


Cultural memory of historic events and children journalism: a multimodal critical discourse analysis

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Abstract

As education and literacy agents, media outlets play a crucial role on constructing how one grasp a given country's history, including children journalism. The 25 April 1974 was the kick-off event to trace the roots of Portugal's liberation from an autocratic regime that lasted more than 40 years. Using Multimodal Critical Discourse Analysis, it was possible to go beyond content and their linguistic resources, within Multimodality, Social Semiotics, and Critical Discourse Studies, in order to depict multimodal semiotic resources (e.g., colour, salience, discursive strategies) under intertextual, media, sociocultural, and historical contexts. This has allowed to better perceive meaning and discourse the cover of April 2024's edition of *Visão Júnior* magazine and its respective three issue articles produce about the also called 25th April Revolution. Thus, the following research question was designed: what does April 2024's *Visão Júnior* magazine multimodally and discursively represent about the 25th April Revolution? The carnation and red colour as revolution icons, storytelling, informal, and conversational styles of the issue articles, dichotomies past/present, old/new, worse/better, oppression/freedom, and dictatorship/democracy, photo and illustration recurrence, or participatory forms are among the findings. These expose how *Visão Júnior's* children journalism warns its readers about pre-April 1974's practices in order to avoid them in the present and future, while intersecting different childhood generations.

Keywords: Carnation Revolution, children journalism, magazine, multimodality, cultural memory.

Introduction

In the last two decades, magazines have becoming increasingly digital-based. However, some press editions strive to resist this trend. One of the exceptional affordances of these magazines is working as "collectible memory builders" through their "tactile experience of glossy paper, portability, vibrant colours, and meticulous design" (Cardoso & Figueiras, 2024, p. 5). Supported by fields such as Magazine Studies, research has been showing the need to study magazines and its specialisation, including journalism for kids (Ferreira & Doretto, 2024a). Just as other journalism genres contribute to culturally memory construction of historical and historic events, *Visão Júnior* frequently offers stories recalling remarkable History of Portugal's episodes. Indeed, it provides an active space for children to interpret and reconstruct these events, assuming a participatory role within what they imagine about the past and present of historical events and what they end up learning over the course of their reading experiences. Having celebrated its 50th anniversary as the trigger for democracy in Portugal, the celebration of 25 April 1974 has been attracting considerable media and social attention throughout the years. *Visão Júnior* made this ephemeris the major theme of the issue

number 239 (April 2024). Hence, the central question of this article asks: what representations do April 2024's *Visão Júnior* magazine multimodally and discursively represent about the 25th April Revolution? The following theoretical considerations will help one to understand why that is questioned to later present the empirical study. In order to find answers to this question, it was adopted an interpretative and critical approach based on the contributions of Multimodal Critical Discourse Analysis (MCDA) directed at looking "beneath the surface level of language" and revealing "what is *really* being communicated" (Machin & Mayr, 2023, p. 1).

Literature review

Historical and sociocultural background

In a similar manner to countries such as Italy or Spain, Portugal's overall social reality throughout the last 50 years has changed. The 25 April 1974 marks a historic milestone on throwing down an autocratic regime named New State that lasted more than 40 years (1933-1974), leading to the first free elections and a new Constitution in 1976 (Ribeiro, 2025). It is also named as Carnation Revolution due to military breakdown on the streets along with masses of citizens across the country and the usage of carnations. This flower alludes to a florist called Celeste Caeiro, who was giving those to soldiers on the streets on that day, turning into a revolutionary symbol (e.g., The Economist, 2024).

With further amendments, Portugal's Constitution of 1976 was the first to officially recognise rights such as freedom of expression or press. Even though enmeshed in regional asymmetries, this political transition and developments over the years have brought social improvements. These include decreasing child death mortality or increasing access to food and nutrients, healthcare, housing, education, and literacy (Cabecinhas, 2023; Pires, 2018; Vieira, 2024). In this regard, Pires and colleagues (2009) reveal that schoolbooks during the decades of 1940, 1950, and 1960 praise "the rural life, poverty, charity, and mostly labour" (p. 54). Children now attend school for longer and grown-ups access more qualified jobs more frequently than before 1974, many of them reserved to elitist social groups.

In spite of it, studies such as that of Lins et al. (2024) claim that children's remembrance of the 25 April 1974 emphasises the values of freedom and equality, while disregarding the decolonisation process Portugal dealt with concerning its former colonies. Colonial views towards its past and present are one of the conditioners its population's future attitudes, behaviour, and practices (e.g., Cabecinhas, 2023; Ribeiro, 2025).

Magazines, affordances and multimodality

Comprising "participants, values, ideas, settings, times and sequences of activity" (Machin & Mayr, 2023, p. 317), those sets are called discourses. They represent and communicate something, meaning they constitute and construct social reality. Such representations are socially shared, but one also creates those of mental nature (van Dijk, 2017). These may be either closer or further to those social ones. Interacting with magazines and their stories is linked to signs and meaning, since that interaction is motivated by such representations and one's cognition. The sign (referent) is motivated, has its form, but also is embedded in

society and social affordances, which are ideology-based (Ledin & Machin, 2018). At a higher or lower degree, media texts and discourse unveil ideologies (van Dijk, 2017).

Nonetheless, media multimodally shape events through texts such as magazine covers or their issue articles. Multimodality refers to the mobilisation of several semiotic resources (e.g., colour, utterances, thematic constructions) that function as modes (van Leeuwen, 2022). They empower a semiotic product that becomes a text (cover, issue article) within a semiotic material (magazine issue and its materialisation) (Ledin & Machin, 2018). Any semiotic material carries "affordances", i.e., "ideas and assumptions", which "shape communication and social behaviour", "social organization and social interactions", and are "established over time" (Ledin & Machin, 2018, pp. 29-30). Any text is gifted with coherence and cohesion, as it relates to other past and future texts and discourses (Ledin & Machin, 2018; Ribeiro, 2025). Their semiotic resources are choices that engage with sets of communicative events turned texts meaning-based and able to produce meaning within certain contexts (e.g., intertextual, media, sociocultural, historical) (Machin & Mayr, 2023; Ribeiro, 2025).

Any communicative event relates to identity construction. To identify oneself means to recognise on him, her, or they given identity forms that allow such identification (e.g., gender, racialisation, age based on appearance) (Ribeiro, 2023; Ribeiro & Cabecinhas, 2023). So that, when moving from context to context, identity expression may vary, which leads to the recognition of several identities of a given person. Such expression relates to ways of presenting the self, being, interacting, or living, i.e., communicating. These are multimodally constructed as well, but also context-dependent, fluid, and complex (Butler, 1990/2017; van Leeuwen, 2022). Concerning children, apart from social, personal, role, or lifestyle dimensions that correspond to identities, respectively, van Leeuwen (2022) alludes to childhood and identity. A special emphasis is put on the first years of life and how these may impact on the rest of it.

Being many times disregarded in Media Studies, children journalism represents a distinct media semiotic genre (Ferreira & Doretto, 2024a). This includes children journalism's magazines and magazine covers, which carry a body of meaningful affordances (Cardoso & Figueiras, 2024; Duarte et al., 2023; Ferreira & Doretto, 2024a; 2024b; Ledin & Machin, 2018; Ribeiro, 2023; Ribeiro & Costa, 2024; Ribeiro & Cabecinhas, 2023): 1) form, inform, and entertain children, youngsters, their relatives, and other socialisation agents; 2) grab one's attention; 3) announce and create events; 4) attract viewers and readers, media and social attention, and circulation; 5) foster affect and communities of readers; 6) boost media visibility and invisibility; 7) attract advertisers and ensure the magazine's sustainability; 8) strengthen its identity and reputation. As the literature shows, all of these affordances allow children journalism to construct cultural memory.

Children journalism and cultural memory

Cultural memory is fostered by many agents, of which journalists and journalism are relevant. According to Zelizer (2008), journalism relies on the way media professionals retrieve the past in order to make it meaningful in the present, contending for its richness of data and information that helps them to accomplish such a mission. The author outlines that "much has been made of journalists' so-called reliance on the commandment questions of news—the who, what, where, when, and how of journalism, with not enough emphasis on the "why" (Carey) (...)" (380-381). In concern to historical media events, these usually rely on

a “patronizing view” that gathers general acceptance “of dominant narratives” (Skey, 2021, p. 155). Indeed, Barbosa (2004, p. 11) states that “media become the true guardians of contemporary commemorations and builders of a given materialization of memory”. Media events can function as cultural memory constraints, but also as contestants of their historical links. Inherent to any communicative event, this happens through selection, construction, and recontextualisation of current events related to past ones (Ferreira & Doretto, 2024b; van Leeuwen, 2008).

Despite sharing similarities with media journalism targeted at adults (Ferreira & Doretto, 2024a), children journalism is involved in a set of complex processes, once devoted to an audience that includes different ages, stages of development and contexts. Therefore, it is a specialised practice within journalism that requires a leaner and more careful textual discourse manoeuvre. For instance, through conceiving livelier and more colourful texts (e.g., cover, issue articles). Focused on themes presented in non-hard-news stories, History is one of the most covered in children media (Ferreira & Doretto, 2024a). As in generalist newspapers and magazines for adults, children journalism’s “selection news values” offer journalism guidance to select referents and carefully work them enabling event construction of several types (Traquina, 2007, p. 189). One of those values is “time” as “ephemerides” (p. 189). These are used as a news peg to justify addressing a given subject again. Some examples include ephemerides such as Christmas, Easter, Halloween, or Carnival, but also the anniversaries of remarkable personalities and events. The Carnation Revolution is one of those “cyclical media events” (Skey, 2021, p. 163). Such a celebration recurs every year in children journalism, though it challenges journalists who must look for new strategies to surprise and capture young readers. The connection with school is therefore understandable, as it should also inform and educate about current affairs and history as a construction of knowledge (Gonnet, 2007).

The history of magazine covers and that of book covers are closely tied (Cardoso et al., 2022; Mesquita, 2022). Their relevance is semiotically studied by Azevedo and Balça (2022), particularly through a sample of book covers for children and youngsters concerning the Carnation Revolution. Among other findings, the authors depict the salience of carnations, vivid colours, “young characters or animals”, “crowds, raised fists, and nature elements”, moving from older “more literal and realistic” representations to more recent “stylised, abstract, and even ludic approaches” (p. 17). It also noted the evocation of Portugal’s history, consciousness of freedoms, or ability to generate possibilities about the past, present, and future. Conversely, Portugal’s imposed schoolbooks may here apply, as they used to convey highly ideologized notions about gender roles, family, labour, humbleness, and religion (Pires et al., 2008).

Those issues assume a key role in contemporary identity formation, legitimising given positionings and childhood imaginaries (Sarmiento, 2003). Cultural memory construction is fundamental on children’s positioning within the world they live in plus their civic and participatory involvement in current societies. Despite the current challenges in Portugal’s media landscape and unlike in the past, magazines remain under activity with a diversity of options and specialisations (Ribeiro & Costa, 2024). *Visão Júnior* is an example of a contemporary publication in children journalism, as it continues to demonstrate that print editions remain an opportunity for journalism and young readers (Ferreira & Doretto, 2024b).

The case of *Visão Júnior*

The aftermath of 25 April 1974 led to the emergence of several media outlets, including magazines (Ribeiro & Costa, 2024). Among these, there was *Visão*, launched in 1983, which prompted the release of *Visão Júnior*, in 2004. For over 20 years, *Visão Júnior* has been the only national paper publication dedicated to journalism for children. The sections cover a range of themes, such as animals, the environment, science, cinema, sport, history, politics, or school (VISÃO JÚNIOR, 2016a). Besides this journalistic dimension, the magazine comprises an entertainment one that defines what is children journalism.

This magazine is aimed at informing young readers about current affairs and fostering critical thinking, participation and paper reading habits, in line with Portugal's ethical and deontological standards of journalism (VISÃO JÚNIOR, 2016b). It has therefore ensured compliance with the rights to access to information and the right to participation enshrined for children by the United Nations's *Convention on the Rights of the Child* (UNICEF, 1989). Apropos, *Visão Júnior* offers young readers the chance to send to its newsroom written text pieces, illustrations, and other forms of artwork, as well as join a group of junior consultants. Even though the digital dominates and children are decreasingly refusing paper reading (Pereira et al., 2024), these are ways of engaging in journalism.

The last years of the history of *Visão Júnior* have been marked by economic difficulties and perhaps more intensified by the devaluation of this specialised journalism genre (Ferreira & Doretto, 2024a). In December 2024, the magazine's publishing group Trust in News was declared insolvent (Santos, 2024). At the time of this article's production, the future of this children journalism's publication remained uncertain.

Research design

This study is based on several criteria. Firstly, it focuses on *Visão Júnior* as the only Portuguese example in print dedicated to children journalism. Thus, another criterion relies on the paper magazine's exceptional affordances, which are here considered in their multimodal and contextual dimensions, considering its historicity, children's uses, and future. Plus, the chosen cover is the only one that refers to an ephemerid in the 2024's editions. Then, some of its main goals are as follows: 1) comprehend how the 25th April Revolution is represented by *Visão Júnior* while reconstructing historic events; 2) what semiotic resources the texts under analysis mobilise and what they reveal about such representation; and 3) prompt a critical reflection engaging children journalism as (re)constructor of cultural memory.

The empirical study is of exploratory and interpretative nature. Its sample consists of the following media texts: the magazine cover with its headline (media text 1) and three issue articles referent to it (media texts 2, 3, and 4). From these considerations, this work's research question is here remembered: what do April 2024's *Visão Júnior* magazine multimodally and discursively represent about the 25th April Revolution?

In order to meet those criteria, goals, and a suitable research method, it was chosen to make use of a deductive method drawn on MCDA (e.g., Engebretsen, 2023; Ledin & Machin, 2018; Machin & Mayr, 2023; Ribeiro, 2025; Sveinson & Macaulay, 2024). This aims to look at texts with an interpretative and critical eye through their affordances and what they reveal that is both visible and depictable with further connections with exterior resources, theoretical and empirical literature. Adopting such an approach "means

'denaturalising' language to reveal kinds of ideas, absences, and taken-for-granted assumptions in texts" (Machin & Mayr, 2023, p. 317).

The study this article encompasses is specially dedicated to explore the mobilised semiotic resources and to understand which discourse(s) emerge from their mobilisation, what is said and unspoken about the 25th April Revolution by *Visão Júnior*. In this regard, a framework analysis was developed based on Ribeiro (2025) alongside other contributions (Carvalho, 2008; Ferreira & Doretto, 2024b; Ledin & Machin, 2018; Mesquita, 2022; Ribeiro, 2023; Ribeiro & Cabecinhas, 2023; van Dijk, 2017; van Leeuwen, 2008; 2022; Wodak, 2015). Those are divided into multimodal and contextual resources. The second ones are necessarily multimodal, being evoked all over the analysis to guarantee the liability of textual analysis. Considering the aforementioned affordances regarding magazines, this work adopts the notion of an MCDA based on text affordances, the ones mentioned on the previous section.

Starting from the first resource set, they were chosen to be analysed the following multimodal resources:

- *Participants/social actors*: who are they and how are they represented, while both corresponding to subjects and topics.
- *Thematic constructions*: which themes and topics and how they appear constructed.
- *Background and objects*: photo and page scenery, settings, shapes, and icons.
- *Modality and colour*: what colours are employed, how that employment takes place, to convey which meanings (e.g., black-white-and-grey-coloured photos may represent the past of a certain individual or event), how they move closer (high modality) or further (low modality) from reality, introduce more or less detail in relation to the settings, and are more or less saturated, bright, or modulated.
- *Action and indexical links*: four processes that point to indexes to the material social reality and suggest participants' power relations are of several types: 1) emotional, allowing one to describe what a given participant may be sensing; 2) mental, to understand what a given participant may be thinking of; 3) verbal, to retrieve details on what a give participant may be saying; and 4) material, to comprehend actions related to the material world.
- *Angles*: of vertical, horizontal, or oblique types.
- *Proximity*: distance, close shot, medium shot, or long shot, plus gaze, i.e., the eyes inscribed on the visual multimodal compositions, namely of offer (the participant does not look at the camera) or demand (the participant offers an eye to the camera) types of images.
- *Information value*: relations between the different aspects and how they are positioned all over the page.
- *Saliency*: the level of highlight of the different resources across the pages (e.g., a yellow underline of a title or a centralised photo).
- *Delimitation*: how are the page elements more or less separated or joint (e.g., written text blocks or a single piece with an image and an utterance on a whole page).

- *Grammatical and lexical items*: words and syntactical links (e.g., nouns, pronouns, adjectives, adverbs, verbs, syntactic functions), title types (informative, expressive, and categorial), under which style (e.g., formal or informal) and writing typography.
- *Discursive strategies*: how a certain discourse (conveyed by a certain text within certain contexts) is manoeuvred in order to achieve certain editorial goals and others of diverse nature, may such manoeuvre be more or less visible and more or less intentional; some examples are legitimisation and delegitimation, inclusion, exclusion, categorisation, classification, objectivation (pointing to the goals of a given social practice), generecisation, abstraction, collectivisation, or specification.

In concern to the contextual resources, which are included throughout the analysis, they were selected as follows:

- *Intertextual*: notes from the same magazine's texts and others of the same genre.
- *Media*: aspects related to the editorial and media contexts.
- *Sociocultural*: social and cultural phenomena that the texts point to and alternative ones.
- *Historical*: historical issues and how they allow one to reconstruct the inherent text recontextualisation.

Analysis

Media text 1: The magazine cover

Figure 1: *Visão Júnior's* April 2024 magazine cover.



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"THE SCHOOL AT THE TIME OF YOUR GRANDPARENTS" implies an ellipsis alongside a possessive determiner ("YOUR") after a common noun ("GRANDPARENTS") (Cunha & Cintra, 1997), as well as an image (Marta, 2007). This headline points to an informal and conversational writing style, many times directed at children (Carvalho, 2008). With no verbal form(s), it simply features the subject and other parts of the object, arranged to construct a title of 'expressive' and 'ludic' style (Mesquita, 2022, p. 31). It points to the school reality of their grandparents, aiming at introducing children to such a view. Like an "invitation to nostalgia" (Zelizer, 2008, p. 384), it potentially enables a connection between the child, background, and adult purchase of *Visão Júnior's* issues: grandparents, who lived that time, and parents, who grew up hearing stories from their recent past. Under capital letters, those black-coloured letters on a yellow shape fill offer a better readability (Larequi, 1994, as cited in Sousa, 2005), along with their salience and centralisation on the page. Acknowledging the information value's relations between top and bottom parts of the page, even though at the centre, that headline is placed at the bottom part, which may point to this notion of "Real" contrary to the "Ideal" (Ledin & Machin, 2018). The school some decades ago is here portrayed as an image (Marta, 2007) and strengthened by all those and other semiotic choices.

Suggesting an increased distance looking away from the camera ('offer' image) (Ledin & Machin, 2018), the child's photo wears a donkey-ear-hat made of newspaper, while gathering the centrality of the page. Reinforcing its intertextuality, this later colourised photograph was taken from Manoel de Oliveira's 1942 film *Aniki Bobó*. This fragment of a film frame also resembles *Visão Júnior 2022's* cover: this features the 25th April through a historical black, white, and grey photo, producing meaning in memory plus three colourised photos of children (SUMÁRIO, 2022). Such colourisation suggests a construction of a past within the present. That specific cover child appears under a typical scenery of a classroom scene from the New State: surrounded by wood furniture, a blackboard, and a Portugal's antique map (Novo, 2015). One can note the absence of an older figure, the teacher, which may suggest the primary attention given to that child that represents all children. The hat refers to a punishment applied to misbehave children while in class (Novo, 2015). The newspaper material may work here semiotically as alluding to its journalism-oriented affordances along with the significance of news discourse and freedom of expression and press nowadays (Duarte et al., 2023; Ledin & Machin, 2018; Ribeiro, 2025; van Dijk, 2017). The child both symbolises the disregard of the magazine's viewers/readers, children's usual energy, willing to play around, and freedom of nature, contradicting the school punishments or even the regime's censorship before April 25 1974.

With a smaller size, salient by a yellow text highlight and black letters (Sousa, 2005), an utterance appears below the main cover line: "Before the 25th April, boys and girls had lessons separately, teachers gave out punishments, and everyone studied from the same books". The historical and historic meaning is ensured by the time adverb "Before" ["Antes"] (Cunha & Cintra, 1997), pointing to the past, when being at school was different than nowadays. Considering those utterances along with the cover photo, schoolbooks were imposed by the State to any child. In addition, schools were subjected to a spatial gender-based segregation, where girls and boys would enter them through different doors and be at different areas (Vieira, 2024). The expression "boys and girls" implies the discursive strategies of classification (classifies) and genericisation (generalises them in those classification categories) (van Leeuwen, 2008), while accounting the magazine's

target public. According to Pires et al. (2009, p. 17), such segregation was indeed featured in schoolbooks through "sexist stereotypes" and "decrees" to separate men from women. However, it was not exclusive to gender, while colloquially fostered by other identity forms: "One would identify the belonging class of an individual through its clothing, treatment, oral speech, and mostly relations of servility" (p. 14).

Media text 2: "AT THE TIME OF CENSORSHIP"

Figure 2: *Visão Júnior's* April 2024, pages 22-23.

NO TEMPO EM QUE HAVIA CENSURA

Durante 48 anos – entre 1926 e 1974 –, tudo o que se escrevia para ser publicado era antes lido por pessoas que autorizavam, proibiam ou faziam cortes. O testemunho escrito por um jornalista que começou a trabalhar ainda antes do 25 de Abril

ESSES SENHORES, CHAMADOS CENSORES, porque trabalhavam numa instituição chamada Censura, eram quase todos antigos militares, na maioria coronéis, e por isso eram conhecidos por "os coronéis da Censura". Quando, em 1966, o ditador Salazar, velho e doente, foi substituído pelo ditador Marcelo Caetano, a Censura passou a chamar-se

COMO É QUE ISTO FUNCIONAVA? Os jornais de Lisboa – que é a minha terra e onde eu trabalhei – ficaram quase todos no Bairro Alto, e os serviços da Censura também estavam numa daquelas ruas. Então, tiravam-se provas, que é o nome que se dá a umas folhas de papel em que se imprimem os textos escritos, de todas as notícias, artigos e reportagens. De cada prova havia dois exemplares, um para o chefe da redação do jornal e outro para levar à Censura. Quem levava as provas à Censura eram os contínuos, ou seja, os empregados das redações, a quem chamávamos "meninos" (mesmo que fossem já homens). Eram também eles que as traziam de volta, com os cortes

que os censores faziam com um lápis de cor, normalmente azul. Começávamos por escrever os textos à mão, rapidamente, com uma letra grande e legível, pois naquele tempo não havia computadores e nem sequer usávamos máquinas de escrever. Estes papéis, mais conhecidos por "linguados" (eram folhas amareladas em formato A4, iam-nos sendo retirados, um a um, pelos tais "meninos" e enviados para a tipografia, onde os textos eram compostos pelos linotipistas numa grande máquina que faziam lembrar pianos ou órgãos de igreja. E era então que as provas, impressas naquele mesmo papel de setenta dos linguados em que escrevíamos (que era o papel de jornal), eram levadas por um "menino" aos coronéis da Censura, que

Exemplo de um artigo parcialmente censurado

A JORNALISTA Edite Soeiro e alguns colegas no jornal 'A Capital'

Luis Almeida Martins trabalhou na revista 'FLAMA'

50 ANOS 25 de Abril

21 ABRIL 2024

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The eight pages visually stand out from the rest due to their various tonalities of their red background. They are akin to a special monothematic section occupying the central pages of the magazine, with a 25 Abril's 50-year logo on the left upper corner. Media text 2 and 3 correspond to news reports. Such genre in journalistic writing intends to tell "a story, in which the causes and consequences of an event are exposed, in order to contextualise, interpret and delve deeper, but always in a lively style that brings the reader closer to the event" (Sousa, 2005, p. 187). These pages feature text columns separated by white spaces. Such design tends to produce a feeling of lightness, providing a better readability of the overall written text (Sousa, 2005). The heading's typeface is a sans-serif with capital letters. Its salience helps to convey a sense of "Real", with its highlight and placement at the top of the page (Ledin & Machin, 2018). "AT THE TIME OF CENSORSHIP" entitles this four-page-article with white capital letters under a red shape fill. The reader is taken to an overview of a non-specified time period where there were generalised bans in daily life. Abstraction, genericisation, and categorisation may be identified here (van Leeuwen, 2008). Past and present are divided into different categories, referring to different practices and time dynamics (Araújo,

2005). The article's body text implies a more classic serif font type as it allows the characters to be more legible (Sousa, 2005).

Very common in school textbooks to help younger readers to engage in learning along with other types of images and forms of visual communication (e.g., Ledin & Machin, 2018; Pires et al., 2009), vector artwork found throughout those pages makes it easier for young readers to realise what they are about. Visible across these pages, such multimodal choices offer them less contextualisation than photographs. For instance, carnations and their flying petals vector illustrations are depicted. This flower appears as a central symbol of the Carnation Revolution and freedom gained (Azevedo & Balça, 2022; Ribeiro, 2025; The Economist, 2024). On page 22, the blue pencil illustration realises the censorship through scratching the noun "CENSORSHIP". The lexical composition "blue pencil" was also common during the New State to refer to the institutional censorship towards a magazine, newspaper, book, or any other publication (Lima, 2013). At its right, there is an illustrated round-shaped stamp with the scripted words "COUNTERSIGNED", proposing a revised document by censorship agents in line with those depicted on the photographs. Another one illustrates a child reading a newspaper, which goes in line with the past considerations regarding newspaper meanings and children's education, literacies, and freedoms after 1974.

Speaking of media, pieces of old newspapers, magazines, and ads are visible across the four pages of media text 2. Along with the informative title of this media text (Mesquita, 2022), those are salient all over them and delimitate the written article. A first one is a small sized cover of *Flama* magazine, under activity between 1937 and 1976 (e.g., Cardoso & Azevedo, 2022), next to a photo of Luís Almeida Martins, one of its journalists and the author of this media text. Beside by these two photos, there is a more noticeable one that includes journalists from *A Capital*. These photos allude to a past reality alongside a current living testimony from it. The next page shows a case of "a partially censored article". On page 24, a piece of music lyrics and another including a cartoon artwork appear captioned these "could also be censored". An advertisement of a woman wearing a bra at the centre is another example. An objectifying eye towards her body is suggestively steadied, a post-1974 common trend in magazines and advertising (e.g., Ribeiro, 2023; Ribeiro & Cabecinhas, 2023). This features a caption started by the inclusion adverb "Even" (Cunha & Cintra, 1997), under the discursive strategies of aggregation, inclusion, and delegitimation (van Leeuwen, 2008): any publication could actually face censorship. On page 25, there are slightly scratched and stamped pieces of old newspapers, with an accordingly explaining caption, highlighting the "regarded 'dangerous' parts", while specifying them through examples (van Leeuwen, 2008). Finally, a current photograph of the "Pre-Exam" building¹, where those "proofs" used to take place. Its existence lasted until the 1974's Revolution. Several photos feature handwritten-like arrows pointing to their captions, directing the reader's eye to their contextualisation (Ledin & Machin, 2018).

Moving to the written article, its writing engages once more in a conversational style, evoking a grandparent-grandchild chat. The use of the second person targets the reader, fostering the connections journalist-reader and adult-child. The following utterance introduces the text: "You may find this weird, but, before 25 April 1974, it was not possible to publish a text in a newspaper or magazine without being read and consented (...)". It conveys a possibility and a sense of weirdness related to the differences between past and present

¹ This is a free translation from the Portuguese name "Exame Prévio", its official name in 1972 (Arquivo Nacional da Torre do Tombo, 2021).

social practices. Then, there were “some gentlemen who read (...) and cut all they thought it could not be said”. This implies anonymisation, categorisation, and abstraction (van Leeuwen, 2008). Such persons are anonymised, not identified, apparently being men, which reinforces the male role in labour and power during the New State (e.g., Carvalheiro & Tomás, 2014; Pires et al., 2009). “It is true!”: this exclamation sentence underlines the previous idea and its intensity (Cunha & Cintra, 1997), reminiscing meanings of truth and reality (e.g., van Dijk, 2017). The first person is adopted: “Me, myself, who I am telling you this”. This utterance allows one to perceive an attempt to engage children in this narrative. It personalises the testimony through personalisation and specification (van Leeuwen, 2008). That first strategy is also named by Traquina (2007) as a news value.

A new paragraph starts with a yellow shape fill and capital set of letters: “THOSE GENTLEMEN CALLED CENSORS (...)”. Martins approaches the “Censorship” later called “Exame Prévio”, as previously explained when describing the photograph of the respective building. These two names are described in an aggregating way (van Leeuwen, 2008) as “exactly the same thing”. The mood adverb “exactly” precises the idea (Cunha & Cintra, 1997) and the expression “the same thing” empower such specification (van Leeuwen, 2008). The New State governors “Salazar” and “Marcelo Caetano” are identified and separately described as ‘dictators’, linking them to the perspective of authors such as Rosas (2018). One can point to personalisation, categorisation, and specification (van Leeuwen, 2008). By using that qualificative adjective (Cunha & Cintra, 1997), a positioning is here connoted (Carvalho, 2008): a link to a group of people that refer to the same socio-political practices, i.e., other governors of dictatorships.

Another paragraph starts on page 23, with a new salient title: “HOW DID THIS WORK?”. Employing the first person (Cunha & Cintra, 1997), Martins describes “Lisbon’s newspapers”, his “hometown”, and where he worked in. This positions the author’s standing point, while unveiling a perspective from a Portuguese person living in the country’s capital that may differ from the rural dominant one in other parts of the country (Carvalheiro & Tomás, 2014). Back to Martin’s testimony, he maintains the aforementioned conversational style to explain the process of the newspapers facing censorship “proofs” through some male persons called “boys (even if they were already man)”. Once more, the emphasis on the male labour social roles. They would bring the newspapers back to the newsroom. The article also notes that “there were no computers”, just “typing machines”, later taken to “linotypists” compared to “pianos or church organs”. As style devices (Carvalho, 2008; Marta 2007), such comparison and image contribute on the task of telling the story. After such transformation, they were subjected to the ‘will’ of those “gentlemen”. Acknowledging power relations (van Dijk, 2017; van Leeuwen, 2008), such references help to recontextualise how it was to be a journalist before 1974 in Portugal and how newspapers were subjected to a high institutional and ideological control (e.g., Lima, 2013; Rosas, 2018).

Figure 3: *Visão Júnior's* April 2024, pages 24-25.



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"TODAY IT MAY LOOK WEIRD": another subtitle designed like the past two. Martins continues with his storytelling. Despite such procedures, "things were like that". Those were "the rules of the game". This metaphor reports the pressures faced (Carvalho, 2008; Cunha & Cintra, 1997), simultaneously locating media journalism professionals in time and their time dynamics during the New State (Araújo, 2005), through the time adverb "before" (Cunha & Cintra, 1997), followed by "25 April 1974". The unspoken is reported by the journalist (van Dijk, 2017): There was the need to "say things between the lines" through "suggesting them, more than directly writing them". This time under a red fill shape text symbolising a sense of danger (Heller, 2000/2014), the adjective "DANGEROUS" qualifies the common noun "TOPICS" (Cunha & Cintra, 1997), warning about the endanger of one's freedom, including physically. "One could not criticise the government, write news about the war": this anonymisation and genericisation relates to journalists, but also the resident population in Portugal and former colonies (Cabecinhas, 2023; Rosas, 2018; van Leeuwen, 2008).

Additionally, regional asymmetries may be also grasped. Martins tells the story of going to "a Douro [river and region] village" to meet this "lady many told as a miracle performer and people healer" for a news report. On his return to Lisbon, he faced the "endless and dangerous little roads in those days". These words are useful in translating a positive emotional process about the better Lisbon infrastructures and social conditions compared to the rest of Portugal, but, at the same time, suggests the privilege linked to living in the capital and its surroundings (Carvalho & Tomás, 2014; Pires, 2018). Martins adds there was a need to not run from what was "normal" and uphold a "little tidy society".

The other two texts approach "ADVERTISING" and "political police informers" scanning newsrooms. Concerning the first, its subtitle expresses it was also "CUT", in line with the before mentioned ad photo. Martins refers to *Flama* again and the ban on these kinds of ads, moving to "a story", which reinforces the narrative dimension of this article. Later replaced by "National Republican Guard's Traffic Brigade", the

"Traffic Police" is qualified with the adjective "corrupt" (Cunha & Cintra, 1997). The censorship is positioned as a bar to the male self-expression, illustrating criminal incidents at today's eyes alongside the already mentioned State masculinity (e.g., Carvalheiro & Tomás, 2014; Rosas, 2018). The journalist affirms it was censored a part where guards cried after a ceremony at that brigade's headquarters. He ends the sentence with reticence marks and the conditional mood, suggesting the authoritarian force of those impositions and some suspense (e.g., Cunha & Cintra, 1997; Machin & Mayr, 2023): "If 'a man does not cry', let alone a policeman...".

Moreover, it is explained the "informers were all over the place" to "report behaviour or oral sentences said by comrades". The term "comrades" was used by "journalists [to] treat each other", evoking a sense of professional union (e.g., Lima, 2013). Then, an allegory pictures a threatening daily life: "The dictatorship's world was one of terror". Following Traquina (2007, 199-200), one can here understand "dramatization" as a news value. Creating a sense of mystery and distance from the past, Martins exclaims: "Something that the majority of people cannot imagine today!". This sentence recalls the challenges issued by Rosas (2018) or acknowledged by reports such as that of Duarte et al. (2023). Starting with the adversative conjunction "But" (Cunha & Cintra, 1997), it bridges the gap between past and present, appealing to hope upon people's remembrance, avoiding falling into "ignorance" and the "temptation to support similar [political] solutions of those times". Following Carvalho (2008) and Wodak (2015), delegitimation, politicization, and positioning here apply: contemporary policies of some countries appear linked to National politics and the New State period, warning today's children for today's social threats based on the historical context through media work routines. Drawing on Traquina's (2007: 199-200) news values, "relevance" is one of them. Whilst Martins remains as journalist, his personalisation (van Leeuwen, 2008) enhances news report's trustworthiness, in which his signature and photograph are presented.

Media text 3: "THE SCHOOL BEFORE REVOLUTION"

Figure 4: *Visão Júnior's* April 2024, pages 26-27.

50 ANOS

A ESCOLA ANTES DA REVOLUÇÃO

Meninas e meninos tinham aulas separados, todos estudavam pelos mesmos manuais e os castigos físicos eram comuns

Quando os pais não eram crianças, Portugal não era um país livre. E na escola também não havia grande liberdade. As crianças aprendiam, sobretudo, a ser obedientes. Deviam obedecer ao professor, aos pais e, claro, ao "Chefe", Salazar, o ditador que governou Portugal de 1932 a 1968. Naquela época, estudar era um privilégio, e só na década de 1960 o ensino passou a ser obrigatório até ao 4.º ano. E eram poucos os que continua-

vam os estudos. Só as crianças de famílias mais abastadas seguiam para o liceu, onde começavam a ter outras disciplinas, como ciências e línguas. Aquelas que tinham menos possibilidades iam para as escolas comerciais e industriais, onde se aprendiam profissões como contabilidade, dactilografia, secretariado ou mecânica. Quem não continuava os estudos começava a trabalhar, mesmo que tivesse apenas 10 ou 11 anos.

DURANTE MUITO TEMPO, meninos e meninas não se misturavam, pois estudavam em escolas diferentes. As escolas mistas que havia ficavam principalmente nas zonas rurais. Independentemente de se ser rapaz ou rapariga, os vivos na cidade ou no campo, de 1941 até ao final da década de 1960, todos estudavam pelos mesmos manuais até ao 4.º ano. Era a política do manual único. Para as famílias com menos dinheiro até era bom, pois os livros podiam passar de um irmão para outro, mas o objetivo era controlar o que todos aprendiam. Aprenda-se Português, Matemática, Geografia e História, e o ensino da religião católica era obrigatório.

NAS SALAS DE AULA, os retratos do Presidente da República e de Salazar decoravam as paredes, e não faltava um crucifixo. Rezava-se nas aulas, e fazia parte da rotina de muitas escolas saudar a bandeira nacional com a saudação fascista e cantar o hino nacional de pé. Em História aprendiam-se os grandes feitos portugueses, como os Descobrimentos

e a conquista das colónias, que eram os países africanos governados por Portugal. O objetivo era incutir nas crianças o orgulho na pátria e um sentimento de superioridade em relação aos povos colonizados. Em Geografia, os alunos eram obrigados a decorar todos os rios de Portugal, as montanhas e as linhas de comboio. Se não decorassem, podiam repetir no exame obrigatório da 4.ª classe.

QUEM SE PORTASSE MAL NAS AULAS podia sofrer castigos físicos. Era comum os alunos "levarem reguadas" quando desobedeciam ao professor ou davam uma resposta errada. E algumas das réguas, ou palmatórias, de madeira que os professores usavam para bater até tinham buracos para doer mais. Os que escapavam às reguadas podiam ter outro castigo: ir para um canto da sala, de costas para os colegas, com umas orelhas de burro na cabeça. Sim, era uma grande vergonha, mas naquela época não se dava muita importância aos direitos das crianças.

Uma palmatória (em cima) e as orelhas de burro, numa cena do filme Aniki-Bóbó (1942), de Manoel de Oliveira

CRUCIFIXO **SALAZAR** **PRESIDENTE DA REPUBLICA**

LIVRO DE LETURA DA RECLASSE

Text: Paulo Barros

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In a similar manner to the previous media text's main title, on page 26, "SCHOOL BEFORE REVOLUTION" emphasises an idea of 'reality' towards a specified period and its temporalities (Araújo, 2005). It involves a discursive strategy of abstraction, genericisation, and categorisation (Ledin & Machin, 2018; van Leeuwen, 2008). The gender-based school segregation and study through the same schoolbooks mentioned on the cover is here explored, as the subtitle of this news report pictures. The written article's beginning meaningfully aligns with the cover headline. Consisting of a "soft lead" or "indirect lead", it introduces the reader to the upcoming details across the body text, so "[t]he reader's imagination can be put to work, transported mentally through space and time" (Sousa, 2005, p. 166). A reference to when "grandparents were children" directs at children with the employment of second person on the possessive determiner "your" (Cunha & Cintra, 1997). As a genericising sentence (Machin & Mayr, 2023), "Portugal was not a free country" is a proof of it. The intensive adverb "mostly" (Cunha & Cintra, 1997) is inserted into a sentence that stresses: "Children mostly learnt to be obedient". Their submission to adults and the State swells and prompts delegitimation (van Leeuwen, 2008). There were the "teacher", "parents", and "of course", the "Commander". This third person was "Salazar, the dictator". This positioning expresses an anti-fascist ideology, which politicizes the matter (Carvalho, 2008; Rosas, 2018; van Dijk, 2017; Wodak 2015). Due to his imposed policies, children were subjected to "privilege" if they belong to "richer families". Otherwise, they would either enrol in "commercial and industrial schools" or dive into jobs that today are directed at adults, which links to the historical background made, media text 2 and the cover photo.

Some other visual graphic elements appear. An equal classroom photo to the cover one appears on page 27 with arrows to their element and person names: a "CRUCIFIX", "SALAZAR", and "PRESIDENT OF THE REPUBLIC". The first refers to the religious State imposition on domains such as the educational, following the motto "God, Country and Family" (Rosas, 2018; Vieira, 2024). Even if this has changed in the last 50 years, Vieira (2024) cautions about "the family (and gender) education models and contrasting

communication forms" that are "not always in conformity with civic and democratic norms school in Portugal (also) has the mission to promote" (p. 31). The third points to the Head of State, that almost had no interference on Salazar and Caetano's Governments (Museu da Presidência da República, n.d.). There is another frame within the classroom with Portugal's flag and map, which symbolises the country's nationalism. Other visual resources are the carnation, its petals, an example of a school textbook, a paddle, and the donkey ears. The paddle was used to beat on children as a punishment of considered bad behaviour (Novo, 2015), while the donkey ears were the punishment already mentioned regarding the cover. Here, the respective fragment of the film frame by Manoel de Oliveira appears again. This time with its original colour palette, suggesting a symbolic connection to grandparents and their childhood.

Several historical resources are evoked in the following piece of text. Starting by "FOR A LONG TIME", under a yellow shape fill with black-coloured letters, the topic concerning "boys and girls" is repeated. This overlexicalisation helps to reinforce such ideas (Machin & Mayr, 2023). Until 1969, the article states, "all [children] studied from the same schoolbooks", in what could be called "the policy of the exclusive schoolbook". This relates to previously described photo plus "the goal" on "controlling what all learnt", signaling the ideological institutional control (Pires et al., 2009; Rosas, 2018). In line with the "CRUCIFIX", it can be read on the text that one of the school subjects was "catholic religion", whose "teaching (...) was mandatory".

Back those elements, these are described. Regarding the flag, in a new paragraph saliently started by "IN THE CLASSROOMS", it is affirmed that it was "part of the routine" to sing the national anthem and there was a "fascist salutation". Again, politicization takes place (Carvalho, 2008; Wodak, 2015). "Discoveries" or "colony conquer" were matters of "country pride" promoted as so within the classroom, conveying "a feeling of superiority towards the colonised peoples". This goes in consonance with the considerations on the historical and sociocultural background section, especially when considering today many still disregard the decolonisation process (Cabecinhas, 2023; Lins et al., 2024).

The notion of children's learning enforcement is underlined through examples. Another mandatory practice was the memorisation of programmatic contents, such as "all Portugal's rivers, mountains, and train lines", risking a disapproval "on the 4th grade's mandatory exam". This written article finishes with the 'bad behaviour during the lessons', which was 'physically punished'. Such 'punishments' have been mentioned several times. It is detailed they could be punished for "a wrong answer", with "paddles with little holes to hurt deeper", which conveys a synaesthesia (Marta, 2010). While trying to prompt a hurt impression, negative material and emotional processes can be identified indeed (Ledin & Machin, 2018). Once more, the donkey-ear-punishment is brought up again, in an overlexicalisation move (Machin & Mayr, 2023). This text describes the "great shame" it was. It concludes by stating: "(...) in those days, it was not given that much importance to children's rights". In accordance with its editorial statute, *Visão Júnior* is thus positioning itself as an ally in the rights promotion of children. It appears to care for them in a way the New State didn't. At that time, the United Nation's Convention had not yet been approved (Ferreira & Doretto, 2024a; UNICEF, 1989), despite the Geneva Declaration of the Rights of the Child (1924) and the Declaration of the Rights of the Child (1959) had and were signed by Portugal.

As in the previous one, the great absence in this news report is the factual and current event of the celebrations of the 50th anniversary of the Carnation Revolution. The editorial choice was to use the dictatorship as the "broader issue" of the text (Carvalho, 2008, p. 168). While in the previous article the

more “specific object” is the press, in this one, education gets increased attention. Redirecting the historical and historic episode to a place other than the military movement of the revolution allows other issues of the dictatorship to come to the fore and gives children warning of a closer reality to them, the school environment. Therefore, it is promoted a “proximity” approach to identification (Traquina, 2007), which can skill them to reflect on what they have now and want for the future.

Media text 4 - "THE 25 APRIL WITH MY OWN EYES"

Figure 4: *Visão Júnior's* April 2024, pages 28-29.



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This media text incorporates the reader eyes: illustrations and poems were produced concerning the Carnation Revolution and sent to *Visão Júnior's* newsroom. This interaction with the magazine reveals proximity to readers. On the other hand, it suggests the use of loyalty as a marketing strategy (Ferreira, 2022). The magazine editorial board is aware that by publishing works produced by children, there is a family purchase potential. Such oeuvres represent contemporary interpretations of the past made in the present. In this case, the materialization of their artwork drew on each child's contexts, which might interfere when conceiving them. After that, these were inserted within a delimited space, a magazine issue article. Therefore, it is not just about recontextualisation (van Leeuwen, 2008), but, mostly, about resemiotisation (De La Presa & Ruiz, 2022; Iedema, 2003). This media text complements the other two, forming a unique composition of multimodal artwork on a double page spread (left and right pages). Thus, these create more “rhythm” between graphic elements and the eye movement (Sousa, 2005, p. 275). These pages represent an intersection between entertainment and didactics. Sided by journalism, both matter for

children's individual and social identities and historical recontextualisation (Ferreira & Doretto, 2024a; van Leeuwen, 2008; 2022; Wodak, 2015). All colourful, these works differ in their materialisation.

Two drawings are collectively identified by "students" and "classes" of two different schools, which legitimises them and their professionals as relevant educational and social agents (Gonnet, 2007). On page 28, an illustration pictures two firm hands holding two prison bars, a carnation, and a soldier with a carnation on his rifle, connoting typical images of the 25th April 1974. Indeed, it alludes to the florist Celeste Caeiro offering carnations to soldiers on the streets (e.g., *The Economist*, 2024). This drawing was made by 6th graders, i.e., 11-12 years old.

Another picture shows "very creative 3D works", representing colourful houses, one personal vehicle, and a military vehicle with a carnation on its gunstock, symbolising peace in opposition to violence and blood inspired by Caeiro's offers. A drawing by Maria Fonseca shows two persons: one handing a carnation plus another vibrating the word "freedom", as this person's T-shirt expresses. On the same drawing, the other person holds a notice with the words "25 APRIL CARNATION REVOLUTION". It can be read the following exclamation, conveying a positioning contrary to the New State times, implying generecisation and collectivisation (van Leeuwen, 2008) by employing the first person with the personal pronoun 'we' (Cunha & Cintra, 1997): "No matter age, colour [in red], or nationality, we all have rights!". It becomes clear a positioning against the New State diffused and imposed ideologies and the variety of identity forms that should allow any to fully live (Butler, 1990/2017; Ribeiro, 2023; Ribeiro & Cabecinhas, 2023; van Leeuwen, 2022).

Two collages also feature page 29, authored by children "who have painted awesome canvas". One has typed in it the word "COURAGE", newspaper fragments, a radio, and a carnation. Another features some more of those plus the words "COMRADERY", a soldier, and another carnation. The radio evokes the military forces and their communication of the revolution on the 25 April and subsequent days (Cardoso & Azevedo, 2022). Filipe Ribeiro, aged 12, painted two houses, soldiers, and carnations flying and being given by a green surface that evoke a video game, in which a fictional character (soldiers) fights in the streets. Authored by Alice Ferreira, another collage highlights a carnation surrounded by the words "FREEDOM", "LOVE", and "PEACE", with a small poem on the upper left corner of the paper. These resources realise positive emotional processes that, if materialised, would contribute to more favourable material processes, therefore, social actions (Ledin & Machin, 2018).

Poetry also takes place. Sofia Costa collectively names Portugal, which unveils a discursive strategy of collectivisation (van Leeuwen, 2008): "We are Portugal". Using this image (Marta, 2007), she describes it as a "Land free of choice". Costa also engages in a specification (van Leeuwen, 2008), when mentioning each one's "right to vote" plus the victory of the "majority", conveying a pro-democracy ideology. She relates the past ("Before") to a "constraining silence" with the opinion of no one and "the risk/To be slapped", in a link with the previously explored media texts and their views on the censorship, police, and State power to condemn those speaking and acting against the regime. Categorising and identifying through a genericising view (van Leeuwen, 2008), "women" were "stuck at home" limited to "cleaning" and "almost breathing". These point to her restrict dominant gendered roles in society (e.g., Carvalho & Tomás, 2014). After the "revolution", Costa pictures an allegory (Cunha & Cintra, 1997) where "[e]veryone started to fly".

Maria Luíza Ramos qualifies "freedom" with the nouns "joy" and "softness", conveying positive emotional and material processes (Cunha & Cintra, 1997; Ledin & Machin, 2018). On this poem, this participant quotes

the verses of a song by Ermelinda Duarte: "A seagull flew, flew,/ Wind wings, sea heart". These words became popular with the revolution, being frequently remembered nowadays due to such event (e.g., RTP Arquivos, n.d.). It relates to another artwork typing the words "Courage and freedom" as "two important values" capable of showing "the truth".

Carolina Marques starts another poem with the verse: "Freedom is not just about rules". This kid also appeals to one's bravery, justifying with a metaphor (Carvalho, 2008) and discursive strategy of specification (van Leeuwen, 2008): "(...) dictatorships are now down on the floor", while picturing the past where one "could not read almost a thing/ or even talk about this". This attaches to the previous magazine issue pages and cited body of literature. Also aligned with them, "Salazar" is linked to "the worst dictatorship of Portugal", of which "the soldiers of the MFA [National Army Forces]/ have brought the country the healing". This association with the army is also frequent (e.g., Lins et al., 2024; Ribeiro, 2025). The study of Lins and colleagues (2024) reflects on such allusion and contributes to disregard and erase people and social movements in Portugal and across its former colonies that have fought for the country's liberation from dictatorship and human rights.

Final remarks

In what comes to the central research question, the analysed media texts multimodally construct representations about the Carnation Revolution through several semiotic resources. The salience of the various shades of red across the four media texts is noticeable. The carnation iconises the representation, given its presence throughout them. Short pieces of written text and stressed main and secondary titles help to grab children's attention towards reading, offering them a chance to dive into the views on the revolution, before and after it. Speaking of time, temporalities, i.e., dynamics of time (Araújo, 2005), are here enhanced through the following discursive dichotomisations: past/present, old/new, worse/better, oppression/freedom, and dictatorship/democracy. The young readers' sent artwork appears to respond accordingly. Those dichotomisations imply three generations of social participants: grandparents, parents, and children, with an emphasis on the first and the latter. All of this engages in storytelling in line with informal and conversational styles. This intersects with socio-political issues and personal testimonies, typical from generalist newspapers or newsmagazines. Attempting to closely address children, the magazine's main readers, such identity points to how youth should comprehend, deal, interact, and grasp the Portugal's historical knowledge. This is made through some discursive strategies such as personalisation, specification, categorisation, sometimes generecisation and abstraction, politicization, and positioning within a legitimization of the Carnation Revolution. The persistence in given words and other semiotic resources constructs multimodally overlexicalisation. In brief, these resources collaborate on the mission to construct a childhood identity, which may impact children's development and socialisation. It should be emphasised that *Visão Júnior* is not considered a memory repository, but rather a guardian by creating historical awareness through its journalistic pieces and their contextualised explanations. By way of its multimodal discourses, it is concerned with providing young readers with knowledge and understanding of time, while interacting with them through vector illustrations and artwork made by themselves. Their works enact the resemiotisation of the aforementioned historic event.

This article intended to present a differentiating view towards media texts, comprehending children and their potential interactions with their multimodality, within children journalism, a field that lacks research

production. Plus, such differentiation regards Linguistics, Social Semiotics and (Critical) Discourse Studies in articulation with this specialised journalism, providing new guidance towards further research within Media and Communication, History, digital and other literacies, and related fields. These considerations draw on the present of magazines with an eye to the future, as well as how media can innovate and improve their skills. This regards both children's digital inclination and its emphasis, but also the need to instigate their critical thinking, as well as their educational agents and institutions. Due to the exploratory nature of this study, one can recognise the limitation on time extension, which expansion regarding magazine editions can add a greater contribution to future research works.

It is recommended to create more room for discussion involving more children's voices, so children journalism empowers its affordance of (re)construction of cultural memory directed at the present and future's representations and social practices of younger generations. Both for editorial production and research, it is essential to consider a greater intersectional approach towards gender misrepresentations (e.g., women social roles and media presence), coloniality (e.g., Portugal's former colonies), geographical disparities (e.g., centrality in Lisbon, the capital), or socioeconomic status (e.g., less privileged and heard persons). Hence, authors believe more clues could be offered on how Portuguese cultural memory is being constructed among child audiences, not only at school, home, or while using digital platforms, but also within children journalism. Despite its small dimension in the country, its possible insertion within the classroom scope may be potentialized as a pillar for the childhood construction and children's perceptions of the world in which they live, according to their contexts. By recognising the school as a privileged space for children's connection with journalism and for addressing various topics (Gonnet, 2007), the study reinforces its practical applicability by highlighting the formative potential of current events in the construction of knowledge and the promotion of media literacy.

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