

THE CHILDHOOD PLACE IN FASHION EDITORIALS: AN ANALYSIS ON THE ADULTIZATION OF CHILDREN IN THE CONSUMER SOCIETY

OS LUGARES DA INFÂNCIA NOS EDITORIAIS DE MODA: UMA ANÁLISE SOBRE A ADULTIZAÇÃO DA CRIANÇA NA SOCIEDADE DO CONSUMO

LOS LUGARES INFANTILES EN EDITORIALES DE MODA: ANÁLISIS SOBRE LA ADULTIZACIÓN INFANTIL EN LA SOCIEDAD DE CONSUMO

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ABSTRACT: This study had the purpose of critically analyzing the conceptions of children in the fashion editorials, as well as assessing whether they can contribute to the early development of “adultization” of the infant consumer. It is believed that the discourse of children's fashion editorials dictates standards of beauty and behaviors similar to the adult world, especially in relation to clothing, accessories, aesthetic standards and means of consumption. In addition, the advertising industry does not always consider children's particularities when selling its products, thus contributing to the process of adultization of children. The methodology used was bibliographic research and documentary research in the light of the foundations of Critical Theory and of authors who dialogue with this theoretical perspective. The results of the research indicate that the major brands, especially those aimed at children, induce children into environments and situations of adult domain, as well as the means of consumption. Therefore, the importance of the family and the school as spaces for reflection and combat in the cultural industry.

KEYWORDS: Education. Children. Fashion. Adultization. Consumption.

RESUMO: *Este estudo teve o propósito de analisar criticamente as concepções de criança nos editoriais da moda, bem como avaliar se estes podem contribuir para o desenvolvimento precoce da “adultização” do consumidor infantil. Acredita-se que os discursos dos editoriais de moda infantil ditam padrões de beleza e de comportamentos semelhantes ao mundo adulto, principalmente em relação às roupas, acessórios, padrões estéticos e aos meios de consumo. Além disso, a Indústria da propaganda nem sempre considera as particularidades infantis ao vender seus produtos, contribuindo assim, para o processo de adultização das crianças. A metodologia utilizada foi a pesquisa bibliográfica e pesquisa documental à luz dos*

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fundamentos da Teoria Crítica e de autores que dialogam com essa perspectiva teórica. Os resultados da pesquisa indicam que as grandes marcas, em especial aquelas direcionadas ao público infantil, induzem as crianças a ambientes e situações de domínio adulto, bem como aos meios de consumo. Por isso, a importância da família e da escola como espaços de reflexão e combate frente à indústria cultural.

PALAVRAS-CHAVE: Educação. Criança. Moda. Adultização. Consumo.

RESUMEN: *Este estudio tuvo el propósito de analizar críticamente las concepciones de los niños en las editoriales de moda, así como evaluar si pueden contribuir al desarrollo temprano de la “adultización” del consumidor infantil. Se cree que el discurso de las editoriales de moda infantil dicta estándares de belleza y comportamientos similares al mundo adulto, especialmente en relación a la ropa, los accesorios, los estándares estéticos y los medios de consumo. Además, la industria publicitaria no siempre tiene en cuenta las particularidades de los niños a la hora de vender sus productos, contribuyendo así al proceso de adultización de los niños. La metodología utilizada fue la investigación bibliográfica y la investigación documental a la luz de los fundamentos de la Teoría Crítica y de autores que dialogan con esta perspectiva teórica. Los resultados de la investigación indican que las grandes marcas, especialmente las dirigidas a los niños, inducen a los niños a entornos y situaciones de dominio adulto, así como a los medios de consumo. De ahí la importancia de la familia y la escuela como espacios de reflexión y combate en la industria cultural.*

PALABRAS CLAVE: Educación. Niño. Moda. Adultización. Consumo.

Introduction

The concept of childhood, according to Ariés (1981), has changed throughout history, because in ancient societies the child was not valued in its singularities. Through studies, based on art and European literature, this author identified that in the Middle Ages, for example, there was no differentiation of clothing according to the person's age group. This is because the differences occurred, just to show, through clothing, the steps of the social hierarchy, that is, “nothing, in medieval costume, separated the child from the adult” (ARIÈS, 1981, p. 70, our translation).

This undifferentiation of costumes was only a reflection of the lack of importance of children, since “until around the 12th century, medieval art did not know childhood or did not try to represent it” (ARIÈS, 1981, p. 72, our translation). Both the sculptures and the paintings depicted children similar to adults, differentiating them only in height. In addition, issues such as age and name were not validated by families, as many children did not reach adulthood due to the high mortality rate that reigned in childhood. However, “as soon as the child overcame

this period of high level of mortality, when their survival was unlikely, they were confused with adults” (ARIÈS, 1981, p. 157, our translation).

This lack of awareness of children's particularities lasted throughout the Middle Ages, part of the modern age, as it was only with the advance of science and research in all areas of knowledge in the last two centuries, the improvement of legislation, the change in the family structure itself and the movements of struggle of the civilian population and NGOs, which contributed for the childhood to be recognized as a period of profound transformations in the child's life. In this sense, the family starts to give greater importance to the child, organizing itself according to it and removing it from its anonymity (ARIÈS, 1981).

In contemporary society, the child is recognized as a subject of rights, including the right to education from birth and as a citizen and participating member of society. These rights, which are ensured in Brazilian legislation since the promulgation of the Federal Constitution (1988) and legitimized by the Statute of Children and Adolescents (ECA, Portuguese initials, 1990). When regulating art. 227 of the Federal Constitution, ECA (1990) inserted children in the world of human rights, because according to its article 3, children and adolescents must have guaranteed the fundamental rights inherent to the human person, so that it is possible, in this way, have access to opportunities for “physical, mental, moral, spiritual and social development, under conditions of freedom and dignity” (BRASIL, 1990, our translation).

Despite this more innovative view, the representations of childhood are diverse and also differ from categories such as space and class of origin, as there is still a very homogeneous view of what it means to be a child and its role in the family, school and social relationships.

Gomes (2008, p. 180, our translation), emphasizes that “each of them, in the course of their childhood, manifests themselves, makes references, has experiences, and reflections based on their needs, interests and everyday reality”. Thus, one cannot speak of a single and universal childhood, as the child's way of life, according to the author, is affected by “several parameters, economic, social, political, cultural, technological, ideological, which interfere and influence the ways on how children and adults live and understand this moment in life” (GOMES, 2008, p. 180, our translation).

In the context of fashion, for example, according to Filho and Orlandi (2013) the child is represented in different ways as a protagonist in advertisements for magazines, newspapers, television, advertisements, and other media. In many opportunities, “children are represented in a way that differs from ethical values and that of social common sense” (FILHO; ORLANDI, 2013, p. 133, our translation), mainly through communication vehicles that expose the child audience to early adultization. In the last decades there has been a naturalization of the

phenomenon of adultization of children portrayed by advertising when offering fashion products, disregarding the peculiarities of childhood and the child's ways of being. This naturalization happens due to the changes in society; which enabled the growth of child protagonism and forced the child to have similar responsibilities to adults (FILHO; ORLANDI, 2013).

According to Filho and Orlandi (2013), large companies take advantage of this new trend and invest a large amount of advertising to win the loyalty of child consumers when buying clothes, shoes and ornaments, because:

The children's fashion segment is promising in view of the changes in the behavior of fashion consumers and inspires many organizations, which takes the children's fashion market to a positive level in view of the profit prospects, encouraging major brands to produce events dedicated to children (FILHO; ORLANDI, 2013, p. 137, our translation).

The child becomes a very coveted target audience of clothing companies, feeding the world of children's fashion, because according to Filho and Orlandi (2013, p.139, our translation) “in the consumer society, everyone is a potential consumer, including children, who, for this, need to be started early in the practice of consumption in order to ensure the continuity of this model”.

According to Adorno and Horkheimer (1991), when they become part of consumption, they become alienated, since the cultural industry, by inducing the integration of its consumers, also promotes the adaptation of its products to the consumption of the masses, determining and managing their own consumption. As a result, standardization becomes a characteristic feature of the cultural industry, because the “fact that millions of people participate in this industry, would impose reproduction methods that, in turn, make the dissemination of standardized goods inevitable to satisfy equal needs” (ADORNO; HORKHEIMER, 1991, p. 100, our translation).

Thus, the problem that guided this study arose from the following question: "how do fashion editorials represent children in the different advertisements in the media, in order to contribute to child consumption and precocity?". The general objective of the research was to critically analyze the conceptions of children in fashion editorials, as well as to evaluate whether they can contribute to the early development of “adultization” and the infant consumer⁴.

⁴ It is important to highlight that the concern for the theme is the result of the Group of Studies and Research in Education and Childhood - GEPEI, linked to the research project: “*Indústria Cultural, Educação e Trabalho Docente na Primeira Infância: da semi-formação à emancipação humana*” (Cultural Industry, Education and Teaching Work in Early Childhood: from semi-formation to human emancipation) in partnership with the Fashion Design course at the State University of Londrina.

As a methodology, bibliographic research and documentary research were chosen in the light of the foundations of Critical Theory with Adorno (1995), Horkheimer (1985), and authors who dialogue with this theoretical perspective. Bibliographic research, according to Lakatos; Marconi (2011) allows the researcher to get to know the perspective of different authors who have addressed the issue in question. In general, the purpose is to contribute to both the personal and social formation of the researcher. Documentary research, on the other hand, encompasses “all materials, not yet elaborated, written or not, that can serve as a source of information for scientific research” (MARCONI; LAKATOS, 2011, p. 44, our translation).

To achieve the proposed objective, editorials belonging to the magazine *Vogue France*, *Vogue Kids Brasil* and editorial of the international campaign of the department store “Zara” were selected, which also cover the world of children's fashion. The analysis of the advertisements carried in the editorials took place from the advertising campaigns carried out between the years 2010 to 2020 and took into account the categories: aesthetics, body language, colors, clothing, accessories, footwear, gestures, among others, in addition to the artifacts: makeup, scenery, hairstyles and poses that the models were submitted to during the photoshoot.

The role of the media in the aestheticization of children's bodies

Borges (2007, p. 92, our translation), explains that childhood is defined in a media environment, since children are involved from an early age, “by the products and discourses of the cultural industry and in a context of social changes, which directly and indirectly affect children, which seems to be increasingly constituted and defined in this media and machine environment”. The media, according to the author, do not act in isolation, but inserted in the context of the diverse social transformations in the lives of individuals, which “leads to the emergence of a new childhood configuration, designed from its insertion in the fundamental logic of capitalist societies: that of consumption” (BORGES, 2007, p. 93, our translation). Besides that,

In the last few decades, a new group of consumers has emerged: children. This phenomenon makes consumer culture and relations with material products today play a fundamental role in the constitution of children's identity and in the new definitions of childhood (BORGES, 2007, p. 93, our translation).

The way the media acts in the process of inserting children in the sphere of consumption, is through advertisements in magazines, billboards or television, places of representation of the body and sexuality. For the author, social transformations that occurred in the last century

changed the place attributed to the body and sexuality, because if in the past repression was normal, nowadays “the body started to have value in social relations and, in an important revolution of customs, to a profound transformation in the values and practices related to sexuality” (BORGES, 2007, p. 94, our translation).

More than that, the representations about body and sexuality, become part of the contents of contemporary children's cultures, which according to Borges (2007) are created by the adults themselves, who disseminate them through the media with the purpose of inducing children to consumption. For the author:

From the body image a whole new culture of consumption is established, emphasizing the importance of appearance and look. These representations are disseminated by the mass media, and the realization of this ideal body implies several procedures, requiring a whole routine of exercises, diets, cosmetics, therapies that allow an unlimited exposure of the body (BORGES, 2007, p. 94, our translation).

Still for Borges (2007) the desire to transform the body into a spectacle, through beauty, becomes a decisive factor for social relations, especially due to the consumer culture, which occurs daily in social life and human relations. For this reason, Guizzo (2009, p. 98, our translation), believes that from an early age children are exposed to a range of products, whether “toys, food, clothing, furniture, books, CDs, school supplies etc.”. According to the author, the ambiguity occurs, both for the exaltation of lean and slim bodies, as well as for the stimulus of “various sweets (popsicles, popcorn, stuffed cookies, juices, soft drinks, snacks) available on the market that are not nutritious and have a high content caloric content” (GUIZZO, 2009, p. 100, our translation). This factor occurs since:

The appreciation of the consumption potential of this age group has been characterized as a global trend. From different places and segments, endless options emerge to meet the expectations of consumption of this audience: films, cartoons, books, music, hygiene and beauty products, clothing, shoes, accessories, toys, electronic games, computers, food, among others (GUIZZO, 2009, p. 98, our translation).

Children's freedom of choice, especially in relation to fashion, for example, contributes to their concern about the aesthetics of the body and the use of a variety of products and accessories available on the market that complement the production of their looks (GUIZZO, 2009). In this case, the media is a great ally in the presentation of artifacts that are produced for this audience; which ends up subjectifying the formation of the identities of boys and girls, according to the author.

According to Netto, Brei and Pereira (2010), there is an overvaluation of society in relation to beauty, the body, and consumption in most of its cultural expressions, whether on television programs, advertisements and, mainly, in fashion. This overvaluation is not a phenomenon restricted to adults; it also greatly affects children. For the authors, "although children form a segment strongly affected by marketing actions, only recently has the interest in researching the behavior of child consumers reached the academy, especially marketing" (NETTO; BREI; PEREIRA, 2010, p. 132, our translation).

Consequently, children, while protected by the law of abuse, violence and work, are also exploited in the consumer society through the transmission of their childhood image with adult behavior in their cultural products (NETTO; BREI; PEREIRA, 2010). This phenomenon occurs due to the ambiguity in the power relations between adults and children, since if the latter have the right to consumption, they can also resemble adults in the ways they behave and dress.

Belonging to the December/January 2010/2011 edition, the editorial "Cadeaux" has become one of the most controversial in the history of Vogue Paris. With shaded and outlined looks, red nails and extravagant tufts, children models presented clothes and accessories belonging to the world's great luxury brands. Wrapped in feline fur, brands like Versace and Gucci dress girls up to ten years old in shiny, low-cut, and short pieces. Necks, ears, wrists and ankles shine in the photos filled with "Bulgari and Cartier" diamonds, while sandals and pumps "Balmain and Loubotin" adorn their feet, as shown in figure 1:

Figure 1 – Children models depicted in the editorial Cadeaux



Source: GNT (2011)

For Netto, Brei and Pereira (2010) the companies' marketing vehicles, reflect in their speeches a concept of adult-child, through adult behaviors and postures. The fact that the girls are featured in the various advertising pieces “with makeup and posing normally seen in advertisements with older women, served as the basis for denouncing the campaign as an incitement to adultization and child eroticization” (NETTO; BREI; PEREIRA, 2010, p. 145, our translation).

In addition to clothing similar to that of adults, the indication of aesthetic standards, such as thinness, which is essential for consumers to enter the world of fashion, is also recurrent, since as they are part of a new market to be explored, children are defended in marketing actions like those that “have the right to be part of the consumer market or, in other words, to be adults. A new miniature adult model seems to be being built” (NETTO; BREI; PEREIRA, 2010, p. 145, our translation).

This trend, according to Adorno and Horkheimer (1991), is due to the logic of industrial capitalism, which not only creates goods, but induces needs in individuals, through products launched on the market. Adorno and Horkheimer (1991, p. 118, our translation), understand that, “the firmer the positions of the cultural industry become, the more summarily it can proceed with the needs of consumers, producing, directing and disciplining them”. This process makes it possible to absorb all trends in the cultural industry, whether in customs, ways of life, clothing, food and, in a way, perpetuates the survival of the market, which acts favorably on these trends.

Still on the editorial “Cadeaux”, with the help of sumptuous furniture and decorations, the girls represent high society and are arranged similarly to adult models: legs in evidence - valuing the long, sharp expressions and parted lips. Poses, costumes, adornments and scenery explain the purpose of the photo-shoot as a whole - despite the use of children, the purpose of the photographs is to captivate the typical reader of the French magazine through self-identification, as shown in figure 2.

Figure 2 – Children's performance



Source: GNT (2011)

Felipe and Guizzo (2003, p. 126, our translation) believe that the entrance of puberty, mainly female, as a moment of loss of habits and characteristics of a child, “giving way or incorporating other ways of being a woman. Such speeches that are repeated produce real effects, to propose what should be the best way to behave, to dress, to speak, to exercise sexuality”. The beautification of the body, strongly suggested in figure 2, is not limited to the slim and well contoured body, but to the fading of childhood as the gesture and the look no longer give space to the child, but the girl and the woman in adult costume. According to the authors:

Representations about sexuality, body and gender, conveyed specially by the media, have subjectified not only adults, men and women, but also have worked in detail for the formation of child and youth identities today. Bodies have been instigated to a growing eroticization, widely broadcast through TV, cinema, music, in newspapers, magazines, advertisements, billboards, and, more recently, with the use of the internet, it has been possible to experience new modalities of exploration of bodies and sexuality (FELIPE; GUIZZO, 2003, p. 128, our translation).

This process of eroticization has contributed to the construction of the identity not only of gender, but in the sexual identity of children, especially girls; what for Felipe and Guizzo (2003, p. 129, our translation) is a great paradox. This is because, while “eroticized images of children are produced, speeches and moralization campaigns are broadcasting, in which any type of sexual relationship involving an adult and a child is condemned”.

In Brazil, *Vogue Kids*, launched as a supplement to the conventional edition, became a kind of guide to “it-children and it-families”. In an era of digital pre-influencers, their

advertising pages showed behavior and lifestyle through photos, which sometimes accentuated clichés of adventurous boy and princess girl or sexualized everyday situations for children and pre-teens. The editorial, *Sombra e Água Fresca* (Shadow and Fresh Water), published in September 2014, exemplifies the process of early erotization by portraying girls in swimsuits arranged in sensual positions.

In the photos, set on a pier, girls are shown undressing, legs spread and prancing their bodies like real adult models. Ironically, the purpose of the photos is precisely to show the public adult products in their version for children, as can be seen in the introductory text that says: “the papetes and Birkenstocks that are a fever in adult fashion invade the children's wardrobe”, as shown in figure 3. Due to its questionable character, the essay generated revolt on social networks and even suffered a court injunction for magazines to be collected from newsstands.

Figure 3 – Children representing adult fashion



Source: Neon (2014)

On this issue, Felipe and Guizzo (2003) affirm that in the most different cultures the body has been thought and produced in different ways, mainly the infant body that has been the target of constant and accelerated investments, because:

The emergence of mass communication vehicles, especially TV, children came to be seen as small consumers and are constantly being targeted by advertisements. At the same time that they have been seen as a vehicle of consumption, the idea of childhood is increasingly present as an object to be appreciated, desired, exalted, in a kind of generalized "pedophilization" of society (FELIPE; GUIZZO, 2003, p 124, our translation).

For the authors, the history of humanity is full of sexual situations involving adults and children, because “such practices, which signal a kind of enchantment of adults by childhood

and youth, have been gaining more and more space in Western societies, becoming, inclusive, a profitable source of the market” (FELIPE; GUIZZO, 2003, p. 125, our translation).

For Adorno and Horkheimer (1991), any product of the cultural industry will be consumed by individuals, because “each one is a model of the gigantic economic machinery that, from the beginning, has not given anyone a break, both at work and at rest, which is so similar to work” (ADORNO; HORKHEIMER, 1991, p. 104, our translation). The authors point out that in the cultural industry the entertainment industry prevails, since “their control over consumers is mediated by entertainment, and it is not by a mere decree that it ends up being destroyed, but by the hostility inherent to the principle of entertainment, for everything that is more than itself” (ADORNO; HORKHEIMER, 1991, p. 111, our translation).

The editorial, “Happy Days”, launched by Zara Kids in 2020, presents children in a 1950s-style diner, interacting with each other, as well as with the avant-garde ambience. In addition to the background scenario, the current trans-aesthetic trend, where symbols from different decades are recovered and mixed in different ways, can be seen from the accessories as well as in the pieces shown by the child models, where they are from the animal print to the print of comics, according to figure 4.

Figure 4 – Children's models in an avant-garde environment



Source: Zara (2020)

It is important to note that the diversity present in the choice of the cast that composes the scenes portrayed, indicates more than a fashion trend. The resumption of signs from the past, although it may not be felt in the user who will wear it, draws the attention of the consumer, in the case of adults, who can identify a resumption of such nostalgic elements to him.

For Lipovetsky (1989), in the world of fashion, men and women have held positions that are far from equivalent, considering that both boys and girls have been differentiated by the type of clothes and accessories they use since childhood. Hence, such indications reinforce what they can and should wear and suggests that gender representations, taken as hegemonic, are perpetuated and disseminated as natural.

For the author, the human being, whether in the figure of the child or the adult, expresses his individuality and personality through fashion, because in addition to freedom of choice, both demonstrate their lifestyle, attitudes and behaviors. For this reason, there is not a single fashion, but several others that can coexist and be mixed, regardless of age or economic situation.

Lipovetsky (1989) also points out that the exacerbated consumerism of products, especially in the field of fashion, contributes in a way to the cult of objects, transforming them into fetishes; which leads society to consumerism under the pretext that the new is always better.

Gomes (2008, p. 81, our translation), emphasizes that although the daily lives of children and adults mix, “there are rigid and defined social statutes that specify what is specific to each category”. Therefore, it is not possible to compare or even attach greater importance to one of the categories, but to understand them considering the peculiarities of each one, because:

Even with adequate spaces and times determined by adults, children's actions in daily life goes far beyond what was determined. As such, they are not only waiting for what adults have in store for them. In different ways, they actively participate, as they live in groups, apprehend the elements of socio-cultural life and exercise a *habitus* of learning essential for their daily life (GOMES, 2008, p. 81, our translation).

The author also observes that, based on social relationships, children “aware or not of their knowledge and practices, propose variations within the same system of rules generated by adults, institutions or themselves in the interaction with their daily lives” (GOMES, 2008, p. 82, our translation). To get to know the child, it is necessary to know their ways of life and the ways they relate to their groups of origin, whether with adults or with other children, according to the author.

Although the search for representativeness is constant nowadays, it can be said that a good part of children's campaigns, including those carried out in Brazil, generally select children with fair skin, hair and light eyes as the main agents. Regarding gender stereotypes, the colors of the collection are mixed between the models, without delimitation between the sexes, but elements such as tiara/crown and kitten glasses are used as reminders of femininity

to the girls as shown in figure 5, in the same way as the men jackets refer to the college style popularized by teenage idols.

Figure 5 – Youthfulness represented by child models



Source: Zara (2020)

For Guizzo (2009, p. 100), concern with appearance increasingly affects children, because “they dye their hair, like to be thin or want to be thin, admire and aspire to be similar to certain personalities”. The concern of large companies is justified, therefore, considering the potential and consumption expectations of this public. It is important to note that the democratization of the internet, in parallel with the new rise of social movements, plays a fundamental role in the changes that child representation receives from the middle of the decade of 2010.

If once a dubious advertising campaign could easily be taken out of circulation without major damage, today, with the help of the internet, the public, as a whole, can lead a brand to decline, sharing their indignation at essays that mischaracterize the child's particularities as a being. At the same time, there is also a greater demand from the consumer market regarding racial representativeness and breaking of commonly repeated patterns.

In addition to the pages of fashion magazines and their ramifications, it is noted that major brands such as Zara, for example, choose editorials that portray the child as an individual being, in scenarios that allow them to relate to the environment in a free way, without however departing from aesthetic tendencies in the adult field, but safeguarding the construction of brand image before the public. Even so, it is possible to observe traces of adult market trends in the clothing and installation in which they are arranged.

Final considerations

When resuming the general objective of this text, new challenges are placed on the agenda regarding the relationship between childhood, fashion, consumption and adultization of the child. The propagation of certain socio-behavioral rules from the subsystems that govern the cultural industry can be seen mainly through fashion editorials, especially those aimed at children. Aimed at the most different classes, it is common to find photographic essays, in which there is an early approach of children to environments and situations of adult domain, as well as in roles that reinforce stereotypes present in the female and male genders.

In this way, the concept of childhood is manifested by the adult child, that is, the child transvested as an adult, through body expression, clothing, the use of accessories and makeup. When exposing children as protagonists in the different media, whether through advertisements, magazines, television, etc., the big brands, especially luxury brands, and society end up disregarding the peculiarities of childhood.

This naturalization leads the children themselves to the desire to become adults, whose concern with the aesthetic standards related to the body and consumption become part of everyday life. Thus, the fashion industry influences and induces the child audience to consumption and early entry into the adult world by portraying girls and boys with clothes and ornaments used by adults. This trend has become dominant in the last two decades, as the different marketing strategies, conveyed by fashion editorials, reveal a childhood with sexualized characteristics and focused on consumption.

Consequently, we adults as a social, affective, educational and paternal authority need to observe, analyze, recognize and assist children and their infantile universe, especially with regard to respect and guaranteeing the child's right to be a child, in order to distance them from the mini-adult characteristic advocated by premature childhood. However, even though this understanding is obviously valued in the formative and educational discourses, there is an urgent need to reframe the view considering the educational process (whether by the family, school, society) as a potentializing factor for the construction of childhood governed by the thresholds of a production that is really aimed at children and their development process.

This cultural production is revealed through the daily life of children's social life and materialized by actions at school, family groups, media, advertising, which, in a way, reinforce content, values and conceptions of what one has of the child through clothes and accessories they use, as is the case with the discussion of this text. In contrast, it is urgent for the child to be a child and to be able to experience situations that are linked to his or her children's world,

such as: playing, manipulating, discovering, interacting with other children, in short, developing experiences.

For this reason, the importance of other socializing instances such as the family and the school as spaces for reflection and critical attitude towards the consumer market and the valorization of childhood as a child's right today.

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