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From children's literature to border literature: Agustín Fernández Paz and Lygia Bojunga

Abstract

This essay sets out a comparative analysis, of a panoramic nature, of the children's and young adults' literature by two very significant authors in the Galician and Brazilian literary systems: Agustín Fernández Paz and Lygia Bojunga, respectively. They will be examined using the generational method of Karl Mannheim, which allows greater epistemological flexibility by basing itself more on socio-político-cultural processes, that is to say on the agents which operate in the communication of a literary system, than on chronologies and ideologies. Following the differences and, above all, the similarities, biographical aspects of both writers will be addressed, as well as a wide range of thematic-form aspects which give body to their respective literary projects, with a particular emphasis on the commentary on the work of Fernández Paz. Among the various aspects to be noted, which signal the closeness of the two authors' works, can be cited the careful use of form and narrative registers, the exploration of the fantastical-realist trend, the intertextuality, the frequent use of peritexts, the female protagonism, the taste for taboo themes or the social criticism.

Key words: Agustín Fernández Paz, Lygia Bojunga, children's literature, young adults' literature, literature comparison, narrative.

Agustín Fernández Paz (Vilalba, Lugo, 1947) is one of the most recognised Portuguese-speaking literary voices, as he writes in one of the Lusophonic languages, Galician². He is also a writer recognised in other linguistic areas, which he reaches through translations, for many of which he has received various awards.

Fernández Paz has biographical and literary similarities with Brazilian authors who also write for the young, as is the case, for example, with Lygia Bojunga (Pelotas, Rio Grande do Sul, 1932), as, although they cannot be included in the same biological generation, if we follow the period separation theories of Ortega and Gasset (1983) and Petersen (1984), owing to the fact that they were born fifteen years apart, we can place them in "generational units" with related objectives if we apply the

1 Article published in the magazine *Estudos de Literatura Brasileira Contemporânea*, nº 36, Brasília, julio – diciembre 2010, pp. 153-171. ISSN: 1518-0158.

2 The language of Galicia, which is used along with Castilian. Galicia is one of the three historical autonomous communities, together with Catalonia and the Basque Country, which make up the Spanish state, and is situated in the north west of the Iberian Peninsula, formed by the territories belonging to the Spanish and Portuguese states.

generational method of Karl Mannheim (1990), which allows a greater epistemological flexibility by basing itself more on socio-político-cultural processes, that is to say on the agents which operate in the communication of a literary system, than on chronologies and ideologies.

Both Fernández Paz and Bojunga gave themselves objectives – although not always explicitly – which form a common strategy in their respective literary fields: they established “generational connections” with other authors with whom they shared historical experiences, without necessarily presenting ideological, aesthetic or stylistic homogeneity; and, lastly, they experienced common “generational situations” – despite not having the same age –, marked by identical concerns.

Thus, following the proposed methodology and despite their age difference, Bojunga and Fernández Paz shared, just before situating themselves in the literary field and afterwards too, similar objectives.

Lygia Bojunga began her artistic career in the theatre, moved to radio and television, she was involved with helping to reduce the illiteracy which exists in her country and, hence, also with driving pedagogical renovation, even going so far as to create a school to break from the established educational models. Agustín Fernández Paz, around the same time, after a journey through other less artistic activities, actively participated in the pedagogical renovation movements with very similar aims, particularly if we refer to his involvement with the eradication of illiteracy in Galicia, mainly in the Galician language.

The contact with young people propitiated by these activities led both writers to literary creation, which they did through a rich language, with many oral elements, with no concessions and giving space to an excellent “spoken” narrative. They opted for the fantastical-realist trend, where the supernatural is always justified, and for currents of form and innovative themes seldom used in their native countries. They responded to the objectives of the institutions most active in the development of their respective literary systems – for example, the literary awards and the publishing houses, which began to promote children’s and young adults’ literature from the seventies onwards.

In Brazil, as João Ceccantini stated (2009: 210): “From the mid-1970s, it became normal... the notion of the enormous importance exerted by contact with books from the earliest years of age,” a concern which, almost certainly, led writers such as Lygia Bojunga to the innovation of Brazilian children’s and young adults’ literature. In Galicia, thanks to the 1970 Education Law, which gave a small push to the entrance of language in teaching, and the 1971 Galicia Plan, Galician children’s and young adults’ literature began to develop but it would not be fully established until well into the next decade. These new social situations activated the production of aesthetic and critical works aimed at the youngest readers, with the intention of achieving an adequate literary education and reading training, renouncing the utilitarianism associated with reading, denounced by Fernández Paz himself in various forums, as João Ceccantini recalls (2009).

Lygia Bojunga began her career as a writer in the Brazilian literary field in 1971, at a time of children’s and young adults’ literature renovation and establishment in her country. In that year she won the INL (National Book Institute) Award with the work *Os colegas* (‘The Companions’), published by a prestigious publisher in the literary institution. In addition, the award provoked the introduction of this work into public schools throughout the countries. It was an innovative tale for its time, in which the characters, anthropomorphised animals, as well as seeking their place in society, follow

the path of artistic vocation for individual discovery, a metaphor for Brazil at the time. In it, Bojunga uses structures and themes which she would continue in the future, from the dialogue to the interior monologue, in perfect linguistic connection with the reader, with the clear intention of reflecting features of Brazilian identity, exploring typical customs, ways of being, etc., but also with the intention of universality, in a perfect fusion of the individual and the social, which leads her to deal with themes such as love, friendship, the work ethic, and the commitment to knowledge (in the sense of a personal encyclopedia).

This work received the most notable awards in Brazil and abroad³, as happened with later titles such as *Angélica* (1975), in which she talks of the search for work, love, friendship, of the function and structure of the family, of society and its vices, offering a friendly criticism of many aspects. She continues to opt for anthropomorphism as a resource, that is to say the attribution of human behaviour to animals and objects, and for a similar narrative structure as before: the summation of stories coming from the general conflicts of the characters to later describe the individuals, although a play is introduced in *Angélica*, a metaliterary game which she would use often.

These two works, along with *A bolsa amarela* ('The Yellow Bag', 1976), *A casa da madrinha* ('The Godmother's House', 1978), *Corda bamba* ('Tightrope', 1979) and *O sofá estampado* ('The Patterned Sofa', 1980), with similar preoccupations to the former books and other new ones, now also with human protagonists, led her to appear in the most prestigious national and international nominations, to merit various prizes and to obtain important international awards: the Andersen Award 2002 for her collective works and the Astrid Lindgren Memorial Award (ALMA) in 2004 (for which Agustín Fernández Paz was also nominated in 2008).

To date, the Brazilian author has published twenty-two books, translated into more than twenty languages, among them Castilian and Galician. In them, she always plays with the freedom of the imaginary and the reality, with a language adapted to the children or young adults for whom her book is destined, although with winks aimed at the mediators, with varied discursive modes – among them, the constant use of dialogue, possibly because of her theatre background; metaliterature, interior monologue, flashbacks, diaries or the epistolary genre – and opting for female protagonism. Without moralising and with humour, she sets out reflections to help resolve conflicts over the most varied themes, such as, for instance, social criticism and youth-adult relationships, love, friendship, family, survival in big cities, overcoming, dreams, the most typical fears of a child's imagination, national identity, gender equality, passion for literary and artistic creation, and reading as liberating, suicide⁴, murder, the abandonment of children by mothers, alternatives to polluting industrial production, memory as poetic material, the denunciation of the abuse of the most underprivileged social classes, etc. Her creative work has been the object of analysis by the best-known specialists in Brazil and beyond its borders, who go so far as to consider her the successor to the classic José Bento Monteiro Lobato (Taubaté, São Paulo, 1882-1948)⁵.

3 Jabuti Award 1973, given by the CBL (Brazilian Book Chamber), the country's most important award; the IBBY Honour List in 1974 and 1978; and the "O melhor para criança" Award from the Children's and Young Adults' National Foundation 1976.

4 A taboo theme which she treated with great accuracy in *O meu amigo pintor* ('My Painter Friend'). See Ceccantini (2009: 111-143)

5 See Cavalheiro (1955), Sachhetta (1997), Lajolo (2000), Ceccantini and Lajolo (2008).

To conclude this very brief summary of the most meaningful facts which led Lygia Bojunga to place herself in the centre of her country's literary system and to convert her into a now classic author, the creation of the Editora Casa Lygia Bojunga (www.casalugiabojunga.com) and of her Foundation, an entity which was founded with the proceeds from her ALMA, must be highlighted. The Foundation, as well as bringing all her work together, performs a multitude of activities.

Next, I will address the biography and analyses of the work of Agustín Fernández Paz, who, as can be seen from the following appendices of this work, has a career which is comparable, in certain aspects, to that of the Brazilian writer, although he came later to the Galician literary field, given that, as well as the already mentioned similarities, he has also merited the most notable awards in Galicia and the Spanish state and many of his works also feature in the most prestigious national and international nominations.

Because of the affinities they have, in this brief work I am attempting to bring to the attention of the professionals in the business, particularly, and to the Brazilian public in general, a Galician author who deserves to be read, as he is characterized by the quality of his work and for being a safe bet for consolidating a wide readership, as demonstrated by the number of copies sold of many of his books.

Some Bio-Bibliographical Notes

In a "Brief Autobiography" published in the Iranian magazine Pazhuhesh Nameh (*The Research Quarterly of Children & Youth's Literature*), Agustín Fernández Paz stated:

I was born in 1947, in the grey and bitter Spain of the post-war years. I was a boy in the fifties, so I belong to the last generation of Europeans which grew up without television. From that time, I remember the evening stories told around the iron stove, some adventure books, tales, the scarce cinema films that we were able to see. Later I studied Industrial Expertise and I worked in Barcelona for a time. Upon returning to Galicia, I studied Teaching and Educational Sciences, as teaching attracted me in a powerful way.

This attraction to teaching to which the author alludes occupied his professional life from 1974, first as a primary and then as a secondary school teacher, until in the school year 2007–2008 he decided to retire to dedicate himself to other passions.

Throughout his full-time dedication to teaching, he was always connected to the movements and collectives for pedagogical renovation which existed in Galicia (Avantar and Nova Escola Galega are good examples), and as he has stated: "I form a part of the generation of teachers who, in the years after Franco's death, have tried to change life through school". During this period, he worked untiringly to create didactic materials, literary scenes, reflections on language, literature, education, reading development, etc., which were published in books, magazines and newspapers. In addition, he participated in institutional projects, in award juries, congresses, symposiums, courses, etc., activities which he still continues today. This active participation in everything related to teaching led him to form part of various commissions and advisory boards in defence of the Galician language and culture.

We turn once again to his words to highlight other aspects of his personality:

I like reading very much, I love comics, I am passionate about cinema. And, perhaps as a logical consequence of this fascination for stories, I decide to go through the looking glass and write my own books (...)

What began as a complementary activity to teaching ended up becoming something increasingly important to me. If I had to define myself in few words, I would say that I am a person who finds pleasure in inventing stories and telling them through the medium of writing. (Roig y Soto, 2008: 161-178)

His literary passion started in the eighties and, since then, to date he has written forty-four works with which he inaugurated, like Lygia Bojunga, currents of forms and themes which Galician children's and young adults' literature was lacking and he renewed other existing ones. But this passion was consolidated after having written short stories in the decade of the seventies of the 20th century, with which he obtained prizes in the "O Facho" National Competition for Children's Stories – "Ao mellor voltan tamén as anduriñas" ('Maybe the Swallows Will also Return', 1976, 3rd Prize) and "O rescate das palabras" ('The Rescue of Words', 1980, 3rd Prize) – given by the Cultural Association of A Coruña since 1968, an institution which has been fundamental in the development of Galician children's and young adults' literature (Agrelo Costas, 2000); after having written short stories and tales which were published in classroom books, in magazines and in some non-retail editions, many of them retouched and expanded later on; and having published *O libro do Merlin* ('Merlin's Book', 1987), which collects narrative and poetic texts and comic strips, of both Galician and translated authors.

His commitment to pedagogical renovation through the use of literature led him to continue with creation and to apply himself to literary renovation using a rich language, a language which allows him, as Juan Carlos Merlo said (1980), to establish this bridge "which brings the child, through enjoyable reading, to correct everyday speaking". It also led him to other activities such as making the video with Bernardo Máiz titled *Xan de Xenaro: memoria de 32 anos* ('Xan of Xenaro: 32 years' memory'), about the life of a guerilla of the Galician "maquis", given a prize in the Fene Council's Educational Videos Screenwriting Competition. In addition, for his body of writing on comics, in 1992 he was given the Ourense "Banda Deseñada" Prize. His classroom book CANALES 5, of which he is co-author, received the Emilia Pardo Bazán Award, from the Ministry for Education, for non-sexist textbooks, and for his career in general he has received various awards and recognitions⁶.

However, in this examination it is of more interest to consider the literary journey of both writers to see how they incorporated themselves into the literary field, if we follow the theories of Bourdieu (1991), and into the literary system, if we bear in mind Itamar Even-Zohar (1991, 1999), as Bojunga as well as Fernández Paz, as cultural agents in their respective systems, apart from participating in the thematic and structural innovation and seducing a readership which was developing in countries with schooling and self-assertion problems, managed to cross their borders and triumph with readers from other countries through translations and the dissemination of their books.

6 In his land they awarded him the Día de las Letras Chairegas ('Chairegas Letters Day') in 2001 instigated by the local governments in the Terra Chá and in 2007 he was recognised by the Galician Language Writers Association and by the Irmandade do Libro ('Book Brotherhood'), among other distinctions. To find out more about the author's bio-bibliography, as well as the reference bibliography, go to the web pages: www.xerais and www.agustinfernandezpaz.com.

The Literary Work of Agustín Fernández Paz

In each of the forty-four books which he has written, whether for infancy or for adolescence and young adults, not to mention the short stories included in collections and classroom books, Fernández Paz showed his talent and his innovation. Characteristics of his poetic art can be drawn from them, what he calls "house brands" as Isabel Soto (2008: 253) reminded us, which I will compare to the characteristics of Bojunga's work to conclude.

Agustín Fernández Paz and Childhood

In his first work for this age range, following the publishing recommendations indicated in the paratexts, *A cidade dos desexos* ('The City of Desires', 1989), Fernández Paz already puts one of his habitual characteristics into practice, which Soto (2008: 253) denominated "the presence of the supernatural within the frame of daily reality", that is to say the fantastical-realist trend which I mentioned in other works. Fernández Paz takes extreme care not to confuse fantasy with imagination, particularly in the works aimed at pre-readers and children, always taking care of the ambience and the atmosphere in which the plot develops so that the story told is plausible within the human possibilities and conventions which are established in the tale itself. Accordingly, so that it is attractive to the model reader it aspires to, but also to any type of reader. In this work some themes are already announced which Fernández Paz will never abandon, such as the ecologist one, which he will take up in *As fadas verdes* ('The Green Fairies', 1999) and in *O soño do merlo branco* ('The White Blackbird's Dream', 2000), where the anthropomorphism, also used by Lygia Bojunga, allows the observation of how living together, understanding, respect, uniting tradition and modernity leads the members of a family of blackbirds to reflect on racism or ecology. The same theme also appears in *A praia da esperanza* ('The Beach of Hope', 2003) where the consequences of the sinking of the oil tanker "Prestige" on the Galician coast are referred to, and in *Os gardiáns do bosque* ('The Guardians of the Forest', 2006).

Another of the themes very much to the taste of Fernández Paz, although there are many subjects which he deals with in each work, is that which refers to the differences between life in the village and in the city, a theme which, along with others, stands out in *Lonxe do mar* ('Far from the Sea', 1991). In this work characteristics of the rural and marine worlds are highlighted and the issue of gender equality is addressed, reflected in the behaviour of the girl protagonists' parents.

Also within the terrain of the author's preferences are found the rewritings of orally told stories (Roig, 2001), already playful, already ideological, already humanising, as is evidenced in a body of work which includes children's imaginary characters taken from stories from the oral tradition and legends, seeking the symbolic meeting point of the rural world with the urban one, but also the rescuing of the classic literary tradition. It is one of the "house brands" of Fernández Paz, on which he openly insists, introducing it into works in which other issues stand out, as happens in *O tesouro do dragón Smaug* ('The Treasure of Smaug the Dragon', 1992), *Unha lúa na fiestra* ('A Moon at the Window', 1994), *No corazón do bosque* ('In the Heart of the Forest', 2001) – where there is a meeting between the symbolic world of any culture and the Galician mythical world –, *A serea da Illa Negra* ('The Creatures of the Black Island', 2003), *A fuxida do mar* ('The Disappearance of the Sea', 2005) and *Querido inimigo* ('Dear Enemy', 2006).

The imaginary fears and terrors of childhood, which emerge in many works as a therapy for losing them, are also treated in a literary way in works such as *As tundas do corredor* ('The Fairies in the Corridor', 1993), *Raquel ten medo* ('Rachel is Afraid', 2004), *Laura e os ratos* ('Laura and the Rats', 2004), *A noite dos animais* ('Night of the Animals', 2005), *¡Que medo, mamá Raquel!* ('I'm Scared, Mama Rachel!', 2005) y *¡Upa!* ('Up!', 2008), in which are described in a masterly way the fear, the terror before a situation which is difficult to get out of because of the pathological state into which one enters, although in some cases this state is more profound than in others.

Criticism of the educational system and how knowledge is imparted in the schools is present in various works, offering innovative and playful alternatives, as in *A nube de cores* ('The Cloud of Colours', 1999), where once again a girl makes one reflect on an outdated educational system through imaginative alternatives, a theme taken up again in *A escola dos piratas* ('The Pirate School', 2005).

National identities, which dominate all the works, are now put into relationships with others to understand cultural differences, as happens in *Ana e o tren máximo* ('Anna and the Magic Train', 2001) and in *Un tren cargado de misterios* ('A Train Loaded with Mysteries', 2001).

The display of the other, the homeless, the different, does not escape the gaze of Agustín Fernández Paz, leaving it to children to notice them in order to provoke the reflection of the mediator. This is the case with *O meu nome é Skywalker* ('My Name is Skywalker', 2003), an homage to the cinematographic character from Star Wars, to homeless people, to immigrants, to the marginalised, who are only seen in this case by Rachel, the protagonist, who exchanges symbolic and strongly identity-related gifts with the immigrant.

The anecdotes, pranks, imaginative dreams and mischievousness of childhood can be traced in realistic works in which the humour and absurdity are noteworthy trademarks, as in *A pastelaria de dona Remedios* ('Doña Remedios' Bakery', 2008).

Agustín Fernández Paz and Adolescence

In the case of the works aimed at adolescents, the writer continues already practised currents of form, themes already enunciated and offers again the mainly female protagonism present in his works for a younger public. Fernández Paz continues to offer his "house brands", at the form and thematic levels. Thus, in his first installment, *As flores radiactivas* ('Radioactive Flowers', 1990), a group novel which is constructed through a diary and an adventure story, protagonised by an independent, decisive, active adolescent without complexes, he returns to the ecologist theme, giving centre stage to a pacifist adventurer against the nuclear waste dumps in the Atlantic. In addition, with this work the author begins another of his particular characteristics, in this case of a formal nature: the conversion of epitexts into peritexts to give credibility to the narration. In this way, he introduces news items on the topic into the book which were published in newspapers and magazines.

In this age range, he also uses another of the "house brands" which characterise his literature, which is the construction of tales based on classified advertisements which appear in the newspapers. From the reading of these suggestive adverts, the author creates tales narrated in the first person or in which the first person gives way to the voice of a third; others in which telephone conversations are described but only one of the interlocutors is heard; and others constructed through fragments of letters, newspaper articles, police reports, etc. All of this can be seen in *Contos por palabras* ('Stories

for Words', 1991), in which there are criticisms of what destroys life, in both the natural environment and for people, and of the Americanisation of customs, as well as a defence of the Galician language and the inclusion of elements from comics and cinema (Spiderman, the werewolf, the vampire), current and classic, Galician and universal themes and characters (heroes).

The school environment is the setting for the tales of science fiction and daily life which make up *Rapazas* ('Raptors', 1993), where themes very much to his taste are addressed, some of them novel in children's and young adults' literature at that time, for instance, death, racism, loneliness, the need for recognition or the search for happiness, themes which reappear in words such as *A néboa escura* ('The Dark Fog', 1998), *O laboratorio do Doutor Nogueira* ('Doctor Nogueira's Laboratory', 1998), *Cos pés no aire* ('Feet in the Air', 1999) and *O Raio Veloz* ('Lightning Quick', 2006), a work which reflects the intrepid life of a 'mileurista' {those who earn around 1000 Euros a month} in the 20th century. Discoveries and persecutions, another house brand, are announced as early as *A fonte maldita* ('The Cursed Fountain', 2001).

Once again, understanding the other is the key theme of *Lúa do Senegal* ('Senegal Moon', 2009), a work protagonised by an adolescent, in which immigration and the hardships it entails and the support for the defence of elements of identity are fundamental, to cite themes already discussed which are embellished in these new installments. In 2009 there are two new contributions: *Valados* ('Barriers', 2009), which announces from its title that it will deal with the lack of liberty and the problems brought about by the many walls produced by fanaticism and how they can be combated; and *A dama da luz* ('The Lady of Light', 2009), an homage to the city which accepted him and in which he lives (Vigo).

Agustín Fernández Paz and Young Adults' Narrative

It may be stated that Fernández Paz is one of the first writers in young adults' literature to opt for a border literature which, although it is directed at a young public, also gives clear signs of desiring to reach a wider reading public, particularly to that which has a certain influence on youth and its pleasures. Some of the books included in the previous section also have ambivalence, as was shown in the change to the collection produced by the publisher in their second edition, as time proved that they were situated between adolescence and youth. This is the case, for example, with *Rapazas*, which moved from a collection for adolescents to one for young adults. This oscillation has always gone from institutionalised literature (or "for adults") to children's and young adults' literature, once the readership make works their own when they were not originally published with age recommendations.

In this age group, the first book was *Trece anos de Blanca* ('Thirteen Years of Blanca', 1994), a narrative centred on the maturing process which the protagonist undergoes because of an illness. The step from childhood to adolescence, the fears, the uncertainties, the appearance of feelings crucial for maturity, such as sexual desire and love, imbue the whole of this story of initiation, one of the most frequently employed formal currents of the author. *Cartas de inverno* ('Winter Letters', 1995) and *Avenida do parque, 17* ('17 Park Avenue', 1996) are mystery novels which begin with letters. *Amor dos quinze anos, Marilyn* ('Love at Fifteen, Marilyn', 1996) is an homage to cinema, a recurrent theme in his productions, where he once again uses classified advertisements to compose the five short stories

of varied topics which it includes, all of them with numerous identifying features. *O centro do labirinto* (The Labyrinth's Centre, 1997) is a suspense novel in which the author offers a generous dose of adventure, intrigue and even aspects of initiation to reflect upon the possible problems deriving from cultural uniformity, one way of thinking, the disappearance of the identity of minorities and the negative effects of globalisation.

With *Noite de voraces sombras* ('Night of Voracious Shadows', 2002) begins the so-called "cycle of shadows and discoveries", made up of novels in which he turns to memory as poetic material – as he had previously done in *A fonte maldita* and in the short stories "As sombras do faro" ('The Lighthouse Shadows') and "Memorias dos sonhos rotos" ("Memories of Broken Dreams"), included in the 2001 collections *Historias para calquera lugar* ('Stories for Anywhere') and *Ninguén está só. 21 autores a prol dos dereitos humanos* ('Nobody is Alone. 21 Authors for Human Rights) respectively –, and which continues in *Tres pasos polo misterio* ('Three Steps to the Mystery', 2004) and *Corredores de sombra* ('Corridors of Shadow', 2006), a literary series in which the protagonists investigate episodes which occurred before and during the Spanish Civil War, which overshadowed lives in Franco's dictatorship and up until recent times, as was the case with the Republican teachers, a theme hardly touched upon until this moment (Agra et al., 2004). They are initiation tales, in general, which also develop from newspaper news items, from documents found (diaries, letters), all of which trigger the initiation of the protagonists Sara, Marta and Clara who, helped by companions such as Daniel and Miguel, invite reflection on repression, frustrations, sacrifices, experiences of love, death, establishing dualities in types of familias, which lead to an observation of social changes already effected or which are underway, such as the city / village duality, so loved by the writer, and the conflicts it brings. These are works which hope to prompt the memory of the reading public and to make it so that the past is not buried before knowing it completely.

Finally, in *O único que queda é o amor* ('The Only Thing Left is Love', 2007) he again offers a collection of short stories in which the multiple concerns originated by love and indifference are displayed with the best and most varied techniques.

Keys of the Poetics of Fernández Paz and Bojunga

After these brief notes on forms, themes, types of protagonists, etc. which I have just outlined, I would like to highlight some recurring points in the poetics of Agustín and point out those which may also be found in the work of Lygia Bojunga:

- A careful use, by both authors, of narrative forms and registers suitable for the intended audience, which causes the body of their work to be pleasing to any type of reader, as the readings are multiple.
- The fantastical-realism tendency, in which the supernatural is combined with the real, creating shock, fear, horror, discovery, initiation, symbolism, identity, memory, is more to the taste of Agustín Fernández Paz, while Lygia Bojunga prefers the realist tendency, although both practise the two trends.
- An explicit and implicit intertextuality with his own work and with that of other classic authors from his literary systems or from universal literature. Thus, many of the characters of the works of Fernández Paz are characterised by having libraries, by being voracious readers

of classic works from Galician literature, above all of institutionalised works, but also from other literatures, in this case many classics from children's and young adults' literature, and by turning in many passages of his works to spaces from these classics or to the reflections, feelings and episodes poured into them which speak of full encyclopedias of internalised intertexts in each character, a mark of the ideal reader to which Fernández Paz aspires. Such intertextuality also is created with cinema and with music. This characteristic is also seen in the productions by Bojunga, particularly in her more metalinguistic works, although she leans more towards the invitation to creation, but without forgetting other aspects, above all that of encouraging reading.

- The employment of peritexts, such as the epigraphs with which Fernández Paz begins the majority of his works and in which he includes his favourite authors, Galicians as well as those from universal literature; an intentional strategy to place the work in a determined field of thought and line of production, in search of ideological and aesthetic dialogues. The additional use of authorial peritexts which clarify the contents of the work and even of epitexts, now converted into peritexts, are therefore comments which were made in other media and which in some editions are incorporated into the book. The latter peritexts are also used by Bojunga, as in the section "For you who read me", which all recent editions of her books, from the Casa Lygia Bojunga, include. In this section, the author attempts to reflect upon the creation strategies of the works, intentions, recurring obsessions, character creations, personal and emotional experiences.
- A clear commitment to Galician culture as there are many elements of identity which appear. For instance, the inclusion and evaluation of classic Galician writers, but also of customs, emblematic places, heroic acts, cities, etc., among the numerous elements highlighted by Anne Marie Thiesse (1999), Antón Figueroa (2001) and Anxo Tarrío (2008), in the two latter cases related to Galician identity. Lygia Bojunga shares this commitment to her country, as we have seen, in works such as *Os colegas*, where the samba and the carnival play a fundamental role in the narration, but with this author, as with Fernández Paz, these features also lend themselves to show a way of being, possibly more explicitly in the works of the Brazilian.
- A clear choice of female protagonism and for some specific names: Alba, Ana, Mariña, Raquel..., girls, adolescents and active young people, entrepreneurs, uninhibited, ultimately confident of gender equality and, therefore, able to share fears, fantasies and thoughts in general with their companions. From them even comes the initiative in finding episodes that many do not wish to remember, but which happened, during the Spanish Civil War, to recover the memory, as in the works that comprise the "cycle of the shadows and discoveries", but also in others, in which the new female status is defended.
- This characteristic may also be perceived in the works of Lygia Bojunga, for example, in *Angélica*. It should also be noted that there is a coincidence in the choice of character names: serving as an example is that both Fernández Paz and Bojunga Nunes use the name Raquel for the protagonist of their narrations.
- The meeting between the symbolic world of any culture and the Galician mythical world already cited earlier, is also present in the work of Bojunga, for example, in the last chapter of *Feito á mão* ('Handmade', 1996).

- Skill and courage in the treatment of themes considered "taboo" in previous eras: death, sex, gender equality, frustrations, homosexuality, characters in search of a place in society, such as immigrants or those belonging to the most vulnerable social classes; many of these themes shared in the productions of both writers.
- A friendly criticism of society, and specifically the educational systems, which allows the two authors to depict the social crises, the changes and transformations experienced by their countries, in cities, the space given predominance by Bojunga, as well as in the city / village duality recurrent in the work of Fernández Paz.
- A didacticism contained in the majority of his works, without moralising, in the most literary manner ever; a characteristic less explicit, although it is there, in the work of Bojunga.
- One of the initiators of Galician young adults' literature, this border literature which, as we have seen, although it is directed at any type of reader, intelligently approaches young people through the linguistic, literary and thematic structure. Bojunga also opted for this border literature, an act which was recognised by many prizes.
- A constant preoccupation with rewriting when his works are published in new editions, a moment in which he opts either for a republishing or a revised publication which only corrects spelling mistakes and / or adapts the texts to the most current spelling rules, or he opts for adding text, reducing or introducing fragments, as we can see in the work done by Isabel Soto (2010). Because of this, the studios always have to review each edition of this author, just as the Brazilians must, particularly with the latest editions of Bojunga's works from her own publishing house.

These would be some of the "house brands" which characterise the good work by these authors. We could consider others – the registers they use, the symbolic games, etc. – but that would lead us to a study impossible to complete in the few pages I am able to dedicate to them.

Contemporary Classics

As a result of all this activity as a teaching professional and as a writer up until now, going back to the end of the 20th century, Agustín Fernández Paz is considered a contemporary classic (Gomes, 2007), as is Lygia Bojunga in the Brazilian literary system. That is because both of them, as well as having an active socio-political-cultural life, in general have written works of considerable aesthetic quality, which opened trends and themes in universal children's and young adults' literature and became models to emulate for future literary generations, as we have just seen. This process occurs in their own literary systems as well as in others, to which they are introduced through translations, as many of their works today occupy the centre of the most significant canons and have been supported with the most important awards.

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