Antropomorphization and Intertextuality in Anthony Browne's Picturebooks

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SAŽETAK

Cilj je ovoga diplomskoga rada ustanoviti osobine suodnosa postupaka antropomorfizacije i intertekstualnosti u slikovnicama Anthonyja Brownea te odrediti kako se taj suodnos ostvaruje i koje implikacije podrazumijeva. Uporište za analizu antropomorfizacije u Browneovim slikovnicama su majmunoliki likovi, dok intervizualne referencije služe kao uporište za analizu intertekstualnosti. Ovaj rad daje uvid u osobit način na koji Browne uključuje antropomorfizirane likove, intertekstualne i intervizualne referencije, u dvama slikovnicama *Willy the Dreamer* (1997) i *Voices in the Park* (1998), pritom stvarajući kontrapunkt. Vrste kontrapunkta koje se pojavljuju u analiziranim slikovnicama određuju se prema terminologiji koju predlažu Nikolajeva i Scott (2001). Navode se najvažnije odlike antropomorfiziranih likova, kao i intertekstualnih i intervizualnih referencija. Utvrđuje se uloga antropomorfizacije i intertekstualnosti u stvaranju kontrasta, dvosmislenosti i proizvoljnosti koji omogućuju čitateljima preuzimanje uloge suautora. Ustanovljuje se da Browne zamjenjuje likove prikazane intervizualnim referencijama na književna djela, slike i druge tvorevine (npr. scene iz filmova, reklama itd.) antropomorfiziranim, majmunolikim likovima, tako povezujući antropomorfizaciju i intertekstualnost.

Ključne riječi: Anthony Browne, antropomorfizacija, intertekstualnost, intervizualnost

SUMMARY

This thesis aims to identify the interconnection of anthropomorphization and intertextuality in Anthony Browne's picturebooks. The thesis examines how this connection between anthropomorphization and intertextuality is achieved in Browne's picturebooks, and what implications each has for the other. The analysis of anthropomorphization focuses on ape-like characters in Browne's picturebooks, while the analysis of intertextuality closely inspects intervisual references. The thesis outlines how Browne's remarkable way of incorporating anthropomorphic characters with intertextual and intervisual references, in two of his highly esteemed picturebooks: *Willy the Dreamer* (1997) and *Voices in the Park* (1998), contributes to creating counterpoints. The thesis aims to identify the varieties of counterpoints used in the analysed picturebooks based on terminology adopted from Nikolajeva and Scott (2001). The most important features of anthropomorphic characters and intertextual and intervisual references present in both picturebooks are investigated. The thesis identifies the role of anthropomorphization and intertextuality in creating counterpoint and producing ambiguity and indeterminacy while positioning the reader in a co-authoring role. This thesis shows that Browne replaces characters included in intervisual references to paintings, literary works and other artefacts (e.g. scenes from films, advertisements, etc.) with anthropomorphic ape-like characters or symbols associated with them (e.g. bananas), thus linking anthropomorphization and intertextuality.

Key words: Anthony Browne, anthropomorphization, intertextuality, intervisuality

1 Introduction

Anthropomorphization and intertextuality are frequent and significant characteristics of children's literature. In books for children, "animals are usually transformed into anthropomorphic beings with human attributes, including speech, human motivation and often clothes or social status" (Nikolajeva & Scott, 2001, p. 92). Intertextuality is a metafictional element that "naturally brings to our attention the existence of other 'realities' outside the given text" (Nikolajeva & Scott, 2001, p. 227). It refers to "all kinds of links between two or more texts: irony, parody, literary and extraliterary allusions, direct quotations or indirect references to previous text" (Nikolajeva & Scott, 2001, p. 228). Intervisuality, often referred to as 'visual intertextuality', is the referencing of images and works of art incorporated into visuals (Hoster Cabo, José Lobato Suero, & Ruiz Campos, 2018). Intervisual or interpictorial references often appear in picturebooks because they include both visual and textual discourses. The semiotic model of the narrative picturebook proposed by Narančić Kovač (2015) is based on the multimodality of the picturebook form. Picturebooks depend on different modes of expression, but "unlike the combined discourses of other multimodal narratives, the discourses of picturebooks are separate and work together to tell a story" (Narančić Kovač, 2021, p. 42). The verbal (linguistic) discourse involves text, while the visual discourse includes pictures (Narančić Kovač, 2015). The significance of intervisual references incorporated in the visual discourse has increased "with the emergence of postmodern and crossover picturebooks" (Hoster Cabo, et al., 2018, p. 93). One of the most distinguished authors of postmodern picturebooks is Anthony Browne. Incorporating various references to other authors and artists, linking picturebooks to his previous works, and anthropomorphizing apes are important hallmarks of Browne's picturebooks (Hoster Cabo, et al., 2018; You, 2019).

This thesis examines the elaboration and interconnection of anthropomorphization (with a special focus on anthropomorphic ape-like characters) and intertextuality (with a special focus on the intervisual references) in Anthony Browne's picturebooks. This thesis investigates how this connection between anthropomorphization and intertextuality is achieved in Browne's picturebooks and what implications each has for the other. The thesis addresses the way Browne's unique use of anthropomorphic characters, intertextual and intervisual references, in two of his most prominent picturebooks, *Willy the Dreamer* (1997) and *Voices in the Park* (1998), contributes to creating counterpoint, i.e., the contrast between "words and images which provide alternative information or contradict each other" (Nikolajeva & Scott, 2001, p. 17). The thesis aims to identify

which varieties of counterpoints are included in Browne's analysed picturebooks according to the terminology proposed by Nikolajeva and Scott (2001). Generally, picturebooks can employ eight varieties of counterpoint: counterpoint in address, counterpoint in style, counterpoint in genre or modality, counterpoint by juxtaposition, counterpoint in perspective, counterpoint in characterization, counterpoint of metafictive nature, and counterpoint in space and time (Nikolajeva & Scott, 2001). Counterpoint in address employs "textual and visual gaps, deliberately left to be filled differently by child and adult" (Nikolajeva & Scott, 2001, p. 24). Counterpoint in style includes "contradictions such as 'serious'/humorous, romantic/realistic, realistic/naivistic, historical/anachronistic, 'artistic'/'popular', and so on" (Nikolajeva & Scott, 2001, p. 24). Counterpoint in genre or modality implies that "words may be 'realistic', while the images suggest fantasy" (Nikolajeva & Scott, 2001, p. 24). Counterpoint by juxtaposition is often found in picturebooks which include "two or more parallel visual stories, either supported or unsupported by words … connected by the device known in narratology as syllepsis" (Nikolajeva & Scott, 2001, p. 25). Counterpoint in perspective, or point of view involves a discrepancy between "who is speaking (in picturebooks expressed primarily by words) and who is seeing (expressed either metaphorically, by words, or literally, by picture)" (Nikolajeva & Scott, 2001, p. 25). Counterpoint in characterization indicates that "words and images can present characters in different and contradictory manners, thus creating irony and/or ambiguity" (Nikolajeva & Scott, 2001, p. 25). Counterpoint of metafictive nature suggests that picturebook "titles, covers, title pages, and endpapers can introduce contradictory elements to the book itself, as well as manipulate the reader/viewer to read in a certain manner. (Nikolajeva & Scott, 2001, p. 25). Counterpoint in space and time arises from "spatiotemporal relations, the only area in which words and pictures can never coincide" (Nikolajeva & Scott, 2001, p. 26). The varieties of counterpoints and interrelation between intertextuality and anthropomorphization in Browne's picturebooks have not yet been thoroughly investigated, thus this study aims to contribute to this area of research of Browne's work.

The thesis starts with an overview of anthropomorphization in children's literature, followed by an outline of intertextuality in children's literature. The analysis of intertextuality and anthropomorphization in *Willy the Dreamer* is followed by the analysis of intertextuality and anthropomorphization in *Voices in the Park*. The conclusion provides a summary of the recorded observations throughout the thesis.

2 Anthropomorphization in Children's Literature

The use of animal characters as protagonists is an important feature of children's literature (Nikolajeva & Scott, 2001). Even though animals are used as characters in adult literature, "their popularity in children's literature suggests that little children, from an adult's perspective have much in common with small animals" (Nikolajeva & Scott, 2001, p. 92). Although a child can be seen as having animal traits, the animals in children's literature are transformed into human-like characters who speak, feel, wear clothes, etc. (Nikolajeva & Scott, 2001). The process that involves assigning human traits to animals or objects is called anthropomorphization (Burke & Copenhaver, 2004). This literary device has been used throughout history in some of the most prominent tales to convey the moral of a given tale. The most famous example of such stories, which continue to have an important role in classic literature, are Aesop's fables, "which represent human faults in animal figures" (Nikolajeva & Scott, 2001, p. 92). They still manage to attract readers with their timeless lessons about socially acceptable behaviour (Dunn, 2011). Aesop's interpretations of life speak directly "to children's first explorations of the natural world and of their weak position in relationship to adults" (Burke & Copenhaver, 2004, p. 210). His fables are so simple and powerful that many of them have now been retold for children. After Aesop, "the long tradition of writing animals into the stories" (You, 2019, p. 24) has continued. Many cultures have "developed their own animal heroes; one of the most enduring was the epic cycle of stories about Reynard the Fox and Ysengrin the Wolf" (Flynn, 2004, p. 419). These folktales differ from Aesop's fables because they feature animal characters in a more satiric form. Writers such as "Chaucer, Henryson, Dryden, Swift, Krylov, Orwell and Thurber have continued the satiric animal tradition" (Flynn, 2004, p. 419).

According to Flynn (2004), there are two main theories which explain the reader's response to anthropomorphic stories. The first theory was developed by Elliot Gose, who stresses the distancing effect between the reader and animal characters, in his book *Mere Creatures: A Study of Modern Fantasy Tales for Children* published in 1988. Flynn (2004, p. 419) states that Gose's psychoanalytic approach suggests that by using anthropomorphic animals, authors try to project the psychological concerns which their readers cannot experience directly. This implies that by using animals with human characteristics, a degree of emotional distance is added, which encourages the reader to face difficult emotional issues and taboo topics. Burke and Copenhaver point out that, if anthropomorphic animals face obstacles and make mistakes instead of human

characters, that "allows readers to the create emotional distance often needed to be able to join the conversation" (2004, p. 213) and address its underlying themes and ideas. The second major theory emphasises the reader's 'identification' with animal protagonists. It is based on expressing empathy for animals' deeds and feelings which provide an insight into their consciousness (Flynn, 2004). In her book, *Animal Land: The Creatures of Children's Fiction* (1975) Blount states that the animals in stories that are supposed to improve or help one's nature in some way are not really themselves, but disguised people. They are humanised because they display a number of human-like characteristics designed to appeal to readers. Blount argues that the moral urge is very strong, not only in folklore animal stories, but also in animal tales. The authors of children's literature frequently use anthropomorphic animals to open a dialogue with their readers, because it gives them "the freedom to eliminate or circumvent several important issues that are otherwise essential in the assessment of character: those of age, gender, and social status" (Nikolajeva & Scott, 2001, p. 92).

Elements of anthropomorphisation can be found in moral tales as early as eighteenth century, such as Dorothy Kilners *The Life and Perambulations of a Mouse* (1783-1784). The story follows Nimble, a mouse, who narrates his life history and learns the importance of moral virtues. Kilner's book is usually credited as starting the trend of the animal autobiography genre which features "mainly domestic animals, cats and dogs, queuing up to tell their stories" (Flynn, 2004, p. 424). The most famous example of such stories is Anna Sewell's *Black Beauty, His Grooms and Companions* (1877). It incorporates "this blurring of the animal/human identity that unsettles because it rhetorically uses a human consciousness to appeal for the better treatment of animals" (Flynn, 2004, p. 425).However, "it is important to recognise that these texts are not just sustained exercises in imagining animal experiences, but are also used as part of a more general critique of human behaviour" (Flynn, 2004, p. 425).

In the nineteenth century, picturebooks gained popularity due to significant advancement in printing techniques (Kiefer, 2013). Edmund Evans was the first publisher who achieved colour reproduction for a large market by the 1860s, and "enlisted accomplished artists like Walter Crane and Kate Greenaway to create works especially for children" (Kiefer, 2013, p. 12). Thanks to Evans's refinement of colour printing "the field of illustration for children would go on to attract now-legendary figures that included Beatrix Potter, Arthur Rackham, Leslie Brooke, and Ernest

Shepard" (Kiefer, 2008, p. 18). The publication of *Clever Bill* (1927) by the British artist William Nicholson and *Millions of Cats* (1928) by the American artist Wanda Gág featuring anthropomorphic cats, marked a new era of picturebook publishing (Kiefer, 2008, p. 19). These books "were told with very little text and relied heavily on the illustrations to convey meaning, a format that predominates in children's picturebooks through much of the twentieth century" (Kiefer, 2008, p. 18).

The twentieth century saw a further increase in the number of literary and cinematic works featuring anthropomorphized animal characters and has brought "all these numerous creators who start by dressing animals and giving them human voices and by saying more than they intended – anthropomorphism has unexpected results (Blount, 1975, p. 17). It was during this time that numerous highly esteemed books for children including anthropomorphic animals were published. Beatrix Potter's *The Tale of Peter Rabbit* (1902) introduced "one of the most widely known animal characters" (Nikolajeva & Scott, 2001, p. 93). Peter's animal instincts are "expressed in a true rabbit fashion – as he behaves like a marauding pest in Mr. McGregor's vegetable garden" (Nikolajeva & Scott, 2001, p. 94), while his human traits exemplify "the naughty boy who values his independence and whose desire to transgress boundaries far outweighs his mother's warnings" (Nikolajeva & Scott, 2001, p. 93). Another famous book that includes anthropomorphic rabbits is *The Rabbits' Revenge* (1940) by Kurt Wiese. Unlike Hoffman's and Potter's works, Weise's story served as a medium to present the controversial topic of hunting animals to extinction. The protagonist Old Man Shivers, fed up with the cold, decides to hunt down all the rabbits so he could make a suit. The rabbits unite to stop him by digging a tunnel to the Old Man Shivers' cabin, and with the help of their friends open the river dam. The villagers save the Old Man Shivers from drowning, and he decides he wants a woollen suit instead of one made of rabbits' fur (Burke & Copenhaver, 2004). Including anthropomorphized animals in the book allowed young readers "to reflect on hunting from the perspective of the hunter as well as the hunted" (Burke & Copenhaver, 2004, p. 210).

Some of the most famous children's writers of the twentieth century"portrayed animals as beautiful, innocent, funny, and strange to make a comment on the human race" (Blount, 1975, p. 17). The idea of talking animals dressed as humans popularised bear stories and fantasies that "abolish humans altogether, substituting Hobbits or Moomins (like humans but much nicer) or

create worlds where humans and animals are really the same, such as Narnia or Paddington Brown's Notting Hill" (Blount, 1975, p. 18). During the 1930s, the picturebook scene was dominated by animal stories, adventure stories, as well as traditional cautionary and moral tales. The work of Dr. Seuss marked a significant breakthrough, "with the publication of *And to Think That I Saw It on Mulberry Street* (1937), as well as *The 500 Hats of Bartholomew Cubbins* (1938), stretching the parameters with fantastic artwork and an ironic treatment of traditional folk tales" (Anstey & Bull, 2004, p. 330). Dr. Seuss's *The Beginner Book* series started with the publication of *The Cat in the Hat* in 1957, a picturebook including an anthropomorphic cat. Another very prominent artist who pushed the content of picturebooks beyond the previously established boundaries was Maurice Sendak. His award-winning picturebook *Where the Wild Things Are* (1963) featured a different type of transformation called transmogrification, in which people morph into animals (Burke & Copenhaver, 2004, p. 207). The protagonist Max wears his wolf suit and makes mischief, which leads to his mother sending him to bed without supper. The creatures Max encounters in the faraway place he dreams of "are fanged and clawed, hairy, scaled, crested, semi-human beings, first tamed (by the magic trick of staring into their eyes) and then joined in a wild dance by Max who becomes their king" (Blount, 1975, p. 130). Anthropomorphic animal characters in "the picturebooks of Dr. Seuss remained very popular, while Maurice Sendak explored the world of childhood with his illustrations" (Anstey & Bull, 2004, p. 331) of humanised beings.

In the late 1970s metafictive elements became specially prominent in picturebooks. They were used "to challenge the 'traditional plots', characters, and formatting" (Anstey & Bull, 2004, p. 333), and were drawn by "one of the attractions of using animals in the picturebooks, the rich possibilities of pictorial solutions" (Nikolajeva & Scott, 2001, p. 93). One of the most famous picturebooks with metafictive devices is *Voices in the Park* by Anthony Browne, a story told by two gorilla and two chimpanzee characters who represent the various voices from the title. Each ape character shares the same story of an outing in the park from their own perspective, and a specific typeface and season are associated with each one according to their personalities. The same story is conveyed four times, by two parallel, separate discourses – verbal and visual (Narančić Kovač, 2015). Each discourse in *Voices in the Park* "has a different way of portraying characters, i.e. in the verbal discourse characters are mentioned by names and family roles, however, in the visual discourse they are portrayed as truly anthropomorphised apes (intriguingly, children as

chimpanzees, and parents as gorillas)" (Narančić Kovač, 2015, p. 14). Throughout the entire picturebook, both "verbal and visual texts are directed at different narratees, but the reader is capable of seeing through the voice of the unreliable narrator and of weighing this voice against the power and intensity of the animal pictures" (Bradford, 1998, p. 88).

The protagonists in *Voices in the Park* "are zoomorphic, having human bodies, and ape heads" (Pantaleo, 2004, p. 218). Besides *Voices in the Park*, many of Browne's picturebooks such as *Bear Hunt* (1979), *Bear Goes to Town* (1982), *Gorilla* (1983), *Willy the Wimp* (1984), *Willy the Champ* (1985), *Piggybook* (1986), *I like books* (1988), etc., feature anthropomorphic and zoomorphic characters. You (2019) notes that "anthropomorphizing nonhuman creatures is an important hallmark of Anthony Browne's picture books, in which gorillas are a striking presence" (You, 2019, p. 22). Along with anthropomorphization, much of Browne's work is intertextual, as he includes references to many works of art in his picturebooks "to evoke questions concerning who is the observer, and who are the observed" (Bradford, 1998, p. 86). The fourth and the fifth chapter in this thesis will examine the interconnectedness of anthropomorphization and intertextuality in two of Browne's picturebooks: *Willy the Dreamer* (1997) and *Voices in the Park* (1998).

3 Intertextuality in Children's Literature

The term 'intertextuality' "has its origins in the work of Mikhail Bakhtin and Julia Kristeva" (Wilkie-Stibbs, 2004, p. 179). Bakhtin noted that "any text is a mosaic of quotations; any text is the absorption and transformation of another" (Wilkie-Stibbs, 2004, p. 179). Kristeva defined intertextuality and recognised "that texts can only have meaning because they depend on other texts, both written and spoken" (Wilkie-Stibbs, 2004, p. 179). The process relies on the 'intersubjective' knowledge of the reader based on other writings, usage of language, and context. Ronald Barthes and Jonathan Culler broadened the meaning of intertextuality, recognizing the reader as a crucial component (Wilkie-Stibbs, 2004).

Genette (1997) identified five types of transtextual relationships: intertextuality, paratext, metatextuality, hypertextuality, and architextuality. The first type, intertextuality, was defined as a relationship between two or more texts, or "the actual presence of one text within another" (Genette, 1997, p. 1). The most straightforward and explicit form of intertextuality is quoting, using quotation marks and mentioning the referenced works (Genette, 1997). Another instance of literal borrowing is plagiarism, but the referencing is in this case undeclared. The less obvious practice of intertextuality is allusion, "the perception of a relationship" between two texts (Genette, 1997, p. 2). The second type of transtextual relationship is the paratext. It is a "generally less explicit and more distant relationship that binds the text properly speaking, taken within the totality of the literary work, to what can be called its 'paratext': a title, a subtitle, intertitles, prefaces, postfaces, notices, forewords, etc." (Genette, 1997, p. 3). The third type of transtextual relationship is metatextuality, a 'commentary' on another text without citing or naming it. The fourth type of transtextual relationship is hypertextuality. It unites a text (hypertext) with an earlier text (hypotext) by the process of transformation. The fifth type of transtextual relationship is architextuality, a completely allusive and almost silent "relationship of inclusion linking each text to the various kinds of discourse of which it is a representative" (Macksey, 1997, p. xix).

Authors of children's literature often try to incorporate visual discourse in their works. That is why one of the crucial processes for intertextuality is 'vraisemblance'. The term was described by Culler as the urge for integration of one or more discourses within another (Wilkie-Stibbs, 2004). Through the process of vraisemblance the "reader has unconsciously to learn that the fictional worlds in literature are representations and constructions which refer to other texts that have been

normalised" (Wilkie-Stibbs, 2004, p. 181). The decoding process helps the readers "to identify, for example, the set of literary norms and the salient features of a work by which to locate genre, and also to anticipate what they might expect to find in fictional worlds" (Wilkie-Stibbs, 2004, p. 181). The active participation in the decoding processes enables readers "to make sense of intertextual references in books, and the allusions make sense if the reader is familiar with the discourse alluded to" (Nikolajeva & Scott, 2001, p. 228). As H. R. Broderick explains, Michael Camille, an American historian specialised in medieval art, recognised the importance of decoding processes and vraisemblance, noting that visuals in books include references to other visuals "in which images are not the stable referents in some ideal iconographic dictionary, but are perceived by their audiences to work across and within different value systems" (Broderick, 2009, p. 389). Nikolajeva and Scott (2001) observed an important instance of intertextuality in picturebooks, which works at the visual level. While some scholars use the term 'interpictoriality' or 'visual intertextuality', Nikolajeva has proposed the term 'intervisuality', in the context of the picturebook analysis, suggesting that "intertextuality, or rather, intervisuality is a more appropriate term in connection with images, references to well-known works of art" (Nikolajeva, 2008, p. 67). As Hoster Cabo et. al. note, Liliana Louvel, a French professor of British literature specialised in the word-image relationship, has proposed terminology related to intervisuality based on Genette's model of transtextual relationships.

Anstey & Bull (2004) point out that intertextuality is one of the characteristics of contemporary and postmodern picturebooks, along with variations in design and layout, indeterminacy, contrasting discourses, as well as addressing multiple meanings and audiences. To understand intertextual and intervisual references, the reader has to actively participate in the decoding process and make the connection with the text or picture alluded to. Intertextual references usually originate from folklore, fairytales, traditional tales, nursery rhymes, or even pop culture. Some of the best-known picturebooks which include intertextuality are Janet and Allan Ahlberg's *The Jolly Postman* (1986), Jon Scieszka's and Steve Johnson's *The Frog Prince, Continued* (1991), as well as Anthony Browne's *Gorilla* (1983) and *Voices in the Park* (1998). Browne's works are marked by intertextuality and intervisuality. He "incorporates many references to other authors and illustrators, and often links his picturebooks with his own previous work" (Hoster Cabo et. al, 2018, p. 93). Research of Browne's picturebooks has shown that he "has developed different levels of re-elaboration of the references: literally reproduced, subtly re-elaborated, or completely reworked"

(Hoster Cabo et al., 2018, p. 93). Reusing and "reprocessing of such references most often goes further, and through devices such as metaphors and symbols, can take on new meanings" (Hoster Cabo et al., 2018, p. 97). The following chapters will provide an overview of Browne's unique style marked by a combination of intertextuality and anthropomorphization in two picturebooks: *Willy the Dreamer* (1997) and *Voices in the Park* (1998).

4 Anthropomorphization and Intertextuality in *Willy the Dreamer*

Anthony Browne's *Willy the Dreamer* (1997) depicts the dreams of Willy, a chimpanzee. When he falls asleep, Willy sets off on new adventures: he dreams he is a movie star, a singer, a sumo wrestler, a ballet dancer, a painter, an explorer, a famous writer, a scuba diver, etc. Willy experiences a lot of changes: sometimes he cannot run but can fly, he is a giant or he is tiny, he is a beggar or a king, he comes across a strange landscape and a sea. His dreams include fierce monsters, superheroes, as well as past and future events. Browne illustrates "a new vision that Willy is creating of and for himself, including a number of popular culture roles: as a film star, singer, wrestler, etc." (Hateley, 2009, p. 335) that are usually intended for humans.

The protagonist in *Willy the Dreamer* is an anthropomorphized chimp, who is "a unifying presence across multiple picture books" (Hateley, 2009, p. 336). In picturebooks, "it is common that the linguistic discourse (i.e., verbal text) does not reveal that the characters are anthropomorphized animals, but this dimension is rather introduced by the visual discourse (i.e., pictures)" (Narančić Kovač, 2015, p. 184). This is also the case in *Willy the Dreamer* and other picturebooks which feature Willy as the main character (Narančić Kovač, 2015). Willy seems to resemble Browne, and the author plays with this notion by incorporating intervisual references of himself in picturebooks. This metafictional strategy of blurring the line between the real author and the character is explicitly shown on the cover page of *Willy's Pictures* (1999), where Browne's portrait appears as Willy's 'mirror reflection' in a painting. When Willy invites the reader to come for a tour of pictures that inspired him to create his own ones, he puts his chimpanzee mask on the table and leaves the room as a human-like silhouette resembling Browne. In this image "both the implied author and the narrator disappear in the author-character blend" (Narančić Kovač, 2010, p. 43). In *Willy the Dreamer* the fictional character and the real author blend into one when Willy dreams of Browne's own professions, that of a painter and a famous writer. Throughout the picturebook, Willy is depicted as a young chimpanzee who resembles an adult man which is another allusion to the blended author-character figure.

Willy is characterised by means of his clothes, which "is also used generally in picturebooks to communicate a great deal of information about the character, including such aspects as social status, age, occupation, and self-image" (Nikolajeva & Scott, 2001, p. 95). In most of the pictures, Willy wears a white shirt, a colourful sleeveless pullover, green trousers, multi-coloured socks, and

brown shoes. Willy's clothes are more adequate for a grown-up man, making him appear somewhat serious. Browne counterpointed this notion by the vivid colours and patterns of Willy's garments. Popular occupations and cultural roles are featured in *Willy the Dreamer*, so Willy wears a lot of costumes. He is shown dressed as a sumo wrestler, a scuba diver, a ballet dancer, an explorer, a king, and a superhero. Two characters from Browne's picturebooks featuring Willy as the protagonist, Millie and Buster Nose, are included in the pictures. Millie is an anthropomorphic chimpanzee, while Buster Nose is an anthropomorphic gorilla. Their appearances contrast each other. Millie is dressed like a lady, while Buster Nose's rough appearance (as indicated by his name) makes him look like a troublemaker.

Facial expressions and body language accompany the anthropomorphic ape-like character's looks and dress code. In the first picture, Willy smiles as he falls asleep, while in last picture Willy wakes up smiling. When Willy sings his facial expression reveals that he connects with the crowd surrounding him, but when he participates in a sumo wrestling match he looks away from the crowd as his face is filled with fear. One of the most striking images depicts anxiety on Willy's face, when he dreams that he cannot run. Similarly, Willy makes a sad grimace when he dreams of being a beggar. Despite that, Willy is mostly portrayed smiling or being happy.

As is typical of Browne's works "the pictures include countless details and interpictorial references, although visual perspective and distance mostly remain constant throughout the book" (Gressnich, 2018, p. 406). Browne includes many intervisual references to René Magritte's art in *Willy the Dreamer* (Anstey & Bull, 2004, p. 335). The cover page references Magritte's famous motif of a cloudy sky, which is also present in various images within the picturebook. On the first page, showing Willy sleeping in an armchair, there is a picture of Magritte's *Le château des Pyrénées* (*Castle in the Pyrenees*, 1961) above his head (Burns, 1996). The last picture in the book portrays a similar scene of Willy dreaming in an armchair, but this time Browne altered Magritte's *Castle in the Pyrenees* by making the large rock in the shape of Willy's head. The picture in which Willy paints includes a large number of references to Magritte's work. Willy's posture is an allusion to Magritte's *La tentative de l'impossible* (*Attempting the Impossible*, 1928) the statue he is painting is a reference to Magritte's *Les menottes de cuivre* (*Copper Handcuffs*, 1931), while pictures hanging on the wall behind Willy are references to Magritte's *La reproduction interdite* (*Not to be Reproduced*, 1937), *La légende dorée* (*The Golden Legend*, 1958), *La trahison des images* (*The*

Treachery of Images, 1929), *La carte postale* (*The Postcard,* 1960), *Le fils de l'homme* (*The Son of Man*, 1964) and *La lampe philosophique* (*Philosopher's Lamp*, 1936) (Paquet, 2012). The referenced paintings "are all consistent with Browne's use of bananas and chimps throughout his works, particularly in those books where Willy appears" (Hateley, 2009, p. 336). The revised edition of *Willy the Dreamer* (2000) excluded many references to Magritte's work "most significantly the plate showing Willy as a painter, where despite retaining the central reference to Magritte's *Attempting the Impossible* all the paintings are now citations of works by Vincent Van Gogh" (Hateley, 2009, p. 337), due to copyright issues.

Except for referencing the work of René Magritte Browne also "playfully adapts the surreal artworks of Henri Matisse, Salvador Dalí, and Henri Rousseau to construct narratives about an ordinary character" (Allan, 2018, p. 205). The image portraying Willy as an explorer in a jungle references Henri Rousseau's *Le rêve* (*The Dream*, 1910), but instead of Yadwigha, a young woman lying on a divan, Browne inserts a figure resembling Henri Matisse. Salvador Dali's *La persistencia de la memoria* (*The Persistence of Memory*, 1931) served as an inspiration for the strange landscape Willy dreams of (Néret, 2006). The setting of the picture showing that Willy sometimes cannot run alludes to Giorgio de Chirico's *Piazza d'Italia* (*Italian Plaza*, 1913), while the banana tree motif references Chirico's *L'incertezza del poeta* (*The Uncertainty of the Poet*, 1913) (Holzhey, 2005). Browne's picture of Willy out at the stormy sea in a fishing boat is an allusion to Winslow Homer's *The Herring Net* (1885). Edward Hopper's paintings including motifs of a white house, such as *High Noon* (1949), served as a reference for Browne's image of Willy being a superhero who jumps over a white house resembling those in Hopper's paintings (Renner, 2015).

Willy the Dreamer features numerous references to films and advertising which invites "the viewer to participate in a visual game which consists in recognizing the motif's multiple levels of meanings" (Hoster Cabo et al., 2018, p. 99). The first picture that introduces such references in *Willy the Dreamer* is the one where Willy dreams that he is a movie star. Browne used allusions to famous movie characters by portraying them as apes. He referenced famous characters from *The Wizard of Oz*, a film based on Frank Baum's novel. The image shows the ape-like Tin Man, Scarecrow, and the Cowardly Lion in the foreground, standing next to Charlie Chaplin. Right behind them, Browne placed Marry Poppins, Dracula, Frankenstein, King Kong, Tarzan and many

others. When Willy dreams that he is a singer, his character resembles Elvis Presley[1] with greased-back hair and a white costume with flared bell bottom trousers. When Willy dreams that he is a superhero, he is portrayed flying in a suit with a cape resembling Superman's which is an allusion to the Superman comic book series and films.

As Browne frequently does, he has included references to nursery rhymes and children's literature masterpieces in *Willy the Dreamer*. This is evident in the picture depicting Willy as a famous writer. He is surrounded by ape-like characters from *Alice's Adventures in Wonderland* by Lewis Carroll, such as Alice, the Queen of Hearts, the Cheshire Cat, the Mad Hatter, the Duchess, etc. In the background of that image, there are two hybrid figures. The first one is a gorilla and a cat hybrid, resembling the Cheshire Cat, and the second one is an ape-like egg sitting on the wall which is an allusion to the character of Humpty Dumpty. This instance of attributing human traits to hybrid animal characters, such as a mischievous grin to a gorilla-like cat, or a body posture to an ape-like egg, can be termed 'nested anthropomorphisation', or the method of introducing several layers of simultaneous anthropomorphization within a single, hybridized character. In *Alice's Adventures in Wonderland*, the Cheshire Cat is depicted as an anthropomorphic cat, but Browne's version takes this character's 'original' form (i.e., the one from hypotext) and reinvents it as an anthropomorphic gorilla-cat. Similarly, the nursery rhyme *Humpty Dumpty* features an anthropomorphic egg, which Browne transformed into a gorilla-like egg, thus linking the hypotext with his own version of the character. The first edition of *Willy the Dreamer* also included an intervisual reference to *Beauty and the Beast*, with the book of the fairy tale lying on the dresser when Willy looks at his beast-like reflection, but this reference is omitted from the revised edition (Browne, 1997; 2000).

Another prominent feature of Browne's picturebooks are references to his previously published works, which is a narrative strategy "sometimes referred to as intratextuality" (Nikolajeva & Scott, 2001, p. 232). In *Willy the Dreamer,* Browne included Millie and Buster Nose which appear in *Willy the Wimp* (1984), *Willy the Champ* (1985), and *Willy the Wizard* (1995), as well as in many

[1] Throughout the picturebook Browne "plays with the arbitrary relationship between the signifier and the signified" (Allan, 2018, p. 204), by using a banana motif which "at times represents Elvis's microphone, rabbits' ears, the turrets of a castle, and ballet shoes, among many others" (Allan, 2018, p. 204). It seems that along with Anthony Browne, "many picturebooks creators seem to amuse themselves, perhaps also addressing their audience, by scattering such minor details in the books" (Nikolajeva & Scott, 2001, p. 234).

of his subsequently published books. Millie and Buster Nose are placed in the scene in which Willy dreams he is a sumo wrestler. Buster Nose also appears as a fish-like figure when Willy goes scuba diving, and is portrayed running away from Willy the giant. In the last picture, the wallpaper behind Willy's armchair features many other ape-like characters from Browne's picturebooks. All of these images serve as intervisual references to Browne's own works.

To conclude, in *Willy the Dreamer* Browne uses intertextual references which include anthropomorphic ape-like characters. The pictures feature numerous intervisual references to works of René Magritte, Henri Rousseau, Salvador Dalí, Giorgio de Chirico and Edward Hopper, whose motifs have been replaced with apes or symbols that can be associated with them (e.g. bananas). On top of that, *Willy the Dreamer* references characters from films, nursery rhymes, children's literature classics, and Browne's own previously published works, which are reimagined as gorillas or chimpanzees. The images portray gorilla-like Elvis, Charlie Chaplin, Tin Man, Dracula, Frankenstein, Alice, the Queen of Hearts, the Cheshire Cat, the Mad Hatter, etc., thus creating an interconnection between intertextuality and anthropomorphisation.

5 Anthropomorphization and Intertextuality in *Voices in the Park*

Anthony Browne's *Voices in the Park* tells the story of a day in a park from four perspectives: Charles's, Charles's mother's, Smudge's, and Smudge's father's. This picturebook is a reworking of Browne's original book *A Walk in the Park* (1977) "in which corresponding characters were depicted as white humans" (Kelley, Stair, & Groves Price, 2013, p. 48). After the first version "Browne changed portions of the storyline, developed more surrealistic illustrations, and substituted human characters for the apelike" (Kelley et al., 2013, p. 48). There are four internal titles, *First Voice*, *Second Voice*, *Third Voice*, and *Fourth Voice*, which "identify the particular character's point of view being conveyed" (Pantaleo, 2018, p. 39). The text and the pictures reveal much about the four anthropomorphic characters "through their type of font, vocabulary, and syntax, and the intensity of colour and quality of line in their illustrations, as well as through their account of the happenings in the park" (Pantaleo, 2004, p. 219).

Pantaleo argues that "the four main characters in *Voices in the Park* are zoomorphic, having human bodies and ape heads" (Pantaleo, 2004, p. 218). Painter (2018) supports that view, claiming that characters in *Voices in the Park* are people presented 'zoomorphically' with animal faces. Kelly et al. (2013) note that the gorilla characters are not really gorillas, but anthropomorphic apes. You (2019) points out that Browne's picturebook art features apes in diverse forms revealing "a human-dominated world in which animals are depicted as human citizens in animal disguise, kindred companions, and cultural artefacts" (You, 2019, p. 30). You characterises Browne's use of anthropomorphism as rhetorical and subversive, "leading to 'humanimal ambivalence', that humanity and animality are paradoxically intertangled at both realistic and allegorical levels" (You, 2019, p. 32). Murris (2015) notes that Browne's use of anthropomorphism in the form of apes portrayed as humans blurs the boundaries between human and animal nature and "challenges the categories we think and live by" (Murris, 2015, p. 60). Taking into consideration the visual and textual codes of the picturebook it is hard to identify whether the characters have been assigned human traits, or if they are people morphed into animals.

The gorillas and chimpanzees in *Voices in the Park* are dressed in human clothes. For example, Charles's mother's eye-catching red hat is complemented by a flower-patterned scarf, a pearl necklace, hoop earrings, a navy blue coat, a pastel pink blouse, a plaid skirt, and black boots. Charles, a young chimpanzee, also wears elegant clothes. He has a dark yellow coat, a blue sweater,

a white shirt, beige pants, brown shoes, and a belt, as well as green striped gloves. Just by looking at Charles's and his mother's clothes, "issues of social class surface" (Burke & Copenhaver, 2004, p. 206). It can be assumed that they are a well-situated, upper-class family. On the other hand, Smudge's father wears a black beanie, shabby stained blue overalls, a baggy white shirt, a worn-out dark-blue jacket, a red scarf, and black boots. Smudge wears bright-coloured clothes. She has a red jacket with a yellow star, a striped shirt, jeans, and white sneakers. Judging by Smudge's and her father's clothes, it can be presumed that they are a lower-class family.

Further prominent features of anthropomorphic gorilla and chimpanzee characters in *Voices in the Park* are their facial expressions and body language. Charles's mother is either indifferent or angry often depicted frowning or shouting, which makes her character seem unsympathetic. Charles has a worried or sad look on his face whenever he is close to his mother, but when he plays with Smudge he smiles. On the other hand, Smudge is always portrayed smiling, which contrasts Charles's demeanour. It is obvious that "the two children, with their pets, are more open to and accepting of difference, while the two parents are more narrow-minded and set in their views" (Burke, 2004, p. 206).

Along with anthropomorphization, the most often analysed element of Anthony Browne's picturebooks is "the intertextual play by which he draws on a rich repertoire of texts, discourses, narratives, and symbols" (Hateley, 2009, p. 324). Intertextuality in *Voices in the Park* is based on "the interplay between textual and visual components of the book" (Serafini, 2005, p. 54). The pictures "allude to specific paintings or artworks" (van Lierop-Debrauwer, 2018), and "incorporate many references to other authors and illustrators" (Hoster Cabo et. al, 2018, p. 93). In the picturebook "Browne refers visually and verbally to previous events, characters, or items in a way that highlights the interconnectedness of the narratives" (Pantaleo, 2004, p. 221). This makes "the narrative structure in *Voices in the Park* intratextual in nature as Browne makes text-within-same-text connections" (Pantaleo, 2004, p. 220). Browne often links "his picturebooks with his own previous work, so that his entire picturebook collection seems like an interpictorial continuum" (Hoster Cabo et. al, 2018, p. 93). His work "evolves from intertextual referencing of canonical art toward an explicit account of the 'value' of such art, and in doing so directs readers toward 'recognition of artistic legitimacy'" (Hateley, 2009, p. 325). Browne's picturebooks include

"citation of Surrealist aesthetics and the works of René Magritte as visually recognizable deployments of canonical culture" (Hateley, 2009, p. 325).

The term 'surrealism' was coined by Guillaume Apollinaire in 1917, but André Breton's manifestos proposed a definition of surrealism as a cultural movement (Hateley, 2009). Surrealism in visual art and literature included hidden analogies which aimed to trigger the percipient's response at a deeper level. One of the central figures of Surrealism in visual art was René Magritte. In 1920 Magritte "formed personal and artistic connections with, among others, André Breton" (Hateley, 2009, p. 326), and "took with him a strong understanding of and commitment to Surrealism" (Hateley, 2009, p. 327), although he did not support the movement's epistemological goals. Browne's picturebooks "often include citations of Magritte, but do not necessarily explicitly explain to readers why they should pay attention to such citations." (Hateley, 2009, p. 328). The first picturebook from Browne's literary opus which included visual references and allusions to Magritte's works was *Through the Magic Mirror* (1976), and since then Browne has included this such references in all of his works (Hateley, 2009).

Voices in the Park includes many intervisual references and allusions to Magritte's paintings. Charles's mother wears a red hat, and its shape recurs throughout the book, evoking Magritte's motif of a bowler hat which appears in numerous paintings, e.g. *Le fils de l'homme* (*The Son of Man*, 1946), *Golconde* (*Golconda*, 1953), *Le bouquet tout fait* (*Ready-Made* Bouquet, 1956), *L'homme au chapeau melon* (*Man in a Bowler Hat*, 1964), *Le pélerin* (*The Pilgrim*, 1966), etc. (Burns, 1996). The motif of a hat in *Voices in the Park* appears in the second[2] image of the section dedicated to the third voice, in which tree trunks, clouds, and streetlights are hat-shaped. The motif is also visible in the fifth image of the section dedicated to the third voice showing two dogs racing. Right behind the two dogs, there is a statue wearing a hat. The eighth image of the section dedicated to the fourth voice depicts the pillars in the park with hat-shaped ornaments. Doves are another recurring symbol Browne used to allude to Magritte's paintings, such as *La clairvoyance* (*Clairvoyance*, 1936), *Le domaine d'Arnheim* (*The Domain of Arnheim*, 1936), *La thérapeute* (*The Therapist*, 1937), *La grande famille* (*The Large Family*, 1963) (Burns, 1996). Doves appear in

[2] Since *Voices in the Park* is unpaged, in this thesis images in the picturebook are referred to by the internal titles (i.e., sections dedicated to *First Voice*, *Second Voice*, *Third Voice*, and *Fourth Voice*), with the first image in a given section being the one which appears with the respective title.

Voices in the Park in several pictures: the first one in the section of the third voice, as a hidden symbol on the floor, the seventh one in the same section showing Charles and Smudge climbing the tree with a dove-shaped branch, and in the fifth one in the section of the fourth voice depicting Albert having a swim in the fountain with a dove-shaped hedge in the background. Browne also uses fruit motifs, like apples, oranges, and pears to reference Magritte's *Souvenir de Voyage* (*Memory of a Voyage*, 1951), *La chambre d'écoute* (*The Listening Room*, 1952), *L'art de vivre* (*The Art of Living*, 1967) (Burns, 1996). Such motifs occur in the images of the fourth voice as fruit-shaped tree trunks.

Browne also references works of artists such as Edward Hopper, Edvard Munch, Leonardo da Vinci, and Frans Hals. "The first page of this book is dominated by a color image of a grand, imposing two-story house on a slight rise, set in manicured lawns with a screen of trees behind" (Painter, 2018, p. 421), which is a reference to Edward Hopper's *Hodgkin's House* (1928). In two of the pictures of the second voice, there are references to *La Gioconda* (*Mona Lisa*, 1503) by Leonardo da Vinci and *De lachende cavalier* (*Laughing Cavalier*, 1624) by Frans Hals. The second image in the section of the second voice depicts both Mona Lisa and the cavalier with sad facial expressions, as their portraits stand against the brick wall while Smudge's father walks Smudge to the park. The sixth image in the same section shows Smudge and her father on their way back home, as they walk past the same brick wall, but this time the character's mood has changed, so that both Mona Lisa and the cavalier are portrayed dancing on the street. The brick wall in the pictures "has different functions in the book, but is a detail meant to be recognised" (Nikolajeva & Scott, 2001, p. 234). Moreover, *Voices in the Park* features numerous references to Edvard Munch's *Skrik* (*The Scream*, 1893). In severalpictures, Smudge's father reads newspapers which include the famous painting. The motif of an agonised facial expression is introduced in the images of the section dedicated to Charles's mother (i.e., the first voice). The fifth image in the section dedicated to the first voice depicts tree trunks that look as if they were screaming, and the sixth image in the same section portrays Charles's mother calling his name while her face resembles the motif of Munch's screaming person. In the fourth image in the section dedicated to the third voice, Charles's distorted reflection in the mirror-like surface of a slide also references Munch's painting.

"Images from other media, such as advertising or films, also represent a creative source for Browne" (Hoster Cabo et al., 2018, p. 97), and such sources are also alluded to in *Voices in the*

Park. Browne references King Kong, Mary Poppins, the Queen of England, Santa Claus, and Rubin's Vase[3]. In the last image of the second voice, there is a reference based on one of the last scenes from the film *King Kong* (1933) in which a giant gorilla named King Kong carries Ann Darrow, a woman he is fond of, to the top of the Empire State building. The scene is alluded to by incorporating silhouettes of a gorilla and a woman on the top of a skyscraper. The figure of Mary Poppins appears in several pictures, portrayed flying or standing while holding her iconic umbrella. A gorilla dressed as Santa Claus begs on the street in the second image of the second voice holding a sign "wife and millions of kids to support" (Browne, 1998, n.p.). The Queen of England is portrayed taking a stroll in the park in the second image of the section dedicated to the first voice, while Charles and Smudge sit on a bench. Browne incorporated an optical illusion called Rubin's Vase in his depiction of the plaster pillars in the fifth image of the third voice.

Furthermore, Browne's *Voices in the Park* include intertextual links to *A Walk in the Park*, which serves as a hypotext. It is possible to identify the "differences in relation to the hypotext: it is either partially or entirely evoked in the illustration" (Hoster Cabo et al., 2018, p. 93). Browne kept some of the characters' names from the hypotext (e.g., Charles, Smudge, Victoria, Albert), and used them to construct the four voices. The scene in which Smudge and Charles play in the park can serve as an example of intertextual links. The description of the children's amusement in *A Walk in the Park* illustrates that "They all played on the bandstand. The whole world seemed happy." (Browne, 1977, n.p.), while the description in *The Voices in the Park* implies that "Then we all played on the bandstand, and I felt very, very happy." (Browne, 1998, n.p.). It is noticeable that third-person narration in *A Walk in the Park* is replaced by first-person narration in *The Voices in the Park*. Additional intervisual and intratextual references to *A Walk in the Park* can be observed. Browne painted the dogs belonging to the two families identically in both books. Moreover, in both books one of the dogs, Albert, swims in a fountain which references *Fontana di Nettuno* (*Fountain of Neptune*, 1566) in Bologna designed by architect Tommaso Laureti and sculptor Giovanni da Bologna. Images depicting children playing on a bandstand and swinging on the climbing frame, as well as dogs chasing each other in a grove, are included in both picturebooks.

[3] Rubin's vase, sometimes referred to as the Rubin face or the Figure-ground vase, is an optical illusion developed by Edgar Rubin in 1915. Rubin's illustration of the alternating vase and faces plays a highly important role in perceptual psychology as it examines the figure-ground distinction (Pind, 2014).

Intertextuality and anthropomorphization in *Voices in the Park* contribute to the creation of counterpoints, an obvious contrast, in this case between visual and linguisticdiscourses, used to elicit many possible interpretations and involve the reader's imagination (Nikolajeva & Scott, 2001). Many of the "illustrations in the book can be 'read' and interpreted in multiple ways" (Pantaleo, 2004, p. 225). Browne uses counterpoint in style and genre, contrasting a realistic text with surrealistic imagery, which makes *Voices in the Park* "deliberately eclectic, both in words and images, and in the word/image interaction" (Nikolajeva & Scott, 2001, p. 24). Furthermore, *Voices in the Park* also includes a counterpoint in space and time (Nikolajeva & Scott, 2001). The verbal text is congruent with the plot, but the pictures show that the same event took place at different points in time, during different seasons. This implies that Browne used "metafictional narrations where indeterminacy predominates, placing the reader in the active role of resolving the ambiguity, or showing the importance of dealing with uncertainty" (Silva-Díaz, 2018, p. 75). Browne's inclusion of intertextual and intervisual references forces the reader to "consider why he included them and how they are related to the meaning of the book" (Serafini, 2005, p. 58).

The interconnectedness of intertextuality and anthropomorphisation in *Voices in the Park* is based on modifying and substituting famous works of art and other artefcats such as film scenes or advertisements. Intertextual references to paintings, characters from films and literary works, as well as characters from Browne's own work, are often transformed into anthropomorphised characters. *Voices in the Park* features anthropomorphic chimpanzee characters, Smudge and Charles, who were depicted as humans in *A Walk in the Park*. Numerous motifs and symbols, as well as entire artworks, are replaced with anthropomorphic apes (e.g. the depiction of the *Fountain of Neptune*, *Mona Lisa*, *Laughing Cavalier*, etc.). The synergy between anthropomorphisation and intertextuality and "various metafictive devices in *Voices in the Park* creates an overarching indeterminacy in the text and positions readers in a coauthoring role" (Pantaleo, 2004, p. 226).

6 Discussion

Anthropomorphization and intertextuality are frequently used devices in children's literature (Nikolajeva & Scott, 2001, p. 92). In its early examples, anthropomorphization, or the assigning of human characteristics to animals, had the function of delivering a moral message (Dunn, 2011), but the twentieth century marked a milestone for anthropomorphism in children's literature. A large number of writers started dressing animal characters in human clothing and giving them human-like voices. Innovations in printing technology caused picturebooks to grow more popular (Blount, 1975). Influential authors like Dr. Seuss and Maurice Sendak contributed to picturebooks growing as an artform. During the late 1970s, postmodern picturebooks emerged. *Black and White* by David Macauly, *Voices in the Park* by Anthony Browne and *Chester* by Mélanie Watt are the prime examples, as they contain multiple voices identified by unique fonts, as well as anthropomorphic characters, and play with the reader's response to the book (Barone, 2011).

Another frequently used element of children's literature is intertextuality, or the establishment of links between two or more texts (Nikolajeva & Scott, 2001)Anthropomorphic characters and intertextual and intervisual references often appear together in postmodern picturebooks. Anthony Browne's work exhibits both features, and he incorporates numerous references to famous authors and artists, links his picturebooks to his own previous works, and creates anthropomorphized ape-like characters (Hoster Cabo, et al., 2018; You, 2019). The analysis of two of Browne's Picturebooks, *Willy the Dreamer* and *Voices in the Park*, has shown that interrelation of anthropomorphization and intertextuality in the picturebooks contributes to creating counterpoints, results in numerous possible interpretations and challenges the readers' decoding processes. Both picturebooks can be read and interpreted in various ways (Pantaleo, 2004). The employment of surrealistic imagery often inspired by the works of René Magritte and other artists, contrasts the realistic text, thus creating a counterpoint in style. Browne's pictures are subjective and suggest fantasy, while words remain objective and realistic constructing a counterpoint in genre and modality. *Voices in the Park* also includes a counterpoint in space and time because each anthropomorphic character tells the same story from a personal perspective, but the images imply that the same event took place during different seasons. Pictures in *Willy the Dreamer* include anthropomorphic animal characters not mentioned in the text, like Millie and Buster Nose, who also appear in Browne's picturebooks about Willy, therefore creating a counterpoint in characterization.

Voices in the Park and *Willy the Dreamer* include multiple intertextual and intervisual references. *Willy the Dreamer* includes intertextual links to Browne's previous picturebooks, in which Willy is the protagonist, while *Voices in the Park* include links to *A Walk in the Park*. Browne includes intervisual references to Magritte's paintings by using the motifs of a hat, a cloudy sky, and a dove in both picturebooks. He often alludes to Magritte's work by replacing certain details from the paintings with symbols that can be associated with apes, such as bananas. Along with alluding to Magritte's work, Browne includes references to works of other notable painters. *Willy the Dreamer* references the artworks of Salvador Dalí, Henri Rousseau, Giorgio de Chirico, and Winslow Homer, while *Voices in the Park* includes allusions to paintings of Edvard Munch, Leonardo da Vinci, and Frans Hals. Both *Voices in the Park* and *Willy the Dreamer* incorporate intervisual references to Edward Hopper's paintings, which frequently include the motif of houses. Browne also includes intervisual references to pop culture, advertisements, and films in his picturebooks. *Voices in the Park* features the Queen of England, Santa Claus, and Rubin's Vase, while *Willy the Dreamer* incorporates allusions to pop singers like Elvis Presley and famous movie stars such as Charlie Chaplin. Both picturebooks include allusions to King Kong, Mary Poppins, and Superman. Browne's pictures often reference nursery rhymes and literary works. This is evident in *Willy the Dreamer*, who is portrayed as a famous writer in one of the images. He is surrounded by anthropomorphic ape-like characters from Lewis Carrol's *Alice's Adventures in Wonderland*, including an ape-like Humpty Dumpty.

7 Conclusion

In conclusion, the interconnection of anthropomorphization and intertextuality in Anthony Browne's picturebooks is based on the replacement of characters included in allusions to paintings and other artefacts (e.g., scenes from films, advertisements, etc.) with anthropomorphic characters. This is evident in the pictures portraying gorilla-like *Mona Lis*a, the *Laughing Cavalier*, and Santa Claus, as well as in those images depicting famous people or characters from literary works, such as the ape-like Elvis, Charlie Chaplin, Marry Poppins, Superman, and many others. Some of the pictures in *Willy the Dreamer* include what we may term 'nested' anthropomorphization, whereby Browne links intertextual references (for instance, those to *Alice's Adventures in Wonderland* and Humpty Dumpty) with anthropomorphised hybrid characters (e.g. the gorilla-like Cheshire cat and the gorilla-like egg). The employment of surrealistic imagery incorporated in the visual discourse of Browne's *Willy the Dreamer* and *Voices in the Park*, often inspired by the works of René Magritte and other artists, counterpoints the linguistic discourse. Browne's visual discourse is subjective and suggest fantasy, while the linguistic discourse remains objective and realistic. The relationship between anthropomorphization, intertextuality, and metafictive devices in *Willy the Dreamer* and *Voices in the Park* produces ambiguity and indeterminacy, positioning the reader in a co-authoring role.

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Izjava o izvornosti rada

Izjavljujem da je moj diplomski rad izvorni rezultat mojega rada te da se u njegovoj izradi nisam koristila drugim izvorima osim onih koji su u njemu navedeni.

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(vlastoručni potpis studenta)