitivist elements embedded in the ancient myths that continue following up children's entertainment media materials today. Therefore, this article analyzed two Monteiro Lobato’s works embodied in both
literary and audio-visual materials: *Reinações de Narizinho* (The Reigns of Little Nose) and *O Sítio do Picapau Amarelo: no reino das águas claras* (The Yellow Woodpecker Ranch: in the kingdom of the clear waters) in order to check pragmatically whether or not such works are oriented towards the audience of children within the intuitive age group. Furthermore, it also worked to review whether or not such child’s literary structures do respect Children’s Universal Rights.

Rather than trying to transform the way in which cultural productions are made, this article suggested that the integration of child’s texts should be mixed with children’s own nature of development. Consequently, not just children’s right principles, but also education betterment should be possible to be achieved by forming critical adults. For accomplishing such a large mission was required that child’s literary and audio-visual producers take in consideration the referential problems children may have towards adult’s contextualization. In turn, child’s texts need to be intended since the first stage of its production towards children as the main receptors of the massage.

In other words, instead of being considered as an empty entity or a handicapped group for which the conventional politics stands so strongly, children should be seen as active individuals who need to get their psychological needs provided by the best cultural texts, specially as those come along in a much broader narratological perspective that prove being suitable to children’s own communicative process. This simple action is likely to encompass children as effective citizens whom demand not just specific attention, but also specific treatment and cultural facilities towards their socio-psychological development. That is why, this article offered: a pragmatic means for accommodating both communicative aspects: production and reception; meantime, was offered, too, a philosophical and methodological review on Monteiro Lobato’s classic works. As a result, the analysis proved that the socio-psychological advantages are various.

Thus, for taking in consideration solely the intuitive age group (4—8 y.o.), the analyses indicated that entertainment producers should develop children’s emotional intelligence towards gradual social adaptation for which requires that children’s audiences should be adapted into a suitable cognitive process towards artistic texts, for instance, Monteiro Lobato’s works whose influence and prestige have remained remarkable over generations in Brazil. Thus, in order to approach to Lobato’s works by keeping focus on children’s intuitive age as well as to the primitivist aesthetic surrounding children’s literary and audio-visual materials, the analyses made use of four complementary theoretical frameworks (a) Mythological Hero’s Journey, (b) Magic Realism Theory, (c) Functions of Emotions, (d) Children’s Intuitive Concepts.

**Method**

The methodological procedure considered four complementary and interchanging steps developed from the perspective of triangulation, which produced simultaneously both research approaches: quantitative and qualitative. The Qualitative Content Analysis produced a suitable categorization for the magic concepts by keeping special focus on a Relational Analysis. Thus, the use of this type of content analysis promoted a semantic approach to the conceptual relationships that were grounded in the sampling which proved being reasonably justified towards both quantification and qualification of the primitivist concepts found in both Lobato’s artistic works. As a result, four complementary theoretical frameworks of analysis were revealed: Mythological Hero’s Journey; Magic Realism Theory; Functions of Emotions; Children’s Intuitive Concepts. As these frameworks outlined Monteiro Lobato’s stories: *Reinações de Narizinho* and *O Sítio do Picapau Amarelo: no Reino das Águas Claras*, they showed the specific conceptual information regarding numbers of frequency, categorization, localization and detailed description of the magic realistic elements (animism, artificialism and finalism) found in the narrative.

**Step 1 – Reducing the text to categories and codes for concept patterns.**

The reduction of the text to categories and codes represented a systematic procedure that considered the questions concerning primarily with children’s referential text problems within the Intuitive Age (4—8 years old). Thus, the four theoretical frameworks of analysis: Mythological Hero’s Journey; Magic Realism Theory; Functions of Emotions; Children’s Intuitive Concepts were put together in order to generate conceptual codes for the systematic relational analysis between the literature book and its translated audiovisual version. Accordingly, among the three subcategories of relationships (Affect Extraction, Proximity Analysis, and Cognitive Mapping), the Cognitive Mapping offered a much broader scope of actuation for attempting to take the two other processes further (Krippendorff, 2004). While in affective and proximal analysis the focus is primarily on the preserved order of the text, cognitive mapping, on the other hand, operated by focusing on a cognitive model towards an overall meaning of the texts, which enabled visual representations through a graphic map of relationships. The texts were reduced into five main conceptual categories that corresponded to children main psychological needs during the intuitive age: Emotional Expression; Fears and Dreams; Personality and Sex; Ethical Sense; Philosophy and Religious Sense.

Each category generated between eight and nine concepts which summed forty two concepts altogether, as follows: Emotional Expression (Aggressiveness, Intolerance, Talk activity, Egocentrism, Duties, Shamanism, Individualism, Collaboration); Fears and Dream (Walter, Shadow, Wind, Odd Sounds, Abandon by the mother, Darkness, Oneiric animals, Strange people and creatures); Personality and Sex (Expansiveness, Mother & Father’s role, Protection, Self-awareness, Baby’s origin, Marriage, Sexual relation, Adventure); Ethical Sense (Good, Bad, Honesty, Help, Work, Lies, Trust, Conservation, Fight/War/Battle); Philosophy and Religious Sense (Humanity origin, Celestial creation, The father God, God as human, Death, Age and time, Instantaneity, Legends and myths).

**Step 2 - Exploration for relation patterns among Concepts.**

The next procedure defined the type of conceptual relation, which explored the conceptualization process in children’s
Thus, the application of the first framework in the film: “reference for children’s conceptualization process. the end of the story so drastically, it indicated lack of textual animistic values. Again, for its reducement of occurrence at realism aesthetic remained strongly present due to the did not have the same figures along the narrative, magic Despite distribution of the three prime primitive concepts Sítio do Picapau Amarelo: no reino das águas claras” new narratological methodology based on Monteiro Lobato’s works.” Weber Psychiatry & Psychology (ISSN:2449-1616), Vol. 2 (3) 2016, Article ID wpp_175, mixure of the three prime primitive concepts along the narrative.

### Step 3 – Performance of a Statistical Analysis

At this research level, figures described statistically how the variables and distributions were controlled along the conceptual relationships extracted from the sample materials. A Descriptive Statistic showed: frequency accounts (positive and negative values), mean, and standard deviations. The method considered the relationships among variables by dealing with correlation using values encoded by the software Excel 2011.

### Step 4 – Mapping out the Representations

Afterwards, the research continued mapping out the concepts, as well as its relations by using a Mental Mode that is offered by the cognitive science. Firstly, to create the model the texts were converted into a map of concepts and relations.

Then, the map worked on the level of concepts by arranging and distributing the relationships formed by the theoretical frameworks. Ultimately, the Cognitive Mapping worked out the semantic connections across the two texts formats analyzed herein: literary and audiovisual within the so-called map of analysis. As such, it allowed exploring comparatively how meanings conflicted between the perspectives of the author to the perspectives of children’s intuitive age via the primitivist aesthetic principles described by the analyses.

### Results

1st Framework: Mythological Hero’s Journey.

The story of the book Reinações de Narinho indicated animistic values that helped significantly the narrative to coordinate the dramatic evolution of the hero (Campbell, 2005; Vogler, 2004), especially in the stage six, seven and eight. Such stages were responsible for the most meaningful moments in children’s magic realism. However, from stage nine and on, animist concepts reduced drastically their occurrence to 4% leading ultimately to children’s referential problems at the end of the story as follows in the graphic of the figure 1 below.

![Figure 1. Distribution of the three prime primitive concepts along the narrative.](image)

Despite distribution of the three prime primitive concepts did not have the same figures along the narrative, magic realism aesthetic remained strongly present due to the animistic values. Again, for its reduction of occurrence at the end of the story so drastically, it indicated lack of textual reference for children’s conceptualization process.

Thus, the application of the first framework in the film: “O Sítio do Picapau Amarelo: no reino das águas claras” indicated a quite different result from the original story of the book. It seemed that the referential problems were fixed, even though all the three prime primitivist concepts did not vary much from those ones of the book.

So, the reason identified for the problem fixing laid on the intensive and dramatic involvement of the other archtypal characters of the stories, as it can be seen in the graphic of the figure 2 below.
The most active characters in the story of the film were the archetypal tricksters: Emilia and Visconde de Sabugosa, as both assumed several common psychological functions belonged to the hero. Thus, in comparison with the book, the film showed more coherent children’s psychological involvement with the story based on magic concepts supported by the other archetypal characters.

It is important to identifying how children’s magical realistic values were distributed along the narrative. As such, the quantitative data from the first framework improved the qualitative aspect of the analyses as to the precise location for all primitivist concepts. Consequently, it is possible to assume that the stage 1 (Ordinary World) and 8 (the Ordeal) both have presented the lowest magical realistic momentum in the narrative, then in second place appeared the stages 9 (the Reward), 3 (Refusal of the Call) and 4 (the Meeting with the Mentor). On the other hand, the stage 6 (Test, Allies and Enemies) alone scored three times more magical realistic concepts than those stages previously quoted.

Thus, the stage 6 showed hyperbolically the sense of adventure in the book Reinações de Narizinho, whilst the stage 7 (The Approach) of the film O Sítio do Picapau Amarelo: no reino das águas claras came out with almost the same percentile as the stage 6 of the book. This is important to prove that both narratives had an intensive narratological appeal to dramatic scenes, in which children within the intuitive age group are likely to conceptualize.

2nd Framework: The Theory of Magic Realism

The qualitative comparison between the theory of magic realism (Camayd-Feixas, 1998) and children’s conceptualization process in the intuitive age began at the moment as was possible to measure the average of incidence for the primitivist concepts in narratives (89%).

Comparatively to other classical child’s novels Reinações de Narizinho and O Sítio do Picapau Amarelo: no reino das águas claras presented more magical realistic concepts in its narrative than other well-known classic children’s literature books, such as “Charlie and the Chocolate Factory” (Roald Dahl, 1964), “Momo” (Michael Ende, 1968), or even “The Jungle Book” (Rudyard Kipling, 1894). Therefore, Monteiro Lobato’s works presented narratives more suitable for children’s intuitive age conceptualization process (Varella, 2012), as all the three primary primitivist elements from the theory of magic realism were activated and distributed all along the MHJ stages (c.f. Figures 1 and 2).

Accordingly, the only missing primitivist concepts were those related to the “Telluric and Human Unity”, which may be found in the secondary primitivist elements of the theory, especially, in the hero’s stages of the first act of the film. Thus, the referential problems were identified based on the lack of concepts, such as Telluric and Human Unity, for they represented crucial magic realistic concepts for C.C.C. in the intuitive age group.

Although, the C.C.C. was almost integrally connected with children’s magic realism (95%), the graphic 3 showed that was missing involvement with Telluric and Human Unity. Therefore, the story missed to deal with strong philosophic sense of children’s intuitive age towards the satisfaction of children’s psychological needs.

For this reason, referential problems identified in the stage 1, 2, and 3 affected, accordingly, the ages of 4½ and 5½, as it is shown in the graphic of the figure 3 below:

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**Figure 2. Hero’s Development in the Narrative**

<table>
<thead>
<tr>
<th>Character</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hero (Narizinho)</td>
<td>5,54%</td>
</tr>
<tr>
<td>Mentors (Dona Benta, Dona Aranha, Tia Nastícia, Visconde de Sabugosa)</td>
<td>8,58%</td>
</tr>
<tr>
<td>Threshold Guardians (Dona Carochinha, Passaro Roca)</td>
<td>11,26%</td>
</tr>
<tr>
<td>Herald (O Principe)</td>
<td>10,26%</td>
</tr>
<tr>
<td>Shapeshifter (O Pequeno Polegar, O Gato Felix)</td>
<td>10,6%</td>
</tr>
<tr>
<td>Shadow (O Mundo Comum)</td>
<td>4,42%</td>
</tr>
<tr>
<td>Trickster (Emilia = 11, 3% and Visconde de Sabugosa = 10,26%)</td>
<td></td>
</tr>
</tbody>
</table>

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How to Cite this Article: Dr. Márcio Danilo Mota Varela & Dr. Clóvis Reis "Primitivist Aesthetic for Identifying Child’s Referential Problems: launching a new narratological methodology based on Monteiro Lobato’s works." Weber Psychiatry & Psychology (ISSN:2449-1616), Vol. 2 (3) 2016, Article ID wpp_175, 578-586
Regarding only the Pictorial Elements present in the theory of Magic Realism (Menton, 1999), all magical realistic concepts were fully active, mainly the Miniaturist and the Primitivist concept as the story shifts from micro to macro representations over events and creatures; the Representation of Reality as to the general reference rule from the factual world did not change its structure within the hero's special world, ultimately not presented any sort of conflict between rules of reference. Apart from the Telluric and Human Unity concept, which can be found in the secondary elements of the theory of magic realism, all other nine primitivist concepts were found in a leveled status of incidence, such as tradition as a supreme rule; the mythical concept of time; the mystic notion of causality; the natural and supernatural unity; the ontological transformation flowing; the concrete logic; the ludic element, and the natural and hyperbolical tendency.


Relatively, Reinações de Narizinho and O Sítio do Picapau Amarelo: no reino das águas claras did not present many referential problems despite the fact that it could be confused with a fantastic genre in the first stages of the hero. As such, it was identified only three referential problems located in the stages 1, 2, and 3. The referential problems in both narratives were connected with either the hero’s presentation and acceptation for the call to adventure, from which she was expected to initiate her journey towards her psychological development. Accordingly, such initial momentum in the narrative had to do with a kind of contextualization that escaped from the general rules of the factual world.

The hero’s performance through this emotional function corresponded to 94.8% in the narrative. However, as it is closely observed only the problematic stages (Ordinary World, The Call to Adventure and the Refusal of the Call), the hero’s conduct varied drastically from an Unleveled C.C.C. to an Expansive one. In Short, children’s referential problems being found in both narratives remained constantly out of children’s intuitive conceptualization along the majority of the first-act stages. The lack of magical concepts concerning particularly, artificialism and finalism had a direct impact on children’s referential problems. The same is true for the animistic values, which highly overcame the other magical values throughout the problematic stages.

Such problematic situation disturbed not just the textual reference for children’s conceptualization of the story, but also provoked lack of stability towards a balanced-primitivist-conceptualization process.

In other words, the absence for other magical concepts in comparison with the high values of animism hindered not only children’s identification process with the story, but also with the social values, which supposedly had to with a strong social conceptualization by means of a, too, strong heroism conceptualization. Therein, the type of hero’s representation is not what mattered more, but how the hero performed her psychological characteristics within a strong magic conceptualization that was not evenly distributed along the whole narrative. As a result, it is possible to affirm that the animistic values are equivalent to a “what”, revealing all narratological means used in the story to express its special codes of accessibility into the unconsciousness of children's communicative process. By the same token, children’s intuitive age group needed to be introduced to a certain type of “why” belonging to finalism and a kind of “how” related to artificialism (Rabinowitz, 2005; Piaget, 2000; Pericconi, 2008; Guesell, 1998).

Therefore, without mentioning the urge for a coherent contextualization, especially at the beginning of the hero’s journey in the Ordinary World, some others referential problems may occur quite significantly along a weak identification process with the hero’s emotional development. Thus, the hero’s emotional evolution was identified as being negative in both narratives. Thus, by explaining the developmental evolution of the hero, it is possible to affirm that Narizinho (the hero) started her journey by being Neutral (normal) in terms of adult’s conceptualization all along the stages 1, 2, 3, 4 and 5.

Then, she became Negative in the stages 6, 7, 8, matching perfectly with her Unleveled C.C.C. Afterwards, she became Positive from stages 9 to 12 matching at the end of both narratives with her Expansive C.C.C. However, the emotional relations accused that Narizinho achieved numbers of expansiveness higher than those expected for the intuitive age group. So, child’s ages of 9, 10, 11 and 12 years old were identified, which ultimately tended to lead to an ending not entirely suitable to children’s intuitive age group, for it reached children of 9, 10, 11 and 12 years old, as follows in the graphic of the figure 4 below:
Therefore, after calculating the data, thereby finding the specific C.C.C. for the hero’s development was possible to demonstrate where the referential problems were located along the hero’s journey stages. They summed in both stories at least three main children’s referential problems affecting the following age groups: a) first referential problem: at the stage 1 (The Ordinary World) affects child’s age of 4½; b) second referential problem (The Call of Adventure) affects child’s age of 5½; c) the third referential problem (The Refusal of the Call) affects child’s age of 5½ (c.f. Graphic 3).

**4th Framework: Pragmatic Relations among Children’s Magic Concept.**

The hero’s Unleveled C.C.C. demanded more focus from the narrative of the film than from the book in the dealing with the magic concepts, for the latter affected directly children’s intuitive age group more than the former. Therefore, for the hero was not shown in the first stages being Expansive, both narratives could not present enough magic concepts. Consequently, children within the intuitive age were much more likely to refuse the interaction with the stories. Such referential problem may lead up children to a weak assessment of the main conceptual references dealt in the stories. In other words, that represents a very problematic issue for children’s conceptualization process, as children need to get into contact with the social rules of the factual world so as to the moral and ethical values.

Other problematic situation referred to children’s lack of interest in the reception of the narratives was described in this pragmatic framework which classified the referential problems over the distribution of the emotion types (c.f. Graphic 4). Furthermore, it explained why the hero’s emotional shifts caused children’s referential problem in the text. Once again, *Reinações de Narizinho* followed accordingly three referential problems in the stages 1, 2, and 3. Therefore, in all problematic stages the hero presented a Neutral (Normal) state of mind. As such, the pragmatic relation: Conjunctive Relation (CR) is presented with only its Continuous part stressed in the stage 1 and 2, corresponding thus 51% of incidence. On the other hand, in the stage 3, the stress is made in the Discontinuous part, in which correspond to 46% of incidence (Varela, 2012).

The difference between such an unleveled stresses made along the pragmatic relations is that it can be used perfectly to explain why the hero’s emotional shifts caused children’s referential problems in the text. Therefore, it is important to point out the missing emotion types for the hero’s full conduct development in the narrative.

Through this analysis is possible to identify not just the referential problems highlighted in the MHJ stages, but also the pragmatic relation affecting the hero’s psychological conduct along her journey. Thus, the stages 1, 2, and 3 showed a Conjunctive Relation problem stressed in its continuous part, specially in stages 1 and 2 which presented a lack of Basic Emotion – BA, Social Emotion – SO, and Background Emotion – BG (Damasio, 2006, 2007; Varela, 2012).

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Concerning only the stage 3, the referential problem presents simultaneously a lack of (BA) and (SO). Therefore, all along the MHJ structure registered in both narratives is possible to identify a full treatment for children’s basic concepts within the intuitive age. The only missing concept being identified was the Celestial Creation, which referred to children’s philosophy and religious sense.

**Discussion**

The purpose of this study was to demonstrate a new narratological analysis on children’s artistic texts. Based on pragmatics two major Monteiro Lobato’s works were analyzed and showed proved that children’s intuitive conceptualization process present a straightforward connection with the primitivist aesthetic found complementary in (a) Mythological Hero’s Journey, (b) Magic Realism Theory, (c) Social Functions of Emotions, (d) Children’s Intuitive Concepts. Thus, it is possible to assume that the basic principles found in the primitivist aesthetic are qualitatively the same ones found in children’s intuitive age (Guesell, 1998; López, 2005; Pericconi, 2008). Although it is commonly observed its reduction of incidence during the adulthood, the primitivist principles remain present and connected to adulthood, as its origins correspond to the vast and complex field belonging to imagination which requires associative thinking without shifting attention away from the external context, as commonly happens to fantasy (Valkenburg & Jochen, 2006).

Moreover, it is paramount to differentiate fantasy from imagination, for the former individuals lose their mental interaction with contextual facts, whereas for the latter, individuals associative thinking is permanently active along the contextual factors. Therefore, imagination is a complex process encompassing specific forms of human thoughts that enable individuals to develop images and concepts originally stimulated by the basic functions of emotions. For this matters, assumptions dealing with the issue of imagination have demonstrated a growing importance for narratological studies, thereby serving several key functions within and along the textual structures, in which the mythological hero’s journey, magic realism theory, social function of emotion, and the pragmatic relations in children’s intuitive age, proved being efficient for the identification of children’s referential problems in Monteiro Lobato’s stories. Therefore, the method of analysis may be used for the purposed to other child’s materials and authors worldwide, for the essential part of analysis is contained within and along the textual structures, in which the primitivist context plays a key role.

Ultimately, the aesthetic of magic realism literature presented in Reinações de Narizinho and O Sítio do Picapau Amerelo: no reino das águas claras should be seen as pragmatically related to the imagination, because its aesthetical elements are connected to both inner and outer facts of reality at the same time as just as happens to the Magic Realism literature (Camaday-Freixas, 1998; Menton, 1999; Doležel, 2010; Delgado, 2006; Faris, 2004; Hunt, 2004); besides, both stories can be considered as child-oriented narratives, in which the intuitive age group is considered as the main receptors of the messages. As a matter of fact, the missing concepts found in both stories disturbed the treatment of basic intuitive concepts towards a full satisfaction of children’s psychological needs as it was described in the analysis.

Consequently, it should be of great importance the dealing with the primitivist aesthetic in child’s narratives for some reasons: much of child’s psychological needs concern with assumptions dealing with the connection between finalism and artificialism, as both of them tend to lead up to general intuitive notion of causality; children’s intuitive thoughts need to be refined through processes that consider the construction of the object, so the use of metaphors might include process affecting children’s assimilation, accommodation, and reasonable response to causality; it may be advantageous to authors to take it into account in order to get in contact with children’s intuitive age specific aesthetic principles, otherwise children may incur frustration, or even lack of attention for they are not quite likely to represent literary information in the rational fashion as adults do (Dahl, 2009; Hunt, 2004; Larkin-Lierffers, 2010).

Thus, because the intuitive age group is a special period in children’s ethical and philosophical sense, its representation in the narrative deserves to be naturally stimulated by natural phenomena, such as the wind, storm, nightfall, rain and many others which are so unique and vivid in children’s imagination. To the same extent, curiosity in children’s intuitive age is not just a matter of enjoyment, but also a matter of psychological development, which demands accommodation for their questions. That is why, a strong conceptualization process regarding children’s magic realism, the MHJ structure, and the primitivist aesthetic may be of great benefit for children’s intuitive conceptualization, as well as for the satisfaction of child’s psychological needs. Once again, the application of primitivist aesthetic found in the mythological hero’s journey, magic realism theory, social function of emotion, and the pragmatic relations in children’s intuitive age, proved being efficient for the identification of children’s referential problems in Monteiro Lobato’s stories. Therefore, the method of analysis may be used for the purposed to other child’s materials and authors worldwide, for the essential part of analysis is contained within and along the textual structures, in which the primitivist context plays a key role.

Therefore, it was inferred that when a stage comes out full of magic concepts, it will become crucial to not just present quantified information about such concepts, but also to present qualified information regarding the integration between magic conceptualization and children’s intuitive age group, as it can be of great benefit for children’s intuitive conceptualization; mainly because it does not offer adult’s concepts, in which could lead up to either violent scene to depict the notion of struggle for survival, or to any kind of stereotypes to depict the hero’s enemies. For instance, as the first and second frameworks are put together, it is also possible to notice that they both allow not only the identification of the stages along the percentiles, but also allow the identification for missing magic concepts along the three-act dramatic structure.

As a result, the missing concepts may be considered responsible to influence negatively children’s intuitive conceptualization process in both narratives Reinações de Narizinho and O Sítio do Picapau Amerelo: no reino das águas claras, which ultimately led up to children’s referential problems towards an overall communicative process along both stories. In other words, for the first act of both narrative does not present enough magic concepts, the narrative tends to not immerse children into their own conceptual
environment, thereby disturbing children’s overall assessment of the following concepts in the other narratological acts and stages.

The beginning of the story in children’s magic realism is crucial for children’s intuitive referential assessment over magic concepts. It is therefore a different conceptualization process from the adult’s at this point, because it does not depend on a linear and rational format, but on a non-linear and irrational format where thoughts are connected to emotions, intuitions and imagination. Thus, these three elements are what in fact determined children’s true enjoyment and conceptualization of artistic materials.

Furthermore, as Children’s Conduct Characteristics (C.C.C.) in both Lobato’s narratives are qualified as E.R.U.L. (c.f. Figure 3), it reveals that the hero’s development started from an Expansive conduct characteristic, passing through a Reserved and Unleveled conduct until finally getting to a Leveled conduct characteristic towards children’s magic conceptualization process in Lobato’s stories. So, despite the expected normal children’s conduct characteristics found in the hero’s regular dramatic evolution, in which suggests that the hero have to initiate his/her dramatic evolution by being Leveled, Unleveled, Reserved, and Expansive following this order, thus it expected to form a C.C.C. represented by the acronym L.U.R.E. In both Monteiro Lobato’s stories analyses, however, the case is totally the opposite, for the acronym is inverted without disconnecting children’s involvement with the stories for them develop non-linearly, thereby proving that is a crucial mark for texts which are really intended for children’s special communicative process.

**Conclusions**

Children’s intuitive age group presents special aesthetical elements based on primitivist concepts. The type of aesthetical involvement in children’s conceptualization process requires key primitivist elements structuralized by both the literary theory of Magic Realism and the MHJ structure. The linkage among the aesthetical principles of the intuitive age group, the primitivist aesthetic and the Magic Realism provide qualitative data towards a much more suitable communicative process within children’s literary and audio-visual narratives. Therefore, authors willing to dialogue with children through entertainment texts should take into account the limitation of children to rationally depict artistic concepts in order to avoid children’s referential problems.

The kinds of referential problems children are likely to incur whether their conceptualization process is not respected may be various, which includes stereotyping, weak sense of causality and disturbance in their ethical and philosophical sense as the most common of them. As such, those referential problems may come out with the lack of animistic concepts followed by the lack of artificialistic and finalistic ones. Thus, for the sense of story within children’s intuitive age group operate mostly by means of emotions, imagination and fantasy authors shall create an atmosphere of intimacy for children to firstly assess the values of heroism, secondly the primitivist context in which the hero is involved, and finally with the dialogue and other actions that all other archetypal characters are likely to perform alongside the hero’s journey.

Ultimately, for the identification of all major children’s referential problems is crucial the use of the M.H.J. structure, the main conceptual reference in children’s conduct characteristics (C.C.C.) considering a L.U.R.E. form as a parameter of normality, and at least all five conceptual set for satisfaction of basic children’s psychological needs. Therefore, these methodology of analysis proved being important to verify the quality of the artistic content of a given child’s literary and audio-visual text which may be beneficial for children’s identification with social function of emotion, for parent as a whole for it serves well to guide them to identify suitable material for their children, and for academic students whose interests of study go across media content destined to child’s audiences.

**Acknowledgment and Recommendations**

Much effort spent on this research article was held by the names of those who had significant participation up to its publication. Thus, it is with great pleasure that I thank Dr. Clóvis Reis for his respectful guidance on the methodological preparation of key frameworks of this article. I would also like to thank the Regional Development Post-doctorate Program from Fundação Universidade Regional de Blumenau – FURB, for the selection and approval of my post-doctoral research project. By the same token, many thanks are also to Brazil’s very competitive scholarship offered by the Post-Doctorate National Program (PNPD/Capes) for its financial support from August 2015 to May 2016.

For being a part of my 2012’s doctoral thesis dissertation, this article carries out major research outcomes extracted directly from general and specific children’s literature theories that helped me to understand how children’s conceptualization process goes through during the so-called intuitive age.

For this reason, the reading of this article is specially recommended for those ones who are looking for some theoretical illumination to start a new research over similar subject as to the same children’s age group dealt here. Apart from that, this work may also be helpful to teachers, parents, and to the entire child’s authors community around the globe who need to improve their understanding of children’s psychological needs as key structures to compound more creative and healthier stories; in short, its practical application on children’s artistic material are highly recommend among professionals.

Moreover, for the expressed contents here are based on mythic structures those may serve for multidisciplinary academic purposes that range from psychology to aesthetic principles found during the well-known intuitive period of children’s life.

**References**
