



Journal of
Literary Education

Monographic issue:
Interdisciplinary links
between Children's Literature
and the arts



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Editorial

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What we have loved, others will love, and we will teach them how

William Wordsworth, Lyrical Ballads

In 1969 Roland Barthes famously declared: "Literature is what gets taught, one aspect, that's all." (quoted in Eagleton, 1983,194). This oft-cited statement is the starting point for the new academic Journal of Literary Education (JLE) and its inaugural issue whose special focus is Interdisciplinary Links between Children's Literature and the Arts.

Literary Education is now firmly established in all stages of schools, colleges and universities and is considered a legitimate, interdisciplinary and multifaceted field of study. The inaugural issue of JLE is dedicated to the study of Literary Education as an academic discipline which embraces all aspects of reading and teaching literature in different educational contexts and in different languages. Another primal mission of JLE is the study of the fundamental role of literature in the intellectual education for all students of all backgrounds while contributing to the field of knowledge in our global society. Through this study of literature dialog will open to rejuvenate teaching practices, new literacies and radical methodologies. What are the challenges of reading literary texts in the classroom? What are the aims and the methods of this endeavor and what texts should the educators choose in order their students to become confident to engage in individual but also group readings? Students need more opportunities to meaningfully engage with literature and to view/respond to/interpret literary texts in ways never thought of before. In what ways and means can this be achieved?

Moreover, the terminology used to designate the distinctive quality of this field of studies plays a significant role. The term "Literary Education", instead of the narrower "Literature Teaching", intends to draw attention to an overall change of perspective towards a holistic teaching based

on pupils' interests, skills and abilities. It is equally important for Literary Education to cultivate an environment that develops the habit of reading and fosters the literary competence of students. Literary Education in accordance with a general shift towards a student-oriented pedagogy puts emphasis on the learner so that all students are actively involved in the learning process. Robert Scholes (1998, p. 148) argued: "Knowledge that is not usable and regularly used is lost. The knowledge we retain is the knowledge that we can and do employ.". The students should "do" and "learn" literature as something that is useful and essential for their lives.

Literary Education is rooted in a longstanding humanist tradition and meets a range of utilitarian, moral and -to a lesser extent- rhetorical aims. However, since at least the mid of the 20th century, it has been significantly enriched by the proliferation of modern literary/critical theories that have broadened the focus of literary studies, bringing a range of fresh interpretive angles to the process of reading and meaning-making. The various ways we conceive, read, interpret and finally *teach* literature have been radically changed under the influence of modern critical theory. One of the most prominent challenges brought up by various theorists is a change in the conception of the literary text which is from a preconceived and stable entity with ontological value to a dialog. Modern literary theory has helped readers –and mainly students as readers– liberate themselves from the burdensome task of finding a predetermined, singular "hidden meaning" in any literary piece. Readers are not passive recipients of meaning; they rather recreate the meaning drawing from their own knowledge and experience, within the framework provided by the author. Reader-response theories, widely accepted in the field of Literary Education, highlight that a text comes into being only when it is being experienced by the reader. Reader-oriented criticism pays attention to the reader and her active contribution to the process of meaning-making. According to reader-response theorists (L.M. Rosenblatt and W. Iser among others) reading is a dynamic act based on the reciprocity of the literary text and the reader.

The emphasis on the reader's active role in the meaning-making process have encouraged educators to re-conceptualize the student as a unique and active reader who comes to terms with the text and endows it with multiple meanings. JLE aims to focus on the vital relationship between author, reader, and text in educational contexts, but also on the student as individual reader or as a member of the interpretative community of the classroom. JLE also intends to suggest alternative methods of reading, writing and teaching literature by encouraging the dialogue between scholars and educators within an international scope and perspective.

Another fundamental goal of Literary Education is students to construct a sustained plurality of perspectives when negotiating with texts and to become more competent readers. Literary

competence is an essential quality of the student-reader every teacher aspires to, i.e. a reader eager to grapple with the complexities of any given text and to appreciate the symbolic richness of its language, a reader sensitive to the potential impact of literature.

The presentation/inclusion/publication of empirical studies is another contribution of JLE that should be noted. For that purpose, many articles in the present and the forthcoming issues will put emphasis on the actual teaching and didactic approaches that promote students' creativity as well as their ability to think imaginatively and critically about the literary texts.

Interdisciplinary links between Children's Literature and the Arts

What do we mean by "text"? We should possibly clarify what "gets taught" (Barthes, 1969). what is taught in the contemporary classroom is actually a variety of cultural texts, which range from the classics, the canon, popular literature, visual, multimodal or intermedial texts, to various products of popular culture for children and young adults. An idea widely promoted and exercised by the majority of teachers is that students have the right to access as many cultural texts as possible, more importantly those that play an important role in their everyday lives. As we are currently experiencing the transition from the print-based to the digital, hyper-textual culture and communication, the expansion of syllabi / curricula to include a range of established and popular cultural/intermedial texts is an absolute necessity.

The encounter of literature and art and their inter-artistic relation has major theoretical, aesthetical, philosophical and pedagogical implications and it can be traced back to the ancient Greek poet Simonides of Ceos, quoted by Plutarch (*De Gloria Atheniensium* 346f) "painting is mute poetry and mute poetry is a speaking picture". This sentence rephrased in Latin by Horace (*Ars Poetica*, 361–365) as *ut pictura poesis (as is painting so is poetry)* has been often repeated since the Renaissance and is one of the most recurrent themes in the relevant research/field.

The present issue *Interdisciplinary links between Children's Literature and the arts* will make a contribution to the field of inter-artistic studies and education by the exploration of the affinities between (children's) literature and the visual/intermedial arts (fine arts, picturebooks, media texts, animation) and the pedagogical and didactical implications of these affinities for the literature classroom. The majority of articles in this issue highlight the potential for the arts to be functionally incorporated into the teaching of literature, by providing a fruitful ground for the interdisciplinary connection between different (visual, verbal, musical, etc.) semiotic codes.

Professor Perry Nodelman open our first issue with an essay about the relationship between Picturebooks and Art. From his experience as a volunteer guide the author put the question of

how we differently read both forms of art, but above all how Arts exhibition can change our perception of picturebooks.

Collage, and its use in picture book, is the subject that Doctor Viktoria de Rijke develops in her article. From its birth to the contemporary applications in books for children, de Rijke emphasizes the multiple possibilities of this artistic resource and its potential capacity of subversion.

Introducing the relationship between music, art and picturebooks, Doctor Janet Evans writes and how different authors dealt with topics like war, conflict and peace from different starting points. Her article deals with artistic expressions that have been adapted as books for children emphasizing the treatment of Human Rights.

Doctor Mercedes Ariza deals with a different perspective of the relationship between literature and other arts, their translation/adaptation. In her article she analyses how the translation of the Spanish Film *Donkey Xote* implies a deep change in references and other resources.

Polish literature textbooks and the use of art illustrations is the subject that Doctor Justyna Bajda and Dorota Michułka has chosen for their article. They establish categories of relations between words and images as a tool to increase the study of arts from an interdisciplinary perspective and also give clues for its didactic use.

Doctor Rebeca López-González explores another relationship between arts, the intertextualities that we can find in Pixar's animation films. She analyses 14 Pixar's Films in order to study the presence of artistic references including music, painting, publicity or also films, especially abundant in these films.

Literature teaching has a direct impact in the perception of society from students. That is the main conclusion that Doctor Branwen Bingle found in her research in United Kingdom. This impact, besides, has a clear ideological bias that reflect the main concerns of mediators but marginalizing wide sector of society.

Suh Yoon Kim explores the presence of mythology in Greek official textbooks. The authors emphasize the individualism of heroes, with a clear male oriented perspective. The selected excerpts show a preference for male heroes to transmit values related to the personal effort to students and neglect other possibilities like the weakness or hesitation.

In the miscellaneous section, the group of researchers compounded by Petros Panaou, Eunhye Son, Maggie Chase and Stan Steiner deal with a research about animals in a 330 corpus of

children's books. This corpus is based on the Children's Choices books, that is, a selection list made by around 5000 readers all around the USA.

Doctor Catalina Millán close this first issue with a detailed study about Nursery Rhymes characters and its reception in a Spanish context. The author made a set of tests to secondary school pupils to check their knowledge of popular characters in Nursery Rhymes but also its reception.

The majority of educators around the world might agree that reading literature is of great importance for the mental growth, the empathetic cultivation, the linguistic accomplishment and the critical awareness of their students. Through their systematic encounter with literature, students can become –very mainstream, yet genuinely true– better human beings and better citizens. It is undeniable that students no matter their age should have access to a range of authors and texts and should be encouraged to read habitually and with pleasure. Thirty years ago, in 1988, on the occasion of the publication of a collective volume entitled *Teaching Literature: What is Needed Now*, the eminent professor Helen Vendler, echoing Wordsworth, claimed that we should teach students to love what we have loved, that is works of literature. Today, this sounds still convincing and powerful. What was needed then –a loving attitude of students and teachers alike towards literature– is still needed now. After all, incorporating literature in education, reading and teaching literature, or planning engaging literature lessons for students, is an intrinsically motivated endeavor, an inner promise to ourselves that we do the best we can to open up for our students the perspective of using literary reading for the enrichment of ourselves and the vital improvement of our ever-changing world.

We would like to warmly thank everyone who contributed to this issue and to welcome you aboard the *Journal of Literary Education*.

Xavier Mínguez-López & Tzina Kalogirou

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Journal of
Literary Education

Touching Art: The Art Museum as a Picture Book, and the Picture Book as Art

Tocando Arte: el arte de museo como álbum ilustrado y el álbum ilustrado como arte

Tocant Art: L'art de museu com a àlbum il·lustrat i l'àlbum il·lustrat com a art

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Touching Art: The Art Museum as a Picture Book, and the Picture Book as Art

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Abstract

Based on a keynote address delivered at the 2017 *Child and the Book* conference in Valencia on interdisciplinary links between children's literature and the arts, this essay draws on its author's experience first as a children's literature scholar focused on picture books and then as a volunteer guide and docent for school tours in art museums. It explores how visits to art museums might be enriched by thinking about the art in them in the ways in which we think about the art in children's picture books- as images illuminated by a context of nearby images and the verbal language they appear in connection with. After an exploration of common assumptions about how to look at art in museums and a consideration of the ways in which our knowledge of picture books might influence our interactions with that art, the essay also briefly considers how museum art might influence our understanding and appreciation of picture books.

Key words: art, picture books, museums, galleries, context.

Resumen

Basado en la conferencia plenaria pronunciada en 2017 en el congreso en Valencia *The Child and the Book* sobre vínculos interdisciplinarios entre la literatura infantil y las artes, este artículo utiliza la experiencia del autor como guía voluntario y docente para visitas escolares a museos artísticos. Explora cómo las visitas a museos de arte pueden ser enriquecidas pensando acerca del arte que contienen de la manera en la que pensamos sobre el arte en los álbumes para niños y niñas – como imágenes iluminadas por un contexto de imágenes cercanas y por el lenguaje verbal que aparece en conexión con ellas. Tras una exploración de las asunciones habituales sobre cómo mirar el arte en los museos y una consideración sobre las maneras en las que nuestro conocimiento de los álbumes puede influir nuestras interacciones sobre este arte, el ensayo considera también brevemente cómo el arte de los museos puede influir nuestra comprensión y apreciación de los álbumes.

Palabras clave: arte, álbumes, museos, galerías, contexto.

Resum

Basat en la conferència plenària pronunciada el 2017 al congrés a València *The Child and the Book* sobre vincles interdisciplinaris entre la literatura infantil i les arts, aquest article utilitza l'experiència de l'autor com a guia voluntari i com a docent per a visites escolars a museus artístics. Explora com les visites a museus d'art poden ser enriquides tot pensant sobre l'art que hi contenen de la manera en la que pensem sobre l'art en els àlbums per a infants – com a imatges il·luminades per un context d'imatges properes i pel llenguatge verbal que apareix en connexió amb elles. Després d'una exploració de les assumpcions habituals sobre com mirar l'art als museus i una consideració sobre les maneres en les quals el nostre coneixement dels àlbums pot influir les nostres interaccions sobre aquest art, l'assaig considera també breument com l'art dels museus pot influir la nostra comprensió i apreciació dels àlbums.

Paraules clau: art, àlbums, museus, galeries, context.

I'll start with two pictures. I encountered the first- a watercolour painting by the nineteenth century British artist William Heath depicting a sea battle between the American ship Chesapeake and the British ship Shannon in 1813- in the museum where I volunteer as a guide, the Art Gallery of Nova Scotia. The second picture, a two- page spread from Maurice Sendak's (1963) celebrated children's picture book *Where the Wild Things Are*, depicts the wild things and their new friend Max cavorting in what the text identifies as a "wild rumpus." These pictures have nothing obvious to do with each other. But when I first saw Heath's watercolour, I immediately thought of Sendak's rumpus. I was looking at a painting of an early nineteenth century battle hanging on the wall of an art museum, and thinking about a picture book for children published a century and a half later. Nor is this eccentric behaviour unusual for me. I often find myself looking at art in museums and thinking about picture books.



Figure 1: The boarding and taking of the American frigate "Chesapeake" by HM Frigate "Shannon", 1st June 1813. William Heath



Figure 2: *Where the Wild Things Are*. Maurice Sendak

The reason for that is simple: I know a fair amount about picture books and much less about other kinds of art. Furthermore, much of what I know about art I learned in the process of trying to learn more about picture books. Before I began to teach children's literature courses some decades ago, I was a literature scholar. While I knew quite a bit about novels and poems that I could apply to ones written for children, picture books were something of a mystery to me. I enjoyed looking at them and reading them, but I didn't know what to say about them. And I soon discovered that published writing about them was not all that much help. Most of it focused on sharing the books with children without much consideration of what the books themselves were or how they communicated. It was simply taken for granted that pictures were attractive enough to engage children and thus, helped them to understand what the words were saying. So I began to look elsewhere for help in understanding what the pictures did actually do in order to engage their audiences. I found useful ideas in a variety of places: in discussions of the psychology of pictorial perception; in scholarly descriptions of how paintings, photographs, and films communicate; in theories of illustration and histories of illustrated books; and especially in analyses of the semiotics or meaningful codes of visual imagery. The result of all that was my book *Words About Pictures: The Narrative Art of Children's Picture Books* (Nodelman, 1988). But there was a side effect: having learned about how visual art works in order to understand picture books, I tend to understand all visual art as if it was picture books.

I suspect I am not alone in doing so. The children I know- including the ones I accompany on their visits to art museums- have usually experienced a lot of picture books before they actually get around to looking at paintings and sculptures in a museum. Their classroom, and often their homes, contain many picture books. Some of these children also make frequent visits to the

public library and see yet more of them. But most children make far fewer visits to art museums. Many of the students who come to the Art Gallery of Nova Scotia on school tours are having their first visit to an art museum. It seems likely, then, that their experience of all these picture books, like my own, operates as a context for how they look at and make sense of paintings. What I want to explore now is whether or not it's a useful context, a helpful one.

The most obvious difference between paintings in a museum and illustrations in a picture book emerge from how their viewers are expected to interact with them. Most obviously, picture books are books. You can get something out of them only by holding them, or at the very least, looking at them while someone else holds them for you. In a museum, however, as we guides and docents constantly remind people at the beginning of tours, there is one key rule: do not touch the art. It is, of course, a very practical rule. Pictures are easily damaged by the oils in our skin, if not by overenthusiastic poking and pointing.

Books, though, are meant to be touched. On his website, the American pop-up book artist David Carter (n.d.) says, "I hope my art tickles your mind and remember to please touch the art." And indeed, Carter's books are made to be touched- touched quite gently, certainly, for even though there are wheels to turn and levers to pull, these complex abstract paper structures are easily torn- but nevertheless, touched. Touchable.

Touchable, furthermore by both children and adults. In an essay about how the differing shapes, sizes, formats, and word/picture relationships of comics or graphic novels and picture books work to influence the ways in which they are read, Joe Sutcliff Saunders (2013) makes use of the concept of a reading "chaperone," that is, a supervisor of the reading experience: "in general, if the book anticipates a solitary reader who chaperones the words as they go about their work of fixing the meaning of the images, that book is a comic; if the book instead anticipates a reader who chaperones the words as they are communicated to a listening reader, that book is a picture book" (61). In other words, in offering both pictures youngsters can look at and a text they might not be able to read, picture books imply audiences consisting of adult readers sharing the text with younger listener/viewers: holding the book, and often, at the same time, holding the child. Picture books invite an intimate experience of contact and connection. A touching experience.

But museum art is untouchable, and not just because of the harmful effect of skin oils on oil paint. It also has something to do with the specialness of the art- its existence as something unique and therefore somehow sacred, demanding our admiration and even our awe. There is something magical about the fact that any one particular combination of canvas and paint that

hangs in a museum was once touched by its artist, actually brought into existence by its creator's hands. Touched by those hands although not to be touched.

There are, of course, many copies of the images that hang on the walls of museums- much as there are many copies of the original images of wild things that Sendak produced. There are literally millions of copies of well- known paintings like da Vinci's Mona Lisa, in books and on websites and postcards and tea towels. But the existence of all these reproductions does not undermine the special significance of the original they reproduce, the unique painting once touched by da Vinci that hangs in the Louvre- a significance unlike the originals of picture book illustrations, which are significant primarily as works made exactly in order to be reproduced. John Berger (1972) once famously suggested that the existence of numerous reproductions of famous paintings since the development of photography changed the way we think of the originals:

In a gallery or a museum, indeed, many viewers believe that they are expected to somehow become the viewer the painting demands- a characterless worshipper at the altar of art. Who they are themselves or what they actually see or feel or think couldn't possibly matter less, except insofar as it is a worshipful response to the art.

The uniqueness of the original now lies in it being the original of a reproduction, it is no longer what its image shows that strikes one as unique; its first meaning is no longer to be found in what it says, but in what it is It is defined as an object whose value depends upon its rarity. This value is affirmed and gauged by the price it fetches on the market. But because it is nevertheless "a work of art"- and art is thought to be greater than commerce- its market price is said to be a reflection of its spiritual value the art object, the 'work of art', is enveloped in an atmosphere of entirely bogus religiosity. (Berger, 21)

From that point of view, Heath's watercolour represents 23,750 British pounds worth of bogus religiosity- the price the Nova Scotia museum paid for it in an auction at Christie's in 2015. And that amount pales in comparison to, say, the \$110.5 million US earned by an untitled painting by Jean Michel Basquiat in May, 2017, or the \$170.4 million US earned by Modigliani's *Reclining Nude*, 1917- 18) in 2015, or the \$450 million US earned by Da Vinci's *Salvator Mundi* in November, 2017.

Many people believe that something worth that many millions is special enough, sacred enough, to require nothing but reverent contemplative awe. For them, a museum is something like a

monastery and the pictures hanging in it invite anything but a dialogue. If the pictures are worth coming to visit in the museum, then they are complete as they are without any real need for visitors to interact with them or interpret them or even to think about them at all. They required nothing of their viewers but the total absorption in them they cry out for. Exploring the question of whom he creates his books for, the children's illustrator Shaun Tan (n.d.) observes that, "when I paint pictures for gallery exhibitions, I am never asked *who* I am painting for". In a gallery or a museum, indeed, many viewers believe that they are expected to somehow become the viewer the painting demands- a characterless worshipper at the altar of art. Who they are themselves or what they actually see or feel or think couldn't possibly matter less, except insofar as it is a worshipful response to the art.

In a recent article in *The Guardian* newspaper, the art critic Jonathan Jones (2017) sums up this attitude nicely. While claiming to be upset by smartphone apps that offer guides to painting, he actually expresses disdain for any and all attempts to explain art, all of which explain away its religious magic:

The idea that in order to appreciate a work of art you need to be spoonfed amazing facts about it is erroneous and slightly pathetic. Our first experience of a painting, sculpture or installation should be raw, unguided, wild and a bit baffling, like following a path in the woods. Later, you might like to do some research, which can deepen your enjoyment. Yet it is best done away from the art, so that even when you return, the work still feels fresh.

The shock of the unknown is the most precious thing art can give us . . . Without being told anything, we can intuit and feel its significance, often without being able to put that response into words. (n.p.)

We can? All of us? Always? Or those of us who can't or often don't- like, for instance me: does that make us into unfeeling dummies? Are we being insulted?

In an online blog, Ralph Ammer (2017) suggests a related but quite different or even opposite assumption: the idea that paintings speak to each of their viewers as individuals, that everyone always sees them differently from everybody else, that they mean whatever you yourself see them as meaning:

What you think or feel about a piece of art is nobody's business but yours.

And that is the beauty of it! Great pieces of art evoke a multitude of emotional and intellectual reactions. So if your thoughts or emotions differ from other people's, that is perfectly fine!

If I told you what to think about a piece of art, this might "destroy" your contribution. I would cut you off from your personal experience by reducing the artwork to a singular viewpoint. (n.p.)

This apparently less elevating view of what a painting does nevertheless requires the same faith in its magic uniqueness, here understood as its ability to be endlessly evocative, endlessly meaningful in a myriad of ways. Unlike, other forms of communication, unlike, say, a stop sign or a perfume ad in a magazine- or a children's picture book- it remains uniquely itself by allowing and indeed existing exactly in order to elicit a range of different understandings. It is a communication that communicates nothing specific because it is capable of communicating anything and everything.

Viewed in this way, the pictures in museums are directly opposite to the ones in picture books. True, viewers, are free to interpret the picture- book pictures in any way they choose- but only if they ignore the texts that accompany them. For instance, I can look at the picture of an automobile topped with a load of luggage and surrounded by dark woods in a picture book by Francesca Sanna and imagine this text: "After a long day passing through beautiful mountain scenery, we finally reached the campground." Or this text: "Suddenly a whole bunch of boxes landed on top of the car, nearly crushing us." Or even, possibly, this text: "Suddenly, on the highway before us, there was an army of huge wild things emerging from the trees, rolling their terribly eyes and gnashing their terrible teeth." But the actual text- "We leave at night to avoid being seen"- and the context provided by the book's title, *The Journey*, and the previous sequence of events provided by earlier pictures and texts invite readers to understand it as the beginning of a family's flight from a war- torn land. The pictures of pictures books are incomplete without each other, and without the texts that accompany each and all of them. In their unique specialness, apparently, the pictures in museums require no such context.



Figure 4: *The Journey*. Francesca Sanna

Or do they? They are, after all, hung in a museum, a circumstance that, as the pseudo- religious views I've been describing paradoxically suggest, implies a specific attitude towards them. You need the context of the frame around it and the building it hangs in to understand the kind of awestruck devotion a painting requires. Note, for instance, how *Mona Lisa* out of a museum, outside a frame, and reproduced on myriad items like wine bottles and toilet paper ceases to be sacred- or, perhaps, is the basis of a satiric joke about its presumed sacredness. Whether it's a sacred object or not, the mere fact of a picture being hung in a museum implies that it requires specific ways of being looked at and understood.

As well as being itself a context for a painting inside it, a museum contains further contexts. As Berger (1972) suggests, "The meaning of an image is changed according to what one sees immediately beside it or what comes immediately after it. Such authority as it retains, is distributed over the whole context in which it appears" (29). That context- where pictures are hung, how the floor plan of the galleries invites viewers to move through them- makes each picture part of a larger text, a larger story- much as the text of a picture book contextualizes and shapes responses to the pictures included in it.

Museums also provide words to accompany their pictures. There are often signs announcing the names of specific exhibits or the contents of specific galleries, and they inevitably affect how viewers understand the individual works they label as being a cohesive group. And then there are didactic labels- texts that provide information about each painting and sometimes offer explanations of it. While separate from the works themselves, the labels do claim a certain authority, invite viewers to understand the art in relation to the information the label provides.

Didactic labels also often provide titles, texts that the artists themselves have attached to their work. The combination of picture and didactic becomes something like a mini picture book hanging on a wall, with a written text throwing light on and changing our perception of an image, and vice-versa.

Yet more words shape responses beyond the physical space of the museum. For special exhibits, there are often catalogues giving detailed description of the works, how to understand them, and how they relate to other works by other artists and to the entire history of art. There are, for that matter, all the words to be found in books and magazines and on the internet about myriad artists and many traditions of visual expression, all of which might be and often are taken to be contexts for an individual piece. All these many words have relationships to individual paintings that, once we know the words, inevitably work to shape and, I believe, more often than not enrich our response to the paintings.

For that matter, paintings themselves already represent responses to all that language, all those contexts. For W.J.T. Mitchell (1994), verbal texts “are already inside the image, perhaps most deeply when they seem to be most completely absent, invisible, and inaudible” (98). His examples are the complex theoretical texts, historical responses, and philosophical speculations that led to apparently very simple pictures by modernist artists like Kazimir Malevich- abstract pictures of geometric shapes on white backgrounds that are apparently devoid of narrative or thematic content- and the even more complex discourse that represent what some observers believe such pictures signify. Consider, for instance, this comment on Malevich’s work from a New Yorker magazine article:

What spilled out by itself from his wrist, impulsively and with inspiration was recognized as a fundamental achievement of theory, the apex of accomplishment- a discovery of that critical, mysterious, coveted point after which, because of which, and beyond which nothing exists and nothing can exist (Tolstoya, 2015).

I have no idea what that means, but it certainly makes the painting in question seem deeply complex and undeniably profound.

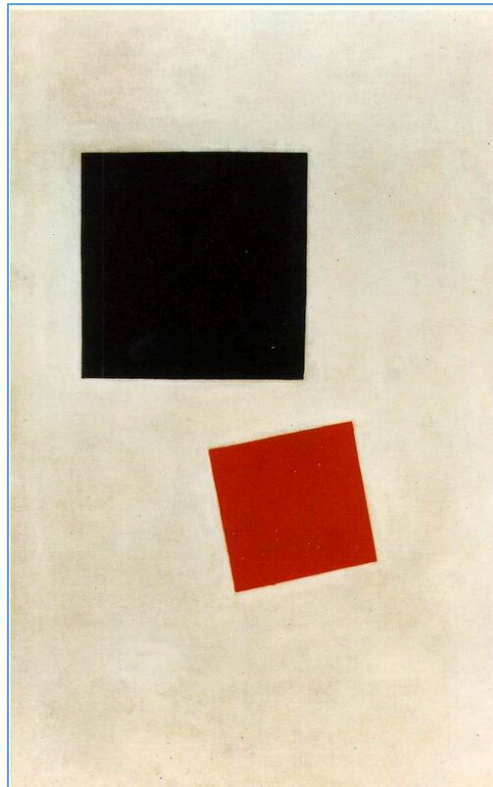


Figure 3: Black Square and Red Square. Kazimir Malevich

I'd wager, furthermore, that few viewers without knowledge of this sort discourse intuit all that much of it from their observation of a painting, or have individual responses to paintings that are as complex and thoughtful- which explains why so many museum visitors in front of such works happily claim that they could have easily painted them themselves, so what's the big deal? The art exists firmly inside its verbal context- for those who know that context. And knowing at least some of it makes the experience of museum- going far more rewarding.

Finally, then, the entire experience of museum- going and of viewing and thinking about art in general seems to be a matter of transforming the individual images into specific illustrations that form part of a larger text, a larger story: the story museums believe they need didactic panels- and guides and docents- to help tell. Arthur Danto (1992) once famously spoke about what he called the "artworld": "To see something as art requires something the eye cannot descry- an atmosphere of artistic theory, a knowledge of the history of art: an artworld" (431). As branch offices of the artworld and providers of its discourses, museums make the experience of museum- going a lot like enjoying a picture book.

If they do, then all that religiosity about the reverence and awe with which we are supposed to view art in museums really is bogus. According to David Lewis (2001), in picture books, "the words are never just words, they are always words- as- influenced- by- pictures. Similarly, the

pictures are never just pictures, they are pictures- as- influenced- by- words” (74). I believe the same is true of the pictures in museums. They are caught up in, best explained by, and most enjoyable in relation to a context of verbal language.

But after beginning to guide school tours at an art museum led me to explore what I could learn about art education, I discovered that many art educators would be unlikely to agree with that simple proposition- that, in fact, their ideas about interactions with art focus on the same two themes I mentioned earlier. First, art is sacred, magical, mystical. You come to a museum to have a transformative experience, to be awed by it- like going to church. A docent’s job is to encourage and value such awe. Second, art invites awe because it effects everyone differently. Everyone has a different response, and all responses are equally valid. A docent’s job is to value each and every response of each and every museum- goer equally.

Picture books about visits to museums reinforce both these attitudes. In Jacqueline Preiss Weitzman and Robin Preiss Glasser’s *You Can’t Take a Balloon into the Metropolitan Museum*, for instance, a girl and an older woman who might be her grandmother spent most of the time in the museum simply standing in awe in front of various works of art- selections from the Met’s collection. Meanwhile, the girl’s balloon, left on a railing outside but untied by a bird, floats through the city pursued by an increasingly larger number of people, creating slapstick havoc that mirrors the appearance of the specific paintings the girl is looking at as the images switch back and forth between what is happening inside and outside the museum. One one occasion the girl does imitate the pose of a sculpture; but usually, her staid and apparently distant contemplation of the art and the eventual fatigue it causes her provide a stark contrast with the fun of the comical events outside. The book never suggests that reverential awe of art is the wrong way to look at it; but perhaps unintentionally, it does suggest that looking at it in this one apparently correct way is much less enjoyable than real experiences outside the museum away from art. The balloon has a far more entertaining afternoon than its owner.

Elisa Gutierrez’s *Picturescape* (2007), a picture book that describes one boy’s trip to an art museum, sums up the second attitude. All the paintings in this museum are well- known Canadian ones, such as Emily Carr’s *Big Raven*, a picture which focuses on an image of the bird as depicted in the style of the traditional art of the Canadian West- coast Haida nation, and which is often understood in relation to complex attitudes to the Canadian landscape, to what Canadian art might be, and to the beliefs and values of Canada’s indigenous people. But as the wordless text of Gutierrez’s book implies, all this boy sees is something he can imagine *himself* doing. The pictures show him entering this painting and then all the others in the book. He makes

them so much his own that their history and artistic contexts fade from significance. The paintings are wonderful, it seems, only because they allow such intensely personal responses. While this boy clearly has fun in the museum by seeing himself and nothing but himself in the art, he misses much of interest and value—as will young readers who learn to share his faith in the wonderfulness of one-sidedly personal responses.

Both these ideas about looking at art are attitudes I know well from my years of teaching university literature courses, except there they were applied to literary texts. The first idea- that you study literature purely to learn about the greatness of great writers- - was common in the early years of my professorial career. It often prevented students from an actual engagement between themselves and a text, either because they thought they could just believe in a work's greatness, claim to be awed by it, and not think any further about it; or because they could modestly plead an inability to come to grips with its greatness, not be awed by it, and not think any further about it; or because they could take their blindness to the greatness as a sign of the foolishness of silly poets and pretentious English professors and just dismiss studying it altogether. The second attitude- we all respond differently- grew stronger as my years of teaching continued, and prevents an actual engagement with a text by implying there is no need for one, since a text means whatever you choose to say you think it means- or in other words, only what you already knew before you interact with it. There is no point, then, in talking about it or studying it- you already know what matters about it, so why bother?

I had a strong sense that the commitment of some of the art educators I was encountering to

But picture books didn't seem to scare off their readers in quite the same way. They invited, not awe, but involvement. You could touch them. More than that- the fact that you could touch them signalled their approachability, their invitation for readers to interact with them and involve themselves in them.

similar ideas was likely to have the same negative effect: prevent real engagements with the art, real contact with whatever was unique or new or potentially transformative in it, real dialogues with it and about it. How then, to encourage real engagements and more dialogue? Well, I'd chosen to volunteer at a museum guide because I did sort of know something about art- about the art of pictures books, to be sure, but picture books are a form of art, right? And then it hit me. Yes, pictures books were indeed art. And they were art because the art in museums, surely, was a lot like picture books.

But picture books didn't seem to scare off their readers in quite the same way. They invited, not awe, but involvement. You could touch them. More than

that- the fact that you could touch them signalled their approachability, their invitation for readers to interact with them and involve themselves in them. They required involvement because they were a sort of puzzle, the puzzle being, what does the picture show you and how does it relate to what the words tell you? What's the story, and how can I find out more about the characters and situation in the pictures than the text tells me, and more about the significance of what's happening than the pictures show me? And often, when you do find out more about them, the reward is not just more information or more insight into the story the book is telling, but also, an intriguing experience in itself. This sort of knowledgeable puzzle-solving can be pleasurable to people of all ages, including very young children. I know for instance, that children and adults who are aware of *Mona Lisa* and of the long European history of paintings of the Madonna and her child have more to enjoy in Anthony Browne's picture in his book *Willy's Pictures* (1999) of a gorilla posed as *Mona Lisa* and holding an infant than ones who are not.

Picture books invite you to look closely at them and to be open to a myriad of pleasurable ways in which their images might complicate the meanings of their texts and vice-versa- how the pictures and the words become enriching contexts for each other. Picture books can and often do suck you in. In a recent interview on the *Seven Impossible Things Before Breakfast* blog, the illustrator James Serafino (2017) says something that sums up their ability to engage:

Picture books create meaning and connection that last a lifetime. They shape us more than we can know. There is no more powerful art experience than story time with your child. It is more important than any painting in any museum. I've stood in awe of the Sistine Chapel; I'd rather be in bed with a book.

But what would happen if we went to the Sistine Chapel without the conviction that we ought to be awed? What if we looked at as if it were a picture book? It does sort of look like a picture book- or perhaps a graphic novel with a number of frames showing different events in the same story on each page or surface. And, if you are aware of the context those frames relate to, it does tell a story- a lot of stories.

Michelangelo did not actually include the words that made his image part of a giant picture book. Either you have to know them already, or you have to read about them somewhere else, or a guide or a docent has to provide them. And once provided with them- once aware of the verbal context that allows a picture to tell a story and make it meaningful, you can get closer to the picture- not literally touch it, perhaps, but be intimately connected with it, have a

conversation with it and with the contexts it has conversations with. You can be touched by it- just as children and adults are often touched by the picture books they touch.

In other words, the more you are aware that art might offer the pleasures of picture books, the more you know of the meanings and connections it might be understood with, the more you might find yourself engaged in it. I know from sharing picture books with children and adults that being encouraged to notice visual details and asking questions about how to account for them- what stories they help to tell- is an enriching experience. Similarly, museum tours can be explorations in how art becomes meaningful in relation to the contexts you apply to it- being introduced to texts the might relate to it and being encouraged to think about how they might illuminate it- how to think about the implications of the information in didactic labels, how to see the paintings in a gallery in relation to each other, how to connect them to other texts not actually there in the museum- other paintings, which as a guide I often show them copies of on my iPad, and knowledge of art history and ideas about art in general- that might offer information not actually there in the museum.

Sometimes I introduce tours by saying “I am blue” and then asking what I might mean by that. People usually tell me it means that I’m sad. “But,” I say, “let’s assume there were two teams choosing sides in order to play football, the Reds and the Blues, and I said it then. Or, what if someone had played a trick on me by placing a can of paint on the top of the partially- open door I had just walked through, knocking over the paint can? Once I’ve introduced the idea that a different context can make something mean something different, I can go on to say that there is one context for the art they’re about to see that they know already- how they see it in terms of who they are and what they know already, like the boy in *Picturescape* who saw himself in Emily Carr’s painting. But now I’m going to try to help them to have a sense of some other possible contexts, like, for instance, looking at and thinking about how details in pictures can tell you things about how the artist wants you to understand the picture, about how the title might mean something, about how knowing about other works of art that relate to this one might matter. In other words, I show them how the museum is a sort of picture book, and the images in it like illustrations within it.

Heath’s watercolour of the boarding of the Chesapeake is a good example. The most obvious context for it is history. Its title refers to an important battle near Boston Harbour in the War of 1812. The Shannon’s victory and the subsequent towing of the Chesapeake to Halifax signalled the Nova Scotia city’s continuing importance as a centre of English naval power despite England’s loss of the American colonies in the War of Independence a few decades earlier. One

cannon each from the Shannon and the Chesapeake still stand now on the lawn surrounding Province House, home of the Nova Scotia provincial legislative assembly just across the street from the art museum I volunteer as a guide in. In the exhibit Heath's watercolour appeared in at the Gallery in 2016, a small display of a number of works that the Nova Scotia museum system had recently purchased in London at a Christie's auction of art of significance to early Canadian history, Heath's version of the battle was accompanied by no fewer than three other paintings of the Shannon and the Chesapeake.

But the other pictures are fairly distant views of the two ships. Heath's picture first attracted my attention because it offers a close-up of the action on board- moves beyond a journalistic report of the event to a sense of what it might be like to be there. And that was what reminded me of *Where the Wild Things Are*, and got me thinking of the painting in terms of picture books.

So why did it remind me of Sendak's wild rumpus? Most obviously, Heath's picture depicts a group of figures filling up a fairly confined space. And it creates a sense of lots of action, of many things happening all at the same time- a wild rumpus, figures moving in a variety of ways and looking in and pointing at a variety of directions, just as Sendak's wild things do. Sendak depicts some of the wild things with raised feet and arms, thus implying the inevitable movement from where the arms and legs were before they were raised and to where they will be after they inevitably come down again- a clever way of evoking their dance-like action of their procession. The upraised position of the many swords in Heath's picture similarly implies a movement that will continue- a thrust downwards- and therefore the damage they will cause in the next few moments. At least one person has already been wounded before this moment, seriously enough to fall to the deck. A number of people have the same look of anxious fear on their faces, suggesting that a lot more are likely to fall soon. A man on the right seems ready to give up the fight and leap overboard.

In both pictures, also, the figures are depicted as being quite close to the front of the space the perspective implies, so that the varied actions seem to be both constrained by and about to burst out of that space. There is tremendous energy in both pictures, an energy emphasized by the borders that constrain it.

In Heath's picture, also, no sword penetrates anything, and the style of the picture implies comedy rather than horror- just as Sendak's grotesquely clumsy monsters imply comedy in a way that diminishes the potential scariness of their monstrosity. Consider, for instance, the ways in which the expressions of Heath's Americans similarly reveal their shock- they are all equally and similarly astonished. The style implies an attitude to the events for viewers to share, a

pleasure in the comical plight of these theoretically dangerous enemies, much as the cartoon-like style of Sendak's image implies a lack of need for viewers to worry about the monstrosity of the supposedly wild things. And meanwhile, the heroic innocence of two outnumbered but bravely triumphant young heroes, one in each of the pictures, is emphasized both by their smiling lack of fear and their white good-guy outfits.

It's worth noting that while Heath focussed on military scenes like the Shannon picture in the early years of his career, he is better known for his later work as a political and social caricaturist—a kind of visual art that gives most pleasure to those who can understand the jokes because they know how they refer to their contexts outside the images—know the story they interact with and comment on. But similar narrative elements equally imply a story in far more serious paintings- in Géricault's *Raft of the Medusa*, for instance, or in Picasso's *Guernica*.

Reading the style of visual images and the relationship of visual figures to each other as information about what story a picture tells are practices I first learned as I worked on writing my book *Words About Pictures* (Nodelman, 1988). I wanted to explore how picture help to tell stories, and I finally chose to give the book the subtitle "The Narrative Art of Children's Picture Books." What I have come to understand since is the way in which all art is- or can be usefully and pleasurably perceived- as narrative art. What I learned from psychologists of pictorial perception about how the conventional associations of various colours or the visual weight of different figures in relation to each other or how the position of various figures in the middle or on the edges or at the top or bottom of a picture implies narrative- like relationships amongst them applies to all sorts of pictures- even ones as abstract as, say, Malevich's *Black Square and Red Square*, a painting which depicts exactly what its title describes, a black square positioned above a smaller red one on a field of white. As Mitchell (1994) suggests,

The relation of black square to red square is not just the relation between abstract opposites like stability and tilt, large and small, but of more potent, ideologically charged associations like deadly black and vivid, revolutionary red, domination and resistance, or even more personal and emotional relationships like father and son. (226).

Even this painting of simple shapes conveys and/or implies a narrative- becomes an illustration of an unspoken text that allows us to read it as something like an image in a picture book.

I rest my case, then. And having persuaded at least myself of the value of viewing the paintings in gallery in the context of how the pictures in picture books connect to their texts in order to

tell stories, I'll finish by saying a few words about the opposite possibility. What can art and the museum experience of it teach us about picture books?

Most obviously, to begin with: what I learned by reading art theory all those years ago when I put together *Words About Pictures* is obviously just as useful now as it was then. It provided me with a lot more words to think about than the ones already in the picture books themselves. But all those words- and for that matter most of the words I have been using here in this piece of writing- might distract us from one of the key facts about all pictures, the thing about them that leads directly to the discourse I have been critiquing about the separation of art from language.

Unlike the visual symbols that represent Japanese or English words in written texts, a painting like *Mona Lisa* contains shapes that do actually seem to look like people- to *resemble* them. As Mitchell (1994) says, "If writing is the medium of absence and artifice, the image is the medium of presence and nature, sometimes cozening us with illusion, sometimes with powerful recollection and sensory immediacy" (114). They can look like real things, and they are themselves real things, material objects with a physical presence for the museum-goers who stand near them. The language we relate to them- include the verbal texts we find in picture books- might lead us to lose contact with that presence, that immediacy. While I've suggested the trouble I have with it, considering the respect we pay to the powerful presence of visual images in museum settings might remind us of the similar power of the images in picture books- a power we tend to ignore as we allow ourselves to get caught up in the pictures as illustrations of texts, as parts of larger stories. We might well encourage ourselves and others to simply enjoy the pictures and their immediacy in and for themselves.

That means both attending to and honouring the magic of how the organizations of often very minimal lines and shapes and colours in picture books does indeed resemble people and things enough to evoke them for us, as do the simplified caricature of sailors in Heath's watercolour. But even more basic than that, it means being attentive to the sheer sensual delight of the lines and shapes and colours in and for themselves- the delightful redness of a red shape even before and beyond our recognition that it represents a ball or a hat or even just a square, for whatever it comes to represent it still offers the sensuous pleasure of its redness. According to the psychoanalytical theorist Julia Kristeva (1980), that remaining presence of that redness, of colours in and for themselves, represents a path to liberation from the constraint of being constructed as a specific kind of subject placed within specific cultural values: "it is through color- colors- that the subject escapes its alienation within a code (representational, ideological, symbolic and so forth) that it, as a conscious subject, accepts The chromatic apparatus, like

rhythm in language, thus involves a shattering of meaning and its subject into a scale of difference” (221). There is, surely, an undeniable and even liberating pleasure in just enjoying the colours of a picture for their own sake- enjoy the abstract- painting- like effect of the lively colours in picture books as well as the characters they help to depict and the situations they help to describe.

One final thing about picture books that we might learn from a consideration of museum art

For even more than the paintings in museums, the pictures in picture books are magical paradoxical, theoretically even impossible, both inextricably caught up in the network of words and meanings and triumphantly separate and different from that network, both inside language and outside it. We can both touch them and be touched by them.

emphasizes an unlikeness rather than a similarity: the fact that, unlike museum art, they are so eminently touchable.

We are happy when children hold them and carry them around, and even, sometimes, when they take them into the bath or chew on them, for there are many picture books designed exactly with those activities in mind. Readers of picture books can and do touch the art. Adults who care about and think about picture books might well remember their touchability more often- become more aware of their existence as material objects, of the ways in which they imply and invite, not only individual child readers hold them or even sleep with them, but also physical connections between children and adults- the sharing that the mere existence of books with pictures and texts for those who

cannot yet read imply. Their touchability is essential to what kind of art they are and what, kind of experience they invite and offer.

I suggested earlier that the physical presence of a painting in a gallery ought not to blind us to the ways in which it enters into the network of language and ideas that surround it- the ways in which it becomes an illustration of a range of texts. Now, I think, I want to offer the opposite warning about the pictures in picture books- to suggest that the ways in which they act as illustrations of the texts they accompany and the ways in which they refer to a range of contexts not blind us to the ways in which they retain their own physical presence, both as representational visual images and as touchable material objects. For even more than the paintings in museums, the pictures in picture books are magical paradoxical, theoretically even impossible, both inextricably caught up in the network of words and meanings and triumphantly separate and different from that network, both inside language and outside it. We can both touch them and be touched by them.

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A juxtaposition of signifiers: radical college in children's literature

Una yuxtaposición de significantes: el college radical en la literatura infantil

Una juxtaposició de significants: el collage radical en la literatura infantil

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A juxtaposition of signifiers: radical collage in children's literature

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Abstract

Collage is a form found in many classic and popular picturebooks for children, and contemporary picturebook artists have increasingly used the cross-mediality of the form, but its more radical use is perhaps less well known. This paper explores collage as a particularly interdisciplinary artistic expression, pointing to plural readings and understandings across its intermedial form, drawing on a number of 'cutting-edge' artists' picturebooks for children that have posed radical political questions through collage design, including Hannah Höch's *Picturebook* (1945), Umberto Eco & Eugenio Carmi's *The Bomb and the General* (1989), Davide Cali & Serge Bloch's *The Enemy* (2009) and André Leblanc & Barroux's *The Red Piano* (2009).

Now recognised as a major turning point in the evolution of modernist art—a form that always seeks change—collage is a developing element of children's literature. Many of the images in anti-establishment or anti-war picturebooks act as riposte to political rhetoric. Such questions are posed as a fundamental part of the urgent artistic expression of collage, where absurdist and paradoxical images expose truths and ridicule fictions, created to surprise and shock the reader or viewer. The special relationship of collage as anti-war activism and 'avant-guerre' art is explored, viewing collage as a form which can challenge the seeming realities of a point in history, present political critique and point to possibilities for change, using as its material ripped-out, torn, cut, stuck and pasted visual refuse of its time. Thus war becomes literally war-torn.

Key words: Collage, Politics, Picturebook, Avant-garde, War

Resumen

El *collage* es una técnica que se utiliza en muchos álbumes ilustrados infantiles clásicos y populares; los artistas de álbumes ilustrados contemporáneos han utilizado cada vez más la mediación cruzada de la forma, pero su uso más radical es quizás menos conocido. Este trabajo explora el *collage* como una expresión artística particularmente interdisciplinaria, apuntando a interpretaciones y lecturas plurales a través de su forma intermedia, recurriendo a una serie de álbumes ilustrados infantiles de 'vanguardia' que han planteado cuestiones políticas radicales a través de sus diseños de *collage*, incluyendo *Picturebook* (1945), de Hannah Höch, *The Bomb and the General* (1989), de Umberto Eco y Eugenio Carmi, *The Enemy* (2009), de Davide Cali y Serge Bloch, y *The Red Piano* (2009), de André Leblanc y Barroux.

Siendo ahora reconocido como un importante punto de inflexión en la evolución del arte modernista, una forma que siempre busca el cambio, el *collage* es un elemento en desarrollo en la literatura infantil. Muchas de las imágenes contra el establecimiento o contra la guerra presentes en álbumes ilustrados actúan como respuesta a la retórica política. Tales preguntas se plantean como una parte fundamental de la expresión artística urgente del *collage*, donde las imágenes absurdas y paradójicas exponen verdades y ficciones ridículas, creadas para sorprender e impactar al lector o al espectador. Se explora la relación especial entre el *collage* como activismo contra la guerra y el arte de 'avant-guerre', considerando el *collage* como una forma que puede desafiar las realidades aparentes de un punto de la historia, presentar una crítica política y señalar posibilidades de cambio, utilizando como

material basura visual de su tiempo desgarrada, rasgada, cortada, adherida y pegada. Por lo tanto, la guerra se convierte literalmente en un desgarro de guerra.

Palabras clave: Collage, Política, Álbum ilustrado, Vanguardias, Guerra.

Resum

El *collage* és una tècnica que s'utilitza en molts àlbums il·lustrats infantils clàssics i populars; els artistes d'àlbums il·lustrats contemporanis han utilitzat cada vegada més la mediació creuada de la forma, però el seu ús més radical és potser menys conegut. Aquest treball explora el *collage* com una expressió artística particularment interdisciplinària, tot apuntant a interpretacions i lectures plurals a través de la seua forma intermèdia, recurrent a una sèrie d'àlbums il·lustrats infantils d' 'avantguarda' que han plantejat qüestions polítiques radicals a través dels seus dissenys de *collage*, incloent *Picturebook* (1945), de Hannah Höch, *The Bomb and the General* (1989), d'Umberto Eco i Eugenio Carmi, *The Enemy* (2009), de Davide Cali i Serge Bloch, i *The Red Piano* (2009), d'André Leblanc i Barroux.

A hores d'ara és reconegut com un important punt d'inflexió en l'evolució de l'art modernista, una forma que sempre busca el canvi; el *collage* és un element en desenvolupament en la literatura infantil. Moltes de les imatges contra l'establiment o contra la guerra presents en àlbums il·lustrats actuen com a resposta a la retòrica política. Tals preguntes es plantegen com una part fonamental de l'expressió artística urgent del *collage*, on les imatges absurdes i paradoxals exposen veritats i ficcions ridícules, creades per sorprendre i impactar el lector o l'espectador. S'explora la relació especial entre el *collage* com activisme contra la guerra i l'art de 'avant-guerre', considerant el collage com una forma que pot desafiar les realitats aparents d'un punt de la història, presentar una crítica política i assenyalar possibilitats de canvi, utilitzant com a material escombraries visuals del seu temps esquinçades, tallades, adherides i enganxades. Per tant, la guerra es converteix literalment en un esquinç de guerra.

Paraules clau: Collage, Política, Àlbum il·lustrat, Avantguardes, Guerra

Introduction

Collage is a form found in many classic and popular picturebooks for children, and contemporary picturebook artists have increasingly used the cross-mediality of the form, but its more radical use is perhaps less well known. This article will explore collage as a particularly interdisciplinary artistic expression, pointing to plural readings and understandings across its intermedial form. I will draw on a number of 'cutting-edge' artists' picturebooks for children that have posed radical political questions through collage design; namely Hannah Höch's *Picturebook* (1945) Umberto Eco & Eugenio Carmi's *The Bomb and the General*, (1989) Davide Cali & Serge Bloch's *The Enemy* (2009), and André Leblanc & Barroux's *The Red Piano* (2009).

Now recognised as a major turning point in the evolution of modernist art- a form that always seeks change- 21st collage is a developing element of children's literature. Many of the images

in these anti-establishment or anti-war picturebooks act as riposte to political rhetoric. Such questions are posed as a fundamental part of the urgent artistic expression of collage, where absurdist and paradoxical images expose truths and ridicule fictions, created to surprise and shock the reader or viewer.

1 Collage

Collage has a long, largely untold history of the craft and ritual assemblages and religious folk art from many cultural traditions and native peoples, women and children. Other than these, collage came to the west via C12th Japanese calligraphic poems on torn and pasted sheets of paper, scraps of leather and paper in C13th Persian bookbinding, Mexican garments decorated in beads and feathers brought back in the C16th from the New World by explorers, and an C18th trend for hand-crafted Valentine's cards and fans. In western Europe from the C19th onwards, collage began to particularly interest those working with children, exemplified by educationalists Rudolf Steiner, Friedrich Froebel and Maria Montessori's creative approach to materials, or children's writer Hans Christian Andersen's collage and paper cut books.



Figure 1. Hans Christian Anderson (c.1859) [paper cut-out on music score]

Though collage has a French name, and is associated with Braque and Picasso's experiments of 'Papier-Collé' with newspaper and card, the Russians arguably invented its most interdisciplinary form, with distinctly individual female artists from the Russian avant-garde such as Olga Rosanova and Lyubov Popova collaborating with poets in collaged illustrations, book jackets and posters. Their and other powerful children's illustrated books from the Soviet period (such as Dmitri Bulanov's *The Zoo*, 1928, or Nikolai Denisovsky *The Machine Got Going*, 1929) enact the principle that 'the Soviet children's book was intended to become an active participant in the public consciousness.' This may well have had a 'regulative role in enforcing a uniform social identity', but it is important to add that 'this meta-commentary also insists on aesthetic media as powerful sources of individual agency in an oppressive society' (Bird, 2011, p. 53).

Kazimir Malevich, who did a series of collages in his teens that he called 'alogical' associations, wrote: 'the alogical collusion of two forms...illustrates the moment of struggle between logic, the natural law, bourgeois sense and prejudice' (Malevich in Wescher, 1968, p. 94). Tellingly, avant-garde poets, artists and writers in Russia who became hounded under Stalin retreated into children's literature as a less monitored space where they could experiment visually and playfully. The poet Samuil Marshak, (who created 40 works of children's literature with Vladimir Lebedev) wrote to nonsense poet Kornei Chukovsky 'We both could have perished; the children saved us.' (Marshak in Rothenstein & Budashevskaya, 2013, p. 99).

Collage is also a form of academic scholarly practice, or citation; such as critic Walter Benjamin's use of collage-allegory to shock people into new understandings. In his own career Benjamin abandoned the book in favour of collage-style essays or fragments, also exploring children's books and cartoon, using collage as a kind of metaphor that could be applied to child-centred new forms of literature, arts and pedagogies, such as his recognising children's play as 'bringing together materials of widely different kinds in a new, intuitive relationship' (Benjamin, 1924, p. 408).

Similarly, for poststructuralist Jacques Derrida, 'the art of collage proves to be one of the most effective strategies in the putting into question of all the illusions of representation' (collages, p. 34-5) and the contamination between language and its user. This is what the Dada poet Tristan Tzara – on seeing a Hans Arp exhibition in Zürich in 1915- called 'uproar collage', or the *noise* made visible in the work (Motherwell, 1989, p. 235). Noise is a particular quality of collage. Collage's apparent imperfections are part of the aesthetic because the cut, the tear, the texture, the impossibility of the perfect outline is intrinsic to the form - and demonstrates that the mix of shapes and textures in relation to each other is more important than aesthetic perfection or realism. The cut is document of a *happening*.

2 Collage and War



Figure 2. Malevich, M. (1914) *Private of the First Division* [oil on canvas with collage of printed paper, postage stamp, and thermometer] New York: MOMA

Malevich's collage titled *Private of the First Division* (1914) brings together letters, words such as 'Thursday', 'President', 'snuff box', images such as an ear, a military cross, blank squares and a thermometer, and thus requires the viewer to float around disconcerting realities. It has an immediacy and spontaneity; it is both raw and refined. Russian art of this time channelled the disruption, deconstruction and displacement in materials as a direct reaction to Russian involvement in the First World War, and collage was the medium to express this.

Thus, as dualism and pluralism replaced C19th monism, psychoanalytic theory shattered rationalism, sociologists coined the term 'consumption' and Einstein 'relativity', so the cultural themes of disintegration, fragmentation and integration became those of collage. The cultural critic Frederic Jameson, citing psychoanalyst Jacques Lacan, described the schizophrenic experience as a feature of postmodernism- as 'an experience of isolated, disconnected, discontinuous material signifiers which fail to link up into a coherent sequence' (Jameson, 1983, p. 115). 'What collage achieves', states Rosalind Krauss, in her work on Picasso (1981, p. 20) 'is a metalanguage of the visual'. If collage is about encounters; bringing ideas into conversation with each other, collage's lasting dispute over war is one of its most striking achievements.

Close examination of the newspaper used in Pablo Picasso's 'papier-collés' collages (produced largely between 1912-14) reveal reports of the events that heralded the approach of WW1; a world gone mad, depicted with the blackest humour. For Picasso, art 'is an instrument of war for attack and defence against the enemy,' though 'it is not necessary to paint a man with a gun. An apple can be just as revolutionary' (Danchev, 2010, npn). Critic Jeanine Parisier Plottel sees papier-collé as a significant moment in the course of art history, as it:

made physical and literal the juxtaposing of forms that was the occupation of cubism (and of abstract painting). It was to flower, in the case of collage, first in the combining

of representation of almost anything with representations of almost anything else, and somewhat later, in assemblage, in the combining of things themselves. (Plottel, 1983, p. 198)

Much of this artistic activity was deliberately unconscious, random, accidental, even plagerised. Artist Hannah Höch admitted that the Dada group “discovered” photomontage by theft, inverting its original use to suggest unreality:

actually we borrowed the idea from a trick of the official photographer of the Prussian army regiments. They used to have elaborate oleolithographed mounts, representing a group of uniformed men with a barracks or a landscape in the background, but with the faces cut out; in these mounts, the photographers then inserted photographic portraits of the faces of their customers, generally coloring them later by hand. But the aesthetic purpose, if any, of this very primitive kind of photo-montage was to idealize reality, whereas the Dada photo-monteur set out to give to something entirely unreal all the appearances of something real that had actually been photographed... in an imaginative composition, we used to bring together elements borrowed from books, newspapers, posters, or leaflets, in an arrangement that no machine could yet compose. (Höch in Chipp, 1968, p. 396)

In 1925, the art historian and photographer Franz Roh characterized photomontage as ‘precarious synthesis between pictorial techniques of modernist abstraction and the realism of the photographic fragment,’ (Roh, 1925, p. 45-46). Maud Levin’s study of Höch’s Weimar oeuvre foregrounds the artist’s critical satirical and comic engagement with Berlin popular print culture. Cut-out images of pets in Höch’s ‘Albums’- encyclopedias of images- show dozens of cut out cats juxtaposed with birds and babies, sleek women and waves, fluffy kittens with building materials, chicks with baby’s cheeks or fish with dancers leaping. The art critic and author of the first monograph on Höch, Heinz Ohff, describes how she began cutting and pasting into scrapbooks as a young girl; reflecting a ‘childish love of collecting and ‘a feminine sense of order’ (Ohff, 1968, p. 10). Collage seems to invite gendered reading. There is no doubt that Höch’s collages, such as *Cut With the Kitchen Knife through the Beer-Belly of the Weimar Republic* were often as critical of her fellow (male) Dada artists’ ersatz proto-feminism as they were of wartime Germany.

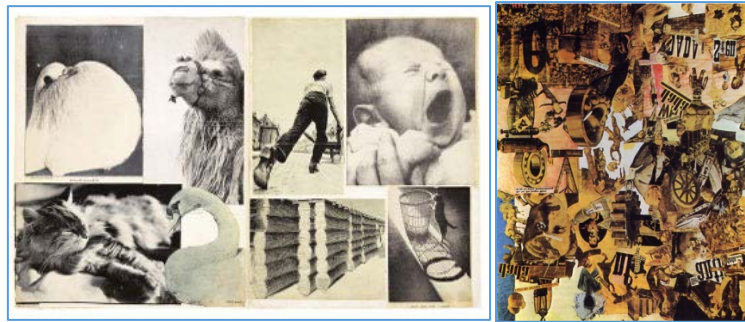


Figure 3. Höch, H. (1925) *Album and Cut With the Kitchen Knife through the Beer-Belly of the Weimar Republic* [photomontage and collage] Berlin Nationalgalerie

3 Collage, War and the C20th Picturebook

Two soldiers in army green peer out of holes, torn through the page as if by bullets. They are separated by a large expanse of white gutter. Each defends his position: “The enemy is there but I have never seen him. Every morning, I shoot at him. Then he shoots at me.” They are both hungry and exhausted. They are both hungry and exhausted: they each believe the other deserves to be so. In each case they believe the other deserves to be killed. He is a beast. (At least that is what the war manual says). Neither makes the first move. They wait, in an endless stalemate. Finally, one soldier sneaks out at night, ready to attack, so does the other, and they swap places. The enemy’s foxhole is exactly the same. They see scraps of family, friends, dreams. Why are they fighting? They have been conditioned. Artists Davide Cali and Serge Bloch break down war to its simplest element: the fact that it requires an enemy. What might it mean to communicate with one another? The photo-montage of sun behind a troubled grey and cloudy sky emphasise the enormity of courage to throw that message in a bottle.



Figure 4. Cali, D & Bloch, S. (2009) *The Enemy* [pen & ink mixed media collage]

In the same book, *The Enemy* (2009) the generals, chests festooned with medals, are in uniforms that, on close inspection, are collaged from lace. Military epillettes are suggested by lace print

trimmings, and medals are badges, buttons or photographs of actual medals. Lace as signifier, particularly its physical form, suggested status and luxurious wealth in Renaissance portraiture, yet it is also traditionally feminine. The use of lace in these picturebook collages produces a series of visual jokes and metaphoric juxtapositions between lacy femininity and masculine militarism- just as Hannah Höch's cutting with the kitchen knife was a conscious reference to feminist artists' 'femme' drawing on the fabrics of women's cultural experience- and at odds with the 'hard' science of the atom and the bomb. There is a revolutionary mood to these books: a call to communicate rather than a call to arms.

The delicacy of detail evokes Umberto Eco and Eugenio Carmi's *The Bomb and the General*, (1989) where a general stockpiles nuclear bombs so that when he has lots and lots he can 'start a beautiful war. And he laughed.' However, the atoms themselves –depicted in collage of intricate lace- 'decided to rebel against the general... and stole silently out of the bombs and hid in the cellar.'

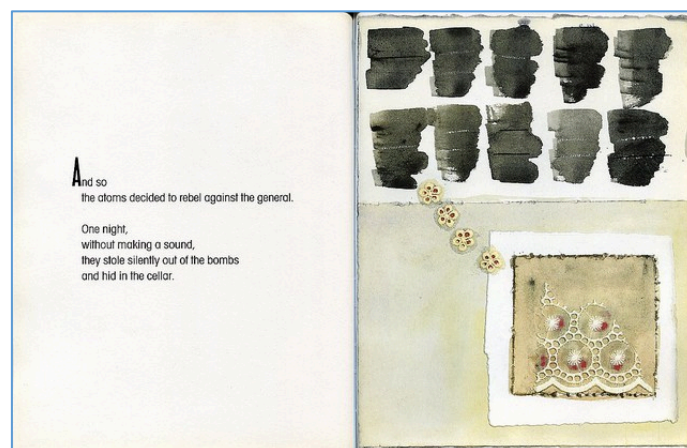


Figure 5. Eco, U. & Carmi, E. (1989) *The Bomb and the General* [mixed media collage]

As Maria Popova has observed, Eco challenges his own idea of the children's picturebook genre as a 'closed' semiotic text for one more open to interpretation, despite being presented as

...a cautionary tale of the Atomic Age wrapped in a clear message of peace, environmentalism, and tolerance. But what makes the project extraordinary is the parallel visual and textual narrative reinforcing the message — the beautiful abstract illustrations by Italian artist Eugenio Carmi contain recurring symbols that reiterate the story in a visceral way as the child learns to draw connections between the meaning of the images with the meaning of the words. (Popova, 2012, npn)

The text reads: 'The atoms shut up in the bombs were very unhappy. /Thanks to them/ There was going to be a huge catastrophe. / Many children would die.' (Eco and Carmi, 1989, npn).

The unique perspective is of the atoms ‘shut up’ in the bomb as if against their will, dreading the consequence of their fission. Though the collage takes a sculptural, even ‘carved’ approach through its relationship with *objet trouvé*, in the picturebook these ready-mades become *objet échappé*.

What this means for art is that the very material of their existence reflects a mixed condition where whole and part object relations co-exist. This is particularly so in the case of collage. (Williamson, 2017, p. 34)

Object on object, or fragments of objects, are layered in collage, just as the secret life of objects is subordinated into systems yet independent. As art critic Adrian Stokes reflected in his ‘Collages’ essay (1951):

The art of collage and the carving approach to visual art, the sense of the independent object, the actuality of the material... symbolises both the body and naked mental structures. (Stokes in Williamson, 2017, p. 34)

For Stokes, both the whole and part can co-exist on and in this layered surface of collage, if ‘fitfully’. Thus, atoms, capable of unspeakable human acts of terror in fission are also capable of moral action in part. In rebellion the atoms unpick themselves like embroidery from the ominous black ink forms of the atomic bomb. Consequently, when war is declared, the bomb cannot explode and the general has to become a hotel doorman, ‘to make use of his uniform with all the braid,’ opening the door for tourists, former enemies and ‘even the soldiers whom in the old days the general had ordered about.’ Poetic justice and a happy ending this time, but also perhaps a reminder of the lack of order in modernity, and the (collage-like) instability of the nuclear.



Figure 6. Bloch, S. (2015) Battle of the Bean, illustration for Los Angeles Magazine

Collage uses allegory, analogy and metaphor as suggestive of transformation: here Bloch substitutes a hill for coffee beans – as a visual pun- the expression ‘it don’t amount to a hill of

beans' meaning something is worthless, to expose what armies go to war for. The effect is comical, if the message is grave. Dadaists and Surrealists described the writing of a poem as making a collage, -as poetry, like Cubism is visual punning. Collage plays on jokes, puns; what Freud called condensation (such as 'alcholidays'), entendre, disparate juxtapositions, quirks, allegories (connecting dissimilars), analogies, and knowing naiveties.

Anti-war literature can be a deeply serious business, but the collaborations between author and illustrator can offer counterpoint in these disparate juxtapositions. Author of *The Red Piano* (2009) André Leblanc actually met the inspiration for the story –internationally acclaimed classical pianist Zhu Xiao –Mei - and was shown the tiny little notebook she had kept secret in the camp with piano scores reproduced in her childish handwriting. He described the meeting as 'profoundly moving' and he decided to write around her experience, without naming her as she suggested. Leblanc shared photographic archival material with Barroux, the illustrator, plus images and commentaries by a Chinese photographer who himself spent years in a camp. He describes the difficulty of writing a fictional version of real-life events aimed at children, whilst the close collaboration with Barroux 'allowed a greater complicity: I let him carry the emotion and poetry, while I could write something more sober' (Leblanc interview, 2009).



Figure 7. Leblanc, A. & Barroux (2009) *The Red Piano* [mixed media collage]. A double page spread in *The Red Piano*: soft, grainy black, grey and red pen-and-ink watercolour of workers in a field with text reading:

From sunrise to sunset, she has to learn a new way of life: how to plant rice, collect vegetables, pick fruit and chop wood in her working group. They call it 'learning through labour and self-criticism'. The Great Chinese Cultural Revolution continues. (Leblanc, 2009, npn)

Disrupting the page is a torn stamped letter, red newsprint or travel tickets, and under the glowering red sky on the extreme right of the page, is a fragment from a revolutionary propaganda poster of an upstanding Maoist worker with a shovel, smiling, fists clenched, heroically raised. The cut-out has not been integrated with the rest of the image but deliberately looks absurd, as if he is rising from a hole in the ground. It is a reminder that 'collage radically changed the relation between painting and the world outside painting, as 'a form assumed by ambiguities' and 'comical questioning of appearances' (Rosenberg in UCLA, 1989, p. 52).

Similarly, the page describing Chairman Mao's death emphasises the missionary aspect of the re-education camps where pianists were considered 'criminal', abutting an actual photograph of Mao's *Little Red Book* which acts as an ironic contradiction of what the book was intended for, as the reader knows the pianist of the book hid her sheet music inside her copy. The use of red is a powerful intermedial metaphor throughout the book: carrying the urgency of Russian and Chinese art's bold red lines and diagonal forms. In the otherwise pen and ink soft wash of *The Enemy*, red is blood spilt, general's medals are red, and the war manual full of lies is red. Red thus becomes the 'noise' visible in the work.

A final counterpoint is that Zhu Xiao-Mei herself, researching the first edition and sole surviving manuscript to Bach's Goldberg Variations with handwritten additions, points to the paper in his hand shown in the final portrait of the composer (by Hausman, 1746). She reflects on the two concerns of Bach's later years: 'variation and polyphony'; neatly drawing together the musical, textual and visual repetitions in altered forms and simultaneous lines of independence that also happen to characterise the collaged picturebook.

Conclusion

Finally, I would argue that collage – whether in children's picturebook or adult exhibition- is a medium that means to provoke change. According to Jason Matherly, 'Whether it is put to the use of assimilation, subversion or an independent, polyvocal expression, collage is above all aesthetics-as-activism par excellence' (Matherly, 2013, p. 218). By way of its medial nature, collage is often perceived to signify the spirit of contemporary culture, particularly in relation to its hybridisation. In the picturebooks cited, collage is both a subversive medium and a political tool; it tells of and is itself a violent, disruptive act, but also a theatrical one in the sense that it speaks of the 'event' or action of cutting and pasting. The verbs used to describe collage work carry ontological resonance: cutting, ripping, tearing, separating, abutting, contradicting, augmenting, substituting, - with an important strain of critical mockery inherent in the practice,

resulting in what the poet Tristan Tzara called 'the most poetic, the most revolutionary moment in the evolution of painting' (cited in Rosenberg, 1983, p.173).

Collage as it features in these picturebooks, is the play of representation and illusion, collapsing distinctions of high and low cultures, carrying the speed and dynamism of the machine age, odd rhythms, play of historical moments (the past pasted onto/under/over/beside the present), play of planes (flatness, surface, space, dimension) and sensations (tactile, hands-on, crafted, kinaesthetic). Just as Höch's picturebook pushes the boundaries of what any of us might imagine to be animal, vegetable or mineral; what Rona Cran (2014, p. 12) calls 'the continuous cross-pollination of discrete fragments', *The Bomb and the General*, *The Enemy* and *The Red Piano* present a postmodern rejection of rationality and coherence with respect to war. Collage effectively attacks the possibility of single histories rationalising war, by deliberately choosing the medium of deleting, shifting, rapidly changing, chopped up soundbites of meaning. What new collage picturebooks might emerge into our turbulent and unstable C21st? The scissors are out!



Figure 8. Unauthored internet image *Scissors for thought* [manipulated photograph]

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Journal of
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Human Rights issues linked to War, Conflict and Peace Reflected in Picturebooks Through Art, Music and Song Lyrics

**Asuntos sobre los derechos humanos vinculados a
la guerra, el conflicto y la paz reflejados en
álbumes ilustrados a través del arte, la música y las
letras de canciones**

**Assumptes sobre els drets humans lligats a la
guerra, el conflicte i la pau reflectits als àlbums
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Human Rights issues linked to War, Conflict and Peace Reflected in Picturebooks Through Art, Music and Song Lyrics

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Abstract

This article will look at the relationship of the arts: fine arts, music, song and other kinds of artistic expression in picturebooks, prior to considering how the arts have been used to communicate human rights issues linked to war, conflict and peace in picturebooks. It will briefly consider what is meant by “the arts”, prior to considering how some award winning picturebook creators have been influenced by fine art in their book illustrations, and how others have taken lyrics from songs dealing with conflict, peace and human rights and illustrated them to create picturebooks as art objects which are both emotive and emotional. A particular focus will be on books affiliated to Amnesty International with special reference to *Imagine* by John Lennon.

Keywords: Human Rights, Peace, Music, Picture Books, Art

Resum

Aquest article fa una mirada a la relació entre les arts: belles arts, música, cançó i altres tipus d'expressió artística en àlbums il·lustrats, abans de considerar com han sigut utilitzades les arts per a comunicar els problemes respecte dels drets humans lligats a la guerra, el conflicte i la pau en aquests àlbums. Es considerarà breument què s'entén per “les arts” abans de considerar com alguns autors premiats d'àlbums com a objectes artístics són tant emotius com emocionals. Es farà una incidència particular en els llibres publicats per Amnistia Internacional amb especial referència a *Imagine* de John Lennon.

Paraules clau: Drets humans, Pau, Música, Àlbums il·lustrats, Art.

Resumen

Este artículo contempla la relación entre las artes: bellas artes, música, canción y otros tipos de expresión artística en álbumes ilustrados antes de considerar cómo han sido utilizadas las artes para comunicar la problemática respecto de los derechos humanos ligados a la guerra, el conflicto y la paz en estos álbumes. Se considerará brevemente qué se entiende por “las artes” antes de considerar como algunos autores premiados de álbumes en tanto que objetos artísticos son tanto emotivos como emocionales. Se incidirá particularmente en los libros publicados por Amnistía Internacional con especial referencia a *Imagine* de John Lennon.

Palabras clave: Derechos humanos, Paz, Música, Álbumes ilustrados, Arte.

1. Introduction

My dad likes John Lennon and Imagine is his favourite song. He cries when he hears it because he was a soldier and now he is a war veteran from the Iraq war. He doesn't talk about the war a lot but he says we should stop fighting and have peace.

Callum aged 9 years

We currently live in a world of unbelievable change. Many people live their lives surrounded by war and conflict, poverty, famine and homelessness frequently leading to a lack of any kind of security. For people not involved, it can be almost impossible to empathise with this way of living, however, it is important to at least be aware of how some human beings are being forced to live their lives.

2. "Imagine": Peace song, Picturebook and Art

Amnesty International conducted a poll in 2016, which revealed that many parents felt that

Imagine is one such picturebook. It shows how picturebook creators can make links to the arts and in so doing create new, different and often, very evocative art forms

reading a book is the best way to develop empathy in children. Picturebooks in particular, offer a way to help readers understand humanitarian problems in the world. They have the power to develop empathy and give children the confidence to stand up on behalf of others. There are increasing numbers of picturebooks which take the lyrics from popular songs and use them alongside illustrations to create multimodal visual texts which can

be both emotive and emotional simultaneously ... as well as being beautiful art objects.

Imagine is one such picturebook. It shows how picturebook creators can make links to the arts and in so doing create new, different and often, very evocative art forms. Picture yourself hearing the music and listening to the first few lines of the song lyrics of Imagine, the iconic song by John Lennon,

Imagine There's No Heaven.

It's Easy If You Try.

No hell below us.

Above us only sky.

The words and music of *Imagine* are known for being one of the most recognisable peace songs in the world. As soon as the first strands of music are heard and the first few words are sung, *Imagine* is recognised by huge numbers of people and pacifists worldwide.

Now picture yourself looking at the same song in picturebook format. *Imagine* is a contemporary picturebook which integrates visual art with song lyrics and draws on a reader's existing knowledge of the song's music to convey emotion and to reinforce an anti-war, pro-peace sentiment in a powerfully synergetic way.

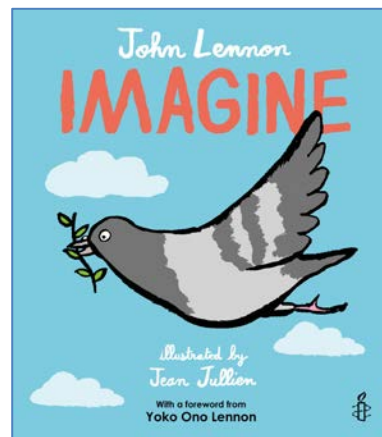


Figure 1. *Imagine* (Lennon & Jullien 2017)

Published in 2017 by Francis Lincoln Children's Books, in collaboration with Amnesty International and with permission of Yoko Ono who has written the foreword, the book takes the lyrics from John Lennon's song, written in 1971, and pairs them with Jean Jullien's illustrations which depict a carrier pigeon on a mission to spread the message of peace and friendship to all birds.

In adapting Lennon's song to a picturebook, two different art forms: music and song were added to the quintessential picturebook as art format. The fact that Yoko Ono gave her blessing to adapt *Imagine* seems to indicate that John would have been more than happy to have the words and music of his song made into a picturebook with Jean Jullien as its illustrator and in collaboration with Amnesty International. Yoko Ono reflects Lennon's sentiments in her foreword to the picturebook:

Everybody wants to feel happy and to feel safe. And we can all help make the world a better place in our own way. We should always keep love in our hearts, and look after one another. We should always share what we have, and we should stand up for people who are not being treated fairly. (Lennon 2017)

Lennon was a passionate advocate for peace and his song, *Imagine*, an homage for the need for peace and not war, sets out his dream of a peaceful world, free of war or suffering. Created round Lennon’s poetic words, this picturebook is a perfect example of how music, song lyrics and illustrations can be combined to form a visual text that is not just a blend of disjoint parts, but a synthesis of these parts which can form a new cohesive whole in its own right.

Jean Jullien was exactly the right person to illustrate *Imagine*. As a pacifist he had previously designed and illustrated anti-war posters and was the creator of the world wide recognized logo, the Eiffel Tower peace symbol accompanied by the hash tag, *Peace for Paris* which went viral just hours after the Charlie Hebdo terrorist attack in Paris in 2015. In creating the *Peace for Paris* logo, Jullien combined linear design aspects of the Eiffel Tower structure with the *Ban the Bomb* peace sign



Figure 2a. Hashtag Peace for Paris logo Jean Jullien (2015)



Figure 2b. Ban the bomb logo

Arguably the world’s best known and most widely used protest symbol, the *Ban the Bomb* peace sign, now over 60 years old, started out as the emblem of the British anti-nuclear movement prior to becoming an international sign for peace. It has inspired many anti-war works of art and art installations, and in a clear connection with Lennon’s urge for world freedom and to “make love not war”, a whole “Lennon” wall, merging the *Ban the Bomb* peace sign with John Lennon’s portrait, was created in Prague, the Czech Republic, after his assassination in 1980



Figure 3. John Lennon Imagine wall in Prague

The wall, a true symbol of peace and freedom, which has been added to, painted over and repainted since its original conception, reflects the link between conflict, peace and human rights and does so through the medium of art.

2.1 Influences on Jullien's picturebook art: Picasso's Dove of Peace

The simplicity of Jean Jullien's carrier pigeon on the front cover of *Imagine* bears a striking similarity to Picasso's *Dove of Peace* sketch from 1949. There seems to be no doubt that Jullien was influenced by Picasso's dove sketch which he created as an anti-war image. After *Guernica* was hailed as one of the world's most moving anti-war paintings, Picasso was invited to design an image to represent peace. He chose a dove and his first dove of peace, *La Colombe*, chosen as the emblem for the Congress Mondial poster, to accompany the first International Peace Conference in Paris in 1949, was a traditional, realistic picture of a pigeon which had been given to him by his artist friend Henri Matisse whose personal, pet doves were the actual models for Picasso's famous *peace dove*.

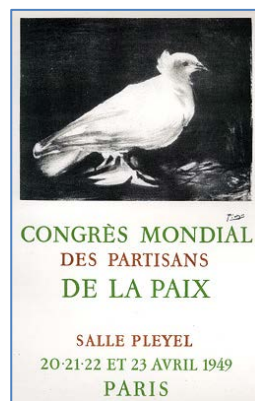


Figure 4. Picasso's Congress Mondial poster with *Dove of Peace* sketch (1949)

Picasso later developed his peace dove image into the simple, graphic line drawing that is now one of the world's most recognisable symbols of peace (Figure 5). In addition, and almost to reinforce his pacifist beliefs, he named his fourth child, 'Paloma', the Spanish word for 'dove' and therefore by association, "peace".



Figure 5. Picasso's *Dove of Peace* line drawing (1949)

The influence of Picasso's dove of peace artwork along with Lennon's music and pacifist song lyrics, and Jullien's spare but powerful illustrations for the picturebook, *Imagine*, all reflect the desire and need to eliminate conflict and promote peace through art and creativity.

3. What is Art?: Questioning Art and its Worthiness

Art makes us stop in our tracks – makes us slow down a bit.

Simon Schama (2018)

The arts, taken here to encompass literature, poetry and verse, visual art, music, drama and dance, are essential communication vehicles to enable humans to express and understand thoughts, feelings, and frequently, the very deepest of human emotions. They are often seen as being the expression or application of human creative skill and imagination, usually in a visual form such as painting, drawing and sculpture but also in music, literature and dance.

Appreciated primarily for their beauty and/or emotional power, the arts are not just passive conduits of communication but can also engender strong, active feelings of antipathy to the subject matter being considered. How one views and appreciates art relates to one's personal experiences, standards and values. Not everyone has the same point of view or perception of what art is and the question, "What is Art?" is frequently asked. The contemporary, frequently shocking (and intended to shock) artwork of the Young British Artists (YBA's) such as Damien Hirst and Tracey Emin are a case in point. Indeed, Hirst's *Pickled Animals* art installations and Tracy Emin's unmade bed, *My Bed*, caused much consternation and huge furore when they were first exhibited

It is not just the work of living artists that have shocked the art world: Picasso's paintings from his final years were much maligned and suffered utter contempt when they were initially exhibited; Modigliani's elongated faces and reclining nudes showing pubic hair for the first time shocked viewers; and the strange and frequently impossible to understand work of surrealist artists such as Salvador Dali and Rene Magritte all had their work subjected to ridicule and censorship.

The question of what is art can also be applied to music. Even today, where many people like to think of themselves as broad minded, music is not always accepted as "art". For example, the music of composer Richard Strauss, who had his opera *Salome*, based on the erotic and murderous biblical play by Oscar Wilde (1891), censored and initially banned for its sexually explicit *Dance of the Seven Veils*, still has the capacity to shock.

The art and music of Arnold Schoenberg was considered degenerative by the Nazis and his avant-garde, often atonal, discordant music was not appreciated even by many ardent classical music

fans. Even today, his music provokes strong, antithetical responses from music lovers for its lack of harmony and abstruseness.

Art in all its different guises can be wide ranging, provocative and thought provoking and is certainly a dynamic creative force for philosophical reflection.

4. Picturebooks and Visual Art

As a different and unique art form, picturebooks too can be controversial and frequently challenge the reader in relation to their content and illustrative style (Evans, 2015; Beckett, 2015). Much research has focussed on the picturebook as an art form that combines visual and verbal narratives in a book format, (Bader, 1976; Beckett, 2012; Evans, 2009, 2012; Marantz, 1977; Nodelman, 1988; Schwarcz, 1982; Sipe 2006, Stanton, 1998; Wolfenbarger & Sipe, 2007).

Ken Marantz noted that the picturebook is a unique art form and as such is, "...a form of visual art. The picturebook must be experienced as a visual/ verbal entity if its potential values are to be realized." (1977, p.151). Whilst Perry Nodelman, in his seminal text looking at the narrative art of picturebooks, stated, "Good picture books ... offer us what all good art offers us: greater consciousness – the opportunity, in other words, to be more human. That means to be less innocent, more wise" (1988, p. 285).

That picturebooks frequently draw on the arts is to be expected. Many are created by highly acclaimed, well established, picturebook artists, for example, Anthony Browne, Wolf Erlbruch, Thiery Dedieu, David Weisner, George Roderigue, Shaun Tan, Oscar & Dorte Karrebaek to name just a few. Some of these artists create picturebooks using their own paintings and artwork, as with *Why is Blue Dog Blue?* by George Rodrigue, and *The Singing Bones* by Shaun Tan. Others draw their inspiration from outside artistic sources with *Willie's Pictures* by Anthony Browne (2000) being a fine example of this. In knowing that every picture tells a story, Browne takes some of the works of art by the Great Masters but slightly changes them to depict a series of individual paintings each telling a different story from the original. The result is interesting and humorously irreverent in places.

That many international awards for illustration are given to picturebook artists is testimony to the importance of their art. The Hans Christian Andersen Award, Caldecott Medal Award, Kate

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Greenaway Award and the recently founded Klaus Flugge Prize are all world famous with the Biennial of Illustrations Bratislava (BIB) being one of the most famous children's book illustration awards in the world.

5. Picturebooks and Music

Visual art such as a painting can communicate on its own; when words are added the meaning can change and a different way of responding to the text can develop, but when music is added, a totally new dimension is created. Music can ebb and flow and pull on the senses; song lyrics work in conjunction with the music's tempo, rhythm, speed, pitch and melody to create the intensity of meaning. In linking music with words and images – a multimodal fusion of differing art forms takes place. This fusion allows the reader/viewer/listener to become deeply immersed in a picturebook whilst at the same time drawing on their personal thoughts and experiences, thus rendering the meaning of the book even more powerful.

Certain picturebook creators have appropriated different forms of art to communicate what they want to show and tell to their readers. Although many author/illustrators use just visual art, there are increasing numbers who are turning to music to convey what they want to express and to communicate. In studying the power of music to affect a listener emotionally, Davis & Pickard (2008:63) state, "The arts are the soul of our existence. Music gives birth to emotion and emotion gives birth to music. Emotion and music are one and the same. We as human beings seek the pleasant beauty of music".

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Music is often defined as vocal or instrumental sounds combined in such a way as to produce beauty of form, harmony, and expression of emotion. It is a sound perceived as pleasingly harmonious and in many instances it is linked to nature and the environment. Due to its properties music is often used as a coping device to make life better; in days gone by, slaves used music and song to help them to cope with the ongoing physical and emotional pain and suffering of their day to day lives. Soldiers too used music and song to ease the burden of the physical and psychological distressing situations they found themselves in. Music has long had a role to play in the emotional well-being of many human beings regardless of whether they are suffering or not. As early as (427 BC - 347 BC), Plato, the Greek author and philosopher stated, "Music is a moral law. It gives soul

to the universe, wings to the mind, flight to the imagination, a charm to sadness, and gaiety and life to everything. It is the essence of order and leads to all that is good, true and beautiful”.

6. Picturebooks, Music and Emotion

Music is the shorthand of emotion.

Tolstoy

Music gives more poignancy to an already beautiful, emotive art form: that of the picturebook as art. It has the ability to change the way we perceive and respond to a piece of prose or poetry and when teamed with images it can arouse huge, surging feelings of emotion to already sensitive texts. Music, rhythm and song have long been used to tear at the heart strings and pull on our emotions; as already noted, some picturebook creators are using the lyrics from songs as the text of the books they go on to illustrate. There is thus, a strong, emotional link between these differing methods of communication.

The picturebook, *Imagine*, combines illustrations with music and song lyrics. Other picturebooks, some of which are referred to in this article, also make use of song lyrics; music from opera, classical, traditional, folk, jazz, rap and popular music to augment the multimodal wholeness of the book. When read and viewed alongside the accompanying music, these books can be simultaneously emotive and emotional ... as well as being beautiful art objects.

6.1 Music speaks to us emotionally

The term emotive is usually taken to mean ‘arousing intense feeling’, while emotional tends to mean ‘characterized by intense feeling’; thus, an emotive issue is one which is likely to arouse people's passions, while an emotional response is one which is itself full of passion. Certain picturebooks are more emotive and emotional than others and seem to be able to speak to us emotionally, it is worth asking what has to be in place to arouse strong emotions and to communicate in an extremely emotional manner? Is it merely the subject matter or content of the emotive song lyrics; the sensitive art of the illustrations; the emotional, often deeply memorable rhythm, tempo, pace and tone of the music itself; or a combination of all of these?

In his book, *The Mozart Effect*, Campbell (2009), looked at the power of music to heal the body and soul and to stimulate the creative spirit. He noted that music speaks to us on a very deep level and additionally found that music is medicine for the body, the mind and the soul. In similar vein, Brooks et al. (2004), in considering the benefits of the arts, to include music, argued that they have intrinsic value. Not only are the arts satisfying in their own right but they can also create individual

meaning, pleasure and emotional stimulation. The arts are the soul of our existence and draw on all of our senses.

6.2. All the senses, all the emotions.

By evoking the senses: sight, hearing, touch and smell (even taste by inference), certain books “talk” to their reader-viewers. However, how is it that some of these picturebooks have more impact than others? One could argue that they are fundamentally enhanced by the addition of music. It is almost certain to be a viewer’s personal responses to the newly created artistic whole that make a difference.

Certain picturebooks can arouse strong emotions and communicate in an extremely emotional manner. By using strong, creative images and by drawing on personal memories and feelings through the use of powerful lyrics and accompanying expressive music with strong rhythm, pace and tone, picturebooks can be one of the most expressive forms of art drawing on emotions and enabling the viewer to contemplate the issues being alluded to.

7. The Emotional Power Of Picturebooks And Songs

A song is a short poem or words set to music with the intention of being sung. Song takes many forms – pop, folk, rap etc. and has been used since time immemorial by human beings. When faced with problems, song or vocal music can promote in people a more mindful disposition and can help put suffering in perspective. With song, especially when sung communally, things don’t seem so bad.

7.1. Human rights and the songs of the slaves

Injustice anywhere is a threat to justice everywhere
Martin Luther King

Over hundreds of years, singing has been used as a coping device to make life better for downtrodden and disadvantaged groups of people. Slaves in particular used music and communal singing to help them endure and control unbelievable suffering, to ease the burden of work, and to bring some kind of meaning to their miserably bleak and wretched lives.

One famous example of communal singing by slaves to offset their suffering is *Nabucco*, the Italian-language opera composed in 1841 by Giuseppe Verdi. This opera follows the plight of Jews as they are assaulted, conquered and subsequently exiled from their homeland by the Babylonian King Nabucco (Nebuchadnezzar II). In this opera, where singers and musicians perform dramatic works combining text and music, one of the most famous examples of choral song is the *Chorus of the*

Hebrew Slaves. The music and words work on the senses simultaneously and when coupled with the emotional content of the lyrics, the effect is tumultuous in places.

Although *Nabucco* has not been realised in picturebook format, many other operas have. *The Magic Flute* by Mozart, *Carmen* by Bizet and *The Flying Dutchman* by Wagner have all been turned into picturebooks. Some of the books have abridged DVDs of the original music attached whilst others include snippets of musical notation. In 2014 Richard Mantle, general director of Opera North, England, was interviewed for *The Guardian*.

On reflecting why opera is important, indeed, why is any art important? Mantle stated that opera,

[...] offers us a reflection of who we are, how we relate to others, and what it means, collectively and individually, to be human". Mantle went on to say, "Opera performed live is a uniquely thrilling experience – at its best, it is hugely powerful and the most emotionally direct of all art forms (2014, unpaginated).

7.1.1. Like a Bird: The Art of American Slave Song

Picturebooks, like opera, can be emotionally direct and one that allows us to see the clear relationship between music, song and the plight of slaves is, *Like a Bird: The Art of American Slave Song* by Grady and Wood (2016) (Figure 6). Set in the deep south of America it shows how enslaved African Americans longed for freedom, and how music helped them cope with that longing.

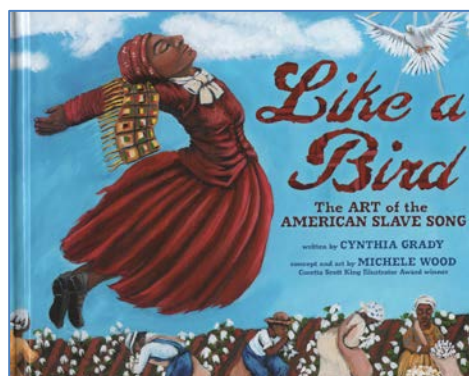


Figure 6. *Like a Bird: The Art of American Slave Song* (Grady & Wood 2016)

In bringing together text, music, and illustrations, this book shows and tells, through thirteen slave songs, how the lives of enslaved Africans were extraordinarily hard and yet they were not without song. They brought their musical and religious traditions to the American colonies and wherever they were, they sang; they sang on ships, in docks, in forests or in fields and the music helped them communicate with each other and lifted their spirits. They also sang when they weren't working -

in their cabins and during private worship. Over centuries the slaves invented songs to work with and as they took on the Christian faith of their masters, their songs of worship became spirituals combining stories from the bible with African rhythms. As Grady (2016) noted, these spirituals have been preserved and are now sung in homes, in churches, at schools, and on concert stages across the world.

The multi award winning illustrator, Michelle Wood, used bright colours and realistic images to represent the words of the slave songs and the words of the picturebook. The effect is uplifting, engaging and beautiful but this should not be taken to mean that slaves were content; they were not! Frederick Douglass, himself a slave, pointed out that singing slaves are not content, indeed quite the reverse was the case, “Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, as an aching heart is relieved by its tears” (Douglass 1845, p.1)

In reflecting the book title, *Like a Bird*, Michelle Wood placed a bird on each illustration. In considering what a bird has to do with American slave songs Grady explains, “Harriet Tubman, born into slavery around 1820, used to dream that she was flying over the landscape “like a bird”” (2016, p. 5). Tubman, known as the Moses of her people, escaped slavery in 1849 and later, as a conductor on the Underground Railroad, helped many others to escape (Figure 7). Grady points out that the dove of peace on each double spread is a reminder of God’s promise made in John 14:18, that no one will be left as orphans.

The depiction of a dove on each page of *Like a Bird* resonates with Picasso’s *Dove of Peace*, and Jullien’s messenger pigeon on the cover of the picturebook, *Imagine*. It is no coincidence that both picturebooks urge their readers to think about peace.



Figure 7. Harriet Tubman *Go Down, Moses*.

7.1.2. Freedom in Congo Square

Another picturebook, showing how song and music was used by slaves to help deal with oppression is *Freedom in Congo Square* (Weatherford & Christie 2016) (Figure 8). Chosen as a New York Times Best Illustrated Book of 2016, this poetic, non-fiction story about a little-known piece of African American history captures the capacity of human beings to find hope and joy in almost unbearable circumstances. It shows how the slaves counted the days to Sunday when they set up their market in Congo Square, New Orleans and played music, sang and danced in order to forget their struggles and oppression.

As with *Like a Bird*, the colours are once again bright and the images are expressive clearly reflecting the music, movement and upbeat human emotion in their weekly ritual. The whole book shows how slaves used music and song to enhance their miserable, frequently intolerable lives.

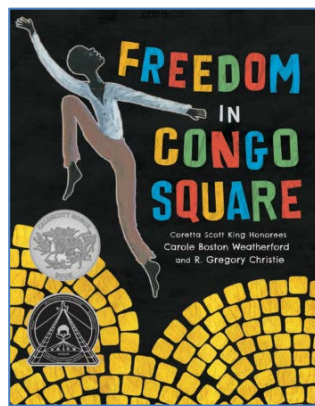


Figure 8. Freedom in Congo Square (Boston Weatherford & Christie 2016)

8. Human Rights: Soldiers and Song

It wasn't just slaves who used music and song, soldiers too used music and song to ease the burden of the physically and psychologically distressing situations they found themselves in whilst fighting during World War One and World War Two. Some of the situations they endured are represented in picturebooks, which communicate their plight through music, song lyrics and images.

8.1. And The Band Played Walzing Matilda: The unforgettable song about Gallipoli

One such picturebook is, *And The Band Played Walzing Matilda: The unforgettable song about Gallipoli* (Bogle and Whatley, 2015) (Figure 9).

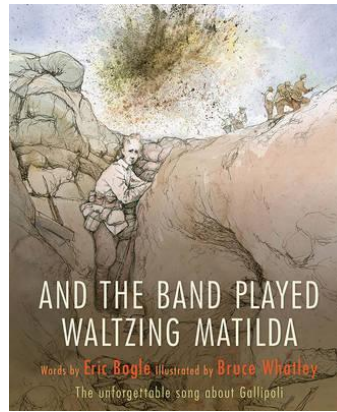


Figure 9. And The Band Played Walzing Matilda: The unforgettable song about Gallipoli (Bogle & Whatley 2015)

This iconic song about the Battle of Gallipoli, an ill conceived, badly planned and bloody offensive which was meant to push Turkey out of the Great War, was written and composed by Eric Bogle in 1972 at the height of the anti-war movement. The picturebook of the song, which many people simply associate with survival in the Australian outback, was illustrated by Bruce Whatley and short listed for the Children’s Book Council of Australian (CBCA) Picturebook of the Year, 2016. With raw emotion it explores the futility of war from the point of view of one injured and maimed soldier and when the song lyrics are teamed with the sparse but evocative ink and watercolour illustrations, and viewed at the same time as listening to the music of the song, a heart-rending, emotional feel for the reality of how it must have been becomes almost tangible. Bruce Whatley, was influenced by the work of war artists such as, Paul Nash, John Nash, John Singer Sargeant and CRW Nevinson, and their direct experience of existing in the WW1 trenches shows in his work.

It would take a hard person not to be moved by the combination of image, word and familiar song music in this beautifully haunting picturebook. It allows us to empathise with the plight of the soldiers and their feelings through close up images of suffering and the muted, effective use of colour. It is easy to confuse the words empathy and sympathy: empathy being the ability to understand and share the feelings of another person, whilst sympathy is the feeling of pity and sorrow for someone else's misfortune. However, this book has the ability to arouse both of these emotions, particularly for anyone who knows soldiers who have experienced war and fighting.

In research looking at how we can create meaning through literature and the arts, Cornett stated, Human existence is defined by the ways we cope with obstacles and problems – music often gives solace during wretched moments such as funerals, lost loves, and fears (2006, 338).

8.2.1 Was Only Nineteen

One more picturebook that allows the viewer to consider how soldiers in conflict must have felt and which draws on the emotive links between words, images and music, is *I Was Only Nineteen* by John Schumann and Craig Smith (2014) (Figure 10).

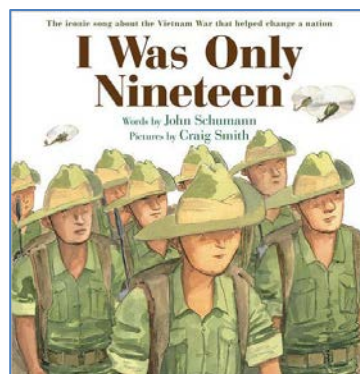


Figure 10. *I Was Only Nineteen* (Schumann & Smith 2014)

Schumann's song tells of the human rights issues associated with war and is an iconic 'national

With raw emotion it explores the futility of war from the point of view of one injured and maimed soldier and when the song lyrics are teamed with the sparse but evocative ink and watercolour illustrations, and viewed at the same time as listening to the music of the song, a heart-rending, emotional feel for the reality of how it must have been becomes almost tangible.

anthem' to the Australian veterans who fought in Vietnam. It has become one of Australia's best-loved and best-known songs honouring the memory of those who fought and died in that brutal war. Its message has resonance not just for Australians but for any country involved in war. It tells how young Australian soldiers were sent to fight in the Vietnam war in support of US allies and how, on their return, they were snubbed and made to feel unwelcome and unwanted. The strong feeling of having one's young life lost fighting someone else's war comes across very clearly and emotively. Human rights issues permeate this whole book.

Regrettably, war seem to be an unstoppable aspect of life in the contemporary world and unless we are able to convince successive generations of their futility and the pain and suffering it causes, their existence will continue. *I Was Only Nineteen* invites readers to consider the impact of war, and to reflect on the consequences for all concerned: to include the military forces in conflict zones and the affected civilians either living in a war zone, or waiting patiently at home for their loved ones to return. It offers a powerful message with universal meaning and creates emotive and emotional feelings in the minds of many viewers.

8.3. Line of Fire: Diary of an Unknown Soldier

A different way of using music, words and images, this time in an illustrated text focussing on war has been taken by French illustrator, Barroux with his graphic novel, *Line of Fire: Diary of an Unknown Soldier - August, September 1914*.

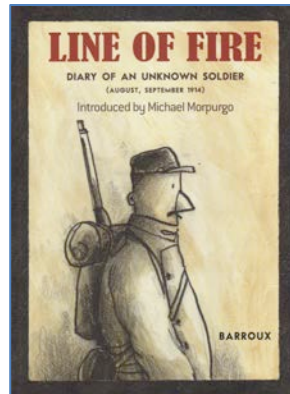


Figure 11. *Line of Fire: Diary of an Unknown Soldier (August, September 1914) (Barroux 2014)*

Translated from the French, *On les Aura!: Carnet de Guerre D'un Poilu (Aout, Septembre 1914)*, Barroux (2014) takes the diary of unknown soldier, picked up and rescued from a rubbish bin in Paris and turns it into a graphic novel of elegant understatedness. Using sepia colours, in addition to cartoon type characters outlined in a black/brown charcoal type line, Barroux's illustrations accompany the soldier's words and bring them alive, allowing the reader/viewer to see more clearly how the soldier lived his first two months of WW1 from the moment the French declared war in August 1914 until the beginning of September 1914, when the words in his diary abruptly stop. Although song lyrics don't form the words of this book, the soldier's diary was accompanied by a notebook of songs, which continued until May 1917. The reader will never know why the song entries stopped then, or what became of the soldier.

Barroux created a dramatic presentation of *Line of Fire*. His live drawings from the text are projected onto a large screen whilst he reads words from the soldier's diary set against a backdrop of guitar music. The effect is electric and incredibly moving. Barroux's presentation became a sell out theatre show in France and went on to perform at the Edinburgh Festival in 2015.

9. Final thoughts: Amnesty International and Human Rights

Reading and responding to picturebooks frequently allow readers to understand and relate to a variety of different issues, however, when the books draw on art, music and song lyrics, the cohesive whole can be even more powerful and emotional than the parts and can elevate

emotional understanding to a higher level. Amnesty International is increasingly using picturebooks to portray the human and civil rights violations caused by war and conflict, and to disseminate the need to preserve our precious freedom. Every human being in the world has rights, displayed in values such as fairness, equality, truth, love, home and safety.

In the picturebook, *We Are All Born Free*, published in 2008, in associated with Amnesty International, to celebrate the 60th anniversary of the signing of the Universal Declaration of Human Rights, internationally famous artists have illustrated each of the 30 Articles. Article 30, the last article states: “Nobody can take these rights and freedoms from us”.

John Lennon’s words from the song, *Imagine*, convey these exact sentiments. He states that despite being a dreamer, he isn’t the only one and he wants us to “*imagine living life in peace*” (Figure 12) with a hope that eventually, “... *the world will live as one*” (Figure 13). His hopes are for humanity to live together in unity, without war and conflict.



Figure 12. *Imagine* (Lennon & Jullien 2017) **Figure 13. *Imagine* (Lennon & Jullien 2017)**

Amnesty International has used John Lennon’s song *Imagine* to promote their Human Rights work over many years. Lennon first sang it over 40 years ago and yet today the message is just as important and reminds us that peace is as crucial as it ever was.

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Donkey Xote cabalga distinto en España y en Italia: reflexiones sobre la intertextualidad audiovisual

***Donkey Xote ride differently in Spain and in Italy:
considerations about audiovisual intertextuality***

***Donkey Xote cavalca distint a Espanya i Itàlia:
reflexions sobre la intertextualitat audiovisual***

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***Donkey Xote* cabalga distinto en España y en Italia: reflexiones sobre la intertextualidad audiovisual**

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Resumen

El objetivo del presente trabajo es analizar el fenómeno de la intertextualidad en el ámbito de la traducción de la literatura infantil y juvenil en general y en el campo de la traducción audiovisual en particular. Nuestro punto de partida es el análisis de los referentes intertextuales presentes en la película *Donkey Xote* (José Pozo, 2007) y en su versión para doblaje en italiano. Tras identificar las dificultades y las estrategias de traducción de la “intertextualidad audiovisual” (Martínez Sierra, 2010; Chaume, 2012), presentaremos algunos referentes intertextuales añadidos en italiano para implicar de manera más directa al espectador (adulto) italiano. De hecho, la versión italiana introduce alusiones inherentes al mundo cinematográfico estadounidense e italiano inexistentes en el TO con un afán de tipo humorístico evidente.

Palabras clave: intertextualidad, traducción, doblaje, literatura infantil y juvenil

Abstract

The aim of the present paper is to analyse the intertextuality in the field of Translation of Children’s Literature and specially in Audiovisual Translation. We analyse the presence of intertextual elements in the Spanish animated film *Donkey Xote* (José Pozo, 2007) and in the Italian dubbing. After the identification of the difficulties and the strategies inside the Translation of the so called “audiovisual intertextuality” (Martínez Sierra, 2010; Chaume, 2012), we propose some intertextual elements introduced in the Italian version in order to capture the interest of an adult audience. In others words, the Italian dubbing shows particular allusions regarding American and Italian films that were conceived to create humour.

Key words: Intertextuality, Translation, Dubbing, Children’s Literature

Resum

L’objectiu del present treball és analitzar el fenomen de la intertextualitat en l’àmbit de la traducció de la literatura infantil i juvenil en general i en el camp de la traducció audiovisual en particular. El nostre punt de partida és l’anàlisi dels referents intertextuals presents a la pel·lícula *Donkey Xote* (José Pozo, 2007) i en la seua versió per a doblatge en italià. Després d’identificar les dificultats i les estratègies de traducció de la “intertextualitat audiovisual” (Martínez Sierra, 2010; Chaume, 2012) presentarem alguns referents intertextuals afegits en italià per implicar de manera més directa a l’espectador (adult) italià. De fet, la versió italiana introdueix al·lusions inherents al món cinematogràfic estatunidenc i italià, inexistentes en el TO amb un afany de tipus humorístic evident.

Paraules clau: Intertextualitat, traducció, doblatge, literatura infantil i juvenil

Introducción

El presente trabajo pretende reflexionar sobre la relación existente entre traducción de la literatura infantil y juvenil (en adelante, TradLIJ) e intertextualidad a partir de algunas reflexiones surgidas en el ámbito del Ciclo “Cultura europea para niños y jóvenes: diálogos intermediales entre literatura, cine y traducción” que tuvo lugar en la Facultad de Filología y Traducción de la Universidad de Vigo, en colaboración con la Asociación Nacional de Investigación en Literatura Infantil (ANILIJ), en abril de 2016¹. En particular, dicho trabajo se enmarca en un ámbito tridimensional, esto es, la confluencia de tres diferentes campos de estudio: la traducción audiovisual (en adelante, TAV), la traducción literaria y la TradLIJ. Por otra

Los medios audiovisuales no deben ser vistos como una amenaza al texto literario; se trata de un formato aliado de enorme éxito entre niños y jóvenes que puede ser de gran utilidad para dar a conocer la propia literatura y cultura de un país. El texto animado puede convertirse en un complejo tapiz que da vida al texto literario gracias a las técnicas cinematográficas

parte, estamos ante un texto audiovisual de doble receptor, puesto que la película objeto de estudio es un largometraje dirigido no solo a niños y a jóvenes, sino también a una audiencia adulta. Y hay algo más: *Donkey Xote* (2007) es el resultado de la adaptación de una obra canónica de la literatura universal llevada a la gran pantalla bajo la estela del IV Centenario de la publicación del original cervantino; razones, todas estas, que nos obligan a perfilar nuestro marco teórico de referencia.

En primer lugar, los textos para niños y jóvenes (literarios o audiovisuales) han de ser tratados con el rigor analítico y crítico que se merecen porque constituyen la base de formación (amén del entretenimiento) del individuo.

Obviamente, lo mismo se aplica a sus traducciones. A tal respecto compartimos las palabras de Pérez Pico (2009; 2010) cuando afirma que se debe abandonar la actitud despreciativa hacia estos textos y no pensar en ellos como mera “vulgarización” o “profanación” de los clásicos. Por otra parte, las adaptaciones literarias tienen su razón de ser si tenemos en cuenta las capacidades receptoras de los jóvenes receptores (Ruzicka, 2000: 137) y, por tanto, debemos acercarnos a ellas de manera menos conflictiva. En segundo lugar, los medios audiovisuales no deben ser vistos como una amenaza al texto literario; se trata de un formato aliado de enorme éxito entre niños y jóvenes que puede ser de gran utilidad para dar a conocer la propia literatura

¹ Mi ponencia titulada “Donkey Xote cabalga distinto en España y en Italia: intervencionismos asombrosos en una traducción audiovisual” se basó en la gran creatividad del mediador italiano a la hora de añadir referencias culturales e intertextuales inherentes a la cultura italiana y norteamericana, no dejando rastro de las referencias a la historia y a la literatura española presentes en el TO. Para un análisis más pormenorizado, véase Ariza (2011, 2014, en prensa).

y cultura de un país. El texto animado puede convertirse en un complejo tapiz que da vida al texto literario gracias a las técnicas cinematográficas (Pérez Pico, 2009; Bosch y Durán, 2013; Colomer, 2013; Mínguez-López 2012b, 2013). Por otra parte, las traducciones de textos para niños y jóvenes (literarios o audiovisuales) forman parte de una actividad artística que genera textos que integrarán por derecho propio la cultura meta y que pueden ofrecer nuevos modelos (temáticos, estilísticos, etc.).

1 La intertextualidad y su traducción

En el presente apartado intentaremos reflexionar acerca del vínculo existente entre traducción e intertextualidad a partir de las múltiples relaciones que se entretienen entre todos los textos en general. La noción de intertextualidad, acuñada por Kristeva (1980), exige un papel activo del traductor, que deberá ser capaz de identificar la alusión presente en el texto original (en adelante, TO) para llevar a cabo su trasvase en el texto meta (en adelante, TM).

Definir un concepto tan amplio y complejo supondría pasar revista a numerosos trabajos realizados desde las más variadas perspectivas de análisis; sin embargo, focalizaremos nuestra atención en las contribuciones más recientes en el ámbito de la LIJ y de su traducción (Fischer, 2000; Mendoza, 2001; Marco, 2002; González, 2003; Díaz y Rodríguez, 2013; García 2016; Ruzicka y Lorenzo, 2003; 2007). Sin embargo, nos gustaría remitir al concepto de intertextualidad como al diálogo incesante que se crea desde siempre entre los textos (Eco, 2003) y como a “la interacción entre nuestro texto y otros textos o discursos anteriores relevantes para los usuarios” (Rabadán y Fernández, 2002: 23). Dicha interacción y el diálogo más o menos directo que se instaura entre los mismos constituyen, según Eco (2003), un hecho concreto y constante de la literatura y del arte en general. Sin embargo, como tendremos ocasión de comprobar a lo largo de nuestro estudio, el fenómeno de la intertextualidad se convierte a menudo en una estrategia adoptada por el autor (o el traductor) para implicar de manera más directa al receptor. Es obvio que todo ello supone un esfuerzo de interpretación que será mayor o menor, según el tipo de receptor y los conocimientos que este tiene del mundo a su alrededor. En particular, solo aquellos más preparados y competentes podrán disfrutar de esas alusiones que se les preparan para su deleite. En el caso de niños y jóvenes no cabría hablar de receptores más o menos preparados y competentes, sino que en ellos su conocimiento del mundo vendrá limitado por su edad y, por ende, por su experiencia limitada en general.

En cuanto a los receptores de toda obra artística, Eco (2003: 213) identifica dos tipos diferentes: uno más ingenuo e incapaz de descifrar las alusiones intertextuales y otro más culto y

competente que no solo es capaz de captar los guiños presentes en el texto, sino también los acepta de manera agradecida. Tal como sea, no cabe duda acerca del carácter dinámico y enriquecedor que se instaura entre los textos o fragmentos de los mismos, según se desprende de las siguientes consideraciones:

According to the adepts of intertextuality, no artistic texts can be produced without an intertextual confrontation. Unlike comparativism, intertextuality is dynamic, since every line in the dialogue of texts not only looks back at previous texts but forward towards new, yet unwritten texts. Intertextuality does not view literature as a static system of completed texts, but as movement in which the creation of a text is the crucial moment. (Nikolajeva, 1996: 154)

Desde el punto de vista del traductor, la intertextualidad es uno de los aspectos más complejos y de mayor trascendencia. Desde luego, según recuerdan Rabadán y Fernández (2002), dicho concepto no solo se corresponde con la presencia en el texto de una cita directa o alusión a textos previos, sino, más bien, “se trata de procesar e interpretar configuraciones semánticas en las que participan componentes culturales, textuales y lingüísticos compartidos” (Rabadán y Fernández, 2002: 23). Por otra parte, hoy en día la mayoría de las obras de creación manifiestan un complejo entramado de alusiones y/o referencias a otros artefactos culturales (libros, películas, citas, etc.); de aquí que entre ellos se produzcan “deudas inconmensurables” (Santoyo y Santamaría, 1983: 93).

2. La intertextualidad audiovisual: definición y características

Como no podría ser de otra manera, el fenómeno de la intertextualidad se produce también en el texto audiovisual, en donde las referencias a otros textos (orales o escritos, anteriores o contemporáneos) suelen funcionar como signos que el espectador ha de saber descifrar si quiere comprender el significado total del texto (Agost, 1999: 103). Por otra parte, debido a las características del texto audiovisual y a sus condicionantes, no es posible considerar el fenómeno de la intertextualidad únicamente desde el punto de vista lingüístico-verbal (Chaume, 2012; Martínez Sierra, 2012). De hecho, nos encontramos ante un fenómeno aún más complejo, puesto que las voces de los personajes, los efectos especiales, las canciones o los signos paralingüísticos, entre otros, pueden crear intertextualidad (Chaume, 2012: 148). En otras palabras, la idea de que tan solo un elemento visual o acústico puede transmitir, de por sí,

alusiones intertextuales nos lleva a hablar, precisamente, de una “intertextualidad audiovisual” (Martínez Sierra, 2010; Chaume, 2012)².

2.1 Clasificación de la intertextualidad audiovisual

Es posible identificar tres tipos de intertextualidad que pueden presentarse de manera autónoma o bien híbrida (Lorenzo y Pereira, 2010; Martínez Sierra, 2010; Botella, 2009, 2010; Chaume, 2012; Mogorrón, 2012). En otras palabras, se remite a una intertextualidad visual, a una sonora y a otra de tipo lingüístico. De hecho, según recuerda Martínez Sierra (2004: 172) “en el texto audiovisual, no sólo son fuente de intertextualidad los elementos lingüísticos (orales o escritos), sino también los paralingüísticos, los visuales e incluso los sonoros”, tal y como adelantábamos.

Para dar cuenta de estos tipos de intertextualidad, presentamos a continuación algunos casos concretos en la combinación lingüística inglés-español y estudiados por expertos del ámbito español, aunque más adelante nuestro estudio focalizará su atención en el doblaje italiano de los referentes intertextuales presentes en la película española *Donkey Xote* (2007).

Para dar cuenta de la intertextualidad visual, presentamos un caso ya clásico estudiado por Lorenzo (2005)³, en donde salta a la vista la reproducción de un célebre cuadro de Salvador Dalí, donde se *cuelan* los miembros de la familia Simpson. Por otra parte, no debemos olvidar la función humorística de esta alusión intertextual inequívoca (Lorenzo, 2005: 138), tal y como se aprecia a continuación:

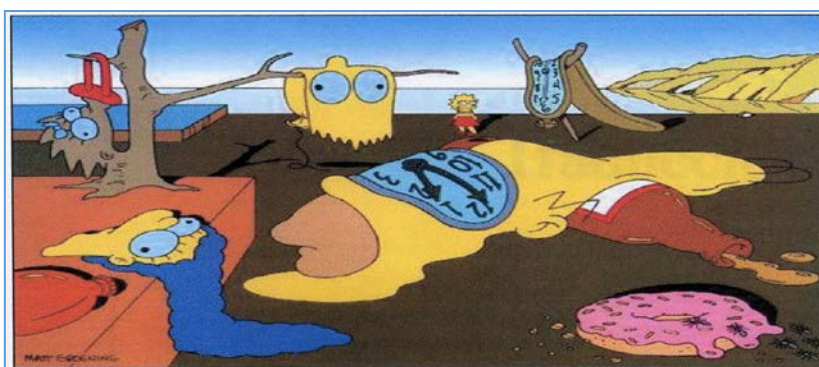


Fig. 1. Fotograma recogido en Lorenzo (2005: 138)

² Para profundizar en este campo de estudio cuyo interés de tipo académico ha ido creciendo en los últimos años, consúltense los trabajos de Botella (2009, 2012), González Vera (2010), López González (2015, 2017), Mínguez (2012, 2013), entre otros. Para el ámbito literario, véase González Cascallana (2003, 2006).

³ Para analizar la relación entre elementos intertextuales y ruptura de los códigos pragmáticos, véase Suárez (2005).

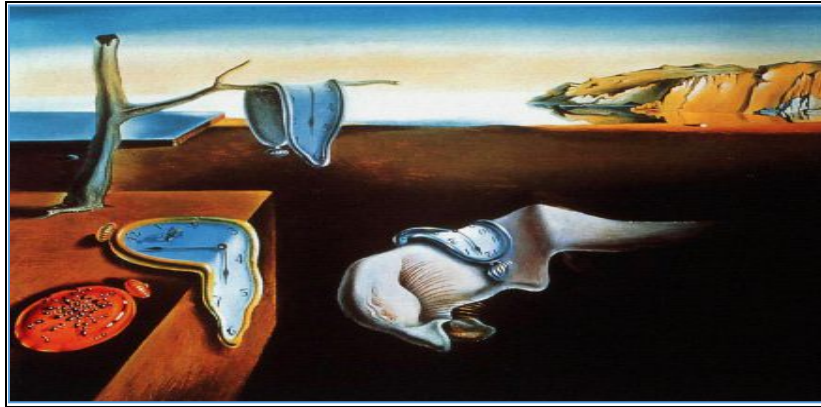


Fig. 2. La persistencia de la memoria (1931) de Salvador Dalí

Por otra parte, en el ámbito de la intertextualidad visual en general y en la subtitulación para niños sordos en particular, estudios recientes (Lorenzo y Pereira, 2011, 2012) demuestran la conveniencia de intervenir en el texto para añadir información y ayudar a un colectivo minoritario que cuenta con conocimientos enciclopédicos menores debido a sus limitaciones (Lorenzo y Pereira, 2011). En una escena concreta de la película *Buscando a Nemo*, las autoras sugieren añadir un subtítulo con una evidente función de tipo didáctico (Lorenzo y Pereira, 2011: 196), aprovechando que hay silencio en la escena original, tal y como se aprecia acto seguido:



Fig. 3 Imagen recogida por Lorenzo y Pereira (2011: 196)

Pasando a la intertextualidad de tipo sonoro, remitimos a una escena clave de la película *Buscando a Nemo* (2003), en donde nada más aparecer Darla, la sobrina del dentista que va a recibir al pequeño pez como regalo de cumpleaños, podemos oír la banda sonora terrorífica de *Psicosis* (Hitchcock, 1960) que se oye durante la escena del crimen debajo de la ducha (Lorenzo

y Pereira, 2012)⁴. No hace falta subrayar que estos ejemplos, más allá de suponer evidentes alusiones de tipo intertextual, son guiños dirigidos al espectador adulto. De hecho, como tendremos ocasión de demostrar en nuestro trabajo, en la TAV de productos dirigidos a una doble audiencia, la intertextualidad es una herramienta que utiliza con frecuencia el traductor para despertar el interés del público adulto (Di Giovanni, 2003; Lorenzo *et al.*, 2003; Lorenzo, 2005; Lorenzo y Pereira, 2010; Ariza, 2011, en prensa). Como botón de muestra, remitimos al doblaje español de *Pinocho* (1939), en donde se alude de manera explícita a la famosa obra de Calderón. No cabe duda de que los mediadores españoles han abierto una vía de complicidad con los mayores, ya que esta referencia intertextual será comprendida únicamente por espectadores adultos de nivel cultural medio-alto o por escolares especialmente “avispados” (Lorenzo y Pereira, 2001: 202).

No cabe duda de que los mediadores españoles han abierto una vía de complicidad con los mayores, ya que esta referencia intertextual será comprendida únicamente por espectadores adultos de nivel cultural medio-alto o por escolares especialmente “avispados”

2.2 Estrategias de traducción

En la traducción de la intertextualidad el primer paso es la identificación de la cita o alusión encubierta. Desde luego, según recuerda Agost (1999: 103), “el traductor ha de ser capaz de reconocer una referencia (religiosa, cultural, etc.), una alusión, un cliché, una cita famosa y traducirla de manera correcta”. Esta primera fase exige, pues, un papel sumamente activo por parte del traductor, puesto que si este no se percata del guiño presente en el TO no será capaz de transmitirlo en el TM y el espectador final no podrá disfrutar en la medida que tenía pensado el autor (Zabalbeascoa, 2000). No olvidemos tampoco que a menudo las referencias están pensadas para un público bien definido, “pensado en clave nacional incluso a veces generacional y con un fondo lingüístico y cultural común” (Mogorrón, 2012: 95). De aquí que se requiera una gran competencia y sensibilidad por parte del traductor no solo para identificar la referencia, sino y sobre todo para establecer el “contexto de relevancia intertextual” (Marco, 2002: 274).

Pasando a la fase de traducción, según el tipo de referencia⁵, la función desempeñada, el tipo de destinatario y los conocimientos enciclopédicos que tenga el traductor respecto al TO y al

⁴ Siempre en el ámbito de la intertextualidad sonora, Di Giovanni (2003), en su estudio acerca del doblaje italiano de la película *Hercules* (Clements y Musker, 1997), hace hincapié en la imposibilidad de mantener en el TM la misma alusión intertextual a la canción *New York New York* del TO.

⁵ En el ámbito de la traducción literaria, Marco (2002) hace hincapié en la existencia de “alusiones abiertas” y de “alusiones encubiertas”, según la presencia o ausencia de marcadores de tipo tipográfico. Está claro que no es posible adoptar dicha distinción en el ámbito de la TAV, en donde la identificación de la referencia

TM, suelen darse tres estrategias de traducción: retener la referencia (si es compartida tanto por el emisor como por el receptor del mensaje); sustituir dicha referencia con otra más próxima a la cultura de llegada (lo que desemboca en una estrategia de tipo domesticadora) o neutralizar la referencia por ser ajena a la cultura meta (Lorenzo, 2005: 142).

En cuanto a la primera estrategia, remitimos a un caso concreto de referencia intertextual indirecta estudiada por Lorenzo (2005). Se trata de una mención al caballo de Troya que aparece en una escena de la película estadounidense *Monsters Inc.* (2001). Según esta autora, el traductor español ha podido mantener la misma referencia intertextual en virtud del patrimonio grecolatino que comparten todas las culturas románicas y europeas.

Por lo que se refiere a la segunda estrategia de traducción, es decir, la sustitución de la referencia presente en el TO con otra más próxima a la cultura meta, remitimos a la famosa escena de la película *Shrek* (2001), en donde el malvado Farquaad tortura a la galleta de jengibre. En el doblaje español la canción de *Mambrú se fue a la guerra* sustituye la famosa *Nursery Rhyme* del original (Lorenzo, 2005; González Vera, 2010). Por su parte, Mínguez-López (2012a: 232) subraya que las traducciones españolas y catalanas del fragmento aludido son realmente ingeniosas, recordando que en la versión catalana se ha optado por aludir a John Brown (que era un *petit indi*).

Finalmente, en cuanto a la tercera estrategia de trasvase, el traductor optará por neutralizar la referencia intertextual del TO cuando considere que es ajena al contexto de la cultura receptora y no surtirá los mismos efectos en el espectador final. Como botón de muestra, valga un caso concreto sacado de la película *Tienes un e-mail* (Ephron, 1998), en donde las protagonistas dejan entrever su pasión desmesurada por la obra de Jane Austen *Orgullo y Prejuicio*. En una escena de la película una de ellas cita literalmente una expresión muy repetida en la obra de Austen y exclama “Quell nightmare”, mientras en la versión doblada se opta por la neutralización de dicha referencia (Lorenzo, 2005). Sin embargo, según esta autora se hubieran podido consultar traducciones españolas del original inglés para dar con la cita literal correcta e introducirla en el doblaje español, entre otras cosas, porque en la pantalla se puede ver claramente el título de la obra aludida.

intertextual es más compleja, puesto que se puede transmitir a través del canal visual y sonoro a la vez o de manera individual a través de uno de los dos canales. Para profundizar en el trasvase de la intertextualidad humorística, véase López (2015).

3. Análisis de los referentes intertextuales presentes en *Donkey Xote* (2007) y su traducción en el doblaje italiano

Tras presentar algunos casos concretos inherentes al trasvase de los referentes intertextuales, pasamos al análisis de los referentes intertextuales presentes en *Donkey Xote* (2007) y en su versión italiana para el doblaje. En particular, focalizaremos nuestra atención en los referentes de tipo visual, que permanecerán inalterados en la versión meta, y en aquellos de tipo lingüístico, cuyo proceso de trasvase dependerá de las decisiones tomadas por los mediadores en el proceso de doblaje.

3.1 Referentes intertextuales de tipo visual

Justo al comienzo de la película, nada más aparecer Rucio (el burro protagonista) destaca su parecido con el burro parlanchín de *Shrek* (Adamson y Jenson, 2001); dicha alusión de tipo visual permanecerá inalterada en el doblaje italiano así como en las demás versiones dobladas. Por otra parte, cabe recordar que tanto en el cartel oficial de la película como en el estuche del DVD para uso doméstico y demás materiales publicitarios, es posible leer la frase “De los productores que vieron *Shrek*”, lo que se convierte en una declaración de intenciones inequívoca (Ariza, 2014). La película española guiña el ojo, pues, a la saga *Shrek* cuya productora Dreamworks supuso una ruptura con las producciones audiovisuales de Disney, dando origen a un juego de tipo literario sumamente interesante (Mínguez-López 2012a). Además, en nuestro caso las alusiones visuales y gráficas se materializan en alusiones verbales explícitas, como veremos más adelante. Presentamos a continuación la referencia de tipo visual indicada:

(a)



Fig. 4 El personaje de Rucio en *Donkey Xote*



Fig. 5 Los protagonistas de *Skrek*

Por lo que se refiere a la literatura universal, en una escena en el estudio de Carrasco (b) la cámara se detiene en el retrato del bachiller que está representado con una calavera, como si estuviese declamando alguna obra de Shakespeare, tal y como notamos a continuación:

(b)



Fig. 6 Retrato del bachiller Carrasco



Fig. 7 *Hamlet* (Olivier, 1948)

Por otra parte, la escena de la lucha entre James y la comadreja de Avellaneda remite a la película estadounidense *The Matrix* (Larry y Andy Wachowski, 1999), tal y como se puede apreciar a través del cotejo de dos fotogramas:

(c)



Fig. 8 James y la comadreja en *Donkey Xote*

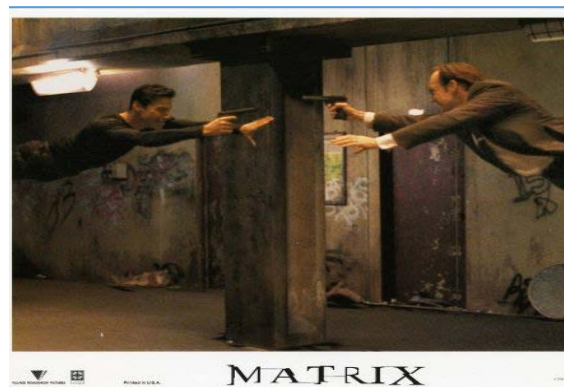


Fig. 9 *The Matrix* (1999)

3.2 Referentes intertextuales de tipo lingüístico

Las alusiones visuales a la película *Shrek* (2001) se vuelven explícitas en los primeros minutos de *Donkey Xote* (2007), cuando Rucio deja patente que no es un burro (al contrario de lo que se supone que debería ser), remitiendo al “único burro parlanchín” que conoce y a un ogro verde. En italiano desaparece esta alusión de tipo lingüístico, puesto que se deja espacio a un breve diálogo entre Rucio y una mujer (inexistente en el TO) que está relatando la historia de Don

Quijote a un niño. Al respecto resulta interesante recordar que en la versión italiana se recurre a la voz en off en numerosas ocasiones y de manera especial para que la narradora (en la versión original un narrador) explique al niño (en la versión original no hay ningún niño) algunos pormenores de la historia. Dicha libertad por parte de los mediadores italianos cumple con un afán de tipo didáctico: la mujer hace explícitos algunos contenidos inherentes a la obra cervantina y añade comentarios personales sobre la locura de Quijote, por ejemplo.

TO

Narrador (*En off*): Ya. ¿Así que tú eres Rucio, el burrito de Sancho?

Rucio: Espera un momento, el único burro parlanchín que conozco es un amigo mío que anda por allá actuando con un ogro verde. Yo soy un caballo y ya es hora de que el mundo sepa la verdad.

TM

Voce narrante: Ma dove si è mai visto un asino che racconta una storia.

Rucio: Senta, signora, intanto asino lo dice a suo cugino, ho una dignità da difendere, sono stato abbastanza chiaro? Sono un cavallo e ne ho viste così tante da farti venire il doppio mento.

[Narradora: ¿Pero dónde se ha visto a un burro contar una historia?

Rucio: Oiga, señora, 'burro' se lo dice a su primo, tengo una dignidad que defender, ¿he sido lo suficiente claro? Soy un caballo y he visto tantas, pero tantas cosas que me va a crecer la papada.]

En el ámbito de los antropónimos, nos encontramos ante un referente intertextual inequívoco a través de la alusión directa a Peter Pan, el personaje de la literatura inglesa contemporánea. Además, se nota la introducción de un juego de palabras a partir del significado del término común *pan*, tal y como tuvimos ocasión de profundizar (Ariza, 2011; 2014). En italiano destaca un gran intervencionismo por parte del traductor, que no solo opta por la eliminación del juego de palabras del TO y, por consiguiente, del referente intertextual en él subyacente, sino también por la introducción de un estereotipo cultural estrechamente relacionado con la imagen que se tiene de los latinos y de los italianos en particular (Ariza, 2016).

Siempre en el ámbito de los nombres propios, en *Donkey Xote* (2007), destaca el antropónimo James, que se corresponde con el personaje del gallo-escolta de Rocinante. Este nombre, al permanecer inalterado en italiano, no solo mantiene la alusión intertextual al personaje de James Bond y de su saga cinematográfica, sino también conserva el afán internacionalizador con que nace la película original.

Por otra parte, a lo largo de la película destaca en varias ocasiones la importancia de la literatura y de los mitos artúricos. En concreto, en la versión española se mencionan a Lancelot, Percival, Amadís y el Rey Arturo, entre otros. Desde el punto de vista del receptor niño y de su necesidad de ampliar sus conocimientos y despertar en él la curiosidad intelectual, la mención directa a dichos personajes puede ser el punto de partida para construir de manera paulatina su competencia literaria. De hecho, tal y como nos recuerda Mínguez-López (2012, 237), “la intertextualidad alimenta la competencia literaria y crea un efecto boomerang que aumenta la misma competencia e incluso el alcance de las lecturas de las intertextualidades”. Ahora bien, si pensamos que en el trasvase italiano los referentes indicados anteriormente desaparecen en pos de los protagonistas de dibujos animados y series televisivas como Speedy Gonzales, el Hombre Araña, los Pitufos y Batman y Robin, nos queda por comprender qué tipo de lecturas o referentes literarios se está ofreciendo al niño italiano y cuáles son las motivaciones que han llevado a introducir, además, numerosas alusiones a personajes de la literatura italiana, eliminando referentes españoles indispensables para comprender la obra cervantina y el contexto histórico y cultural que la rodea (Ariza, 2014, 2016).

4 Análisis de los referentes intertextuales añadidos en la versión italiana

Se trata a menudo de soluciones muy ingeniosas que provocan la risa inmediata en el espectador adulto (y subrayamos, espectador adulto), puesto que en la mayoría de las ocasiones se alude a actores, artistas y películas italianos y de carácter internacional. Y no solo. En el doblaje italiano Quijote exclama celebérrimos versos de Dante Alighieri y Giacomo Leopardi, pasando por alusiones publicitarias y televisivas, entre otras

El doblaje italiano presenta un mosaico de referencias intertextuales a beneficio exclusivamente del público adulto, ya que las continuas alusiones a artistas, cantantes y protagonistas del mundo cinematográfico italiano e internacional pasan desapercibidos a los más pequeños (Agost *et al.*, 2010; Ariza, 2011). En la versión italiana, la que más se aleja del TO, la gran libertad y creatividad del mediador queda patente, precisamente, en el ámbito de la intertextualidad, en donde destaca la función humorística (Lorenzo, 2005). Según nuestra opinión, se trata a menudo de soluciones muy ingeniosas que provocan la risa inmediata en el espectador adulto (y subrayamos,

espectador adulto), puesto que en la mayoría de las ocasiones se alude a actores, artistas y películas italianos y de carácter internacional. Y no solo. En el doblaje italiano Quijote exclama

celebérrimos versos de Dante Alighieri y Giacomo Leopardi, pasando por alusiones publicitarias y televisivas, entre otras.

4.1 Referentes intertextuales inherentes al ámbito cinematográfico estadounidense

En el marco de los referentes intertextuales relativos al cine estadounidense es posible distinguir tres grupos: títulos completos de películas, títulos modificados con un afán humorístico y frases célebres.

4.1.1 Títulos completos de películas y series estadounidenses

En una escena de la película *Don Quijote*, al ver al guardián de Dulcinea, remite a las películas *Mandingo* (Fleischer, 1975) y *El gladiador* (Scott, 2000). En italiano se ha optado por mencionar el título de estos dos largometrajes para comparar el aspecto físico del guardián con los dos esclavos negros cruelmente castigados y perseguidos e interpretados por el actor Ken Norton y por Djimon Hounsou en *Mandingo* y en *El gladiador*, respectivamente. Finalmente, cabe añadir que siempre en la versión italiana *Don Quijote* se dirige al guardián tildándolo de *vil straniero* (lit. vil extranjero) y no se presenta como sucede en la versión original en español, tal y como se comprueba a continuación:

TO

Don Quijote: Noble guardián de la virtud de la sin par Dulcinea, anuncia, por favor, la llegada de Don Quijote.

TM

Don Chisciotte: Ordini, vil straniero, ti vidi forse in *Mandingo*? O forse ne *Il gladiatore*? Urgenza ho di vedere Dulcinea...

[*Don Quijote: Mande, vil extranjero, ¿lo vi quizás en Mandingo? ¿O quizás en El gladiador? Tengo urgencia en ver a Dulcinea...*]

Por otra parte, en el doblaje italiano se remite también a series estadounidenses muy famosas y de las que no hay rastro en la película original en español (Ariza, 2011; 2014). En particular, se hace alusión a las aventuras del personaje romántico de la serie *Zorro* (Norman Foster), cuya primera temporada se remonta a 1957. Según nuestra opinión, la introducción de este héroe moderno inexistente en el TO entronca con la tendencia a simplificar y/o eliminar las referencias a la obra de Cervantes. Nótese cómo en esta ocasión en la versión italiana desaparece por completo la alusión a la presunta venta del original del *Don Quijote*. Finalmente, es interesante señalar que por un juego de alusiones a lo largo del doblaje italiano se guñará el ojo una vez más a las aventuras de *Zorro* cuando Sancho, recién nombrado gobernador, va a tomar posesión

de la isla Barataria y se topa con el trasunto de Antonio Banderas, protagonista real de *La máscara del Zorro* (Martin Campbell, 1998).

TO

Sancho: ¡Eh! Que no necesito un autógrafo.

Vendedor: No creerás que te vendo el original por 20 eurocoronas, ¿verdad?

TM

Sancho: Cosa fai? Non voglio l'autografo.

Venditore: So firmare come Zorro, con l'autografo sono 20 patacche.

[Sancho: ¿Qué haces? No quiero el autógrafo.]

[Vendedor: Sé firmar como Zorro, con el autógrafo son 20 patacones.]

TO

Don Quijote: Yo me ocupo del león, tú de la hermosa dama.

Sancho: Pero si no la conozco....

TM

Don Chisciotte: Io proteggo il felino, tu preserva la dama.

Sancho: Cosa? Non sono mica Zorro.

[Don Quijote: Yo protejo al felino, tú preserva a la dama.]

[Sancho: ¿Qué? Pero yo no soy Zorro.]

4.1.2 Títulos modificados de películas estadounidenses

En este apartado proponemos un caso paradigmático que da cuenta, además, del estrecho vínculo entre creatividad e intertextualidad y que nos permite reflexionar sobre la libertad casi ilimitada del doblaje italiano. En una de las escenas iniciales de la película se pueden ver a las gallinas mientras se entrenan bajo las órdenes de Rocinante y del gallo James, lo que recuerda a los marines americanos haciendo instrucción. Esta alusión implícita, dirigida una vez más a la cultura norteamericana, permanece de manera inalterada en los doblajes al gallego, catalán e inglés (Agost et al., 2010). Sin embargo, en la versión italiana el guiño intertextual a la película *Full Metal Jacket* (Kubrick, 1987) queda clara y manifiesta, ya que se pone en boca de James y se transforma con fines humorísticos en *Full Metal Chicken*. Dicha modificación creativa es posible gracias al contexto de aparición (el gallinero-gimnasio) y a los protagonistas de la escena (las gallinas-marines y el instructor-sargento James) que permiten relacionar la disciplina impartida en el gallinero con la humillación y abusos que el sargento Hartman somete a los reclutas de los marines en la película de Kubrick. Además, la introducción de la palabra *chicken* en lugar de *jacket* es coherente con las palabras pronunciadas poco antes en italiano por el gallo, tal y como se aprecia a continuación:

TO

Rucio: Mira dónde estás; en un viejo establo ejerciendo de oficial de un puñado de gallinas y con un mequetrefe por guardaespaldas. ¿Pero qué quieres invadir? ¿El abrevadero?

TM

Rucio: Ma ti sei visto? Io forse esagero perché voglio diventare un cavallo, ma perché tu vorresti trasformati in un pollo? Al massimo potete mettere in piedi Full Metal Chicken. Questo non è il posto per due cavalli come noi, a meno che tu non stia diventando un vigliacco.

[Rucio: ¿Pero te has visto? Yo quizás exagero porque quiero ser un caballo pero ¿por qué te quieres convertir en un pollo? Al máximo podéis montar Full Metal Chicken. Este no es un lugar para dos caballos como nosotros, salvo que te hayas convertido en un cobarde.]

4.1.3 Frases célebres sacadas de películas estadounidenses

En la versión italiana se ponen en boca de los personajes frases célebres pronunciadas por los protagonistas de películas norteamericanas, lo que nos lleva a afirmar que en el doblaje italiano persiste aún más que en el TO la cultura norteamericana como telón de fondo de la película, a pesar del claro anclaje histórico-cultural que tiene la historia en la región de La Mancha.

En el doblaje italiano persiste aún más que en el TO la cultura norteamericana como telón de fondo de la película, a pesar del claro anclaje histórico-cultural que tiene la historia en la región de La Mancha.

Para empezar nuestro recorrido presentamos una escena de la película donde el gallo James (antes de abalanzarse sobre el león) exclama la misma frase que pronuncia Drago, el rival ruso de Rocky Balboa, en el doblaje italiano de Rocky IV (Stallone, 1985). El efecto cómico es inmediato en el espectador italiano, ya que se trata de una frase muy fácil de reconocer debido, entre otras razones, a la incorrección gramatical del presente de indicativo *spiezzo* (en lugar de la forma canónica *spezzo*)

introducida de manera voluntaria en el doblaje de Rocky IV para marcar el origen ruso del boxeador.

TO

James: Vale, vale, todos atrás, yo me encargo de él, todo bajo control....

TM

James: E va bene, fate spazio al mago del kung-fu. Io ti spiezzo in due!

[James: Está bien, haced espacio al mago del kung-fu. Yo te parto en dos.]

En otro momento de la película el falso duque pronuncia las famosas palabras que dice Scarlett O'Hara al final de *Lo que el viento se llevó* (Fleming, 1939). Esta integración en italiano ha sido posible porque la intervención del duque se hace en off, por lo cual no se plantea ningún inconveniente en el sincronismo labial. En este caso concreto destaca también la introducción de un referente cultural italiano, a saber, la entrañable pareja de actores formada por Sandra Mondaini y Raimondo Vianello. Presentamos a continuación el ejemplo analizado:

TO

Duquesa (Off): Vámonos, cariño. (On) Otra vez habrá más suerte.

Duque (Off): Sí, amor mío.

TM

Duchessa: Andiamo, Raimondo, non sopporto le farse.

Duca (Off): Come vuoi, Sandrina. Domani è un altro giorno.

[Duquesa: Vámonos, Raimondo, no soporto las farsas.

Duque (Off): Como quieras, Sandrita. Mañana es otro día.]

El último ejemplo alude a una frase famosa que se cree que pronunció uno de los astronautas de la nave *Apollo 13* (Howard, 1995). En particular, el falso Quijote, que en el doblaje italiano es apodado Capitán Brianza, pronuncia unas palabras de inmediata identificación para el público (adulto) italiano, tal y como se puede apreciar a continuación:

TO

Sir Globus: ¡En qué lío me he metido!

TM

Capitan Brianza: Houston, abbiamo un problema.

[Capitán Brianza: Houston, tenemos un problema.]

4.2 Referentes intertextuales inherentes al ámbito cinematográfico italiano

En el doblaje italiano durante el torneo final en Barcelona uno de los contrincantes pronuncia una frase celeberrima pronunciada por Alberto Sordi en la película *Un americano en Roma* (Steno, 1954). En la versión original solo se ve en primer plano al Caballero Dorado apuntando su arma hacia la cámara y en silencio; en cambio, en la versión italiana es posible “forzar” la frase “Maccheroni, m’hai sfidato, mò vi magno” (lit. Macarrones, me habéis desafiado, ahora os como) porque, aunque se trata de un primer plano, no se ve boca (al llevar el personaje un yelmo). Estas palabras son una alusión directa al personaje de Nando (el personaje que interpreta Sordi) y crean un efecto humorístico inmediato en el público italiano, entre otras

razones, porque esta frase se ha convertido incluso en un icono visual, ya que se asocia directamente con la fotografía en blanco y negro que retrata a un Alberto Sordi hambriento delante de un plato de espaguetis, tal y como se ve acto seguido. Por otra parte, en este caso concreto, estaríamos ante el tercer nivel de lectura de la intertextualidad propuesto por Mínguez-López (2012a): al existir un conocimiento previo profundo, se alcanza el nivel más elevado de disfrute de la alusión.



Fig. 10 El Caballero Dorado



Fig. 11 Alberto Sordi

4.3 Referentes intertextuales inherentes al ámbito televisivo estadounidense

En una escena de la película se alude a la serie *Starsky & Hutch*, emitida en Italia a partir de 1979, y a las aventuras de los inseparables Batman y Robin. Esta intervención en el doblaje italiano refleja, una vez más, la tendencia de simplificar y/o eliminar las referencias histórico-culturales de España presentes en el TO. Asimismo, este añadido contribuye a ridiculizar a los personajes a favor del incremento del efecto humorístico, tal y como se puede apreciar a continuación:

TO

Carrasco: Y ahora sois Don Quijote y Sancho, Sancho y Don Quijote, un símbolo indivisible de esta hermosa aldea, su patrimonio principal, el orgullo de la Mancha, vosotros los sois todo.

TM

Carrasco: Voi siete Don Chisciotte e Sancho, un po' come Batman e Robin, Starsky e Hutch, voi siete l'orgoglio di queste terre, el corason pulsante della Spagna, come l'eroe e il suo mentore, il prosciutto e il melone, la mosca e ...

[Carrasco: Vosotros sois Don Quijote y Sancho, un poco como Batman y Robin, Starky y Hutch, vosotros sois el orgullo de estas tierras, el corazón pulsador de España, como el héroe y su mentor, el jamón y el melón, la mosca...]

Conclusiones

A lo largo del presente trabajo hemos podido reflexionar acerca del tema de la intertextualidad y comprobar el papel determinante que desempeña en el ámbito de la traducción de la LIJ en general y de la traducción audiovisual en particular. Tras enmarcar nuestro estudio en su ámbito de análisis tridimensional concreto, hemos tenido la posibilidad de profundizar en la “intertextualidad audiovisual” (Chaume, 2012) cuyas características remiten a las peculiaridades del texto audiovisual. De hecho, las alusiones de tipo literario, cinematográfico, televisivo, musical o artístico pueden producirse de manera autónoma a través del canal visual o sonoro o de forma híbrida a través de ambos canales a la vez. Por otra parte, es necesario recordar que

Muy a menudo la introducción de referentes intertextuales es en una herramienta para cautivar al espectador adulto, tal y como sucede en el doblaje italiano.

nuestro objeto de estudio es una película de doble receptor, puesto que *Donkey Xote* (2007) es un largometraje dirigido no solo a niños y a jóvenes, sino también a una audiencia adulta. Y hay algo más: dicho largometraje es, a su vez, el resultado de la adaptación de una obra canónica de la literatura universal llevada a la gran pantalla bajo la estela del IV Centenario de la publicación del original cervantino; razones, todas estas,

que complican de manera ulterior la difícil labor de trasvase de la intertextualidad en su conjunto. De hecho, muy a menudo la introducción de referentes intertextuales es en una herramienta para cautivar al espectador adulto, tal y como sucede en el doblaje italiano. De hecho, nos hemos concentrado en el análisis de los referentes intertextuales presentes en la película española *Donkey Xote* (2007) y en su traducción en italiano, donde salta a la vista una gran libertad/creatividad por parte de los mediadores a la hora de intervenir en el texto, introduciendo numerosas alusiones intertextuales inexistentes en el texto original. En particular, en el trasvase italiano se ha optado por introducir títulos completos de películas y series estadounidenses, trastocando el telón de fondo de la película original en español. Asimismo, se han añadido referentes intertextuales inherentes al cine estadounidense e italiano con un afán de tipo humorístico y eliminando casi por completo el contexto histórico y cultural de la película original. En particular, destaca la introducción en el doblaje italiano de frases célebres sacadas de películas estadounidenses (o mejor dicho, del doblaje italiano de dichas películas) que forman parte del imaginario colectivo italiano: las celeberrimas palabras pronunciadas por Scarlett O’Hara en *Lo que el viento se llevó* y las palabras del rival de Rocky Balboa en *Rocky IV* constituyen un patrimonio lingüístico compartido por los italianos (y no solo). A todo esto es necesario añadir otro aspecto: en el doblaje italiano se cuelan frases célebres pronunciadas por

artistas italianos como Alberto Sordi, lo que subraya una vez más la gran libertad de los mediadores, que no solo resquebrajan el andamiaje histórico-cultural de la película original, sino que además crean un mosaico intertextual ajeno al espectador niño, cautivando la atención de los mayores. Destaca, pues, el papel de los referentes intertextuales en tanto que herramienta para obtener, de manera casi exclusiva, la complicidad del espectador adulto en detrimento de la oportunidad de despertar en los más jóvenes la curiosidad por la historia y cultura españolas.

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Types of word–image relationships appearing in Polish language textbooks


Tipo de relaciones entre palabra e imagen que aparecen en los libros de texto de polaco

Tipus de relacions entre paraula i imatge que apareixen als llibres de text de polonés

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Types of word–image relationships appearing in Polish language textbooks

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Abstract

Article describes types of word–image relationships in Polish literary education and is based on interdisciplinary methodology. The reform of the education system in 1999 was a clear turning point in the history of Polish research on this issue.

Use of iconic material in Polish language education, referring to intersemiotic relationships between the word and the image and resulting from tasks performed by the student during Polish language lessons, has been an important topic of discussion among educationalists for many years. In terms of complementary reading texts that will further develop text interpretation, the authors consider equal treatment of literary and iconic texts. Cultivating interpretation skills open up new horizons to the contemporary young audience of the world in culture, literature, and art. As the next generation the quest for new meaning, initiating mechanisms of new vision and new sensitivity to the reception of arts will also allow a redefinition of the concepts of interpretation, meaning, and significance.

Key words: literary reading in the classroom, visual reading, history of art, intersemiotic approach, intertextuality, literary responses

Resum

L'article descriu tipus de relacions entre paraules i imatges en l'educació literària polonesa i està basat en una metodologia interdisciplinària. La reforma del sistema educatiu el 1999 va ser un clar punt d'inflexió en la història de la recerca sobre aquest assumpte a Polònia.

L'ús del material icònic en l'educació lingüística polonesa, referida a les relacions intersemiòtiques entre la paraula i la imatge, i els resultats de tasques dutes a terme per estudiants durant les classes de polonès, han sigut durant molts anys un important tema de discussió entre educadors. Quant a les lectures complementàries que després desenvoluparan la interpretació del text, les autores consideren en igualtat de condicions el tractament dels textos literaris i dels icònics. Conrear destreses interpretatives obri nous horitzons a la jove audiència contemporània al món de la cultura, la literatura i l'art. Per a la nova generació, la cerca de nous significats, tot iniciant mecanismes per a una nova visualització i una nova sensibilitat cap a la recepció de les arts, comportarà també una redefinició dels conceptes d'interpretació, significat i sentit.

Paraules clau: lectura literària a l'aula, lectura visual, història de l'art, enfocament intersemiòtic, intertextualitat, resposta literària.

Resumen

El artículo describe tipos de relaciones entre palabras e imágenes en la educación literaria polaca y está basado en una metodología interdisciplinaria. La reforma del sistema educativo en 1999 fue un claro punto de inflexión en la historia de la investigación sobre este asunto en Polonia.

El uso del material icónico en la educación lingüística polaca, referida a las relaciones intersemióticas entre la palabra y la imagen, y los resultados de tareas llevadas a cabo por estudiantes durante las clases de polaco, han sido durante muchos años un importante tema de discusión entre educadores. Respecto a las lecturas complementarias que más adelante desarrollarán la interpretación del texto, las autoras consideran igualmente el tratamiento de los textos literarios y los icónicos. Cultivar destrezas interpretativas abre nuevos horizontes a la joven audiencia contemporánea al mundo de la cultura, la literatura y el arte. Para las nuevas generaciones, la búsqueda de nuevos significados, iniciando mecanismos para una nueva visualización y una nueva sensibilidad hacia la recepción de las artes, conllevará también una redefinición de los conceptos de interpretación, significado y sentido.

Palabras clave: lectura literaria en el aula, lectura visual, historia del arte, enfoque intersemiótico, intertextualidad, respuesta literaria.

1. On the need for school thinking in words and images: theoretical bases

The overlapping differences in research disciplines, broadly defined cultural circulations as well as the dominant role of the media prompted researchers to describe cultural texts that combine elements of literary and visual works. The same phenomena are increasingly being noticed in school teaching (Evans, 2009). An important issue will undoubtedly be the problems of responses to picture books and the "theory of literary understanding" that Lawrence Sipe described in the *Storytime: young children's literary understanding in the classroom* (2008). Sipe includes five categories of responses to the picture books: analytical, intertextual, personal, transparent, and performative.

All occurring enactments of three fundamental impulses – the hermeneutic impulse (mastering and understanding and interpretation of the text), the personalizing impulse (the desire to link oneself to text in some way) and aesthetic impulse (the pull to enter into the text, feel the lived through experiences and use it as a catalyst for creative expression (Wooten, Liang, Cullinan, 2008, p. 132).

Issues related to the use of iconic material in Polish language education, referring to intersemiotic relationships between the word, the image and resulting from tasks performed by the student during Polish language lessons, have been an important topic of discussion among educationalists for many years. The reform of the education system in 1999 was a turning point in the history of Polish research on this issue. The Core Curriculum for Polish Language, stressed the importance and significance of cultural contexts in Polish Language lessons. The reform also highlighted an interpretative departure from the literary text and the ability to read an image and emphasized the importance of describing the relationship between the word and the visual text. This approach has been confirmed by literary and iconic material successively reprinted in school textbooks since 1999. A model example in this area became the textbook by Agnieszka Kłakówna and Maria Jędrychowska et al. entitled *To lubię! Książka*

nauczyciela(1994), where for the first time the image appeared as a cultural text functioning in school education on equal terms with the verbal text.

One of the earliest publications referring to the above issues is the 2007 monograph by Barbara Dyduch entitled *Między słowem a obrazem. Dylematy współczesnej polonistyki* (2007). The researcher claims in the book that

[...] one of the most important transformations resulting from the reformist goals of contemporary Polish language education seems to be the cultural orientation of the teaching content. This is a profound change due to the contextual positioning of a literary text against a background of, or even on an equal footing with, cultural texts (p. 159).

Beata Gromadzka made a significant contribution to the discussion. Gromadzka agreed that with the importance of the image in literary and cultural school education and intersemiotic relationships between the text and image. Although she considered the wider issue of semiotics in teaching. The monograph of the Poznań-based researcher, *Widząc – rozumieć. Dydaktyka polonistyczna wobec edukacji wizualnej* (2009), draws attention to the fact that the school aims to not only prepare the student to perform various social roles but also to understand the symbolic sphere of culture. According to Gromadzka, the sign becomes a category that connects both these areas.

The above argument is also confirmed by a publication edited by Anna Pilch and Marta Rusek and entitled *Ikoniczne i literackie teksty w przestrzeni nowoczesnej dydaktyki* (2015), which has been based on interdisciplinary methodology. As Pilch(2015, p. 7) observes,

equal treatment of literary and iconic texts in terms of complementary reading and development of text interpreting skills should open up new horizons to contemporary young audience of the world of culture, literature, and art in the quest for new meaning, initiating mechanisms of new vision and new sensitivity to the reception of arts... [Moreover,] it should bring awareness that a topic, problem, thought, emotion, or impression can be written down and expressed in different languages of art and the contemporary tendency to mix languages and deviate from the once-prevailing rules also forces a redefinition of the concepts of interpretation, meaning, and significance.

The author emphasizes the interdisciplinary nature of the research on literature and art, pointing to its historical, cultural, media, librarian but also theoretical, practical, and workshop dimensions. When writing about the reading practices used in the reception of iconic text and their usefulness in teaching, the researcher also focuses on the narrative approach, “open to the polysemy of the text, enabling reading of art in a subjective, but not completely arbitrary way” (Rusek, 2015, p. 9).

Considering the child audience (including elementary school students), it is undoubtedly worth mentioning the discussion that takes place among researchers of the picture book, including Małgorzata Cackowska (2009), Jerzy Szyłak (2014), Michał Zając (2008), and Krystyna Zabawa (2015), who even uses the term “practical integration of arts.”

In the submitted article the authors discuss three important factors. First, a discussion of the material taken directly from school textbooks functioning on today’s market. Next, the authors examined new practices for reading text, images, and specific reading tasks. Finally, the authors provide instructions and directions to perform actions based on literary and iconic material included in textbooks.

It is also worth noting here a monograph by the art historian Anita Wincencjusz-Patyna entitled *Stacja ilustracja. Polska ilustracja książkowa 1950-1980. Artystyczne kreacje i realizacje* (2008). The author refers in her research not only to the issue of artistry of illustrators, the concept of their artistic creation, competence, craftsmanship, and imagination but also introduces works of educators and psychologists. Regarding the special role of illustrations in development of the child in the research by Stefan Szuman (1951), Wincencjusz-Patyna (2008) draws attention to psychological, aesthetic, educational, and social issues. Researcher also discusses different functions of illustrations combined with text. Among others, she writes about demonstration and explication of elements of the created

world in the verbal text and the image, about the image interpreting the text, and about the image as an impressionistic work built around the text. According to Wincencjusz-Patyna, the iconic material illuminating the text can also have different functions, ranging from emotive and expressive, to ludic and entertaining, to aesthetic and educational.

The current Core Curriculum for Polish Language (2017) does not meet the above guidelines in a satisfactorily way. The guideline also does not introduce any appropriate provision that could be referenced by a teacher implementing the program. Nor does it specify any issues related to types of relationships between verbal and visual texts. Concerning the current debate on cultural education in contemporary schools, it is worth recalling examples of different types of relationships involving verbal and iconic texts and proposes tasks using examples of word-image relationships already existing in textbooks: In the submitted article the authors discuss three important factors. First, a discussion of the material taken directly from school textbooks functioning on today’s market. Next, the authors examined new practices for reading text, images, and specific reading tasks. Finally, the authors provide instructions and directions to perform actions based on literary and iconic material included in textbooks. It seems that the highlighted material can be successfully integrated into both in Polish language and culture teaching as well as the current, reformed school system.

2. Discussion of tabular summary

In order to prepare the summary of the types of relationships between verbal and visual texts presented in tables 1-4, we analyzed a dozen or so Polish language textbooks for primary and lower secondary schools available on the publishing market. The adoption of a semiotic perspective on the described relationships allowed the authors to identify three basic types of intersemiotic impact of cultural texts described in the professional literature (Bajda, 2005; 2010):

1. impact of the word on the image,
2. impact of the image on the word, and
3. coexistence of the word and the image in a single work.

Types of word-image coexistence included in school textbooks should be classified as *in praesentia* relations (Vouilloux, 1995), existing in a book within one or several consecutive pages, purposely not referring the students outside the volume they are using. Readers have at their disposal both an initial cultural text (A) and a real or potential example of an impact on another cultural text (B) / other cultural texts (B1, B2, B3). The texts (A) and (B) are homogeneously created within a uniform system of signs and requiring knowledge of a single code to read them. This can be a cultural text using language signs: a literary work, a documentary text, or a journalistic article; alternatively, it can use visual signs: a reproduction of a painting, a sculpture, or an architectural work of art. Textbooks also include interesting examples of references to heterogeneous cultural texts (C), whose reception necessitates a parallel reference to two codes (linguistic and visual) that remain in various interdependencies. In the case of the analyzed textbooks, four types of heterogeneous texts were found: examples of concrete poems, a comic book, a film (or theater) poster, and an artbook (simultaneous influence through the structure of the publication, surface layout of individual sheets, illustrations and small decorative elements, and typography).

2.1 Direction of impact: word → image

Within the described group, we should clearly distinguish two types of impact:

- A) A visual cultural text directly inspired by the relevant original word. A literary work stimulates the creation of an artwork whose reproduction accompanies the work discussed in the textbook (a poem or excerpts of prose or drama). A classic example is the reference to the painting *Kochanowski nad zwłokami Urszulki* by Jan Matejko (1862) as an illustration of *Laments* by Jan Kochanowski (table 4.3).



Figure 1. *Kochanowski nad zwłokami Urszulki* by Jan Matejko(1862)

LAMENT IX

I'd buy you, Wisdom, with all of the world's gold
-But is there any truth in what we're told
About your power to purge our human thought
Of all its dread, and raise up the distraught
Spirit to heaven, to the highest sphere
Where angels dwell beyond distress and fear?
You see mere trifles in all human things;
Mourning and mirth are two extended wings
On which you bring us equanimity,
Yourself unmoved by Death, calm, changeless, free.
For you, the rich man is the one who owns
No more than what's enough? no precious stones,
Or land, or rents; you see through to the truth,
The misery beneath the gilded roof;
But if poor people heed your sober voice,
You do not grudge the poor their simple joys.
To think that I have spent my life in one
Long climb towards your threshold! All delusion!
Wisdom for me was castles in the air;
I'm hurled, like all the rest, from the topmost stair.

Laments by Jan Kochanowski (1530-1584)

B) Free choice of the image accompanying the word, typical for textbooks. Such freedom is limited only by the iconographic relationship. The illustration published in the textbook invokes the motif presented in the text and helps to visualize it (or exemplify it in the case of informative texts). The following tables present the most comprehensive group of word-image relationships (tables 1.1, 1.2,

1.4, 1.5, 4.1, 4.2, 4.4, 4.5, and 4.6) and at the same time the shallowest type of relationship, usually poorly argued and almost always unexploited through tasks to texts. In this group, the word may have no real impact on the image, but the author makes a suggestive proposal that can provide interesting material for interpretation by the student.

Despite the simplifying combinations of the word and the image at the level of search for iconographic similarities, it is worth noting that textbooks use a variety of layouts of verbal and iconic texts within the composition of individual pages (or double spread pages). The most frequent relationships include a combination of the title of a textbook part/section/unit with a selected illustration (tables 1.1 and 4.1) and a combination of a literary work (prose/lyric/drama) with a selected illustration depicting the whole work or its fragment (framing of the motif; tables 1.2 and 4.2). Secondly, when choosing the illustrations, the textbook authors readily refer to works created directly under the influence of the referenced work. The authors of both primary and lower secondary school textbooks use original illustrations that are artistic interpretations of the referred literary work (tables 1.3, 1.4, and 4.3). Thirdly, the choice of illustrations sometimes gives rise to broad interpretative references (tables 4.4 and 4.5) or even, in some cases, very interesting chains of word-image associations, rich semantic fields suggesting to the student the possibility of expanding the interpretative context of the initial cultural text. Thanks to these measures, the student is acquainted with a structure of intersemiotic relationships and provoked to reflect on the justification (or lack thereof) of the proposed word-image associations (tables 1.5 and 4.6).

2.2 Direction of impact: Image → word

The primary type of such interaction is a description of an artwork that appears in textbooks mainly as a critical text. It should be noted that literary ekphrasis is almost nonexistent in Polish language textbooks (table 5.1). On the other hand, there are combinations where the starting point is a visual cultural text, for which a literary text is “chosen”, becoming its verbal complement or attempted

The primary type of such interaction is a description of an artwork that appears in textbooks mainly as a critical text. It should be noted that literary ekphrasis is almost nonexistent in Polish language textbooks (table 5.1). On the other hand, there are combinations where the starting point is a visual cultural text, for which a literary text is “chosen”, becoming its verbal complement or attempted interpretation. One such combination, building a chain of word-image associations (with an image as a starting point), is proposed in the fifth-grade primary school textbook (2000) *To lubię* by Maria Jędrychowska and Zofia Agnieszka Kłakówna. In the textbook, we can see the following sequence: illustrations by Jean Effel from the cycle *Creation of Man* + sketch

Żartoczna Ewa by Konstanty Ildefons Gałczyński + poem “Czuję prawo kosmosu” by Janina Stańczakowa + image based on a detail of the fresco *The Creation of Adam* by Michelangelo (author not stated) + advertising elements. The whole material introduces the concept of advertising (table 2.1).



Figure 1. Poster of Theatre “Zielona Gęś”¹

The Little Theatre of the Green Goose

Has the Honor of Presenting

“Greedy Eve”

In which appear:

The SNAKE, ADAM, and EVE

SNAKE: (*Gives EVE the apple on a tray.*) Take a bite and give it to Adam.

ADAM: (*Roars*) Give me a bite. Give me a bite.

EVE: (*Eats the whole apple*).

SNAKE: (*Aghast*) What’ll happen now?

ADAM: It doesn’t look so good. The whole Bible’s a total loss.

CURTAIN

Gerould (1946/2001, p.100)

¹ retrieved: <http://w-zaciszu-biblioteki.blogspot.com/2013/03/> [retrieved: 07.08.2018]

2.3. Coexistence of the word and the image in a single work

The last type of the word-image relationship appearing in Polish language textbooks are heterogeneous works, which use concurrently interdependent text and image elements. The textbooks for primary schools propose the comic book genre (table 3.1) and examples by Higgins (1987) and Rypson (1989; 2002) of visual (concrete) poetry (table 3.2), while the older students are confronted with semantic text enclaves in film or theater posters (table 6.1) or the broad issue of an artbook, in particular the issues of layout composition of the publication, typography, and ornamentation (table 6.2). These are important issues that can significantly contribute to the conscious reception by the student of the multitude of linguistic and iconic signs in his or her environment. Unfortunately, only in rare cases the prepared materials are accompanied by instructions that could suggest to the student an integrated intersemiotic reception of the surrounding ionosphere. The mere indication of the existence of different types of signs within a single cultural text is not enough to make the young audience aware of their mutual relationships and dependencies.

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2.4 The word-image relationships in tasks

All types of relationships collected in the tables can be used to introduce the student to the concept of mutual references between the word and the image. While Polish language textbooks, both for primary school and the next stage of education, are rich in iconographic material, the included reproductions mostly serve decorative purposes and do not interact with the text that they theoretically accompany (in an active, not just passive way). The main problem is not lack of references to illustrations in the tasks for students because there are many instructions such as “describe the picture” and “think about what the painter wanted to present.” However, there is a clear lack of tasks directly confronting the word with the image, allowing the student to visualize the text or translate the image into poetic speech, indicating the complementarity of the word and the image, and stimulating the imagination with a new interpretative aspect (tables 1-6, the column heading: Proposed tasks for students). Among the few exercises of this type, let us focus on three exercises which, in various ways, refer to the relationships between the word and the image and judiciously introduce the student to the world of intersemiotic relationships:

Example A (table 1.1.):

1. Count how many images were painted with words by Joanna Kulmowa. Give them titles.
2. Make an illustration for one of the images. Or maybe you could take a photo that would illustrate this fragment of the poem? (Lewińska & Rogowska 2000, p. 19)

The combination of the poem by Joanna Kulmowa with the painting by Ferdynand Ruszczycis considered a failure if we consider the creation times of both works, their diverse stylistics, and their references to different philosophies of nature. Both cultural texts keep referring to the motif of clouds, which plays the key role in the combination of the poem and the painting. However, these issues remain on the sidelines. The essential value of the tasks proposed by the author is the introduction to the lexicon of the concept of “poetic image” and the term “painting with words” by the student “poetic image” and the term “painting with words” as well as a suggestion to interpret a poetic text by means of a visual code such as photography.

City ships
Clouds are city ships.
They like to stay
in a street bay.
A high cloud flutters—
a wind-blown sail.

A motor boat behind a chimney will appear
to cross the sky with a white foggy sheen.
Slowly will join the tempest near
A black cloud—a submarine.

And we will miss them for a while
from our windows
and balconies.
Before the sea fleets go away
to the waters – gardens of abyss.

Kulmowa (1986) (transl into English by Malgorzata. Bieszczanin)



Figure 3. F. Ruszczyc, *Obłok*, 1902, National Museum in Poznań

Example B (table 3.1.):

Prepare in groups a short comic strip about a meeting with a person from the past. Try to choose a person who contributed to progress in some field (Składanek 2008, pp. 236- 239)²

Although it might seem that these are almost canonical instructions that should always be used when working with the comic genre, in fact, they do not appear too often in textbooks. It should also be noted that the student will not be able to do the task correctly on the basis of just a few reprinted pages from a comic book. It must be preceded by a discussion of the basic characteristics of the genre, paying particular attention to the coexistence and interdependencies of the word. The image as well as the ability to use various formal means to strengthen the verbal and pictorial message, such as cloud shape, font type and color, and the use of various compositional layouts within a single scene.

Example C (table 4.2.):

Compare the world presented in the poem to the world in the painting. * Are these worlds realistic? If yes, try to justify your opinion; if no, how can they be defined? Name the material used by the poet and the one used by the painter. Indicate artistic means used in the poem and the ones used in the painting. Try to express in words the impressions of the artist included in the image. (Bobiński 2009, pp. 206-207)

The author uses several verses from the poem by Zagajewski as a pretext for providing tasks primarily aimed at stimulating the imagination of the student. In particular, they encourage the student to visualize the world expressed in words. Such instructions can become a pretext for theoretical considerations on differences between the subject matters of the word and the image, references to the Horatian topos of *ut picture poesis*, and the concepts of painterliness, plasticity, or iconicity of the literary text (Markiewicz, 1996). The author also suggests the possibility of reversing the task, placing the painting at the front and proposing to the student a verbal transposition of the image. What is important, the genre of the text of this intersemiotic translation is not imposed on the student. It would be interesting to confront the resulting critical text with a formal description and poetic interpretation. References to various means of expression used in the poem and the painting also allow discussion of the tools, techniques, and styles used within the two different cultural texts and thus present to the student the Lessingian concept of radical separation of the two areas (Lessing, 2012).

² These instructions are connected with the comic book *Tytus, Romek i A'Tomek* by H. J. Chmielewski (Papcio Chmiel). Highlighted text of the instructions – J.B.

The Hill

A moment of silence when the wind is lost in thoughts . . .
It's when the purple hill, the property of a bay horse,
has stopped in its tracks.
A quiet chime of bells can be heard from the nearest village
—a small Romanesque church has woken up.
(Adam Zagajewski, lack of the date of publication))



Figure. 4. Mont Sainte-Victoire by P. Cézanne, 1904, Princeton University Art Museum.

2.5. The word-image relationships: proposed tasks for students

The verbal and pictorial material used in the analyzed textbooks is extremely rich. The examples presented in the tables provide an indication of at least a few at least a few proposed sentences referring directly to the various types of intersemiotic relationships as outlined by Jedrychowska & Klakówna (2000):

Example A (table 3.2): poem “Slovas–slovo” by Václav Havel (1964, p.21)

Look carefully at how the poem “Slovas – slovo” by Václav Havel is written down and then read the text.

Think about how you perceive it: as a poem or as an image.

Answer the questions:

- * Why, in your opinion, did the poet use such unusual method of recording the work?
- * Does it make it easier to read or “look at” it?
- * Do you think that this form of notation suggests as specific shape? If so, what is it?
- * Why, in your opinion, did the poet separate one word in the entire block of text?
- * What do you associate with the empty space around the separated word? Can you name it?

The proposed poem by Havel (like two other poems: “Bariéra” and “Já-Ty”) is introduced very early, namely in the textbook for the fifth grade of primary school. Therefore, while the concept of concrete poetry will not appear in the lesson, interpretation of the poem can successfully grasp its visual potential. The student is bound to notice an unusual concentration of words without punctuation marks or spaces between words as well as a distinct separation of one of the words. The weight of one word (sing.) is contrasted with the weightlessness of the entire block statement (pl.). It is also worth stressing that a creation of an intentional graphic barrier, where the isolation of the word by the pure white surface around it occurs. Will the student associate it with silence, reflection, and search for the right word to express his or her thoughts?

Example B (table 4.4): poem “Wybaczcie mi to...” by Ewa Lipska + reproduction of the painting *Samotna w parku* by Władysław Wankie (Brożek 2012, p. 245)

Read carefully the poem by Ewa Lipska and then look at the accompanying reproduction of the painting *Samotna w parku* by Władysław Wankie.

Check the years in which poem and the painting were created.

Think why this particular painting accompanies the poem by Lipska.

Answer the questions:

* Do you think that the painting is a good match for the poem? Justify your answer regardless of whether you agree or disagree.

* What do you consider to be the main theme of both works? In your answer, refer to specific lines of the poem and motifs visible in the painting.

* Do you think that the dark tonality of the painting corresponds to the mood of the poem? Why?

* Do you think that the strong color element in the painting is somehow referenced in the poem by Lipska?

The combination of a poem by a contemporary poet with a reproduction of a painting by a painter from the late 19th and early 20th centuries was probably meant to emphasize specific psychological and emotional states regardless of when both authors lived. It would be completely pointless to try to interpret individual motifs appearing in the poem and in the painting. On the other hand, while discussing the proposed tasks, it is worth pointing out the key differences in the execution of the theme and the building of its mood, resulting mainly from different historical and cultural conditions created in both works. The symbolic mood of the painting by Wankie consists mainly of vague darkness, marked by a strong patch of red of a mysterious human figure (seen from behind) receding into bright light. By contrast, the atmosphere of the poem by Lipska is built around affairs, concepts, and concrete actions as well as bitter reflections of the lyrical subject which is our contemporary. This representation is a completely different way of separating the first-person hero who observes the reality and is critical

of oneself. However, the conclusion from the confrontation of both cultural texts will concern the universality of the concepts of loneliness or a sense of isolation.

Forgive me...
I don't answer your letters and calls.
I drop friendships.
Forgive me . . .
I grow more and more attached to myself.
I retreat inward.
The nation doesn't amaze me.
Nor does the crowd.
Victories and defeats blend into one.
Gains and losses blend into one.
I admire the butterfly on the moor.
During the nights I feed bats.
From the top of the mountain
I observe
the setting oyster of the sun.
Forgive me . . .
(Lipska 1996, transl. Grol)



Figure 5. Władysław Wankie, *Samotna w parku*, 1900, Muzeum Mazowieckie, Płock

Example C (table 6.1.): Juliusz Słowacki, *Balladyna* (excerpt) 3+ stage production poster by Andrzej Pałowski + stage production poster by Jan Lenica (Jędrzychowska&Kłakówna, 1999, p.p. 152-159)

Look at the posters for the production of *Balladyna* by Juliusz Słowacki, staged at the Juliusz Słowacki Theater in Kraków and at the Powszechny Theater in Warsaw and answer the following questions:

* Do the posters correspond to the main message of the drama despite the use of different art techniques and different means of expression ?

³*Balladyna* is the title of a tragedy with fantastic elements, rooted in folklore, written by Juliusz Słowacki.

- * Which motifs from the world of the staged drama by Słowacki are presented on the posters?
- * Which words from the drama became a direct inspiration for the authors of the posters?
- * Do you think that a poster speaks to the viewer only by means of the image or are the words it uses equally important?
- * What information is conveyed by the words written on a theater poster?

Look for reproductions of paintings that were inspired by the drama of Juliusz Słowacki. Using any artistic technique (drawing, painting, collage, photography, etc.), create your own poster encouraging the public to watch the drama by Juliusz Słowacki. Do not forget to write down important text information!

Authors of textbooks often introduce theater and film posters in the context of discussing stage and

Authors of textbooks often introduce theater and film posters in the context of discussing stage and screen adaptations of canonical literary works. They can also be used as an interesting example of a work that operates with two different character codes (image and word).

screen adaptations of canonical literary works. They can also be used as an interesting example of a work that operates with two different character codes (image and word). Even without reaching for terminology from the field of intersemiotic relationships and the concept of “semantic enclave” proposed by Mieczysław Wallis (1971) it is worth noting the equality of presence and meaning of the two cultural codes on the posters, the introduction of text data, and the synthetic visual interpretation by reference to the most important literary theme or a specific motif.

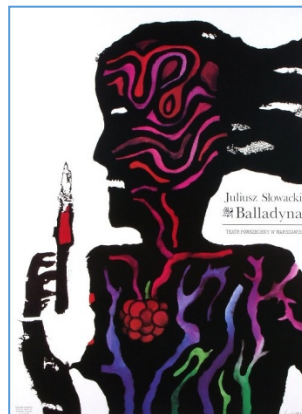


Figure 6. Jan Lenica, a poster of *Balladyna*, Teatr Powszechny, 1994



Figure 7. Andrzej Pągowski, poster *Balladyna*, Teatr Juliusza Słowackiego, 1987

3. Conclusions

The issues of integrated teaching and complimentary reception of cultural texts keep returning in professional literature as educational postulates (Janus–Sitarz, 2004; Pilch, 2015; Arnheim, 2005; Francuz, 2007; Ogonowska, 2004; Karkut, 2013). However, the issues undertaken in the discussion concern mainly complete reception of a particular cultural text, typically homogeneous and using one type of characters. It is less frequently argued that students should be introduced to a comprehensive reception of the iconosphere by pointing to them numerous cross-influences and mutual illumination of cultural texts. This specific gap is noticed, among others, by Anna Pilch (2015, p. 197-8):

Integrated teaching in the form of a block curriculum or the so-called interdisciplinary pathways expands and enriches the existing teaching content but it is still not integration as an activity and ability of mutual illumination of visual arts and literature or philosophy and poetry in interpretation of the text. The form is still separated from the content, as is the literature from the language and the literary image from the painting. The actual ability to arts to illuminate each other is practically non-existent due to lack of interpretative skills of a teacher only educated in Polish language studies.

Recently, these issue shave been addressed in articles collected in the volume entitled *Ikoniczne i literackie teksty w przestrzeni nowoczesnej dydaktyki* (Pilch & Rusek, 2015). These valuable studies concern different approaches to presenting the basic relationship between literary and iconic texts or, in broader terms, between verbal and visual texts as discussed by Pilch (2005). Of particular interest is the repeatedly emphasized need for broad competencies of a Polish language teacher who wants to introduce to his or her classes the notions of hermeneutic, semiotic, or iconographic reading of individual cultural texts, but also the need to indicate their mutual relationships (Bobinski, 2015). The problems of adopting different perspectives as well as analytical and interpretive tools relate directly

to the need to acquire relevant knowledge and practical skills within university education (Zabawa, 2015).

Disagreeing with these arguments would be hard. It seems, however, that thanks to numerous art materials suggested in textbooks even a teacher without a comprehensive education in the fields of art history and philosophy can vary his or her approach to the issues of mutual illumination of arts. Also, lack of specific tasks proposed by textbook authors does not necessarily rule out the possibility of showing the student the ongoing intertwining of words and images in the modern world.

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ITEM	Type of combination	Example	Proposed tasks for students concerning the word-image relationships (Textbook) ⁴	Comments
1	TEXT + IMAGE (chapter title + opening illustration)	H. Dobrowolska, <i>Jutro pójdę w świat. Podręcznik do kształcenia literackiego, kulturowego i językowego do klasy czwartej szkoły podstawowej</i> , Warsaw 2006: - unit: "Zostańmy przyjaciółmi" + L. Wyczółkowski, "Wesołe pacholęta" - unit: "W naszej rodzinie" + W. Weiss, "Zasmucona" - unit: "Gdy jestem twórcą" + T. Makowski, "Teatr dziecięcy"	NONE NONE NONE	the key to material selection: motif / theme
2	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	A. Łuczak, A. Murdzek, <i>Między nami. Język polski. Podręcznik dla klasy piątej szkoły podstawowej</i> , Gdańsk 2002: - Z. Herbert, "W pracowni" + Vermeer, <i>The Art of Painting</i> + Velázquez, <i>Las Meninas</i> , P. Gauguin, <i>The Painter of Sunflowers</i> A. Lewińska, E. Rogowska, <i>Język polski. Dziwię się światu. Wypisy. Podręcznik do klasy V</i> , Gdańsk 2000: - J. Kulmowa, "Miejskie okręty" + F. Ruszczyk, "Obłok" - A. Mickiewicz, <i>Pan Tadeusz</i> (an excerpt entitled "Tadeusza uwagi malarskie nad obłokami") + J. Stanisławski, <i>Zboże i chmury</i> M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Teksty i zadania. Książka ucznia. Klasa 6</i> , Kraków 2001: - unit: "Wszędzie znane są maski. Maski mówią"; A. Rybałko, <i>Oda do publiczności</i> + numerous examples of various implementations of the mask motif in fine arts - I. B. Singer, "When Shlemiel went to Warsaw" + M. Chagall, <i>I and the Village</i> + A. Halicka, <i>Two Rabbis (Dwóch rabinów)</i>	NONE Instruction: 1. Count how many images were painted with words by Joanna Kulmowa. Give them titles. 2. Make an illustration for one of the images. Or maybe you could take a photo that would illustrate this fragment of the poem? NONE NONE NONE NONE	the key to material selection: motif / theme

⁴ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

3	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	Z. A. Kłakówna, M. Dyduch, M. Jędrychowska, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Teksty i zadania. Książka ucznia. Klasa IV, Kraków 2000:</i> - T. Jansson, <i>Moominpappa's Memoirs</i> (an excerpt entitled "Tatuś Muminka buduje dom") + text illustrated by T. Jansson	NONE	text illustrated by the author
4	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia, Kraków 2000:</i> - A. Kamińska, "Na początku stworzył Bóg niebo i ziemię"+ J. Effel, <i>The Creation of the World</i>	NONE	author's illustration of the subject matter but not directly related to the cited text
5	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia, Kraków 2000:</i> - L. A. Moczulski, "Psalm na otwarcie oczu" + L. A. Moczulski, "Psalm 100" + K. I. Gałczyński, "Wierszyk o wronach" + J. Kulmowa, "Kiedy Bóg stworzył niebo..." + illus. by the author + J. Twardowski, "Podziękowanie" + illus. by M. Raczkowski + V. van Gogh, <i>Wheatfield with Crows</i> - T. Różewicz, "Koncert życzeń. Opowiadanie babuni z kraju chrześcijańskiego"+ A. Wróblewski, <i>Ukrzesłowanie</i> + illus. by M. Gomulicki + illus. by K. Klee + illus. by G. Marszałek + children's letters to God - "Zbójnicy" (folk song) + J. Kulmowa, "Zbójnicy"+ W. Skoczyła, <i>Taniec zbójnicki</i>	NONE NONE NONE	chain of word-image associations

Table 1. Types of word-image relationships in Polish language textbooks for primary schools currently available on the market

Direction of impact: Image → Word				
ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook) ⁵	Comments
1	IMAGE+ TEXT (illustration + literary work of prose/lyric/drama)	M. Jędrzychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia</i> , Kraków 2000: - J. Effel, <i>Creation of Man</i> + K. I. Gałczyński, <i>Żarłoczna Ewa</i> + J. Stańczakowa, "Czuję prawo kosmosu" + detail of the fresco <i>Stworzenie człowieka</i> (author not stated) + advertising elements	Instructions: 1. This gesture is referred to in many advertisements. Look for evidence. Can you think why ad makers use this particular reference? How do you rate their advertisement? . . . 3. Look closely at this advertisement. What do you think is advertised here? How is the play of literal and figurative meanings built here? In other words, how is the metaphor created? What kind of human needs does this advertisement appeal to? What is its relationship with the texts that are presented in this chapter of your textbook?"	a chain of word-image associations

Table 2. Types of word-image relationships in Polish language textbooks for Primary Schools currently available on the market.

Coexistence of the word and the image in a single work				
ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook 6)	Comments
1	TEXT + IMAGE (comic book)	A. Łuczak, A. Murdzek, <i>Między nami. Język polski. Podręcznik dla klasy piątej szkoły podstawowej</i> , Gdańsk 2002: - unit: "Gdzie stopy nasze"; pages from the comic book by H. J. Chmielewski (Papcio Chmiel), <i>Tytus, Romek i A'Tomek</i> entitled "Bieg harcerski"	NONE	

⁵ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

⁶ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

		<p>M. Składanek, <i>Język polski 5. Podręcznik dla szkoły podstawowej. Kształcenie kulturowo-literackie</i>, Gdynia 2008:</p> <p>- unit: “Gdzie stopy nasze”; pages from the comic book by H. J. Chmielewski (Papcio Chmiel), <i>Tytus, Romek i A'Tomek</i></p> <p>A. Lewińska, E. Rogowska, <i>Język polski. Dziwię się światu. Wypisy. Podręcznik do klasy V</i>, Gdańsk 2000:</p> <p>- unit: “Dla każdego co innego jest ważne”; excerpt of the comic book <i>Asterix</i></p>	<p>Instruction: Prepare in groups a short comic strip about a meeting with a person from the past. Try to choose a person who contributed to progress in some field.</p> <p>NONE</p>	
2	<p>TEXT + IMAGE (visual / concrete poetry)</p>	<p>M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego zreformowanej szkoły podstawowej. Klasa 5. Teksty i zadania. Książka ucznia</i>, Kraków 2000:</p> <p>- V. Havel, “Słowa – słowo”</p> <p>- V. Havel, “Bariera”</p> <p>- V. Havel, “Ja – Ty”</p>	<p>NONE</p> <p>NONE</p> <p>NONE</p>	

Table 3. Types of coexistence of the word and the image in a single work Polish language textbooks for Primary Schools currently available on the market.

Direction of impact: Word → Image				
ITEM	Type of combination	Example	Proposed tasks for students concerning the word-image relationships (Textbook) ⁷	Comments
1	TEXT + IMAGE (chapter title + separate opening illustration)	I. Muszyńska, J. Grzymała, <i>Czas na polski. Podręcznik dla gimnazjalistów. Klasa II, część 2</i> , Warsaw 2006: - unit: "Niepokój baroku" + illustrated by the author - unit: "Wiek rozumu" + illustrated by the author - unit: "Bunt romantyczny" + illustrated by the author	NONE	the key to material selection: motif / theme
2	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	A. Brożek et al., <i>Swoimi słowami. Podręcznik do kształcenia literackiego i kulturowego wraz ze szkołą pisania. Język polski dla gimnazjum. Klasa 2</i> , Warsaw 2012: - A. Mickiewicz, excerpt from Part II of <i>Dziady</i> + W. Pruszkowski, <i>Zaduszki</i> - W. Szymborska, "The Tower of Babel" + Bruegel Starszy, <i>The Tower of Babel</i> - K. Przerwa-Tetmajer, "Rozmowa" + J. Mehoffer, <i>Conversation (Rozmowa)</i>	NONE NONE Instruction: Look at the painting <i>Conversation</i> by Józef Mehoffer and follow the instructions: a) Indicate at least two similarities between the poems by Kazimierz Przerwa-Tetmajer and the work by Mehoffer. b) Explain if the word "conversation" (rozmowa) used in the titles of the works has the same meaning in both cases. c) Decide which work – the painting or the poem – has a more visible motif of loneliness. Explain your choice. d) Could the painting by Mehoffer serve as an illustration for the poem <i>Rozmowa</i> by	the key to material selection: motif / theme

⁷ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

		<p>W. Bobiński, <i>Świat w słowach i obrazach. Język polski. Klasa 1</i>, Warsaw 2009:</p> <p>- A. Zagajewski, „Wzgórze”+ P. Cézanne, <i>Mont Sainte-Victoire</i></p>	<p>Kazimierz Przerwa-Tetmajer? Justify your opinion.</p> <p>Instruction: Compare the world presented in the poem to the world in the painting. * Are these worlds realistic? If yes, try to justify your opinion; if no, how can they be defined? * Name the material used by the poet and the one used by the painter. Indicate artistic means used in the poem and the ones used in the painting. * Try to express in words the impressions of the artist included in the image.</p>	
3	<p>TEXT + IMAGE</p> <p>(literary work of prose/lyric/drama + illustration)</p>	<p>A. Łuczak, E. Prylińska, K. Krzemieniewska-Kleban, <i>Między nami. Język polski. Podręcznik dla klasy 3 gimnazjum</i>, Gdańsk 2011:</p> <p>- J. Kochanowski, <i>Laments</i> + J. Matejko, <i>Jan Kochanowski mourning his daughter Urszulka (Jan Matejko nad zwłokami Urszulki)</i></p> <p>- G. Orwell, <i>Animal Farm</i> (excerpt)+ illus. by J. Lebenstein, <i>Animal Farm</i></p>	<p>Instruction: Look carefully at the copy of the painting <i>Jan Kochanowski mourning his daughter Urszulka</i> by Jan Matejko and then, in a few sentences, write how the painter showed the feelings of the father.</p> <p>NONE</p>	<p>text illustrated by the author</p>

4	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	A. Brożek et al., <i>Swoimi słowami. Podręcznik do kształcenia literackiego i kulturowego wraz ze szkołą pisania. Język polski dla gimnazjum. Klasa 2</i> , Warsaw 2012: - E. Lipska, "Wybaczcie mi to..." + W. Wankie, <i>Samotna w parku</i>	NONE	creating the mood
5	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	W. Bobiński, <i>Świat w słowach i obrazach. Podręcznik do kształcenia literackiego i kulturowego dla klasy drugiej gimnazjum</i> , Warsaw 2008: - B. Leśmian, "Urszula Kochanowska" + H. Bosch, <i>The Garden of Earthly Delights</i> (detail) + Z. Beksiński, (painting title not given)	Question: Could the presented composition resemble the heaven from the poem by Leśmian?	wide associations
6	TEXT + IMAGE (literary work of prose/lyric/drama + illustration)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego. Teksty i zadania. Klasa 1 gimnazjum</i> , Kraków 1999: - W. Szymborska, "The Joy of Writing" + folk tapestry with the motif of a deer on a rutting ground + Jagiellonian tapestries + K. Wierzyński, "Strofa" + Z. Herbert, "Pisanie" + H. Białoszewski, "Namuzowywanie" + H. Poświatowska, "*** (oswajanie słów)", M. Pawlikowska-Jasnorzewska, "Spalone rękopisy" + J. Tuwim, "Sitowie" + photo of a pond by J. Budyn-Kamykowska + B. Leśmian, "Szewczyk" + W. Markowska, "Orfeusz i Eurydyka" + A. Rodin, <i>Orpheus and Eurydice</i> + Greek bas-relief <i>Hermes, Orpheus and Eurydice</i> + A. Séon, <i>The Lamentation of Orpheus</i>	NONE	chain of word-image associations
7	TEXT + IMAGE (critical, informative, descriptive text + illustration)	A. Łuczak, E. Prylińska, K. Krzemieniewska-Kleban, <i>Między nami. Język polski. Podręcznik dla klasy 3 gimnazjum</i> , Gdańsk 2011: - D. Buzzati, "Il critico d'arte" + numerous reproductions of works from various eras	Instruction: Look at the reproductions and talk about them. Take into account the themes of the paintings, the times of their creation, way of presenting themes, and your impressions and opinions	exemplification/ visualization of the issue

Table 4. Types of word-image relationships in Polish language textbooks for lower secondary schools currently available on the market

ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook) ⁸	Comments
1	IMAGE + TEXT (work of art + literary work of prose/lyric/drama)	I. Muszyńska, J. Grzymała, <i>Czas na polski. Podręcznik dla gimnazjalistów. Klasa II, część 2</i> , Warsaw 2006: - “Sztuka XVII wieku” – descriptive material + . . . + Rembrandt van Rijn, <i>The Return of the Prodigal Son</i> + J. Kaczmarek, <i>Syn marnotrawny</i>	Instruction: And now try it yourself: How did Jacek Kaczmarek, a contemporary poet and bard, refer to the painting by Rembrandt?	poetic ekphrasis

Table 5. Types of word-image relationships in Polish language textbooks for Primary Schools currently available on the market

Coexistence of the word and the image in a single work				
ITEM	Type of combination	Example	Proposed tasks for students concerning the image-word relationships (Textbook) ⁹	Comments
1	SEMANTIC ENCLAVE (film or theatre poster)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego. Teksty i zadania. Klasa I gimnazjum</i> , Kraków 1999: - J. Słowacki, <i>Balladyna</i> + poster by A. Pągowski for the performance of <i>Balladyna</i> + poster by J. Lenica for the performance of <i>Balladyna</i>	NONE	words in image
2	COMPREHENSIVE VIEW (artistic book)	M. Jędrychowska, Z. A. Kłakówna, <i>To lubię. Podręcznik do języka polskiego. Teksty i zadania. Klasa I gimnazjum</i> , Kraków 1999: - K. I. Gałczyński, “Zaczarowana dorożka”	NONE	importance of typography, ornamentation, layout of the page surface

Table 6. Types of coexistence of the word and the image in a single work in Polish language textbooks for Lower Secondary Schools currently available on the market.

⁸ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.

⁹ The examples do not include questions / instructions concerning only one of the components of the relationship: word or image.



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The Art of “Including Art” in Animation: DreamWorks’ Intertextual Games for All

**El arte de “incluir el arte” en el cine de animación:
El juego intertextual para todos de DreamWorks**

**L’art d’“incloure l’art” al cinema d’animació: El joc
intertextual per a tots de DreamWorks**

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The Art of “Including Art” in Animation: DreamWorks’ Intertextual Games for All

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Abstract

Art forms become interrelated when intertextual phenomena occur. The choice of previous art forms to create humour may seem to be a playful game, but it is the result of many kinds of inserted messages. Fourteen animated feature films by DreamWorks have been analysed and classified in depth (by using Sebeok’s (1986) intertextual categories, which were also described by Hatim & Mason (1990)), in order to demonstrate how animation is an art that encompasses other artistic productions. Firstly, art and animation will be defined in order to, secondly, use the corpus to exemplify the intertextual connections from other art forms. Lastly, the final quantitative and qualitative results will substantiate the conclusion that these productions by DreamWorks are an example of artistic cinematographic intertextuality.

Key words: animation, intertextuality, art forms, Children’s Literature..

Resumen

Las formas artísticas se interrelacionan cuando se pone en práctica el fenómeno intertextual. El uso de formas artísticas previas para crear humor puede parecer un juego pero es el resultado de la inserción de varios tipos de mensajes en un texto/discurso. Se analizan y clasifican en profundidad catorce películas de animación creadas por DreamWorks (se emplea para ello las categorías intertextuales propuestas por Sebeok (1986) descritas, a su vez, por Hatim & Mason (1990)), con el propósito de demostrar cómo la animación es un arte que engloba a otras producciones artísticas. En primer lugar, se definen los conceptos de arte y animación para, acto seguido, mostrar mediante el corpus cuáles son las conexiones intertextuales que provienen de otras formas artísticas. Los resultados cuantitativos y cualitativos permiten concluir que las producciones animadas de DreamWorks son un ejemplo de intertextualidad cinematográfica artística.

Palabras clave: arte, álbumes, museos, galerías, contexto.

Resum

Les formes artístiques s’interrelacionen quan es posa en pràctica el fenomen intertextual. L’ús de formes artístiques prèvies per crear humor pot semblar un joc però és el resultat de la inserció de diversos tipus de missatges en un text/discurs. S’analitzen i classifiquen en profunditat catorze pel·lícules d’animació creades per DreamWorks (s’hi empra per a això les categories intertextuals proposades per Sebeok (1986) descrites, d’altra banda, per Hatim & Mason (1990)), amb el propòsit de demostrar com l’animació és un art que engloba d’altres produccions artístiques. En primer lloc, es defineixen els conceptes d’art i animació per a, tot seguit, mostrar mitjançant el corpus quines són les connexions intertextuals que provenen d’altres formes artístiques. Els resultats quantitius i qualitius permeten concloure que les produccions animades de DreamWork són un exemple d’intertextualitat cinematogràfica artística.

Paraules clau: animació, intertextualitat, formes artístiques, literatura infantil i juvenil.

Introduction

DreamWorks is part of the successful and popular media industry aimed at creating family entertainment. As the company states: “[...] with each film, we strive to tell great stories that are fun and comedic, told with a level of sophistication and irreverence that appeals to the broadest audience possible and captures the imaginations of all people regardless of age”. (DreamWorks Official Website, 2016, n. p.)

This company has produced more than twenty-five animated feature films in the last twenty years. This paper is centred on fourteen of these productions which deserve an analysis in depth due to the intertextual content they include. The following section will present the essential definitions which helped develop the descriptive analysis herein.

First and foremost, cinema cannot be defined without first defining art, since films are art forms (Balázs, 1978; Eisenstein, 1986; Garroni, 1973; Metz, 1977; and the Opojaz members Shklovski, 1971 and Tinianov, 1927 among others). From a philosophical point of view, one single definition cannot comprise all the meanings of art. Its totality cannot be encompassed by a global view, and many have interpreted the definition of art in several manners.

For explanatory reasons, a few definitions must be handled to understand the theoretical rationale used in this study. Hegel (1997, p. 17) defined art as the way through which the spirit manifests itself in a particular manner. Art, according to this philosopher, must make an idea accessible in order to be contemplated through the creation of images. These images will be an expression of our freedom. Heidegger (1988, p. 63) defined art as the manifestation of the truth, its becoming and happening. Art, then, can be understood as a language used to express a human beings’ physical and spiritual reality. This language captures what humans are surrounded by and then is interiorised. This action of “interiorisation” then emerges transformed into the artist’s free creation. Therefore, art is absolutely crucial for the human being because it is the expression of the human spirit.

The artist’s subjectivity is required to create art through his or her genius (ability to grasp the essence of the world). Inspiration, influenced by the exterior and the historical context, is the interior voice which triggers the need to create. The surrounding reality also conditions the creation of art since the artist is affected by it. Reality enriches the artist with knowledge, experience and feelings. It is objective as opposed to the final artwork. The conjunction of the artist’s subjectivity and reality (objectivity) is the artistic creation known as poiesis, which is the expression of artistic content. The combination of these three aspects, objectivity, subjectivity and poiesis results in the work of art.

Here, these "artists" belong to the cinematographic industry, specifically to animation. These creators have revisited other artworks, which are also part of reality, to create through the use of intertextuality each of the fourteen analysed narrations. It is a phenomenon which allows the introduction of texts, discourses, (and even physical objects created in the past) into a renewed present-time text, discourse, or physical object. This frequently involves reinterpretation of the past meaning in the new production since there is a creative reason (function) for making use of intertextuality.

Art is, as Benjamin (2017, p. 66) affirms, reproducible. In other words, it is replayed. Intertextual phenomena are of the same nature. It is a game for those capable of establishing ties to previous productions, and where playing with texts is the objective to create new messages for the audience. The above definitions of art also describe animated feature films, and this enables their analysis. In other words, by studying these feature films, one can discover how intertextual phenomena have been used in order to fulfil specific purposes.

By affirming that cinema is an art, one can deduce that animation is also an art form. However, this statement had been unaccepted for a long time in the past. Just as real action filming took time to be considered art, animation also struggled in this endeavor.

Cinema is an artistic form used to analyse reality, but also a game (Benjamin, 2017, p. 28). It is a means of entertainment as will be seen in the fourteen films studied herein. By affirming that cinema is an art, one can deduce that animation is also an art form. However, this statement had been unaccepted for a long time in the past. Just as real action filming took time to be considered art, animation also struggled in this endeavour. An example of this effort can be read in Solomon's anthology where this author affirms that "animation is finally emerging from decades of critical neglect and becoming accepted as a valid form of artistic expression" (Solomon, 1987, p. 12). In this same volume, Starr (1987, p. 70) declares that animation is a fine art which might "win recognition through hybridization with other arts". This has been observed in the analysed films herein.

Three more definitions of animation substantiate the development of this art, defined as a human production and technical challenge, continuously searching for new ways of expressing views. The general goals of animation can vary in real practice. The Association International du Film d'Animation defined Animation in 1962 in its statutes as:

The art of animation is the creation of moving images through the manipulation of all varieties of techniques apart from live action methods. This independent art, whatever its manner of expression –in theatres, on television, in education or children’s film, etc. -should make an extensive and important contribution to the world’s cultural heritage, while playing its part in the search for new ways of artistic expression. It should help to promote progress towards peace and mutual understanding between all people. (ASIFA, 2014, n. p.)

Animation is not only an art but also part of Children and Young Adult Literature as Oittinen (2000) argues, based on Lennart Hellsing (1963)’s concept of this literature:

Children’s literature is anything the child reads or hears, anything from newspapers, series, TV shows, and radio presentations to what we call books. If we take the child’s view into consideration, we could also include not just literature produced for children, but also literature produced by children themselves, as well as the oral tradition. Seen from a very wide perspective, children’s literature could be anything that a child finds interesting. (Oittinen, 2000, p. 62)

One may conclude from this quote that animated feature films can be considered ChL/YA Literature from the moment children watch or listen to audiovisual productions which attract their interest. Mínguez-López (2012a, p. 99 and p. 104) has also considered the need to include animation within a definition of ChL/YA due to the fact that it is highly inspired by canonised ChL. And, at the same time, animation can revitalise ChL, for example, by favouring the appearance of printed literature based on the plots and aesthetics created for the moving image. As this author affirms (Mínguez, 2012a, p. 103) the methodology applied to the study of ChL can also be used to describe animation which reveals a connection between both arts.

The technical approach to this art in terms of how it can be defined was proposed by Wells (1998, p. 10) who saw the need to go beyond those definitions, which dated back to the Latin origins of the word animation, the simple meaning of “giving life to”, and the permanent illusion of movement:

A film made by hand, frame-by-frame, providing an illusion of movement which has not been directly recorded in the conventional photographic sense. Although this is a definition which serves to inform conventional cel, hand-drawn and model animation, it has proven insufficient in the description of other kinds of animation, particularly the kinds of animation that have been facilitated by new technologies, chiefly those

images which are computer generated or subject to other kinds of pictorial manipulation.

Having defined animation, one can proceed to analyse from a theoretical point of view the intertextual phenomena included in the corpus in order to demonstrate the purposes of such usage.

1. Intertextuality as a Cinematographic Phenomenon

It is essential to review the concept of 'intertextuality' in order to understand its use in cinema. Its origin dates back to 1969 although various researchers were attracted by this concept in the 80s (Ette, 1985; Hebel, 1989; Morgan, 1985; Pfister, 1985; Ping-Hui, 1983/84; Rulewicz, 1987). According to the semiologist, Julia Kristeva, who pioneered the coining of this term, texts can be built on a mosaic of quotes. Therefore, texts are the result of the absorption and transformation of another text: "Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double (...)." (Kristeva, 1980, p. 66)

To Kristeva intertextuality takes place when various texts interact within a text (Kristeva, 1968, pp. 55-64, in Broich and Pfister, 1985, p. 7). To understand this text formed by many others, one must have knowledge about each of the texts it is composed of. Then, it must be all interpreted within the new one. This unique text formed from the many other texts produces a rupture between the included texts and the "new" text which includes them all. As Nikolajeva (1996) explains, there is "a clash between them and the present text" (p. 153). This 'matrioska' effect (a doll within a doll), i.e. a text within a text, makes it possible to obtain more content. However, it requires interpretation in order to understand the totality of the message transmitted in the text. Further understanding based on the reader's or spectator's cognitive skills is expected so as to perceive the intertextual phenomenon.

Intertextuality can be detected in animated feature films as seen in the results of this study. The artistic intertextual occurrences in these productions are plentiful. If cinema is art, so is animation. It contains other artistic manifestations which act as a "wink" from the director, producer or screenplay writer to the spectator, whether it is an animated film or not.

Focusing on cinema, Genette's comments on Woody Allen's 1972 film, *Play it again, Sam* (or in Spain's version, *Sueños de un seductor* (back translation: *Dreams of a Seducer*), and by the way, the translation of the title into Spanish discarded the intertextual game) is an example of how

intertextuality is used in films. In fact, Genette chose this example to coin the term (hyperfilmicity) to name the cases of cinematographic intertextuality.

The title of Woody Allen's film *Play it again, Sam* (1972) acts for film connoisseurs as a contract of cinematographic hypertextuality (hyperfilmicity). They recognize it as the most famous {misquoted} line from the Michael Curtiz film *Casablanca*, in which Humphrey Bogart asks the pianist at the bar to play for him, once more, "his" song. The tune is an emblem of Bogart's sacrificed passion Ingrid Bergman; it is the Vinteuil sonata of tough cinema. Allen's title itself can in turn be seen as emblematic of all hypertextual activity, for isn't it always a question of "replaying", in one ways or another, the same undying old song? (Genette, 1997, pp. 156-157)

The title of this production in English refers to the famous film *Casablanca* (1942), specifically to its script. But this is not the only reference, Herbert Ross (1972)'s production is based on Allen's successful Broadway theatre play, thus a series of intentionally-made connections were achieved in the process. This creative effect by which a present film re-enounces films produced in the past led to the labelling of the relation between films by Genette (1982). On the one hand, the hyperfilm, understood as the present film which includes references to other films, and on the other, the hypofilm, which are the set of texts that are re-enounced in the hyperfilm.

This cinematographic intertextuality is the result of a historical filmic trajectory originally developed from the realistic depiction of life in the 50s and early 60s; the intertextuality of the late 60s, 70s, 80s; to the representation of something by somebody, a cartoon, a model or its copy. In this way, cinema has reconsidered its original obsession of depicting reality to be considered, per se, a text as such. Stam, Burgoyne and Flitterman-Lewis explained this cinematographic transition with the following words:

Film theory thus gradually transformed itself from a meditation on the film object as the reproduction of pro-filmic phenomena into a critique of the very idea of mimetic reproduction. Film came to be seen as text, utterance, speech act, not the depiction of an event but rather an event in itself, one which participated in the production of a certain kind of subject. (Stam et al., 1992, p. 188)

Films transformed into texts and therefore their intertextual relation caught the attention of researchers, for example, the work by Pérez (2008, pp. 151-166) or that by Onega (1997). Moreover, both have separately worked on intertextuality by basing themselves on Genette's

classification of this phenomenon. It is noteworthy to highlight the fact that intertextuality has not only been used in cinema, but also has been a tool to help identify cinema as art:

The abovementioned voracity of early cinema to take in elements originating from all cultural expressions which were relatively close has made it mandatory to stop short at that undeniable phenomenon of intertextuality through which the new media shaped into an independent art flourishing its own means of expression. Among the cultural expressions in which cinema imbibed, the nineteenth century realist novel is without a doubt one of these as quoted by many scholars. But along with this, the important role of the feuilleton production carried out by the epigones of Romanticism must be mentioned as well as some theatrical shows such as melodrama and music-hall from late last century. One must not overlook the influence of paintings, another artistic style although dragged down by academic mores, previous to the impressionist revolution. (Pérez, 2008, pp. 152-153, my translation)

Inspired by Genette's categories of intertextuality, Stam et al. (1999, p. 236) have observed the possible coining of terms linked to film intertextuality. For example, that of 'celebrity intertextuality', which is the appearance in a film of a TV star or an intellectually artistic celebrity or an intellectual from any field. This celebrity intertextuality was also observed in the corpus as explained below.

Regarding film intertextuality and animation, it has been affirmed that film intertextuality as a phenomenon did not appear much in animation targeted towards the general public and specifically to children and young adults. As Chaume (2012, p. 148) stated: "According to Zabalbeascoa, audiovisual programmes aimed at children are expected to contain minimal levels of intertextuality than texts typically considered adult-oriented." Due to this, Chaume (2012) claimed the need to study the intertextual phenomena included in animated feature films and series targeted towards children and adolescents: "This claim calls for thorough empirical research, since many cartoons, children's and teen pics make constant use of intertextual references." (Chaume, 2012, p. 148)

Despite Zabalbeascoa's (2000) first assessment on the intertextual content included in animation, this same author contemplates this theme by analysing the appearance of certain intertextual elements in Disney's *Alladin*, which could only be targeted to the adult public according to the results of this author's paper.

The presence of verbal and non-verbal, acoustic and visual intertextual occurrences in films led Martínez (2008, p. 112) to consider the existence of audiovisual intertextuality in the form of

imitations, ways of speaking, mockery and quotes to other films, etc. They are the “references, throwbacks of literary works, songs, famous films, which are also important idiosyncratic cultural models.” (Mogorrón, 2012, p. 95, my translation) These have also been observed in the corpus analysed in this paper.

To end this theoretical section, it is of interest to note two fundamental characteristics regarding the use of intertextuality in animation; firstly, the awareness of a filmic production which interrelates artistic forms. As Selby (2013) affirmed:

In recent years historians of animation have established links between the art of animation and the main artistic movements, which have served to highlight all links of parallel concerns as well as to consolidate the view that animation has always been conditioned by the world it was surrounded by (Selby, 2013, p. 96, my translation);

secondly, the importance of the essential creative phases in animation. It is the so-called research phase in which animators achieve to reunite a series of materials that can be contrasted with other reliable sources for the verification of facts and key dates. It counts on the support of experts, who avoid the use of erroneous facts which can tarnish a script or a whole storyline. (Selby, 2013, p. 68)

This second characteristic has been observed in the inclusion of commentaries by the directors and producers in the studied animated feature film DVDs. This material reveals many of the intertextual relations, how these professionals were influenced by other arts, and, interestingly, the need to count on the opinions of psychologists, educators and even associations to suggest what content could be ideal for children and young adults.

2. The Practical Analysis

2.1. Objectives

This study is aimed to demonstrate that animation as an underrated art form among the research community (Yébenes, 2002, p. 84) is as worthy as any other by showing that animation is enriched by other artistic works. These artistic works belong to other fields (painting, literature, music hall) to develop a theme or an animated plot. The table below will show in detail which previously-created artistic content, introduced in a present-time work of art (i.e. intertextuality in animated feature films), has been alluded to and how. Furthermore, this study will demonstrate that the intertextual phenomenon spotted in these animated feature films can entertain a double audience (adults and children) despite past belief that intertextuality was not

common in animation. Yet, intertextuality in these occurrences has contributed to narrate DreamWorks stories. The final section will include the possible reasons why DreamWorks decided to have these artistic allusions in its productions.

2.2. Materials and Methodology

The study of artistic intertextuality in animated feature films requires the selection of a corpus which can be analysed and quantified. Among the extensive DreamWorks repertoire (more than twenty-five animated feature films in its twenty-two years of history), fourteen films have been selected: *Shrek* (2001); *Shrek 2* (2004); *Shark Tale* (2004); *Madagascar* (2005); *Over the Hedge* (2006); *Shrek the Third* (2007); *Bee Movie* (2007); *Kung Fu Panda* (2008); *Madagascar 2: Escape to Africa* (2008); *Monsters vs. Aliens* (2009); *Shrek, Happily Ever After* (2010); *Megamind* (2010); *Kung Fu Panda 2* (2011) and *Madagascar 3: Europe's most wanted* (2012). These films were originally chosen based on their huge success audience-wise. These animated feature films have been box office hits. This fact shows that audiences worldwide have had access to these stories. As a local example of this success, it might be of interest to know that these films have had an excellent reception in Spain. *Shrek's* total gross was almost EUR 13 million (€12,850,954), *Madagascar* totalled EUR 13,613,855 and *Shrek the Third* exceeded the 20 million figure (€21,828,103). *Kung Fu Panda's* total gross amounted to EUR 13,176,073¹. This data reveals a major interest in animation among the Spanish audience. Moreover, these figures show how children are exposed to the media and to a specific content. This exposure to this type of animation rich in intertextual allusions most certainly has made an impact on viewers.

This corpus was compiled based on the following criteria: these films would have to be produced by the same company so that its discourse would be the same in the sense that its vision of reality and contents would be similar despite the variety of themes covered; each of these productions were to be created exclusively in the USA; these films would be computer-generated which is the company's most-often used technique; these productions would be classified under the same genre and subgenre, namely, all of them are animated feature films and comedies (other subgenres which allow the classification of animation are: Adventure, Family, Drama, Musical, Romance, Fantasy, Western, Action and Science Fiction). All these films are known as 'four quadrant' films although not all were rated as General Audience, being some of them not recommended for audiences under 7.

¹ These figures have been extracted from the following websites: www.cineol.net, www.sensacine.com and www.taquilladecine.com.

This study has been carried out by implementing a methodology which allowed the analysis of each occurrence. These 14 films have been studied in their English original version with the aim of spotting the artistic intertextual references used in these films. The technical information was extracted from DreamWorks' film productions for the period 1998 to 2012 and then the corpus was selected based on the criteria described above. In order to spot the different cases of artistic intertextuality, each film was screened numerous times while data was being collected through transcription and classified into 528 data sheets. In total 1,271 minutes (more than 21 hours) were analysed. Faced with innumerable existing paradigms and classifications of intertextual phenomena, only one theoretical framework had to be selected in order to carry out the analysis of the different types of intertextuality included in the films analysed in this study. Sebeok's (*Encyclopedic Dictionary of Semiotics*, 1986) classic model, which was also chosen by Hatim & Mason (1990, p. 132) in the field of Translation, has been summarised as follows: 1) Reference, 2) Cliché, 3) Literary allusion, 4) Self-quotation, 5) Conventionalism, 6) Proverb and 7) Meditation. As a result of the PhD study on animated feature film, *La alusión como fuente de creación de humor y su traducción: análisis del cine de animación de DreamWorks (2001-2012)* (Allusion as a Source of the Creation of Humour and its Translation: DreamWorks' Animated Feature Films 2001-2012) the third category referring to literary allusion has been modified to include a broader audiovisual allusion. This intertextual phenomenon has been observed in the 14 animated feature films by DreamWorks. Furthermore, the audiovisual allusions have been categorised based on this deductive, practical analysis. Special attention has been paid here to artistic allusions. These are defined as references to live show creations (a play made into a film, a musical, and circus show), paintworks, sculptures, photographs including architectural productions and their authors, dance and its styles, comedians, designers, martial arts and even culinary ones.

To locate intertextual occurrences in the corpus, two sources were extremely helpful: Firstly, the IMDB data base online, where comments about the contents used in each of the films have been accurately described, and secondly, the producers' and directors' comments, which are included in the films' DVDs detailing the influences and homage intended with their work. Many of these comments reveal important intertextual information which otherwise might be obscure for a researcher unaware of popular culture.

The creation of a data sheet for each occurrence helped organise the information extracted from the films thus favouring the quantitative and qualitative analyses, which have been later presented in the table and description below. This visual representation is useful to reveal how art has been included in these productions.

This methodology has proven to be suitable for the aims of this study since a significant number of results have been obtained with regard to how intertextuality has been created by re-enouncing artistic contents created in the past and to be included in an art form such as animation.

2.3. Results

2.3.1. Quantitative Analysis

The total number of compiled occurrences from the 14 DreamWorks animated feature films amounted to 745 out of which 33 belong to the artistic category. This represents 4.42% of the total figure of intertextual occurrences used in these productions. Although this figure is rather

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low, the fact that the artistic content has been restricted to a limited set of categories as described above must be recalled. This low figure also allows a deep analysis of the occurrences extracted from the corpus.

Also, Cinematographic, Literary, and Musical intertextual references belong to the arts as well, which must be considered, but here these have been studied separately. The table presented below shows in which of these films intertextual artistic references have been included and the compiled total number:

Film	Occurrences/Film
SHREK (SH1)	4
SHREK 2 (SH2)	5
SHARK TALE (ST)	0
MADAGASCAR (M1)	0
OVER THE HEDGE (OVT)	0
SHREK THE THIRD (SH3)	6
BEE MOVIE (BM)	2
KUNG FU PANDA (KFP1)	4
MADAGASCAR 2 (M2)	3
MONSTERS VS. ALIENS (MVSA)	0
SHREK: HAPPILY EVER AFTER (SH4)	3
MEGAMIND (MGM)	2
KUNG FU PANDA 2 (KFP2)	1
MADAGASCAR 3 (M3)	3
CORPUS TOTAL FIGURE	33

As seen, the *Shrek* saga is the richest in artistic occurrences (18) concentrating the highest number of cases, followed by the *Madagascar* saga (6), and the *Kung Fu Panda* saga (5). Films

such as *Shark Tale*, *Madagascar*, *Over the Hedge*, and *Monsters vs. Aliens* show no occurrences of this type although they do include other intertextual references.

2.3.2. Qualitative Analysis

Due to the fact that the results obtained have been manageable in terms of quantity there is room for a detailed discussion about the nature of these artistic intertextual references. As presented in the table above, occurrences have been spotted in 10 of the 14 studied films. These cases will be described per film as follows.

Four cases were compiled in *Shrek*. The first has to do with Shrek's fighting scene in Duloc. He shouts to the audience: "Thank you! Thank you very much! I'm here till Thursday. Try the veal!" (Time Code Reference (TCR): 00:24:12) which makes reference to the type of sentences said by stand-up comedians from the 70s and 80s as part of the Brick Wall comedy shows. The second artistic intertextual reference is a wink to the famous portrait by Botticelli (1445-1510) *Nascita di Venere* although in this imitation Lord Farquaad has substituted Venus (TCR: 00:46:55). The third occurrence has to do with the Merry Men's Riverdance dance (TCR: 00:50:08). Robin Hood's men dance this traditional Irish dance which is a contrast due to the setting and time of this film (medieval times in an animated feature film where ogres and fairies lead the main roles). To end the artistic allusions found in this film, the Three Pigs' break dance exhibition is an anachronistic game which definitely creates a humorous situation (TCR: 01:19:13).



Image 1: Lord Farquaad lying in bed. Behind, as his headboard, Botticelli's subverted version of the triptych *Nascita di Venere*

Shrek 2 plays with the image and pose of a well-known eighties extravagant model, Angelyne (TCR: 00:11:18), but instead of this model we will see the Fairy godmother placed on this billboard imitating the model's pose.



Images 2 and 3: Angelyne and Fairy Godmother's billboards

This film also includes a portrait of Queen Elisabeth II (TCR: 00:17:52) and visual references to the famous huge eyes portrayed by Gig in his paintings here seen in Puss in Boots big-eye expression (TCR: 00:36:13). Ballet has also been reproduced in the scene where two workers are transformed into ballerinas from the *Swan Lake* thanks to Shrek's visit to the Fairy Godmother's laboratory (TCR: 00:45:04). *Shrek 2* also includes irony by using a joke from Lewis Black, which criticises globalization and capitalism by discussing why Starbucks Coffee Shops (in this film Farbucks, named after Far Far Away kingdom's capital city) are everywhere and have several premises in the same street (TCR: 01:07:43).



Image 4: Donkey on the onion carriage in front of Farbucks Coffee Shop

Shrek the Third includes a scene where Gingy criticises Prince Charming's performance, comparing it to what the cookie qualifies as cheesy. Gingy, in fact, mentions the theatre play, *Love Letters* (TCR: 00:01:12), in the English version of the film. This film uses the motif of a scenario as a set where to place Prince Charming's feelings of revenge. The film begins with a play and it also ends with a theatrical representation. This environment is the perfect excuse to include references to the musical genre with sarcastic scenes recalling Broadway musicals in at least two different scenes (TCR: 00:56:56). Changes in food recipe names have also been compiled in this film: spicy chicken wings, pickled onions and crunchy fish fingers, all of them

typical in some bars and restaurants, have been renamed to spicy dragon wings, pickled eyes and crunchy kid fingers, respectively (TCR: 00:13:43).

Bee Movie is an example of the constant reference game with the bee world. For this reason, there is one food reference to Cheerios, cereal with honey (TCR: 00:01:36). Surprisingly, this film is rich in references to celebrities ('celebrity intertextuality'), including famous designers such as Ralph Lauren, who was mentioned as Barry's clothes designer at some point (TCR: 00:59:24).



Images 5 and 6: Two examples of celebrity intertextuality: Bee Larry King and her honour judge Winfrey

Kung Fu Panda includes references to martial arts. The film's title is a reference to a type of art of self-defence. At least five specific Kung Fu techniques reflecting how animals move have been alluded to by introducing these animals as main characters of the film: Snake, Monkey, Grasshopper and Tigress (TCR: 00:07:18). There is another intertextual reference related to the arts in this film, i.e., the combination of a panda bear's proportions with those of men, imitating or adapting to the animal world Da Vinci's *L'uomo Vitruviano* (TCR: 00:37:22).



Image 7: A panda bear is the centre of Da Vinci's Vitruviano in Kung Fu Panda. Grasshopper uses it as a reference book to use acupuncture to heal Po

In *Madagascar 2*, Alex, the lion, is a great fan of Broadway musicals and, for this reason, one can spot at least two clear examples of these references in his dialogues with other animals and even with his body movements. He mentions at some point (TCR: 00: 36: 39) that he is a protégé of Fosse and Robbins, two famous choreographers, and his dances imitate the steps of some of the characters in *West Side Story* (1961).

Art continues to be referred to in *Shrek: Happily Ever After*. A story book initiates the film as homage to Disney's classic opening scenes of fairytales read by a narrator. In one of those pages Shrek and Fiona appear in a picture kissing each other while posing in the same way as in Klimt's famous portrait, *Der Kuss* (1907-1908), *The Kiss* (TCR: 00:04:01). This film also includes witches who can do break dance (TCR: 00:49:38). Meanwhile, there are ogres who are kidnapped by Piper while they dance to the style of John Travolta's *Saturday Night Fever* (TCR: 00:59:43).

In *Megamind*, *La Gioconda* (1503-1519) appears twice among a set of portraits which were vandalised and stolen from Metrocity's Museum of Art by Megamind (TCR: 00:42:36). Also, this character imitates Michael Jackson's Moonwalk dance moves while listening to the *Bad* theme at the end of the film (TCR: 01:20:46).

Another film in the corpus that includes artistic intertextual references is *Kung Fu Panda 2*, which has used the universe of martial arts as a source, both visually by reproducing the aesthetics as well as colours and content-wise by reproducing certain aspects related to the mythology of Martial arts (TCR: 00:18:02): heroes, weapons, philosophy...



Image 8: Po, the panda bear, sitting with the rest of the main cast of the Kung Fu Panda saga. Each character represents different kung fu fighting styles

Madagascar 3: Europe's Most Wanted is the last film which is included in the analysed corpus here. In this film two artworks have been used as reference. First, Dali's *The Persistence of Memory* (1931) and second Magritte's *The Empire of Light* (1950) (TCR: 00:01:42). These two works of art were used in these films to be seen in Alex's nightmare. However, only a few

elements were taken from these masterpieces, one of Dali's clocks and a streetlamp from Magritte's work. The producer's and director's comments about this scene mention how these objects were chosen to represent Alex's worries about not returning home. According to these comments, these objects were to be interpreted as a subliminal message about anxiety and fear. The last case studied makes indirect reference to the Cirque du Soleil. There is no direct reference to this circus in the script, but Alex, whose voice is characterised by Ben Stiller, literally says: "That's what everybody thought, Vitaly, until those French Canadians came along, drunk off from their maple syrup and cheap pharmaceuticals, and completely flipped the paradigm." (TCR: 00:46:02). DreamWorks' directors and producers affirmed that the film wanted to make a joke in the sense that if in the Cirque du Soleil there are no animals, in DreamWorks' circus there are no human artists.

An overall analysis confirms that all these references were visually made available to the audience. In other words, these artistic allusions were included in each scene to be seen. In fact, only five of the total number of artistic references was uttered by DreamWorks' characters. This might be due to the fact that the company is placing intertextuality at a second place in the filmic discourse. Audiences must pay close attention to images to grasp the intertextual game.

As seen, this collection of data reveals the art forms intertextually introduced in animation. An overall analysis confirms that all these references were visually made available to the audience. In other words, these artistic allusions were included in each scene to be seen. In fact, only five of the total number of artistic references was uttered by DreamWorks' characters. This might be due to the fact that the company is placing intertextuality at a second place in the filmic discourse. Audiences must pay close attention to images to grasp the intertextual game.

This intertextual game is meant to entertain all audiences. Adults are thrilled by their ability to spot these allusions in their new context and children, who might not be able to spot the game, will ask for clarification once they come across these references and/or when they see the adult's reaction towards the use of intertextuality. While adults fully enjoy the game, children are learning more about reality through animation and having fun as well. It is a game for all. The nature of the artistic intertextual references found in the corpus is quite rich. References to paintings, theatre plays, dance, martial arts, the Broadway musical genre and popular artists can be interpreted as a will to include several dimensions of art connecting our knowledge about the world with the art of animation.

If analysed in detail, most of the references pertain to painting. On the one hand, some of the paintings have been slightly modified to exchange famous portrayed characters for DreamWorks' to play with reality. For instance, Lord Farquaad substitutes Venus in Botticelli's masterpiece. Fiona and Shrek kiss in the same posture as Klimt's couple and Po, the panda, is the centre image of Vinci's *L'uomo Vitruviano*. On the other hand, some of the paintings have remained untouched in the corpus, such as the Mona Lisa and Queen Elisabeth II's portrait. As for the use of painting references in animation, some constituent elements belonging to well-known works of art have been reproduced, for example, Dali's clocks and Magritte's streetlamps. Undoubtedly, artistic references in these animated feature films can be included in many different ways.

Dance as an art form also gained importance in the obtained results. What is more, paintings and dance references alike constitute most of the spotted references. An eclectic combination of references to popular dances was recorded. Modern and classic references appeal to most audiences, who are bound to recognise River Dance routines among Robin Hood's Merry Men in *Shrek*, and Michael Jackson's Moonwalk in *Megamind*. These allusions emphasise the importance of dance and music in the cinematographic industry as well as in animation.

3. The Purpose of Artistic Intertextual References in these DreamWorks' Animated Feature Films and their relation with Children

As part of the media industry, DreamWorks probably pursues two main objectives: firstly, the entertainment of the possible highest number of spectators, which leads, as a consequence, to the second objective, financial gain.

Yet, this in-depth analysis of the artistic intertextual content included in fourteen of DreamWorks' animated productions deserves a few remarks on the purpose of this content. Lorenzo (2005, pp. 136, 139 and 140) enumerates three main functions of audiovisual intertextuality: the humoristic function, as a discourse builder and the appellative function (as part of the advertising genre). Out of these three types this study reveals that DreamWorks' use of intertextuality is meant to make the audience laugh and look for what director's have named as 'Easter eggs', i.e., content that has been introduced to be spotted and looked for on purpose. It is not only a subtle message or game between the filmmaker and the spectator; directors encourage viewers in the DVD's comments to search for this special content.

This game plays a subversive role since it introduces these artistic references which belong to the artistic canon to create humour and to parody human production. Hutcheon (1987) describes postmodernism as the multiple interpretations of art. As this author sees it, we

constantly revise human production in our “new” creations to subvert the established canon of knowledge. In this constant relation between texts of the past and the present Hutcheon defines parody as:

Parody is a sophisticated genre in the demands it makes on its practitioners and its interpreters. The encoder, then the decoder, must effect a structural superimposition of texts that incorporates the old into the new. Parody is a bitextual synthesis (...), unlike more monotextual forms like pastiche that stress similarity rather than difference. In some ways, parody might be said to resemble metaphor. Both require that the decoder construct a second meaning through inferences about surface statements and supplement the foreground with acknowledgement and knowledge of a backgrounded context. (Hutcheon, 2000, pp. 33-34)

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An example of this subversion was observed by Mínguez, Ballester and Oltra (2004, pp. 586-603) and Mínguez-López (2012b, pp. 249-262) who studied DreamWorks’ parody and subversion of the traditional Disney fairytale canon in the Shrek saga by analysing the classic canon and the subversion applied to it.

This intertextual game addressed to the general audience also fulfils a didactic purpose since adults react to the use of intertextuality by laughing at the messages included in the film, and if these adults are enjoying these films with younger viewers, these young viewers will probably feel curious about the humorous reaction of the first. In a way, children will ask why adults are laughing at some scenes when intertextuality is used. Moreover, as Beeler (2015, p. 28) affirms adults are also the mediators who supervise and attend public venues with the youngest audiences which means that if adults enjoy and find appropriate certain productions by a company, any animated feature film produced by it will very likely become a box office hit. The use of intertextuality will also serve to quiz the viewer about their knowledge creating the second type of interaction that Norrick (1993, pp. 43-44) described as a test. Intertextual humour “tests the capacity of the audience to interpret humour based on allusions”. (Norrick, 1993, p. 44)

4. Conclusions

As this paper has discussed, animation is an art which includes other art forms. It is for all audiences despite the belief that it is only addressed to children and young adults. The inclusion of art within art is closely related to intertextuality since this phenomenon consists of reusing

previous "texts" in the creation of another. Here, "texts" should go beyond the printed document, and text creation should be interpreted as the elaboration of a message/discourse in any format.

For this reason, intertextuality can be found in films and in animation. In order to tell a story in a film there is a need to create a narration that can be formed as a result of texts created in the past, for instance, artistic productions. Through parody DreamWorks legitimises and subverts that which it parodies. Parody signals how these works of art from the past become part of the present time leading to ideological consequences which derive from continuity and difference. In a way, from the postmodernist point of view the audience is given the chance to rethink human artistic productions and become critical with the products they consume.

To demonstrate that animation can include artistic intertextual references, an in-depth analysis has been carried out to extract these cases and identify which artistic productions have been referred to. Fourteen films were studied obtaining a total number of 33 occurrences which might seem rather few. However, this analysis only searched for the categories related to the Plastic Arts, the musical hall genre, theatre and dance, while the study of other art forms such as cinematographic, literary (López González, 2017, pp. 89-104) and musical productions have not been included here. These have also been used as artistic intertextual references in these films, but they have been included in separate studies due to the word limit here.

The use of these artistic intertextual references fulfils the need to create unexpected situations which trigger humour if the spectator reads in-between the lines. Of course, the young audience might not be able to spot all the references included in these films. They will only probably understand this subtle humour after some years of formal education and cultural training. In fact, the total number of cases per film discussed above reveals that the artistic content used is quite universal. The masterpieces alluded to are already part of popular culture. In a way, everyday life experiences within Western society will help distinguish these references. In this process, adults work as mediators who help the child in the understanding of this humour. Therefore, animation acts as more than entertainment, since it can transfer cultural content and, as a consequence, it can indirectly fulfil

Therefore, animation acts as more than entertainment, since it can transfer cultural content and, as a consequence, it can indirectly fulfil a didactic purpose. Animation, then, is a resource which has not been adequately exploited at its full potential in the classrooms.

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This compilation of artistic intertextual references also opens a new research line related to possible classroom didactic applications. There is a higher likelihood that young children will be interested in art if it is part of animation than if it is taught through traditional art handbooks. Yet, this hypothesis must be tested first through a reception study.

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The Perceived Influence of Children's Literature on Sociocultural Understanding in UK Education

La influència de la literatura infantil percebuda en la comprensió sociocultural del món en l'educació al Regne Unit

La influencia de la literatura infantil percibida en la comprensión sociocultural del mundo en la educación en el Reino Unido

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The Perceived Influence of Children's Literature on Sociocultural Understanding in UK Education

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Abstract

This article recognises the interplay between learners' understanding of the world and the literature selected for, and read by, children as a result of current curriculum design within the UK. As part of the author's doctoral study, an extensive review was conducted into the place of children's literature in the development of socio-cultural constructs; this included an appraisal of the function of published narratives within the development of a national curriculum for English in the UK. The findings of the review detailed here identified that an ideological linkage between the study of literature and the development of sociocultural values resulted from an increased politicisation of the English curriculum, particularly post-2010. Within the social and historical debates, reading was identified as a specific mechanism for transmitting adult-centric ideas around spiritual, moral, social and cultural beliefs. Issues of power and control became emphasised within the review through the exploration of the actions of gatekeepers, including publishers, librarians, teachers and even politicians, as they attempted to define a preferred canon of literature for study. Throughout the wider literature, contemporary political discourse seemingly argued for dominance over and marginalisation of different factions of society without acknowledging the implicit and explicit bias found within. The review concluded that educators have a responsibility to teach critical literacy skills to enable young readers to negotiate the ideologies being presented to them, but, in the view of this author, this is only possible if teachers enable learners to interrogate for themselves the literature chosen as resources for the classroom.

Key words: Children's Literature, Curriculum, Ideology, Power, Reading.

Resum

Aquest article tracta la interacció entre la comprensió del món per part dels aprenents i la literatura seleccionada per i llegida per infants, com a resultat de l'actual disseny del currículum a Regne Unit. Com a part de la tesi doctoral de l'autora, es va dur a terme una revisió extensiva al voltant del lloc de la literatura infantil en el desenvolupament dels constructes socioculturals. Açò inclou una valoració de la funció de les narratives publicades entorn del desenvolupament d'un currículum nacional per a l'anglès a Regne Unit. Les troballes en la revisió detallades ací, identifiquen que hi ha un vincle entre l'estudi de la literatura i el desenvolupament dels valors socioculturals resultat d'una politització creixent del currículum anglès, particularment després de 2010. Entre els debats socials i històrics, la lectura ha sigut identificada com a un mecanisme per transmetre idees adultocèntriques sobre creences espirituals, morals, socials i culturals. Els problemes del poder i el control s'emfatitzen en la investigació a través de l'exploració de les accions de les agències, incloent editorials, personal de biblioteques, docents i fins i tot polítics, en tant que intenten de definir un cànon literari preferit per al seu estudi. A través d'una àmplia literatura, el discurs polític contemporani, aparentment, ha defensat la dominació i la marginalització de diferents faccions de la societat sense tindre present el biaix implícit i explícit que s'hi troba. La revisió conclou que els i les educadors i educadores tenen una responsabilitat per a ensenyar destreses de lectura crítica per tal de permetre als i les joves lectors i lectores negociar les ideologies que se'ls hi presenten; açò

però, des del punt de vista de l'autora, és només possible si els docents permeten a l'alumnat contestar per ells mateixos la literatura que es tria com a recurs a l'aula.

Paraules clau: Literatura infantil, Currículum, Ideologia, Poder, Lectura.

Resumen

El siguiente artículo trata de la interacción entre la comprensión del mundo por parte de los aprendices y la literatura seleccionada para y leída por el alumnado como resultado del actual diseño curricular en Reino Unido. Como parte de la tesis doctoral de la autora, se llevó a cabo una revisión extensiva sobre el lugar de la literatura infantil en el desarrollo de los constructos socioculturales. Esto incluye una valoración de la función de las narrativas publicadas sobre el desarrollo de un currículum nacional para el inglés en Reino Unido. Los hallazgos de la revisión que se incluyen aquí, muestran que hay un vínculo entre el estudio de la literatura y el desarrollo de los valores socioculturales resultado de una politización creciente del currículum inglés, particularmente a partir de 2010. Entre los debates sociales e históricos, la lectura ha sido identificada como un mecanismo para transmitir ideas adultocéntricas sobre creencias espirituales, morales, sociales y culturales. Los problemas del poder y el control se enfatizan en la investigación a través de la exploración de las acciones de las agencias, incluyendo editoriales, personal de bibliotecas, docentes e, incluso, políticos, ya que intentan definir un canon literario preferido para su estudio. A través de una amplia literatura, el discurso político contemporáneo, aparentemente, ha defendido la dominación y la marginación de diferentes facciones de la sociedad sin tener presente el sesgo implícito y explícito que conlleva. La revisión concluye que los educadores y educadoras tienen una responsabilidad a la hora de enseñar destrezas de lectura crítica para permitir a los y las jóvenes lectores y lectoras negociar las ideologías que se les presentan. Pero desde el punto de vista de la autora, esto es solo posible si los docentes permiten al alumnado interrogar por ellos mismos la literatura que se escoge como recurso en el aula.

Palabras clave: Literatura infantil, Currículo, Ideología, Poder, Lectura

Introduction

Children's literature is rarely straightforward or even easily categorised as a single genre, though scholars such as Nodelman (2008) have tried. It has a complicated relationship with young readers, who are often forced to engage with it within their educational experience but revere it when they attain fluency and comprehension, particularly when positive attitudes to reading are fostered (Smith 1990). Equally, educational policy makers within the UK appear to venerate the written word as a primary means for communicating societal norms, making it imperative for educators to be aware of the social and cultural implications of the narratives they allow in or exclude from their classrooms (Bingle 2017). Unfortunately, many professional discussions around selection focus on the quality of texts in terms of their usefulness in teaching the mechanics of reading or language skills, or even their economic viability, without acknowledging the inherent hegemonic discourses found in all narratives (Wyse, Jones, Bradford and Wolpert 2013). This can lead to the creation of limiting classroom cultures, where diversity is absent or ignored and children learn a narrow view of social values.

Within the UK, the potential interplay between learners' understanding of the world and the literature selected for, and read by, children, is easily identifiable in a review of current curriculum design. This was done as part of original research which formed the basis for the author's doctoral thesis and

preceded an in-depth analysis of literature written for child- and young adult readers. The subsequent findings informed an exploration of participants' perceptions of character depictions, namely literary teachers, as an exploration of the sociocultural relationship between readers and the texts written for them. The final research project provided a viable interdisciplinary research design in the combined fields of literature studies and social science in order to identify specific influential ideas from literature that could affect future identity construction. The literature review detailed here was pivotal in understanding the synergies between the underpinning political ideologies and the power relationships binding author, text, reader and gatekeeper in the sociocultural act of reading.

1 Through Reading in Particular: The Implied Canon within the UK Literary Curriculum

Can children's books be influential? Certainly, the belief that books are ideologically significant is held by the Department for Education (DfE), who state in the most recent draft of the National Curriculum in England that

Through reading in particular, pupils have a chance to develop culturally, emotionally, intellectually, socially and spiritually. Literature, especially, plays a key role in such development. (DfE 2013, p.3)

However, claims such as this are rarely, if ever, linked explicitly to empirical research which relates the shared social domain of both reader and writer to identify the influence of prevalent cultural constructs on emerging paradigms of identity. Indeed, there are dangers in assuming any method is influential in isolation: in their exploration of teacher recruitment, Carrington and Skelton (2003) warn against believing that the simple introduction of cultural, ethnic and gender role models, for example, will act as a panacea for issues of underachievement. They suggest instead that a more inclusive policy needs to be developed which will "break down cultural stereotypes and the implicit messages inherent in the hidden curriculum" (Carrington and Skelton 2003, p.25), i.e. cultural and gender role models can be influential but only within a wider social context that seeks to expose and deconstruct the hidden curriculum inherent within schools.

The 'hidden curriculum' as a concept is one acknowledged by many educationalists working within a range of disciplines; it is possibly best described as "'a set of influences that function at the level of organisational structure and culture', which manipulate teachers and learners in the context of both the formal and informal curricula" (Mossop, Dennick, Hammond and Robbé 2013, p. 135). According to Smith (2014, p.16) the influences can include elements such as an institutional insistence on compliance which "keeps some students from feeling they can challenge the very structures that repress them". However, this view assumes that the hidden

curriculum is ultimately a repressive structure, and though that may be the experience of some it is important to analyse individual social settings before attributing this sort of value to them. I prefer to acknowledge the hidden curriculum as ideology made manifest, neither as positive nor negative until contextually interpreted in terms of social and cultural acceptability dependent on values and beliefs.

Literature is one mode of transmitting such societal values, and children's literature is as much one of these mechanisms as literature for older audiences. Tonkin (cited in Samuel and Thompson 1990) proposes that books are amongst the cultural artefacts that help us form our social models, and in research regarding literacy, artefacts and identity, the interplay with identity in a school context is highlighted (McVee 2004; Scanlan 2010). However, as we traverse through the Information Age, is it still true to say that it is through books we develop our understanding of the world around us? Modern life does have the potential to expose children to a range of digital texts that seem to overpower their daily connection with the world, however Park (2012; 2015) argues the propensity for assuming that everyone in developed countries has full access to the range of connected media platforms is erroneous and strongly suggests that while digital forms are influential they are not ubiquitous. As a consequence, this means that assumptions about electronic media replacing books as the main mechanism for sociocultural story-sharing can be challenged in both rural and urban settings, although they cannot be discounted. Certainly, the public discourse around the

Certainly, the public discourse around the teaching of reading within the UK emphasises the place of books as a privileged communicative medium, and this chapter details the interplay between curriculum development and children's literature in a contemporary context.

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The discussion surrounding the place, use and quality of literature that should be at the heart of the curriculum has been integral to curriculum development in England (Scotland, Wales and Northern Ireland having gone their own way over the years), particularly since the publication of The Bullock Report (DES 1975: p.125). Entitled *A Language for Life*, the writers came out very firmly on the side of literature within Britain having a place beyond that of decoding: it was viewed as being of personal, moral and linguistic importance, although there is an acknowledgement that there is no empirical evidence of "the 'civilising' power of literature" (DES 1975: p.125). That literature has a place is

one uncontested element of historical curriculum discourse: in what capacity and precisely what “it” (as a body of work) entails has been less clearly defined, although in various government reports in the UK it has been repeatedly linked to pupils’ social, moral, cultural and even economic development. Michael Gove, as Secretary of State for Education, was instrumental in the formation of the current English National Curriculum, and in a speech delivered at the Conservative Party Conference in 2010 he gave his definition of what quality literature entailed, and what he felt had been lacking from the curriculum, stating

We need to reform English.

- the great tradition of our literature - Dryden, Pope, Swift, Byron, Keats, Shelley, Austen, Dickens and Hardy - should be at the heart of school life. Our literature is the best in the world - it is every child's birthright and we should be proud to teach it in every school. (Gove 2010)

This view that the classic texts of the past were missing from school life during the previous administration underpinned the discourse around the development of the curriculum between 2010 and 2013. It was also clear from Gove’s list of authors that the canon he was suggesting

The marginalisation of various sociocultural groups through literature choice may not have been the intention underpinning the Secretary of State’s speech or subsequent curriculum development, but without paying explicit attention to providing a diverse range of authors, genres, plots, settings and characters teachers may reinforce hegemonies otherwise at odds with current cultural values.

for the new curriculum should reflect a white, male-dominated literary culture as being the best of British, an irony that would have seen the work of contemporary writers such as Malorie Blackman, Children’s Laureate from 2013 to 2015, consigned to the periphery of English literature if enacted. The marginalisation of various sociocultural groups through literature choice may not have been the intention underpinning the Secretary of State’s speech or subsequent curriculum development, but without paying explicit attention to providing a diverse range of authors, genres, plots, settings and characters teachers may reinforce hegemonies otherwise at odds with current cultural values.

The idea that there is or even should be a set of canonical works experienced by all is a contested concept, though throughout the fields of literary criticism and education there are indications that many believe the canon already exists. Indeed, it could be argued that when considering the form, content and context of children’s literature texts, the least significant of

all the individuals involved is the child-reader themselves (Beauvais 2015, p. 2). However, the reliance on abstract concepts such as value, genuineness and superiority/inferiority in relation to children's literature means the criteria for inclusion is far from defined.

Theorists and researchers have attempted more tangible characterisations: in her discussion of the translation of literature for children, Pinsent (2016, p.139) identifies as a Western cultural view the idea that "the books traditionally referred to are the classics, considered as 'the canon'", a view which Hunt (2014) concedes:

Perhaps the most common definition (or assumption) is that children's classics are the best books written for children over the centuries, which pass down the values and continuities of a culture to new generations. (p.12)

In her influential comparative study of European narratives, Nikolajeva (1996 cited in O'Sullivan 2005, p.27) identified an evolutionary model for understanding the development of children's literature; her model proposes that the construction of a canon is part, though not the final stage, of the socio-cultural process of creating the discipline. Within education, though, the adult-centric view of what children should experience within their literary diet is often separated even further from the socio-historical canon, as the purpose of the corpus becomes to meet curriculum rather than cultural aims.

So who are the canon-makers in the UK educational context? Eagleton (2013) makes the case on behalf of anyone familiar with the appropriate social practices and agreed criteria for ascertaining value being given responsibility for making such judgments: all he demands is they understand literary criticism as the social practice in question. This position comes with a note of caution from Jackson (2000) however, who points out that literary criticism underpinned by certain theoretical positions (Lacanian post-structuralism in this instance) can be overly reliant on literary conceit and a "rhetorical brilliance" (p. 170) which actually renders the judgments useless to all but a minority of specific readers of the critique itself. And while teachers within the UK are often charged with the selection of texts for children, not only to inform the teaching of fiction but also to be taken home and read as part of wider book lending policies frequently found in UK classrooms, their choices are more often than not constrained by budget rather than influenced by quality (Wyse, Jones, Bradford and Wolpert 2013)¹.

¹ It should be noted that in the English education system the state has no official role in selecting resources outside of approving exam syllabi, and thus the selection of texts is left to individual teachers and/or their settings.

Thus, Eagleton's idea of literary criticism as an appropriate way of judging which texts have value (and can therefore be deemed classics worthy of canonical status) is only plausible if one understands the theoretical basis of the criticism being attempted. This stance offers an insight into why the concept of a canon is contentious, and simultaneously suggests a reason why the voice of the child-reader is overlooked when deciding what is valuable, genuine and/or superior in text. The wide range of ontological, paradigmatic, methodological and theoretical positions available to those attempting literary criticism means there is no agreed social practice that encompasses every sociocultural group.

It could be argued, however, that the social practice does not need to be agreed by all, just those deemed as having agency. The involvement by political figures, for example, was the culmination of what O'Sullivan (2005, p.131) referred to as "a counter-tendency [to the negative aspects of canon formation which emerged in the 1990s, a call for a socially sanctioned canon of literary works as the basis of literary education]" and as a result influenced curriculum development within wider discourses about the place of reading and its link to social mobility within the development of the national curriculum for England. Librarians, professional organisations and associations concerned with reading and literature, and prize-giving bodies are credited with being instrumental in choosing books others then deem quality (Kidd 2009), although as Gamble (2013, p.254) notes "books that have acquired the 'classic' accolade are not necessarily those that are most admired at the time of writing". O'Sullivan (2005, p.131) points out that "schools and universities, with their need to impart exemplary values, have been and still are the main agencies in canon formation", and that as children's literature was not deemed "great literature" in the past there had been no need to establish an agreed canon. The rise in academic study of children's literature in universities, she argues, has relatively recently led to attempts to establish a canon "by means of consecrating and preserving the most important texts, by the endeavours to make the subject academically respectable" (ibid.). This is the very notion that led Marsh and Millard (2000) to decry the exclusionary nature of canon formation, arguing that "advocates of the importance of quality in children's encounters with books predicate many of their arguments on privileged childhood experiences of access to 'great' literature from a 'golden age'" (p. 84) and highlighting the way "texts which enter the home from school, therefore, are either part of an established canon of children's literature, or are embedded within a published reading scheme" (p. 110).

However, in a recent exploration of teachers' reading habits and understanding of literature, Cremin, Bearne, Mottram and Goodwin (2009, p. 207) ascertained

It is questionable whether the teachers' knowledge is diverse enough to enable them to make informed recommendations to young readers. It could be argued that their repertoires represent a primary canon of significant children's authors, most of whom are likely to be well known to parents as well as grandparents.

In other words, the canon experienced by children in UK primary schools is not actually based on issues of quality, status, superiority or literary value: it would appear, certainly within Cremin et al's research, to be primarily constructed based on adult familiarity and memory, rendering the idea of an accepted canon of genuine doctrine within children's literature both central to the discipline and a misnomer in a paradox Schroedinger would have recognised, if not approved. The idea of a children's literature canon is questionable because, as O'Sullivan emphasises (2005: p.147), "In practice, we have a number of disparate texts for which there is not, and cannot be, any single explanation of the (canonical) processes of selection, evaluation, preservation and safe transmission" and yet the idea that there is a set of classical and canonical works that should be taught to all school children remains.

2 The Role of Ideology in Children's Literature

The premise that literature is as influential on children's development as the current curriculum for the teaching of English in England suggests is philosophically prevalent in both the literary and educational fields, as well as other sociological disciplines. It is frequently linked to discourses around identity and ideology (Hollindale 1988; Bruner 1991; Stephens 1992), both in societal and personal terms, and as such has become almost uncontested as a concept; however, there is still a focus on literature as a tool for developing literacy within educational research, while within literary studies the content is analysed to lay bare the doctrine, with little thought given to the reader beyond their initial response. Longitudinal studies regarding children's experiences of literacy are more prevalent than those regarding their experience of literature, making it difficult to identify the role that books themselves have played in an individual's development beyond fond recall, and yet literature in a range of forms continues to be given a prominent role in discussions around sociocultural development.

The ideological basis for the emphasis on literature's place in children's cultural development as proposed by the curriculum is overtly apparent in the link between literary and cultural theory. Matthew Arnold (1822-88) proposed a view of literature as a means to encapsulate culture as a body of knowledge and his influential cultural agenda was deemed dominant until the 1950s after which it declined; however it would appear to have been revived by Michael Gove during his tenure as Secretary of State for Education. Arnold's well-known phrase, 'the

best that has been thought and said in the world', taken from his seminal text *Culture and Anarchy* written in 1869, was quoted but not referenced in a speech Michael Gove made to the first Education Reform Summit in London in July 2014. Arnold's work was also significantly influential for the proponents of Leavisism, whose central tenet is "to introduce into schools a training in resistance [to mass culture]" (Leavis cited in Storey 2015, p. 25). The Leavisism movement's view that there should be maintenance of literary/cultural tradition, underpinned by the view that "Literature is a treasury embodying all that is to be valued in human experience" (Storey 2015, p.28), is reflected, but not accredited, in the National Curriculum (DfE 2013, p.4) when it states "Reading also feeds pupils' imagination and opens up a treasure-house of wonder and joy for curious young minds".

The prevalent influence of F.R. and Q.D. Leavis during the development of the current curriculum is, as in the case of Arnold above, mainly found in Gove's political speeches from 2010 to 2014. For example, in his reference to the "The great tradition" of English literature (Gove 2010), discussed previously in this chapter as part of one of his early speeches as Education Secretary, Gove is seemingly giving a nod to F.R. Leavis' (1950) text of the same name. In it, Leavis argues for a particular body of work to be considered the true pinnacle of uniquely English literature, with all other works influenced and inspired by them, and though the literary figures Gove names are not the same as those found in Leavis' text, there is overlap. Certainly, much of the political discussion around the teaching of English over the last decade, ironically filtered through the mass media outlets, seemed to be concerned with the same disintegration of high culture and national identity within the teaching of English literature as Q.D. Leavis (1981, p.128), who stated

Therefore, the novel is the art most influenced by national life in all its minute particulars. It also has been the art most influential upon English national life, until the emergence of radio, television and the cinema, institutions which seem to have some connection with, though by no means all the responsibility for, what is generally recognised to be the decay and approaching death of the English novel as a major art [...]

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The claims regarding literature do not end at the artistic or national influence afforded by books. Story, in the form of shared narrative, is regarded by Braid and Finch (2015, p.115) as being central to the human experience, citing Bruner and Rosen in their declaration that "Stories are a way of ordering our experience, constructing our reality". Egan (1999), in his reframing of children's cognitive development inspired by Bruner and other proponents of

conceptualising the mind as "a narrative concern" (Sutton-Smith 1988, cited in Egan 1999, p.34), proposes that ideas of learning are best understood within a framework of understanding about story. For example, fairy and folktales, with their clear binaries such as good and evil or young and old, provide us with the basis of understanding how young learners conceptualise even abstract concepts; as Corsaro (2011, p. 131) postulates "A good part of the symbolic culture that children bring with them as they enter communal life with peers is drawn from cultural myths and legends". This Mythic phase gives way to what Egan refers to as Romantic Understanding, a phase during which extremes help us understand boundaries: good and evil binaries give way to the search for the hero, and concepts are understood in relation to how they affect us emotionally. In total Egan identifies five kinds of understanding, each one layered upon the preceding rather than left behind; and though they are not specifically age-related there is a rough correlation between Key Stage 1 (ages 5-7) and the consolidation of the Mythic phase, and Key Stage 2 (ages 7-11) and the development of the Romantic.

What is striking about Egan's conceptualising of learning is his clear reference to literature and literary devices as cognitive tools: rather than being a cultural repository, he argues, children's literature, in the sense of that deemed appropriate for children, enables educators to develop learners' understanding of the world alongside their cognitive processes. Unlike previous arguments that classrooms are culturally bereft due to a lack of literature, Egan's main educational concern is that, though teachers "intuitively recognize [sic] the importance" (IERG n.d.) of literary experiences, they do not fully recognise the potential of literature as a cognitive tool.

As stated, Egan's theoretical perspective is based on the assumption that research into narrative as a means to make sense of the world is valid in "its most general conclusion" (Egan 1999, p.35), citing the work of Jerome Bruner (1915-2016) as particularly influential. In a journal article outlining how narrative is part of the 'cultural tool-kit' we use to construct our

understanding of the world, Bruner (1991) offers a distinction between the literary and psychological theorisation of stories. He states that, while literary theorists are interested in the development of the narrative itself, in psychology “The central concern is not how narrative as text is constructed, but rather how it operates as an instrument of mind in the construction of reality” (pp. 5-6). In Bruner’s view, literature, and in particular narrative, does not just represent reality: it gives it form and structure in a way that can be conceptualised. As Nikolajeva (2014, p.21) reminds us, “Jerome Bruner suggests that fiction offers a pathway to knowledge that is different and arguably more powerful than any other form of learning”.

Hall (2001, p.167) similarly suggested that narrative is a fundamental aspect of mass communication, and that without it we cannot correspond: “To put it paradoxically, the event must become a ‘story’ before it can become a *communicative event*”, i.e. we cannot report on an event, either through written, audio or visual means, until we have created the narrative. This then needs to be encoded, transmitted and subsequently decoded within a range of frameworks and meaning structures that are not necessarily part of a uniformly understood set of social practices, i.e. the construction of the narrative at source may be different to the construction by the receiver: the impact or influence may then be diminished or increased depending on the systematic distortions of the narrative in transit. This has further implications in the context of schooling and children’s literature, as the narrative has to go through several receivers (authors, publishers, editors, librarians/bookshop purchasers, parents/carers, each with their own social, cultural and ideological position) in a series of determinate moments before being received finally by the child.

The shared codes necessary for such transmissions, Hall (2013, p.8) argues, are not genetic, as instead they are passed on as part of an “unwritten cultural covenant [...] This is what children learn, and how they become not simply biological individuals but cultural subjects”. The resulting influence of any narrative may be an explicit aim of the story, such as the moral messages and lessons found in Aesop’s Fables; or it may be a more implicit or even unwitting passenger within a seemingly innocuous tale.

However, the “degrees of ‘understanding’ and ‘misunderstanding’ in the communicative exchange” (Hall 2001, p. 169), also referred to as *distortions*, mean that at any point the message can be lost due to a mismatch in semiotic understanding; and if the lack of understanding comes from the adults mediating the literature, then any authorial intention of sharing a message may come to nought. Conversely, a book might be chosen by the teacher to

help articulate particular cultural, social or moral messages despite there being no such intention on the part of the author, due to the naturalisation of codes (Hall 2001).

Consequently, as Brenner and Apol (2006, p.38) point out "children's books are not innocent, nor are the portrayals they contain ideologically neutral. Instead, texts are motivated cultural constructs". While ideology as an "intersection between belief systems and political power" (Eagleton 1991, p.6) or "A systematic scheme of ideas, usu. [sic] relating to politics or society" (Oxford English Dictionary, cited in Hollindale 1988: p.3) has long been part of literary criticism as part of theoretical research practices, the idea that educationalists, particularly those teaching children aged 5-11, should concern themselves with texts beyond their morality or ability to teach reading as a literacy skill only really took hold with the curriculum discussions of the 1970s and 80s (DES/Bullock 1975; DES/Kingman 1988; DES/Cox 1989). As a result, "in the very period when developments in literary theory have made us newly aware of the omnipresence of ideology in all literature" (Hollindale 1988: p.7), the focus on controlling what children read led to an increased focus on surface-level ideologies that fit the contemporary sociocultural narrative. The three levels of ideology found in children's literature (introduced by Hollindale in *Ideology and the Children's Book* in 1988, but developed and clarified in later works) and acculturation happens in response to all three. The active, passive and organic levels (see Figure 1) can sometimes be in conflict; also, time and place can affect how each is perceived.

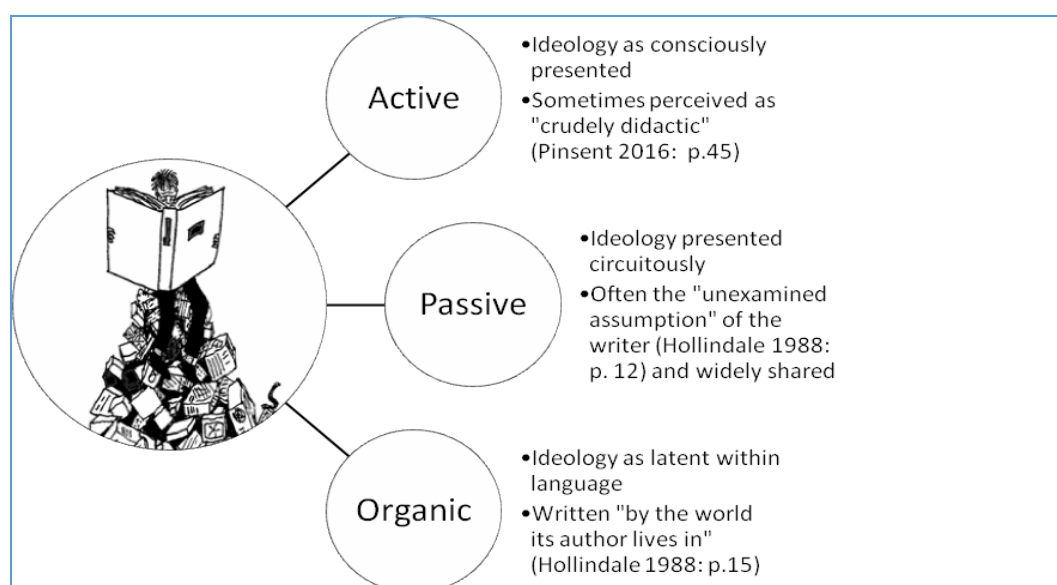


Figure 1. Hollindale's three levels of ideology

Hollindale provides several examples of how different levels of ideology work within their context, such as the passive anti-racism couched in the organic use of racist language found in *The Adventures of Huckleberry Finn* (Twain 1884), and warns against making snap judgments based on superficial readings of texts. Rather, he argues for greater understanding of the way ideology is embedded in children's literature (Hollindale 1988; Pinsent 2016), particularly in reference to literature in education.

3 Children's Literature and Values Education

In a further exploration of the place and function of ideologies within books for children, McCallum and Stephens (2011, p. 360) assert that

The creation and telling of stories – what we will refer to as *narrative discourse* – is a particular use of language through which society expresses and imparts its current values and attitudes, and this happens regardless of authorial intention.

The focus on societal expectation in the UK, and specifically in England, has become central to education through a strong focus on developing British Values as part of the spiritual, moral, social and cultural (SMSC) curriculum. Since the Education Act 2002 it has been a requirement for maintained schools² to enable SMSC provision; however this has become more culturally focused as a result of the *Prevent Strategy* (HM Government 2011), which included a duty placed on schools as part of the anti-terrorism legislation prevalent in 21st Century Britain, stated as “Schools should promote the fundamental British values of democracy, the rule of law, individual liberty, and mutual respect and tolerance of those with different faiths and beliefs” (DfE 2014, p.5). This set of principles is also enshrined in the Teachers' Standards (DfE 2011), which detail the expected personal and professional conduct of all teachers in maintained schools. Current guidance for schools states

It is not necessary for schools or individuals to ‘promote’ teachings, beliefs or opinions that conflict with their own, but nor is it acceptable for schools to promote discrimination against people or groups on the basis of their belief, opinion or background (DfE 2014, p.6)

This confusing and seemingly contradictory terminology in the guidelines (schools ‘should promote’ on p.5, but it's not ‘necessary’ to promote on p.6) is matched by an unspecific set of

² In England, a maintained school is one that is under the control of the local authority and is state-funded.

strategies for action: while literature is not mentioned per se, the advice is to choose “material” and “teaching resources” which feasibly would include a range of children’s literature as part of normal planning. In this current political and educational environment it is conceivable that teachers will be driven to mediate, ever more carefully, the link their pupils have with the wider world around them by choosing books and other resources to be used for SMSC purposes across the curriculum that are already ‘approved’, either through common usage (normally determined by how many other teachers use them or how many resources the publisher has produced to support the text) or through recommendation. This sort of endorsement is normally offered by an authoritative body such as a literacy charity, local authority/School Improvement Advisor or educational publisher, the latter of whom often favour the commission of books they feel will address current educational requirements. As Beissel Heath (2016, p.132) notes,

[...] not only do societal institutions and family expectations for children tend to attempt to shape children in established, and often conservatively limiting, ways, [...] children’s literature itself purges from its pages that which is seen as unacceptable for young audiences.

Thus, when one looks to the books being used purposefully in schools to develop SMSC understanding, it is likely they will conform to a range of known ideologies, stereotypes and social structures that do not deviate too far from the “proper and professional regard for the ethos, policies and practices of the school in which they teach” (DfE 2011, p. 14). This has the potential to have significant impact on children’s cultural, emotional, intellectual, social and spiritual development as identified in the National Curriculum for English (DfE 2013). Challenging stereotypes found within literature can be both a benefit and a perceived difficulty: while teachers want to ensure they are developing children’s understanding and tolerance of other faiths they also have to consider how it might be interpreted as promoting a faith or ideology that is contrary to British Values. If they look to stories that successfully challenge authority this could be seen as undermining democracy, unless the authority is deemed

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undeserving. We have not yet reached the stage of overtly censoring books in educational establishments for the actions of the characters within the current political climate, but there is precedence: Clause 28 of the Local Government Act 1988 (*Prohibition on promoting homosexuality by teaching or by publishing material*) specifically forbade the teaching or publishing of material that promoted homosexuality as a direct result of an MP being offended by a book found in a library (Mars-Jones 1988). It is conceivable that we could be constrained in the level of subversiveness allowed, for example exclusively accepting narratives in which the figure of authority (e.g. the teacher in a school-story) can only be undermined and overthrown if they are a poor example of their profession or status: pupils must not be seen to triumph against perfectly reasonable structures (as defined by British political policy) for fear of being deemed as ignoring the rule of law.

Alexander (2004) indicated that this situation, far from being sinister or unusual in schools, is to be expected, as “all education is grounded in social and indeed political values of some kind” (p. 8). However, the idea that narrative should be seen simply the medium of expression for the dominant political and/or societal outlook does not seem to represent the views of literary theorists (nor indeed, in relation to literature in the curriculum, Alexander’s); instead, they see the transformative potential of literature, particularly for the young. Rather than seeing literature as a controlling tool, Reynolds (2009, p.107) is excited by authors’ “ability to envisage and engage young readers with possibilities for new worlds and new world orders” in terms of both the social and the aesthetic, while Pinsent (2016) and Nikolajeva (2005) exclaim literature’s role in identity construction through representation.

Lofty ideas of utilising literature as a panacea, however, are firmly debunked by Rustin (2000, p.196), who argues “Classroom teaching aimed at changing attitudes may therefore do no more than ruffle the surface” if cultural differences between teachers and pupils are unresolved, or worse unacknowledged. Childhood and adolescence are when we form quite robust views about ourselves (i.e. opinions and perceptions that are hard to change) and Cremin et al (2008, p.19) refer to “Recent work about identities and reading [which] suggests that the choice of books and teachers’ mediation of them has a profound effect on ‘how [children] [sic] see themselves and who they want to be’”. Pinsent (2016, p.148) highlights the “increased awareness” of those she terms the *culturally invisible*, in this case through the way ethnicity and race are (un/mis)represented in the children’s literature of the past, and indeed the present; Hall (1990, p.225) had previously identified how, in terms of culture, “identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past”. Teachers, then, have a responsibility to their learners to

choose carefully the representations they share; at the very least, they should be open to readings from their learners that are different to their own as texts appeal to different sensibilities and sensitivities.

Literature's capacity to engender an emotional response is considered a benefit to the teaching of empathy and emotional control, something Nikolajeva (2014, p. 82) ascertained was a feature of children's literature globally:

The conflict between emotions and reason, including a sense of duty, is the central theme of all world literature. An important component of socialisation is managing to control one's emotions, and again fiction provides many examples [...]

By far the overriding emotion the current curriculum advocates for in terms of reading is enjoyment: it is even stated in the programme of study that children must be taught to "develop pleasure in reading" (DfE 2013, p. 11). Cremin et al (2014, p.9) list the researched benefits to the development of a reading-for-pleasure agenda: "improved general knowledge [...] increased self-confidence as a reader [...] a richer vocabulary and increased accuracy in spelling [...] an improved capacity for comprehension [...] and greater pleasure in reading in later life". Nikolajeva (2016) argues a similar case when she cites the claims of advocates of ethical criticism, in particular Nussbaum, who "goes as far as to say that reading makes us better people and citizens" (Nikolajeva 2016, p.4), in part through our interactions with fictional characters; although this is presented as a problematic notion, there is an element of tacit agreement with the sentiment.

While this sort of extreme value judgement about the effect of reading upon our character may be unjustified, it is certainly commonplace to find theoretical discourse proposing that narrative changes our behaviour, both cognitively and physically (for example in the research findings of Bruner 1991; Kohl 1995/2007; McVee 2004; Bearne 2009). It must be noted, however, that literature is a convention of text-based as opposed to oral traditions: published material is often perceived as being fixed and unchanging, a stable influence. This is a misnomer, as the publication practices of those producing children's books have been careless, negligent and at times downright obstructive, when it comes to exploring the field through their omission of bibliographic details, including those relating to editions and versions. Grenby (2011, p.40) contends that

Children's book publishers also tend to be very lax about noting changes they have made in new editions of a work. They are prone to change the illustrations, or

abridge texts, or even rename characters and revise plots, without acknowledgement, often with the intention of erasing phrases or attitudes thought to be unsuitable for modern children.

Anne Fine (n.d.), a previous Children's Laureate (2001-2003), outlines a far more knowing and deliberate process of revision, often by the authors themselves, in a piece on her website adapted from an article written for *The Times* in 2007. She argues that "Writers want readers more than they want to stand by the unthinking insensitivities that make their books unwelcome in a more modern world", and that changes in children's literature should not be seen as airbrushing; instead they should be viewed as ways of keeping the negative language and derogatory stereotypes of the past out of the experiences of young readers. Although she ends by declaring that the originals are the texts "I myself would save from a fire", she also makes it clear that these would not be for the benefit of the child-reader, who she hopes will be attached to the newer, more palatable versions. In this we find antonymous echoes of Foucault's (1988, p17) assessment of the church when he stated "Christianity has always been more interested in the history of its beliefs than in the history of real practices"; in the development of children's literature it would seem we have been more concerned with the history of its impact on real practices than in its physical being.

4 Implications for Educational Practice

Empowering teachers to lay bare the constructs being presented in the texts they choose to share in the classroom, and in turn teaching children how to recognise the system of constructs within the text, would encourage a more thoughtful approach to sociocultural bias

By being aware of the constructs most prevalent in literature as a mechanisms for sharing social norms it is possible for those mediating between the child-reader and the sociocultural view to challenge perceptions, rather than focusing on trying to change social and cultural perceptions. The narrower the range of constructs in evidence within the canon we share with children, the more limited their personal construct system will remain, and common individual constructs become pervasive sociocultural ones. If we accept that readers are influenced by the range of

reading material they access, we must remember this will affect the scope of ideas writers will choose to present as they, too, were once child readers. As Butts (2010, p.viii) acknowledges

It is not simply that children's books carry references and allusions to their society [...] rather, the very form and structure of these books, and their authors' responses,

are affected by these social forces, and, directly or indirectly, influence society in return.

Literature, then, is a significant resource that supports collective sociocultural activity, in which the author and other gatekeepers (publishers, parents, librarians and teachers) actively participate in the process of transmitting societal values to the reader. Empowering teachers to lay bare the constructs being presented in the texts they choose to share in the classroom, and in turn teaching children how to recognise the system of constructs within the text, would encourage a more thoughtful approach to sociocultural bias. In our communities, learning alongside our young citizens, are potential policy-makers, construing issues of age, gender, orientation and diverse characteristics, which will inform their response to a range of people and events throughout their careers. In addition, our future writers are in the same classrooms, also formulating the constructs that will influence the way they represent the world around them, including those in it. If literature has the influence on socio-cultural understanding that the current curriculum in England suggests, then text choice becomes pivotal in addressing the “danger of a single story” (Adichie 2009), i.e. the risks posed by white, able-bodied hegemony embedded in literature for children: the invisible force of political and social power which excludes, silences and divides. ⁱ

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ⁱ This article is derived from original research which formed the basis for the author's doctoral thesis. This included in-depth analysis of literature written for child- and young adult readers, the findings of which informed an exploration of participants' perceptions of character depictions as an exploration of the sociocultural relationship between readers and texts. The study utilised grounded theory method within a social constructionist framework and provided a viable interdisciplinary research design in literary studies and social science in order to identify specific influential ideas from literature that could affect future identity construction.



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Representation of Greek Mythology in History Textbooks of Greek Primary schools

**La representación de la mitología griega en
manuales de historia en las escuelas griegas**

**La representació de la mitología grega en manuals
d'història a les escoles gregues**

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Representation of Greek Mythology in History Textbooks of Greek Primary schools

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Abstract

This article aims to highlight the representation of Greek mythology in Greek primary textbooks and the educational purpose of this representation, which includes macroscopic rearrangement, modification of individual texts, and addition of ancillary materials. In Greek primary schools, third graders begin to learn mythology in the introductory part of the subject History. The educational aspect of mythology in textbooks focuses on heroes being represented as exemplary models for teaching values to children. The texts reflect modern metanarrative of individualism, which teachers and parents consider important for children to learn. In its entirety, the textbook repeats each hero's fighting spirit and struggles (macroscopic metanarratives). In addition, each story is modified to manifest only the hero's individual accomplishments, concealing their negative aspects, and underestimating the influence of social contexts such as gender discrimination (modification of individual texts). Moreover, the pictures and maps, present in the textbooks, create an image of "timeless Greece" as it traces the movements of the heroes. These materials help young students connect the heroes' world with their own. Activities and questions also help children adopt heroes as familiar role models (paratextual and visual elements). In conclusion, mythology in Greek primary school History textbooks function as an effective tool to teach the value of individualism to children.

Key words: Greek mythology education, metanarratives, heroes, individualism, identification

Resumen

La intención de este artículo es resaltar la representación de la mitología en libros de texto griegos y la intención educativa de esta representación que incluye la reorganización y la modificación de textos individuales y la incorporación de material secundario. En los libros de texto griegos, el alumnado de tercero empieza a aprender mitología en la parte introductoria de la asignatura de Historia. El aspecto educativo de la mitología en los libros de texto se focaliza en los héroes, que son representados como modelos ejemplares para enseñar valores a los niños y niñas. Los textos reflejan metanarrativas modernas individualistas, que tanto el profesorado como las familias consideran importante enseñar al alumnado. En general, el libro de texto repite el espíritu de lucha y prueba (metanarrativa macroscópica) de cada héroe. Por otro lado, cada historia se modifica para manifestar solo los logros individuales del héroe, ocultando sus aspectos negativos y minusvalorando la influencia del contexto social tal como la discriminación de género (modificación de textos individuales). Además, las ilustraciones y mapas presentes en estos materiales crean una imagen de "Grecia intemporal" según se trazan los movimientos de los héroes. Estos materiales ayudan al joven estudiantado a conectar el mundo de los héroes con el propio. Las actividades y preguntas también ayudan al alumnado a adoptar los roles y modelos familiares (elementos paratextuales y visuales). En conclusión, la mitología en los libros de texto griegos de Primaria funciona como una herramienta útil para el aprendizaje del valor del individualismo.

Palabras clave: Educación en mitología griega, metanarrativas, héroes, individualismo, identificación

Resum

La intenció d'aquest article és ressaltar la representació de la mitologia en llibres de text grecs i la seua intenció educativa que inclou la reorganització i la modificació de textos individuals i l'afegit de material secundari. Als llibres de text grecs, l'alumnat de tercer comença a aprendre mitologia en la part introductòria de l'assignatura d'Història. L'aspecte educatiu de la mitologia als llibres de text focalitza en els herois que són representats com a models exemplars per tal d'ensenyar valors als infants. Els textos reflecteixen metanarratives modernes individualistes que professorat, pares i mares, consideren important d'ensenyar als infants. En general, el llibre de text repeteix l'esperit de lluita i prova (metanarrativa macroscòpica) de cada heroi. D'altra banda, cada història es modifica per manifestar només les fites individuals de l'heroi, tot amagant els seus aspectes negatius i menyspreant la influència del context social tal com la discriminació de gènere (modificació de textos individuals). A més a més, les il·lustracions i els mapes presents en aquests materials, creen una imatge de "Grècia intemporal" segons es delinea els moviments dels herois. Aquests materials ajuden el jovent a connectar el món dels herois amb el propi. Les activitats i preguntes també ajuden a l'alumnat a adoptar els rols i models familiars (elements paratextuals i visuals). En conclusió, la mitologia als llibres de text grecs de Primària funciona com una eina útil per ensenyar el valor de l'individualisme als infants.

Paraules clau: Educació en mitologia grega, metanarratives, herois, individualisme, identificació

Introduction

As the legacy of a time immemorial, mythology has been passed on from generation to generation. As mythology explains, certain communities have been under one universal order system for a long time. This plays a key role in integrating members of relevant communities. It is important for the socialization of young members of a community. Children become members of a nation by learning its history and taking pride in its historical origin. This is one of the reasons mythology continues to be an integral part of syllabi and curricula in many countries.

In history classes, when the prehistoric era is addressed, the presence of mythology is evident. It helps children confirm the eternal flow of their history. Mythology texts are carefully selected and arranged to build a consistent narrative structure in order for children to find the core values of their communities and take pride in them. For this purpose, mythology needs to be adapted for teaching. This adaptation makes it possible for children to find a consistent message in a limited time and space. Therefore, when we read the abbreviated versions of mythology in History textbooks, we should be attentive to the authors' points and their reasoning behind it.

Adaptation has a wide range of meanings. A systematic approach has been tried recently by Hutcheon (2013, pp. 16-22) with regard to literary adaptations. According to this author, Adaptation is acknowledged transposition of a recognizable work, including the change of media, genre, and contexts. Mythology in History textbooks should be considered a kind of transposition of the pre-texts into educational contexts.

The original texts of Ovid, Hesiod, and Homer are revised in order for children to read more effectively. Researching the features and effects of these texts is important because teaching mythology to children starts from selecting appropriate versions.

In this article, the History textbooks of Greek primary schools will be examined. As the origin of humanism, Greek mythology takes a special position in education in many countries. Observing the way Greek textbooks deal with their mythology will allow scholars to understand how mythology functions as a valid means for young people to establish their identity and take pride in their community and its history.

In Greece, in the History textbooks for third graders, mythological texts are presented as rewritten versions. The original texts of Ovid, Hesiod, and Homer are revised in order for children to read more effectively. Researching the features and effects of these texts is important because teaching mythology to children starts from selecting appropriate versions.

1 Theoretical Background

Traditional stories adapted for children, including mythology, are thought to be framed in certain “metanarratives” to convey clear lessons. Regarding the process of retelling of classical stories, Stephens and McCallum (2013) investigated basic principles. The study focuses on main impulses lying behind unending retellings of traditional stories, explaining adult authors construct structural narratives to deliver apparent lessons when they retell traditional stories for children. Since narratives are decided according to what is considered important among adults at the point of retelling, the retelling of traditional stories can be used as a way to reinforce the prevalent values of modern times (2013, p. 92). For example, privileged classics such as the Bible and Greek mythology stories have been accused of offering effective means to make children accept male supremacy in our culture. A prominent example is that of Eve and Pandora who are depicted as the source of all human misfortune. In this way, traditional stories are modified for children in accordance with the adult’s world.

Maurice (2015, p. 4) also paid attention to the utility of classical stories as a vehicle to convey the author’s ideological argument to children. This author examined how children’s books represented ancient Greece and Rome concluding the images of ancient heroes and empires had been manipulated according to the ideological ideals of the prevailing period.

Sometimes, the absence of moral lessons obstructs children’s character identification in traditional stories. As Stephens (2009, pp. 258-271) points out, obscure morality is regarded as a severe problem at the time a story is told to children. This author explained that the moral

obscurity of a pre-text tends to cause continuous retellings. Taking the example of Rumpelstiltskin, he pointed out that retold stories have clearer moral messages. The gods and heroes in Greek mythology are regarded as such cases, since they are not always moral. Their action often leads to unfair consequences. Children might have difficulty in immersing themselves into stories. Furthermore, since childhood is a critical period for forming values, young readers need a consistent value criterion.

There are two ways of enhancing moral lessons in a story (Stephens, 2019, p. 165-166). One way is to simplify the standard of character evaluation. Adaptations often try to make a clearer cause-effect relationship among events so that the story contains an obvious message. For example, Daedalus and Icarus are often represented as selfish and vain; deserving of punishment (Stephens and McCallum, 2013, pp. 69-71). Complicating elements, such as Daedalus' role in the Minoan kingdom or the king's pressure imposed on him, are omitted to make the story's message more obvious. In this context The characters are usually evaluated by their individual personalities.

Another way to enhance moral lessons is by emphasizing the contrast(s) between good and evil characters so that a specific moral message stands out. For example, the problem with Rumpelstiltskin is that none of the characters behaves ethically. Therefore, in a few new versions, the queen's character was revised to that of a victim, and Rumpelstiltskin, to a wicked villain. By contrasting the queen's innocence with the villain's slyness, the story comes to focus on the conflict between good and evil, finally showing that good defeats evil. Similarly, adaptations of mythology often glamorize gods and heroes as opposed to monsters and common people.

Those ways are for reinforcing universal lessons. In history classes, specific values need to be emphasized which is why another method (of what?) is necessary. The second and more complicated way is to introduce a new metanarrative, which challenges the existing one. Metanarrative means "implicit and usually invisible ideologies, systems, and assumptions [...] expressing social values and attitudes prevailing in the time and place of the retelling." (Stephens and McCallum, 2013, pp. 3-6). Another Rumpelstiltskin example affirms divine teleology as the main impetus developing the narrative. In some new versions, the new metanarrative of teleology is realized by a focal shift. Readers come to experience the story from the perspective of a boy who rescues the queen and her son by divine providence.

Prevalent metanarratives of today are presented in the settings of ancient mythology, appearing repeatedly in different stories. Traditional stories can be regarded as a vehicle to show the common worldview of the present day. Divine teleology is one such example. Even though it is found in the context of teaching history, the focus is placed on the present request. Classical texts are more ideologically charged because of their privileged position in children's education (Stephens and McCallum, 2013, p. 88).

The reinforcement of didactic messages in mythological adaptations for children can be tried in three different levels of metanarratives including: overall framing structures, revising individual texts, and utilizing paratextual elements.

The specific stories of each individual hero can also be revised for making a clear point. Characters might be modified to be portrayed as good or evil, and narrative structure might be rebuilt to be more consistent. Contradiction that could confuse readers is eliminated. In some adaptations select characters are idealized and rewarded in the end, whereas others are depicted as complete villains.

In forming a metanarrative, ancillary materials and activities are also utilized. Paratexts such as photographs and pictures can contribute considerably to making forceful and significant points (Robert, 2009, pp. 65-66). Activity books are said to function this way in Greek history classes. Questions that follow text in the textbooks can direct pupils to examine relevant texts.

The reinforcement of didactic messages in mythological adaptations for children can be tried in three different levels of metanarratives including: overall framing structures, revising individual texts, and utilizing paratextual elements. These aspects must be investigated in the analysis of adapted mythological texts in Greek History textbooks. Each level can be specified as follows:

a) Macroscopic metanarratives (framing structures): Which stories are selected and how are they organized systemically? Who gains the most attention and who does not? What is the consistent impetus for developing stories? This can be regarded as the author's explanation on why the world is as it is. By comparing the metanarratives of pre texts and adaptations, we will be able to uncover the differences between their didactical messages.

b) Revision of individual texts: How is each character represented? Are the characters different from those in the existing versions? Have any of the events changed or been omitted? How do the texts revise inappropriate events such as the hero's selfish behavior? By tracing specific changes of characters and events, we will be able to detect what kind of lessons the authors presented in the new stories.

c) Paratextual and visual elements: What is the purpose of paratextual elements such as students' activities and questions? Do visual elements contribute to making the texts more meaningful? What is the use of pictures, maps, and photos? What kind of maps and pictures were selected? These questions need to be answered so as to clarify the intention of adaptation.

2 Findings

2.1 Macroscopic Metanarratives

In Greece, all the primary schools use the same History textbooks edited by the Ministry of National Education and Religion Pedagogic Institute (Maistrellis, Kalivi & Michail, 2016). The textbooks consist of one principle book and one workbook in each grade. The main books are composed of units dealing with each period of Greek History in a chronological order. The main book for the third graders is composed of ten units, among which the first six ones are about Greek mythology. The first six units contain short texts of mythology modified for children. The workbook offers relevant activities like drawing, writing, and oral discussion. In addition, teachers are given a guidebook with an explanation about the purpose and focus of the texts and activities. In the following discussion, the 'textbook' means the main book of History subject for the third graders. 'Workbook' indicates the workbook of History given to the third graders, and 'Teachers' book' means the guidebook offered to the teachers responsible of teaching History to the third graders.

As presented below, each unit is composed of the episodes of a particular hero. After a brief introduction of gods' genealogy (unit 1), the following five units are allocated to describe the struggles and achievements of human heroes (unit 2-6). The main characters are Hercules, Theseus, Jason, Achilles, and Odysseus. The textbook allots greater units for human heroes than for gods.

Unit 1. Η ΔΗΜΙΟΥΡΓΙΑ ΤΟΥ ΚΟΣΜΟΥ (The creation of the cosmos)

Unit 2. Ο ΗΡΑΚΛΗΣ (Hercules)

Unit 3. Ο ΘΗΣΕΑΣ (Theseus)

Unit 4. Η ΑΡΓΟΝΑΥΤΙΚΗ ΕΚΣΤΡΑΤΕΙΑ (The Argon campaign)

Unit 5. Ο ΤΡΩΙΚΟΣ ΠΟΛΕΜΟΣ (The Trojan War)

Unit 6. ΟΙ ΠΕΡΙΠΕΤΕΙΕΣ ΤΟΥ ΟΔΥΣΣΕΑ (The adventures of Odysseus)

Each unit deals with one of the most famous heroes of Greek mythology. This clearly shows that the textbook is focused on evaluating the human heroes' achievements. Of course, the superficial objective of each unit is historical facts and not heroes. The story of Hercules is suitable for teaching the dangers of the living environment of ancient ages. Hercules' struggle against monsters reflects the unstable status of human beings in those days and the insufficient

means to cope with the threat of wild beasts. Likewise, Theseus' story explains the changing relation between Crete and mainland Greece. His triumph over Minotaur is interpreted as a sign of the liberation of Athens from Crete.

However, the historical inference is only made after children's interpretation of the symbolic meaning of stories. Children are more immersed in the concrete stories of Theseus and Minos, rather than in interpreting the political relationship of Crete and Athens.

The heroes of each unit have much in common. They are all independent and willing to achieve their individual goals despite difficulties. In the following chapter, we will see how children are led to respect Hercules, Theseus, Jason, Achilles, and Odysseus as agents who developed ancient Greek history. More precisely, the textbook illuminates their indomitable will as the momentum of completing great achievements.

Being from a foreign country, I am also interested in comparing the way Greek mythology is taught to children between Greece and other countries. So far, the main difference is that heroes play a key role in Greece. In other countries, series books about Greek mythology mostly deal with gods and goddess, instead of heroes. For example, in America, Kate McMullan's famous series book *Myth-O-Mania* (2002) is focused on the conflict between Hades and Zeus. Gods and monsters including Cupid, Medusa, Persephone also come into the spotlight. The stories of Theseus and Hercules are told, but they are not depicted as great heroes. In this retelling, Hades reminds (them) of their.... quest and helps them complete it. In Percy Jackson series (2002~) by Rick Riordan, the main characters are the Olympian gods living in modern world. In *Greece! Rome! Monsters!* (2002) By John Harris, monsters are the main characters as shown in the title. It is natural that Olympian gods and monsters are selected as main characters when Greek mythology is retold for children, since they offer more splendid attractions than human heroes. On the contrary, in the educational context of Greek primary schools, the focus is clearly put on the heroes and their struggle.

In Greek mythology, heroes succeed one another thus forming a continuity in Greek history. This emphasizes the common mentality of strong human will. History is represented consistent with a mainstream of continued mentality and helps children find the impression that Greek history is abundant with good role models and worth getting proud of.

In addition, learning about heroes leads to the long continuity of Greek history. For example, the stories of Hercules offer an explanation of modern Olympic Games, which helps children familiarize themselves with their present culture. In this context, learning history, with the focus

on ancient heroes, can be regarded as a way of forming national identity. This could be the reason mythology is put first in the History textbooks of Greek primary schools.

The heroes in History textbooks are mighty, intelligent, altruistic, and most of all, challenging. They pursue their own goals despite continuous impediments. As the textbook idealizes their independence and responsibilities, their faults tend to be ignored. As it were, each story of the heroes is revised to focus on their ideal personalities.

First, from the introduction, it can be seen that Hercules is depicted as "fearless and invincible."

Ήταν ατρόμητος κι ανίκητος και τα κατορθώματά του έμειναν για πάντα αξέχαστα."
(Textbook, p.21)

He was fearless and unbeatable, and his accomplishments were unforgettable forever.¹

He is determined to accomplish what he wants. Hercules did not await the gods' punishment for his misdeeds, but went to the Oracle himself to ask what he could do to be forgiven.

Κάποια μέρα όμως η Ήρα, που πάντα τον μισούσε, τον τρέλανε κι ο Ηρακλής έκανε κακό στα παιδιά και στη γυναίκα του, νομίζοντας πως είναι εχθροί του. Συνήλθε όμως και κατάλαβε το κακό που είχε κάνει. Πήγε τότε στο μαντείο των Δελφών, για να ρωτήσει τον Απόλλωνα τι έπρεπε να κάνει για να τον συγχωρέσουν οι θεοί. (Textbook, p.23)

One day, Hera, who had always hated him, was angry at Hercules. Hercules had hurt his children and wife, thinking that they were his enemies. However, he realized the evil he had done and went to the Delphi oracle to ask Apollo what he could do to be forgiven by the gods (Textbook, p.23).²

The anecdote of "Η Αρετή και η Κακία" (Virtue and Evil) also represents his autonomous character in setting his goals.

Ηρακλή, είσαι ο δυνατότερος άνθρωπος στη γη. Μπορείς ν' αρπάξεις ό,τι θέλεις, χωρίς ποτέ να εργαστείς. Αν με ακολουθήσεις, ο δρόμος της ζωής σου θα είναι πολύ εύκολος κι ευχάριστος. Θα απολαύσεις χωρίς κόπο πολλές χαρές και διασκεδάσεις.
-Ποια είσαι εσύ; τη ρώτησε ο Ηρακλής.
-Οι φίλοι μου με λένε Ευτυχία και οι εχθροί μου με λένε Κακία, του απάντησε. Πλησίασε τότε και η άλλη γυναίκα.
-Ηρακλή, του είπε, με λένε Αρετή. Αν ακολουθήσεις τον δικό μου δρόμο, η ζωή σου θα είναι γεμάτη κόπους και αγώνες αλλά και καλά έργα. Με τη δύναμη που σου έδωσαν οι θεοί θα ευεργετείς τους ανθρώπους κι εκείνοι θα σε αγαπούν και θα σε τιμούν.

¹ Translation by the author.

² For the original in Greek, please see attachment

Ο Ηρακλής αποφάσισε να χρησιμοποιήσει τη δύναμή του, για να βοηθήσει τους ανθρώπους. Γι'αυτό διάλεξε τον δρόμο της Αρετής. (Textbook, p.25)

Hercules, you are the strongest man on earth. You can grab whatever you want without ever working. If you follow me, your life will be very relaxed and pleasant. You will have fun and enjoy many pleasures. / -"Who are you?" Hercules asked her. / -"My friends call me Happiness and my enemies call me Evil," she replied. Then, the other woman approached. / -"Hercules," she told me, "they call me Virtue. If you follow my way, your life will be full of labor and struggles, but also good works. With the power that the gods have given you, you will help people, and they will love and honor you. "/ Hercules decided to use his power to help people and that is why he chose the way of Virtue. (Textbook, p.25)

Theseus also chose to go through hardship when he met his father. He decided to travel to Athens, taking a hazardous route, and helped people along the way.

Όταν ο Θησέας μεγάλωσε, η Αίθρα τού έδειξε το βράχο, εκείνος τον σήκωσε, πήρε τα δώρα του πατέρα του κι έφυγε για την Αθήνα. Δεν θέλησε να πάει με καράβι. Προτίμησε το δρόμο της στεριάς που ήταν γεμάτος κινδύνους. Ξεπέρασε όλους τους κινδύνους που συνάντησε, νίκησε πολλούς κακοποιούς, ληστές και άγρια ζώα που τρομοκρατούσαν και σκότωναν ανθρώπους. Οι άνθρωποι μπορούσαν να ταξιδεύουν πια ελεύθερα. (Textbook, p.43)

When Theseus grew up, Aithra showed him a rock. He picked up the rock, took his father's gifts, and left for Athens. He did not want to go by boat. He preferred traveling by land even though it was full of dangers. He overcame all the dangers he encountered and defeated many villains, robbers, and wild animals that terrorized and killed people. People could then travel freely. (Textbook, p.43)

Theseus also chose to go to Crete, which forms a topic for pupils to ponder over.

Όταν έφτασε ο Θησέας στην Αθήνα, για τρίτη χρονιά οι Αθηναίοι έπρεπε να στείλουν τα παιδιά τους στην Κρήτη και σε όλη την πόλη ακούγονταν θρήνοι και κλάματα. Ο Θησέας αποφάσισε να πάει κι εκείνος μαζί τους για να σκοτώσει το Μινώταυρο. (Textbook, p.45)

When Theseus arrived in Athens, the Athenians were sending their children to Crete for the third year in a row, and the whole city was lamenting and crying. Theseus, then, decided to go with them to kill the Minotaur.

Q. How do you judge Theseus' decision to go to Crete? (Textbook, p.46)

The teachers' guidebook also says that one of the main purposes of the unit on Theseus is to evaluate his decision to go to Crete.

Να αξιολογήσουν το χαρακτήρα του Θησέα και την απόφασή του να πάει ο ίδιος στην Κρήτη.). (Teachers' Guidebook, p.40)

Evaluate the character of Theseus and his decision to go to Crete by himself. (Teachers' book, p.40)

Jason is no exception. He is described as being determined to regain the throne from Pelias.

Ο Ιάσοντας μεγάλωσε κοντά στον Κένταυρο Χείρωνα κι έγινε ένα πολύ έξυπνο και δυνατό παλικάρι. Όταν έγινε είκοσι χρονών, αποφάσισε να γυρίσει στην Ιωλκό, για να πάρει πίσω από τον Πελία το θρόνο του πατέρα του. (Textbook, p.52)

Jason grew up near Centaur Chiron and became a very intelligent and powerful man. When he was twenty, he decided to return to Iolkos to take his father's throne back from Pelias. (Textbook, p.52)

Jason does not hesitate to challenge the mission of obtaining the Golden Fleece at Colchis. In the case of Achilles, he even refuses to fight due to his unwillingness to do so, despite the Greek army's crisis during the Trojan War. Achilles is described as acting on his own free will regardless of how difficult the task is or what kind of duty others impose on him. Achilles' behavior is not presented as selfish or foolish. Instead pupils are led to imagine his anger when he lost Briseis and left to to guess what he might talk to Agamemnon about the issue.

Παρατηρώ την εικόνα 2 και διαβάζω το κείμενο 3. Τι νιώθει ο Αχιλλέας; (Workbook, p.27)

See Figure 2 and read Text 3. How does Achilles feel? (Workbook, p.27)

Ο Αχιλλέας και ο Αγαμέμνονας μαλώνουν. Φαντάζομαι και γράφω τι θα μπορούσε να λέει ο ένας στον άλλο. (Workbook, p.27)

Achilles and Agamemnon are fighting. Imagine the scene and write about what they could be saying to one another. (Workbook, p.27)

Παίζουμε θέατρο στην τάξη και παρουσιάζουμε τους διαλόγους που γράψαμε.
Πρωταγωνιστούν ο Αχιλλέας και ο Αγαμέμνωνας (Workbook, p.27)

Perform a play in the classroom and present the dialogues you wrote. Achilles and Agamemnon are the main actors. (Workbook, p.27)

Hercules, Theseus, and Jason are represented as striving toward their own purpose. The repetitive pattern of each hero's independent behaviour forms a reflection of the editor's intention. Considering that children's books are often designed as a part of an educational project, placing texts in a consistent framework is important. Packaging texts is an effective strategy to define the interpretative paradigm for children. This is especially true in the case of classical mythology retelling where a “unifying frame” that functions as an interpretative base for the relationship between characters and their surroundings, is indispensable (Stephens and McCallum, 2013, pp. 34-35; 62-66). Through consistent framing, mythology implies an obvious message.

There are also exercises asking pupils to find the commonness between Hercules and Theseus, and Hercules and Jason.

Βρίσκω τα κοινά στοιχεία που έχουν ο Ηρακλής και ο Θησέας. (Workbook, p.23)

Find the common elements between Hercules and Theseus. (Workbook, p.23)

Ποιος άλλος ήρωας ανέλαβε να εκτελέσει μεγάλους άθλους και γιατί; (Workbook, p.56)

Which other hero has performed great feats and why? (Workbook, p.56)

The questions above emphasize the similarity of the heroes' situations. All the three heroes completed their tasks that had first seemed impossible. Hercules and Theseus, especially, were placed in dangerous situations due to their opponents' jealousy, but they undertook risks in order to achieve their goals. Their similarity is highlighted by pupils as they attempt to answer the questions above.

As well acknowledged, textbooks are important means for a nation to inculcate young students with certain ideas, among which individualism is one of the core one. As Foucault (1975) pointed out, individualism is an effective way to maintain a social system in modern societies, since the invisible power needs to supervise isolated individuals to maximize their utility values. In schools, every student is treated as an isolated individual, graded by his individual achievements,

and rewarded for them. This kind of individualism is so common that it is not limited to a specified nation.

The individualism found in the textbooks of Greek primary schools, however, is special. It is rather a psychological term indicating a creed that every individual should follow his own motivations, discover his own truth and decide his own goals. As we saw in the heroes' lives described in the textbooks, the focus is on their braveness to act according to their own decisions. Their achievements cannot be graded by any single standard. The heroes are examples of 'inner-directed' characters with stable inner motivations, which contrasts to 'other-directed' characters of the present era (Riesman, 1950, pp. 13-17).

Riesman (1950) explained that 'other-directed' characters keep expanding, as people feel more isolated and unstable in estranged metropolitan environments. He also said that the influence from mass media had increased dependency on others, meaning a long tradition of individualism from the ancient times is being weakened. As a result, the significance of individualism inclines to be defined only as that of supervision and regulation mentioned by Foucault. In this context, the Greek heroes' individualism holds special values reminding us of the true origin of individualism worthy of close attention.

Furthermore, the heroes' individualism is also in harmony with concerns for others. The heroes do not only follow their own desires but also try to contribute to their communities. Hercules defeated the monsters that had threatened people, and Theseus saved young Athenians who were about to be sacrificed by Minotaur. Those heroes' stories tell us that true individualism coexists with communalism. It helps students imagine a state in which a society does not oppress the individual and the individual contributes to the prosperity of the society.

It is also remarkable that the myth texts are received orally. In the classrooms of Greek primary schools, the teacher usually reads aloud the myth texts and the students often recite them. It can lead to more emotional reception of the stories. Oral reception tends to reinforce empathetic responses from readers. (Ong, 2013/1982, pp. 45-49) Students can indulge themselves in the heroes' stories when they recite them together. They can also sympathize with the heroes more easily, since oral communication removes the distance between the participants.

2.2 Modification of Individual Texts

The ethics of modern western culture is, "humanism" with emphasis on individual personality. This means that all people should be encouraged to grow through their own experience and aim

to approach their own goals. The heroes in Greek mythology serve as appropriate role models for children in this context.

The close relationship between humanism and Greek mythology is not a new idea. According to Maurice (2015, pp. 9-10), ancient Greece and Rome began to function as resources for building children's characters since the Victorian age. She said that the prevalence of neo-classicism and romanticism respectively led to the idealization of both the ancient age and childhood phase. The idealization of childhood and the ancient age started since, and people began to teach the ideal virtues of ancient heroes to children in the golden age of their lives. The tradition of mythological education with a focus on the virtues of heroes is related to this context. It is reinforced more systematically by the framing structure of units in the History textbook of Greek primary schools. Mythological texts are presented under the metanarrative of "independent agency" with heroes portrayed as role models is being widely accepted these days.

Consequently, the influence of the social system tends to be neglected. Since the textbook is designed for education of individual personality, ignoring the existing social contradiction is inevitable to an extent. As far as an individual's endeavour to achieve his own object is emphasized, the effect of social structures cannot be addressed properly. Stephens and McCallum (2013, pp. 20-21) pointed out that "humanist ideology is often rightly accused of falsely or naively constructing a unified subject as a romantic unitary 'self' capable of acting outside ideological systems, and such a notion of the 'self' pervades children's literature." Apathy to minorities with inferior social status is found in each text. Disappearance of female characters is one such example. In the stories of Theseus and Jason, Ariadne and Medea do not appear as important characters. Although they played key roles in male characters' achievements, their existence is mentioned only briefly or is ignored.

Το καράβι έφτασε στην Κρήτη. Εκεί ο Θησέας γνώρισε την κόρη του Μίνωα, την Αριάδνη. Θαμπωμένη η νέα από την ομορφιά του Θησέα θέλησε να τον βοηθήσει. Γι' αυτό του έδωσε ένα κουβάρι νήμα, το μίτο, και τον συμβούλεψε να δέσει την άκρη του στην είσοδο του λαβύρινθου και να το ξετυλίγει. (...) Το ίδιο βράδυ ο Θησέας και οι νέοι της Αθήνας έφυγαν κρυφά με το πλοίο τους από την Κρήτη. Μαζί τους πήραν και την Αριάδνη. (...) Ταξίδεψαν χαρούμενοι μέχρι τη Νάξο. Εκεί βγήκαν σε μια ακρογιαλιά για να ξεκουραστούν. Τότε όμως πέρασε από κει ο θεός Διόνυσος. Είδε την Αριάδνη, θαμπώθηκε από την ομορφιά της και την πήρε, για να την κάνει γυναίκα του. Ο Θησέας στενοχωρήθηκε πολύ για το χαμό της Αριάδνης. Το πλοίο συνέχισε το ταξίδι του για την Αθήνα, κανείς όμως δε σκέφτηκε ότι έπρεπε ν' αλλάξουν τα μαύρα πανιά. (Textbook, p.47)

The boat arrived in Crete. There, Theseus met Minos' daughter Ariadne. The young woman was dazzled by Theseus' beauty, and wanted to help him. Hence, she gave him a thread and advised him to tie it to the entrance of the labyrinth and then unroll it on his way out. (...) On the same evening, Theseus and the young people of Athens were secretly leaving by ship from Crete. They also took Ariadne with them. (...) They traveled happily to Naxos. There, they went to a beach to rest but then God Dionysus happened to pass by. He saw Ariadne, was dazzled by her beauty, and took her as his wife. Theseus was angry at having lost Ariadne. The ship continued its journey to Athens, but no one thought that the black sails should be changed (Textbook, p.47) .

Ο Ιάσοντας δέχτηκε και με τη βοήθεια της κόρης του Αιήτη, της Μήδειας, που ήταν ξακουσμένη μάγισσα, έδεσε τους άγριους ταύρους, όργωσε κι έσπειρε δόντια δράκου. Αμέσως πετάχτηκαν απ' τη γη γίγαντες σπλισμένοι και τον περικύκλωσαν. Ο Ιάσοντας έριξε αμέσως ανάμεσά τους μία μεγάλη πέτρα, όπως τον είχε συμβουλέψει η Μήδεια. Οι γίγαντες τότε άρχισαν να χτυπιούνται μεταξύ τους, ώσπου σκοτώθηκαν όλοι. (...) Μετά από αυτό το κατόρθωμα του Ιάσωνα, η Μήδεια έμαθε ότι ο πατέρας της δε σκόπευε να δώσει το χρυσόμαλλο δέρας και σχεδίαζε μάλιστα να κάψει την Αργώ. Τότε ο Ιάσοντας διέταξε τους Αργοναύτες να καθίσουν στα κουπιά της Αργώς κι εκείνος μαζί με τη Μήδεια και τον Ορφέα, όταν βράδιασε, έτρεξαν στο δάσος του θεού Άρη. Εκεί η Μήδεια έριξε μαγικό υγρό στα μάτια του δράκου που φύλαγε το δέρας. Ο Ορφέας έπαιξε πολύ γλυκά τη λύρα του κι ο δράκος αποκοιμήθηκε. Αμέσως ο Ιάσοντας άρπαξε το χρυσόμαλλο δέρας. Έτρεξαν γρήγορα στη θάλασσα, μπήκαν όλοι στην Αργώ κι έφυγαν από την Κολχίδα. (...) Εκείνος παντρεύτηκε τη Μήδεια και πήγαν μαζί στην Κόρινθο. (Textbook, p.54)

Jason accepted Aeetes' proposal. With the help of Aeetes' daughter, Medea, a renowned witch, he tied the wild bulls and plowed the field, spread out dragon teeth there. Immediately, giants sprung from the ground and surrounded him. Jason dropped a large stone on them following Medea's advice. The giants, then, began to strike each other until they were all dead. (...) After Jason's feat, Medea learned that her father did not intend to give the Golden Fleece and had planned to burn Argo. Then, Jason ordered the Argonauts to sit down and oar the Argos and he, together with Medea and Orpheus, ran in the woods of god Ares. There, Medea cast a magical liquid in the eyes of the dragon guarding the fleece. Orpheus played his lyre so sweetly that the dragon fell asleep following which Jason grabbed the Golden Fleece. They rode quickly into the sea, heading to Argos and leaving Colchis. (...) He married Medea and they went to Corinth together (Textbook, p.54) .

In the two texts above the narrators do not criticize or raise questions about the responsibility of Theseus and Jason toward their female supporters. Theseus is depicted as perplexed by Ariadne's disappearance and Jason is portrayed as having done nothing wrong to Medea. Theseus did not try to rescue Ariadne. He just worried for a while and then forgot her. Ariadne could not be rewarded for what she had done but the narrator does not care about that. As Peyronie (1992, p. 1121) pointed out, Theseus's abandonment of Ariadne raises the question as to "the true nature of the hero." He cannot be a real hero as long as he fails to renounce his own happiness and demonstrate self-victory, not victory over Minotaur. Jason also betrayed Medea in Corinth, but this is not mentioned either.

The treatment of women is not handled fairly in these texts. Ariadne and Medea were not accepted as independent agents, despite their talents. Humanism as individualism is not applicable to them but the narrators do not address such problems and shed light only on the male heroes in advantageous positions. This has been done not just for glamorizing the heroes but also for prioritizing individualism rather than criticizing unfair social systems.

Depending on the maturity of the reader, some of the Ariadne and Medea stories might be considered inappropriate based on the action of the characters. However, it does not make sense for the narrator to withhold the fact that they had been betrayed by their male partners. Although these stories are for teaching students the fact that Greek world expanded to include Crete and Minor Asia at that time it does not justify nor address the androcentrism of those days. The social position of female characters is also a part of history that should be included in texts for children.

Apathy toward monsters and nymphs should be reflected in this context as well. While their defeat by the heroes are recounted there are not explanations of how they were born or why they were present in the story. If students had the opportunity to know about how Minotaur was born, it would not appear detestable. In the episode of Odysseus and Circe, the fact that Circe was Helios' daughter and had her own territory in the Aiaie is not mentioned properly. With those parts being omitted, only the heroes' struggles to achieve their goals stand out.

Οι άνεμοι τούς έριξαν μετά στο νησί της μάγισσας Κίρκης. Άραξαν σε μια ακρογιαλιά κι ο Οδυσσέας έστειλε μερικούς απ' τους συντρόφους του να πάνε να ρωτήσουν πού βρίσκονταν. Αυτοί βρήκαν γρήγορα το παλάτι της Κίρκης. Η Κίρκη τούς πρόσφερε ένα μαγικό ποτό, μετά τους χτύπησε με το μαγικό ραβδί της και τους έκανε γουρούνια. Μόνο ένας γλίτωσε κι έτρεξε πίσω να το πει στον Οδυσσέα. Εκείνος άρπαξε το σπαθί του κι έτρεξε στο παλάτι. Η Κίρκη τού

πρόσφερε ποτό μα, όταν σήκωσε το ραβδί της να τον χτυπήσει, εκείνος άρπαξε το κοφτερό σπαθί του και την ανάγκασε να ξανακάνει τους συντρόφους του ανθρώπους. (Textbook, p.85)

The winds then threw them on the island of Witch Circe. They landed on a beach and Odysseus sent some of his comrades to go and ask where they were. They quickly found Circe's palace. Circe offered them a magic drink, then hit them with her magic wand, and turned them into pigs. Only one escaped and ran back to tell Odysseus. He grabbed his sword and ran to the palace. Circe offered him a drink, but when she lifted her stick to hit him, he grabbed his sharp sword and forced her to make his companions return to their original forms (Textbook, p.85).

In the text above, Circe is not given much prominence. The narrator does not explain why she is there on the island and what role she plays. She is no more than just an enemy for Odysseus to defeat. She is a talented magician and has lived in the island of Aiaie for very long. She has the right to defend herself from invaders but the narrator does not consider that. It seems that the hero's achieving his goal—returning home in this case—is the only thing History textbook authors want to concentrate on. On contrast, Circe is given more attention in Bulfinch's version. In the famous work of *Bulfinch's Greek and Roman mythology* (1855/2012), Circe is properly introduced as a powerful magician and the original dweller of the island as follows.

With grief for their slain companions mixed with joy at their own escape, they pursued their way till they arrived at the Aean isle, where Circe dwelt, the daughter of the sun. (...) He sent forward one half of his crew, under the command of Eurylochus, to see what prospect of hospitality they might find. As they approached the palace, they found themselves surrounded by lions, tigers, and wolves, not fierce but tamed by Circe's art, for she was a powerful magician (Bulfinch, 1855/2012, pp. 193-194).

The episode of Iphigenia's sacrifice has been revised so as not to damage Agamemnon's image as a representative Greek hero. Iphigenia is said to have been saved before being killed and her father Agamemnon is depicted as having suffered in agony for his decision to sacrifice his loving daughter. It is quite different from other versions in which Agamemnon does not hesitate to sacrifice Iphigenia and cruelly kills her.

Αβάσταχτη θλίψη πλάκωσε την καρδιά του Αγαμέμνονα. Δεν ήθελε να θυσιάσει την αγαπημένη του κόρη. Μέρες θρηνούσε. Τέλος έστειλε μήνυμα στην Κλυταιμνήστρα,

τη γυναίκα του, να φέρει στην Αυλίδα την Ιφιγένεια, να την παντρέψει τάχα με τον Αχιλλέα.

Όταν η Ιφιγένεια κι η μητέρα της έφτασαν στην Αυλίδα, με δάκρυα στα μάτια ο Αγαμέμνωνας τους είπε την αλήθεια. Η Κλυταιμνήστρα έκλαιγε και τον παρακαλούσε να μην αφήσει να γίνει η θυσσία. Η Ιφιγένεια τελικά αποφάσισε να θυσιαστεί για την πατρίδα της. Τη μέρα της θυσσίας πήγε στολισμένη στο βωμό και με θάρρος έσκυψε το κεφάλι. Κι ο μάντης Κάλχας, αφού της φόρεσε χρυσό στεφάνι στα μαλλιά, σήκωσε το μαχαίρι. Όμως εκείνη τη στιγμή η Άρτεμη ήρθε μέσα σε ένα σύννεφο, άρπαξε την κόρη και πάνω στο βωμό άφησε ένα μικρό ελάφι. Την Ιφιγένεια την πήγε μακριά στη χώρα των Ταύρων σ' έναν από τους ναούς της. Αμέσως φύσηξε άνεμος και οι Αχαιοί κίνησαν για την Τροία. (Textbook, p.62)

Unbearable sadness plunged the heart of Agamemnon. He did not want to sacrifice his beloved daughter. He mourned for days. Finally, he sent a message to Clytemnestra, his wife, to bring Iphigenia to Aulus to marry her to Achilles. / When Iphigenia and her mother arrived at Aulus, with tears in his eyes, Agamemnon told them the truth. Clytemnestra cried and begged him not to go ahead with the sacrifice. Iphigenia eventually decided to undergo the sacrifice for her homeland. / On the day of the sacrifice, she went to the altar and courageously bent her head. Calchas, after having placed a gold wreath in her hair, raised the knife but at that moment, Artemis came in a cloud, grabbed the daughter, and left a small deer on the altar. She took Iphigenia away to one of her temples in the country of the Taurus. The wind blew and the Achaeans moved to Troy (Textbook, p. 62).

2.3 Paratextual and Visual Elements

Humanism with emphasis on individualism, is also prevalent in ancillary materials and activities subordinated to main texts. There is not additional audio-visual material but the textbooks themselves contain abundant photos and pictures for pupils' reference. Pupils are guided to read main texts first and then complete various activities. Those activities help children accept the heroes as friendly and more respectable. The examples are as follows:

Διαβάζω το κείμενο 7. Ποιο δρόμο διάλεξε να ακολουθήσει ο Ηρακλής;

Αν ήσουν εσύ στη θέση του, ποιο δρόμο θα διάλεγες και γιατί;

Παίζουμε θέατρο στην τάξη.

Τα πρόσωπα είναι: ο Ηρακλής, η Αρετή και η Κακία. (Workbook, p.10)

Read text 7. What path did Heracles choose to follow? If you were in his position, which road would you choose and why? / Let's perform a play in the classroom. The characters are: Hercules, Areti, and Kakia. (Workbook, p.10)

Τι θα ήθελες να κάνει για σένα ο Ηρακλής;

Τι θα ήθελες να κάνει για το καλό όλων των ανθρώπων; (Workbook, p.16)

What would you like Hercules to do for you? / What would you like to do for the good of all people (Workbook, p.16)?

Writing and play performing activities, as stated above, are included in the workbook. They require pupils to compare themselves with the heroes. This fertilizes children to perceive the heroes as their role models. Discussing and performing heroes' behaviours allows children to both better understand and remember the stories better. Many ancillary activities are designed around this concept using mythology as a vehicle to learn history through tying it to real world situations. through valuable lessons.

Pictures from ancient times are frequently used as visual materials,. Pictures scribed on ancient potteries describe the heroes' struggles vividly, leading pupils to respect them. The pictures emphasize the heroes' braveness and patience. In (Fig. 1.0) the most cutthroat moment of Hercules's fight with the Nemean lion is described. In the second picture, the very moment of Theseus' defeating Procrustes is captured.



Figure 1. Ο Ηρακλής παλεύει με το λιοντάρι της Νεμέας. (Hercules fights Nemea's lion. Textbook, p.33)



Figure 2. Θησέας και Προκρούστης. (Theseus and Procrustes. Textbook, p.44)

Although both pictures represent the hero's triumph, the focus is on the process not the struggle. In the (Fig. X), the wildly roaring lion is larger than Hercules, who seems to be struggling to overcome his opponent. In the second picture, Procrustes actively avoids Theseus' attack. This scene makes viewers imagine the critical moment of Theseus and his audacity and resolution.



Figure 3. Ο Οδυσσέας ξεφεύγει από τη σπηλιά του Πολύφημου, δεμένος κάτω από την κοιλιά του κριαριού. (Odysseus escapes from Polyphemus' cave, bound beneath the belly of a ram. Textbook, p. 84)

Odysseus's picture is in the same context. He is dangerously bound to the belly of a ram in order to escape secretly from Polyphemus' cave. The viewers can lively feel his fretfulness. Figure X emphasizes that Odysseus' struggle was not easy, leading viewers to understand that he had to

face fierce times as Theseus and Hercules did. As it were, the more vivid their crisis shows, the more admiration is generated on their final triumph. In this way, three pictures above persuade readers to respect the heroes.

Moreover, old pictures drawn by ancient Greeks who might also had admired at the heroes as much as people today, represent the heroes as timeless symbols of Greece. Children are impressed by the fact that the same characters have been respected for eons and this may be the reason that textbooks mostly utilizes old pictures instead of current ones.

Maps are used as a part of ancillary materials as well. Using maps seem to be “dehistoricizing” mythological texts, Hutcheon (2013, pp. 142-148) pointed out that adaptation occurs across different cultures, sometimes compelling the original text to lose some of its original elements derived from a specific time and space. She called it ‘dehistoricizing’ of the original text. Barthes (1971) explains that dehistoricizing happens since texts are always recomposed by readers. It helps children find themselves in the same world as that of the ancient heroes sharing the same names of places presented both on the ancient and modern maps. Creating an image of Greece from the ancient to the present day and transcending time lapses generates an impression that the mythological world is reproducible even today.

Identification with the ancient heroes facilitated through maps help children unite more closely with the heroes through the image of Greece as a permanent nation. Drawing a map is a process of excluding heterogeneous factors and enhancing unity in a geographical framework. specifically, small scale maps can promote forming of unity among citizens (Kim, 2013, p. 4). That might explain why maps are widely used in children’s books. Hameed (2014, p. 25) pointed out using maps in children’s literature will continuously contributed to “world-building” of children which will inculcating a desire to uphold their national identity. Kaplan and Guntram (2011, pp. 349-360) also supported the idea that maps help children identify community and have a place in children’s education.

As shown in, pupils can check out where Hercules, Theseus, and Jason had passed through on a modern map. Map activities related to Hercules are especially important since he left traces all over the nation. With old pictures contributing to the image of Greece as a timeless space for children, a map of Hercules’ traces may help children feel geographically united. Likewise, maps with Theseus and Jason’s exploration routes also offer children the image of a timeless world of Greece including Crete and Minor Asia, as presented in Figure X

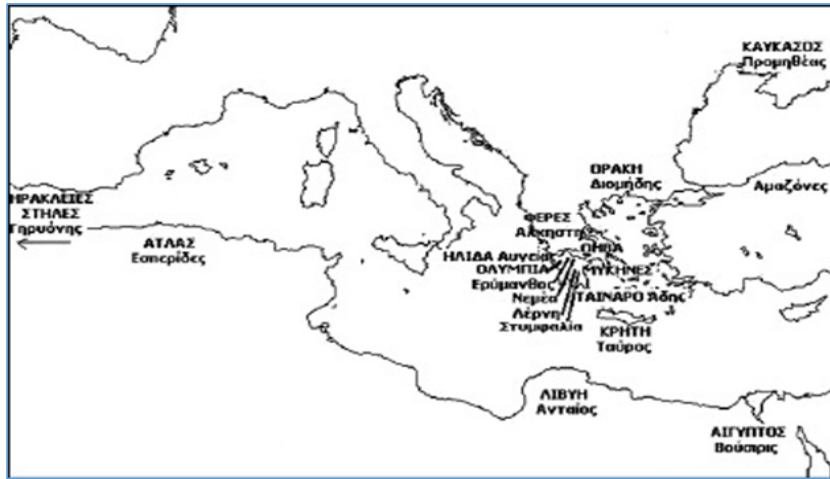


Figure 4. Οι περιπλανήσεις του Ηρακλή (The wanderings of Hercules, textbook, p.39)

Δείχνω στο χάρτη την πορεία του Θησέα από την Τροιζήνα στην Αθήνα. (Workbook, p.44)

The map shows the course taken by Theseus from Trizina to Athens.)

Σημειώνω στον χάρτη τα κυριότερα μέρη απ' όπου πέρασε η Αργώ. (Workbook, p.22)

The map notes the main areas crossed by Argo.

The following maps respectively show the regions concerned with Argonaut Campaign (Figure 5) and Trojan War (Figure 6). Although the time is different, the maps do not change. Jason and Achilles take similar positions in building up the framework of united Greece.



Figure 5. Η Αργοναυτική εκστρατεία. (The Argonaut Campaign, workbook, p.44)



Figure 6. Οι περιοχές απ' όπου ξεκίνησαν οι Αχαιοί και η πορεία τους από την Αυλίδα προς την Τροία.
(The regions from which Achaeans began their journey from Avlida to Troy. Textbook, p.65)

In Figure 6, various regions are endowed with the same status as the starting point of heroes. The heroes explicitly combine different regions under a single frame. The consistent form of tags marking heroes' names the place names show that the map is not just indicating the locations.

Conclusion

Greek mythology has been taught as a part of history in primary schools for a very long time. Mythological texts are adapted so as to be framed by new metanarratives for building the national identity of children. As one of the classical traditional stories with a privileged position in education, mythology contains a strong potential to influence children's mental growth. Greek primary school textbooks of history are effectively activating this potential.

Heroes are good role models and help children form a proper social identity. They help children form the image of an eternal community, and also help them establish steadfast historical identity.

As long as the object of teaching history lies in building social identity, mythology will remain as an integral part of the History textbook. Greek textbooks can be presented as an exemplary example. Heroes are represented in a familiar manner in textbooks, for children to easily identify with, functioning as the focal point where students can discover the connection between the ages. Heroes are good role models and help children form a proper social identity. They help

children form the image of an eternal community, and also help them establish steadfast historical identity.

The result of the analysis in this article should be evaluated by relevant fieldwork studies. Children's actual response to the adapted texts needs to be investigated in order for us to draw out practical guidelines for teaching the modified version of mythology. Although children are not expected to show a single pattern of response. Their response can show how the intent of the authors should be adjusted. The way teachers use these materials are important topics to be researched. Since the adapted texts with new metanarratives are mediated by teachers, their opinions about mythology education and their class activities need to be carefully studied. Through future studies, we will be able to clearly verify the feasibility of the analysis in this article.

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Compliance with Ethical Standards

This article does not contain any studies with human participants.

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Beginning Readers' Interest in Animal Books: An Analysis of Data Collected from the Children's Choices Project

**Interés de los primeros lectores en los libros sobre
animales: un análisis de datos recogidos sobre el
Proyecto Children's Choices**

**Interés dels lectors primerencs en els llibres sobre
animals: un anàlisi de dades recollides sobre el Projecte
Children's Choices**

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Beginning Readers' Interest in Animal Books: An Analysis of Data Collected from the Children's Choices Project

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Abstract

This article describes a reading interest study, which analyzed 330 titles selected over a ten-year period by beginning readers (Grades K-2) across the United States (U.S.) for ILA's Children's Choices project. Its aim was to determine if young children's reading interests have changed since earlier studies were conducted in the US. Specifically, a team of four researchers analyzed Children's Choices books selected by 5,000 beginning readers (K-2) every year, from 2005 to 2014. This article illuminates the study's methodology, its findings, and implications for understanding the reading interests of contemporary young children. By examining and comparing the books that were selected by children as their favorites and looking for possible patterns and trends, the study found that animals (66%) was the prevailing feature. Researchers then examined and identified distinct ways in which animals are represented in the selected titles, creating a spectrum from totally human-like animal characters to animals that are true to their animal forms.

Key words: Reading interest study, Children's Choices project, Beginning readers, Animal books, humor

Resumen

Este artículo describe un estudio sobre interés en la lectura que analiza 330 títulos seleccionados sobre un periodo de diez años por primeros lectores (grado K-2) a lo largo de Estados Unidos por el proyecto Children's Choices. El objetivo era determinar si los intereses lectores de los niños y niñas habían cambiado respecto de anteriores estudios llevados a cabo en EEUU. Específicamente, un equipo de dos investigadores y dos investigadoras analizó los libros seleccionados cada año por un total de 5000 lectores (K-2) de 2005 a 2014. Este artículo arroja luz sobre la metodología de estudio, los hallazgos e implicaciones para comprender los intereses lectores del alumnado contemporáneo. A través del examen y la comparación de los libros que fueron seleccionados como favoritos por este alumnado y buscando posibles patrones y tendencias, el estudio encontró que los animales (66%) eran la característica preferida. La investigación, pues, examinó e identificó distintas maneras en las cuales los animales son representados en los títulos seleccionados, creando un espectro que comprende desde animales totalmente humanizados hasta animales representados en su forma animal real.

Palabras clave: Estudio sobre interés lector, Proyecto Children's Choices, Primeros lectores, Libros de animales, humor

Resum

Aquest article descriu un estudi sobre interès en la lectura que analitza 330 títols seleccionats al llarg d'un període de deu anys per primers lectors (grau K-2), al llarg d'Estats Units pel projecte Children's Choice. L'objectiu era determinar si els interessos lectors dels infants havien canviat respecte d'anteriors estudis duts a terme als EUA. Específicament, un equip de dos investigadors i dos investigadores va analitzar els llibres seleccionats cada any per un total de 5000 lectors (k-2) de 2005 a 2014. Aquest article fa alguns aclariments respecte de la metodologia d'estudi, les troballes i implicacions per tal de comprendre els interessos lectors de l'alumnat contemporani. A través de l'examen i la comparació dels llibres que van ser seleccionats com a favorits per aquest alumnat i tot buscant possibles patrons i tendències, l'estudi va concloure que els animals (66%) eren la característica preferida. La investigació, doncs, va examinar i identificar distintes maneres en les quals els animals són representats en els títols seleccionats, tot creant un espectre que comprén des d'animals totalment humanitzat fins animals representats en la seua forma animal real.

Paraules clau: Estudio sobre interés lector, Proyecto Children's Choices, Primeros lectores, Libros de animales, humor

Introduction

Based on distinctions set forth by Getzels (1966) and Spangler(1983), our work can be described as a reading interest study that focuses on the following research question: What can we learn about the reading interests of contemporary beginning readers (Grades K-2) in the U.S, by looking closely at the specific texts that thousands of children have been identifying as their favorites over the course of a decade.

In the past, several studies in the U.S. have focused on children's book interests and preferences, but not many in recent years and very few regarding this age group. In fact, most of the findings that include this age group's reading interests could be considered outdated (Byers, 1964; Chiu, 1984; Grant & White, 1925; Lauritzen, 1974; Smith, 1962; Sturm, 2003). We wondered if American children's interests have changed since these studies were published.

As explained in more detail in the methodology section, the Children's Choices project is co-sponsored by the International Literacy Association and the Children's Book Council. Each year, thousands of school children from five different regions of the U.S. read hundreds of newly published trade books donated by North American publishers and choose 100 favorites. Three different sections of the book list are created by the three different age groups that participate: Beginning Readers (Grades K-2), Young Readers (Grades 3-4), and Advanced Readers (Grades 5-6).

The current investigation looks at the books beginning readers (K-2) selected as their favorites over ten years. We initially set out to investigate if there were any patterns or themes we could discern in the books that garnered children's highest rating. In the process, we discovered an

overwhelming number that included animals, both realistically portrayed and anthropomorphized. This article illuminates the study's methodology, its findings, and implications for understanding the reading interests of contemporary young children.

Literature review

Over the decades, since children's literature first became an area of study, scholars, practitioners, and publishers have sought to answer a

Our study should be read in the same spirit: It addresses the need for current research on beginning readers' interests by identifying an overall trend in contemporary young children's choices; and, it does so by analyzing information from a largely unexamined source of rich data, the Children's Choices project.

basic question: What do children [of various ages] like to read? Sturm advises that, "Each child develops unique interests, and any attempt to track trends runs the risk of trivializing these individual differences" (2003, p. 1). Nevertheless, he goes on to address a variety of reasons why our curiosity about children's reading interests and preferences persist, not the least of which involves our desire to serve children's needs through library collection development in classrooms, schools, and public facilities. This also holds true for scholars, practitioners, and publishers who endeavor to better

serve children's reading interests in order to facilitate their reading engagement. Our study should be read in the same spirit: It addresses the need for current research on beginning readers' interests by identifying an overall trend in contemporary young children's choices; and, it does so by analyzing information from a largely unexamined source of rich data, the Children's Choices project. In utilizing this data source, our study is unique in its span across time (10 years), space (nation-wide), and number of participants (5,000 children each year).

Though numerous studies about children's reading habits, preferences, and interests have been conducted and reported through the years, very few U.S. studies have focused exclusively on primary-aged children and the books they prefer; and, these studies do not represent the broad range of titles, topics, and choices available to children today. Smith (1962) looked at free-choice selections by first-graders over fourteen library visits. A total of 566 books were checked out by 113 children, and of those titles, the topics or genres selected were, in order of frequency: humor-fantasy; real animals; nature-science; holidays-birthdays; and fairytales. Zimet and Camp (1974) conducted a study of seven- to twelve-year-old boys and girls, using a Reading Interest Form that included open-ended questions asked of the children about the reasons they had for liking or disliking a book they read in an area of interest. Results from their survey revealed that

seven-year-old girls and boys preferred books with animals and humor. Sturm's (2003) study of North Carolina children also confirmed that young children, both girls and boys, showed a strong preference for animals in the six- to seven-year-old age group, a preference that declined considerably in the older groups.

The same researcher (Sturm, 2003) reviewed nineteen other studies, spanning from 1899 to 2001. These studies vary by children's age, number of children involved, context of the study, data collection method, and purpose of the analysis. Recognizing the difficulties in comparing studies with such diverse data sets and methods, Sturm still asserted that certain interesting trends were evident: "The subject of animals is a consistent favorite with children of all ages, appearing on 13 of the 19 studies included in this literature review and usually within the top ten choices" (p. 3).

Some researchers have used questionnaire techniques to measure children's reading choices (e.g., Estes, 1971; Guthrie & Greaney, 1991; Lewis & Teale, 1980). Others have used guided interviews (e.g., Guthrie & Seifert, 1983) or diary techniques, reading logs, and daily activity records (Anderson et al., 1988; Greaney, 1980; Taylor et al., 1990). Literature recognition measures (Cunningham & Stanovich, 1990, 1991; Stanovich & Cunningham, 1992; Stanovich & West, 1989) and library circulation records have also been used (Moss & McDonald, 2004). Studies that have analyzed titles selected by American children to read are somewhat similar to our study (Boraks, Hofman, & Bauer 1997; Grant & White, 1925; Kimmins, 1986; Seegers, 1936; Smith, 1962; Vostrovsky, 1899), yet they do not include the broad, nationwide range of readers that the Children's Choices project represents.

Methodology

Children's Choices is a reading list in which children themselves evaluate books and write reviews of their favorites. It serves three main goals:

- To give young readers an opportunity to voice their opinions about books written for them;
- develop an annual annotated reading list of new books that young readers enjoy;
- and help teachers, librarians, booksellers, parents, and others find books that will encourage young readers to read more. (ILA)

Since 1974, Children's Choices has been a trusted source of book recommendations. The project is co-sponsored by the International Literacy Association and the Children's Book Council. Each year, school children from five different regions of the U.S. read hundreds of newly published

children's trade books donated by North American publishers and choose 100 favorites. Three different sections of the book list are created by the three different age groups that participate: Beginning Readers (Grades K-2), Young Readers (Grades 3-4) and Advanced Readers (Grades 5-6). These are the five evenly represented regions of the U.S.:

Area 1: Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, and Washington

Area 2: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, and Vermont

Area 3: Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, New Mexico, North Carolina, Oklahoma, South Carolina, and Texas

Area 4: Colorado, Iowa, Kansas, Minnesota, Missouri, Montana, Nebraska, North Dakota, South Dakota, and Wyoming

Area 5: Illinois, Indiana, Kentucky, Michigan, Ohio, Tennessee, Virginia, West Virginia, and Wisconsin

Numerous factors are considered in the selection of participating sites and leaders, such as geographical representation, number of students, type of population, and interest from and support of selected schools. At each site, the main task for teachers is to make the books accessible to the children and to encourage them to vote on a title in one of three ways: really liked, liked, or did not like. Each vote is weighted from 3 to 1, with 3 points awarded to books that were "really liked." The voting takes place over a five and a half month period. Teachers are asked not to single out a particular book or use it as a read-aloud unless a student selects it, unprompted, and asks to have it read to the class. Teachers also make sure the books get rotated on a regular basis, make ballots readily available, and encourage students to vote. Votes are tallied and collected at each site and then submitted to the Children's Book Council, whose staff combines and tabulates the totals across all sites in order to finalize the lists of selected titles. Each year's results are made available on the International Literacy Association's website.

It is important to note that several previous studies do not make a clear distinction between reading preferences and reading interests. Getzels (1966) distinguishes between reading interest and reading preference in that reading interest is based on a direct reading behavior, while a preference is simply an expressed attitude. Spangler (1983) explains that interest studies describe actual reading behavior; they are naturalistic and ask questions about what children actually read, often involving large numbers of subjects who are asked to name books or types of books they have read. Tools used in interest studies include interest inventories in which

children name books or types of books they have read, checklists, rating scales, interviews, library withdrawals, and children's independent reading records (Spangler, 1983, p. 876).

Preference studies, on the other hand, look at children's expressed attitudes about hypothetical situations; they are experimental and give indications of possible actions when readers are given new choices. According to Spangler, "preference studies tend to yield more specific but less generalizable information than interest studies" (p. 877). Kincade, Kleine, & Vaughn (1993) have shown that studies in which children are asked to express their reading preferences can be unreliable, as the method of assessment influences children's responses, both in type and number of categories reported; this explains their tendency to be specific (because of the specific categories provided to children) but less generalizable, as they are compromised by the assessment method they use.

In this sense, reading interest studies that are based on specific titles read and assessed by the participants can be more reliable. The results produce information such as lists of popular titles or ratings of favorite genre or content areas. Based on these distinctions set forth by Getzels and Spangler, our work can be described as a reading interest study, which focuses on the following research question: What can we learn about the reading interests of contemporary beginning readers (Grades K-2) by looking closely at the specific texts that thousands of children have been identifying as their favorites over the course of a decade?

Our team of four researchers (Authors 3 and 4 having been actively involved in the project) conducted a mixed methods study, analyzing Children's Choices books read and selected by children every year, from 2005 to 2014, totaling 330 titles. By examining and comparing the features of the books that were identified by children as their favorites, we aimed to identify prevalent patterns or trends among beginning readers.

Prior to beginning our analysis of the books, we decided to use an inductive rather than deductive approach. Instead of starting with a hypothesis or a specific set of reading interest categories to test a theory, we opted for generating new theory and categories as they emerged from our analysis. In order for this emergence to occur, we implemented the qualitative strategy of Constant Comparison. Keeping an open mind, all four researchers individually analyzed the books children had chosen in 2005 (a year we selected randomly) looking for features the selected titles might have in common. We then shared our notes and observations with each other, generating a list of identified features. Using this list of initial categories, the researchers collaborated in pairs to analyze the rest of children's choices for the remaining nine years (2006-2014). Two researchers analyzed the 2006-2009 selections and the other pair did the same with

the books chosen by beginning readers from 2010 to 2014. Paired researchers each separately coded the books and then compared codes to find consistencies and differences, as well as possible omissions or inconsistencies. When we did not agree, we reread the books and discussed until we reached consensus. We regularly reconvened as a group to review our findings, thus ensuring consistency in coding.

As we coded and discussed the various features found in the books, we agreed that animal characters were overwhelmingly the most common feature among the selected titles. While we were aware that other, less prominent features could also be studied, we opted to focus exclusively on the one, overwhelmingly prominent feature for the purposes of this study. We used the following criteria to finalize our identification of "animal books":

One or more animals should have a central role in the book. For instance, a book with a dog depicted in a single illustration would not make the cut, but a book with a canine protagonist or co-protagonist, or a nonfiction book about puppies, most certainly would.

The animals in the book should be creatures that exist, or used to exist, in nature. Cats, dolphins, spiders, and dinosaurs made the cut, while dragons, unicorns, monsters, imaginary creatures, animated objects, or stuffed toys did not.

As long as a book satisfied the above two criteria, it should be included in the "animal books" category, regardless of its genre or format.

Keeping the above definition in mind, we began to count and analyze the selected titles that featured animals to determine the various ways animals were represented in the books. While examining animal characters, we started to wonder what attributes about animals attract young readers. We discussed and made a list of different characteristics of animal characters. Then, based on the list, we developed animal categories that exist in children's chosen books, which will be discussed in the discussion section.

Results

Table 1 shows the percentage of animal books relative to the total number of selected titles. With the exception of one year, which was slightly below, in all other years animals were featured centrally in more than 60% of the children's choices.

Year	Number of Animal Books	Percentage of Animal Books
2005	36 of 56	64%
2006	30 of 47	64%
2007	20 of 32	63%
2008	20 of 23	87%
2009	16 of 29	55%
2010	21 of 28	75%
2011	16 of 23	70%
2012	21 of 33	64%
2013	27 of 33	82%
2014	17 of 26	66%
Total	218 of 330	66%

Table 1. Selected titles that feature animals

The maximum and minimum percentages (87% in 2008 and 55% in 2009) may prompt one to talk of inconsistency, but the rest of the data decidedly points to the exact opposite. The mean and median are 69% and 65% respectively, and standard deviation shows that on average, yearly selections were about 9% over or below the mean. Both numbers and percentages confirm our

With the exception of one year, which was slightly below, in all other years animals were featured centrally in more than 60% of the children's choices.

initial identification of an overwhelming presence of animal books in Children's Choices (K-2).

One of the researchers hypothesized that the prevalence of animals in young children's choices could be attributed to the fact that book companies primarily publish books about animals or animal characters for this age group, leaving fewer titles from which to choose

that were *not* animal-related. We set out to determine if that was a factor, which presented a daunting task, since over the past ten years more than 2,000 books have been submitted by publishers to Children's Choices, Grades K-2. In order to make the task more manageable, we looked closely at the total books submitted by publishers during three years: 2010, 2011, and 2012. We selected these three years because the percentage of animal books chosen by children was almost identical to the mean (69%) in 2011 (70%), above the mean in 2010 (75%), and below the mean in 2012 (64%); in this manner, all types of years were represented in our sample.

Testing the hypothesis that young children choose animal books because that is primarily what publishers provide, we found that during these three years a total of 885 books for beginning readers were submitted by publishers to the Children's Choices project and animals were featured centrally in 449 of these books, representing a percentage of 51%. We determined that children had selected a much higher percentage of animal books than were provided by publishers, an average of 69%. Table 2 indicates the percentage of animal books submitted by

publishers as compared to the percentage of animal books selected by children for each of the three sample years.

Year	Number of Animal Books	Percentage of Animal Books
2010	54%	75%
2011	47%	70%
2012	52%	64%
Average	51%	69%

Table 2. Animal books submitted by publishers compared to animal books selected by children

As shown above, children chose up to 23% more books with animals compared to the overall animal books submitted by publishers in the three years we sampled. This tells us that children's selection of animal books proportionally exceeds by far the number of books provided by publishers for the project. Young children are even more interested in animal books than publishers think they are.

Discussion

May Hill Arbuthnot (1964) lists three categories of animal stories: (1) stories that tell of animals that dress and act like people, as in *The Wind in the Willows*; (2) stories in which animals talk, but act otherwise naturally, as in *Bambi*; and (3) stories in which animals are objectively/realistically described, as in Marguerite Henry's horse stories. Categories one and two display varying degrees of anthropomorphism, while category three does not.

After examining animal characters in selected titles, we found that grouping stories under Arbuthnot's categories is somewhat limiting because of the complexities found within the books. Instead, we found it necessary to broaden the categorization of ways in which animals are depicted in Children's Choices titles. The following discussion focuses on Children's Choices books that fit neatly into Arbuthnot's categories, as well as on those that require more nuanced identifiers. Identifying the distinct ways in which animals are represented in this set of texts, we created a spectrum of animal characters, spanning from totally human-like to absolutely true to their animal forms.

Where's My Sock? (Dunbar, 2006) is a perfect example of Arbuthnot's first category: stories about animals that dress and act like people. The mouse character, Pippin, and her friend, a cat named Tog, work together to search for a missing sock. In the real world, it is nearly impossible that a mouse and a cat would be friends, but it is not a problem in this story since the animal characters act completely like humans. While there is no trace of their animal nature, their

antithetical animal appearances (cat ≠ mouse) are used as a symbol of friendship among humans who look very different from each other.

In *How to Be a Good Dog* (Page, 2006) on the other hand, a big white dog, Bobo, acts mostly like a human but still has minimal dog characteristics. He strives to be a good pet, trying to interpret and perform dog commands like fetch, shake, and roll over; he fails because he keeps performing them like a human, not a dog. And while his posture and behavior resemble those of a human, he is still humorously portrayed as a pet trying to please his master. He does not wear human clothes and continuously strives to improve his dog behavior. For these reasons, Bobo is not a completely anthropomorphized animal character and *How to Be a Good Dog* cannot be grouped under Arbuthnot's first category. This text cannot be grouped under Arbuthnot's second category either (stories in which animals talk, but act otherwise naturally) since Bobo does not act like a natural animal; he sits up on a couch like a human, he converses with his cat friend, and he enjoys a piece of cake in a very human-like manner. Thus, *How to Be a Good Dog* should be positioned somewhere between Arbuthnot's first and second categories.

In *Letters from a Desperate Dog* (Christelow, 2006) Emma, a brown and white dog, also has both canine and human characteristics. She acts like your typical dog by barking, chasing a cat, and getting into the garbage, but at the same time, she also types up emails, auditions for acting, and sits straight to eat with her owner at the dinner table. Reading her email correspondence with a canine advice columnist, evokes laughter because it is beyond human expectations of typical dogs. This story is also positioned between Arbuthnot's first and second categories, but somewhat closer to category two in comparison to *How to Be a Good Dog*, in which Bobo is more human-like.

Hippo Goes Bananas (Murray, 2006) is an animal book that can be placed in Arbuthnot's second category, with some reservations. Hippo and all other animals perform jungle animal movements such as jumping, flying, climbing trees, etc. They also use human language to communicate, but other than that they act quite naturally. The reason we hesitate to place it squarely in category two is that Hippo is displayed in some decidedly "un-hippo-like" postures, such as sitting on his rear end and standing on two feet when he suffers from a toothache.

Hi! Fly Guy (Arnold, 2006) is yet another tricky example that should probably be positioned between Arbuthnot's second and third categories. Fly Guy acts like a normal fly and does not use human language, but in the narrative he seems to understand his human friend and somehow interact with him. Again, the humorous aspect of the story resides in Fly Guy's disruption of our expectations from flies. Furthermore, if we read the story as a mere result of

the human characters' misinterpretation of Fly Guy's behavior and buzzing sounds, then the book becomes even funnier and could be grouped under Arbuthnot's third category: stories in which animals are objectively described.

Fergus in *Good Boy, Fergus!* (Shannon, 2006) is a realistically depicted dog behaving like a dog, which is a great example for Arbuthnot's third category. He only carries out typical dog tasks, such as chasing cats and bikes, scratching, digging, begging for food, and riding in a car. Even though the story is fictional, Fergus is not anthropomorphized at all. Finally, while Arbuthnot's categories apply only to fictional stories, young readers' favorite animal books in Children's Choices also include non-fiction books with realistically depicted animals, such as *Puppies, Puppies Everywhere!* (Urbigkit, 2006).

Animal characters in Children's Choices, then, cover the entire human-animal spectrum. At least four new categories would need to be added to those described by Arbuthnot in order to capture this spectrum:

- Animals dress and act like people (Arbuthnot)
- Animals act like humans, but show some animal characteristics
- Animals act naturally, but talk and/or have some human characteristics
- Animals talk, but otherwise act naturally (Arbuthnot)
- Animals act naturally, but understand humans and/or have human-like interactions
- Animals are objectively/ realistically described (Arbuthnot)
- Real animals are objectively described in nonfiction texts

The books' exact positioning along this spectrum depends on the degree to which their animal characters are anthropomorphized. Figure 1 places the books we discussed above on such an animal-human spectrum.

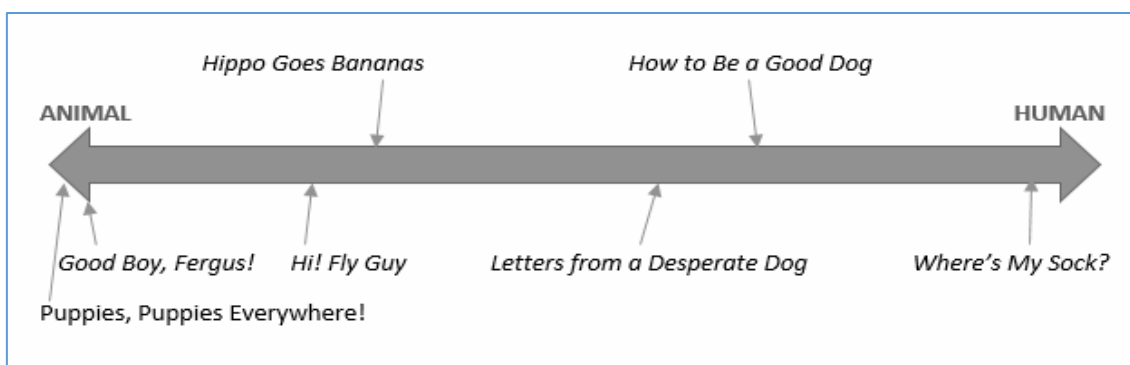


Figure 1. Animal books on animal-human spectrum

Importantly, the above graphic also visually represents how most of the selected titles cannot be placed on the purely animal end of the spectrum. In fact, the vast majority of books with animals in Children's Choices K-2 depict animals with anthropomorphic elements and are positioned somewhere between the two ends of the animal-human spectrum, depending on the degree of anthropomorphism.

This observation made us wonder why animals with human characteristics populate so many favorite early childhood stories and what purposes they may be serving. Blakey Vermeule (2010) and other cognitive critics postulate that anthropomorphizing is the brain's learning strategy to make sense of the world. Approaching the issue historically, Burke and Copenhaver (2004) point to three important factors that have influenced the proliferation of anthropomorphic animal characters in children's stories. To begin with, they cite anthropologist Stewart Guthrie, arguing that as humans evolved, being able to recognize other people where they existed became critical to human survival and success. Visualizing the world as humanlike meant organizing their predictions in a way that increased their potential to recognize what was of most importance to them, other humans. Thus, anthropomorphism became a human instinct, humanizing even the face of the moon. Secondly, Burke and Copenhaver purport that Aesop had a profound influence on Western civilization, as his animal fables communicated basic and powerful interpretations of life that remain relevant to this day. Thirdly, they argue, the emergence of Children's Literature as we know it, with its intent to amuse as well as to instruct children, brought about the incorporating of animals with human characteristics in children's stories as a means to heighten the enticement and amusement of the child.

While the above are important factors, Burke and Copenhaver also convincingly describe a different main purpose served by anthropomorphic animals:

Anthropomorphism, animal characters as people, can add a degree of emotional distance for the reader/writer/speaker when the story message is very powerful,

personal, and painful. We most need to read about, write about, and talk about those things that are personally painful, embarrassing, and dangerous to us. Having animals do the acting and mistake-making allows the face-saving emotional distance often needed to be able to join the conversation. (p. 212)

They argue that, compared to human fictional characters, anthropomorphic animals allow for a greater intellectual and emotional distance, which enables children and their mentoring adults to become reflective and think critically about life problems and choices.

On the other hand, Nikolajeva (2016) maintains that in fictional negotiations within the hybrid human/animal body such as Babar, the implied author often seems to claim that humans are superior to animals and that the uncivilized animal/ child is expected to abandon her/ his animality and become human/ adult. She refers to this discriminating view of adulthood as the norm and childhood as an abnormal state that needs to be left behind as aetnormativity (Nikolajeva, 2010). Posthuman theorists have also critiqued problematic anthropomorphic representations of animals in children's literature, interrogating humanism as a philosophy that gives supremacy to the human being over all other species (Jaques, 2015). While we find these critiques valid, we will refrain from expanding on them as they are beyond the scope of the present study.

Juliet Kellogg Markowsky poses the question: "What are the reasons that an author of children's books may dress animals or make them talk?" (1975, pp. 460-461). In addition to catering to children's tendency to find delight in animals—whether they may be their pets, wild creatures, or animals in zoos—she also proposes the following possible reasons:

- To enable young readers to identify with the animals
- For the flight of fantasy itself, as animals that talk can let us in on another world which we may not be able to see without their help
- To develop a great variety of characters with few words, as no elaborate description or character build-up is necessary if an animal is used to express attributes commonly assumed to represent the creature
- To achieve humorous effects, as animals who are caricatures of certain types of people are funny to adults and children alike

We found that Markowsky's fourth reason was central in many Children's Choices titles. Markowsky observes that humor often stems from how the animal character looks or what the

animal character says. McGhee (1979) identifies incongruity as an additional, usual source of laughter: incongruity between an animal's stereotypical traits and its actual personality and behavior in the story. Using Toad from *The Wind in the Willows* as an example, she explains that his funniness stems from the discrepancy between his being a toad, often a symbol of ugliness in literature, and his being a fop and a dandy (p. 461). As discussed earlier, it is a similar incongruity (subversion of expectations) that also makes us laugh with Bobo in *How to Be a Good Dog*, Emma in *Letters from a Desperate Dog*, and Fly Guy in *Hi! Fly Guy*.

Through her work with children and children's literature, Katherine Kappas (1967) found that incongruity "is the basis of all forms of humor though it pervades each one with differing degrees of emphasis" (p. 69). People tend to laugh when they encounter incongruity; when something odd or unexpected, out of keeping with the normal state of affairs, occurs (McGhee, 1979). Kerry Mallan (1993) observes that animals as pets and as characters are quite popular in humorous books for young children. She explains that "The animals and toys which are childlike, if not completely anthropomorphized, can provide humor for young children. The antics of such characters often put them at odds with the established order" (p.12). In quite a few of the animal books in Children's Choices, animal characters engage in mischief and disguised subversiveness. It could be that substituting the human child with a young animal makes mischief or subversion more acceptable, both for adult mediators and for child readers who can more easily distance themselves from the main character.

Our discussion here partly explains beginning readers' attraction to anthropomorphic animals in the stories they choose, but more reading interest studies are needed in order to be able to pinpoint specific reasons for their selection of so many of these texts as their favorites. We believe that the study of reading interests is a significant and promising area for future research, which can be combined with empirical studies of young readers' responses to children's literature to bring about important results. Learning more about beginning readers' interests can help us better serve children's needs through library collection development in classrooms, schools, and public facilities, keeping their interest in and engagement with reading high.

It could be that substituting the human child with a young animal makes mischief or subversion more acceptable, both for adult mediators and for child readers who can more easily distance themselves from the main character.

Limitations

As with all studies, ours was also bound by certain limitations. Spangler (1983), for instance, acknowledges that there will always exist problems with measurement techniques, but she purports that the scope and generalizability of the results of interest studies are limited only by the size and nature of population sampled and the availability of books to the children surveyed. The availability of books was checked by studying all the books submitted by publishers in three sample years and comparing them with the ones that children chose during these years. In regards to the population sampled, we do have a large size and a wide geographical spread, but we have no way of knowing the demographic diversity within this sample, as the participating readers' gender or ethnic and socioeconomic backgrounds were not identifiable.

Conclusion

We acknowledge the different interests among individual beginning readers, but we continue to wonder what is behind the ratings and choices young children give the various books they read. What do they consider in giving a Children's Choices book a "3," as opposed to a "2" or "1"? Do they perceive social/ emotional issues experienced by anthropomorphic animal characters as similar to their own experiences with these issues? What makes them laugh with and about animal characters? What characteristics about animals and animal books are they attracted to? Studying young children's actual responses to the books in relation to the major elements we have identified would further enrich our findings.

While these questions remain open to further exploration, this study does add to the conversation through a contemporary analysis of American children's interests. By looking closely at the specific texts that thousands of children have been identifying as their favorites over the course of a decade, our research provides some important insights into the reading interests of contemporary child-readers (Grades K-2) in the U.S. It confirms the findings of older and more limited in scope studies about young children's (K-2) strong interest in reading material that focuses on animals, especially stories with anthropomorphic animal characters. Additionally, it demonstrates how these characters cover the entire animal-human spectrum and will not fit neatly into the three categories proposed by Arbuthnot (1964); it thus proposes a new categorization, adding four more categories and placing all seven categories along a spectrum. Our study also reinforces Sturm's 2003 finding that a chronological comparison of studies "shows little change over time, suggesting that, while popular psychology and social trends may vary over time, children's interests and preferences for reading and information

remain fairly constant” (p. 4). Both our literature review and the discussion of our findings, support that beginning readers’ interest in animal books seems to be constant.

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Adapting Intertextuality: The case of nursery rhyme characters in creating new canons in children's culture

Adaptar la intertextualidad: El caso de los personajes de nursery rhymes en la creación de nuevos cánones en la cultura infantil

Adaptar la intertextualitat: el cas dels personatges de nursery rhymes en la creació de nous canons en la cultura infantil

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Adapting Intertextuality: The case of nursery rhyme characters in creating new canons in children's culture

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Abstract

The increasingly common intertextual use of English nursery rhymes has had an impact upon their transfer into target cultures: entire nursery rhymes, fragments and characters are now found in translational situations. Most of these situations are adaptations of nursery rhymes into other media; one of the most evident examples is the use of nursery rhyme characters in a different context, often portrayed visually. Through a case study with Spanish students aged 12 to 14, the aim of this report is to address issues about the relevance of intertextuality in translation, as well as the assumptions in relation to discourse and visual input. In this qualitative mixed-method study, participants worked with nursery rhymes without any visual prompts and intertextually presented nursery rhyme characters, and offered insight into their expectations and anticipations. The results demonstrate how visual adaptation proves to contribute to children's and adolescent's acculturation and assumptions in relation to a hegemonic cultural model, thus reducing the openness to accepting foreignization in cultural transfers.

Key words: adaptation, intertextuality, nursery rhymes, translation, acculturation

Resumen

El uso cada vez más común de las nursery rhymes inglesas de forma intertextual tiene un impacto sobre su transferencia a la cultura meta: rimas enteras, fragmentos o personajes se encuentran ahora en situaciones de traducción. Muchas de estas situaciones son adaptaciones de nursery rhymes a otros medios; y una de las más evidentes es el uso de personajes de nursery rhymes en un contexto diferente, normalmente con un apoyo visual. A través de un estudio de recepción con estudiantes españoles de edades comprendidas entre 12 y 14 años, este artículo pretende ofrecer respuestas sobre la relevancia de la intertextualidad en la traducción, además de las presuposiciones en relación al discurso y a los mensajes visuales. A través de un estudio de métodos mixtos, un grupo de participantes trabajó con nursery rhymes sin apoyo visual y con personajes de nursery rhymes presentados de forma intertextual y con apoyo visual. El estudio ofrece información sobre las expectativas adquiridas y los patrones discursivos de los niños y adolescentes. En la revisión de los resultados, se demuestra que la adaptación visual influye en la aculturación y las presuposiciones de los niños partiendo de un modelo hegemónico, y reduce su capacidad de extranjerización en transferencias culturales.

Palabras clave: adaptación, intertextualidad, nursery rhymes, traducción, aculturación.

Resum

L'ús cada vegada més comú de les nursery rhymes ingleses de forma intertextual té un impacte sobre la seua transferència a la cultura meta: rimes senceres, fragments o personatges es troben ara en situacions de traducció. Moltes d'aquestes situacions són adaptacions de nursery rhymes a d'altre mitjans i una de les més evidents és l'ús de personatges de de nursery rhymes en un context diferent, normalment amb un suport visual. A través d'un estudi de recepció amb estudiants espanyols d'edats

compreses entre 12 i 14 anys, aquest article pretén oferir respostes sobre la rellevància de la intertextualitat en la traducció, a més de les pressuposicions en relació al discurs i als missatges visuals. A través d'un estudi de mètodes mixts, un grup de participants va treballar amb nursery rhymes presentats ací de forma intertextual i amb suport visual. L'estudi ofereix informació sobre les expectatives adquirides i els patrons discursius dels infants i adolescents. En la revisió dels resultats, es demostra que l'adaptació visual influeix en la aculturació i les pressuposicions dels infants tot partint d'un model hegemònic i redueix la seua capacitat d'estrangerització en transferències culturals.

Paraules clau: adaptació, intertextualitat, *nursery rhymes*, traducció, aculturació

Introduction

Every culture has its own nursery rhyme corpus, and some rhymes are even shared by several different languages; therefore, one could ask: is there any need for translation? The transposition and transformation of rhymes, their oral nature and their dissemination through the contact of cultures has already proven that nursery rhymes corpora are not static (Eckstein, 2012 [1906], p. 81-83; Opie, 1969, p. 9-14). However, the wide-spread use of media has had a direct impact on the fluidity of nursery rhymes, which is marked by a new characteristic: rhymes appear intertextually, alluded to in songs, books, films, graphic novels, videogames and other media. This intertextual presence, often found in adaptations, creates a new need to focus on their translation and their transfer between cultures. As Messenger-Davies (2010) argues, adaptation entitles “not only translating from one medium to another, as in the case of books to film or television; it also means making stories from the past, or from other cultures, relevant to child readers and viewers” (p. 139). In the case of nursery rhymes, it might prove to be not only a complex endeavor, but also one that impacts upon the ideology and acculturation of children.

Although nursery rhyme translation is not widely explored in children's literary research, there has been a focus on issues that offer varied interpretations and translational solutions: the analysis of a universal metric system and their rhythm (Burling, 1966; Arleo, 2006; Dufter, 2009); the link of nursery rhymes to orality and its features (Ong, 1982; Opie, 1996; Wray, 2002; Pullinger, 2017); and the cultural contents of the rhymes (Desmet, 2001; Nord, 2003).

The purpose of this paper is to present a unique situation that is increasingly found in media: the adaptation of nursery rhyme characters in translational situations, specifically from English to Spanish. This situation is not only limited to one language or to nursery rhymes but also affects general translated discourse as well as other traditional oral-related sources (folktales, songs). Since character names can be used to set expectations, reflect personality traits, amuse and evoke emotions (henceforth 'loaded names'); these names both help create the story and are

created by it (Epstein, 2012, p. 68-69). Names, and their usage, are paramount in the comprehension of children's discourse although they are very difficult to transfer into a target culture: should the translation focus on their function (Epstein, 2012, p. 72)? Should their transfer be discarded if it opens a possible "information overload" stemmed from the source culture references (Fernandes, 2006, p. 47-48)? Should their transfer enhance creativity, triggering a game with the reader (Desmet, 2001, p.33)? And, more importantly, how are they perceived by children of the target culture?

To understand the impact of this situation a case study was carried out aiming at analyzing and offering insight on:

- how these nursery rhyme characters are being used intertextually;
- how they affect and are affected by the context to which they belong, and
- how this contextual influence would potentially influence a translational strategy selection and the subsequent reception of these nursery rhyme characters.

A study with a sample group of students and subsequent quantitative analyses were completed; patterns were defined in the recognition and reception of nursery rhyme characters in their original context (textual) and their intertextual adapted depictions (visual).

1 Defining the terms: Intertextuality

I use the term intertextuality drawing upon Kristeva's definition: the ongoing process of signifying of the text as a summa of traditions, sociolects, literary corpora, etc. which have to be connected to the interpretation the reader makes; to sum up "inter- and intracultural dynamics and their operations" (Orr, 2003). The connection with Mikhail Bakhtin's dialogics is clear as, after all, Kristeva's original work on intertextuality is mainly a combination of Bakhtinian and Saussurian terms (Still, 1990, p.15ff; Orr, 2003). Therefore, intertextuality vouches for all texts being in dialogue with each other, with the echoes of one found in another, and direct references activated by the reader when in contact with previous or subsequent texts. Through the idea of influence, which includes what is located *outside* the text, intertextuality is also inherently linked with ideology, since intertext is a point of permutation where "the ideological implications of text (and its various ideologemes) are materialized even as the new text is also transformed by its contexts" (Orr, 2003, p.28). Like ideology, intertextuality is thus imbedded in language itself; inherently linked to the structure of nursery rhymes, and their reflection of formulaicity (Wray, 2002), and highlighting synchronic and diachronic assumptions. For example, in Spanish 'ganamos dinero', we 'win money' – it is not related to our effort or work;

whereas in English we ‘make money’ – and it means you are figuratively producing money through your effort or work. It would be interesting to research a further correlation between these ideas, their historical usage, and their connection with, for example, social systems or religious beliefs.

Since we have to describe a situation through words (a specific relation between a text and a reader with a culture, time, and place), we have to create a text to describe and define these specificities. Although it is true, as Irwin (2004) argues in his article *Against Intertextuality*, that intertextuality does not work retroactively (texts that allude to others do not change the alluded texts), I consider his point of view here is mistaken. It is true that neither the text, nor the traditional poetics of a genre will change (considering a folk tale, with the morphology analysis presented by Propp, for example). What *will* change through the textual dialogue with other texts *inside* the contextual situation is how these new texts should be perceived. This can be seen, for instance, through the dissemination of current subversive, story-changing children’s tales where the ogre is the hero (*Shrek*), Jack Frost is the assassin of a historical guild (*The Graveyard Book*), Little Red Riding Hood’s wolf is an IRA bomber (*Wolf*), women save themselves, evil characters decide to ignore their nature and become good-doers, and traditional positive elements are portrayed as negative and vice-versa. These intertextual relationships respond to new ideologies and create new canons that will become the norm for future discourse without losing their relation to the previous ones.

The way intertextuality is involved in the creation of meaning is illustrated in this paper as follows:

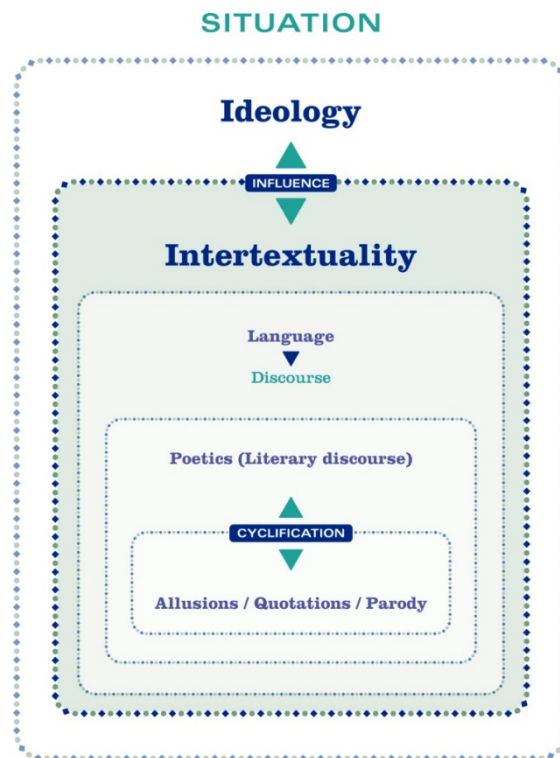


Figure 1: Intertextuality in the creation of meaning. This figure illustrates the relationship between synchronic situations and the diachronic perception of meaning linked to discourse.

McCallum & Stephens (2011) link intertextuality to identity and ideology by defining it as “a

This does not mean that they are the same, but that intertextuality is the highest representative of ideology and defines any type of cultural base change. In other words, intertextuality at all levels will be recognized and assumed inasmuch as there is a shared ideology between the discourse and the reader.

function of literature [...] to express the imaginative processes that govern how lived experience is remembered and retold in language and narrative, and thence shapes our understanding of human actions and their significances” (p. 364). The figure could be described as follows: ‘situation’ exists outside the text and is interpreted through ideology and in reference to previous situations. ‘Ideology’ is incorporated in any type of discourse – thus intertextuality, the relation of this discourse with other discourses would be found in a first level through the use of language, which would already limit its possibilities. This limitation, the use of language

in a synchronic moment, would directly impact poetics: the literary discourse or how genres are defined, how stories are told, what is expected from each genre, style and narratology in general (including how the creator speaks, how the story itself anticipates and assumes, how the reader/listener receives). Intertextuality speaks about the relationship of a text with another text, but also about the relationship of these texts with their culture, society and reader.

Allusions or quotations, thus, would be phenomena in which the author purposely intends to give a meaning to these references to other texts – regardless of their possible significance-activation by readers. However, as has been seen, many other intertextual references are present that the author him/herself might not be actively recognizing, but assuming and echoing.

For this reason, and considering the ‘reader’ as the receiver of any discourse, I argue that ideology and intertextuality are uniquely linked, as Hollindale (1988), Stephens (1992) and McCallum (2011) have pointed out before me. This does not mean that they are the same, but that intertextuality is the highest representative of ideology and defines any type of cultural base change. In other words, intertextuality at all levels will be recognized and assumed inasmuch as there is a shared ideology between the discourse and the reader.

2 Defining the terms: Adaptation

A holistic view of intertextuality underlines the difficulty in distinguishing the original parts of some tales or storylines. Therefore the term adaptation also needs clarification, as literature can be adapted in different ways and for several reasons. Oittinen (2000) mentions, when referring to children’s literature, that “adaptations may be abridgements of books or they may be created for a totally different medium, for instance when books become films” (p.77).

Adaptations, whether transferring into another medium or offering a contemporary version in the same medium as the original, serve to offer revisions. These are considered positive by many scholars, as, by adapting a text, it becomes part of the children’s discourse synchronically – and the adapted text gives a double reading: on the one hand the diachronic view of the original, potentially broadening the awareness of different cultural systems; on the other hand the updated adaptation (Oittinen, 2000, p. 78-81) which will always offer indicators of its particular cultural context (Costa Villaverde, 2009, p. 148).

When adaptation refers to transferring material from one medium to another, adapting an intertextual reference into audiovisual media has several effects. On the one hand, it becomes perceptible: the intertextual reference has to be portrayed physically and interact with the general discourse. On the other hand, this portrayal automatically reduces the different readings of intertextuality into one single visual output. Cervera (1991) already highlighted this idea, when considering visual input in children’s literature as reducing the ambiguity of a children’s text, since he considers this “ambiguity inherent to any literary text is a very efficient call to the child’s imagination. Illustration, as a single plastic interpretation of the text, can produce restrictive effects” (p. 20).

Visual adaptations are also considered positive by numerous scholars, especially as they are becoming the first contact to many literary references for children (Wilkie, 1996, p. 133; Messenger-Davies, 2010, p. 139) and are being used to preserve the children's literary canon. They can enhance the literary competences of the children of the target culture, when creating and translating allusions. In addition, they create "hipertextuality to help build an image of the reference" when there is no prior knowledge of the alluded reference in the target culture (Mínguez-López, 2012, p. 237); by belonging to the same allusion network, the reader/audience believes these allusions are part of the network.

There are several analyses of nursery rhyme character translations which have been successful by creating a situational translation – that is, a transposition (seen in Desmet, 2001; Mínguez-López 2012); Epstein (2012), however, underlines the impact of images on the chosen strategy of name translations (p. 78). For this reason, "the relationship between the illustrations and the verbal text is crucial, and the verbal text is reinforced by visual interpretation, but at the same time the illustrations on their own sustain further intertextual links not mentioned in the text" (Desmet, 2001, p. 36).

Adapting children's literature and including intertextual references might lead to a homogenization of culture and its reduction into a single visual representation. In the source culture, the visual representation of nursery rhymes could cover any possible dialogue with the text itself; in the target culture, the character becomes independent of its original text, representing particular attributes which exist in relation to other types of intertextuality: prior visual expectations and anticipations in relation to the story-telling format. These determinations carry as well the ideological features of the media-producing company. It is not only that extradition comes mainly from an Anglo-American source (Klingberg, 1986; Ghesquiere, 2006), but children's literary studies mostly follow an Anglophone focus (Lerer, 2009) given that their domination of media impacts upon cultural repertoires (Zipes, 2001). This pattern affects the whole sphere of children's discourse, including most of the highest-grossing film productions. Messenger-Davies (2010) explains that "local specificity [to be] an issue; this works on domestic television, less so on the big screen. Adaptations for Hollywood mean that local characteristics of stories can be lost, and more general, fantastic, universal (that is, recognizable to an American audience) ingredients have to be introduced" (p. 141). This limitation of imagery is viewed as negative by most scholars, since it refers to a hegemonic culture and an ideal, singular child. Hollindale (1988) requires more plurality by pointing out that "to appreciate the implications for children's literature demands acceptance that we do indeed

inhabit a fragmented society, where each of the fragments needs and deserves to feel a confident sense of its value” (p. 8).

The problems to be considered in the reception study thus focus, at a general level, on the following points that arise by the previous observations:

- The adaptations the children of the target culture receive: mostly belonging to an Anglo-Anglo-media dominated culture, and the consequences this might have;
- Whether or not the child is exposed to audiovisual messages prior to their literary experience and how this might affect the child-reader;
- And, connected to this, whether or not the audiovisual message reduces the potential readings of a character to only one.

3 The case study

The case study was conducted with the intention of analyzing to what extent these intertextual characters are being received and understood by children, regardless of their cultural connections or knowledge of the original text and context. Although there are many possible strategies when translating loaded names, this case study focuses specifically on the names of nursery rhymes characters; that is, characters that belong to one text and are found as characters in another text. As mentioned, several authors consider that if there is a clear intertextual play in the text to be translated, the priority should be to try to transfer this function, either into the target culture’s realm or by giving the translator the freedom to rewrite (Oittinen, 2000; Desmet, 2001; Nord, 2003; Fernandes, 2006), with the intention of creating a similar effect; others consider the impossibility of transferring the multiple layers of associations and vouch for a non-translation (Manini, 1996).

My intention through this case study was to better understand how intertextual nursery rhyme characters are perceived in a translated adaptation. The answers to the following questions are further discussed:

- how does a target language child perceive the nursery rhyme character – what expectations and assumptions are made from a different cultural perspective?

Although there are many possible strategies when translating loaded names, this case study focuses specifically on the names of nursery rhymes characters; that is, characters that belong to one text and are found as characters in another text.

- is the child reader/audience able to grasp the intertextual character once the reference had been presented?
- if so, do the original character, the visual reference and the intertextual character share the same assumptions and expectations?
- if not, what assumptions are made based on the visual information and how do these illustrate ideologies generated by media?

I selected the character of Jack, since it is immediately recognized in English-speaking cultures as a nursery rhyme/ fairy tale common stock character, whereas he is not popularly known in other cultures. In contrast, for example, Humpty Dumpty is well-known through media (illustrations of *Alice in Wonderland*, character in *Shrek*, card in *Shadowverse* Multiplayer Digital Card game, among others). The diverse Jack characters from different nursery rhymes have been used on several occasions in translational situations in Spanish, but retention (preserving the original name) has been the most common translation strategy.

The characters named Jack were selected for different reasons: (1) they all share the same name and have been translated following the same strategy, (2) as Jack is considered a stock character, the selection exemplifies the diverse variability of Jack types, and (3) all examples but one appear as characters in intertextual roles adapted into visual or audiovisual media. The characters studied in this article are: Jack Horner, Jack Spratt, Jack Frost, Jack (be nimble) and Jack (from Jack and Jill).

Subsequently, evaluating whether the characters are recognized when adapted intertextually is assessed. For the corresponding adapted characters, I was more interested in using different types of individuals that could illustrate specific personality traits through their image rather than choosing specific adaptation types. For this reason, the sources vary: illustration, film, animation film, videogame, comic book series and graphic novel. The selected characters were: Jack Frost from the film *Rise of the Guardians*, Jack Frost from *The Graveyard Book* novel (edition); Jack Frost from *The Graveyard Book* graphic novel version; Jack from the film *Jack and Jill*; Jack Spratt, from the film and videogame *Puss in Boots*; and Jack Horner, from the comic book series *Fables*.

3.1 Participants.

The case study took place in Valencia, Spain. The intention was to work with as many children who had just accessed secondary school as possible. The target was 12-year-olds, the entrance to adolescence, given that in the age range between ages twelve and fifteen, children enter the formal operational stage and can reason abstractly, deduce from hypotheses and make connections with ideas that do not relate to their personal experiences (Nodelman, 1992; Steinberg, 2005; Foster, 2006; Messenger-Davis, 2010). In fact, Steinberg (2005) concludes that cognitive development in adolescence linked to the current research in brain development in the second decade of life has focused on a “deepened understanding in the critical role of culture and context in the shaping of cognitive and brain development” (p. 70). As the case study took place in the spring semester of the school year, several students had turned 13 while others had been pulled back in a previous school year or had come into the school system late and were already fourteen. Out of the 136 students surveyed, the total was of: 66 twelve-year-olds (49% of those surveyed), 51 thirteen-year-olds (37% of those surveyed) and 19 fourteen-year-olds (14%).

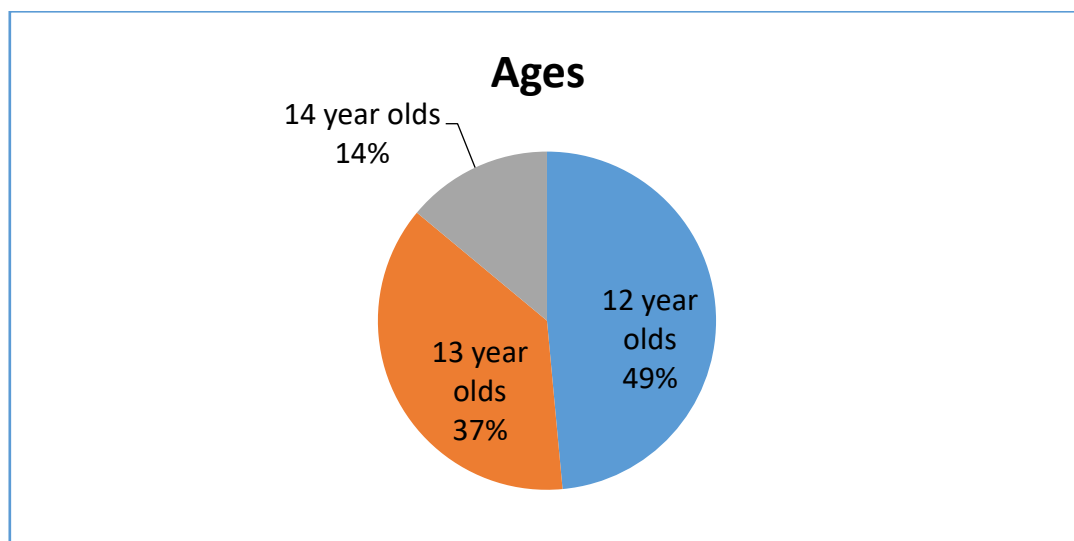


Figure 2: Age percentage of participants. This figure details the percentage of participants by age.

An effort of mixing backgrounds was the reason why the survey was carried out in two different public secondary schools, IES Salvador Gadea and IES Benlliure. Both schools were placed along the average of the Valencia Community grades in the last five years; the participants' experience with English out of school was also considered and was not determined to be a defining factor.

3.2 Procedure

The sessions lasted between 50 to 65 minutes with the collaboration and presence of the teachers. The sessions were divided into three different parts:

3.2.1. First part: inferring the character's traits

- a) General presentation of one of the nursery rhymes in class: structure, meaning, and initial inferences by the student group. The participants had to choose from opposing options in order to decide which physical and personality traits fit the characters best. This made the task easy for speakers of all levels of English, despite some possibly ambiguous terms (curious/boring, clumsy/able, mischievous).

Physical description	Personality description
Fat / thin	Clumsy / Able
Tall / short	Intelligent (smart or clever) / dumb
Athletic (fit) / weak (out of shape)	Good / bad / mischievous
Young / old	Curious
<i>How old do you think he is?</i>	Boring
Fair-haired, brunette, dark-haired	Lucky / unlucky
White-skinned, dark-skinned	

- b) The participants were divided then into groups of three, and a different nursery rhyme was given to each group. They worked together and filled in a description page individually. They could add any information they would like to. The teacher and researcher were available answering any vocabulary doubts.
- c) The results were presented to the class, so that all the participants got to know about the different rhymes and how their classmates had decided to describe the character.

3.2.2. Second part: connecting assumptions and images

Each participant received a sheet with the image of six characters that had been used intertextually in visual adaptations. Individually they had to decide upon the character traits, minus the physical ones. They could then conclude whether the character was one of the previously mentioned Jack characters or not. The datasheets were collected after approximately 12 minutes.

3.2.3. Third part: contrasting information

The images were shown in class together with movie clips and the correct answers were given. The participants could express their opinion and ask about the use of intertextuality in media.

The study is, therefore, a qualitative mixed-method analysis, which measures the participants' answers to both surveys. The number of nursery rhyme inferential surveys (first part data sheet) is lower than that of the intertextual character sheet (second part data sheet).

3.2.4. Limitations of the case study

Due to technical shortages and personal decisions, this study has several limitations. On the one hand, I intended to select a variety of nursery rhymes in order to have each class include the analysis of at least two groups per nursery rhyme, and to generate a variety of responses. Because of this, each rhyme was analyzed in less detail. Although all rhymes were read aloud and all traits for each nursery rhyme character were collected on the board, it is possible that defining assumptions made by one group influenced all participants in the class. This could possibly affect the outcome of the second part data, influencing the selection of one of the visual images as a Jack character. Since the groups that had a Jack which corresponds to an adapted visual version did not increase the percentage in relating both characters, I would consider it was not a significant impairment.

In addition, due to the classroom setting, however, participants could very easily influence each other. In one of the classrooms, for example, a student, when given the character selection sheet, shouted out loud "that is Jack Frost, from *Guardians of the Galaxy*". The results from this class, however, did not vary from the results from other classes. For future reception analyses, I would suggest that the information sheets be computer-based, a trend which is currently implemented in literacy and second language acquisition samples. The participants might have a stronger perception of doing something fun and independently, and might be more motivated to answer even if they are not sure about their inferring.

It would also be interesting - and a computer-based study permits this- if the analyses were not static, that is, not based on images, but on actions, when possible. Thus, if the selected character belonged to a movie, the participant could see a clip of the character in action – or if the selected character belonged to a graphic novel, the student could read a few pages to follow the character's action, as children's literature defines its characters very acutely through their actions.

4 First part results

The first part of the study focused on the encounter of Spanish-speaking participants with English nursery rhymes as a text. Several different reactions were registered which are meaningful in relation to the way children and adolescents perceive story-telling. The individual results were as follows:

4.1. Jack Horner

The number of participants that answered the Jack Horner nursery rhyme sheet was 28. The following graphic was produced for the selected physical traits the students inferred of the character, henceforth "appearance frequencies":

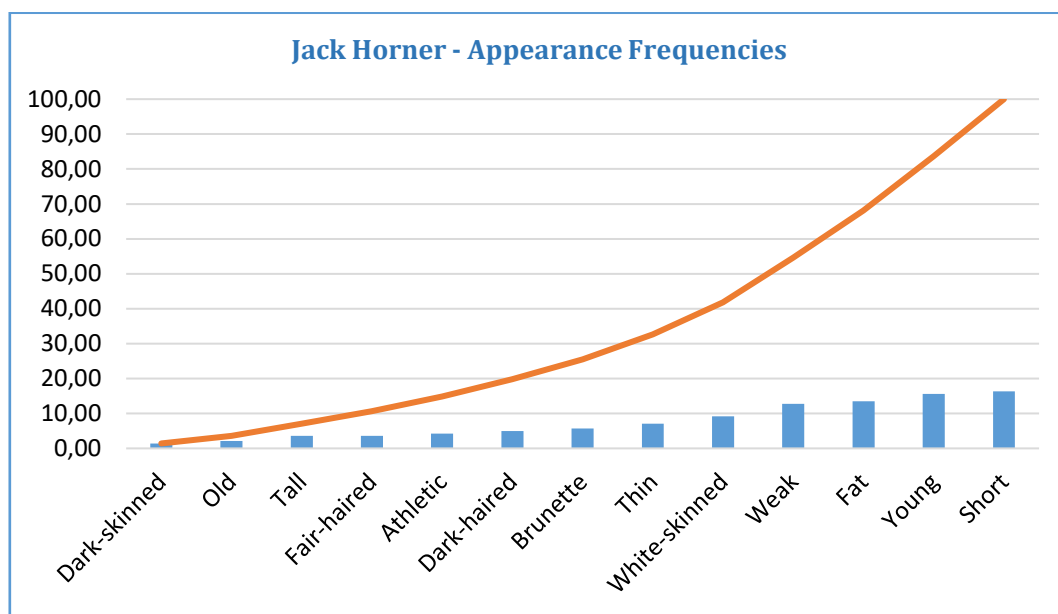


Figure 3: Appearance Frequencies for the textual character of Jack Horner: Percentages. This figure illustrates the percentages of physical description traits the participants selected.

Most students considered the character to be a child. Because he was placed in a food-related situation, they inferred he was fat. The most frequent appearance markers are those that indicate similarities to the body of students (white-skinned, brunette or dark-haired).

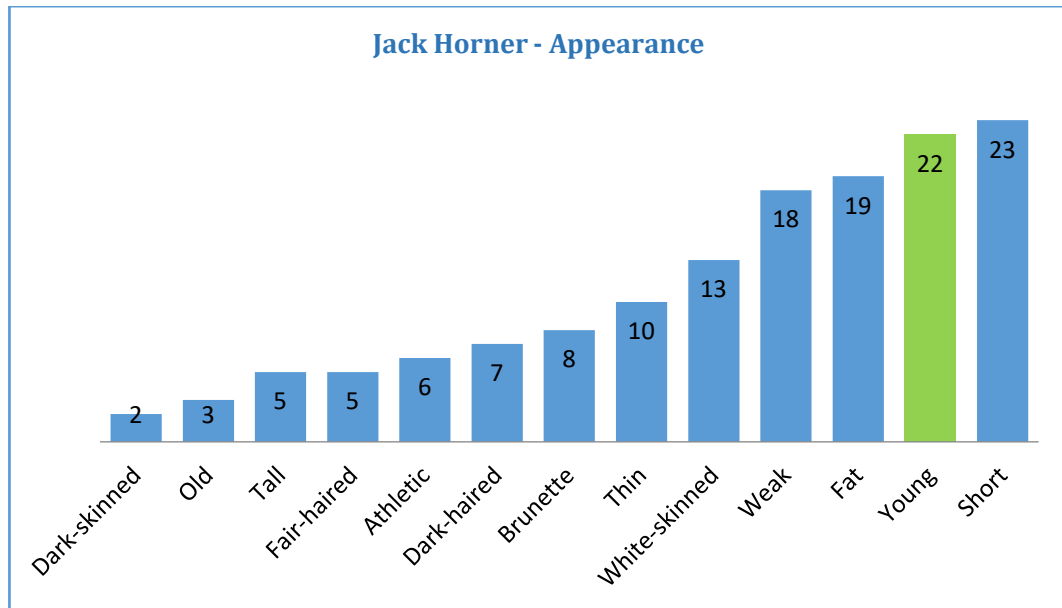


Figure 4: Appearance Frequencies for the textual character of Jack Horner: Bar Graph. This figure illustrates the number of physical description traits the participants selected.

In relation to the character's personality traits, Jack Horner is perceived mostly in positive terms with traits such as intelligent, curious, and lucky dominating the average. Mischievous could be perceived as an ambiguous trait, which might be seen as positive or negative. One of the student groups -three students - added 'lazy' to the traits. The personality frequencies are as follows:

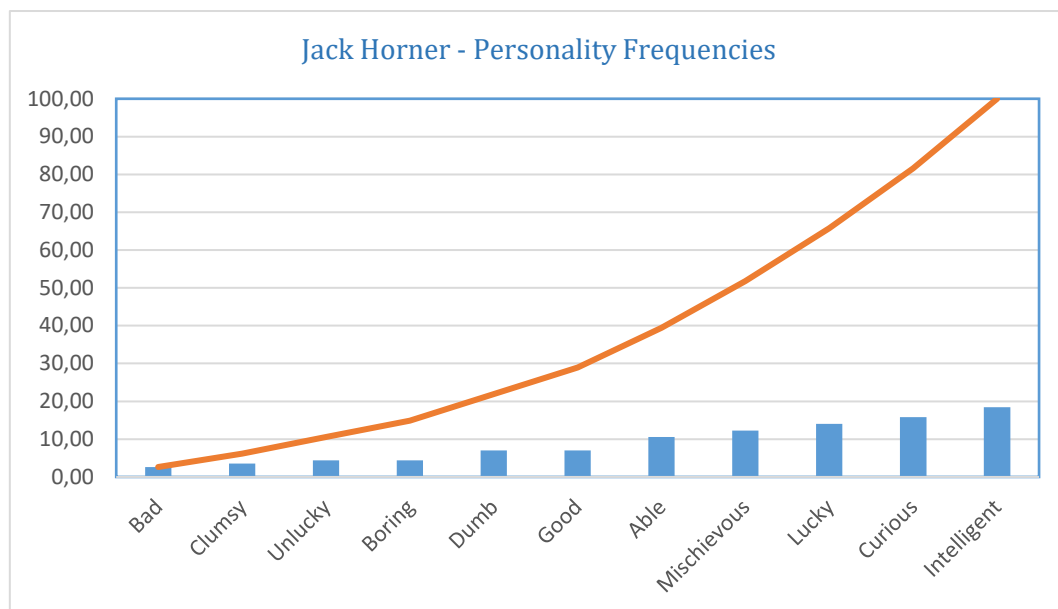


Figure 5: Personality Frequencies for the textual character of Jack Horner: Percentages. This figure illustrates the percentages of personality description traits the participants selected.

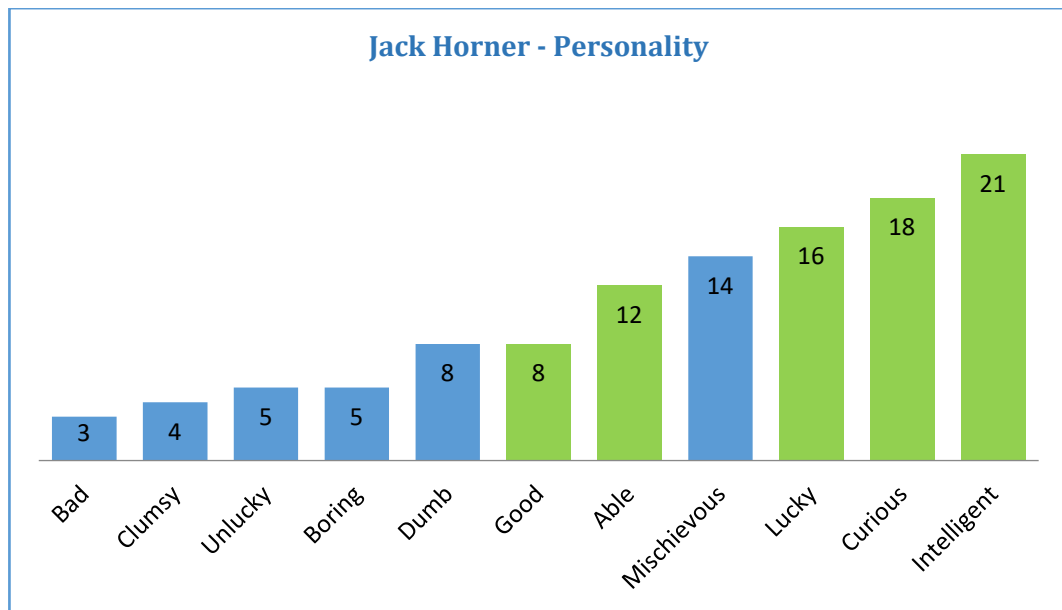


Figure 6: Personality Frequencies for the textual character of Jack Horner: Bar Graph. This figure illustrates the number of personality description traits the participants selected.

In relation to his age, most students considered that the character is young although many selected not to answer:

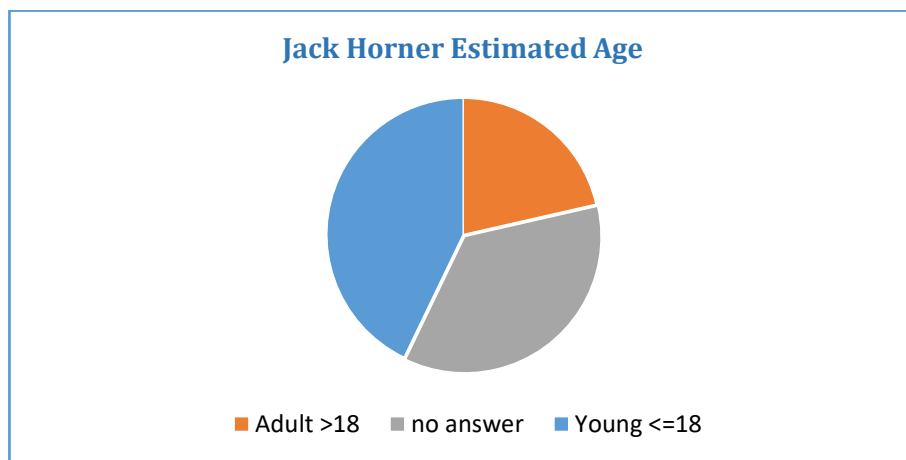


Figure 7: Jack Horner: Estimated Age. This figure illustrates the proportion of age selection by participants in relation to the character of Jack Horner.

The majority of who though he was young, selected an age between 10 and 14 (six selections of 10, four selections of 12 and two selections of 14).

4.2. Jack Spratt.

The number of students that answered the Jack Spratt nursery rhyme sheet was 31. The following graphic was produced for the appearance frequencies:

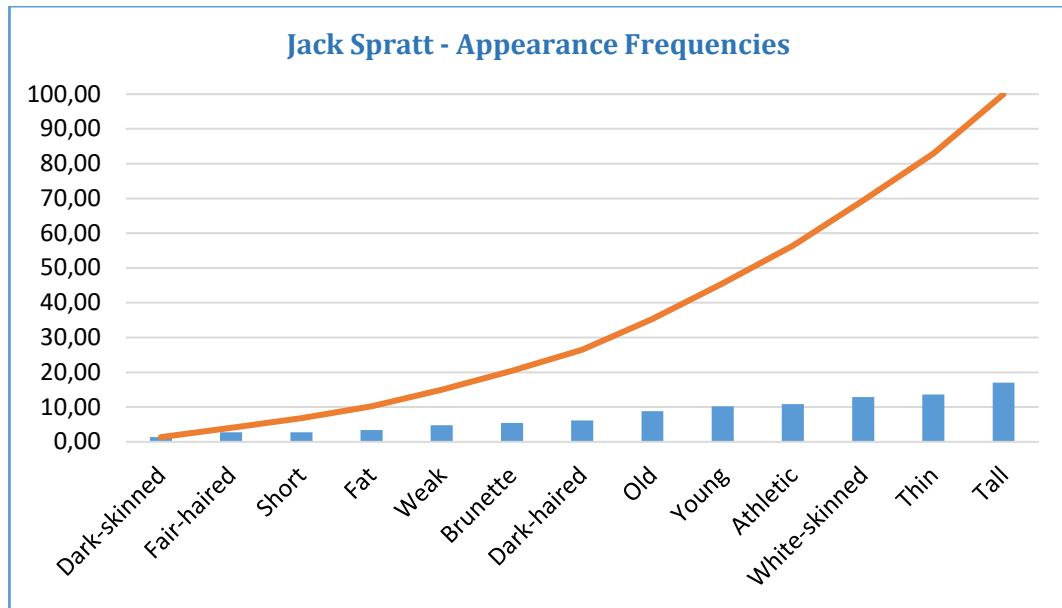


Figure 8: Appearance Frequencies for the textual character of Jack Spratt: Percentages. This figure illustrates the percentages of physical description traits the participants selected.

In relation to his actions described in the rhyme (eating lean), most students inferred that the character was thin and tall. Surprisingly, although it is mentioned that he is married, almost half of the students considered that he was young. Again, the physical traits that dominate are those mostly found in the classroom (white-skinned, brunette and dark-haired). A student who chose to describe him as 'fat' explained his reasoning: "he can't eat fat because he is on a diet" (Miguel, 12).

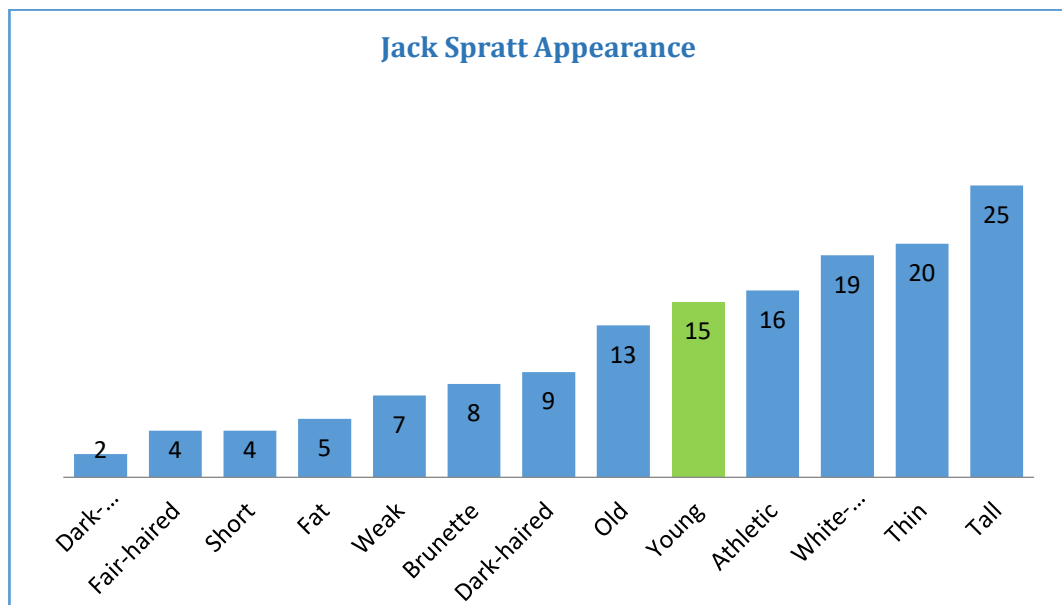


Figure 9: Appearance Frequencies for the textual character of Jack Spratt: Bar Graph. This figure illustrates the percentages of physical description traits the participants selected.

Concerning personality, the following frequencies were found:

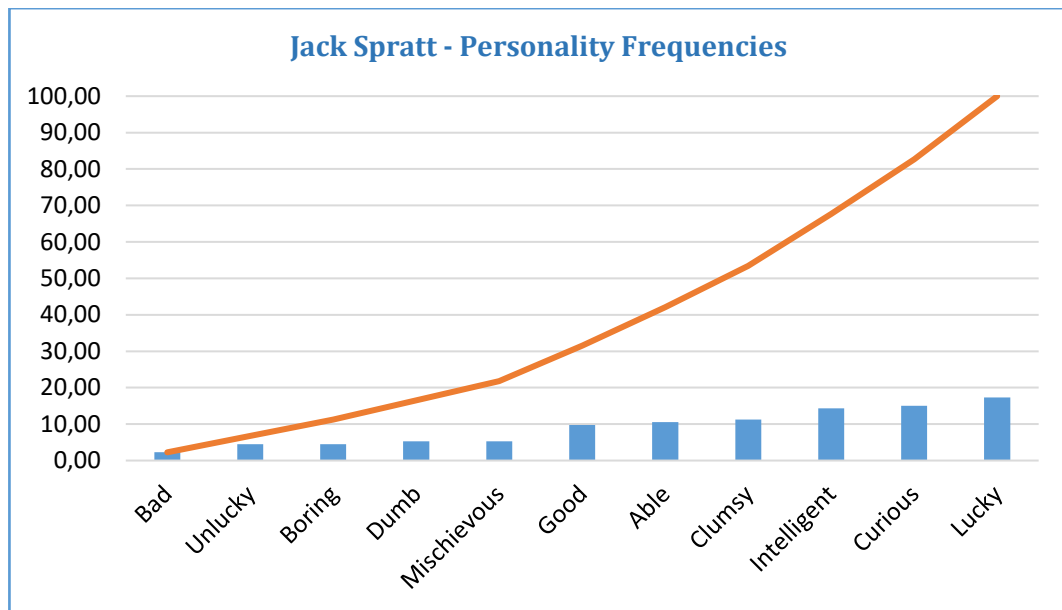


Figure 10: Personality Frequencies for the textual character of Jack Spratt: Percentages. This figure illustrates the number of personality description traits the participants selected.

Positive terms were more frequently used, with lucky, curious and intelligent selected by the majority of students.

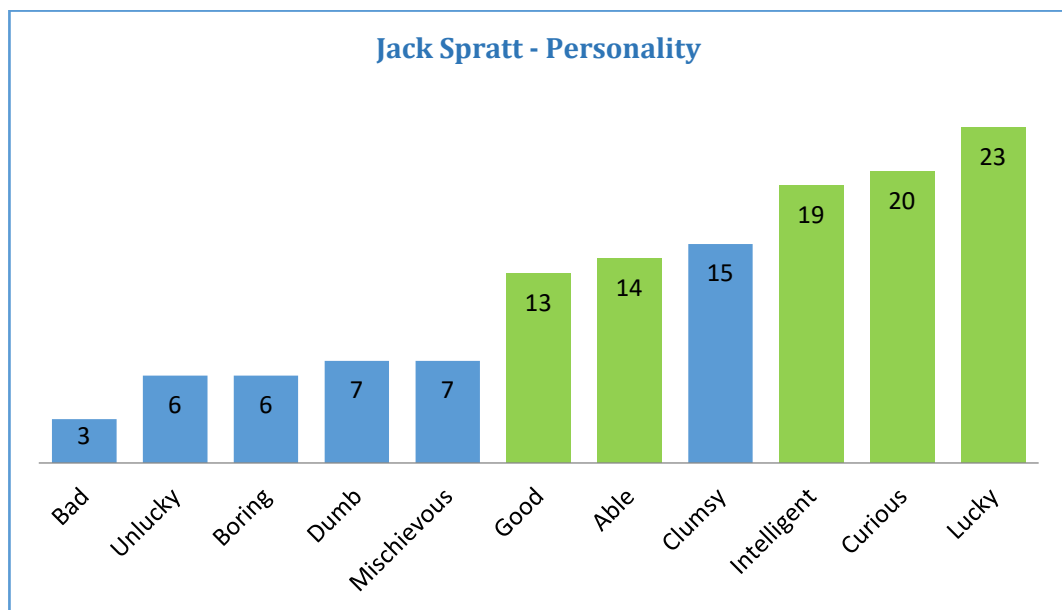


Figure 11: Personality Frequencies for the textual character of Jack Spratt: Bar Graph. This figure illustrates the number of personality description traits the participants selected.

In contrast with the common selection of the physical trait 'young', when specifying the age, most student defined the character as an adult, with eighteen students selecting an age group from 20 to 30 and seven students selecting an age group from 31-50.

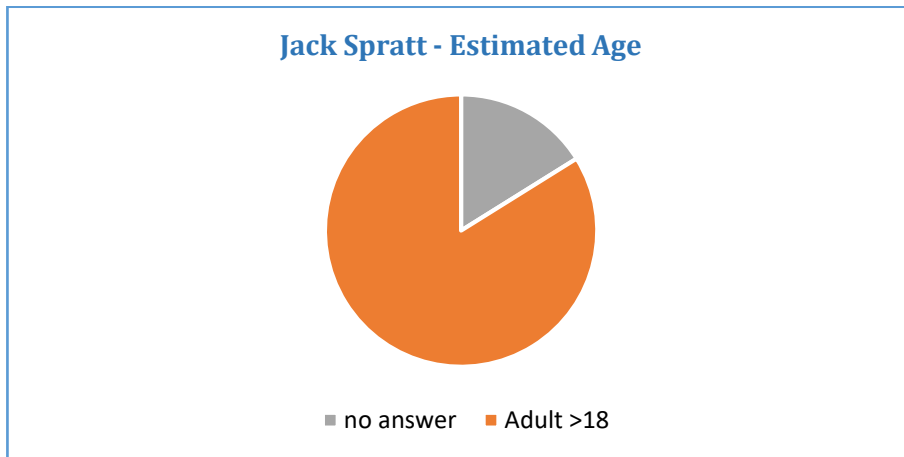


Figure 12: Jack Spratt: Estimated Age. This figure illustrates the proportion of age selection by participants in relation to the character of Jack Spratt.

4.3. Jack and Jill

The number of students that answered the Jack and Jill nursery rhyme sheet was 22. The following graphic was produced for the appearance frequencies:

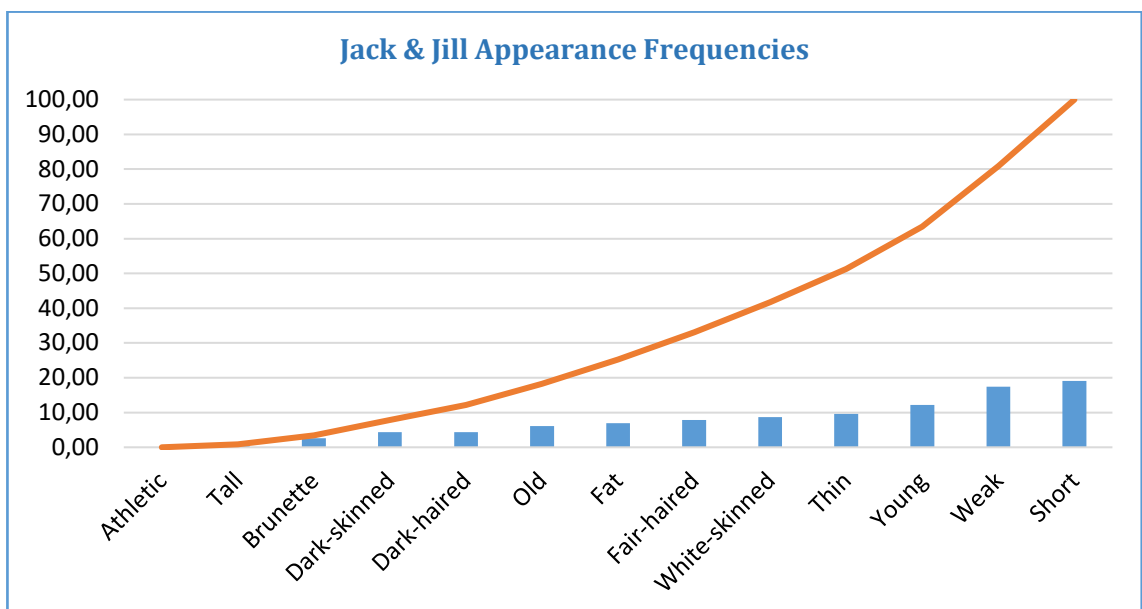


Figure 13: Appearance Frequencies for the textual character of Jack (& Jill): Percentages. This figure illustrates the percentages of physical description traits the participants selected.

Concerning the actions described in the rhyme, Jack was mostly considered to be weak, short, and young by the majority of students. He is inferred to be white-skinned, and many students have considered the character as fair-haired.

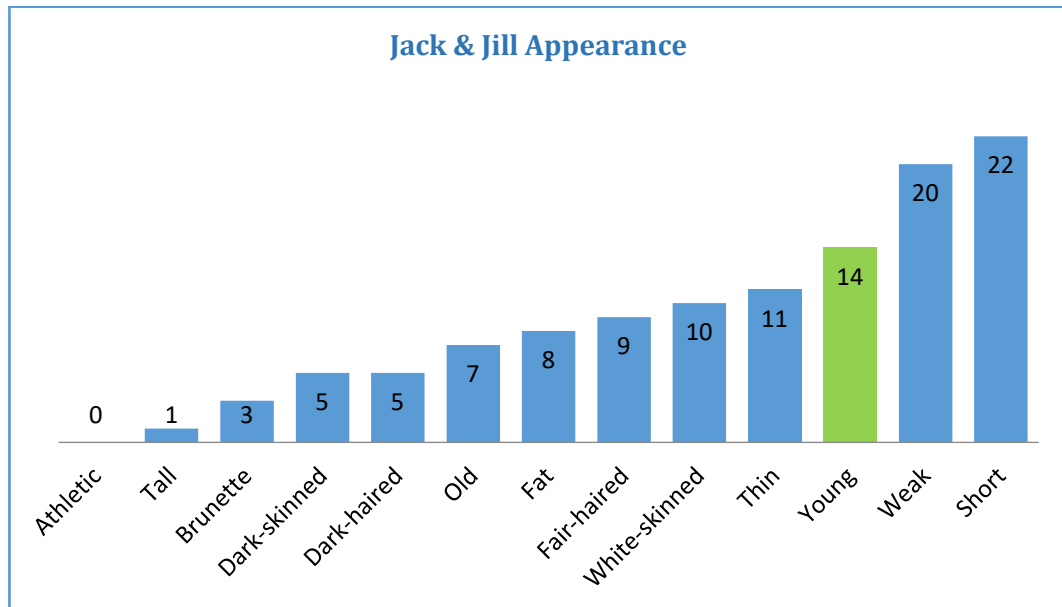


Figure 14: Appearance Frequencies for the textual character of Jack (& Jill): Bar Graph. This figure illustrates the percentages of physical description traits the participants selected.

In relation to personality, the following frequencies ensued:

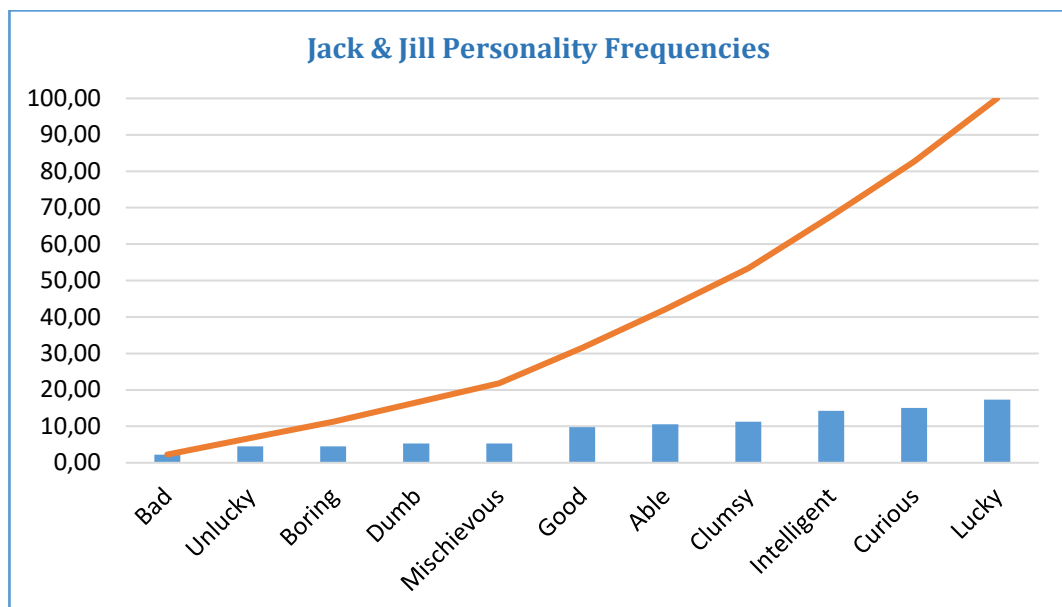


Figure 15: Personality Frequencies for the textual character of Jack (& Jill): Percentages. This figure illustrates the number of personality description traits the participants selected.

Again, mostly positive traits were found, with lucky as the most common response. This presumably means that students did not expect the character would die after breaking his

crown. Clumsy could be perceived as a negative trait and could be related to the action of the character. The numbers are as follows:

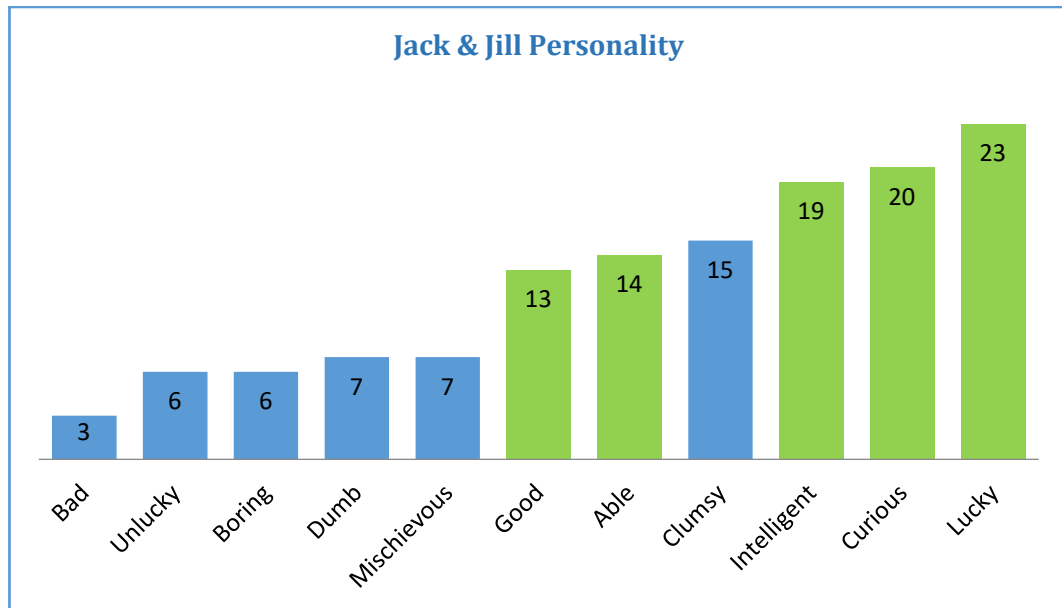


Figure 16: Personality Frequencies for the textual character of Jack (& Jill): Bar Graph. This figure illustrates the number of personality description traits the participants selected.

In relation to age, most students consider Jack to be a child. Therefore the sexual connotations found in other studies of the Jack and Jill rhyme (Opie, 1969, p. 226; Foster, 2008, p.82f) are not part of the adolescents' awareness. Most students selected the character to be under 18, with a large number of students considering Jack to be younger than them (three selected 6 years old, two selected 7, six selected 8).

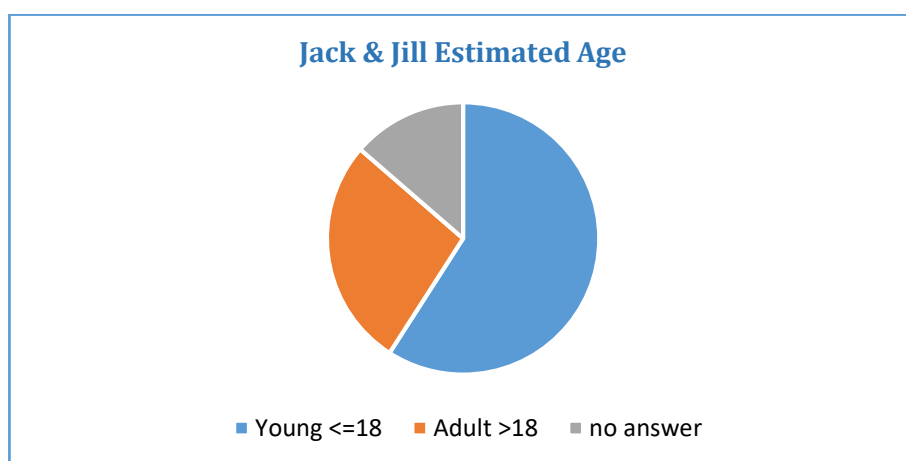


Figure 17: Jack (& Jill): Estimated Age. This figure illustrates the proportion of age selection by participants in relation to the character of Jack (& Jill).

4.4. Jack be nimble

The number of students that answered the Jack be nimble nursery rhyme sheet was 24. The following graphic was produced for the appearance frequencies:

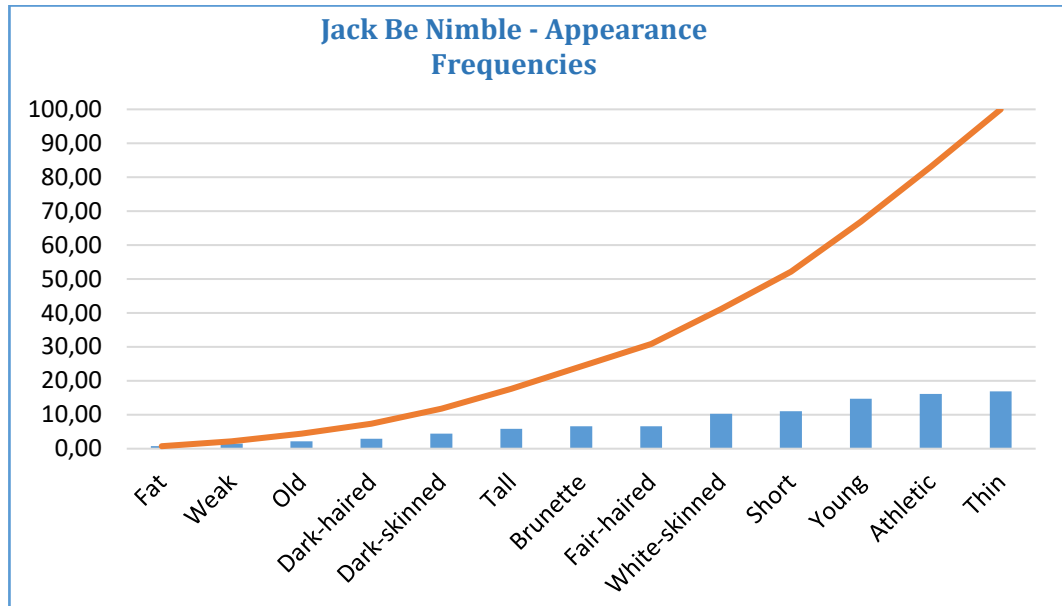


Figure 18: Appearance Frequencies for the textual character of Jack (be nimble):

Percentages. This figure illustrates the percentages of physical description traits the participants selected.

Therefore, most students inferred through his actions that Jack was athletic and thin. Many students also considered the character to be young (20 students). Most students selected the character to be white-skinned and the further physical description of brunette and fair-haired is distributed evenly.

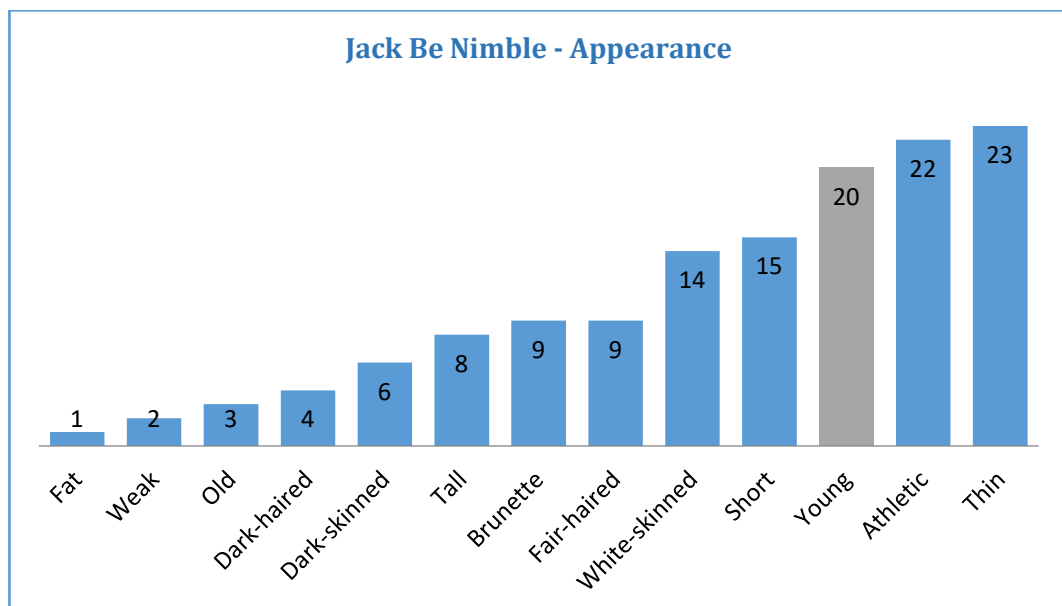


Figure 19: Appearance Frequencies for the textual character of Jack (be nimble): Bar Graph.

This figure illustrates the percentages of physical description traits the participants selected.

In relation to the character's personality, the frequencies are as follows:

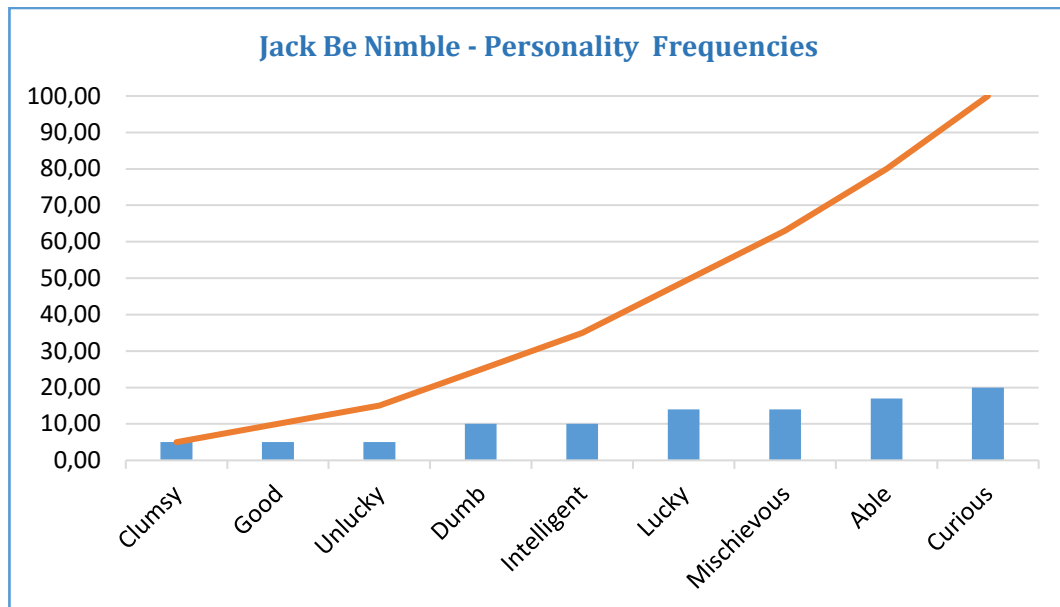


Figure 20: Personality Frequencies for the textual character of Jack (be nimble): Percentages. This figure illustrates the number of personality description traits the participants selected.

Jack (be nimble) is given mainly positive features and his actions represent a curious nature and the fact that he is able (this term appears in opposition to clumsy, therefore defining a skilled or graceful character). He is also strongly considered mischievous which probably portrays the idea of jumping over fire as something which might be disapproved of by adults, but regarded as a feat by children.

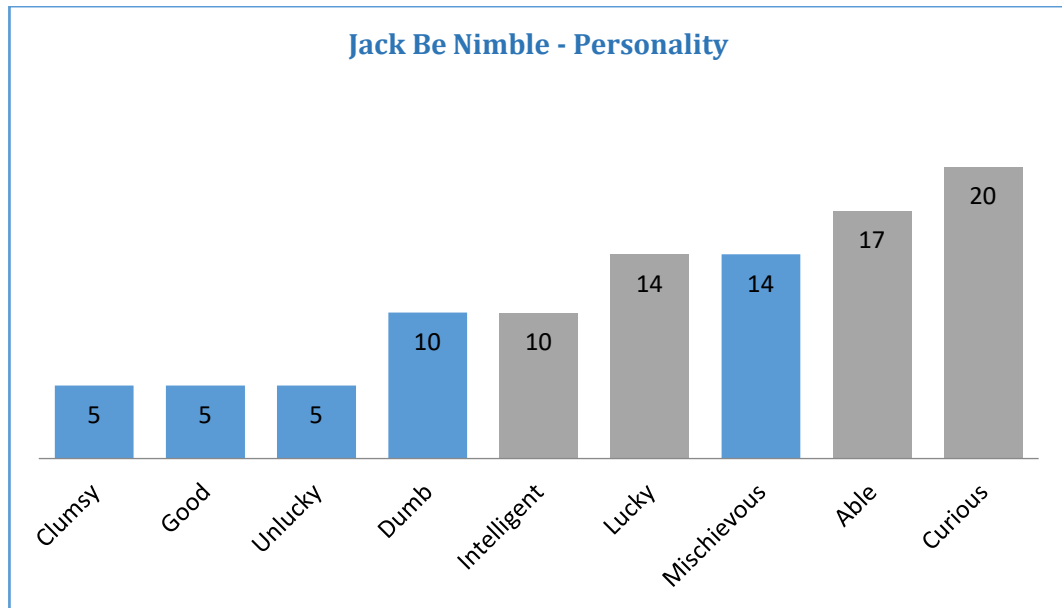


Figure 21: Personality Frequencies for the textual character of Jack (be nimble): Bar Graph. This figure illustrates the number of personality description traits the participants selected.

In relation to age, the majority infer that the character is young, with most of the age range being similar to that of the students participating in the case study; three selected 12 years, two selected 13, one selected 14, seven selected 15 and one selected 16. Those that considered the character to be older selected ages 21 and 25. It can be presumed that the action taking place in the rhyme is considered daring and thus would be done by an older adolescent and/or younger adult.

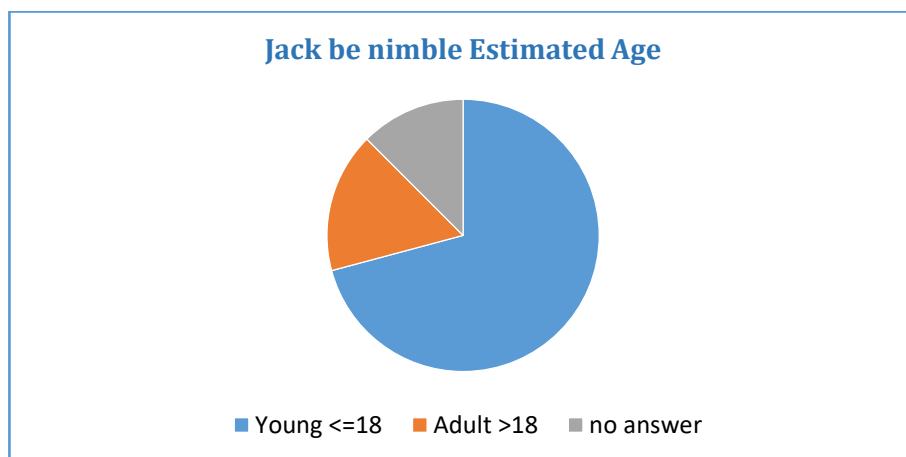


Figure 22: Jack (be nimble): Estimated Age. This figure illustrates the proportion of age selection by participants in relation to the character of Jack (be nimble).

4.5. Jack Frost

The number of students that answered the Jack Frost nursery rhyme sheet was 31. The following graphic was produced for the appearance frequencies:

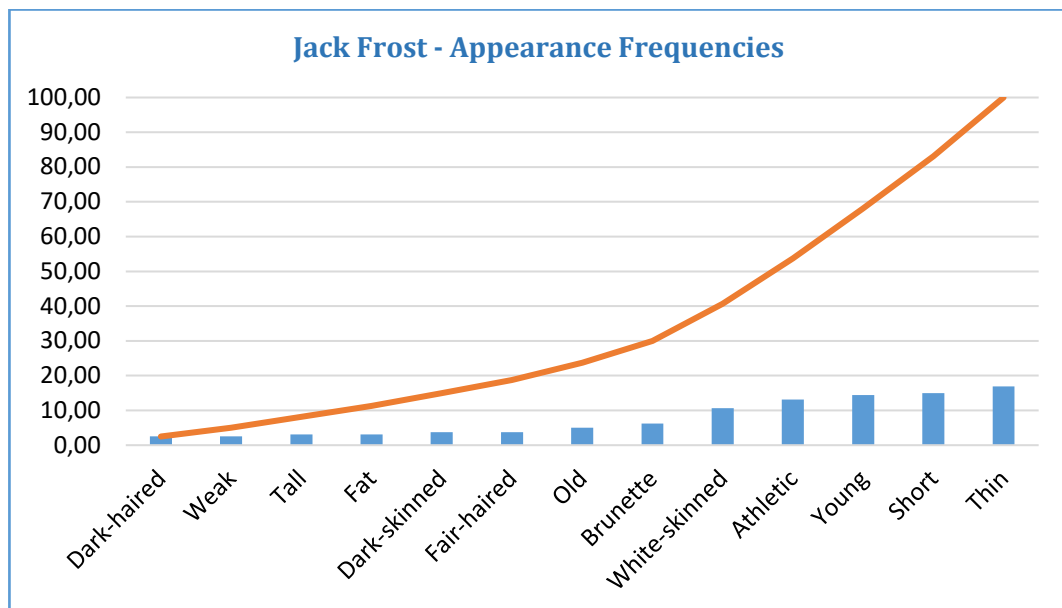


Figure 23: Appearance Frequencies for the textual character of Jack Frost: Percentages. This figure illustrates the percentages of physical description traits the participants selected.

Most student inferred the character as being thin and short, possibly because he is called 'little' in the rhyme, although young and athletic were also frequently mentioned.

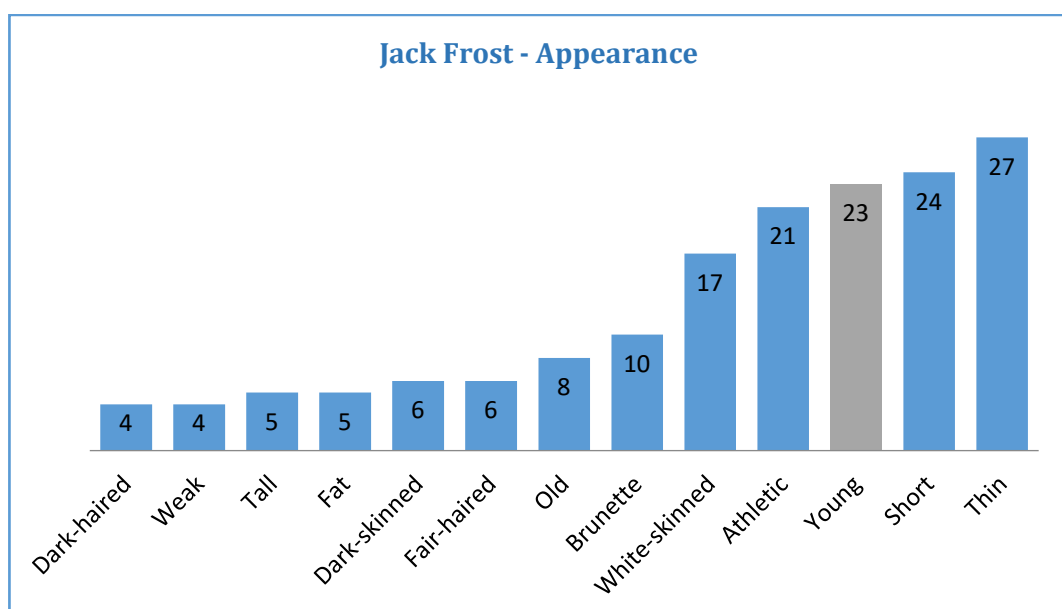


Figure 24: Appearance Frequencies for the textual character of Jack Frost: Bar Graph. This figure illustrates the percentages of physical description traits the participants selected.

In relation to his personality traits, the following frequencies resulted:

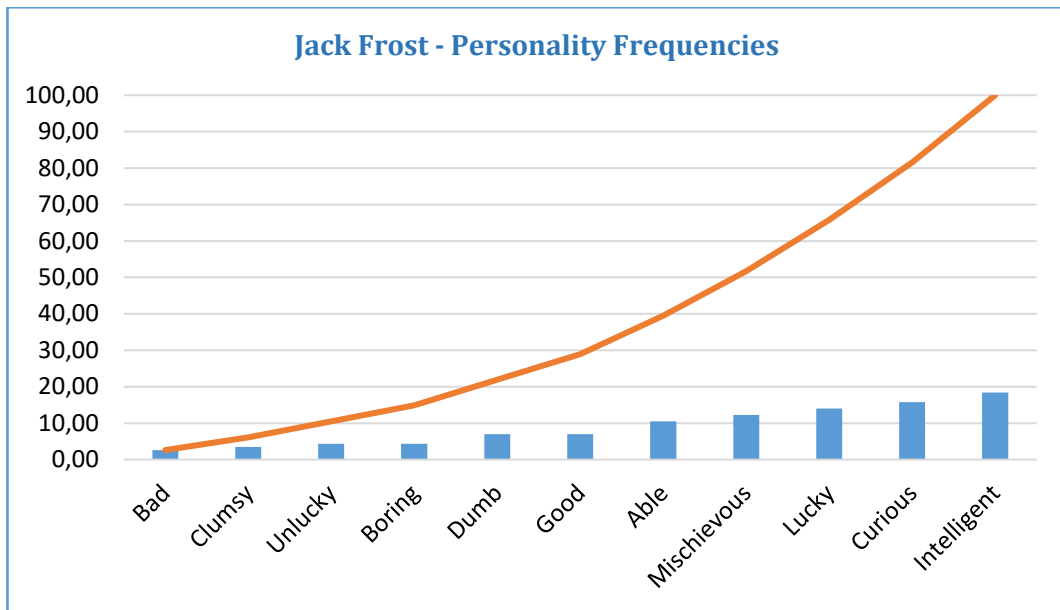


Figure 25: Personality Frequencies for the textual character of Jack Frost: Percentages. This figure illustrates the number of personality description traits the participants selected.

The positive traits dominate, although the poem defines the character as working through the night and being 'after fingers and toes'. Perhaps this information is contrasted through the usage of terms such as 'gay' and 'sprite'. Almost half of the students that answered the survey did highlight this possible ambiguity between the actions and descriptions, by defining the character as mischievous.

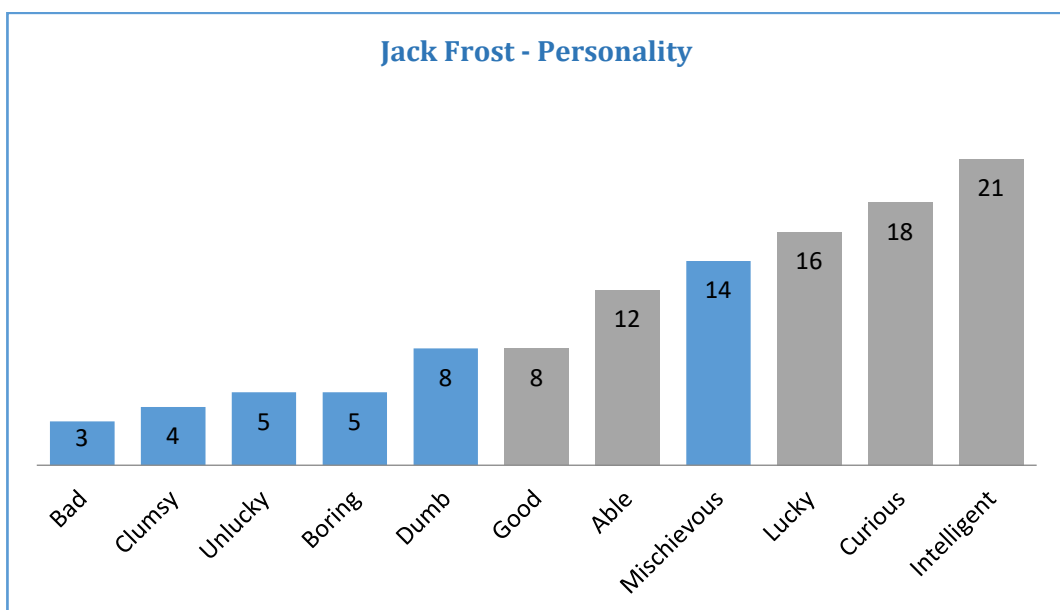


Figure 26: Personality Frequencies for the textual character of Jack Frost: Bar Graph. This figure illustrates the number of personality description traits the participants selected.

In relation to age, the majority of students chose not to answer, followed closely by being defined as an adult by ten students and as young by eight students.

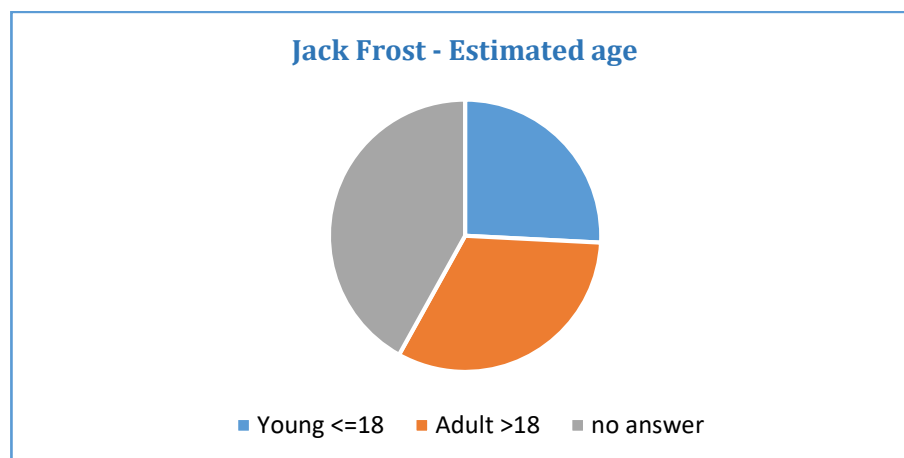


Figure 27: Jack Frost: Estimated Age. This figure illustrates the proportion of age selection by participants in relation to the character of Jack Frost.

4.6. Trends and reflection.

In each rhyme, there is a main action (eating, fetching water, jumping over a candlestick, working

The participants have a certain representation of the characters in their mind and this is reflected in their responses. More specifically, the characters are expected to be young [...] and the characters are perceived in a positive light [...], and the most prominent ambiguous trait is 'mischievous'.

through the night) and thus, the children assume the common children's literature parameter that "a majority of children's books are undoubtedly action-oriented" (Nikolajeva, 2004, p.168). The participants have a certain representation of the characters in their mind and this is reflected in their responses. More specifically, the characters are expected to be young (with the exception of Jack Spratt, who is specifically mentioned in the rhyme as having a wife) and the characters are perceived in a positive light (with 'lucky', 'curious' and 'intelligent' dominating over 'good'), and the most prominent ambiguous trait is 'mischievous'. Being mischievous is

associated with characters whose actions might receive adult admonishing, such as Jack (be nimble); or who might not be described in the Manichean good vs. bad definition, such as Jack Frost – who is not assumed as a negative character, but who is questioned in this way by the adolescents' assumptions.

The characters are also presumed to be similar to participants, as is observed through the physical traits inferred of the Jack characters, with most of them being 'short', 'athletic' and

'white-skinned', with only Jack Spratt being considered 'tall' – as he is perceived as an adult. Even if the children are (a) not native English speakers, (b) do not fully understand all the vocabulary, and (c) even if most of the actions are not contemporary (fetching a bucket of water, jumping over a candlestick, eating a Christmas plum pie, working through the night as a sprite); these results highlight the ability children have to assimilate foreignness or otherness (Petit, 2002; Lerer, 2009). Thus, when cultural references are not transferred into a target culture, adolescents as those that have taken place in the case study assume a likeness to the main character. This process compensates for any unspecified foreign elements.

5 Second part results

As previously mentioned, when confronted with visual prompts, the adaptation of intertextuality proves to have several effects. On the one hand, it becomes perceptible: the intertextual reference has to be portrayed physically and to interact with the general discourse. On the other hand, this portrayal automatically reduces the different readings of intertextuality into one single visual output. For instance, in Dreamworks' *Rise of the Guardians*, Jack Frost is an adventurous, mischievous, athletic, magical, powerful young man. The connotations of Jack Frost as being sprite-like, malicious, impish or old are almost nonexistent for a younger generation of English speakers who have viewed the film and are aware of the Jack Frost nursery rhyme. For non-English speaking cultures who are viewing *Rise of the Guardians*, the Jack Frost offered by Dreamworks is the only possible one. As there is an average total of 11.4% of correct answers in the case study inferential study, the relevance of these visual adaptations is paramount. The case study concludes that adolescents are clearly not able to discern intertextual characters that do not belong in their culture or they are not familiar with, even if one of them is in a blockbuster movie: although the inferential results for the DreamWorks film offered the highest amount of correct answers, it was still only 39% of participants that connected the Jack Frost nursery rhyme character to *the Guardians of the Galaxy* character.

The case study concludes that adolescents are clearly not able to discern intertextual characters that do not belong in their culture or they are not familiar with, even if one of them is in a blockbuster movie

Further research should be done with source culture children and adolescents, different background children in both source and target cultures, and other types of intertextual references. It would be interesting to follow up with analyses similar to those presented by Stephens with regards to story-telling assumptions in general (Stephens, 1992). The data from

the case-study show that intertextual allusions and references do not cross cultures in children’s literature, and pose the question of how these references change diachronically in the source culture itself. For example, it would be interesting to ask a sample group of adults and children about the intertextual references in *Alice in Wonderland*.

In contrast, unless characters are specifically presented to be ambivalent, participants as those that have taken place in the case study make immediate assumptions based on images. These assumptions undoubtedly follow those of the culture that has adapted the images and is, subsequently, impacting a much larger audience. This speaks loudly about the need of visual literacy, since these images are creating, preserving and disseminating children’s discourse canons. It also exemplifies how “modernity – print, graphic reproductions, and now, of course, television” is what gives familiarity (and consequently only one portrayal) to oral transmission figures (Warner, 1998, p.42).

As a result, Jack Frost from *The Graveyard Book* is assumed to be bad and old (as considered by 91% in both of his portrayals), while Jack Frost from *Rise of the Guardians* is assumed to be good and young (97%). Although with a weaker correlation than I anticipated, bad characters are mostly considered unlucky - since they normally do not succeed in their schemes.

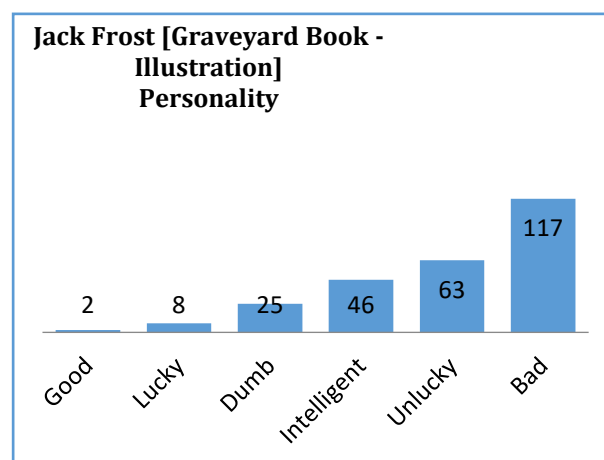


Figure 28: Personality Frequencies for the visual character of Jack Frost [Graveyard Book Illustration]: Bar Graph. This figure illustrates the number of personality description traits the participants selected

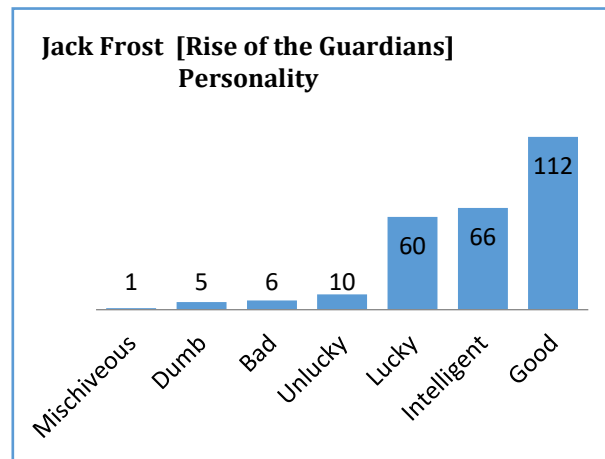
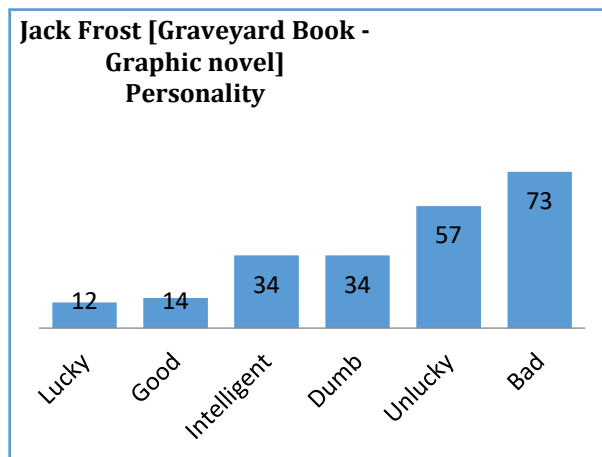


Figure 29: Personality Frequencies for the visual character of Jack Frost [Graveyard Book Graphic Novel]: Bar Graph. This figure illustrates the number of personality description traits the participants selected.

Figure 30: Personality Frequencies for the visual character of Jack Frost [*Rise of the Guardians* film]: Bar Graph. This figure illustrates the number of personality description traits the participants selected.



Jack, from *Jack and Jill*, is considered good and dumb - Adam Sandler excels in his stereotypical role and this becomes apparent to the viewer; Jack Horner and Jack Spratt seemed to be good and lucky. Participants' commented about Jack Spratt that he is "good because he is rich and he doesn't need to be bad" (Maika, 12) and "good because he has money" (Angel, 13). This offers an interesting insight into current sociopolitical situations and creates a link between wealth and morality.

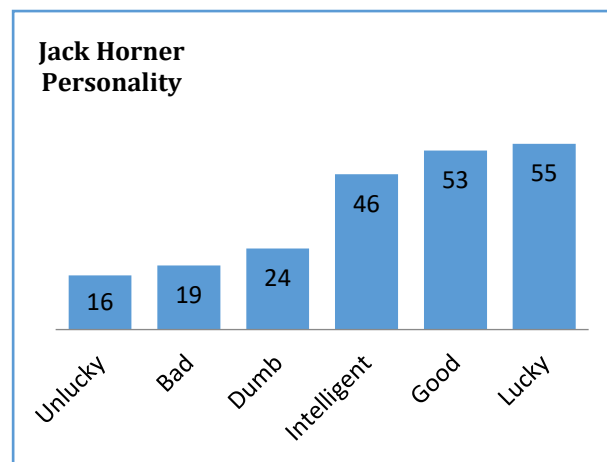


Figure 31: Personality Frequencies for the visual character of Jack Horner: Bar Graph. This figure illustrates the number of personality description traits the participants selected

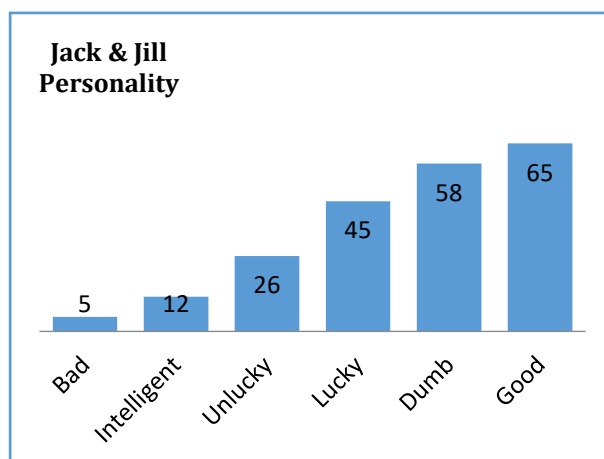


Figure 32: Personality Frequencies for the visual character of Jack (& Jill): Bar Graph. This figure illustrates the number of personality description traits the participants selected

6 Conclusions

Intertextuality, as the main carrier of ideology in culture, is a powerful tool to create a community and to pinpoint and define 'otherness'. The audiovisual impact on children's and adolescent's discourse has proven to redefine intertextual references. The case study results illustrate that this audiovisual impact can influence and create assumptions cross-culturally. In an increasingly connected world, if there is a dominant culture exporting a single possible visual

representation of any type of intertextual references, that representation can very well overpower any other.

There is a current trend that confronts traditional roles of characters to present innovative storylines, presumably creating a base-change in the intertextual references proposed (as seen in *Shrek*, *Despicable Me* and the overwhelming success of minions, *Fungus the Boogieman* adaptation or *Hotel Transylvania*). This trend could relate to the carnivalistic tradition of upside-down roles; that is, unexpected characters becoming heroes. However, they become so by representing the main ideological assumptions of the culture (protecting family, worrying about children, protecting children's innocence, fighting injustice). The canon, therefore, engulfs the transgression and brings it tamely into the mainstream. Other studies have analyzed as well how this takes place with the introduction of racially diverse characters and gender-changing roles, and whether this new trend is actually making a variation in ideologies or is a collection of token samples. What needs to be underlined is that intertextuality can be the indicator of any type of cultural base change, whether it is generational, gender-related, racial, ethnic or class-related. The way intertextuality is represented and, more importantly, perceived, offers a set of discourse and cultural markers that impact upon the acculturation the child, underlining what ideological assumptions are considered appropriate and which are discarded.

Intertextual references in visual media can have a great impact on the homogenization of culture and can impact the abilities of children and adolescents to acquire new cultural references. Perhaps the only way to meet and, if necessary, challenge these assumptions is through an education that helps children, adolescents, -and adults- recognize them.

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