Parental vs. Child Perspectives in Recent Picturebooks

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UČITELJSKI FAKULTET
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DIPLOMSKI RAD

PARENTAL VS. CHILD PERSPECTIVES IN RECENT PICTUREBOOKS

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TABLE OF CONTENTS

TABLE OF FIGURES

SUMMARY

One of the most significant aspects of a picturebook is that it has two discourses, the visual and the verbal, which, combined, convey a unique story. The thesis deals with narrative picturebooks created by established authors in recent decades. The analysis aims to identify and compare the perspectives of parents and children in selected picturebooks, as well as to establish how these two perspectives are used to convey a story in cooperation. In order to identify specific perspectives, this thesis draws on the theory of narratology, Genette's categories of narrative perspectives and types of narrators, as well as theories of visual and verbal narration in picturebook discourses. The thesis adopts the theory of two picturebook narrators – the verbal and the visual – demonstrating how the narrator of each discourse chooses to present the story. The analysis shows that, in order to present a child's or a parent's perspective, authors of contemporary picturebooks combine different types of narrative perspectives and types of narrators in both discourses. The heterodiegetic narrator – whether visual or verbal – is often focalized through a specific character at some points in the narrative. In order to present a character's state of mind, the authors are likely to use visual clues rather than verbally describe how that character feels. The topic of the relationship between parents and children is presented in each of the analysed picturebook: in some picturebooks, the focus is either on the child or the parent, while others establish a balance of both perspectives.

Key words: child, narratology, parent, perspective, picturebook

SAŽETAK

Jedna od važnijih karakteristika slikovnice jest ta da njenu jedinstvenu priču tvori dvostruki vizualno-verbalni diskurs. Predmet su ovoga diplomskoga rada suvremene pripovjedne slikovnice istaknutih autora, točnije, dječja i roditeljska perspektiva u tim slikovnicama i način posredovanja priče dvjema perspektivama. Analiza slikovnica oslanja se na teoriju pripovjedi, Genetteove kategorije pripovjednih perspektiva i tipova pripovjedača, kao i teoriju o slikovnom i jezičnom pripovjedaču u kombiniranom diskursu slikovnice. Cilj je rada odrediti na koji način pripovjedači pojedinih diskursa predstavljaju priču unutar njihovih (verbalnih i vizualnih) medija.

Analize slikovnica su pokazale da se autori koriste različitim kombinacijama pripovjednih perspektiva i tipova pripovjedača kako bi prikazali dječju i roditeljsku perspektivu. Primjerice, kad vizualni pripovjedač posreduje priču putem unutarnje fokalizacije, verbalni je pripovjedač često nefokaliziran, ali i obrnuto. Također, ako dominira heterodijegetički pripovjedač, bilo u vizualnom ili u verbalnom diskursu, često je diskurs fokaliziran kroz određeni lik. Unutarnje osjećaje likova autori radije predstavljaju različitim slikovnim porukama, odnosno putem vizualnoga pripovjedača, nego verbalnim opisivanjem. Tema odnosa roditelja i djeteta prisutna je u svakoj analiziranoj slikovnici, bilo putem perspektive djeteta ili perspektive roditelja, dok su u pojedinim slikovnicama obje perspektive podjednako prisutne.

Ključne riječi: dijete, naratologija, perspektiva, roditelj, slikovnica

1. INTRODUCTION

Picturebooks have always been an important part of children's lives. They promote literacy, expand vocabulary, develop thinking skills, but they also take their readers into fantastic worlds in which they are limited only by their imagination. But what exactly is a picturebook? Although still considered by many as simple children's texts with pictures which serve merely to decorate the text, picturebooks are far more complex. Since their appearance in the 18th century, they have evolved from being "books with pictures designed for children to read" (Salisbury & Styles, 2012, p.12) and mediums for moralistic instructions, to complex art forms, enjoyed by children and adults alike.

When Randolph Caldecott, the father of modern picturebooks, illustrated *The House that Jack Built* and *The Diverting History of John Gilpin*, published in 1878 ("Randolph Caldecott Biography", n.d.), a new trend was set among the illustrators. The purpose of the illustrations was no longer to duplicate or decorate the text, but to expand the role of the image, and give additional meaning to the text (Salisbury & Styles, 2012). Contemporary picturebooks combine illustrations and text to create complex stories that often call for multiple re-readings, in order to be fully understood. The form of picturebooks is constantly changing, and authors nowadays use various literary devices, such as intertextuality, metafiction, sarcasm, and nonlinearity, to create unique and quality picturebooks.

In their influential study of children's literature, *How Picturebooks Work*, Nikolajeva and Scott (2001) distinguished two main types of picturebooks: narrative and nonnarrative. While nonnarrative picturebooks are those that include nonnarrative texts, such as alphabet books, picture dictionaries, or any kind of picturebook that belongs to non-fiction, narrative picturebooks are those that convey a story. This thesis focuses on narrative picturebooks.

The aim of this thesis is to identify the types of narrators and narrative perspectives used to present the perspective of the child and the parent in select contemporary picturebooks. The analysed picturebooks are the work of several established authors from English-speaking countries – specifically, Anthony Browne, Robert Munsch, Mo Willems, and David Shannon – and a Croatian author (Svjetlan Junaković). Since the picturebook has both a visual and a verbal discourse, this thesis will analyse whose perspectives are presented in each discourse, how they are realized, and how those two perspectives are combined to convey the story.

To identify the types of narrators and narrative perspectives, this thesis uses the typology created by Gerard Genette in his influential works *Narrative Discourse: An Essay in Method* (1980[1972] and *Narrative Discourse: Revisited* (1988[1983]. Genette's categories of narrative perspectives are recognized in the theoretical field of narratology, and can be used to analyse, compare, and interpret perspectives in both the visual and verbal discourse. Along with Genette's categories, this thesis will explore the theory of two narrators in picturebooks, the visual and the verbal, developed by Smiljana Narančić Kovač in her work *Jedna priča dva pripovjedača: slikovnica kao pripovjed* (One story and two Narrators: The Picturebook as a Narrative, 2015).

The theoretical part of this thesis is divided into three chapters, the first chapter being the introduction. The second chapter explores various aspects of contemporary picturebooks, while the third chapter describes analytical models which are used to examine perspectives in picturebooks. The third chapter is divided into three parts: the first part describes models of narrative transmissions developed by Seymore Chatman in his work *Story and Discourse: Narrative Structure in Fiction and Film* (1978); the second part explains the categories of narrative perspectives and types of narrators in narratology in general, and in picturebooks in particular; while the third part explores the theory of two narrators in picturebooks .

After the theoretical part, this thesis focuses on the analysis of different perspectives in contemporary picturebooks that explore the topic of children and parents. The aim is to determine the types of narrators and narrative perspectives authors use in their works, and to examine what kinds of combinations of those aspects can be used to create different perspectives. The following picturebooks are analysed in this thesis: Anthony Browne's *Gorilla, Voices in the Park, Piggybook*, and *Visitors Who Came to Stay* (with Annalena McAfee); Svjetlan Junaković's *Ljubav spašava živote*; Robert Munsch's *Love You Forever*; Mo Willems's *Knuffle Bunny: A Cautionary Tale, Knuffle Bunny Too: A Case of Mistaken Identity*, and *Knuffle Bunny Free: An Unexpected Diversion*; and David Shannon's *No, David!*, and *David Gets in Trouble*. The final chapter of this thesis is the conclusion which presents the results of the analyses.

2. Aspects of Contemporary Picturebooks

Picturebooks belong to a distinct type of literature that combines both pictures and words, and are equally appealing to young and adult readers. According to Narančić Kovač, a "contemporary picturebook is a book which is greatly defined by its double discourse (visual and verbal); it is three-dimensional, interactive, meant for a specific readership, and has a relatively small number of pages" (2015, p. 7). The purpose of illustrations is not to follow or decorate the text, but to complement the story in a variety of different ways, one of which is to present a perspective that is different than the one presented through the verbal medium. Even though a picturebook contains two discourses, it always tells one story.

In her research on modern European picturebooks, Bettina Kümmerling-Meibauer (2015, pp. 249-250) found that contemporary picturebooks are syncretic in formats and genres, appeal to readers of all ages, have diverse book designs and layouts, are intertextual and interpictorial, etc. Contemporary picturebooks cover a variety of different genres, from fairy tales and fantasy stories, to realistic stories with autobiographical elements. Authors of contemporary picturebooks combine different artistic approaches and techniques while creating illustrations. Illustrators nowadays use pencils, pens, ink, chalk, charcoals, watercolours, woodcuts, collage, photography, and many other techniques. Moreover, illustrators are creative in choosing their style. The most interesting art styles include impressionism, expressionism, realism, surrealism, folk art, naïve art, cartoon style, and many others.

Just like art pictures, picturebook illustrations are two-dimensional images, but while an art picture generally presents a self-standing, focused scene, a picturebook contains a sequence of unfinished, interrupted scenes – pictures representing a moment in time, movement and dynamics, which makes it more similar to media such as films or comic books. A picturebook combines visual and verbal arts, thus creating a separate art form, which shares features with an artist's book on the one hand, and a sculpture on the other (Narančić Kovač, 2015, p. 55).

Although illustrations in picturebooks are customarily two-dimensional, a picturebook is also defined as being tri-dimensional: it is an object, oftentimes designed in such a way, that it is meant to be interacted with. Another quality of the picturebook is its interactivity. Kümmerling-Meibauer (2015, p. 250) proposes that interactivity and materiality are some of the tendencies of contemporary picturebooks. This refers to the physical aspects of the books

which are usually associated with picturebooks for infants and toddlers, such as so-called crackle books (the pages produce a crackling sound when touched and turned), books with inserted items that produce noises (animal sounds, rhymes, vehicle sounds, etc.), books which pages are made of different materials that are meant to be touched, etc.

Although there are picturebooks that are interactive in their design (pop-up books, lift-the-flap books, movable books, etc.), all picturebooks have the quality of being interactive, which can be observed in the way readers decide to read the book. It does not necessarily need to be read from the beginning to its end. The reader makes his/her own choice to flip the pages as s/he sees fit, and, as Narančić Kovač (2015, p. 8) explains, the ways a reader decides to read a picturebook, hugely impacts the way s/he will perceive its meaning.

In order to appeal to both young and adult readers, picturebooks convey meaning on various levels. In her book *Inside Picture Books,* Ellen Handler Spitz (1999, p. 7) found that, in addition to the authors' intended meaning, children often perceive a variety of meanings in the text and illustrations, while adults usually focus only on the intended meaning. Since young readers respond better to pictures than words, authors of contemporary picturebooks tend to create illustrations that need to be carefully studied in order to detect as many of the messages conveyed as possible. As Nodelman notes, "illustrators who understand their craft use all sorts of aspects of visual imagery to convey meaning; and the meaning-conscious mindset required to appreciate such pictures fully is always conscious of, and in search of, possible meanings" (1988, p. 20).

3. Analytical Models for Picturebook Analysis

The main subject of this thesis are narrative picturebooks, and therefore, the analytical models for their analysis reside within the field of narratology. For the purpose of identifying and comparing perspectives in picturebooks, this thesis will rely on some of the categories belonging to general contemporary narrative theory.

In order to determine perspectives in picturebooks, it is essential to identify the participants in a narrative, especially the narrator. For this purpose, this thesis will use the model of narrative transmission proposed by Chatman (1978). Chatman's categories will be expanded with the theory of two narrators in picturebooks, developed by Narančić Kovač (2015).

After establishing the terminology related to the participants in a narrative, this thesis will describe the categories of narrative perspectives and types of narrators developed by Genette (1980[1972], 1988[1983], because they are practical, and used by the majority of theorists. The third part of this chapter focuses on narrators in picturebooks, in regard to the theory of two narrators and the double discourse in picturebooks.

3.1. Models of Narrative Transmission

When we read a book (or a picturebook), a kind of dialogue takes place between the author and the reader. Even though the author is considered by many as the one who is telling the story, a commonplace in literary theory is to make a distinction between the voice telling the story – the narrator, and the person who wrote the story – the author. Besides the author and the narrator, there are other participants in the process of narrative communication, as illustrated in Chatman's model of narrative transmission, which has been chosen due to its simplicity and practicality.

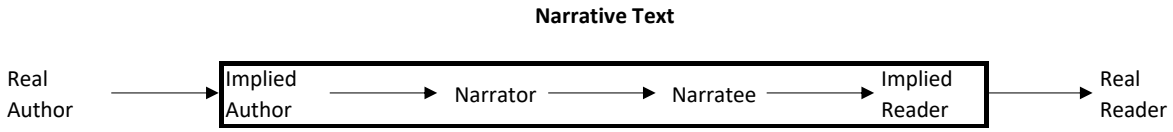

Figure 1 *Chatman's model of narrative transmission* (1978, p. 151)

Chatman's model (1978) consists of six participants: Real Author, Implied Author, Narrator, Narratee, Implied Reader, and Real Reader. The real author and the real reader exist outside of the narrative, in the real world. The difference between a narrative picturebook and other narratives is that many picturebooks have two authors – the writer and the illustrator – who work together to create a unique piece of literature which combines both pictures and words. Another distinction is that "reading a picturebook usually involves reading aloud combined with an additional verbalisation of the story brought on by the visual discourse" (Narančić Kovač, 2015, p. 370). The real reader of a picturebook can generally be anybody, and there can be any number of readers, which is why it is more important to focus on the implied reader, as well as the implied author of picturebooks.

According to Chatman (1978), the implied author is an image of the real author we have constructed in our minds from the text. The concept of the implied author is important in picturebooks because its purpose is to guarantee the unity of the narrative. Further, the narrator relates the story to the narratee. The implied author is always present, and it sets the norms of the narrative. Just as the implied author is the reader's idea of an author, the implied reader is the author's idea of the reader. The implied reader is a set of possible interpretations of the meanings and their implications. The implied reader is written in the narrative and is always present. In addition, there is also the concept of a reader for whom the text is intended for.

Chatman later changed his original statement that the narrator and the narratee appear in a narrative only occasionally. In his book *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (1990), he makes the narrator a genuine part of the transmission: the one who transmits the story. Unlike other narratives, as Narančić Kovač (2015) explains, picturebooks have two narrators, each belonging to its own discourse but still communicating.

Based on the differences between the picturebook and other narratives, Narančić Kovač (2015) modified Chatman's model, and developed a new model of narrative transmission for picturebooks. A narratee in picturebooks is the receiver inside the narrative, but because picturebooks convey both visual and linguistic messages, there are two pairs of narrators and narratees: the narrator of the visual discourse directs the narration towards the narratee of the visual discourse, and the narrator of the linguistic discourse directs the narration toward the narratee of the linguistic discourse.

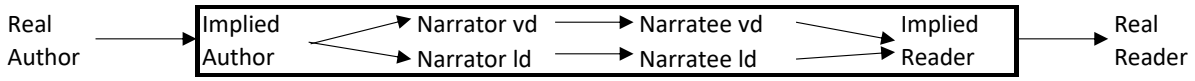

Figure 2 *Narančić Kovač's model of narrative trasmission in picturebooks as narratives* (vd=visual discourse; ld=linguistic discourse), (2015, p. 377)

As seen in the picture, both narrators rely on the implied author to receive relevant information, while the narratees direct that information towards the implied reader (Narančić Kovač, 2015, p. 377).

Most picturebooks address the children and adults who read with them, but that does not mean that its discourse is divided into two (or more) parts. On the contrary, regardless of the age or number of real readers, each real reader receives messages from both the linguistic and the visual discourse (Narančić Kovač, 2015). Both the child and the adult observe the illustrations in picturebooks, just like they both take into account what is written in the verbal discourse. Furthermore, they both take part in the dialogue with both narrators. A child often receives written verbal discourse as spoken verbal discourse, and establishes an additional dialogue with the person who is reading with the child.

3.2.Narrative Perspectives and Types of Narrators

In his book *Narrative Discourse: An Essay in Method* (1980 [1972]), Genette develops a simple and effective typology of narrative perspectives and types of narrators. He proposes that a narrative can have three levels: extradiegetic, intradiegetic, and metadiegetic (1980[1972], p. 228). On the extradiegetic narrative level, the narrator is outside of the story, or more precisely, outside of the diegesis. In the intradiegetic narrative, the narrator is narrating the story from within the diegesis, while the metadiegetic narrative is a type of intradiegetic narrative, "a narrative within the narrative" (ibid.). Furthermore, Genette distinguishes between two types of narrators based on the "person" telling the story: the heterodiegetic and the homodiegetic narrator. The heterodiegetic narrator is "absent from the story he tells" (ibid., p. 244), while the homodiegetic narrator is "present as a character in the story he tells" (ibid., p. 245). The homodiegetic narrator can appear as either a witness or an observer who is telling another person's story, or as a hero telling his own story – the autodiegetic narrator (ibid., p. 245).

Another term coined by Genette is *focalization*, which corresponds to the "focus of narration" (1980[1972], p. 189). The term focalization refers to the point of view of narration, but also includes the restriction of field and momentary ignorance of the hero character (ibid., p. 199). Sometimes the one who perceives does not have to be the one who tells the story. The narrator can know more than the main character, which means that the narrator can have a different point of view from the character (ibid.). Genette makes a distinction between the one who tells and the one who perceives, which means that their perspectives are also different. He proposes three types of focalizations: zero, internal, and external.

Zero focalization is the type of focalization in which the narrator knows more than the rest of the characters. He knows their thoughts, motivations and all the facts about them, and in that way, he is "the omniscience of the classical novelist" (1980[1972], p. 208). In internal focalization, the narrator resumes the role of a specific character, he speaks through his consciousness, which means that he knows only what a character knows. This kind of focalization can be either fixed on one character, or it can be variable, in which case, the focal character changes throughout the story. External focalization refers to a kind of focalization in which the narrative is focused on one character, but not through him. It objectively observes a character (or characters), and the narrator seems to know less than any other character. When writing, the author makes a conscious choice about the narrator and his voice, but also about his role in the story. Depending on that choice, the story can have different effects on the reader. This thesis adopts Genette's categories because they can be used to analyse both the verbal and the visual discourse in picturebooks.

3.3.Perspectives and Narrators in Picturebooks

Although regularly referred to as a stepping stone to 'real' literature, picturebooks are far from simple. After an extensive research on narrators and narrative perspectives in picturebooks, Narančić Kovač concludes that "picturebooks are dynamic, multiple-voiced narratives, open towards their reader who is entering a dialogue with its narrators, and together with them discovers a variety of possible interpretations offered by picturebooks as double-discourse narratives" (2015, p. 407).

Various literary theorists have debated the relationship between pictures and words but also the issue of narrators in picturebooks. As Nodelman (1988) observed in his study on

picturebooks, *Words about Pictures*, a character in picturebooks can be depicted objectively, as an observer sees him, while at the same time, the verbal discourse depicts that character subjectively – speaking from his own point of view. With this in mind, Nodelman concludes that "the pictures obviously tell a different and much more specific story than the words do" (1988, pp. 32–33). Nodelman's theory is centred around a single narrator and a premise that a picturebook consist of three stories: "the one told by the words, the one implied by the pictures, and the one that results from the combination of the first two" (1991, p. 2). However, as Narančić Kovač (2015) observes, even though there are picturebooks with more than one story, "a narrative picturebook contains only one story […] The difference is the way a story is mediated – through narrative positions and perspectives of the two narrators, the visual and the verbal, which both contribute to the narrative" (2015, p. 87). Narančić Kovač's theory is the basis for the main argument of this thesis: the perspective shown by the verbal text can be that of a child, while the perspective shown by the visual discourse can be that of an adult (or vice versa). The narrator of each discourse chooses the way in which he will present the events according to his medium, which means that the visual narrator presents the story visually, and the verbal narrator verbally.

When it comes to wordless picturebooks, figuratively expressed, the narrator of the visual discourse calls for a verbal narrator, and since he is not present, he seeks one in the reader (Narančić Kovač, 2015). Although lacking a classical narration in the verbal discourse, wordless picturebooks have an undefined verbal narrator in the form of a reader. As Narančić Kovač explains, there is always a cooperation between the two discourses, which is presented through narrators: "The visual narrator can include verbal aspects in his discourse and open a conversation towards the verbal narrator, while the verbal narrator can include visual aspects in his narration and take a step towards the visual narrator" (2015, p. 222).

The two narrators in picturebooks can take different narrative stances and different perspectives. A picturebook narrates one story by means of two different discourses, but the narrators can present the same information through different perspectives. Relying on Genette's typology of narrative perspectives and types of narrators, this paper will analyse picturebooks that depict two different subjective perspectives: a child's and a parent's, as presented through manifestations of internal perspective, or focalisation.

4. Analysis and Discussion: Child vs. Parent Perspectives in Picturebooks

This chapter analyses different perspectives in contemporary picturebooks that explore the topic of children and parents. The aim is to identify the types of narrators and narrative perspectives authors use in their works, and to examine what kinds of combinations of those aspects can be used to create different social perspectives. The artists whose work is analysed in this chapter are established authors of award-winning picturebooks who often combine language play and visual clues in order to create different perspectives. They also create books that are equally appealing to both young and adult readers. The following authors and their works will be analysed:

Anthony Browne: *Gorilla* (1983)

Anthony Browne (with Annalena McAfee): *Visitors Who Came to Stay* (1985)

Anthony Browne: *Piggybook* (1986)

Anthony Browne: *Voices in the Park* (1998)

Svjetlan Junaković: *Ljubav spašava živote* (2007)

Robert Munsch (with Sheila McGraw): *Love You Forever* (1986)

Mo Willems: *Knuffle Bunny: A Cautionary Tale* (2005)

Mo Willems: *Knuffle Bunny Too: A Case of Mistaken Identity* (2008)

Mo Willems: *Knuffle Bunny Free: An Unexpected Diversion* (2010)

David Shannon: *No, David!* (1999)

David Shannon: *David Gets in Trouble* (2002)

4.1. Child vs. parent perspectives in the works of Anthony Browne

> "My pictures are born from the belief that children are far more capable and aware of social complexities than we give them credit for." (Anthony Browne)[1]

[1] Cited in Ferrier, 2011

Anthony Browne is a British children's book author who won the Hans Christian Andersen Award in the year 2000, the highest international recognition given to an author and an illustrator of children's books. The settings of his picturebooks are often domestic, exploring the relationship between children and parents, or among siblings. He uses intertextuality, irony, visual symbols, and language play to explore the human psyche, making the reader use different cognitive strategies to fully understand his work. His books call for multiple re-readings and are equally interesting for both child readers and parents. Since Browne explores parental and child perspectives in many of his works, the following are included in this paper: *Gorilla* (1983), *The Visitors Who Came to Stay* (1985, with Annalena McAfee), *Piggybook* (1986), and *Voices in the Park* (1998).

4.1.1. Gorilla (1983)

In 1983, Anthony Browne's *Gorilla* won the Kate Greenaway Medal, a British literary award given for the "distinguished illustration in a book for children" ("The CILIP Kate Greenaway Medal", n.d.). It is a story about a young girl called Hannah, who loves gorillas, and her (lack of) relationship with her father.

Gorilla is an example of "fixed internal focalization of the visual narrative" (Narančić Kovač, 2015, p. 240), while the verbal narrative is unfocalized with occasional focalization through the character of Hannah (ibid., p. 241). Her loneliness and alienation from her father are represented in the way the heterodiegetic verbal narrator tells her story, but the occasional internal focalization emphasizes her own thoughts and feelings. Hannah feels as if her father does not have time for her and we can see this in the segment in which the heterodiegetic narrator talks about him, focalising the sentences through her character and demonstrating her feelings of dissatisfaction and disappointment with their relationship (Browne, 1983, [p. 5]):

"But the next day he was always too busy. 'Not now. Maybe on the weekend,' he would say. But on the weekend he was always too tired. They never did anything together."

Here, the narrator uses words such as "always" and "never", which are suggestive of Hannah's own feelings, especially disappointment.

The internal visual narrative explores more of Hannah's state of mind. As Clare Bradford (1998) notices in her work "Playing with Father: Anthony Browne's Picture Books

and the Masculine", the visual representation in the picturebook is somewhere between realistic and symbolic, which is why the story cannot be read as an actual depiction of Hannah's life. In contrast to Hannah, who is painted in warm and vibrant colours, her father's emotional distance is depicted by painting him in darker and colder shades, his gaze always away from her.

Later in the story, Hannah receives a present from her father, a small toy gorilla which magically turns into a real gorilla during the night and takes her on a wonderful adventure. "The fact that the story changes from realistic to fantastic", Narančić Kovač warns, "does not automatically mean that this is a case of a focalized discourse, but in fact it is just a convention of fantastic literature, in which different worlds are indeed acceptable" (2015, p. 240). Whether a dream or a fantasy, or maybe even an actual event, the scene is open to a reader's interpretation.

Hannah's change of mood is evident from the use of visual clues: when she is eating breakfast with her father, the surroundings are cold and her father is seated far away from her, but when she is eating in the company of the gorilla, the colours are warm and the gorilla sits much closer to Hannah. It is interesting to note that the gorilla puts on Hannah's father's coat when they are about to head out and from that point on, he assumes the role of her father so that she finally gets to do everything she wanted to do with him. The gorilla is strong, he carries Hanna, holds her hand, and hugs her. He dances with her and kisses her goodnight. Hannah seems truly happy and her mood stays the same the next morning, when her real father wishes her a happy birthday. This time the visual narrator depicts both Hanna and her father in warm colours and the whole scenery seems more cheerful. The father is standing behind Hanna holding her shoulders and leaning next to her head, there is a child's drawing on the wall representing a girl with her father, and the father has a banana in his back pocket. The very last panel shows Hannah and her father walking away and holding hands, while the verbal narrator concludes (Browne, 1983, [p. 29]): "She was very happy". This last sentence and the last picture show a shift from the internal verbal focalization to zero focalization by not including the repetitive visual signs (contrasts and colours, positions and placements of characters) which were used to depict Hannah's mood throughout the book (Narančić Kovač, 2015, p. 242).

The perspective focuses mostly on the child through the use of internal visual narration and zero verbal focalization, with occasional internal focalization. By using these

types of narratives, the author manages to emphasize feelings of loneliness and alienation a child might feel when a parent is neglecting him/her. Even though Hannah's perspective tells us that her father is frequently absent and does not have time for her, the ending tells us that he does actually care and will find time for his daughter when it really matters.

4.1.2. The Visitors Who Came to Stay (1984)

The Visitor Who Came to Stay combines illustrations by Anthony Browne and the text by Annalena McAfee, a British children's author and journalist. The story centres around a young girl named Katy, who lives with her father and their cat in a big house. One day, her life is turned upside-down when her father brings home another woman and her son.

The verbal narrator of the story is heterodiegetic with occasional internal focalization through Katy, evident in the choices of certain words (McAfee & Browne, 1984, [p. 5]):

Dad pushed her so hard that she felt giddy when she got off and pretended to be drunk all the way to the beach.

The verbal narrator describes how Katy feels when her father is pushing her on the whirligig. Describing how a character feels is expected in heterodiegetic narration, but the use of words such as *hard* and *giddy* indicates that this is also a child's perspective. Another indication of internal focalization is the fact that Katy and the cat (Earl) are introduced by their names, while the father is introduced as 'her dad', which might mean that in her perspective, he is just that, her dad, and that is what she calls him.

The visual narrator in this book is unfocalized until the moment 'the visitors' come into Katy's life, when zero focalization is still predominant but with strong internal focalization through Katy. At the moment when Katy's father brings home his friend Mary and her son Sean, we detect internal focalization both in the illustrations and, even more evident, in the verbal narrative. In the following segment, it is clear that Katy is annoyed by the presence of Mary and Sean (McAfee, & Browne, 1984, p. [17]):

Weekends weren't like weekends anymore. Mary and Sean couldn't just take a simple walk to the beach like Katy and Dad. They had to bring half the house with them.

The illustrations which appear before Mary and Sean's arrival contain minimal details. From the moment the visitors arrive, the illustrations become chaotic and surrealist.

In the first illustration, we cannot see Katy's face, but her surroundings are an indication of her thoughts and feelings. The expression on her teddy bear's face shows fright and shock, the little clock on the bookshelf has the same expression, while the cat is running away from the visitors in fright.

While the verbal narrator in the next page communicates that Katy is annoyed by the new arrivals, the illustration shows us the opposite. The illustration depicts Katy and Sean on a merry-go-round in an amusement park, with a lot of colourful characters. The colours are vibrant, and Katy and Sean seem to be enjoying themselves. In the next two illustrations, we can see that Katy is not happy. The verbal narrator tells us that Mary and Sean have moved in, and that Sean brought with him a large number of trick items, such as sneezing powder, itching powder, a rubber fried egg, and a monster's hand with claws. In the illustration, we can see a close-up of the monster's hand with Katy in the background depicted as small and expressionless, but the teddy bear she is holding behind her back, again expresses fear and anxiety. In the next illustration, we can see that Katy looks sad while her father and Mary have a conversation. The floor is covered with all sorts of Sean's trick items, and even Katy's shoes are tied together. The verbal narrator again expresses Katy's annoyance with the numerous changes brought on by Mary and Sean, but on the very next page, the illustration which depicts their day on the beach is colourful, and extremely surrealist and comical. The contrasts in the pictures are drastic, but can also give us an idea of Katy's true feelings about the newcomers. Even though Katy dislikes the changes in her usual weekly routine, Mary and Sean bring a lot of amusement into her life.

After Mary and Sean leave, probably because Katy is 'fed up' with them, the illustration expresses stillness and order in Katy's life. Everything is clean again, but also empty. In the last two panels before Katy and her father visit Mary and Sean, the verbal narrator explains that Katy is feeling as if something is 'not quite right'. In the illustration, we can see Katy sitting on the floor of a colourless room looking at a seashell, with both her and the seashell casting shadows in the form of a question mark. In the next illustration, Katy is painted in tones of blue with a colourful vignette hovering above her head in the form of a thought bubble depicting a fun event she experienced with Sean. In the very last illustration, we can see Katy and her father standing in front of Mary and Sean's house, with the colours and we can see Katy and her father standing in front of Mary and Sean's house, with the colours and surrealistic details present once again, implying the character's feelings.

The Visitors Who Came to Stay presents an interesting perspective of a child living with a single parent and how a disruption in their daily routine can affect them. Although the book is concerned with Katy's perspective of the events, the heterodiegetic narrator in the text and the other, visual narrator in the illustrations, tell us that her father is happy with Mary and Sean staying with them. Katy also notices that her dad is quieter than usual after they leave, which might also be the reason for her change of heart, which indicates her selflessness and ability to adapt to a new situation.

4.1.3. Piggybook (1986)

Piggybook focuses on the role of mother in the family and, consequently, the topic of gender equality. Through the use of visual and verbal clues, Browne explores the topic of being taken for granted by people we love and uses irony to depict the male family members' descent into piggishness in the absence of the female family member.

Unlike the previously analysed Browne's books, *Piggybook* has different types of focalizations as well as interchangeable focalization, because we can see how the internal verbal focalization transfers from one character to another (Narančić Kovač, 2015, p. 246). The visual narrator also introduces various types of focalization.

The story starts with a kind of introduction to the reader by using both verbal and visual heterodiegetic narration with occasional internal focalization through the father's character which is evident in the verbal discourse through the repetition of the word "nice"[2] (Browne, 1986, [p. 1]):

Mr Piggott lived with his two sons, Simon and Patrick, in a nice house with a nice garden, and a nice car in the nice garage. Inside the house was his wife.

The illustration here shows us just that: the male part of the Piggott family proudly standing and smiling in front of their house. The very next panel is a double-page spread depicting the father and his two sons seated at the table shouting at the mother to bring them breakfast. This demonstrates the internal focalization through the male characters (Browne, 1986, [p. 3–4]):

[2] More about this, see in Narančić Kovač, 2015, p. 247

“Hurry up with the breakfast, dear,” he called every morning, before he went off to his very important job.

“Hurry up with the breakfast, Mum,“ Simon and Patrick called before they went off to their very important school.

The internal focalization is again evident in the use of the words “very important”, because work and school are important to these characters. The visual narrator is again heterodiegetic, but with a hint of internal focalization through the mother’s character. Narančić Kovač (2015) notices that this might be the case because even though the mother is absent from this image, it is clear that this is her perspective: the characters on the back of the father’s newspaper all have their mouths open as if to express the mother’s annoyance with the situation.

The next two pages explain what the mother does when everybody leaves the house. The heterodiegetic verbal narrator tells us that she is left alone to do all the chores around the house but that she also has a job somewhere (Browne, 1986, [pp. 3-4]):

After they left the house, Mrs Piggott washed all the breakfast things…// made all the beds…// vacuumed all the carpets… // and then she went to work.

The visual narrator provides two internal perspectives: the mother’s and the father’s (or their sons’). The dominant colours in the pictures are yellow and green, which might be evidence of the mother’s gloomy state of mind, but because she either has her back turned away from the reader or her face is barely visible, it can also be an indication of how her family perceives her – as unimportant or without identity. On the other hand, it might indicate that this is her own vision of herself.

The same routine happens again after the male members of the family return home. Things change when one evening the family realizes that mother is gone and the father finds a note saying: *You are pigs*. At that moment, the father and two sons transform into pigs, and their lives change – they have to do all the chores by themselves but are helpless without the mother, so they end up living in a metaphorical pigsty eating scraps off the floor. All of this is foreshadowed by various visual clues throughout the book: there is a small pig graffiti at the bus stop, a small piggybank on the television set, and from the moment the family arrives home to find the mother is gone, the electricity outlet looks like a pig’s head, as does the doorknob, the flower on the father’s lapel, the tulips on the wallpapers, etc. The painting depicting a hunter and a lady above the fireplace also foreshadows the mother leaving – the

lady is missing and all there is left is a white shape. According to Narančić Kovač, "[t]he visual narrator presents the narrative through predominantly zero focalization, but also introduces the mother's internal focalization, signalling that the mother sees the male family members as pigs" (2015, p. 248).

Just as there were two internal perspective when describing what the mother was doing when the family left the house, there are two internal perspectives when the family transforms into pigs: the mother's and the father's. Narančić Kovač (2015) notices that from the moment the father reads the note, his opinion about himself changes as well, and he too starts feeling like a pig, making this also the father's perspective. Another clue that the father's perspective is also presented, is a bush outside the door shaped like a wolf's head, which indicates that the male family members feel unsecure and scared.

The last double-page spread shows the male members of the family smiling and looking at the reader, while the mother is on the opposite page doing the same, but if the reader were to put the two pages in opposition to each other, it would look as if they were smiling at each other (Narančić Kovač, 2015, p. 249). This could also be viewed as internal visual narration but again, zero focalization is predominant.

Piggybook presents multiple perspectives from different family members and, although Browne presents them in a playful manner, he uses these perspectives to draw attention to the characters' emotions and psyche. One cannot help but sympathize with the character of mother which might give young readers an idea of what their own mother (or father) goes through while taking care of their family.

4.1.4. Voices in the Park (1998)

Voices in the Park is an award-winning picturebook (Kurt Maschler Award, 1998) that explores the relationships between parents and children, friendship, and alienation. It tells a single story told through four different perspectives that are unique but connected they happen at the same time and place, making this seemingly simple story intriguing and fascinating. The same story is told four times through two discourses, with each discourse having its own narrator with a unique subjective point of view, making it a polyphonic narrative. In this picturebook, as in all his other works, Browne uses colours and shades, as

well as visual clues to suggest the mood and emotion of his characters who are drawn as gorillas (frequent characters in many of his books).

Two families, each consisting of a parent and a child, visit the park with their dogs, and although nothing eventful happens, the reader can learn a lot about who they are and what they are like. A mother and her son Charles take their pedigree Labrador Victoria out for a walk in the park, while, at the same time, coming from a poor but loving family, a father and his daughter Smudge take their mutt Albert to the same park. While the adults do not communicate at all, the children get to know each other and become friends, and the two dogs play together. In the end, everybody goes home.

As previously mentioned, there are four unique perspectives presented in this story: the mother's, the father's, Charlie's, and Smudge's. The perspectives are presented in both the verbal and the visual discourses, but also in the font style – each voice has its own distinctive font which, in its own way, shows the reader the kind of person the respective characters represent. The uniqueness of this book is also in the way of reading it, because the chapters can be read in any order without affecting the meaning of the story. Every part is written with verbal discourses of autodiegetic narration with occasional internal focalization of the character narrating the story. The visual discourse is heterodiegetic, with a strong focalization through the narrating character.

The first voice belongs to the character of the mother, and she tells her version of the events through her perspective. The reader can get a sense of her as a person on the second page of the chapter (Browne, 1998, [3]):

When we arrived at the park, I let Victoria off her lead. Immediately some scruffy mongrel appeared and started bothering her. I shooed it off, but the horrible thing chased her all over the park.

If the reader would take into account only the verbal narrator, s/he would not get the whole idea. The visual narrator broadens the story by showing us that the dog (Victoria) is calm and unnerved by the other dog. On the very next page, we can see the two dogs playfully chasing each other. The mother's strictness and snobbishness are even more evident on the second to last panel, where she sees her son talking to another child, who, as we later find out, is another character in the story called Smudge (Browne, 1998, [6]):

Then I saw him talking to a very rough-looking child. “Charles, come here. At once!” I said. “And come here please, Victoria.” We walked home in silence.

While the mother’s perspective is represented by the verbal narrator, the heterodiegetic visual narrator shows us the bigger picture. In the illustrations, Charles is shown with an expression of boredom and sadness, while his mother does not seem to pay any attention to him until the very end. Her own expressions vary from anxiousness to anger and fear. Browne also plays with internal focalization in the mostly heterodiegetic visual narration by representing each of the characters’ emotions and state of mind. When the mother realizes that her son is not beside her anymore, she starts to worry, and the scenery quickly changes from neat and symmetrical to chaotic, so that even the trees in the background seem worried.

The second voice is that of the father. Again, the autodiegetic verbal narrator represents the character’s state of mind and shows us that this character is much different from the character of mother (Browne, 1998, [12]):

I settled on a bench and looked through the paper for a job. I know it’s a waste of time really, but you’ve got to have a bit of hope, haven’t you?

His version of the same events tells us that nothing really happened. He wanted to get out of the house and decided to take his daughter and his dog to the park. He spent his time reading the newspapers and then they all went home. He did not seem to notice anything that was happening around him; he only remarks that he wishes he could be as energetic as his dog.

The heterodiegetic visual narrator expands the perspective a bit further. The setting seems to be winter because the trees are leafless and the branches are bending as if the wind is blowing. When the father walks with his daughter and dog down the street, we can see two paintings leaning against the wall: the characters in the paintings have sad expressions on their faces, as if they were reflecting the father’s current state of mind. The entire scenery of the park is coloured in colder tones with darker shades. When they leave for home, the father remarks that his daughter has cheered him up by talking to him. The entire scenery of the same street is now changed: the characters in the paintings are out of their frames and dancing, the Santa Clause character that was begging for money earlier is now also dancing, the lamppost is replaced by a giant flower, the tree branches have lovely specks of light or snow on them, and the lights in the windows of the buildings in the background are now on

and emitting lights of different colours and shapes. On the top of one building we can see a King Kong charter with his arms up, which is probably Browne's play with intertextuality and metafiction with which he reflects the father's state of mind by referring to his other picture book, *Gorilla* (1983).

The third voice is Charles's (or Charlie's, as Smudge calls him). Through his monologue, we find out that he is lonely and shy (Browne, 1998, [15]):

There was a very friendly dog in the park and Victoria was having a great time. I wished I was.

In this quote, we can see that his version of the events and his perspective is much different from that of his mother. While he is happy that his dog is playing with another dog, his mother is annoyed.

Again, the heterodiegetic visual narrator tells us a bit more, but the strong focalization through the character of Charles tells us about his own feelings. The scenery in the park is dark and gloomy until he meets Smudge. The very illustration in which he meets her is among the most interesting in this picturebook: the panel is divided by a lamppost and the children are shown sitting on a bench with their backs turned to the reader, but with their faces turned toward each other. Charles's part of the picture is still gloomy, but Smudge's seems to be depicting spring. As soon as Charles starts playing with Smudge, everything around him changes: the trees and the bushes are in bloom and the sky is clear of clouds. In the last picture, when we see Charles walking home with his mother, the scenery is darker again, but not as dark as before. Some of the trees have foliage now and there is a gorilla statue looking like Cupid who is aiming his arrow at Charles. We can see flower petals on the path leading out of the park which follow his footsteps, leaving him with a sense of hope which is highlighted by the last sentence in this chapter:

"Maybe Smudge will be there next time?" (Browne, 1998, p. [21])

The last voice is Smudge's. The autodiegetic verbal narrator shows us her perspective which is again emphasized through a strong visual focalization through her character. By reading the text and her version of the events in the park, we can see that she is playful and outgoing, but also attentive, which can be observed in the way she talks about her father (Browne, 1998, p. [22]):

Dad had been really fed up, so I was pleased when he said we could take Albert to the park.

Because of the strong focalization of her character in the visual narrative, we can see that her perspective and persona are much different from those of the rest of the characters. It appears to be summer outside and everything is painted with vibrant colours. Her perspective of Charlie's mother is shown on the second panel in which the mother is represented as a comically angry character. The verbal narrator tells us that Charlie gave Smudge a flower which is shown in the pictures from such a distance that is barely visible, perhaps representing her own idea that this is something private and not for everyone's eyes. In the last panel, Smudge says that she has put the flower into some water, and the visual narrator shows us only that: a solitary flower in a mug painted with a scene from the park in which the two dogs are playing together.

The various perspectives in this picturebook represent different personalities of the characters but also give us different versions of the same event. While things might have been uneventful for the adults, the children notice many more details and have an important day in the park. Unburdened by the hardships of life, they become friends and enjoy a wonderful day in the park.

4.2.*Ljubav spašava živote* by Svjetlan Junaković (2007)

Svjetlan Junaković is a Croatian sculptor, illustrator and children's book author who won numerous awards for his work. His picturebook *Ljubav spašava živote* (Love saves lives, 2007) tells a single story presented through two different perspectives: the child's and the father's. The book itself is divided into two parts; the lower part of the book is bigger and belongs to the father's versions of the story, while the upper part is smaller and presents the daughter's version.

The story is about a father's and daughter's fishing trip, and the events that happened there. Although each part can be read separately, by reading them simultaneously, the story becomes whole and more entertaining, with the daughter's version of the events complementing her father's and vice versa.

The verbal narrators in this picturebook are autodiegetic in both versions of the story, with fixed internal focalization which is evident in the word choices and grammar the little girl uses (Junaković, 2007, p. [12]):

Dok tata pazi na ribe, Irk i ja mamo olimpijske igre. To je ono kad se natječeju. I mi isto. I to: tko dalje i tko napravi jači buć! Najboljija sam.

[While Dad is watching fish, Irk and I are having the Olympic games. It's when they are competiting. So do we. Like this: who throws the farthest and makes a bigger splash! I am the bestest!]

The fact that the girl uses different grammatical structures from those an adult would use, suggests that she is very young. Another interesting thing about this story is that the character of the father constantly engages the narratee in a conversation by explaining his actions or asking questions (ibid., p. [16]):

Kad nemam šešir, dobijem sunčanicu. Zato ga uvijek nosim. A gdje je sad? Sigurno ga je odnio onaj bijesni ovan.

[If I don't have my hat, I get a sunstroke. That is why I always carry it on. But where is it now? That angry ram must have taken it.]

While the verbal narrator is autodiegetic, the visual narrator is heterodiegetic, but the narration is focalized through each character, depending on who is telling the story on double-page spread illustrations. The father in the quote above asks the narratee (and, indirectly, the real reader) about the whereabouts of his hat, but the heterodiegetic visual narrator tells us where it is – in the lake.

The difference between the two perspectives, the child's and the father's, is evident from the very beginning, when the father tells us that he had caught a giant fish, but his daughter comments that it was tiny. In this segment, the verbal narrator conveys the words of the characters directly, and the illustrations resemble those in comic books, with a caption next to the father saying: "I caught a fish this big!", and the visual narrator depicting the father with his arms spread out to indicate the size of an imagined fish between them. On the other hand, his daughter tells us: "The fish was like this!", indicating a small distance between her thumb and forefinger.

The internal focalization in the otherwise heterodiegetic visual narrative can be seen on several occasions. For example, when the verbal narrator in the father's version of the story tells us that his daughter would 'cry for three days' if he did not bring her fishing with him, the visual narrator depicts his daughter crying in the background. On the other hand, if we were to read both stories simultaneously, we would learn from the verbal narrator in the girl's story that she is going only because her father asked her to, and that she is glad that he did ask her.

As the story progresses, both the visual and the verbal narrator tell us that the father is unhappy, or even miserable at the fishing trip because his daughter is doing everything but fishing, and he constantly has to keep an eye on her. In contrast to that, his daughter has a lot of fun on the trip and is unaware of how her actions are affecting her father. Near the end of the story, the daughter decides to jump into the lake and the verbal narrator tells us that she believes that her father will be impressed. The visual narrator in the father's version depicts the father crying out in fear and shock, although the verbal narrator seems calm and just remarks that she was lucky because the water was shallow.

On the very last pages of both versions of the story, the visual narrator depicts the father and daughter smiling and hugging, and while the verbal narrator in both versions tells us the same thing (both of them had a lot of fun together, regardless of what happened), it is told through different perspectives. The daughter thinks that her father would not have had as much fun without her and that she can teach him how to have fun, while the father says that even if his daughter cannot stand still for a second, things are always more fun when she is around. Furthermore, the fish prefer not to be caught, hence, love saves lives.

This charming picturebook gives us different versions of the same story, and just like Browne's *Voices in the Park*, the different perspectives in *Ljubav spašava živote* are achieved through autodiegetic verbal narration. Through the father's perspective we can see that, although frustrating at times, spending time with his daughter means a lot to him, while the daughter's perspective reveals that it is always fun when they are together.

4.3. *Love You Forever* by Robert Munsch (1986, with Sheila McGrGraw)

Robert Munsch is a Canadian children's author with over 50 publications. The main characters in his stories are usually children, and he writes about their relationships with

family members, classmates, and friends. *Love You Forever* (1986) is one his best-selling picturebooks, centred around a poem of the same name. The theme of the story is a mother's unconditional love for her child, and the circle of life. It starts with the character of mother holding her new-born baby boy and singing him the song "Love You Forever" (Munch, & McGraw, 1995[1986], p. [1]):

I'll love you forever.

I'll like you for always.

As long as I'm living

My baby you'll be.

The verbal narrator in this story is predominantly heterodiegetic, with occasional internal focalization through the mother's character. In the first part of the book, the story centres around the mother and her feelings towards her son. When the baby grows into a nine-year-old boy, he gives his mother a hard time because of his disobedience. The repetition of the word 'never' indicates the mother's frustration (Munch, & McGraw, 1995[1986], p. [7]):

The little boy grew. He grew and he grew and he grew. He grew until he was nine years old. And he never wanted to come in for dinner, he never wanted to take a bath and when grandma visited, he always said bad words. Sometimes his mother wanted to sell him to the zoo!

Although the son grows as the story progresses and makes his mother miserable with each stage he goes through, the mother always goes to his room at night, holds him (no matter how big he is), and sings him the same song. Near the end of the story, the mother becomes too old and ill to hold her son, and their roles become reversed: the son visits his mother, holds her, and sings her the song (the word 'baby' is replaced with 'Mommy'). When he returns home, he holds his own new-born baby and sings the song again. The verbal narrator is heterodiegetic, describing only the son's actions without internal focalization. The visual narrator is also heterodiegetic and there are no visual clues that would suggest the character's state of mind. Nevertheless, a certain segment of the story manages to evoke feelings in the reader when looking at the illustration and reading the following text: "When the son came

home that night he stood for a long time at the top of the stairs." (Munch, & McGraw, 1995[1986], p. [25])

The visual narrator depicts him standing in his house, at the top of the stairs, with his head down as if contemplating. Although his current state of mind is not mentioned by either the verbal or the visual narrator, we can understand it from the context and sympathize with the character, because most of us have, at some level, experienced the feelings of love and loss.

Love You Forever might be a simple story, but in it, Robert Munsch created an enchanting tale of unconditional love that all parents share with their children. Through the mother's perspective we can see that there is nothing her son can do wrong to make her stop loving him, and when the son becomes an adult, and a father himself, he becomes aware of all the sacrifices his mother had made throughout his life, and what it means to be a parent.

4.4.*Knuffle Bunny* Trilogy by Mo Willems

Mo Willems is one of the most prolific American writers of children's books. His books *Don't Let the Pigeon Drive the Bus!* (2004), *Knuffle Bunny: A Cautionary Tale* (2005), and *Knuffle Bunny Too: A Case of Mistaken Identity* (2008), were all awarded the Randolph Caldecott Medal, which is given to the author of the most distinguished American picturebook for children.

In this section, all three books from Willems's *Knuffle Bunny* series will be analysed because, although they share the same main characters, their perspectives change with each book. The stories are centred around a young girl named Trixie, who loves her toy bunny, and her parents. In the first book, *Knuffle Bunny: A Cautionary Tale*, Trixie is a toddler and has yet to speak her first words. In the second book, *Knuffle Bunny Too: A Case of Mistaken* Identity, Trixie is in kindergarten, and in the third book *Knuffle Bunny Free: An Unexpected Diversion* (2010), Trixie is even older (probably a primary pupil).

The visual discourse in all three books is a combination of photography and drawing. The photographs on each page represent the background, while the drawings represent the characters and occasional objects. Because the author decided to use photographs in these picturebooks, the settings in all the stories are real places: New York in *Knuffle Bunny* and

Knuffle Bunny Too, and a town in Holland in *Knuffle Bunny Free*. In the first book, Trixie explores her closest neighbourhood, such as the park and the laundromat, in which some of the action takes place. In the second book, Trixie explores her town even further, and besides the inside of her school and her house, we can see other parts of her neighbourhood, for example, the Grand Army Plaza. In *Knuffle Bunny Free*, Trixie visits her grandparents in Holland, and the reader follows Trixie on her journey from home to Holland. Trixie visits the airport, sits on a plane, arrives at her grandparent's house, visits different places in town, and then, in her dreams, her toy bunny visits various places around the world.

In all three stories, Trixie loses Knuffle Bunny, and then she and her father embark on an adventure to find him. In the first book, in which Trixie is a toddler, she loses her toy bunny in the laundromat; in the second book she accidentally switches her toy with another girl from school who has an almost exactly the same toy; and in the last book, Trixie accidentally leaves Knuffle Bunny on the plane.

The verbal narrator in all three books does not focalize narration, but often withholds valuable information. For example, in *Knuffle Bunny: A Cautionary Tale*, when Trixie loses her bunny, she has not yet spoken her first words, and is unable to tell her father what is wrong. After unsuccessfully trying to verbalize the situation, Trixie "goes boneless" and then screams all the way home, frustrating her father who is unable to understand what is wrong. The verbal discourse follows each illustration, and by using various effects, such as different font sizes and repetition, the author manages to create tension and enhance the meaning of certain situations. For example, when Trixie realizes she lost her bunny, the verbal narrator intensifies the feeling of shock on her face by enlarging certain words (Willems, 2005, p. [12]):

> Trixie realized something.

The illustration of Trixie is placed between the words 'realized' and 'something', and the visual narrator depicts her with an expression of shock. We can see such complementing discourses in all three books, when the words and illustrations work together to reinforce the meaning.

In the first two *Knuffle Bunny* books, the visual narrator predominantly does not focalize the narration either, which is, for example, evident when Knuffle Bunny is depicted inside the washing machine, but the father is unaware of this. Still, in many occasions, the

visual narrator is focalized through Trixie's father. For example, in *Knuffle Bunny: A Cautionary Tale*, the visual narrator depicts the father as annoyed and frustrated when he cannot understand why Trixie is suddenly screaming. In addition to the father's perspective, there is evidence of Trixie's perspective, which is described in the segment above, when Trixie is depicted in a state of shock upon realizing that her bunny is lost.

In *Knuffle Bunny Too: A Case of Mistaken Identity,* the visual narrator again focalises narration through Trixie's father, which is evident from his facial expressions. For example, he is depicted as feeling tired, shocked, and in disbelief when Trixie wakes him up in the middle of the night and tells him that she has the wrong bunny. The illustrations make it obvious that Trixie wants her father to do something about it. In addition to the father's perspective, Trixie's perspective has a role in this book, too, even a bigger role. We can see that Trixie is clearly shocked when she realizes that her classmate, Sonja, has almost the exact same toy as she does (Sonja's bunny has a small bow between its ears, while Trixie's does not). We can sense her sadness when everybody in her class is looking at Sonja's toy, and not paying attention to her. Furthermore, she is depicted as disappointed when her mother takes her home after having had a wonderful time at the playground. Her realization that her favourite toy is gone is yet again accompanied by both the verbal and the visual discourse – her expression of shock is placed between the two parts of the verbal text: "Trixie realized something" (the words 'realized something' are again in a larger font size) (Willems, 2008, p. [20].

Trixie's perspective assumes an even bigger role in *Knuffle Bunny Free: An Unexpected Diversion*. The visual narrator, although characterised by zero focalisation on some occasions, mostly focalizes narration through Trixie, which is evident in the depiction of her emotions and experiences. Her facial expressions vary from illustration to illustration, and we can see, for example, that she is bored while waiting to board the airplane, but also very excited to be on it. Again, she is depicted in a state of shock when she realizes that her bunny is gone, which is, yet again, accompanied by the verbal narration: "Suddenly Trixie realized something!" (this time, font size is consistent) (Willems, 2008, p. [7]). In this book, the visual narrator does not withhold information from the reader about the bunny's whereabouts. Although the bunny is simply not depicted anymore at some point in the illustrations, the readers of the *Knuffle Bunny* books again have a clear idea of what Trixie realized. The visual narrator in the third book is not focalized through Trixie's father. His emotions are clearly presented by the visual narrator using zero focalisation. Across two

pages and four sequential pictures, Trixie is depicted standing next to her father who is talking with her grandfather. She is depicted with an expression of anxiety on her face throughout the four illustrations, while the father's expressions change. In the first picture, he is happily chatting with the grandfather, then he has a look of surprise, after that he looks shocked, and then finally places his head in the palm of his hand, expressing the feeling of annoyance. The verbal narrator works together with the visual narrator to intensify the overall meaning (Willems, 2010, pp. [9–10]):

> Trixie didn't tell her daddy that Knuffle Bunny was gone.
>
> She didn't have to.

The difference between *Knuffle Bunny Free: An Unexpected Diversion* and the first two books is that Trixie does not urge her father to find Knuffle Bunny; because she is older, she is expected to make peace with the fact that it is somewhere across the world. After struggling at first, she eventually accepts that her toy is gone and moves on. Near the end of the book, however, Trixie miraculously finds Knuffle Bunny after all, but again shows her mature attitude by giving her favourite toy to a crying baby on the airplane.

In the *Knuffle Bunny* books, both the visual and the verbal narrator work together to present the child's and the father's perspective. Both perspectives interchange throughout the three books, shifting from one character to the other, which is especially evident in *Knuffle Bunny Too*, where Trixie's role in the story becomes more important. By analysing the perspectives in all three books, it becomes evident that Trixie's perspective becomes more dominant with each story, which can be interpreted as a sign that she is growing up and has more responsibilities. In the last book, she is asked to be brave about the loss of her favourite toy, so she tries to keep her feelings hidden from the rest of the family. Although she does not say anything, both the visual and the verbal narrator tell us that she is struggling. When read together, the three books tell a story about growing up, through the eyes of both the child and the parent.

4.5.*David* books by David Shannon

David Shannon is an internationally acclaimed American picturebook writer and illustrator. In 1999, he received the Caldecott Medal for his book *No, David!*. This section

analyses two books from his *David* series: *No, David!* (1999), and *David Gets in Trouble* (2002). Although both picturebooks are created around a single character named David, he is presented through two different perspectives.

In both books, David is the central figure in all the illustrations: each turning of the page shows another double-page spread depicting him doing all sorts of mischief. The illustrations are painted with vibrant colours while the text, which always contains just one sentence, looks as if hand-written by a child. The title page of the book *No, David!* has an illustration of a woman whose upper part of the body, including her head and neck, has been cut-off from the picture. She is standing with her fists placed on her hips, and the top of one foot raised up. The image is clearly depicting a woman who is angry, but from the point of view of somebody small, i.e. a child. Since the whole story is told from the mother's perspective, which becomes evident from the verbal narrator, the reader can assume, especially after re-reading the book, that this character is indeed David's mother. This is also the only illustration in the book that does not depict David but shows his perspective.

Both books start with a peritext which serves as a kind of introduction to the story. *No, David!* begins with the discourse of a heterodiegetic verbal narrator telling us: "David's mom always said…." (Shannon, 1999, p. [1]), while the visual narrator depicts David writing 'No, David!' on the wall. After the introduction, the heterodiegetic verbal narrator continues the narration by conveying the mother's words, while the reader shares the perspective with David. Each sentence is spoken by the mother who is constantly telling David to stop whatever he is doing. The visual narrator is also heterodiegetic. Each double-page spread depicts David doing either something obnoxious or something that will possibly result in a disaster, such as running naked down the street, banging on a frying pan, playing with his food, chewing with his mouth wide open, jumping on the bed, etc. On the first panel, David is standing on the edge of a chair, reaching out for a jar of cookies, while his mother shouts: "No, David!". The illustrations are presented in such a way that the reader shares the perspective with the mother, and in some pictures David is depicted looking straight at the reader, which reveals that the visual narrator uses first person narration, or rather uses the visual direct speech, showing some scenes from David's mother's eyes. From the context, we can understand that David is not looking at us, but that we are sharing the perspective of the verbal narrator through his mother. With each page, David's mother seems to be getting more and more upset with David, and is constantly shouting at him, which is presented through the use of exclamation marks after each line. In contrast, the visual narrator tells us that David is

very much enjoying himself, which is evident in the way he is depicted: with a wide, wicked grin on his face.

The verbal and the visual discourse in the book are not connected to create a linear narrative, except for the last four panels. Near the end of the book, David is depicted wearing baseball gear, with a ball in one hand and the bat in the other, getting ready to hit the ball in the living room. In this picture, he is grinning again and looking straight at the narrator, while his mother says: "Not in the house, David!" (Shannon, 1999, pp. [24-25]). In the next panel, David is sitting on a stool in the corner of the room and crying. Next to David is a broken vase and a baseball ball on the floor. The mother, who is clearly still angry, is shouting: "I said no, David!" (ibid., pp. [26-27]). In the second to last panel, we can see that the mother had a change of heart after seeing David's sad expression, and is no longer shouting but saying: "Davey, come here." (ibid, pp. [28-29]. The visual narrator here depicts David still in a sorrowful mood, but with his arms wide open waiting to be hugged. The very last illustration depicts David in his mother's arms, and just as in the title page illustration, we cannot see the mother's head, but only the upper part of her body. In the end, the mother says: "Yes, David… I love you!" (ibid, p. [30]), and the whole story gets a resolution.

Just like *No, David*!, the book *David Gets in Trouble*, also starts with an introduction in the peritext, which looks like a sheet of paper with a couple of crayons on it. The heterodiegetic narrator tells us: "When David gets in trouble, he always says…" (Shannon, 2002, p. [1]), and the visual narrator continues through David's character, depicting a drawing of a boy with a wide grin and an angel's aureole above his head. Below the illustration is a text written in a child's handwriting: "No! It's not my fault!"

Like in *No, David*!, the heterodiegetic verbal narrator continues the story, but this time by conveying David's words. Each double-spread page contains a single line of text, but instead of mother addressing David, David is addressing his mother (or his teacher). Once again, the visual narrator depicts David doing various things that make his mother/teacher angry: he breaks the window with his baseball, forgets his homework, eats the dog's food, pulls the cat's tail, etc. Considering the fact that David is famous for doing mischief, it is hard to believe that his excuses are truthful, especially since the visual narrator depicts him doing all those things with a big smile on his face. Still, there is one occasion in which David is not presented in first person narration. David is depicted in the classroom with his arms in the air, looking rather desperate. In this panel, David shouts: "My dog ate my homework!" (Shannon,

2005, pp. [10-11]); the visual narrator depicts David's dog looking through the classroom window, holding a piece of David's homework in his mouth. The narrators are obviously telling us that David does tell the truth sometimes, even if it seems impossible.

The last four panels provide a resolution to an otherwise nonlinear narrative. David is depicted with his face covered in chocolate, standing next to a ruined cake, and shouting: "No, it wasn't me!" (2002, pp. [24-25]). In the next panel, we can see David screaming in his bed, as if awaken from a nightmare, saying: "Yes! It was me!" (2002, pp. [26-27]). The next illustration depicts David's sad face across two pages, telling his mother: "I'm sorry" (2002, pp. [28-29]). In the very last illustration, David is lying on his pillow smiling, while his mother is caressing his head. Just as in the previous book, we cannot see the mother but, this time, only her hand. The story ends with David telling her: "I love you, mom" (2002, p. [30]).

The books *No, David!* and *David Gets in Trouble* present a contrast between the mother's and the child's perspective. In *No, David!*, the verbal narrator brings the mother's reactions to David's actions, but also only reveals what David hears (that he is not supposed to do things, and he is not explained why not), while in *David Gets in Trouble*, the verbal narrator emphasizes the child's perspective. From the mother's perspective, David acts naughty and unruly, but from David's perspective, he is simply having fun. However, when his increasingly careless actions finally cause a disaster, David shows regret, and his mother is always there to comfort him.

5. CONCLUSION

The results of the analysis presented in this thesis show that the authors of contemporary picturebooks tend to use different types of narrators in each discourse in order to present contrasting perspectives of different characters, and in the analysed picturebooks, it is usually either the child's or the parent's perspective. Often when the visual narrator uses internal focalization, the verbal narrator uses zero focalization, or vice versa. Heterodiegetic narrators often use internal focalization through a character to reveal different perspectives, but a child's and a parent's perspective are sometimes simply described or shown by using zero focalization.

In order to present a character's emotions, the authors prefer to use visual clues, rather than describe them verbally. This makes sense because visual representations of emotions seem to be more obvious than verbal depictions, especially if they are not directly expressed, and the readers can therefore more easily detect the narrative meanings authors wished to convey. A character's state of mind can be visually depicted in a variety of ways. In Anthony Browne's *Gorilla*, for example, the child's feelings of isolation and loneliness are presented subtly, by depicting her surroundings in darker and colder tones. On the other hand, Browne's depiction of the mother's perspective and her opinion of her family in *Piggybook* is depicted by gradually introducing various suggestive images incorporated in the illustrations. In Willems's *Knuffle Bunny* books, the characters' feelings are presented by illustrating different facial expressions, which allows readers to easily recognize their emotions. David Shannon's *David* books show the perspective of the mother, who considers her son naughty, and the son's perspective, his view of the same situations: he is visually depicted with a permanent wicked grin on his face, but it is clear that he himself believes he is simply having fun.

In each analysed picturebook, both narrators communicate with each other in order to convey the story. If one narrator would be absent from the story, the reader would not receive the entire message. If we were to, for example, observe the mother's perspective in *Voices in the Park* by taking into account only the verbal narrator, we would not know that her son was unhappy, sitting beside her in the park. Furthermore, by reading only the verbal text in *The Visitors Who Came to Stay*, the reader would not understand that Katy is actually afraid of the numerous changes in her daily routine, brought on by the new people in her life.

The analysed picturebooks present either the child's or the parent's perspective, but some of them present both perspectives in a single story. When writing about the topic of relationship between a parent and a child, the authors present each perspective in such a way that the reader becomes aware that there are two sides to every story. A child is not as misbehaved as we are led to be believe in the beginning, or a father's version of the events might be exaggerated when compared to his daughter's perspective.

To conclude, the authors of contemporary picturebooks create visual and verbal masterpieces, raise philosophical questions, and are not afraid to include difficult topics, such as fear, alienation, and even female oppression, in their works. Because of their complexity, humour, and aesthetics, picturebooks today can, and should be, read by children and adults alike.

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IZJAVA O SAMOSTALNOJ IZRADI RADA

Izjavljujem da sam ja, Tanja Kosanović, samostalno istražila literaturu i napisala diplomski rad na temu ***Parental Vs. Child Perspectives in Recent Picturebooks*** pod vodstvom mentorice izv. prof. dr. sc. Smiljane Narančić Kovač i sumentorice Nade Kujundžić, predavačice.

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Tanja Kosanović