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**VERBAL AND VISUAL INTERMODAL
RELATIONS IN THE CONSTRUCTION OF
INTERPERSONAL MEANINGS IN CHILDREN'S
MINIMALIST PICTURE BOOKS**

Orientadora: Prof.ª Dr.ª Viviane Heberle

Florianópolis
2018

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Tese submetida ao Programa de Pós-graduação em Inglês da Universidade Federal de Santa Catarina para a obtenção do Grau de Doutora em Inglês. Orientadora: Prof.ª Dr.ª Viviane Heberle

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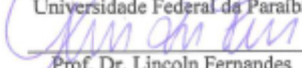
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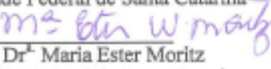
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To my parents Jair and Rejane for introducing me to my first multimodal experiences and for always being there to support me to create my story.

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# ABSTRACT

Picture books constitute a recognizable genre in children's literature and have been gaining space in contemporary society. At the same time, they have become more sophisticated, since they lay on a complex relation between image and verbal text. Such complexity requires reading both text modes as well as reading the intermodal relations, so that the comprehension of the story may occur effectively (Nodelman, 1988, Nikolajeva and Scott, 2006, Arizpe and Styles, 2003). This thesis investigates the interpersonal aspects that encompass picture books, in other words, it explores the form reader and characters are positioned to create different degrees of involvement. Adding to the interpersonal content, this study also explores how the characters' relationships are constructed. The research draws on a socio-semiotic perspective, more specifically, on systemic functional grammar (Halliday, 1994; Halliday & Matthiessen, 2004), on visual grammar (Kress & van Leeuwen, 2006) and on the study of visual narratives (Painter, Martin & Unsworth, 2013). The results suggest that: 1) the preferred option for positioning readers and characters is a detaching one, created by the use of declaratives and visual choices such as the lack of visual contact, characters depicted in long shots and obliquely; 2) changes concerning social distance tend to occur in the twisting moments of the narrative; 3) differences regarding degrees of instantiation constitute one of the resources used to create irony in the picture books analyzed; 4) the use of colors is highly applied to evoke the characters' states of mind and is mainly responsible for the construction of feelings since: 5) the verbal text does not instantiate much verbal language concerning emotions; 6) ideational meanings are largely used to instantiate the characters' feelings; 7) judgment between the characters is built, mainly, by the verbal text, while images converge with and evoke the content of the written text. This way, the present study aims at implementing the language teaching areas by putting in evidence the interpersonal content developed in picture books as well as by highlighting their potential to develop multimodal literacy.

**Keywords:** Children's picture books. Intermodal relations. Multimodality.

# RESUMO

Livros ilustrados constituem um gênero da literatura infantil que vem ganhando cada vez mais reconhecimento na sociedade contemporânea. Ao mesmo tempo, eles se tornam mais sofisticados, pois trazem uma relação complexa entre imagem e texto verbal. Essa complexidade requer a leitura de ambos os modos textuais bem como uma leitura intermodal para que a compreensão da história ocorra de forma efetiva effectively (Nodelman, 1988, Nikolajeva and Scott, 2006, Arizpe and Styles, 2003). A presente tese investiga os aspectos interpessoais de livros ilustrados, ou seja, a maneira como leitor e personagens são posicionados a fim de criar diferentes graus de envolvimento. Somando-se aos conteúdos interpessoais, explora-se também como se dá a construção de relações entre os personagens. A pesquisa toma por base uma perspectiva sociossemiótica, mais especificamente, a gramática sistêmico-funcional (Halliday, 1994; Halliday & Matthiessen, 2004), a gramática visual (Kress & van Leeuwen, 2006) e o estudo voltado para narrativas visuais (Painter, Martin & Unsworth, 2013). Os resultados sugerem que: 1) há uma preferência por manter o distanciamento entre leitores e personagens, criado pelo uso de orações declarativas e escolhas relativas aos aspectos visuais como ausência de contato visual, personagens desenhados em planos abertos e obliquamente; 2) alterações relativas à distância social tendem a ocorrer em momentos de mudança na narrativa; 3) a diferença concernente aos níveis de instanciação é um dos recursos usados para criar ironia nos livros analisados; 4) o uso de cores é altamente utilizado para evocar estados afetivos dos personagens e é um dos principais responsáveis para a construção de sentimentos uma vez que: 5) o texto verbal instancia pouca linguagem verbal relativa à emoções; 6) os significados ideacionais foram largamente utilizados para instanciar os sentimentos dos personagens; 7) a construção de julgamento entre os personagens se dá, principalmente, pelo texto verbal, sendo que as imagens convergem e evocam o conteúdo do texto escrito. Assim, busca-se com o presente estudo implementar as áreas voltadas para o ensino de línguas ao evidenciar o conteúdo interpessoal desenvolvido em livros ilustrados infantis, bem como destacar o potencial desses para o desenvolvimento do letramento multimodal.

**Palavras-chave:** Livros infantis ilustrados. Relações intermodais. Multimodalidade.

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# 1 INTRODUCTION

## 1.1 SIGNIFICANCE OF THE STUDY

The later 20th and early 21st centuries have been encompassed by social, technological, and economic changes which, in turn, demand new forms of conceiving literacy. In this line, The New London Group (1996) observed that new forms of conceiving reading and writing practices need to be considered. These scholars propose that new literacies need to embrace technological change and all the aspects that accompany such shift; among them, the proliferation of highly semiotized ways of communicating. In this sense, teachers need to explore the vast array of texts that are part of contemporary social practices so that students may be able to use them and to understand how they make meaning.

These ideas are in line with what different scholars (for example Unsworth, 2001; Unsworth & Thomas, 2014; Kalantzis, Cope, Chan & Dalley-Trim, 2016; Macken-Horarik, Love, Sandiford & Unsworth, 2018; Rojo, 2013; Rojo & Moura, 2012) have claimed as a necessary change in the educational setting: from a concern with verbal language − as the only means of representation − to a wider view of it, in which other semiotic modes, such as visual, acoustic, gestural, also constitute semiotic resources in meaning-making.

The area of English as Foreign Language (EFL)[1] seems to have focused on developing students' language (linguistic) competency, to promote students' success in communicating in a foreign Language. Royce (2002) and Heberle (2010) have argued for an extension of communicative competence, to one that incorporates the ability to read

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[1] Regardless of the discussions around the terms: English as Second Language, English as Second Languages (Mora, 2013), English as Additional Language, English as Foreign Language, the term English as Foreign Language (EFL) is the one applied throughout the study. This choice is made in the view of the fact that, firstly, in Brazil, English is taught in public schools for students who speak, mostly, the same language (Portuguese), implying that English is, indeed, a foreign language in such a context. Secondly, the official documents that rule the teaching of English in Brazil (OCM: Curricular Orientations for the secondary years; DCEs (Curricular Guidelines for the State of Paraná) use the term EFL, without having the negative connotation of the language as an instrument of imperialism- as it was used to have until recently- as pointed out by Jordão (2014, p. 27) when presenting a discussion of the usage of the aforementioned terms in the Brazilian context.

different semiotic modes (visual, written, musical, gestural), which they call multimodal literacy.

Aligned with Royce (2002) and Heberle (2010) and the other authors previously mentioned, as well as taking into account my professional experience with the education of pre-service teachers, I emphasize that restricting language teaching to the four skills (reading, writing, listening, speaking), means to keep one step back facing the vast array of choices that can be exploited in language classrooms. Among such choices is the picture book which, by means of two semiotic modes: the visual and the verbal, constitute a valuable tool to carry out significant studies which, in turn, may promote multimodal awareness.

Therefore, considering the high potential of picture books as a starting point to develop multimodal competence and my concern with educational issues that approach languages teaching and learning, this study aims at examining the intersemiotic relations that underscore children's picture books to create interpersonal meanings. In order to carry out this research, I draw on a social semiotics perspective, more precisely on Halliday and Matthiessen's (2004) systemic functional grammar, Kress and van Leeuwen's (2006) grammar of the visual design, and Painter, Martin and Unsworth's (2013) framework for visual narratives.

These theoretical choices evolve from my membership to the NUPDiscurso research group, which has foregrounded three fields of study, namely: Systemic Functional Linguistics, the Grammar of Visual Design, and Critical Discourse Analysis. NUPDiscurso has been implementing research in the field of multimodality, as it is possible to observe in the thesis and dissertations developed by members of the group in the past few years. Studies focusing on multimodal texts include those by Nascimento (2012), on Powerpoint presentations; Bezerra (2012) and Macedo (2013), on movies, and Abreu (2012) on Turma da Mônica Jovem. The present study is part of the umbrella project coordinated by Viviane Heberle since 2014 for the Brazilian Science and Technology Council (CNPq), entitled "Práticas Sociais na contemporaneidade: multiletramentos identidades e narrativas multimodais", which also intends to contribute to pedagogical reflections derived from a Social Semiotics approach.

Regarding the Brazilian educational setting, the Guidelines of the Brazilian Curriculum, Parâmetros Curriculares Nacionais (PCNs), present as one of the objectives of language teaching:

> To use different languages, such as the verbal, musical, mathematic, graphic, plastic and body language as a means to produce, express and communicate ideas as well as benefit from cultural productions, in public and private contexts, taking part of different intentions and communicative situations. (Brasil, 1998, p. 7)[2]

If on the one hand, the PCNs claim that different semiosis need to be foregrounded in the languages teaching practice, thus approaching the notion of multimodal competence; on the other hand, studies concerning multimodality and language teaching still need to be more primarily addressed in the Brazilian context. After having carried out a brief survey to national databases at the initial phase of the present study, it was possible to verify that there was a growing number of studies in the area of multimodality concerning pedagogy issues, such as mangas (Gomes, 2015), textbooks (Pedrebon, 2015; Kummer, 2015) and videos (Gomes, 2010), although there was still space for research regarding intermodal relations in picture books under a social semiotic perspective.

Bearing in mind that a change in educational paradigms has been claimed, especially with respect to the notion of literacy (The New London Group, 1996), and that the Brazilian Educational Guidelines to language teaching emphasize both the verbal and visual elements of language use in language teaching classrooms (Brasil 1998, p. 27), this study examines how such resources are used in children's picture books to create layers of meaning. More specifically, the study focuses on the ones related to the interpersonal relations that encompass readers and characters alignment and emotional response, as well as the characters relationships and the construction of these latter regarding attitudinal content.

Becoming aware of the construction of meanings constitutes the first step to develop multimodal competence. In this line, the present research intends to shed light on an important aspect of the meaning

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[2] The original text (translated by me) is: "utilizar as diferentes linguagens verbal, musical, matemática, gráfica, plástica e corporal como meio para produzir, expressar e comunicar suas idéias, interpretar e usufruir das produções culturais, em contextos públicos e privados, atendendo a diferentes intenções e situações de comunicação."

The term used in the document is 'linguagens', translated to English as 'languages'. It is important to clarify that according to the Visual Grammar (Kress & van Leeuwen, 2006), the term used would refer to 'the use of different modalities'.

making process which refers to interpersonal meanings. By understanding them, it is expected to promote discussions around the concept of intermodal complementarity, as well as to provide comprehension of how multimodal literary texts work.

## 1.2 OBJECTIVES, CONTRIBUTIONS AND RESEARCH QUESTIONS

Considering that picture books are printed publications in which visual and verbal texts have an intrinsic interaction and that each semiotic mode does its best to construe layers of meanings, I aim at carrying out an analysis to verify how the interpersonal aspects that encompass both verbal and visual texts create meanings across images and verbal language in picture books to construct readers' alignment concerning characters, as well as characters-characters relations. Furthermore, this research also aims:

- To explore how the Affiliation system is constructed to create both the relationships that involve readers and characters and characters-characters.
- To study how the system of Feeling is built up to provoke readers' emotional response, and to deploy characters' emotions.
- To identify the main visual and verbal features that characterize the set of minimally minimalist picture books.
- To identify the main features that delineate the set of picture books which contain other genres.
- To explore the most prominent intermodal relations that encompass the *corpus* analyzed.

In order to accomplish the objectives of this research, the following question will guide the study: How do the interpersonal aspects that encompass both verbal and visual texts create meanings across images and verbal language in picture books to construct readers' alignment concerning characters, as well as characters-characters relations? Approaching this question, this research deploys the interactive aspects that underscore the visual and verbal texts in picture books.

1.3   METHOD

In this section, I define my object of study, picture books, as well as describe them, once they constitute the *data* of this thesis. I also present the criteria used to select them. I conclude exploring the categories of analysis that will serve as the basis to carry out the intermodal relations of the chosen *data*.

### 1.3.1   Object of study and criteria for the selection of the picture books

This research focuses on the study of the interpersonal meanings that encompass seven picture books. However, before determining either the metafunction or the picture books, a joint effort to select the types of picture books and the sources they would come from was launched. At that time, the notion of what a 'picture book is', was still blurred; however, I already had in mind working with a selection of books that were available in public schools. Thus, due to my concern with developing a study focused on a potential material which, in turn, could be used as a site to enhance multimodal literacy skills, I decided to work with the collection available in the Brazilian National Program: Library at School (Programa Nacional Biblioteca da Escola), henceforth PNBE.

The PNBE collection is composed by different literary genres, such as literary classics; poems, tales, chronicles, novels, folklore texts, diaries, biographies, recounts, wordless picture books, picture books, and comics. The collections were distributed according to the following: in even years the books were designated to pre-schools, to the first years of the primary level, and to the education of young and adults (EJA). In odd years, the books were furnished to the final years of the primary and secondary schools.

Considering my professional concern with EFL teacher's education, I had in mind, at first, to select books that were initially written in English. This way, aiming to track such books, I consulted the most recent PNBE collections which were, at that time, of the years 2013 and 2014. The list of a possible *data* retrieved from the mentioned collections guided me to the second and to an essential aspect that had not been adequately considered yet: picture books and what can be understood by them. Besides defining my object of study, I also had to establish the range of grades that would be comprised in this study.

Concerning the definition of picture books, the first point to be acknowledged is that they have a balanced number of words and pictures.

Following Arizpe and Styles (2003, p. 22) "picture books are not books with illustrations, but books in which the story depends on the interaction between written text and image." The authors also emphasize that in a picture book both semiotics interplay to create a conscious aesthetic intention. This way, picture books are constituted by images and words which interrelate to develop layers of meanings. These layers raise different interpretive possibilities which may trigger reflections in readers concerning the act of reading itself.

Bearing in mind the definition above, I decided to privilege the picture books aimed at the initial grades of the elementary school. In other words, the collection of the year 2014 would be the one consulted to proceed with the selection of some titles. This decision resulted from the finding that the books destined to the 'final years' of the elementary school had more written text than images. Similarly, books intended to high school had more verbal than visual texts or were graphic novels. At the same time, selecting kindergarten picture books was also an option that was primarily rejected, as they usually have a restricted verbal text, and I had in mind developing further examinations in the written mode. However, when verifying a PNBE guide (Brasil, 2014) of the collection of the year 2014, I took two more decisions and included in this study: a title classified as a picture book for the kindergarten, entitled *Tom* (Neves, 2012), as well as picture books that were written in Portuguese.

Regarding the only picture book targeted at kindergarten, *Tom* was selected to compose the *data* of this study because of its particular intermodal relations. The synergy between the verbal text, conveyed by a poem, and the singular illustrations attracted my attention. Contrary to the age group suggested by the program, both visual and verbal meanings in *Tom* seemed to be more suitable for elder children than the ones of the kindergarten. Thus, besides being an interesting picture book with an inclusive theme, once it presents an autistic child, it also constituted a case to be studied with respect to the age group suggested by the program. Moreover, *Tom* had been awarded as the best-illustrated picture book, in 2013, by FNLIJ, a fact that has also contributed to include it in the selection.

Concerning the reason for including Brazilian picture books of PNBE, it can be explained by their high quality in relation to both: the abundant themes that underscore them, aligned with the good illustrations and interesting forms of construing the narratives. Furthermore, the joint work of the visual and verbal texts frequently makes Brazilian picture books a work of visual and verbal art. These characteristics make national children's literature an interesting object of study. Besides, a general

panorama of the national literature could be put in evidence, and my own Brazilian background and my knowledge of Portuguese could enrich the interpretations which I aimed to carry out. For instance, one of the picture books selected was *Os Invisíveis* (Freitas & Moriconi, 2013). Such picture book addresses the theme of social invisibility – a sensitive topic which is, somehow, daily experienced by Brazilians. Nevertheless, the issue seems more a veiled untouched subject which, in the case of Brazil, is also encompassed by deep economic disparities. In this sense, I sought to include such picture book in order to foster discussions that approach discriminatory social practices.

After having defined the initial criteria to select the *corpus*, the first compilation of books from PNBE collection was chosen, namely: *Tom* (Neves, 2012), *Os Invisíveis* (Freitas & Moriconi, 2013), *Big Bad Bun* (Willis & Ross, 2009) and *I want my hat back* (Klassen, 2012). However, due to reasons that are kept unveiled so far, PNBE was interrupted in the subsequent years. Only in 2017, the fact came into light, with an article available in G1 website. The author, Moreira (2017), comments that the last 'book delivery' of the program occurred in 2014. The news came accompanied by critics made by canon names of children's and young's literature, such as Regina Zilberman and Ana Maria Machado, who regretted the end of the programme.

Due to the unfortunate situation, other sources were consulted in the search for more (quality) titles to compose the *data* of the study. As PNBE collections have a close connection with Children's and Young's Literature Foundation (Fundação Nacional do Livro Infantil e Juvenil – FNLIJ), once the awarded books by FNLIJ used to compose PNBE, I also selected the picture book *Inês* (Mello & Massarani, 2015). The foundation awarded the picture book in 2015 in two categories: best editorial project, as well as *hors de Concours*.

It was, then, necessary to have a reasonable number of picture books to set out plausible comparisons between the findings resulted from the analysis. Furthermore, the *data* which had been selected had an unbalanced number of Brazilian and English picture books, with more books in Portuguese than in English. Since my first attempt was to privilege picture books written in English, I started examining new sources. In this trajectory, diverse international lists of awarded picture books were consulted, including the CILIP Kate Greenaway Medal and the New York Times awarded picture books for illustration.

After having verified the CILIP Kate Greenaway list of the awarded books in 2014, none of the picture books fit the criteria I had established for the selection. For this reason, a shortlisted picture book for

the Kate Greenaway in 2014, was chosen, namely *Oliver*, written and illustrated by Sif (2014). According to information found in the website, the prize was created in 1955 "for distinguished illustration in a book for children". This way, the aforementioned prize is one of the most recognized awards attributed to children's picture books, which endows the high quality of the books that are shortlisted.

Still in search for more picture books to compose the *data* of the present study, in 2016, I consulted the New York Times list of the Best Illustrated Book of the year 2016. The results led me to the following title: *Little Red* (Woollvin, 2016). This way, searching for my information about the picture book, I found out that it had been awarded by the Macmillan Prize for Illustration, in 2014, and by New York Times as the best Illustrated Book, in 2016. The author also received the World Illustration Award in the new talent category for *Little Red*, in 2017. Moreover, and this was one of the main reasons why I decided to obtain more information about the book, it had been shortlisted for "The Little Rebels Children's Book Award."

According to information provided by the website: "The Little Rebels Award recognizes children's fiction (for readers aged 0-12) which promotes social justice or social equality, challenges stereotypes or is informed by anti-discriminatory concerns." This way, curious with a "brand new" book, whose writer had received so many recognized awards for the illustrations, and which indeed had a critical vein, I purchased it and ended by including *Little Red* in the present study.

Synthesizing the exposed so far, the selected titles that compose PNBE targeted at the initial years of the primary school, and one of the kindergarten, are: *I want my hat back* (Klassen, 2012), *Big Bad Bun* (Willis & Ross, 2009), *Os Invisíveis* (Freitas & Moriconi, 2013), *Tom* (Neves, 2012). The picture book shortlisted for the Kate Greenaway Medal is *Oliver* (Sif, 2012), whereas the awarded picture books are: *Tom* (Neves, 2012), *Inês* (Mello & Massarani, 2015) and *Little Red* (Woollvin, 2016). In Table 1 is the information presented up to this moment concerning the *data* and the sources/ institutions where they were consulted from. I also included the age group to which they are indicated. However, I did not find any information regarding the age group to which *Inês* (Mello & Massarani, 2015) could be targeted; this is the reason for not including such information in the table.

Before presenting the *data* information, it is important to highlight that choosing to work with PNBE collection and awarded picture books also involved the fact that they are carefully chosen by children's literature experts. Because of that, they are critically well-

regarded books, which was very helpful in assisting with my selection. Otherwise, it would be, even more, complex choosing the *data* of the present study, giving the variety of picture books in the market.

Table 1: *Corpus* information

| Title and author | Source | Level |
|---|---|---|
|  *I want my hat back* by Jon Klassen | PNBE (2014) | Initial years of the primary school (between 6 and 7 years old). |
| Figure 1: *I want my hat back* front cover, published by Walker Books in 2012. | | |
|  *Big Bad Bun* by Jeane Willis and Tony Ross | PNBE (2014) | Initial years of the primary school (between 6 and 7 years old). |
| Figure 2: *Big Bad Bun* front cover, published by Andersen Press in 2009. | | |
|  *Os Invisíveis* by Tino Freitas and Renato Moriconi | PNBE (2014) | Initial years of the primary school (between 6 and 7 years old). |
| Figure 3: *Os Invisíveis* front cover, published by Casa da Palavra in 2013. | | |

| Title and author | Source | Level |
|---|---|---|
| <br>***Tom***<br>by André Neves<br><br>Figure 4: *Tom* front cover, published by Editora projeto in 2012. | PNBE (2014) | Preschool (from 4 to 5 years old). |
| <br>***Inês***<br>by Roger Mello and Mariana Massarani<br><br>Figure 5: *Inês* front cover, published by Companhia das Letrinhas in 2015. | Fundação Nacional do Livro Infantil e Juvenil (FNLIJ) | There were not found recommendations of age groups. |
| <br>***Little Red***<br>by Bethan Woollvin<br><br>Figure 6: *Little Red* front cover, published by Peachtree in 2016. | 2014: Macmillan Prize for Illustration.<br><br>**2016: New York Times Best Illustrated Book.**<br><br>2017: World Illustration Award in the new talent category. | Preschool and initial years of primary school (from 5 to 9 years old). |

| Title and author | Source | Level |
|---|---|---|
|  ***Oliver*** by Birgitta Sif | Shortlisted for the CILIP Kate Greenaway Medal. | Preschool and initial years of primary school (from 4 to 8 years old). |
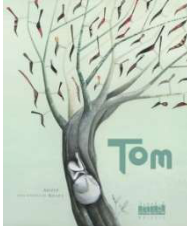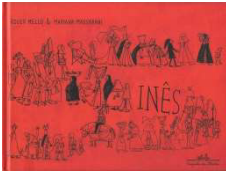
Figure 7: *Oliver* front cover, published by Walker Books in 2012.

### 1.3.2 Procedures for the analysis

In order to answer the research question: "How does the interpersonal content create meanings across images and verbal language in picture books to construct readers' alignment concerning characters, as well as characters-characters relations?" the following methodological procedures were taken: I systematized the interpersonal systems, concerning the verbal and visual texts, to proceed with the identification of coupled meanings, as well as of degrees of commitment.

The methodological choices were made considering the interpersonal content that encompasses the visual and the verbal modes. Since "the text is a kind of macro-exchange with the reader, or at least the implied reader" (Macken-Horarik et al., 2018), managing interaction constitutes an important aspect to be considered when analyzing any type of text. The analysis of such macro-exchange may contribute to understand how readers are positioned concerning characters, and how meanings are subtly articulated to construct such alignment. This way, the interpersonal metafunction was privileged given my interest in focusing on the relationship between readers and characters. I extended the interpersonal content to the investigation of the characters-characters relationships, once they constitute the nub of the stories. Furthermore, I also had a particular interest in exploring how the expressions of Feeling(s) and emotions were deployed in children's picture books. Such interest derived from the pilot study of the picture book *Inês* (Mello & Massarani, 2015) and *Oliver* (Sif, 2012) that I present as follows.

### 1.3.3 Pilot study

Initially, one of the objectives of the present work was to verify the three metafunctions: ideational, interpersonal and textual, and not to

concentrate on the interpersonal metafunction as it was eventually decided. I started by mapping out the three layers of meanings in *Inês* (Mello & Massarani, 2015). Such attempt was also carried out in *Oliver* (Sif, 2012), which was systematized according to Painter et al.'s (2013) complementary tables.

Table 2: Painter et al.'s complementary ideational meaning systems

| Visual meaning potential | Verbal realisations | Visual meaning potential | Verbal realisations |
|---|---|---|---|
| Visual 'action' | Depicted action with: | Actional figures | Tense, phase, etc with transitivity structures: |
| Action | Vectors | | |
| Perception | Gaze vectors | | Material, behavioural processes |
| Cognition | Thought bubbles Face/hand gestures | | Mental perception processes |
| Talking | Speech bubbles, face/ hand gestures | | Mental perception processes |
| Inter-event Relations | Juxtaposition of images (+- change of setting or participant) | Conjunction/ Projection | |
| | | | Verbal, behavioural Processes |
| Character Attribution | Depiction of physical Attributes | Participant description classification identification | |
| | | | Logico-semantic relations of expansion and quoting/ reporting |
| | | | Relational transitivity nominal group structures, deixis |

| | | | |
|---|---|---|---|
| Character manifestation and appearance | Character depiction | Participant classification description identifiation | |
| Character relations | Adjacent/symmetrical arrangement of different participants | Circumstantiation | Comparative epithets (fatter, livelier) ; classifying clauses (they are soldiers), etc. |
| Circumstantiation | Depiction of place, time (e.g. clock, moon,), manner (e.g. lines indicating speed, trembling, etc.) | | Specification of time place, cause, manner matter, contingency, role, etc. |
| Inter-circumstance | Shifts, contrasts continuities in locations | | |
| | | | Logico-semantic relations of enhancement |

Next I present Painter et al.'s complementary interpersonal meaning systems.

Table 3: Painter et al.'s complementary interpersonal meaning systems

| | Visual meaning potential | Visual realisations | Verbal meaning potential | Verbal realisation |
|---|---|---|---|---|
| **Affiliation** | Visual focalisation | Direction of gaze of character; reader's gaze aligned or not with character's | Verbal focalisation | Sourcing of Perceptions as internal or external to story |
| | | | | Various descriptive and attitudinal linguisticresources |
| | Pathos | Drawing style | Characterization | Reciprocities of linguistic choices between characters |
| | Power | Vertical angle viewing (high mid or low) by viewer; by depicted characters in relation to another | Power | (e.g. in naming, speech function, tagging, interpersonal metaphor,…) |
| | Social distance/ Proximity | Shot size; proximity | Social distance | Nature of naming choices, endearments, etc. |
| | Involvement/ orientation | proximity/touch of depicted participant | Solidarity | Proliferation of linguistic choice (e.g. in attitude, naming, specialized lexis, slang, topics); contraction of realisations |
| | | Horizontal angle of viewer; horizontal angle of character to other depiction; +- mutuality of character gaze | | |

| | Ambience | Color choices | Tone | Elaboration of circumstantiation in service of tone |
|---|---|---|---|---|
| Feeling | Visual Affect | Emotion depicted in facial features and bodily stance | Attitude Verbal Affect | Emotion language |
| | Judgement (meaning may be invoked in reader) | | Attitude | Evaluative language |

Table 4: Painter et al.'s complementary textual meaning systems

| Visual meaning potential | Visual realisations | Verbal meaning potential | Verbal realisations |
|---|---|---|---|
| Framing | Binding of visual elements into units, separation of units via frames, margins, page edges | Tonality | Tone groups per clause |
| Intermodal Integration | Image and verbiage placement within layout | - | - |
| Focus | Compositional arrangement | Information flow | Tonic prominence/ order of elements hierarchy of New |
| Genres stages and Phases | Visual dis/ continuity | Genre stages and phases | Verbal texture (via internal conjunction, text reference, periodicity |

   Having carried out the pilot studies, I, in accordance with my supervisor, concluded that privileging only one metafunction, as well as selecting a more significant number of titles could reflect on more objective findings, since a broader range of picture books could enable more profound comparisons. So, at the beginning of the research, five picture books, instead of the actual seven picture books, and the three metafunctions would be analyzed.

   Another move taken during the systematization of the two picture books was that I put into question if I would continue with the categories

proposed by Painter et al. (2013). This way, I reconsidered other studies concerning the intermodal relations between verbal text and images, such as Royce's (1998, 2007) study of complementary meanings and Unsworth's (2006) proposal of a metalanguage. As a result, this theoretical path guided me back to Kress and van Leeuwen's (2006) notions of the interpersonal relations of viewers and represented participants, since I concluded that their framework allowed me to have a broader view of the interpersonal content. In this sense, it is important to mention that the authors clearly outline the possible relations between Systemic Functional Grammar and the Grammar of the Visual Design. For instance, Kress and van Leeuwen (2006), drawing on Halliday's (1994) notions of speech acts (1994), relate these latter to what the authors term 'images acts'. Thus, speech acts can: 1) offer information or goods and services, usually expressed by declaratives; 2) demand information or goods and services, though questions or imperatives. Such relation will be better addressed in the review of literature, for the moment it is necessary to bear in mind that: what in language is conveyed through different forms of offering either information or goods and services, in images it is, to some extent, related to images of 'offer'; while in language what is 'demanded' is, usually related to images of demand.

I also ended by adopting the majority of the categories proposed by Painter at al. (2013). However, I made my adaptations of the scholars' framework to focus on the readers and characters relationships and I opted for not exploring the Focalization system. Focalization refers to the form characters address readers by directing their gazes to readers or not, and the types of point of views that underpin the stories which can be internal or external to the story.

This trajectory occurred because, in the search for a more direct relation between the verbal and the visual modes, both Royce's and Unsworth's studies make the intermodal comprehension clearer. However, when having an overview of the *data*, at the same time that the notions of commitment and coupling were better understood, it was possible to verify that Painter et al. (2013) furnish a more suitable framework, since it is directed at visual narratives. Besides, such notions provide a broader and more flexible view that allows us to verify if specific meanings are committed or not, the extent to which they are committed, as well as how the systems can be coupled to create meanings.

The pilot study also showed me that the notions established concerning the first system proposed by Painter et al. (2013), termed Focalization, needed to be reconsidered. As such system draws on the notions of studies of narratology (Genette, 1980) which may lead to

controversial issues. Since the author replaces the notions of 'perspective' and 'point of view' by 'focalization', conceptual problems regarding narrative perspective and point of view are part of discussions in the area, as Nierdehoff (2014) puts it in the Handbook of Narratology:

Genette introduced the term "focalization" as a replacement for "perspective" and "point of view" ($\rightarrow$ Perspective - Point of View). He considers it to be more or less synonymous with these terms, describing it as a mere "reformulation" ([1983] 1988: 65) and "general presentation of the standard idea of 'point of view'" (84). This, however, is an underestimation of the conceptual differences between focalization and the traditional terms. (Nierdehoff, 2014, p. 197)

This way, I considered that focusing on the issue above would require a deeper study on the narratological studies so that it could be more properly addressed, which was not my concern in the present research. Furthermore, Kress and van Leeuwen's terms *offer* and *demand*, and their possible intersection with the linguistic MOOD system had not been explored in Painter et al.'s framework. The authors consider that such intersection is not obvious since, according to them, an image is not inherently dialogic in the form a linguistic utterance is. It was such divergence and the limited number of studies concerning the interpersonal meanings and the intermodal relation between image types and the Mood choices applied in picture books which conducted me to investigate it more properly.

This way, the pilot study led me to explore the Mood system of language and its intermodal relation with the system of Contact, as proposed by Kress and van Leeuwen, (2006), as well as adopting Painter et al.'s (2013) framework. It is important to highlight that this latter comprises two broad categories, they are: Affiliation and Feeling. These, in turn, are encompassed by other systems that I explain in more detail as follows.

## 1.3.4    Categories of analysis

The categories used to systematize the *data*, which was latter analyzed, involve the visual and the verbal systems. Following Painter et al. (2013), both modes are encompassed by the Affiliation between readers and characters and theirs with each other. Besides, the expressions of Feeling, which involves the construction of Ambience, Affect, Judgment and Graduation, also are part of the interpersonal meanings.

Concerning the visual meaning potential, the Affiliation system involves: Contact, Pathos, Power, Social Distance, and Involvement. The

system of Feeling encompasses: Ambience, Visual Affect, and Judgment. The first category involves the Affiliation of readers and characters, as well as the characters with each other. The second, Feeling, involves readers' alignment concerning emotional and judgment responses, and the characters' construction of affect and evaluative meanings.

To verify the relationships between readers and characters, the system of Contact, Pathos, Power, Social Distance/ proximity; and Involvement are verified concerning their complementary relations with the (linguistic) Mood choices. In other words, I analyze whether the verbal text is composed by declarative, interrogative or imperative clauses, and if it resonates with the content depicted in the visual mode or not. For instance, the system of Pathos sets out three drawing styles. These, in turn, assist in detaching or aligning readers with the represented participants. A minimalist drawing style tends to keep readers detached from the characters' world, and so do declaratives, which present factual information, without requiring much interaction.

This way, a minimalist drawing style, coupled with a picture book in which the majority or all the clauses are in the declarative mood, tend to detach readers from the characters. On the other hand, the relation of images depicted in minimalist style coupled with interrogatives or imperatives will have a divergent form of addressing readers, who are visually kept at a distance. Such choices of intermodal relations involve readers in order to approach or detach them.

All the meanings explored so far regarding Contact, Pathos, Power, Social Distance/ proximity and Involvement encompass the broad meaning system of Affiliation. This, in turn, involves both readers' affiliation with the characters and these latter with each other. In the case of the first case of affiliation, some of the possible forms of approaching the reader to characters are by establishing eye contact with them, or by gazing at the characters depicted in close up shots, or by both possibilities together. This way, the affiliation system assists in constructing the form readers are visually positioned to approach characters or detach them. On the other hand, the affiliation of characters-characters concerns their proximity, orientation and changes in angle, which construe the notions of solidarity and power just to mention a few.

The second general system is termed Feeling, and it includes choices related to Ambience, Affect and Judgment, as already mentioned. The system of Ambience is more related to an overall meaning that, usually, encompasses the whole picture book. In this sense, Ambience operates to create specific types of emotional response in readers through

the use of color choices which, aligned with the 'tone', present in the verbal text, may provoke certain emotional responses in readers.

Concerning visual Affect, it is conveyed through the emotion depicted in facial characteristics and bodily postures. Verbally, both: affect and attitude may be expressed by evaluative language or emotion language. Furthermore, Ambience may be coupled with the system of verbal Affect, in order to construe characters' emotional reactions. In other words, intramodally, two interpersonal systems, evidence the state of mind of a character. For instance, in Rosen and Blake's (2004) *The sad book* the authors apply gray and dark colors in the background, as it is possible to see in Figure 8. Such hues, in turn, resonate the character's emotional state who mentions, in the written text, that he feels 'sad'. The protagonist represents the author who is also nostalgic due to his son's death. In this sense, verbal and visual texts resonate the same meaning to show emotion and states of mind.

Figure 8: Example of resonance of meanings and coupled systems
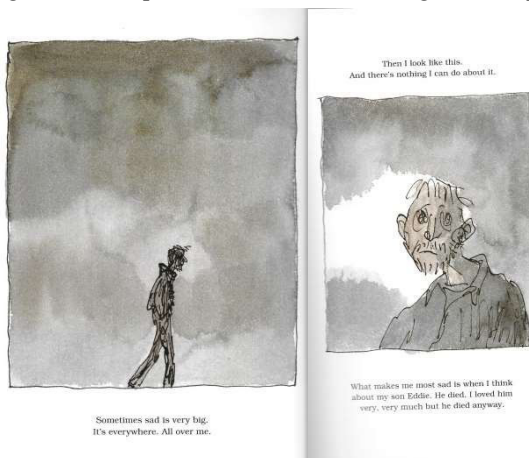


Source: The sad book (Rosen & Blake, 2004)

Concerning Judgment, it may be visually invoked in readers, as pointed by Painter et al. (2013); while it may be committed by evaluative language in the verbal mode. Moreover, Judgment between characters may be deployed in both modes, with, for example, the careful articulation of verbs which encode evaluative meanings, and may be invoked in the depiction of a character that is judged by others.

The last system proposed by Painter et al. (2013) is Graduation. The authors expand on the linguistic resources used to 'upscale' or 'downscale' evaluative meanings (Martin and White, 2005) to create the system of Visual Graduation. This way, attitudinal meanings are conveyed by expressions such as: 'slightly', 'extremely' or 'great', 'very, very'. Visually, Painter et al (2013) propose that Visual Graduationcan be conveyed by a high number or the opposite, a low number, of same item. It may also be depicted in terms of mass/ amount or the extent of the represented element. In the present research, Graduation was not selected as a category of analysis. Since, according to Painter et al. (2013): "(…) Visual Graduation has not yet been systematically explored in relation to picture book illustrations (..)", I considered that  it would require further studies of such systematization and, consequently, it deserved been explored in a more specific study which would address it more properly.

In general lines, I present, in the table below the categories exposed so far. These will be used to map out the *data* of this thesis.

Table 5: Complementary interpersonal meaning systems

| | Visual meaning potential | Visual realisations | Verbal meaning potential | Verbal realisation |
|---|---|---|---|---|
| **Affiliation** | Contact | Direction of gaze of character; reader's gaze aligned with character's through a 'demand' image; or not aligned with character's | Mood system in the clause | Element in the clause realizing speech function: offer, command, statement or question |
| | Pathos | through an image of offer' | Characterization | Various descriptive and attitudinal linguisticresources |
| | Power | Drawing style | Power | |
| | Social distance/ Proximity | Vertical angle viewing (high mid or low) by viewer; by depicted characters in relation to another | Social distance | Reciprocities of linguistic choices between characters (e.g. in naming, speech function, tagging, interpersonal metaphor,…) |
| | Involvement/ orientation | Shot size; proximity proximity/touch of depicted participant | Solidarity | Nature of naming choices, endearments, etc. |
| | | Horizontal angle of viewer; horizontal angle of character to other depiction; +- mutuality of character gaze | | Proliferation of linguistic choice (e.g. in attitude, naming, specialized lexis, slang, topics); contraction of realisations |
| **Feeling** | Ambience | Color choices | Tone | Elaboration of circumstantiation in service of tone |
| | Visual Affect | Emotion depicted in facial features and bodily stance | Attitude Verbal Affect | Emotion language |
| | Judgement (meaning may be invoked in reader) | | Attitude | Evaluative languae |

The table above constitute a schematic starting point to conduct the study of picture books regarding the interpersonal metafunction. The categorization of the systems may shed light into the levels of commitment so that interpretive possibilities may be raised. Besides, the categories established above also implement the present study by providing a comprehensive view of the way readers and characters are positioned throughout the different picture books selected for the analyses.

## 1.4   ORGANIZATION OF THE THESIS

This thesis has three main parts: a review of the literature, two chapters comprising the analysis of two sets of picture books, as well as the conclusions derived from them. In general lines, in Chapter 2, first I contextualize children's literature by exploring some seminal studies regarding picture books, images, and the intermodal relations of verbal and visual texts. After that, I situate multimodality as a field and start presenting the theoretical background that supports the analysis of the *data*. This involves Halliday and Matthiessen's (2004) systemic functional notions of the ideational and interpersonal linguistic features. It also includes Kress and van Leeuwen's (2006) visual grammar which, in turn, I explore in parallel with Painter et al.'s (2013) notions of visual narratives.

Chapter 3 examines a set of three picture books termed the collection of 'Minimally minimalist picture books'. They are classified as such due to the minimalist drawing style and the setting drawn with very few details. Besides, the colors used in the background are white or beige. The picture books are analyzed in relation to Painter et al.'s categorizations of the Affiliation and Feeling systems which, in turn, encompass the interpersonal meanings. I conclude the chapter pointing out the conclusions derived from the analysis of such specific group of picture books.

Chapter 4 analyzes a set of four picture books which contain other genres; they are thus labeled the collection of 'mixed genres picture books'. This book selection comprises picture books which can be classified as having, mostly, a minimalist drawing style. Nevertheless, in comparison to the first set, the images present more details in setting and there is more variation of background colors. The same categories of analysis concerning the systems of Affiliation and Feeling (Painter et al.,

2013) are analyzed. I also provide a discussion of the main findings of the analysis carried out in the chapter.

      In Chapter 5, the last chapter, I present the final remarks of the study and point suggestions for future research as well as the pedagogical implications of this study.

## 2   REVIEW OF LITERATURE



*The age of innocence*,
by Joshua Reynolds (1788)

Considering that the picture book had its origin with the beginning of a child-oriented literature which, in turn, had its roots in children's literature (Zilberman, 2007), I start the present chapter by providing an overview of the origin of children's literature, in Europe and Brazil. I also outline studies concerned with illustration, and with the interrelation between images and words. Through this initial overview, I aim at contextualizing children's literature and seminal studies regarding images, as well as image-word relations in picture books.

In the second section, I present the central premises from Systemic Functional Linguistics, henceforth SFL. Such approach provides the cornerstone for the study of verbal language, and, as it has been expanded to other semiotic modes, it also opens space to other fields, such as multimodality. Thus, a general view of the central categories that underscore SFL will be explored, and then an overview of the Multimodal area will be addressed. As the primary objective of the present study is to verify how the verbal and visual texts construct interpretive possibilities, I draw on Systemic Functional Grammar (Halliday, 1994; Halliday & Matthiessen, 2004), as well as on more specific studies, such as the Appraisal theory (Martin & White, 2005) to carry on the study of the written text, and social semiotic descriptions of the way images construct meanings (Kress & van Leeuwen, 2006). Considering the particularities of the object of the present research, I also rely on Painter et al.'s (2013) framework which accounts for the study of Visual Narratives under a socio-semiotic perspective.

Bearing in mind that the present study aims at verifying how the interpersonal aspects that encompass both verbal and visual texts create meanings across images and verbal language in picture books to construct readers' alignment concerning characters, as well as characters-characters

relations, I will present the interpersonal metafunction. Nevertheless, considering that minimalist picture books tend to foreground ideational content (Nodelman, 1988; Painter et al., 2013) and that, because of that, it will be necessary to explore such meanings in picture books which are minimally depicted, I will also outline ideational meanings. Moreover, the notions of 'commitment' and 'couplings', which encompass the complementary relations of both verbal and visual modes, will also be addressed in this chapter.

## 2.1 CHILDREN'S LITERATURE: THE PICTURE BOOK AND THE STUDIES OF IMAGES AND WRITTEN TEXT: A SHORT REVIEW

Picture books have been the object of study for scholars who have attempted to unveil the way pictures and words construct meanings since the 1980's. Nevertheless, the first books for children were produced long before such interest on picture books had risen, as, according to Zilberman (2007), they 'appeared' by the end of the seventeenth century and during the eighteenth century. Interestingly, the development of books aimed at children was accompanied by a shift in the notion of childhood that was inexistent until the seventh century.

In Brazil, children's national literature started in the sixties, and has gained space and excellence since then. This way, considering the recognizable space that the picture book has occupied, and the studies devoted to it, in what follows, I present an overview of the picture book trajectory. In this outline, I start exploring children's literature and its 'origin' (Zilberman, 2007), moving to the first picture books produced in Europe and Brazil. I conclude such section, mentioning the grounding studies concerning images (Nodelman,1988; Camargo,1998), as well as frameworks regarding the interrelation between pictures and words (Nikolajeva & Scott, 2006; Lewis, 2001; Unsworth, 2006; Painter et al. 2013).

Starting from the very beginning, as a means to situate children's literature historically, it is necessary to comprehend the circumstances which led to its development. Thus, following Zilberman (2007) who mentions Lawrence Stone's study of *The family, sex, and marriage in England 1500-1800*, the notion of childhood did not exist before the seventeenth century. The general scenario then was that adults did not have the actual child-rearing practices, and, consequently, there was a growing number of children's mortality in England.

The idea of a 'differentiated age group' was promoted to reduce the number of children's death. This way, the notion of 'childhood' was used to generate a particular bond between adults and children, so that the former would feel responsible for looking after the latter. The tableau that opens this chapter was painted in the eighteenth century in London. It is entitled "The age of innocence" (Joshua Reynolds, 1788), and it seems to portray not only the innocence of a child but also her fragility, creating a sense of caring and protection. Interestingly, the painting became very popular in England at the time, and some claimed that it was the commercial face of childhood.

Once fostered the 'familiar union sentiment', other aspects had to be articulated to control both: the intellectual development and manipulation of children. Thus, the school and children's literature were "created" to account for such deeds. One example of the first informational book with illustration, devoted to children, was launched in this period: it was *Orbis Pictus* (1657). The work was a catalog created by Comenius who used pictures to assist in the definition of its accompanying words.

In the eighteenth century, Kate Greenaway and Randolph Caldecott foregrounded the first picture books with a similar quantity of words and pictures (Nodelman, 1988). The authors were followed by Beatrix Potter in the begging of the nineteenth century, who launched her first picture book "The tale of Peter Rabbit", in 1901. In Brazil, Monteiro Lobato sets the path for national children's literature − since before that the books concerning children's audience were translated in Portugal and, then, imported. Thus, Lobato, in 1921, launched "A menina do narizinho arrebitado." Zilberman (2011) signals that Lobato "was not alone", once other Brazilian authors started to write for children at the moment, including Viriato Correia, Graciliano Ramos, Maria José Dupré and Érico Veríssimo.

At the end of the 1970's, besides the repression period lived by Brazilians, new authors began writing books for children, such as: Ana Maria Machado, Ruth Rocha, Marina Colasanti and Fernanda Lopes de Almeida. Zilberman (2014) stresses that the authors of such period, brought up innovations, such as simulating talk directly with children, and states the following:

> During the seventies, it was as if the Brazilian children's literature started to recount the history, rejecting what happened and refusing simple mechanisms of insertion and social acceptance. Due to such endeavor, it gained, without bargaining, space within

schools and with its public. The reward came as a qualitative growth, which puts it at an enviable level, even if compared to what is made for children on the entire planet. (Zilberman, 2014, p. 52)[3]

From the exposed so far, it is possible to verify that, in Brazil, the very beginning of children's literature was closely attached to the European tradition. Also, Zilberman (2014) makes it clear that the transition to a more prominent production did not represent loss in the quality of the books. The author also mentions that children's literature in Brazil has expanded in terms of excellence, especially for not following the initial topics concerning moralizing or didactic issues, as it used to happen in the first phase of children's literature. Nevertheless, the seventies were only the starting point of a rich literature that emerged, as in the 80's and 90's it grew significantly, and it continues to expand. Below, I present a timeline of the initial trajectory of children's literature, as a means to summarize part of the content explored so far.

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[3] The paragraph was translated by me, the original is in Portuguese and can be read as follows:

"Durante os anos 1970, foi como se a literatura infantil brasileira começasse a recontar a história, rejeitando o que antecedeu e recusando mecanismos simplórios de inserção e aceitação social. Graças a essa empreitada arriscada, ela ganhou, sem barganhar, espaço na escola e junto ao público. A recompensa foi seu crescimento qualitativo, que a coloca num patamar invejável, mesmo se comparada ao que de melhor se faz para a criança em todo o planeta." (Zilberman, 2014, p. 52)

Table 6: Children's literature: a short timeline in England and Brazil
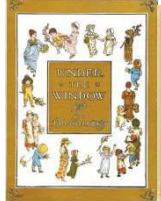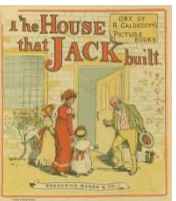
| The beginning of a literature for children in Europe and Brazil | | |
|---|---|---|
| 17th century | 19th century | 20th century |
| | | |
|  |   |    |
| (9) | (10)　　　(11) | (12)　　　(13)　　　(14) |

Figure 9: Comêniu's *Orbis Pictus* (1658)

Figure 10: Greenway (1879)

Figure 11: Caldecott (1887)

Figure 12: Beatrix Potter (1901)

Figure 13: Monteiro Lobato (1921)

Figure 14: Ana Maria Machado (1971)

## 2.1.1 Unveiling the picture book: image and words studies

As expected, since its creation up to the present moment, children's literature has been gaining space. Along with such expansion, studies concerning images have also become the focus of the attention of different scholars. A seminal work on the field is Perry Nodelman's *Words about pictures: Narrative Art of Children's Picture Books* (1988). In Brazil, Luís Camargo affirms that studies about illustrations started in the late sixties due to the promotions carried out by two institutions: Fundação Nacional do Livro (FNLIJ), in Rio de Janeiro, and Centro de Estudos de Literatura Infantil e Juvenil (CELIJU), in São Paulo. Camargo himself developed, in 1995, the study of the images of picture books, entitled *Ilustração do livro infantil*, which had its second edition in 1998.

There is no doubt that Perry Nodelman's work brought and continues to provide essential notions regarding picture books. Nodelman (1988, p. 41) explores the "predominating qualities of a book", as he states. The author addresses various features of picture books, such as: the size and shape of pictures, color, framing, how the objects depicted relate to each other, the symbolism of objects, as well as how images convey the notion of movement. Despite bringing into discussion essential topics related to picture books, the author briefly explores the relationship of pictures and words, proposing that word and illustration may add information to each other, or they may construe a sense of irony.

In the 'addition' relation, the visual text focuses readers' attention on certain verbal aspects. The opposite may also happen: words may guide viewers to look at the images. In both cases, words and images complement each other. The second type of interrelation proposed by Nodelman (1988) is 'irony', the author enlightens the following:

> Irony occurs in literature when we know something more and something different from what we are being told. We are aware that words that we are reading are incomplete. Something similar happens when we interpret a picture ironically; we believe we know more and different information from what the picture shows us. (Nodelman, 1988, p. 223)

Overall then, it can be observed that, on the one hand, Nodelman focuses on the characteristics that encompass images, while, on the other, he shortly outlines the complementary relation between pictures and words. Nevertheless, Nodelman's study constitutes the canon of works related to children's picture books, once it introduces discussions about

the role pictures play. At the same time, his pioneer work signals the significant complementary relationship that images and written text establish in relation to one another.

Following the raising interest on the role images play in picture books, Luís Camargo outlines notions of picture books, such as the graphic project, and drawing styles. Moreover, the author also proposes the functions of the illustration. To do that, he adapts the model of the functions of language, proposed by Jakobson, and establishes similar categories to images. They involve the following functions: punctuation, description, and narration. Punctuation was, as the author mentions, 'inspired' by the conative function, whereas the descriptive and narrative functions are the deployment of the referential one. Thus, Camargo builds up a seminal work and a proposal to the study of images in picture books in Brazil. However, the focus explored concerning narratives does not involve a closer look at the intermodal relations among words and pictures.

In 2001, two books accounted for the endeavor of exploring the inter-relatedness of the visual and verbal texts: Nikolajeva and Scott's Words about pictures and David Lewis' *Reading Contemporary Picturebooks*. Nikolajeva and Scott propose that the relations of words and images can occur by three means, namely symmetrical, complementary, expanding or enhancing, and counterpointing −that I will, shortly, present below.

In general lines, Nikolajeva and Scott (2006) firstly determine that the interaction of word and image is encompassed by a broad spectrum. The scholars propose the following: "On the verbal side of the spectrum we will then have either a story (narrative) or a nonnarrative text (a poem, a dictionary, a nonfiction text), and on the visual side a picture narrative" (Nikolajeva & Scott, 2006, p. 24). Lewis, on the other hand, makes his restrictions about it and claims that the authors' framework does not describe precisely the types of picture books that can be classified within one of the categories, termed counterpointing. The authors propose that between the two extremes of the spectrum, there are the following relations: symmetrical, complementary, expanding or enhancing, counterpointing. Symmetry involves redundant narratives, while in the complementary one words and pictures "fill each other's gaps". In expanding/ enhancing picture books, the visual narrative supports the verbal one; and vice-versa, while the last category, counterpointing, involves two dependent stories.

Lewis (2001), on the other hand, proposes a more general term with respect to the word-image relationship: the scholar calls it

'interanimation'. According to him, words and pictures interact ecologically. By that Lewis reassures the interdependence or interanimation between the two modes in picture books. For the author, the latter is a miniature ecosystem in which: "The words are pulled through the pictures, and the pictures are brought into focus by words" (Lewis, 2001, p. 35). Translating this into 'ecological' terms, the author considers the relevant role of the context and environment. This way, under a more global perspective, Lewis argues that picture books need to be examined concerning the context of culture that encompasses them. In this sense, his view can be associated with a more socio-semiotic approach, which draws on how the semiotic resources create meanings.

From the exposed, it is possible to verify that different studies have been proposed to systematize the image-word interaction. Among such systematizations, there are three other works to mention that, with a multimodal perspective, approach the subject, namely the article written by Len Unsworth (2006), in which he seeks to provide a metalanguage for multiliteracies education; and the initial framework proposed for visual narratives by Painter and Martin (2011). Painter and Martin's grounding study culminated in Painter, Martin and Unsworth's book entitled *Reading Visual Narratives*: *Image analysis of children's picture books*, in 2013, which supports the theoretical background for the analysis that will be carried on the present study.

Unsworth (2006, p. 6) proposes to investigate "the space of integration between language and image as social semiotic systems to provide a theoretical description of the dynamics of interaction between language and image in meaning-making." To do so, the scholar draws on a socio-semiotic perspective and presents such interaction through three strands of meanings; they are: ideational, interpersonal and textual.

Unsworth systematizes studies that account for intermodal relations, such as Gill's notions of ideational concurrence, and presents two other possibilities: ideational complementarity and connection. Regarding interpersonal meanings, Unsworth mentions Royce's study of the interpersonal aspects of an advertisement. In terms of compositional arrangements, the scholar recovers Kress and van Leeuwen's notions of information value, exemplifying it with Jewitt's study of a CD Rom novel.

As it is possible to verify, Unsworth sheds light into the intermodal relations, present in multimodal texts. His systematization has been applied and adapted by other scholars, such as Guijarro's *A multimodal analysis of picture books for children. A systemic functional approach*", launched in 2014. Nevertheless, most of what is proposed in

the article relates to other studies which cover picture books, as in Gill's research.

In this sense, Painter and Martin (2011) came to fulfill a gap in the study of intermodal relations in picture books. Based on a systemic functional perspective, the authors proposed the notions of commitment and couplings to analyze complementary relationships. These, in turn, were deepened in 2013 with the joint work of Claire Painter, Jim Martin, and Len Unsworth. The referred framework will be adequately addressed later in this chapter, as it constitutes one of the cornerstones of the present study.

For the moment it is primary to stress that the notions of commitment and coupling represent the turning point to the studies proposed earlier. Since commitment refers to the amount of meaning potential that is expressed in the process of instantiation, it allows verifying if the meaning system is conveyed or not, and to what degree of delicacy. In this regard, it represents a flexible framework that does not enclose meaning relations, once it allows verifying if specific meanings were deployed, and to which extent.

Moreover, the notion of coupling, "which refers to the repeated copatterning within a text of realisations from two or more systems", as Painter and Martin (2011, p. 144) put it, assist in analyzing specific complementary relations. These, in turn, might also be expanded to different metafunctions, and across modalities, which enhances the comprehensiveness of the framework. As Painter, Martin and Unsworth's work derives from a systemic functional perspective, I now provide an overall scenario of such approach, as well as the primary premises that encompass the theoretical framework.

## 2.2  A SOCIAL-SEMIOTIC APPROACH TO THE STUDY OF PICTURE BOOKS

Halliday's socio-semiotic approach to language involves understanding: "Language as one among a number of systems of meaning that, taken all together, constitute human culture" (Halliday & Hasan, 1989, p. 3). This way, Halliday's view of language underpins the concept of language as a semiotic system that construes meanings. Halliday and Matthiessen (2004) state that the clause is the central processing unit in the lexicogrammar. Since it is through the clause that "different meanings can be mapped into an integrated grammatical structure" (p. 10). Moreover, under such approach, language is encompassed by a functional perspective. In other words, it is related to its function in everyday social

practices which encompass different registers. Halliday and Matthiessen (2004) state the following:

> A register is a functional variety of language (Halliday, 1978) — the patterns of instantiation of the overall system associated with a given type of context (a situation type). These patterns of instantiation show up quantitatively as adjustments in the systemic probabilities of language; a register can be represented as a particular setting of systemic probabilities. (p. 27-28)

If language use is directly involved with the context of the situation, this, in turn, influences the semiotic choices that are made. Such possibilities encompass three variables; namely: FIELD, TENOR, and MODE. The first of these, FIELD, is related to the social activity, its topic or focus; TENOR is concerned with the relationships of the people involved in the communication as well as the relations of power and solidarity which encompass such conversation; MODE refers to the medium of communication.

The situational variables above are related to three functional elements, termed 'metafunctions'; they are: ideational, interpersonal and textual. In general lines: a) ideational structures relate the participants, the circumstances and the events that occur; b) interpersonal meanings depict the relationship of participants in the text as well as with the reader; c) textual meanings have to do with how information is distributed and displayed. These three strands of meanings represent the choices a speaker/ writer can make, once they are present in any communicative event.

Halliday's systemic functional view of language may be expanded to other semiotics, as the author claims that there are different modes of meaning, in any culture, which are outside the domain of language. Halliday (Halliday & Hasan, 1989) cites art forms such as painting, music, dance, as well as modes of exchange and modes of dress as some of the ways to convey meanings in a given culture. It is precisely the possibility of expanding and adapting the SFL notions to other semiotic modes, which has contributed to the implementation of an inter-disciplinary approach, coined 'multimodality' – which I explore next.

## 2.2.1    Multimodality

It is undeniable that the visual has occupied a prominent role in contemporary society. Nevertheless, Berger (1972) had already pointed

up that images were part of social practices before, recalling the particular importance paintings had during the Renaissance period. In *Ways of Seeing*, a seminal study of images, Berger compares the role paintings had at that time with the mass production/ reproduction of images present in media in the contemporary society.

Interestingly, Berger explores, even though briefly, some notions that were later considered in Social Semiotic studies of art and image. These assumptions involve: the choices that encompass the relation between words and pictures, which, in turn, are related to the conditions of production, or the context.

In the 1990's, other studies followed Berger's work on images, but under a more specific theoretical framework. Underpinned by a Social Semiotic Perspective, O'Toole's *The language of displayed art* (1994) and Kress and van Leeuwen's *Reading images: Grammar of visual design* (2006) shed light into a field which has grown since then: multimodality. According to Jewitt (2013):

> Multimodality, understands communication and representation as more than language and attends systematically to the social interpretation of a range of forms of making meaning. It provides concepts, methods, and framework for the collection and analysis of visual, aural, embodied, and spatial aspects of interaction and environments. (p. 250)

In this line, O'Toole (1994) states

> that Halliday's three functions are valid as general semiotic mechanisms, that they are realized systemically in painting, sculpture, architecture, music, and poetry, and that they make possible a comparative semiotics, not just between texts in a single medium, but across semiotic codes. (p. 151)

O'Toole's proposition to explore the SFL metafunctions in different semiosis culminates in the elaboration of three frameworks for the study of sculpture, painting, and architecture. The author also develops a precise analysis of a poem and a painting, as a matter to explore how different semiotics expands across each other. This way, O'Toole's study constitutes one of the seminal works on multimodality, as it presents possible applications of SFL on different semiotic modes.

Still concerning multimodal research is Martinec and Salway's (2005) study of image-text relations. In order to verify such relations, the scholars explore textbooks, news websites as well as advertisements. In

general, they seek to specify the perceivable realizations which encompass the system of semantic relations. More recently, Ravelli and Heberle (2016) developed a study in which they use a socio-semiotic analysis to multimodal texts to examine the Museu da Língua Portuguesa. These scholars explore the different strategies used in the museum to encourage visitors' engagement.

In 1996, Kress and van Leeuwen, building upon SFL, develop the *Grammar of visual design*, henceforth GVD, which had its second edition in 2006. The authors argue that:

> Just as grammars of language describe how words combine in clauses, sentences, and texts, so our visual 'grammar' will describe the way in which depicted elements – people, places and things– combine in visual 'statements' of greater or lesser complexity and extension. (Kress & van Leeuwen, 2006, p. 1)

With the stated above, Kress and van Leeuwen explain that images operate to entail interpretations of experience and ways of interacting socially. By doing so, the authors establish a common status among language and images, since grammatical forms also constitute resources for construing experiences which, in turn, encompass social interactions. Following Halliday, Kress and van Leeuwen adopt the notion of metafunction and describe the realization of the ideational, interpersonal and textual meanings in images.

Both works mentioned before (O'Toole; 1994; Kress & van Leeuwen, 2006) are seminal concerning the study of images in the field of multimodality, and present differences concerning the terminology first coined by Halliday. Thus, recalling SFL metafunctions, I present below a table with the terms applied by each author.

Table 7: Terminology applied by different authors for the metafunctions

| Author | Data analyzed | | Metafunctions | |
|---|---|---|---|---|
| Halliday (1978) | Language | Ideational | Interpersonal | Textual |
| O'Toole (1994) | Fine art and paintings | Representational | Modal | Compositional |
| Kress and van Leeuwen (2006) | All image types | Representational | Interactive | Compositional |

From the table above, it is possible to have a general view of how a systemic functional perspective may build theoretical frameworks which, in turn, foster the study of image/ text relations. Under this

approach, different scholars (Unsworth, 2006; O'Halloran (2008); Royce (1998, 2002) have presented studies which account the relations of the verbal and visual modes. More recently, Painter et al. (2013) have developed analytical categories to investigate the intermodal ties present in picture books, as already mentioned.

Expanding on the Grammar of the Visual Design, Painter et al. (2013) take into consideration the specificities of picture books and propose an overall framework for the study of each semiotic mode, verbal and visual. Besides, SFG and GVD are put together to shed light into the intermodal complementarities in visual narratives.

In this section, I outlined the theoretical background that underpins a socio-semiotic approach. Since this study involves specific meanings, such as the interpersonal content, as well as some aspects concerning ideational content, I start to explore these metafunctions as follows.

## 2.3   IDEATIONAL MEANINGS

### 2.3.1   Representing the world in picture books: participants, processes, and circumstances in verbal language

Ideational meanings regard the form language conveys people's experiences of reality or experiences related to their internal experiences. The 'experiential reality' occurs through actions and the people who perform them – the Actors of the events. As events usually take place under certain circumstances, they also can be deployed in the representation of reality. Therefore, the actions – also termed processes, the people who perform them – the participants, and circumstances that encompass the event, such as time and place, are concepts which contribute to convey people's experience in the linguistic structure. This, in turn, is realized by the transitivity system, which I explain below.

In general lines, processes represent events, and activities performed by humans or human-like participants; they also describe features of the physic, mental and social world. They are expressed by a verbal group and are divided in material, mental and relational processes (Halliday & Matthiessen, 2004), as well as verbal, behavioral and existential. These latter are on the borderline among the first three processes already listed. The grammatical choices operate as a resource for meaning, as observed by Unsworth (2006). For instance, in narratives, the types of actions attributed to characters may assist in their

construction, as it will be better addressed through the examples that follow.

Material processes involve performing tangible actions and are realized by verbal groups. Halliday and Matthiessen (2004) observe that they require a participant who does something. This latter is termed Actor and is expressed by nominal groups. The number of participants involves the transitivity of the verbs. Thus, processes performed by only one participant are termed middle or intransitive. On the other hand, when there are two or more participants in a clause, they are called effective or transitive. In the case of having a participant at whom the process is directed, he/ she/it is called Goal. See the examples below:

| He | left | a letter | on his bed | after school one day... |
|---|---|---|---|---|
| Actor | Pro: mat. | Goal | Circ: place | Circ: time |

From *Big Bad Bun* (Willis; Ross, 2009)

| Tia Leo | pintou | o cabelo | de azul. |
|---|---|---|---|
| Actor | Pro: mat. | Goal | Complement |

From *Tom* (Neves, 2012)

Whereas material processes express tangible, physical actions, mental processes encode processes of sensing. Halliday and Matthiessen (2004) divide the mental processes into three categories: perception (verbs of seeing, hearing), affection (verbs of liking, fearing) and thinking (verbs of knowing and understanding). These clauses have two participants: one who is human, or human-like as it may occur in picture books, and another one which is what is perceived, felt or thought by this human participant. The human participant is called Senser, whereas the second element mentioned is termed Phenomenon, as it is possible to verify below.

| Oliver | felt | a bit different. |
|---|---|---|
| Senser | Pro: mental | Phenomenon |

From *Oliver* (Sif, 2012)

Mental clauses can also project, and it occurs by means of two clauses, in which one projects the other, reporting or quoting ideas. For example:

Oliver thought it was the beginning of the best adventure he'd ever had. (Reporting)

Oliver thought: "It is the beginning of the best adventure I'd ever had." (Quoting)

Examples adapted from the picture book *Oliver* (Sif, 2012)

| No caminho, | Pedro, O Confuso, | pensava: | "Não sei por que me casei com Constança." |
|---|---|---|---|
| Circ. | Senser | Pro: mental | Projected clause: quoted |

From *Inês* (Mello & Massarani, 2015)

Concerning narratives, the mental processes allow readers to get familiar with the characters' thoughts and, to some extent, with their desires and feelings. For instance, the clause above of the picture book *Oliver* immediately presents how the protagonist, a boy named Oliver, felt. Recovering the clause, it informs: "Oliver felt different". Such piece of information opens up space to unveil the lad's world on the subsequent pages, and to some extent, to understand why he 'felt' the way he did.

Moving to relational processes, they are, according to Halliday and Matthiessen (2004) those which serve to identify and classify, and they encode states of 'being', 'having' and 'identification'. Regarding narrative, relational processes serve mainly to present the characters and their characteristics, but they are also essential to describe locations and settings. In the examples that follow I explore three types of relational processes, namely: intensive attributive, possessive relational and intensive identifying. As relational processes consist of two modes: attributive and identifying, I also provide an example of an identifying clause.

An intensive attributive process involves two elements: a quality which is attributed to an entity. The quality is labeled an Attribute, while the entity is the Carrier. The verb 'to be' or a copular verb, such as 'keep' or 'become', can establish a relation between these two terms. The clauses below exemplify such type of process.

| Oliver | was | different. |
|---|---|---|
| Carrier | Pro: relational | Attribute |

From *Oliver* (Sif, 2012)

| Olivia | was | different | [too]. |
|--------|-----|-----------|--------|
| Carrier | Pro: relational | Attribute | Complement |

From *Oliver* (Sif, 2012)

In possessive relational clauses, there are two participants, and they are related concerning ownership and possession. In such relation, the possessor is labeled Carrier, while the Attribute is the entity possessed. For instance, in *Big Bad Bun*, the little rabbit's teacher affirms that Fluff has a nice pair of ears:

| Fluff | has | a fine pair of ears. |
|-------|-----|----------------------|
| Carrier: possessor | Pro: possession | Attribute:Possessed |

From *Big Bad Bun* (Willis; Ross, 2009)

If intensive attributive clauses identify and classify participants, intensive identifying processes define them. For instance, in the clause 'meu pai' (my father) is defined in terms of his royal title 'príncipe' (prince).

| Meu pai | era | príncipe. |
|---------|-----|-----------|
| Identified | Pro: relational intensive | Identifier |

From *Inês* (Mello & Massarani, 2016)

From the exposed, it is possible to note that relational processes ascribe attributes and identities to participants. Many times in narratives, these attributes are responsible for creating the characters' nature as well as shifts in characters' behavior.

The second group of processes, the ones which are 'situated' on the borderline between the three categories explored so far, are: verbal, behavioral and existential processes which I explore next. Verbal processes involve verbal action, such as 'say', 'tell' and 'ask'. Clauses with verbal processes can have three constituents: a Sayer, a Receiver, and Verbiage.

| The wolf | said | goodbye | to Little Red. |
|----------|------|---------|----------------|
| Sayer | Pr: verbal | Verbiage | Receiver |

From *Little Red* (Woollvin, 2016)

Besides expressing verbal action, verbal processes also project clauses. Such projection is encoded by quotation or reported speech as in the examples below:

| "Is that right?" | asked | the wolf. |
|---|---|---|
| Projected clause quoted | Pr: verbal | Sayer |

From *Little Red* (Woollvin, 2016)

| [Ele] | disse: | Vem! |
|---|---|---|
| | Pr: verbal | Projected clause quoted |

Adapted from *Tom* (Neves, 2012)

It is not difficult to verify how verbal processes are intertwined in narratives, once characters are involved in some sort of interaction along a story which, in turn, might be projected or quoted. Besides, the verbal choices may include the construction of the characters' nature. For example, in *Little Red* (Woollvin, 2016) – a surprising reversion of the 'old' story about a little girl and a bad wolf – first the wolf 'growls' a question to Little Red, and then, he asks the 'little' girl if the information provided was right, as exemplified above. This way, the first 'saying' verb related to the wolf connects him to a scaring creature. Such characteristic is reinforced by the narrator who adds that the fact might have scared some little girls.

Behavioral processes are related to some sort of action that needs to be realized by a conscious being. Behavioral clauses involve processes of psychological and physiological behavior, such as: 'cry', 'smile', 'sing', 'dance', 'talk', 'argue', 'breathe', 'sleep'. In behavioral clauses, the participant is labeled Behaver, and it may be accompanied by Circumstance, as in the example below, Behavior or Phenomenon.

| He | never | listens | to his teacher. |
|---|---|---|---|
| Behaver | Adjunct: mood | Pr: behavioral | Circ. cause |

Adapted from *Big Bad Bun* (Willis, Ross, 2009)

With respect to behavioral processes, they also add on the construction of characters. *Big Bad Bun*, for example, never listens to his teacher despite having "a nice pair of ears". Such information signals his personality and behavior at school – a fact that causes him problems when evaluated by his teacher, Miss Burrows. Moreover, when a character is profoundly described concerning his behavior in detachment to his material actions, readers can get acquainted with particular features of him/her. For instance, in *Tom*, the author (Neves, 2009) describes the protagonist in terms of his behavior: the majority of processes related to Tom are behavioral. Such choice orients readers concerning the character's disorder, since he represents an autistic child.

To conclude the categories of processes proposed by Halliday and Matthiessen (2004), I explain the existential clauses briefly. Halliday and Matthiessen (2004) state that existential processes encode the existence or happening of something. Typically, existential clauses involve: a participant – termed Existent, and the word 'there', followed by the verb to be, or synonyms, such as: 'arise', 'occur', 'exist'.

Halliday and Matthiessen (2004) point that existential clauses have an essential role in stories because they introduce characters, places or features during the orientation stage of the narrative. For example, the picture book *Big Bad Bun* (Willis, Ross, 2009) has as an introductory clause the following:

| There | never | was | a rabbit | as bad as Big Bad Bun. |
|---|---|---|---|---|
| | Adjunct:mood | Pr: existential | Existent | Circ. Manner: quality |

From *Big Bad Bun* (Willis, Ross, 2009)

The clause above not only presents the character, but also furnishes some of his characteristics, particularizing the protagonist. Thus, readers are acquainted that the protagonist is bad and, as the (nick) name suggests, he is big.

Taking into account Systemic Functional Grammar, Kress and van Leeuwen (2006) propose that visual representational meanings bear on the linguistic choices made in the verbal text. According to the authors, both the visual and the verbal text involve: processes or actions; participants, and the circumstances in which the actions take place. Moreover, the authors emphasize that it is possible to deploy the represented visual meanings similarly to the way it is done with the verbal ones, as I start presenting below.

## 2.3.2    Ideational meanings in visual grammar

Kress and van Leeuwen (2006, p. 50) argue that "what in language is realized through syntactic configurations of certain classes of nouns and certain classes of verbs is visually realized, made perceivable and communicable, by the vectorial relations between volumes." Therefore, the authors propose that in images the volumes are the participants, whereas the actions performed by them are indicated by vectors or lines. The vectors can be formed by: the gaze direction, arms, body or objects that suggest movement and/ or orientation. These types

of processes, indicated by vectors, are considered as narrative representations. Whereas images that focus on the participant's identity, as well as on the participants' attributes, are conceptual processes, which I outline below.

## 2.3.2.1 Conceptual processes

Kress and van Leeuwen (2006, p. 59) state that "conceptual patterns represent participants in terms of their class, structure or meaning, in other words, regarding their generalized and more or less stable and timeless essence". Thus, such type of images focuses on the participants' attributes and identities. According to Painter et al. (2013) when conceptual images are represented in picture books it is to foreground the participant's attributes, requiring readers to examine the image more closely. See, for example, Figure 15.

Figure 15: Example of a conceptual representation



From *Tom* (Neves, 2012)

The image from the picture book entitled *Tom* (Neves, 2012), page spread 9, differs from action. At the same time, it accomplishes its role in "guiding the child in reading for significance rather than simply recognition of the character in action", as observed by Painter et al. (2013, p. 56).

The exemplified picture book touches a sensitive topic: autism, as mentioned previously. To explore the world of an autistic boy, as well as the way people who are close to him may feel, Neves makes constant

reference to the metaphor of birds. They function as a symbolic representation of freedom, and of the internal world and thoughts of the characters. In this sense, the image above illustrates the main character's brother, as if he was imprisoned in his thoughts.

To conclude, it is relevant to observe that conceptual representations are rarely explored in pictures books. Otherwise, the unfolding of the events would not take place, and, roughly speaking, the visual narrative would be affected. Thus, images that deploy actions and reactions constitute the nub of the representations in picture books, as it will be explored next.

## 2.3.2.2 Narrative representations

Narrative structures represent actions and reactions, which can be transactional or non-transactional. In other words, the action is transactional when the represented image involves at least two participants, and there is a vector, as in Figure 16 that follows. In a non-transactional process, there is only one participant and a vector, see Figure 18.

Figure 16: Example of transactional process



From *Inês* (Mello & Massariani, 2016)

The figure above depicts Inês de Castro being killed by one of the king's counselors. Unfortunately, Inês, the court lady of princess Constança, and also the Beatriz's mother was killed by King Afonso's orders. The King did so because she became the lover of the prince, Pedro,

who was already married to princess Constança. The sword forms a vector in the direction of Inês. Her body also makes a vector from where her blood spills. This latter also creates a vector, as it flows into the floor making a stream – reference to the legend of the Mondego River that would have its origin from Inês' blood.

If in the picture book the swords are foregrounded, indicating the action that takes place, in the picture, painted by Columbano Bordalo Pinheiro (1901-1904), the reactions are more prominent, as it is possible to see in Figure 17, below.

Figure 17: Example of reactional process



From "Drama de Inês de Castro" or "Inês de Castro's drama", by Columbano Bordalo Pinheiro (1901-1904)

In the picture above, vectors are formed from the eye line of Inês de Castro, two of the counselors and the executioner. Despite the vector formed from this latter's arm and Inês' forearm, Inês' reaction is the one highlighted by the image. Contextualizing the narrative represented in the picture, it is said that at the moment Inês was on her knees, she implored the King not to be murdered, as she alleged not to have committed any crime.

This way, Inês' drama is fostered, she is seen from above, in a weak position in relation to the other represented participants, and she reacts, defending herself. Some say that the King was almost convinced to absolve her, but the counselors, who had already decided to kill Inês, wielded the swords and decapitated Inês in the presence of her children.

Moving from such tragic story to a funnier example, I call the attention to the types of reactional processes, which can be transactional or non-transactional. In Figure 17, above, it is possible to visualize the exchanges of gaze among Inês and the counselors, being an example of

reactional processes. However, when viewers cannot see the object gazed, the process is termed non-transactional, as in the illustration that follows.

Figure 18: Non-transactional process
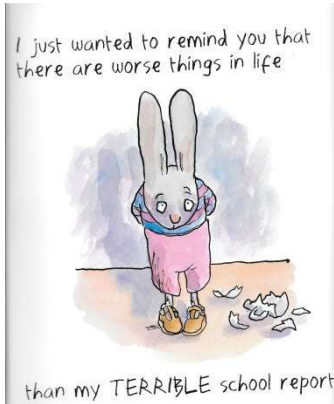


From *Big Bad Bun* (Willis; Ross, 2009)

Kress and van Leeuwen (2006, p. 68) explain that in non-transactional processes: "It is then left to the viewer to imagine what he or she is thinking about or looking at, and this can create a powerful sense of empathy or identification with the represented participants." For instance, in Figure 18 the little protagonist, Fluff, looks at someone that readers cannot see. As it will be explored latter during the analysis, it construes the notion of proximity with the character that, in such a case, goes beyond empathy or identification with him, once readers are positioned as Fluff's parents.

To conclude the narrative processes briefly explored, I now turn to the verbal and mental ones. The verbal actions are visually represented in images by a speech balloon or speech bubble. These are, in turn, the vectors that connect the participant to what he or she is saying, as it is possible to see in Figure 19.

Figure 19: Example of verbal process



From *Big Bad Bun* (Willis; Ross, 2009)

This type of visual resource has been applied mainly to comic strips and cartoons, as noted by Unsworth (2001, p. 77) who says that it has also been used in naturalistic images in informational books, as well as in educational materials for children. The same way speech balloons connect the depicted participant to what is said, thought 'clouds' express what the participant is thinking. The participant role in a speech process is that of a Sayer, and in a thought process, a Senser.

Painter et al. (2013) explain that in picture books vectors may or may not appear. This way, the knowledge people have in relation to the real world and the depicted context assists in the interpretation of the ideational meaning. In this sense, a particular participant may be interpreted as acting, even without the indication of vectors. For example, in Figure 20 below, it is possible to infer that the animals-characters are talking, even without the existence of vectors formed by speech bubbles.

Figure 20: Example of interaction



From *I want my hat back* (Klassen, 2012)

The image above also emphasizes the role of body position in establishing the interpersonal exchange of information. In this sense, picture books constitute a useful material to explore concerning the way the metafunctions can be coupled to commit different meanings. Furthermore, as the illustration is complemented by the verbal text, which deploys a dialogue, readers are lead to interpret that the bear and the rabbit are chatting. Bearing in mind the relevant role the interpersonal meanings assume in picture books to construe the sources of interaction and relationships, as well as taking into account that they constitute the nub of the present study, I now turn to the interpersonal metafunction.

## 2.4 INTERPERSONAL MEANINGS

### 2.4.1 Interpersonal meanings and their verbal aspects

In Systemic Functional Grammar, the interactive metafunction concerns the clause as exchange, and it is responsible for construing relations and evaluative meanings. The analysis of this metafunction is quite appealing when it comes to picture books, once they comprise two types of relationships: one, determined by the text, that involves the writer and readers, and another that comprehends the connections among characters within the text. Either one of these relationships may entail the exchange of information, termed 'proposition,' or the exchange of goods and services, termed 'proposal.'

To give information interactants make statements, on the other hand, when people demand information they do so by asking questions. With respect to goods and services, people can provide them by making offers, or order goods and services by giving commands. Such interactive roles constitute the four primary speech functions, proposed by Halliday and Matthiessen (2004), of offer, command, statement, and question. In general lines the speech functions involve the types of exchange presented in the table that follows.

Table 8: Speech functions and types of exchange

| Commodity exchanged and | Information | Goods and services |
|---|---|---|
| Role in exchange | Proposition | Proposal |
| Giving | Offer Declarative mood | Statement Different realizations |
| Demanding | Question Interrogative mood | Command Imperative mood |

Adapted from Halliday and Matthiessen (2004)

The speech functions mentioned above are realized by the grammatical system of MOOD, and they are encoded by three syntactic Moods, they are: declarative, interrogative and imperative. In order to identify the syntactic differences of declaratives, interrogatives, and imperatives, it is necessary to know that Mood and Residue constitute the MOOD system. The former is the argument of the clause, and the latter is less crucial than Mood in terms of the arguability of it, which allows that Residue may be eventually ellipsed.

The Mood element consists of Subject and Finite, whereas the Residue contains Predicator, that is, the content part of the verbal group. Sometimes Residue can include Complements and Adjuncts. The three syntactic moods have their specific structures which, in turn, will follow the specificities of different languages. As the present study aims at analyzing texts written in English and Portuguese, I outline the structure of Declarative, Interrogative and Imperative clauses in both languages.

Declarative clauses have as typical structure the following: the Subject, which precedes the Finite, Predicator, Complement and Adjunct. They may be exclamative and not exclamative and realize, typically, declaration, see the examples below:

| He | lived | in his world. |
|---|---|---|
| Subject | Finite | Adjunt |
| Mood | | Residue |

From *Oliver* (Sif, 2012)

| Às vezes, | ele | tinha | a impressão de que também era invisível. |
|---|---|---|---|
| Adjunct: mood | Subject | Finite | Complement |
| Mood | | | Residue |

From *Os Invisíveis* (Freitas; Moriconi, 2013)

In Portuguese Finite may not be encoded as a different lexical grammatical item, such as auxiliary verbs in English, this way, the finite can be marked by mode-temporal desinence, as in the example below:

| Pedro | amava | Inês. |
|---|---|---|
| Subjec | Finite | Complement |
| Mood | | Residue |

From Inês (Mello & Massarani, 2015)

The imperative clauses are constituted by a verb which expresses an order, encoding commands, such as:

| Please | take | some cake to your grandma. |
|---|---|---|
| Adjunt: modal | Finite | Complement |
| Mood | | Residue |

From *Little Red* (Woollvin, 2016)

| Desenterrem | Inês! |
|---|---|
| Finite | Complement |
| Residue | |

From *Inês* (Mello & Massarani, 2015)

Interrogative clauses may be realized by two structures; they are: polar interrogatives (yes/no questions) or Wh-questions, initialized by 'who', 'what', 'which', 'where', 'when', 'why', 'how'. As it is possible to see in the following extract from a dialogue between the wolf and Little Red, adapted from *Little Red* (Woollvin, 2016):

> "Where are you going?" he growled. (WH-question)
> "To my Grandma's," Little Red replied.
> "She's not feeling well."
> "Is that right?" asked the wolf. (Yes/ No question)

Portuguese also has two structures for interrogative clauses: one in which a 'yes/ no' answer is expected and the other QU- questions,

initialized by 'quem', 'o que', 'qual', 'que', 'quando', 'por que', 'como'. Examples from *Inês* (Mello & Massarani, 2015) below:

> Se meu pai era príncipe, o que fazia o pai de meu pai?
> Vai à caça outra vez? (Yes/ no question)

With respect to Mood choices, there are some important aspects to highlight concerning the relation established between the writer-reader in narratives. In this interaction, the writer may offer information, through declaratives. He/she may develop a pseudo-interaction with readers by asking them questions, or the author may call readers attention by giving commands.

Declaratives are the kind of grammatical structure that people typically use for giving information. In this sense, readers are not required to interact, but to accompany the unfolding of the events – conveyed as factual information. In the example above related to the picture book *Oliver* (Sif, 2012) readers are acquainted with the fact that Oliver lived in his own world. This way, the narrator presents the protagonist through the declarative clause. At the same time, this latter does not open space for discussing the fact or requires readers to interact.

Nevertheless, the massive use of declaratives in picture books does not mean that it may be entirely composed by them. A more responsive type of interaction may be required at times. In order to carry on a pseudo-dialogue or communication with readers the author may ask questions and give orders to readers. An excellent example of a Brazilian author who establishes a constant conversation with readers is Roger Mello. In the picture book *Carvoeirinhos* (Mello, 2009), not analyzed in the present study, the author approaches the audience utilizing an omniscient narrator who is also part of the story.

Mello creates a minor-character narrator (Genette, 1980), represented by a hornet, which follows the protagonist, referred as 'the boy'. In fact, the hornet co-habits with the boy in a charcoal mining. The insect interacts with readers, expressing what it sees and also giving its opinion, as it is possible to see in the extract below, that was translated by me and is followed by the original text.

| The wing of a hornet is made of wire and silk paper. | Asa de marimbondo é feita de arame e papel de seda. |
| OK, OK, it is not. | Tá bem, tá bem, não é. |
| I know it. | Já sei. |
| So, now it is. Right. | Então fica sendo. Pronto. |
| The wing is mine, of hornet, period. | A asa é minha, de marimbondo e ponto final. |
| Do you want to see me changing the subject? | Quer ver eu mudar de assunto? |

From *Carvoeirinhos* (Mello, 2009)

Regarding mood choices, exchanges may encode polarity, in other words, they involve the positive ("yes") and negative ("no") polarity. This way, polarity encompasses evaluative meanings, which can also be conveyed by other systems, such as modality. Following Halliday and Matthiessen (2004) modality can be used to describe: 1) the probability or frequency of propositions, being referred to as modalization; 2) the obligation or inclination of proposals, termed modulation – which I explain below.

## 2.4.1.1    Modalization

There are two types of modalization: probability and usuality. Concerning probability, it encodes different degrees. These, in turn, can vary between: low, medium or high values. It is important to notice that such degrees entail information that may be located between the two polarities: 'yes' and 'no'.

In general lines, modalization can indicate probability: a) by a Finite modal operator in the verbal group, e.g., the auxiliary verbs: must, may; might; b) through the choice of a modal Adjunct of probability, e.g., the adverbs 'possibly', 'definitely', 'perhaps'; c) by both together: a modal Finite and an Adjunct, as it is possible to see in the examples that follow:

| Fluff entertains the class with wild tales. | Positive polarity |
| Fluff must definitely entertain the class with wild tales. | Modalized: high probability |
| Fluff may perhaps entertain the class with wild tales. | Modalized: median probability |
| Fluff might possibly entertain the class with wild tales. | Modalized: low probability |
| Fluff doesn't entertain the class with wild tales. | Negative polarity |

First sentence from *Big Bad Bun* (Willis, Ross, 2009)

Concerning the second type of modalization, usuality, it encompasses the positive and negative polarities focusing on the frequency and usuality of events. See the examples:

| | |
|---|---|
| Fluff goes to bed late. | Positive polarity |
| Fluff always goes to bed late. | Modalization: high usuality |
| Fluff usually goes to bed late. | Modalization: median usuality |
| Fluff sometimes goes to bed late. | Modalization: low usuality |
| Fluff does not go to bed late. | Negative polarity |

Adapted from *Big Bad Bun* (Willis; Ross, 2009)

Having observed the clauses above, it is not difficult to note that the clause with positive polarity is more assertive than the second one. This way, although the latter sentence has a high-value modal marker, it is not as assertive as the first occurrence. In this sense, Halliday (1994) points that whenever there is modality, it indicates doubt.

2.4.1.2    Modulation

According to Halliday and Matthiessen (2014), there are two main types of modulation, namely: obligation and inclination. Regarding obligation, one of the forms to encode it in a clause is through a modal Finite, such as: 'must', 'have to', 'may'. It will have different degrees of obligation, varying from high, median and low obligation. In the sentences below from *Big Bad Bun* (Willis; Ross, 2009) it can be seen that the little rabbit protagonist, Fluff, was obliged to achieve certain challenges to become a member of the Hell Bunnies Gang:

Then **I had to blow** a raspberry at Mr. Fox, which was a bit scary 'cos he can run EVER so fast when he's cross.

The worm burger **I had to eat** tasted YUCK, but I expect that's because I used to be a vegetarian.

Inclination, as the word suggests, indicates the propensity or willingness of the Subject on doing something. Halliday and Matthiessen (2004) propose that there are different degrees of inclination. The authors point that one of the forms of expressing it is through a personal Subject and attitudinal adjective. Example: I'm willing/ I'm keen. There were not found examples of inclination in the *data* selected.

Having outlined the grammatical systems of MOOD, MODALITY, POLARITY, and the way they provide possibilities for interaction within the clause, I now turn to the evaluative meanings that underscore the interpersonal metafunction, once they constitute essential notions to better comprehend attitudinal choices made in verbal texts. Before that, I conclude with a table synthetizing the main characteristics of modulation and modalization explained in this section.

Table 9: Modalization and modulation: differences

| Modalization | Modulation |
|---|---|
| Propositions: exchange of information | Proposals: exchange of goods and services |
| Indicative type | Imperative type |
| Statement, question | Command, offer |
| Probability: 'may be' | Obligation: 'is wanted to' |
| Usuality: 'sometimes' | Inclination: 'wants to' |

Adapted from Halliday (1994) and Halliday and Matthiessen (2004)

### 2.4.1.3    The system of Attitude

As mentioned previously, the interpersonal metafunction also involves evaluative meanings, which, in turn, are encompassed by the systems of: Attitude, Engagement and Graduation, as well as Evaluation. In the present study, I propose to focus on the system of Attitude. This is due to what was already pointed by Unsworth (2006) who observes that:

> Recent research on interpersonal meaning in image/text relations has noted the joint construction of interaction, but the main impact of these inter-modal ties from an interpersonal perspective seems to be oriented to the construction of evaluative stance in multimodal texts. (p. 68)

Therefore, considering the relevance that interpersonal meanings have on creating evaluative positions in picture books, they will be examined in the analysis. To do so, it is essential to bear in mind that Martin and White (2005) propose an Attitude system composed by three sub-classes: Affect, Judgment, and Appreciation, which I outline below.

The system of Affect deals with positive and negative feelings; thus, they can describe emotional states, as in 'cheerful', or behavior which deploys emotional conditions, for example: 'smiling'. Martin and White (2005) include three groups of emotions organized according to a system of oppositions; happiness or unhappiness; security or insecurity;

satisfaction and its opposite, dissatisfaction. In general lines such subsystems convey the following:

Affect
{
(Un) Happiness: it deals with the moods of feeling happy or sad
(In) Security: it involves the feelings of peace and anxiety
(Dis) Satisfaction: it covers the feeling of succeeding and frustration

According to Martin and White (2005), Judgment concerns attitudes in relation to particular behaviors that can be admired or criticized, praised or condemned. The authors divide Judgments into two categories: the ones which deal with 'social esteem' and others that involve 'social sanction'. 'Social esteem' is more related to the oral culture through which people share their positions in relation to the roles played in society. It encodes values related to capacities ('robust', 'weak'), normality ('normal', 'odd') and tenacity ('brave', 'cowardly').

'Social sanction' is conveyed through written text, which, in turn, involves rules, laws, which regulate people's behavior according to church and state. Thus, this latter is related to someone's truthfulness ('honest', 'lying') and ethics ('unjust', 'cruel'). For instance, in *Inês* (Mello & Massarani, 2015) a historical narrative set in the 1300's, Beatriz, the narrator, makes her own judgments about her father, prince Pedro. Throughout the narrative, she construes this latter through the use of bynames primarily concerned with social sanction. Thus, Beatriz refers to Pedro as: "Pedro, the Cruel", "Pedro, the Liar" and ends up by referring to him as "Pedro, The Just". In the analysis that follows in the next chapter, I will provide further explanations on how such change in judgments accompanies the shifts in the character's attitudes.

Appreciation concerns evaluations which do not involve behavior, thus it is related to the evaluation of natural phenomena, such as events or the features of people or objects. The Appreciation system is divided into three types, namely, reaction, composition, and valuation. Martin and White (2005) point out that: 'reaction' considers affect, as well as its emotive and desiderative treats, for example: 'exciting', 'boring'. Composition encompasses the perception people have of order, for instance, 'comprehensible', 'disorganized'. Valuation involves how significant the phenomenon is, for example, 'revolutionary', 'irrelevant'.

In the case of the picture book *Oliver*, readers share the (lonely) protagonist's reaction to an outstanding event, this, in turn, unfolds during the high emotional moment of the narrative. Such moment is indicated by the narrator who says that "it was the beginning of best adventure he ever

had". In the case, "the best adventure" refers to the day Oliver, finally, put his eyes on Olivia, an odd child as him, who becomes his friend.

Macken-Horarik et al. (2018) claim that interpersonal meanings, more specifically those related to Appraisal are "subtle" and "sinuous", once they are "distributed opportunistically over an utterance". Martin and White (2005) propose that such meanings may be conveyed in two forms: a direct one, which is termed Inscribed Appraisal, or an indirect way, referred to as Invoked Appraisal.

From the exposed, it is not difficult to observe how important the verbal language is in children's picture books in order to approach characters and readers, as well as to better understand the characters' feelings. Such 'comprehension', in turn, may create a bridge between readers and characters that may also be conveyed by the visual text, as I start exploring below.

## 2.4.2 Visual construction of the characters relationships and emotions

Visually the interpersonal metafunction assists in the construction of links and affects realized among the reader and the narrative characters, as well as between the represented participants. Kress and van Leeuwen (2006) propose that these relationships between reader/ viewer and the depicted participants can be deployed through four visual meaning systems: 'social distance', 'attitude', 'contact' and 'modality'.

According to Kress and van Leeuwen (2006, p. 124), choices in 'social distance' are related to the size of frame and "to the choice between close-up, medium shot and long shot, and so on". The authors compare the social distances accepted in everyday interaction to those used in images, and, following Hall (as cited in Kress and van Leeuwen, 2006, p. 125), they demonstrate that at intimate distance it is possible to see the face or head only, whereas, at close distance, the head and the shoulders are seen. At far social distance the whole figure and the space around it are seen. At public distance "we can see the torso of at least four or five people."

In children's picture books the social distance system builds the relationship between reader and the character. This way, characters depicted in a close-up shot are closer to readers than characters represented in a long shot. Unsworth (2014, p. 112) demonstrates that creating a certain social distance in children's narratives also functions as

a kind of social commentary, "keeping the reader outside the story world to observe and learn from what goes on within it."

Parallel to Social Distance, Painter et al. (2013) propose the system of Proximity which also assists in the construction of the relations between characters. These, in turn, can be positioned side-by-side or touching each other, which creates a sense of affinity among the represented participants. On the other hand, in the case of picture books, when these latter are depicted distanced from each other, the representation may create the notion of detachment between the characters.

Regarding the system of attitude, Kress and van Leeuwen (2006) propose that it is divided in relation to its 'subjectivity' or 'objectivity'. The subjectivity aspects of images are divided into two other categories; they encompass: 1) involvement or detachment relations among viewers and depicted participants; 2) relations of power. Objectivity involves the type of orientation which can be: action-oriented or knowledge oriented. In the present study, only the aspects concerning subjectivity will be explored in the analysis.

The horizontal angle determines the type of involvement or detachment readers have with characters. Thus, participants depicted in a frontal angle are more likely to 'involve' readers, while, the ones represented obliquely are more detached from viewers. Kress and van Leeuwen (2006) elucidate such relation by analyzing the position of the represented participants in a photograph of a group of aborigines, calling the attention to the fact that:

> The frontal angle says, as it were, 'What you see here is part of our world, something we are involved with.' The oblique angle says, 'What you see here is not part of our world; it is their world, something we are not involved with.' (p. 136)

Concerning the vertical angle, it construes relations of power by positioning the characters as being looked at from a high perspective, thus placing the participant in a vulnerable position. The opposite, when the represented participant is viewed from a low angle, he/ she is positioned as exerting power over viewers or other characters. An equal power status among viewers and represented participants is achieved by aligning the latter at the eye level angles.

Painter et al. (2013) expand on Kress and van Leeuwen (2006) and propose that a similar resource can be applied concerning the characters and the construction of their power relations. Thus, if a

character is depicted looking up at another participant, the first is in a vulnerable position as both representations of Inês de Castro previously presented in Figure 16 and Figure 17. However, if the character is looking down on another, it represents that he/she has power over the other participant – this is the case of the counselors who gaze at Inês "from above" in the mentioned figures.

Regarding the 'system of Contact', Kress and van Leeuwen (2006) point that the represented participants may be depicted looking at the viewer's eyes, or by being looked. Thus, when characters look at the viewer, vectors formed by participant's eyeline establish the connection between characters and viewers. This type of image is termed demand, as if the character's gaze demands something, even if it is some imaginary relation, as Kress and van Leeuwen (2006) put it:

> Exactly what kind of relation is then signified by other means, for instance by the facial expression of the represented participants. They may smile, in which case the viewer is asked to enter into a relation of social affinity with them; they may stare at the viewer with cold disdain, in which case the viewer is asked to relate to them, perhaps, as an inferior relates to a superior; they may seductively pout at the viewer, in which case the viewer is asked to desire them. (p. 118)

On the other hand, when there is not any gaze from the character, Kress and van Leeuwen (2006) state that the image offers the represented participants to the viewers, classifying such type of images as offers.

Concerning picture books, Painter et al. (2013) argue that character's gaze does not necessarily involve a demand. The authors also claim that facial expressions of characters constitute part of the system of 'affect'. Thus, Painter et al. (2013) state that:

> It will be proposed that 'affect' be recognised as a distinct area of visual meaning, and that the opposition between the presence and absence of gaze be construed simply as indicating whether the viewer has been positioned to engage with the character via eye contact, or just to observe the depicted participant. (p. 19)

The last system proposed by Kress and van Leeuwen (2006) in relation to interpersonal meanings is the system of modality. The authors explain that the term modality has its basis on linguistics, and it is related to the credibility of the statement realized by verbs such as 'shall,' 'may', 'might' and 'could', and adjectives, as 'possible', 'probable', as outlined

before. Therefore, the notion of modality is extended to visual components concerning the credibility of images. According to Kress and van Leeuwen (2006), images may have different degrees of credibility. Such degrees vary according to the extent they represent reality, similarly to the way a photograph can represent reality. In this sense, the more the representation of the image approaches to a lifelike description, the higher the modality is. The authors also call the attention to the fact that the notion of modality is cultural, and, because of that, it depends on the perceptions of what is considered real according to a specific social group. Concerning picture books, the notion of modality requires a more specific framework. If it is taken into consideration that images in picture books are drawn and may have different drawing styles, Kress and van Leeuwen's parameters to analyze levels of modality need to be reconsidered. In this sense, Painter et al. (2013) propose a different system, termed Pathos. The scholars suggest that picture books may have three different drawing styles: minimalist, generic and naturalistic, and they will have various roles in the construction of reader-character relationship.

The minimalist style represents human characters with circles or ovals for people's heads and does not depict accurately facial and body proportions. Such type of style positions readers to appreciate the story, distancing them from characters. In comparison to the minimalist drawing style, Painter et al. (2013, p. 33) point out that the generic one is more detailed "with the brush or pencil stroke based on the musculature of the human face." Such depiction style assists in the creation of an empathic role among readers and characters. In the last depiction style explored, the naturalistic, there is detail of human eyes and expressions to "relate and respond to depicted others as 'real' individuals" (Painter et al., 2013, p. 34).

Still concerning interpersonal meanings, Painter et al. (2013, p. 35) affirm that the use of color is an effective strategy to create "an instant bond effect" among readers and characters. This visual meaning system is referred as Ambience. Therefore, the system of Ambience "creates an emotional mood or atmosphere, principally through the use of color that, in turn, may be activated by the systems of 'vibrancy', 'warmth' and 'familiarity'. Besides, ambience may not be activated, and it occurs when the book is mostly depicted in black and white. Therefore, the skillful use of vibrant and warm colors in images, in contrast to a black and white page, creates different emotional responses in readers.

To conclude it is necessary to mention that affect may also be represented visually, and it is achieved by facial features and body

position, as proposed by Painter et al. (2013). Moreover, the authors also consider that judgment may be visually invoked in readers. This way, the systems of Affect and Judgement, firstly explored in concern to their verbal aspects (Martin & White, 2005), may also be conveyed through images. For instance, on page spread 8, Figure 21 below, Pedro is depicted on second plan. The image illustrates Pedro, who was late for his princess's funeral. At the same time "everybody knew" and "commented" that he was with Inês, thus, judging the prince. This latter, in turn, seems to notice that he is not welcome, as he is represented with his back curved, in a submissive position, and with semi-frowned lips, which indicate his unhappiness.

Figure 21: Examples of the visual representations of judgment and affect
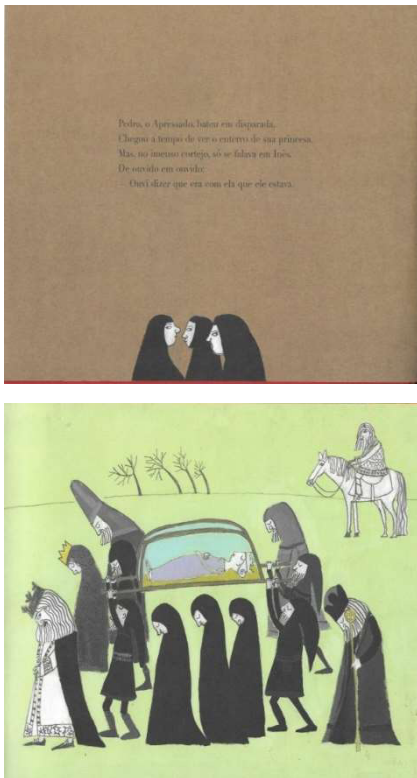




From *Inês* (Mello & Massarani, 2015)

As it was possible to verify from what was explored, the interpersonal meanings assist on the construal of readers-characters relationships, as well as the way these latter relate to each other. Furthermore, the system of Attitude may also be inscribed visually, and it is represented by the systems of Affect and Judgment. If on the one hand the proximity of characters with readers is signaled by shots, drawing style, and angles, on the other, a world conveying emotions and social relations between characters unfolds in picture books. Each mode constitutes a passionate artwork *per se*, but the interrelation of the visual and the verbal makes the reading path even more interesting, as I start presenting next.

## 2.5 EXPLORING THE VERBAL AND VISUAL RELATIONS IN PICTURE BOOKS

Painter et al. (2013) propose a framework to deal with the combination of the written text and the images. The authors consider "the degree to which each "commits" meaning in a particular instance and the extent to which – for each metafunction – that commitment converges with or diverges from that of the other modality" (Painter & Martin, 2011 p. 132). Therefore, image and text can commit different meanings, forming what the authors call divergent couplings, or they can commit the same meaning, which is termed convergent coupling. The notions of commitment and coupling are crucial to explore the three metafunctions to identify the interplay among the two semiotic systems. Therefore, I start outlining these aspects.

### 2.5.1 Commitment

Painter and Martin (2011, p. 141) explain that "commitment refers to the amount of meaning potential that is committed in the process of instantiation." According to the authors, what determines the level of commitment "is both whether the meaning system is deployed at all, and if it is, how extensively and to what degree of delicacy."

For example, Painter et al. (2013) explain that the illustration of characters involves different choices, such as depicting the character entirely (the character's head appears in the representation), or by choosing a metonymic depiction in which the character has only part of his/her body depicted. These two different depictions of characters 'commit' more or less meaning, for instance, in the images below, figures 22 and 23 have different levels of commitment.

Figure 22: Example of different levels of commitment 1
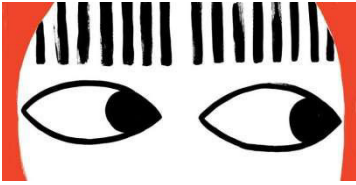


From: *Little Red* (Woollvin, 2016)

Figure 23: Example of different levels of commitment 2



From *Little Red* (Woollvin, 2016)

In both images there is the representation of the character Little Red. However, Figure 22 presents only: the character's eyes, part of her hair and hood, whereas Figure 23 depicts Little Red entirely and it is possible to see the character's whole body. Thus, it can be observed that the images have different levels of commitment, since Figure 22 instantiates less meaning about the girl than the second depiction of her. In a similar process, a verbal description of Little Red, as "(..) a little country girl, the prettiest creature who was ever seen (.)" (Perrault, p. 01), differs from Woollvin's (2016) version of Little Red Riding Hood. In this latter, the author does not provide a detailed description of the character, calling the girl only by "Little Red".

Variation in commitment is, according to the authors, a literary strategy that needs to be considered in pedagogical contexts, once this variation can construct good part of fun, irony and the theme in picture books.

## 2.5.2    Coupling

Painter et al. (2013, p. 143) explain that coupling "refers to the repeated co-patterning within a text of realizations from two or more systems. In principle, this can be within or across metafunctions– either with respect to a mono-modal text or across different semiotic modes." In a bimodal text, for example, the visual ambience choices can be complemented by the verbal choices. It means that the ambience can be constructed by using vibrant and warm colors, which is complemented by a positive attitude in the written text. Such type of coupling is termed 'convergent'.

Interestingly, Painter et al. (2013) mention that picture books are rich in meaning, mostly, because of 'divergent couplings,' in other words, when image and text commit more or less opposite meanings. Divergent couplings can occur, for instance, when certain actions are commitment by the verbal text while the visual mode depicts a different content. For example, on the fourth-page spread of the picture book *Oliver* (Sif, 2012), the written text conveys a narrative that resembles an epopee, while the images depict Oliver and his stuffed friends playing at home. Thus, readers get to know that: "They (Oliver and his friends) searched for treasure and rode camels through the desert. They crossed narrow bridges and bravely fought sharks" when, in fact, the images, Figure 24, depict the following:

Figure 24: Ideational divergent couplings
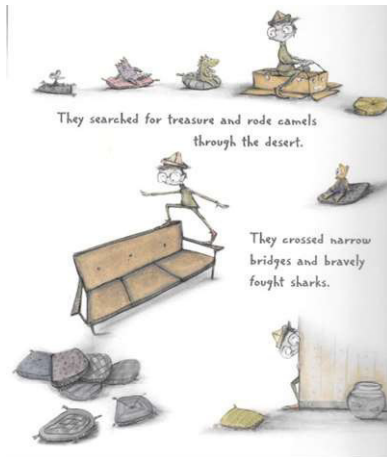


From *Oliver* (Sif, 2012)

The visual and textual modes are intertwined by different layers of meanings which, in turn, can be convergent or divergent. Painter et al. (2013) suggest that converging ideational couplings create 'concurrence', converging interpersonal couplings create 'resonance' while converging textual couplings create 'synchrony'.

To have a general view of possible forms of coupling interpersonal meanings, it is necessary to recover the parallel relations traced by Kress, and van Leeuwen concerning the speech acts with image acts. Thus, if in language there are four primary speech functions (Halliday & Matthiessen, 2004), they are: offer, command, statement and question, images may function as offers or demands.

Kress and van Leeuwen (2006, p. 122) propose that the representation of the participants constitutes the point of intersection with the way viewers will be addressed. It can be achieved through images of demand or offer, in the visual mode, and by interrogative, imperative or declarative sentences in the verbal mode. An example of convergence would be an image which depicts a participant gazing at viewers, followed by a question, thus, reinforcing the form of addressing viewers. On the other hand, if the character does not gaze at the viewers, in an offer representation, and the text conveyed is in the imperative mood, there is divergence in the form of address. Since imperatives require a demand directed to the reader/ interactant, and the image does not establish any type of interaction.

For instance, in *Inês* (Mello & Massariani, 2015) a picture book in which interaction with readers is established via interrogatives and an imperative clause, the characters are massively depicted as offers. Thus, there is divergence between the forms of addressing readers, which are required to interact, to some extent, at the same time that they are kept at a disengaging stance. This way, readers are maintained at an emotionally safe distance but are not entirely detached from the events narrated.

Furthermore, visually, other systems operate to construe the relationship between readers and characters, such as the drawing style, power, social distance and involvement which, in relation to the mood structures applied throughout a text, will make couplings that operate to construe this reader-characters alignment. For instance, a picture book with the following features: minimalist drawing style, with characters depicted in long shot size, and a neutral angle of viewer, coupled with a verbal text narrated in a declarative mood, does not require much interaction in both modes.

Regarding interpersonal meanings and the relations between the characters, the systems of power, social distance, as well as the system of involvement and orientation may be coupled with specific linguistic choices, such as the nature of naming options. Adding to that, interpersonal intermodal relations may also occur through attitudinal lexis which, as seen before, involve: Affect, Appreciation, and Judgment. These, in turn, may be represented visually by the depiction of emotion or judgment in facial expressions and body posture. Moreover, all these aspects may be coupled with colored backgrounds that evoke readers' feelings.

An example of an attitudinal divergent pair can be found on Rosen's *The sad book* (2004). On the first page, there is a drawing representing the author, Michael Rosen, smiling, Figure 25, below. The text begins with the sentence: "This is me being sad." The book was written by the author at the time of his son's death and this first image of a happy man coupled with a verbal text – which conveys an opposite type of emotion of what was depicted, construes irony.

Figure 25: Divergent coupling



This is me being sad.
Maybe you think I'm happy in this picture.
Really I'm sad but pretending I'm happy.
I'm doing that because I think people won't
like me if I look sad.
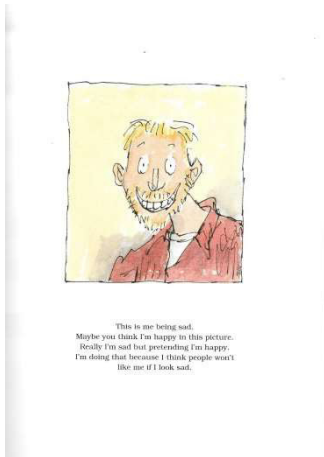
From *The sad book* (Rosen & Blake, 2004)

From the exposed, it is possible to observe that the interrelation of the visual and verbal modes is crucial to construe meanings. In this sense, understanding them elucidates how multimodal literary texts work to create compelling stories.

## 2.6   THEORETICAL BACKGROUND: SYNTHESIS

In this chapter, I firstly situated the field of children's literature and my object of study, the picture book. After that, I reviewed some theoretical studies concerning images, and image-text relations. Bearing in mind that one of the objectives of the present study is to verify how the verbal and visual meanings work together in picture books, specially regarding the interpersonal meanings, the chapter was aimed to provide a theoretical background that accounts for both semiotic modes. To do so, I presented an overview of the field known as multimodality focusing on SFG and GVD, aligned with Painter et al.'s (2013) study of Visual Narratives.

The following chapters apply the methodological framework presented in the first chapter and use the theoretical background set out in this section to carry out the analysis of the *data.*

# 3   MINIMALLY MINIMALIST PICTURE BOOKS

Seeking to answer the research question: "How do the interpersonal aspects that encompass both verbal and visual texts create meanings across images and verbal language in picture books to construct readers' alignment concerning characters, as well as characters-characters relations?", in this chapter, I analyze how the interpersonal meanings, related to the systems of Affiliation and Feeling, construe the relationships in a set of three picture books.

The titles of the picture books which compose the set analyzed are: *Little Red* (Woollvin, 2016), *Os Invisíveis* (Freitas; Moriconi, 2013) and *I want my hat back* (Klassen, 2012). Since these picture books have common specific visual features, they were put together in the same chapter. One of the main characteristics found in the aforementioned *data* is the fact that all of them have a minimalist drawing style, that is, the heads of the characters are circles, with small circles or dots for eyes, and with little variation in head angles. Moreover, the setting does not have many details. Such minimization can also be extended to the variation of color which is also limited. In the case of *Little Red* and *Os Invisíveis* the colors are restricted to black and white, and splashes of red and orange, accordingly; whereas in *I want my hat back* most of the book is illustrated in a beige background alternated with white pages. The images are depicted against the beige background, while the white pages deploy the verbal text. Below, I present some images of the picture books analyzed in this chapter.

Figure 26: *Little Red*



So Little Red set off on her journey through the forest to Grandma's house.

From *Little Red* (Woollvin, 2016)

Figure 27: *Os Invisíveis*



From *Os Invisíveis* (Freitas, Moriconi, 2013)

Figure 28: *I want my hat back*



From *I want my hat back* (Klassen, 2012)

Painter (2008), in her study of Ambience in picture books, suggests that either a colored setting or a colored background can provide, what she terms, an enveloping ambience for a picture. The author also points out that characters, or represented objects, may be depicted against a white background. In this latter case, there is not an enveloping ambience, to what Painter (2008) observes that: "The effect of removing any enveloping ambience seems to be largely an interpersonal one, either intensifying the effect on us of the character's depicted emotion or else provoking feelings or other 'attitude' from us.

The analyses that follow demonstrate that even a picture book with minimal enveloping ambience may also operate to create interpersonal meanings. For instance, in *I want my hat back*, depicted, mostly, in a beige background, a change in the setting and its color serve to foreground the character, as well as to convey the bear's feeling. The picture book tells the story of a bear that has lost his hat and, as the title suggests, he wants it back. Thus, the bear sets out on a journey in search of the hat. As it is not an easy path because the poor bear does not find it easily, he also shares his feelings of desolation with readers.

This way, the protagonist's actions and reactions are foregrounded by the minimal setting, as well as by reduced variation of colors. Moreover, as the color applied is beige, which can be considered a shade of white, it can be assumed that it approaches, to some extent, to a similar effect of the created by the white background. In this sense, the neutral background intensifies the character's depicted emotion, actions and, to some extent, it assists in evoking the protagonist's feelings, as it is possible to see in Figure 29 below.

Figure 29: Bear's crossed eyes



From *I want my hat back* (Klassen, 2012)

On the other hand, in *Os Invisíveis*, as well as in *Little Red*, the absence of color triggers, or is meant to, activate, an uncanny feeling in readers. For instance, *Os Invisíveis* approaches the harsh topic of social invisibility. This is explored by telling the life of a boy who is presented as having a special power which is caring with people despite their social classes. The participants are represented by solid black or gray silhouettes, and they become the focus of attention as they are depicted against a white background, as it can be verified in Figure 29 above. This way, the characters are emphasized especially in concern to their actions. Furthermore, the ideational meanings are coupled with interpersonal meanings – characteristic that fosters an attitudinal response in readers. Such response may be achieved by foregrounding the actions realized by the characters.

In the picture book, the action of looking *versus* not gazing at the invisibles construes the notions of altruism and neglect, accordingly. Such actions, in turn, may create some sort of response in readers. These latter are required to position in relation to the characters' actions as well as to evaluate them ethically. For instance, in Figure 29 it is possible to see the protagonist gazing at the woman who seems to be begging for money. The boy's body is oriented to the woman's direction and the orange light also forms a vector, construing the notion that the boy is the one who cares about the woman who is on the street. On the other hand, his grandmother turns her back to beggar and follows her way. Figure 30 illustrates the opposite: the boy, now an adult, turns his back to the woman who is on the street asking for money- fact that construes the notion of neglect.

Figure 30: *Os Invisíveis*
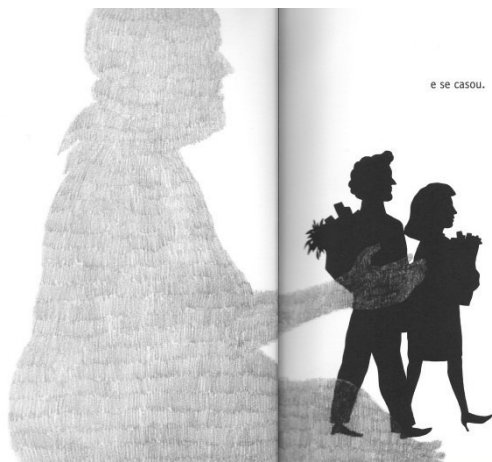


From *Os Invisíveis* (Freitas, Moriconi, 2013)

Regarding *Little Red*, the 'spooky' mood stemmed from the black and white scenario seems to be more related to a humoristic tone and it suggests a gloomy ending to some characters. In this reversion of *Little Red Riding Hood*, Little Red is depicted in a neutral reactional position in regard to the wolf, as she does not seem to be afraid of the (bid, bad) wolf. The black and white setting highlights the little girl, who is depicted in a red cap and red boots, as well as the wolf, drawn in solid black, as it is possible to see in Figure 31 below. This way, the color choices are more related to foregrounding ideational content, as well as suggesting an

uncanny mood. Such uncanny feeling is deconstructed as the story unfolds– since Little Red ends by teaching the wolf a lesson.

Figure 31: *Little Red*



From *Little Red* (Woollvin, 2016)

In this brief introduction to the set of 'minimally minimal' collection, I sought to present the particularities that underscore picture books either depicted in beige, and black and white background, as well as with minimal depiction of setting. From the exposed, it is possible to note that picture books with little variations in setting and in color choices invite closer attention to the ideational content, as observed by Painter et al. (2013). Moreover, such ideational meanings are coupled with the interpersonal metafunction and generate some sort of response in readers, especially concerning reflections of the ethical values that underscore the characters actions. This is the reason why I will explore the ideational metafunction in the present chapter. Thus, I start presenting the path walked by a bear, in *I want my hat back*, by a boy who sees the invisibles, in *Os Invisíveis*, as well as by a little fearless girl, named Little Red.

The path involves readers differently, as it keeps them at a safe distance, but allows them to approach the characters, at times. Above all, the different stories although exploring different themes, reserve surprises along the way, specially because the characters present attitudinal shifts which, in turn, may affect readers differently. For instance, the distressed bear, changes from being polite and gentle to rude and violent. Somehow, the young boy with a superhuman gift of *Os Invisíveis*, may also surprise

readers with changes in his behavior, although the surprise may be a bit frustrating. Moreover, if taken into comparison to Perrault's original version of *Little Cap*, Little Red has a different attitude as now she is a fearless protagonist.

In general lines, what will be verified in the analyses that follow is that the construction of attitudinal shifts is the result of the skillful articulation of the verbal and visual modes, primarily achieved by a focus on the protagonists' actions and, in some cases, by changes in the background. Verbally, such changes involve ideational choices of verb types, as well as particular interpersonal options which encompass: MOOD, modulations and modalizations. Furthermore, ideational and interpersonal meanings are, frequently, coupled to achieve an attitudinal construction that may function interpersonally to create some sort of response in readers.

I conclude the chapter with a discussion of the main topics explored in the analysis. By doing so, I aim at systematizing the core aspects that underscore the visual and verbal modes of the data selected in this chapter, referred as 'minimally minimal picture books'.

## 3.1 FROM NICE AND GENTLE TO DECEITFUL AND VIOLENT: THE TRAJECTORY OF A BEAR IN *I WANT MY HAT BACK*

### 3.1.1 Overview of the narrative

The picture book *I want my hat back*, written and drawn by Jon Klassen, was awarded the best illustrated children's book, in 2011, by the New York Times. The book composes the PNBE collection of the year 2014 – category three, aimed at children of the first years of the elementary school. The story consists of a cumulative tale which tells the story of a bear which has lost his hat and wants it back.

The protagonist goes in search for his hat and he comes across other animals. The bear politely asks them if they have seen it. Among the characters questioned, is a rabbit who, bald-facedly, claims not to be aware of who could have stolen the bear's hat, although he is depicted wearing it. Thus, while the rest of the animals answer negatively with different degrees of politeness to the bear, the rabbit answers in a quite rude form. After having repeatedly asked about the lost object, the bear begins to lose heart, nevertheless, a deer appears and asks him a question. Such an inquiry flashes back the protagonist's memory to the last time he had seen his hat. Then, the bear decides to go in the pursuit of it, but now he seems to have something in mind: vengeance.

The character 'follows his way back' and accuses the rabbit – who is still wearing the bear's hat – of having stolen it. Following the story, both animals are depicted staring at each other. On the next page spread, it is possible to confirm that the bear has got his hat back – as he is depicted wearing it and saying that he loves it. On the penultimate page, a squirrel asks the bear if he had seen a rabbit wearing a hat. The bear answers back impolitely – and this is the end of the story and, apparently, of the rabbit too.

This overview of the narrative, although very briefly presented without all the richness of images and colors, serves to pinpoint the shades of irony and humor which encompass it. However, in order to fully understand the subtleness of what seems to be a simple story at first, it is necessary to explore how colors, vectors of movement, and the verbal text create meaning together, as I start presenting below.

### 3.1.2    The bear, the rabbit, and a hat: building up relationships, lies and behavior through verbal choices

The narrative of *I want my hat back* (Klassen, 2012) is constructed along with the dialogues performed by the bear, and the other animals he meets when searching for his hat. In general lines, the verbal text has a twofold function: firstly, it approaches readers to the main character, the bear, by means of mental processes. In this sense, ideational content related to the verb choices made, assist on creating an interpersonal proximity with the child-readers. At the same time the written text allows readers to accompany the protagonist and 'watch' each character staging right in front of them – without the interference of a narrator. It is through the dialogues along with the differences in the syntactic structure, as well as variations in the degrees of politeness, that the nature of the characters is built. Besides, not only does the verbal text have its role, but the lack of it, during the high emotional moment of the story, will be primary in the construction of the narrative, as I start discussing in this part of the analysis.

The first aspect that calls the attention is the possible alignment created between the protagonist and the child-reader through the use of mental processes. Halliday and Matthiessen (2004, p. 210) classify the mental processes further into perceptive (e.g. notice, see, hear), cognitive (e.g. think, believe, understand), desiderative (e.g. want, wish, desire, hope), and emotive processes (e.g. like, love, hate, miss). In the analyzed picture book, readers are acquainted with the bear's thoughts and feelings,

as the text conveys them by the means of mental processes which in turn, are expressed by declarative sentences.

In the opening page of the book, the text begins: "My hat is gone. I want it back." When becoming acquainted with what the bear wants, readers approach the main character's dilemma. Such desire is reinforced by other emotive processes, such as 'miss' and 'love', which appear during the moment that precedes the turning point of the narrative. This way, readers get acquainted with the fact that the protagonist misses his hat and that he loves it, which makes it possible to share the bear's feelings.

Not only declaratives constitute the range of sentences used to convey the bear's thoughts and emotions. Interrogative sentences also operate and help to approach readers and the bear, as it is possible to read on page spread 8: "What if I never see it again? What if nobody ever finds it?" From these clauses, the bear conveys his distress for not finding his hat and readers accompany this feeling. This way a conversation between the protagonist and this latter is established, creating great interpersonal appeal.

It is important to observe that the aforementioned questions, addressed to readers, had been raised after a quite long journey walked by the bear. In this path, he had asked six animals if they had seen his hat. The sequence of dialogues fosters the pace of the narrative, and the quite similar syntactic structure of the clauses help on predicting the unfortunate search. At the same time, the parallel syntactic pairs allow readers to engage in the dialogues by memorizing and, possibly, rehearsing them.

The lines of each interactant in the dialogues also have different colors, a feature that can assist in the identification of speech turns, and of speakers as well. The verbal text is foregrounded by white pages, while the images are depicted against a beige background. For instance, the bear first speaks with a fox. On the following pages he talks with a frog, a rabbit, a turtle, a sneak and something that seems a beaver. I present the sequence of the 'meetings' between the bear and the animals below through figures 32 to 36.

Figure 32: Bear meets the frog
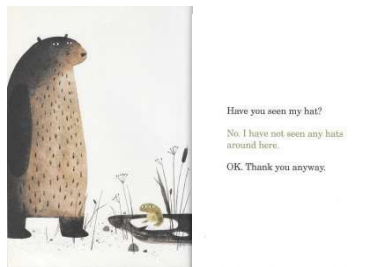


Figure 33: Bear meets the rabbit



Figure 34: Bear meets the turtle
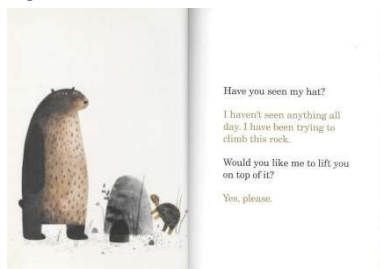


Figure 35: Bear meets the snake



Figure 36: Bear meets the beaver



From *I want my hat back* (Klassen, 2012)

From the images above, it is possible to see that the lines of the written text follow the same color attributed to the interactant. In these conversations the bear always has his lines in black, while the fox is represented in brown and has its speech line in the same color. The same occurs with the green frog, and the green turtle, as well as with the brown sneak: all of them have their lines written with the corresponding colors that were used to depict their bodies. Such visual feature may influence the whole comprehension of the facts. Since the rabbit is the only character that has his speech lines represented in a different color than the

one used to illustrate his body. Not coincidentally the rabbit's color– used to convey the animal's lines– corresponds to the one of the hat, since he had stolen it and had lied to the bear that he had not seen the hat. This way, the color functions as an alert that signals readers where the 'lost' object is.

Not only the intermodal relation between the form the written text was deployed indicates the rabbit's lie, but also his speech moves point to what did. Such a change in the pattern applied in the images, aligned with the verbal text, indicates a discontinuity on the regular basis provided to answer the bear's question, as it is possible to remark in the extracts below.

In general lines, what is observed is the following: on the first page spread the bear situates readers of the account, he says: "My hat is gone. I want it back." Then, on the next two page spreads, he asks a fox and a frog, Figure 32 above, if they had seen it. The animals answer, accordingly:

"No, I haven't seen your hat." (Fox's answer)
"No. I have not seen any hats around here." (Frog's answer)

After that, the bear asks a rabbit about his hat and the latter answers:

No. Why are you asking me.
I haven't seen it.
I haven't seen any hats anywhere.
I would not steal a hat.
Don't ask me any more questions.
(From *I want my hat back*, Klassen, 2012)

Without having realized that the rabbit was wearing his hat, the bear thanks him, as he had done before with the fox and the frog, saying: "OK. Thank you anyway." Then, he goes on his survey, asking a turtle, a snake and a beaver about his hat, as it is possible to see in the sequence of meetings presented earlier in Figures 33, 34, 35 and 36. The characters answer a little differently from the pattern established in the answers given by the previous characters. Nevertheless, the response that foregrounds is the rabbit's. Such feature is attributed to three aspects which involve: discontinuity in the type of answers provided earlier; the extent – as it is much longer than the others; and to a slight difference in relation to a 'decrease in politeness', as I explain below.

Regarding the first aspect, discontinuity, it involves a change in the pattern: "No, I haven't seen…", initially followed by the first two characters, the fox and the frog. The contrast occurs through different moves used to convey the rabbit's answer. For instance, the character does not apply the auxiliary 'have', or the participle form 'seen'. Instead, he answers very straightforwardly: "No" and questions back: "Why are you asking me." This way, after having asked the bear the reason for the question, the rabbit echoes the answers provided so far: "I haven't seen it. I haven't seen any hats anywhere." Adding to that, he declares that he "would not steal a hat." By emphasizing the negative polarity, the character not only denies his mistake, but also replaces it with what he wants to sound as 'true' information: the fact that he would not steal a hat.

Concerning the extent of the rabbit's answer it can be said that it creates some sort of counter expectation, once the character provides a lot more information than required, including the fact that he would not steal a hat. Considering that in a dialogue, usually, responding moves tend to be short, while initiating moves are normally long (Eggins, 2004), it is expected that the rabbit answers simply by saying 'No' or 'Yes'. Furthermore, taking into consideration that the bear had not said anything concerning a hat, it can be noted that the rabbit is breaking the maxim of quantity. According to Grice such maxim states the following: "Do not make your contribution more informative than is required." (Grice, 1994, p. 61). All these characteristics, related to the extension of the answer, point to the rabbit's confronting move in regard to the bear's approach. This way, a defensive position is construed, which will be, similarly, used by another 'guilty' animal by the end of the story: the bear.

The third point regarding the rabbit's answer is 'politeness'. The character denies that he has seen the hat emphatically by repeating the negative "haven't seen" and by using "any" and "anywhere". Furthermore, there is not any modulation to attenuate the request in the imperative: "Don't ask me any more questions!" This way, the rabbit expresses in a very direct form, at the same time, he seems to give the tone of the conversation. On the other hand, the bear, which had always been gentle by thanking the animals, is probably taken by surprise with the amount of information provided and with the rude tone of the rabbit's speech.

With respect to the dialogues, they contribute to the construal of attitudinal features of the characters. For example, the bear not only asks about his hat but, after listening to the answers, he thanks each of the animals he speaks with. Besides, he also offers help by the means of a modulated offer ("Would like me to lift you on top of it?"), a fact that

indicates his gentleness and politeness. On the other hand, the rabbit seems a bit rude, as he furnishes a lot of unnecessary information, and gives an order to the bear without any type of polite request.

Nevertheless, the bear's gentleness and good manners, almost literally, 'blow up' when he realizes that the rabbit was wearing his hat. Thus, when the first decides to go back and to come clean with the rabbit about the hat, the letter fonts, which had been small so far, change to capitals – being these ones much bigger than the fonts used throughout the picture book, as I present in Figure 37 below.

Figure 37: Red background and capital, big, letter fonts
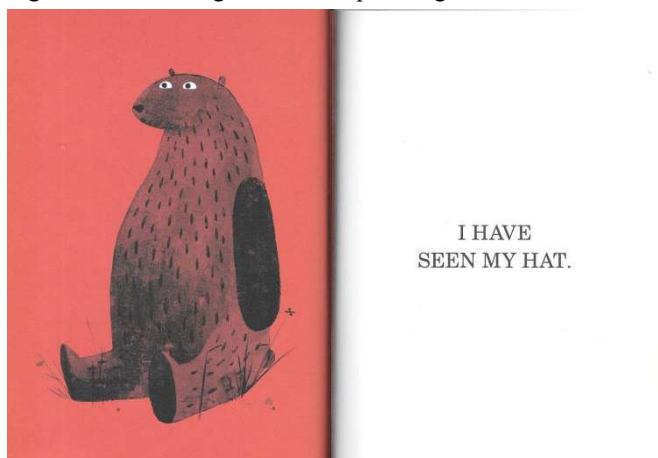


From *I want my hat back* (Klassen, 2012)

Such strategy evokes two points: firstly, on page spread 10, represented in Figure 37 above, the fonts add on the illustration of the bear's sudden recall of who he had come across, as well as who was wearing his hat. Secondly, on page spread 13, represented in Figure 38 that follows, it suggests that the bear is shouting – which assist in the construction of his attitudinal response of outrage at the rabbit's deceit. Moreover, the bear is the one who has the speech turn, as the space on the top of the page where the rabbit's speech should be conveyed is represented by a white space.

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Figure 38: The bear accuses the rabbit



YOU. YOU STOLE MY HAT.

The rabbit has no voice.

From *I want my hat back* (Klassen, 2012)

Interestingly, the dialogues play with different possibilities of demanding and offering information, as well as of offering services. These are choices in MOOD that help to create the character's attitudes. This way, changes on MOOD also imply a shift in the protagonist's nature that is evidenced by the bear, at the end of the story. This shift in the bear's personality may have its origin in the fact that he had eaten the rabbit. To come to this presupposition, it is necessary to go back to the expression: "You are what you eat" and consider it in a quite literal way. Thus, bearing this expression in mind, it is possible to assume that the bear reproduces the same form of expressing as the rabbit's – as if he had internalized it when eating him. Consequently, the character starts behaving accordingly.

However, in a less metaphysical stance and in a more concrete interpretation, it can be observed that the bear's response corresponds to a confronting type of answer – similar to the rabbit's. This is a strategy used to cover the fact that he had done something 'wrong', thus, becoming guilty and defending himself, even before having being accused. Again in here, the negative polarity constitutes a great deal. In this respect, Martin and White (2007, p. 280) state that: "Unlike positive, negative implicates its opposite" as "something in the air is being denied", which suggests that bear spreads in the air his guilt for having eaten the rabbit.

Such a study of Mood choices enlightens how degrees of politeness, present in every speech act, contributes to the construal of the

characters' nature. The subtle change on this latter is reflected in language use which, in turn, reflects the character's behavior. Interestingly, Klassen builds up the characters' personalities without sparing children of more serious topics that encompass social conduct, such as the notions of lying, stealing and punishing. By doing so, the author opens up space to carry out more substantial discussion about ethics, despite the audience's age.

But dealing with the verbal analysis of the picture book is just half of the conversation. In this sense, it is necessary to emphasize how the visual text creates the connection between characters and how it provides evidence of who are the 'guilty' ones along the story. Moreover, the relationship created among characters and readers also constitutes an interesting aspect developed throughout the narrative, as I start presenting below.

### 3.1.3 The study of visual meanings in *I want my hat back*

As previously mentioned, the picture book consists of various dialogues that unfold along the story. Converging with the interactions deployed in the verbal text, what is represented visually is the interaction performed among the bear and the other animals. Such representation is achieved by the depiction of the characters facing each other. In general, the conversations covered by the visual text occupy one page of the spread, whereas the other deploys the dialogues, as it was possible to see in Figures 33, 34, 35 and 36 presented before.

As a means to direct the focus of attention to the represented characters, the setting is reduced to almost zero, mostly, throughout the narrative and the background color is beige, thus foregrounding the characters, and also creating a sense of warmth. The written text is displayed against white pages, which is also a form to foreground it, since it is pivotal to understand the sense of irony committed by both text modes, as previously mentioned.

At specific moments, such as the one depicted on page spread 13 (Figure 39 below), the setting is absent. Such a depiction choice aligned with an accurate 'dosage' between distancing and approaching readers to the characters, as well as the bear in relation to the other animals, are responsible for especially creating the turning points of the narrative, as I start presenting below.

In general, it can be verified that characters are represented in long shots as well as in oblique angles, adding to create a certain detachment between readers and the characters. Apart from that, as characters are, mostly, kept at the eye level, an equal position of power

among readers and characters is construed, as it is possible in the images represented in Figures 33 to 36, and in Figure 39 that follows. The observed points to what Painter et al. (2013) call as a 'watch and learn' story, in which readers are not required to engage much, but to follow the events, mainly by images of offer.

Figure 39: The bear turns his back to the squirrel



Images of offer: there is no eye contact with readers.

Characters depicted horizontally and obliquely.
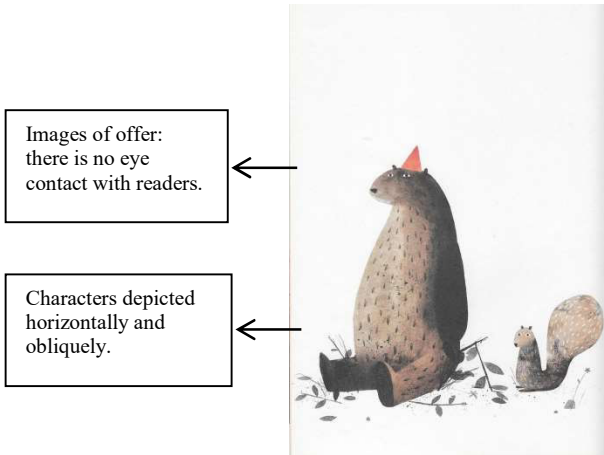
From *I want my hat back* (Klassen, 2012)

This way, readers are positioned to accompany the bear's saga in search for his hat. By the succession of the character's offers, the pace of the events is maintained until the first turning point of the story takes place. It happens when the bear stops asking about his hat. Instead, he lies on the grass and wonders what will happen if nobody finds it, as it can be seen in Figure 40 below, from page spread 8.

Figure 40: Depiction of the protagonist in low angle indicating his vulnerability



Nobody has seen my hat.
What if I never see it again?
What if nobody ever finds it?

My poor hat.
I miss it so much.
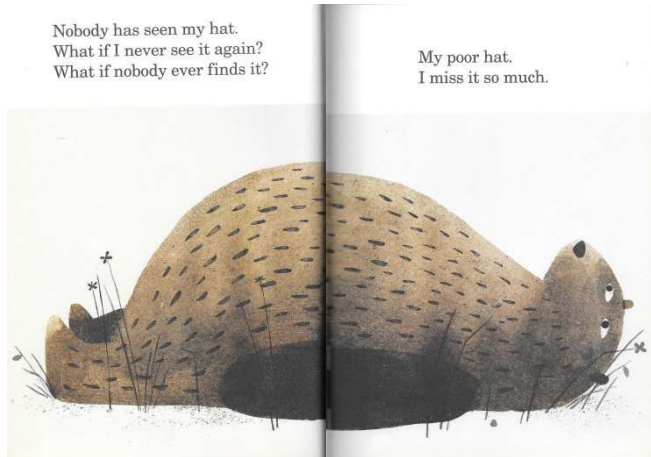
From *I want my hat back* (Klassen, 2012)

The image in Figure 40 depicts the character in low angle, which construes a sense of vulnerability, once readers can see him 'from above'. Such position is contrasted to his huge proportions as the bear occupies both pages of the spread, and half of the height of the page. Next, on the succeeding pages, the protagonist who is still lying on the grass, is the one who is questioned, as it is possible to see in Figure 41 below.

Figure 41: The conversation with the deer



What's the matter?

I have lost my hat.
And nobody has seen it.

What does your hat look like?

It is red and pointy and . . .
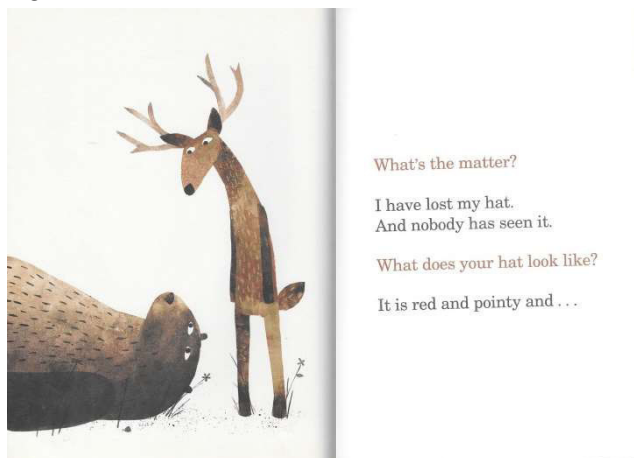
From *I want my hat back* (Klassen, 2012)

The deer asks: "What is the matter?"; the bear answers: "I have lost my hat. And nobody has seen it." So, when the bear starts to describe how it looks like he starts to realize he had seen his hat – a fact that is depicted on page spread 10, Figure 41 above.

In terms of visual meanings, the image of Figure 37 constitutes an exception in terms of background, because it is the only one that is deployed in red and white. Thus, what had been illustrated up to this point in beige turns into red. The written text is deployed in a white background which, in turn, foregrounds the capital letters used on it, as it can be seen above.

Interestingly the warm beige and brown colors are the predominant ones throughout the picturebook, and they are also responsible for creating a gentle atmosphere to the story. Such predominance of a gentle mood can be seen in the images which exemplify the 'sequence of meetings', figures 33, 34, 35, 33 and 36, and the images represented in figures 39 and 41.

Nevertheless, the use of red activates the symbolic relation of angriness loaded by the color. Following Bang (2016), red is an energetic color and the feelings evoked by red seem associated with blood and fire. This way, the red background helps to convey the mood of the character at such specific moment of the narrative: when the bear realizes both that the rabbit was wearing his hat and, if it was not enough, that this latter was also lying. Contributing to the construction of that meaning, the bear

is depicted with his eyes opened wide, which also indicates he had come to his senses.

In relation to the construction of the character's feelings, it is curious to observe that the bear is not depicted with a mouth, which could suggest expressions of affect. Instead, by means of a minimalist style, Klassen conveys emotions through the bear's eyes. The protagonist is drawn with a sort of almond shaped eyes, creating the funny impression that he may be, at times, gazing at readers. Such a gaze is not a direct one, once he and all the characters are depicted, slightly, in oblique angles, but it may construe certain approximation in the relationship between the child-reader and the bear.

Besides, the bear's eyes also convey the main character's feelings at certain moments of the narrative, such as when he realizes who had stolen his hat and opens up his eyes, Figure 37 above; and, following such moment, when he decides to come back and to talk with the rabbit, Figure 42 below. This image was exemplified before in larger proportions in 29, where the image of the bear is cut in order to foreground his movement and eyes.

Figure 42: Expression of angriness through the bear's eyes



From *I want my hat back* (Klassen, 2012)

The image above depicts the bear's expression of angriness, which can be better visualized in 29, and also creates the notion that he is 'coming back' the way he had walked so far. All the animals the character had spoken to are aligned in descending order of the meetings – which

goes from the right-hand page to the left one. At the same time, the bear is depicted leaving all these characters 'behind', as he gives his back to them, and moves to the end of the left-hand page. This way, the vectors formed by the bear's legs foreground the character's movement, as well as the return to the beginning of the story, when the bear had first talked to the rabbit. Following the succeeding events, the protagonist, still with his eyes crossed, finally meets the mischievous rabbit and accuses him of having stolen his hat, as in Figure 38.

Overall then, it can be observed that the narrative is marked by detaching readers from characters by the means of images of offers and long shots. However, the depiction choices also involve, in general, the representation of characters at the eye-level, which helps to create some proximity between readers and characters. Apart from that, there is one image that also creates such proximity and it happens when the bear faces the rabbit. Thus, after having shouted his accusation, Figure 38 previously mentioned, the protagonist faces the rabbit. This moment constitutes one of the main events of the narrative, and I present it in Figure 43 that follows.

Figure 43: The last conversation



From *I want my hat back* (Klassen, 2012)

As it is possible to see, the image above depicts the characters in a medium to a close up shot. Such distance construes a closer look at the represented participants by the readers. Thus, positioning the bear and the rabbit's interaction at a close distance from the readers, allows these latter

to have the sensation of accompanying something that unfolds right before their eyes. Moreover, this proximity also reverberates in the 'notion' that the characters have bigger proportions than they have had along the story. Such choice puts in evidence the physical features of both characters and, with them, the power that encompasses their relationship. At this point there is no doubt that the bear is much bigger than the rabbit: while the first is tall and strong (he occupies almost all the right-hand page), the second is much smaller and, apparently, fragile (occupying half of the left hand page).

In this image, Figure 43, power is constructed not only by the depiction of a powerful animal such as the bear – which underscores the notion that he is at the top of the food chain – but also by the gazes exchanged. The rabbit, by being smaller, is obliged to gaze up to the bear, denoting his powerless position concerning the latter. This moment is not conveyed by any verbal text which keeps readers' attention to the event that unfolds. Besides, the absence of the written information emphasizes, even more, the confronting exchange of gazes, as it will be better explored during the analysis of the intermodal relations.

After the not so amicable meeting, equilibrium is reestablished, and it is signaled by the depiction of the bear wearing his beloved hat, see Figure 44 below. The image depicts the protagonist sat ─as if he could, finally, rest.

Figure 44: The bear sits



I love my hat.
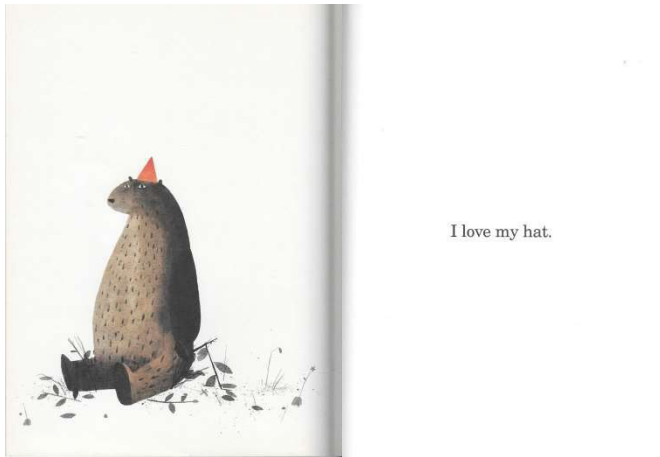
From *I want my hat back* (Klassen, 2012)

However, the gentle bear seems to have changed his way of relating with others, as he keeps turning his back to the animal who asks him if he had seen a rabbit, as it is possible to see in Figure 39 presented above. This way, the form the protagonist is positioned indicates both lack of movement −once he is depicted in the same position he was on the previous page spread− accompanied by lack of good manners. Since people look at each other when talking as a form of respect concerning the interactant, it can be observed that the bear does not want to be bothered, changing the kind attitude he had at the beginning of the story. This fact culminates with the end of the story and also with the end of the protagonist's good manners, without letting aside the unfortunate end of the rabbit.

From the exposed so far, it can be observed that even what seems a simple story involves careful choices. In *I want my hat back* they involve characters represented in long shots, in oblique angles and displayed horizontally. Whereas the first two choices contribute to the construal of detachment, the horizontal angle creates an equal position of power among characters and readers, which balances the distancing established by the social distance and angle choices.

The change in the mentioned pattern underscores shifts in the narrative: the first one when the main character is depicted in low angle, and the second moment which deploys the bear and the rabbit in a medium shot image. Still concerning changes in the interpersonal choices and the main events of the narrative, is the discontinuity created by the use of color in the background. Such a shift from the pattern 'beige' to a 'red' background fosters the bear's attitudinal response, encompassed by the symbolic value of the color as conveying angriness.

Another aspect which contributes to foster emotions is the construal of visual affect through the bear's eyes. By means of slight changes in the depiction of the character eyes, Klassen (2012) comes up with the notions of surprise and angriness. This is an interesting point since other resources such as body posture, mouth depiction, that could convey more meanings, are rarely used.

To conclude the visual analysis, it is important to highlight how the characters orientation construes the type of action and the interactions between the characters. Such interaction, in turn, construes attitudinal changes. The shifts in the protagonist's behavior are put in evidence by the form he is oriented in relation to other characters: first and almost throughout the narrative the bear faces his interactants while speaking; second, he ends by giving his back to squirrel, in an uncooperative position.

From the exposed so far, it is possible to observe how intricate the relation between the visual and the verbal texts is. Even the simple choice of deploying the speech lines according to the animal-interactant involves a clever intermodal relation which is well explored in the picture book. This way, in the next section, I start exploring how visual and verbal texts construe interpersonal meanings.

### 3.1.4    What happens in the end? The intermodal relations and the construction of irony

Having explored the interpersonal meanings of the verbal and visual texts separately, I now turn to the study of their intermodal relations. The interpersonal meanings are analyzed in regard to two different aspects: one that encompasses the form readers are positioned in relation to characters and another that regards the characters' relationships. As the interpersonal meanings which I propose to explore in the present study involve two major systems, the Affiliation and the Feeling systems, they will be focused with respect to the two points mentioned.

Regarding the way readers relate to characters, it is interesting to remark that the visual text creates a relation of detachment. Such aspect can be observed by the depiction of characters in oblique angles, in long shots, and by images of offer, as presented before. Concerning the verbal text and the system of Mood, there is a very interesting construction which involves the use of declaratives to convey the bear's statements, and interrogatives used to deploy characters' dialogues, as well as interrogatives directed, somehow, at readers.

In general lines, then, it can be remarked that the intermodal relation of visual and verbal tends to be a convergent one concerning the system of Affiliation. This occurs because the visual choices of this system are in line with a detaching stance. This latter, in turn, resonates the information/ story offered by the means of: declaratives stated by the protagonist as well as by the dialogues performed by the characters. For example, since the beginning of the story the protagonist states the following: "My hat is gone. I want it back." Thus, the declarative situates the fact occurred and aligns readers with his desire on getting it back.

At specific moments of the narrative, the verbal text helps to align readers and characters. This may be achieved by choices of verbs that express the character's feelings as well as by changes on the Mood choices. For instance, on page spread 8, the bear is depicted on the floor, in low angle, Figure 40 above. The verbal text expresses the character's

distress by the means of interrogatives, which seems to be directed at readers, as if they could accompany the character's thoughts and feelings, as he asks: "What if I never see it again? What if nobody ever finds it?" Moreover, the low angle in which the bear was represented construes the idea of vulnerability facing the readers. In this sense, the interplay between the verbal text and the image creates an interesting emotive appeal, with the bear depicted in a fragile position facing the fact that he may never have his (poor) hat back.

The interplay of image and verbal text, besides approaching and creating a close relation between readers and the protagonist at certain moments, also construes irony and positions readers in a privileged 'point of view'. The interplay here is related to the colors used in the written text and not so much in relation to the verbal content. As mentioned before, the written text has different colors and they link the speech turn to the represented character, as it is possible to see in figures 33, 34, 35 and 36 above. Having a closer look at Figure 45 below, which I present below in bigger proportions to better explore its visual aspects, it is possible to observe that the bear's speech is represented in black fonts, while the animals he speaks with will have lines conveyed in the same color they are depicted, as previously mentioned.

Figure 45: The bear meets the frog



From *I want my hat back* (Klassen, 2012)

Interestingly, this arrangement assists in both identifying the character's speech turn, and also, and more importantly, calling readers'

attention to the red hat that the rabbit was wearing, Figure 33 briefly presented earlier, which I recover below in bigger proportions to explore it in more depth. This is achieved by a change in the pattern applied in the lines deployed in the preceding pages. Thus, if readers were to follow the pattern of the animals' colors and their corresponding font color, similar to what happens with the frog's interaction, Figure 45 above, the lines of the rabbit should be brown. However, the typeface is red, creating an association with the hat instead of the rabbit.

Figure 46: Visual relation of interaction between image and verbal text colors
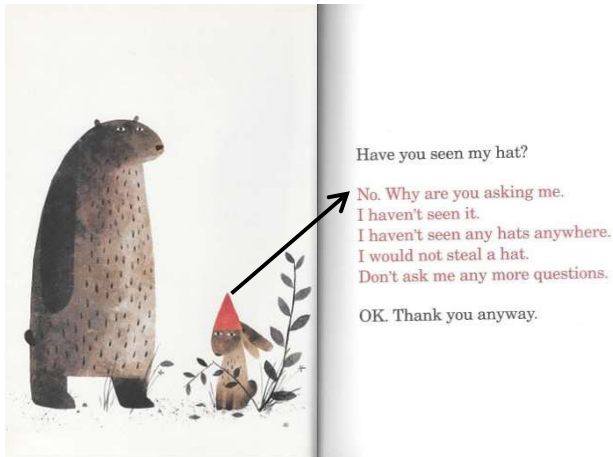


From *I want my hat back* (Klassen, 2012)

This way, the hat is signaled to readers who can 'see' that the rabbit is overtly deceiving the bear, as evidenced by the red color present in the typeface and the hat. What is more, some sort of identification with the child-readers may arise from the rabbit's deceitful attitude, since some children tell their parents bald-faced lies by denying what they did.

Similarly to the skillful use of the font colors to construct subtle meanings, Klassen also expresses Feelings by changing the typeface. This happens when the bear realizes he had seen his hat, Figure 47 below, and when he accuses the rabbit for having stolen his hat, which I present in bigger proportions in Figure 47 below. In these two specific moments the verbal text is deployed in capitals and in bigger fonts, as a means to signal the sudden recall of the bear, and his expression of angriness.

Figure 47: The bear's eyes and the font letters



From *I want my hat back* (Klassen, 2012)

Moreover, the author depicts little differences in the main character's eyes conveying the character's attitudinal response, Figure 47 above and Figure 48 below. This way, the image and even the typeface become responsible for construing most of the feelings, once they are not explicitly conveyed in terms of attitudinal lexis.

Figure 48: Feelings construction through character's eyes and typeface



From *I want my hat back* (Klassen, 2012)

The characters' orientation also construes interesting interpersonal meanings. For instance, when observing the character's

interactions it can be noted that the majority of the animals respond to the bear quite politely. Resonating such politeness and cooperativeness, they are represented accordingly: facing their interactant, as the frog and the bear in 32.

On the other hand, a great part of the irony is constructed, among others, by depicting the rabbit in a coping position, as it can be seen in Figure 33, whereas the verbal reaction indicates the opposite: a rude confronting attitude. As explored in the verbal text, instead of answering only 'yes' or 'no' to the bear's question: "Have you seen my hat?", the rabbit gives a long answer, infringing Grice's maxim of quantity, and ends by giving an order without using any type of modulation to make it more polite. Such form of answering the bear back may be a means to intimidate the bear.

This way, despite depicting an apparent cooperative face-to-face interaction, the verbal text commits the rabbit's confronting response. Moreover, this character is depicted wearing the sought-after hat, whereas he denies having seen it, thus construing ideational divergence between what is committed verbally and what is depicted.

In relation to characters' orientation and speech functions and reactions, it is interesting to mention how such interplay construes the bear's attitudinal shift. In the last dialogue presented, on the penultimate page spread, a squirrel asks the bear about the rabbit, nevertheless the bear responds with a confronting answer, which is emphasized by his body orientation, as it is possible to see in Figure 49.

Figure 49: Confronting reaction



Excuse me, have you seen
a rabbit wearing a hat?

No. Why are you asking me.
I haven't seen him.
I haven't seen any rabbits
anywhere.
I would not eat a rabbit.
Don't ask me any more questions.

OK. Thank you anyway.

From *I want my hat back* (Klassen, 2012)

From the image above it is possible to see that the character keeps 'giving his back' to the squirrel, somehow, reinforcing the unwilling position in furnishing information. The verbal text confirms the bear's confronting answer. In the dialogue the squirrel asks: "Have you seen a rabbit wearing a hat?" While the bear answers:

> No. Why are you asking me.
> I haven't seen him.
> I haven't seen any rabbits anywhere.
> I would not eat a rabbit.
> Don't ask me any more questions. (*I want my hat back,* Klassen, 2012)

This way, both textual modes commit to the same defensive attitude to build up an impolite and unkind character – contrary to the way he had been represented at the beginning of the story; thus, demonstrating a shift in the character's gentle attitude.

Turning to the high emotional moment of the narrative, illustrated on page spread 13, Figure 43, it is interesting to observe how the absence of verbal narration creates an implicit idea of what will take place between the bear and the rabbit. That means, the depiction of the confronting exchange of gazes, the lack of conversation – suggested by the lack of written text – signal that something is about to happen. As it

is possible to see in Figure 43 presented earlier, such lack of conversation is evoked by the lack of commitment of the verbal text.

Only on the penultimate page spread, readers are 'told' what took place during the interaction, which is represented in Figure 49 above. This is committed by the bear's answer, when he affirms he would not eat a rabbit – which is the opposite idea of what he had, probably, done. In this sense, the verbal text commits more information than the visual and, as the visual text does not deliberately convey the fact, irony and dark humor fulfill the omitted information.

The exposed in the study of the intermodal relations reveals that the construction of detachment in the visual mode, aligned with declarative sentences takes place in the vast majority of the book. This could lead to the conclusion that engaging readers is not the preferred choice in *I want my hat back* – a fact that could be explained by the decision to keep readers 'outside' the story, at a safe emotional distance. However, as the declarative sentences conveyed by the bear are encompassed by mental processes which, in turn, express desire or affect, a sense of proximity is also created.

In this line, it can be observed that even the title of the book conveys the character's desire expressed by the verb 'want'. Such longing is reinforced by the affective mental processes 'miss' and 'love', as well as by specific lexis, such as 'poor' that conveys his affectual sympathy for his hat. Concerning the use of mental processes, Unsworth (2006, p. 39) observed that the high use of them give readers the sense of experiencing what is part of the character's consciousness, thus, aligning their sympathies with the character. Adding to the verbal choices, interrogatives also construe a relation of proximity with readers since the main character 'talks' to them.

As it is possible to observe from above, the verbal language is encompassed by attitudinal aspects conveyed either by mental actions and attitudinal lexis. Klassen articulates such verbal information by, among others, conveying them in specific moments of the narrative. Thus, verbal and visual texts commit the same meanings and complement each other at times, such as the moment in which the bear is depicted lying on the floor, Figure 40, while the verbal text commits his distress in the case of not finding his hat.

Apart from the brief example of resonance of feeling mentioned above, not many other examples are available; this is so because there is little resonance concerning feeling, throughout the picture book. Thus, there are different degrees of commitment; once the character's visual affect is depicted as practically the same neutral facial expression along

the story. In consequence, the verbal text is responsible to instantiate affect and graduation in a good part of the picture book. The exceptions are the depictions of the bear, with crossed wild eyes, Figure 45 and Figure 46. Thus, while the illustration of Figure 45 conveys the exact feeling of angriness, signaled by the red background in the preceding page spread, the image represented in Figure 46 evokes the protagonist's outrage.

To conclude the analysis, it is necessary to mention that it is remarkable how Klassen plays with the interpersonal meanings of language which, in alignment with the visual orientation of the characters, construe their natures. This way, important grammatical notions which encompass the dialogues, such as: confronting reactions, different degrees of modalization, shed light upon aspects that underscore every day social interaction. In this sense, when the verbal text is not instantiated – it also construes a great deal of the story. Thus, following the situations in which conversation no longer exists and dialogue is replaced by violence, the story unveils the unfortunate rabbit's fate. The lack of instantiation of the verbal text is a means of creating irony which, in turn, creates humor and foreshadows what was about to happen (and that, in fact, happened).

The picture book is thought-provoking and the details of written text and visual features not only constitute a compelling tale, but also immerse readers in a rich multimodal experience. Moreover, in order to fully comprehend the core of the story, it is necessary to understand the intricate meanings that underscore the visual and the verbal text. By doing so, children may become aware of how multimodal literary texts work and, more importantly, how irony is constructed along the story.

## 3.2 ALTRUISM IS IN THE EYE OF THE BEHOLDER: THE CONSTRUCTION OF A CHILD SUPERHERO IN *OS INVISÍVEIS*

> Voilà ma vie j'me suis pris des coups dans la tronche
> Sois sur que si j'tombe par terre tout l'monde passe mais personne ne bronche
> Franchement à part les gosses qui m'regardent étrangement
> Tout l'monde trouve ça normal que j'fasse la manche
> M'en veuillez pas mais parfois j'ai qu'une envie abandonner
> (*Un home debout*, Claudio Capeo)

### 3.2.1    Overview of the narrative

*Os Invisíveis* (2013) is a picture book written by Tino Freitas and illustrated by Renato Moriconi. It is part of PNBE collection of the year 2014 and is indicated to the initial grades of the primary years. Interestingly, the author and the illustrator approach the theme of social invisibility by telling the life of a boy. This character is referred throughout the narrative as a boy and lacks a real name.

The story first narrates that: "Era uma vez um menino com um superpoder: na sua família, só ele via os invisíveis."  In English the text may be translated as: 'Once upon a time there was a boy with a super power: in his family, only he was able to see the invisibles.' Then, readers accompany the protagonist's everyday activities, such as leaving home with his father, going to school or going for walks downtown with his grandfather. By following the boy, Freitas and Moriconi present different people who share public spaces, these people are referred as "the invisibles". For instance, a garbage man, a musician on the street, a beggar woman, a juggler in the spotlight are all part of this parallel world which encompasses the lives of the passersby who walk on the streets.

Curiously, Moriconi represents the characters as silhouettes which are differentiated regarding saturation. Thus, while the kid and his family are depicted in a solid black shade, the invisibles are represented by gray figures, as it is possible to see in Figure 50.

Figure 50: Distinct social groups and their representation



From *Os Invisíveis* (Freitas & Moriconi, 2013)

The protagonist's superpower neutralizes the invisibility when he emanates a ray from his eyes every time he gazes at the invisibles. Such gaze, stressed by a warm orange spectrum, demonstrates that the little protagonist cares about them, literally, shedding light upon the ones who pass unnoticed, Figure 50 above. The orchestration of the images with a clear-cut verbal text construes an altruistic imaginary child. Unfortunately, the kid changes his behavior when he becomes an adult, and ends up by disappointing readers who believed that the boy could achieve real changes, as I start presenting below.

### 3.2.2 From superhero to a regular family man: the verbal analysis of *Os Invisíveis*

The picture book *Os Invisíveis* is composed of a short text with 14 sentences distributed along 14 page spreads. In general lines, the verbal text comprises declarative sentences which provide the pacing of the narrative. For example: readers are acquainted with the boy's every day activities and get to know that he is the only one who can see the invisibles, as it is possible to read in the extract from the initial pages of the picture book.

> "Era uma vez um menino com um superpoder: na sua família, só ele via os invisíveis."
> "Era assim ao sair de casa com seu pai pela manhã..."
>
> "sempre que sua mãe o deixava em frente à escola..."
> "quando passeava no centro da cidade com seu avô..."
> "ou nas vezes em que sua avó o convidava para comprar guloseimas no supermercado."

In English, a possible translation would be the following:

> "Once upon a time there was a boy with a super power: in his family, he was the only one to see the invisibles.'
> "It happened when he left home with his father in the mornings…"
>
> "every time his mother left him in front of the school…"
> "when he walked downtown with his grandfather…"
> "or when his grandmother invited him to buy sweet treats at the supermarket."
> (*Os Invisíveis*, Freitas & Moriconi, 2013)

This is how the story starts: telling that the boy had a super power which is foregrounded through his daily activities. The narrative extends up to the character's young adult life which is presented through a circular plot. In such plot structure the story ends at the same point it started. This way, if at the beginning of the narrative the boy is presented as having a superpower, as presented before, in the end the verbal text informs the following: "E o menino envelheceu esquecendo que um dia teve um superpoder." In English: "And the boy aged forgetting that he had a superpower." According to the writer, Freitas, in an interview given to Gili (2014), the theme is treated under the perspective of the character's cycle of life. Thus, the writer decided to construe a narrative in which "he [the protagonist] would grow, would age and would follow the (bad) example of his family." (Gili, 2014).

Interestingly, the story is a type of moral exemplum. According to Martin and Rose (Martin & Rose, 2008, p. 32): "Exemplums relate an incident in order to comment on the behaviour of the people involved." This is what happens with the little protagonist who lives different interactions with the invisibles, which could be referred as little incidents, during the period of his life represented in the narrative. The character has a clear shift in his initial altruistic behavior, presented at the beginning of the story, to a neglectful form of behaving, from the middle of the narrative until its dark end.

From the observed, as the story is connected to a sort of moral exemplum, the written text does not require greater interaction with readers. Macken-Horarik (2003) suggests that there are two forms of addressing readers in narratives:

> Firstly, the reader is invited to a position of empathy – emotional solidarity with or, at least, understanding of the motives of a given character. Secondly, the reader is expected to take up a position of discernment – adjudication of the ethical values adopted by a given character. I suggest in this article that narrative teaches through two kinds of subjectivity – intersubjectivity (a capacity to 'feel with' a character) and supersubjectivity (a capacity to 'stand over' a character and evaluate her or his actions ethically). (Macken-Horarik, 2003, p. 287)

In this respect, the narrative seems very oriented to create a sort of empathic role between the child-readers and the child-character at the initial phase of the story without, necessarily, creating great involvement.

After that, the life events of the protagonist are told and readers get to know that:

| | |
|---|---|
| "E assim o tempo passou…" | "And the time passed by…" |
| "Ele entrou para a faculdade…" | "He started college… |
| "conseguiu um emprego…" | "[he] got a job… |
| "e se casou." | "and [he] got married." |
| "A família diminuiu." | "The family became smaller." |
| | |
| "A família aumentou." | "The family got bigger." |
| "E o menino envelheceu esquecendo | "And the boy aged forgetting |
| que um dia teve um superpoder." | that one day he had a superpower." |

(*Os Invisíveis*, Freitas & Moriconi, 2013)

During the second phase of the story, the protagonist is depicted without his super power, as it is possible to see in Figure 51 below. Interestingly, it seems that at this stage of the narrative, still very straightforwardly told to readers concerning the character's actions, requires readers to "stand over" the character and evaluate his actions through ethical lens (Macken-Horarik, 2003).

Figure 51: The protagonist as an adult and the lack of his power



From *Os Invisíveis* (Freitas & Moriconi, 2013)

This way, two distinct phases of the narrative are deployed in the narrative. However the cut out verbal text, conveyed, through declaratives along all the story, give the tone to story. In this sense, the verbal text may

conduct the child-readers to evaluate the protagonist's shift in behavior, as I discuss more deeply in the analysis that follows.

The story opens with the presentation of the protagonist: "*Era uma vez um menino com um superpoder*" ("Once upon a time there was a boy with a superpower"). Interestingly, this generic structure of the clause signals that the story can be regarded as a folktale or a classic story. Moreover, the verbal text presents the character as a single boy and it is achieved by using a relational process (era), as well as by preceding the character's role with a cardinal number (a boy). Hasan (2015, p. 59) explains that this is "the most frequent manifestation of character particularization." This way, the initial sentence above may lead readers to identify the protagonist as a particular hero who existed in some time that is disconnected from the moment. Once the theme of the book underpins a social problem related to contemporary society, and not an age of mythical heroes, such contrast foregrounds the character, and creates the impression that this super powerful hero can change what is wrong in the current world.

As mentioned before, the boy's superpower is revealed as his daily routine unfolds. In this sense, the capacity of seeing the invisibles is construed through the notion of usuality and uniqueness. The written text informs that "*era assim*" ("it was like this"), which recovers the preceding information: that he was the only one to see the invisibles in his family. Thus, readers get to know that "It was like this, meaning 'he saw the invisibles', every time he was away from home, as I present through the images in Figure 52.

Figure 52: Sequence of the activities presented in page spreads 3, 4, 5 and 6



Era assim ao sair de casa
com seu pai pela manhã...

From *Os Invisíveis* (Freitas & Moriconi, 2013)

For instance, his super power is activated "ao sair de casa com seu pai pela manhã..." ("when the boy left the house with his father in the morning"); "sempre que sua mãe o deixava em frente à escola…" ("every

time his mother left him at school"); "quando passeava no centro da cidade com seu avô…" ("when he walked downtown with his grandfather"); "ou nas vezes em que sua avó o convidava para comprar guloseimas no supermercado" ("or when his grandmother invited him to buy sweet treats at the supermarket").

From the sentences above, it is possible to note that the successive actions narrated establish the flow of the narrative, at the same time that they reinforce the boy's natural capacity of seeing the invisibles. However, the fluidity giving to the narration is broken when the verbal text informs that: "Às vezes, ele tinha a impressão de que também era invisível." ("Sometimes he had the impression that he was also invisible"). This way, the super powerful character is included in the group of the invisible people, and it can only be fully understood by the illustration, as it is possible to see in Figure 53 below, from page spread 7.

Figure 53: Becoming invisible



Às vezes, ele tinha a impressão de que também era invisível.
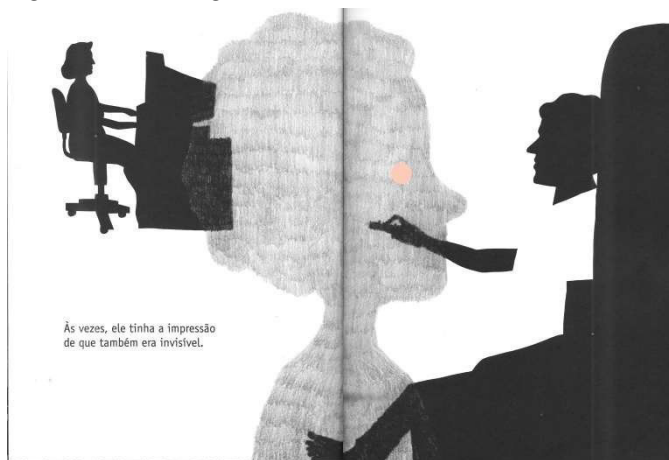
From *Os Invisíveis* (Freitas & Moriconi, 2013)

The image above depicts the boy's face with the same shadow-like saturation of the invisibles. The protagonist is drawn in the middle of the page. On the left-hand page, his mother is in front of a computer, while on the right-hand page his father has a remote control in his hand, at the same time that he stares at something. Although both father and mother have their bodies oriented to the boy's direction, he is let aside in the middle of parents who do not seem to notice the child's presence.

The fact of feeling invisible can build a bridge among the character and the invisibles, by creating some identification and empathy with them. Interestingly, the choice of nominal groups, such as 'a boy', who does not have a given name, and 'the invisibles', called concerning their quality and not regarding their given names or family roles, seems to build up such relation, once the character does not have a given name: the same way as 'the invisibles'. The protagonist is referred to as a 'boy' in the first phase of the story, and, in the second part, he is referred only by the pronoun 'he'. This way, both 'the invisibles and the 'boy', who becomes 'he' when he grows up, lack given names, a role in a family or a professional identity.

Besides, the lexical choice of not calling the boy by a proper name may operate to align child readers with the character, once the kid may represent any child who has the sensitivity in relation to other people, regardless of social class. In this sense, the first phase of the narrative seems to operate to create the capacity to 'feel with' the character (Macken-Horarik, 2003) or, at least, to create identification with the little super hero that is presented in the first pages.

As the narrative unfolds, readers are informed that the time passed by ("E assim o tempo passou…"), initiating a new phase in the life of the character. Such a shift is also marked by a change in the verbal tense which was, at first, used in the simple present, and then modified to simple past. This way, readers are acquainted that the character: started college, got a job and that he got married, as mentioned before. All these events mark, in a way or another, some of the main happenings in the circle of the life of many Western, middle class people. Such facts frequently involve starting graduation, usually when turning 18; finishing graduation and, luckily, getting a job. Moreover, losing people in the family and, for some, having a baby also constitute life events.

The clause above: "E assim o tempo passou…" ("And the time passed by.."), establishes a passage from childhood to an adult life. This transition also indicates a shift in the story, when the protagonist loses his power. Interestingly, this may have been caused by the feeling of being invisible – as enlightened by Freitas in an interview given to Gili (2014). In this, the author mentions that he opted to remove the superpower of the boy to build up the notion of conformism. According to Freitas, the latter may or may not evolve. Nevertheless, he decided to choose such a faith to the character as a form to represent a repetitive behavior mirrored by people when children – especially fed by their own invisibility – which ends up by being reflected in adulthood.

After presenting all the unfolding of the character's life events, the text finishes with the following sentence: "E o menino envelheceu esquecendo que um dia teve um super poder." ("And the boy aged forgetting that one day he had a super power."). The clause closes the sequence of the protagonist's main life events. Such closure may create an impacting end, as the narration of successive actions primarily linked by the conjunction 'and' creates the expectancy that the protagonist will use his power to achieve something. However, exactly because the conjunction 'and' is followed by an unexpected information, the impact of the theme is much bigger, which adds to the construal of a significant shift in the course of the events.

In this sense, it can be observed that the narrative 'retrocedes' to the first piece of information told to readers – the fact that "Once upon a time there was a boy who had a super power." If at the beginning of the story readers are given the impression that a mythical hero will surpass all the difficulties he finds on his way, the end echoes such idea, however, by means of counter expectancy. In other words, the protagonist is presented as having all the power he needed, but he was not able to achieve any change in the status quo. Thus, the clause suggests the notion of the brevity of life and seems to signal the urge of actually seeing social inequality to do something in order to change it while there are time and altruism to do so.

From the exposed, it is possible to verify that the vast majority of the ideational meanings in the verbal text focuses on the protagonist's actions, such as: leaving home with his father in the morning; going to school; the moments he walked with his grandfather in downtown, or when went to the supermarket with his grandmother. The exceptions are the first piece of information related to the boy as having a superpower, and the description that he also felt invisible sometimes which suggests, accordingly, a positive Judgment about his capacity, as well as the Feeling of neglect. Thus, the verbal text starts as follows: "Era uma vez um menino com um superpoder: na sua família, só ele via os invisíveis." ("Once upon a time there was a boy with a super power: in his family he was the only one who could see the invisibles."). The sentence construes the notion that the protagonist is unique which may trigger a sense of empathy with the boy. The same type of feeling may be evoked in readers when the narrator tells the way the boy felt sometimes: "Às vezes, ele tinha a impressão de que também era invisível." ("Sometimes, he had the impression that he was also invisible.")

The study of the verbal text also makes possible to verify that some interpersonal relations between characters are only partially

committed in the verbal text. For example: The link between the boy and the invisibles occur by extending the first information conveyed by the clauses: "Era uma vez um menino com um superpoder: na sua família, só ele via os invisíveis." Such information is extended to the next actions committed by the verbal text:

> "Era assim ao sair de casa com seu pai pela manhã..."
> "sempre que sua mãe o deixava em frente à escola..."
> "quando passeava no centro da cidade com seu avô..."
> "ou nas vezes em que sua avó o convidava para comprar guloseimas no supermercado."

However, there is not any other explicit description or reference concerning the invisibles in the verbal text and it is through the articulation between the verbal and the visual modes that furnishes the nub of the story. In order to understand it, a closer concerning the visual text is necessary, as I start presenting below.

### 3.2.3    The visual construction of altruism and neglect

*Os Invisíveis* has a particular drawing style in which characters are represented by black and gray silhouettes that are depicted against a white background, as already mentioned. Corroborating with what was put by Painter et al (2013) concerning black and white picture books, it is important to pinpoint the relevance of ideational scrutiny to fully understand the social status of the characters, as well as the way the actions construe additional meanings which touch interpersonal aspects of the narrative. In this sense, it was observed that as the actions are signaled by vectors, the characters' performances are coupled interpersonally with their body orientation to construe the notions of solidarity and neglect. The images presented in Figure 52, which represents the first phase of the story when the boy still 'cared for the invisibles' depicts the boy gazing 'back' at the people who are on the streets, construing the notion of solidarity. While, during the second part of the narrative, a notion of neglect is construed by positioning the character turning his back on the invisibles.

As mentioned before, this is the reason why I will explore ideational meanings in the present study, despite having as a primary concern exploring the interpersonal content. In the analysis of such particular picture book it will be firstly verified how ideational information concerning characters, actions, and circumstances construe

the notions of visibility and invisibility, social classes and the elapsing of time.

Regarding the interpersonal relations of the characters, it will be verified with more depth how the orientation of their bodies creates a sense of care or neglect. Moreover, the system of Ambience also has a particular role in triggering emotional response, which assists in balancing the detachment choices made in regard to contact and social distance, as I start exploring below.

Concerning ideational meanings, the first issue that draws attention is the representation of the characters as silhouettes, as it was possible to verify in Figures 50, 51 and 52, presented above. Since the characters do not have any facial expression, it may also influence the interpersonal relations between readers and characters, as I will present later on this analysis. For the moment it is necessary to bear in mind that the shadows vary from solid black shapes to gray outlines. Thus, while the solid black shapes depict the boy, his family and people who are not part of the invisibles group, the gray shadows represent the invisibles. I also present such differences in Figure 54 below as a means to represent the two different phases of the narrative, they represent accordingly: the character's childhood, and his life as a young adult.

Figure 54: The representation of two different social groups



The father and the boy.

The garbage man.

Era assim ao sair de casa com seu pai pela manhã...

Solid silhoutte: the visibles *versus* Gray shadow: the invisbles



conseguiu um emprego...

The protagonist.

The garbage man.

From *Os Invisíveis* (Freitas & Moriconi, 2013)

The depiction of the characters is directly related to the notion of visibility and invisibility. In this sense, the color differentiates two groups: one that can be easily seen and recognized, as their representatives have a solid black silhouette, and another constituted by characters represented in gray. Considering gray as an intermediate color between black and white and because of that, gray may be 'a color without color', an interesting role is attributed to the invisibles: the one of intermediacy.

In this sense, they are not invisible at all; nevertheless, they are not as robust as the characters represented in black, or white as the white background used on, almost, all pages – which would make these characters merge with the setting and, consequently, disappear. This way the group becomes something between what is perceptible and what is

not, but they are not erased from the scene. Therefore, they are not invisible; they can be, in fact, unseen.

The idea of playing with the notions of visibility and invisibility is deployed from the very first contact readers have with the book. In the front cover, Figure 55 below, the quality of being 'visible' in the title is highlighted.

Figure 55: *Os Invisíveis* front cover: the orange light and the power of seeing the (in)visibles
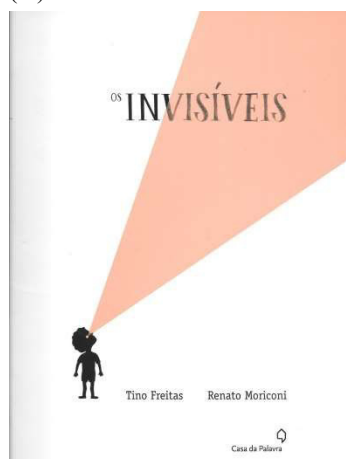


From *Os Invisíveis* (Freitas & Moriconi, 2013)

In the image above, the boy's gaze is signaled by a vector composed of an orange light which points to the second part of the world: 'visible'. This way, the hot orange spectrum highlights the suffix 'visibiles', despite the negative condition encoded by the prefix (in). As it can be seen along the story, the 'enlightened gaze', aligned with the orientation of the character's body sets interaction between the boy and 'the invisibles' in the book. The silhouettes also form vectors which indicate the direction the characters are moving to and, probably, gazing at, as it is possible to verify in the front cover, Figure 52 presented before.

Still regarding the ideational metafunction, the accessories attributed to all the characters also constitute important features of social status and, more importantly, types of work. In general lines, the boy's father is depicted wearing a tie and a suit. The same attributes are applied to illustrate the kid when he becomes an adult, except that he also carries a briefcase. The contrast between the father and the protagonist can be

seen in Figure 54 above. The images suggest that the characters do some office work. Moreover, the women that constitute the members of the protagonist's family are represented in high heel shoes, suggesting that his grandmother, his wife (when he grows up), Figures 56 and 57 below, do not do any type of work which demands them standing on their feet for a long time, or they may not work. His mother, however, probably works on her computer, as it can be implied by the image on page spread 7, Figure 53.

Figure 56: The boy and his grandmother    Figure 57: The protagonist and his wife
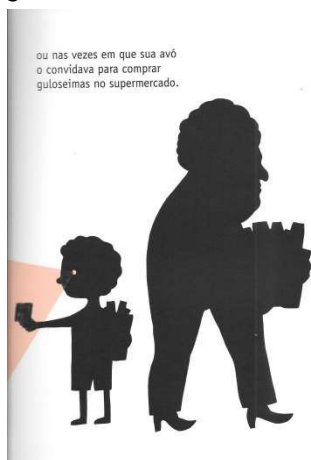


From *Os Invisíveis* (Freitas & Moriconi, 2013)

By contrast, labor workers are suggested by the attributes and by the setting deployed in the pictures. For instance, the garbage man is recognized by key characteristics, such as what seems to be a uniform – composed of a cap and a sleeve – as well as by elements that comprise setting, as the garbage displayed behind him, depicted in Figure 54 presented before. Another example is the gravedigger who is depicted with a shovel, digging in a cemetery, during the funeral of one of the protagonist's relative, Figure 58 below.

Figure 58: The grave digger



A família diminuiu.
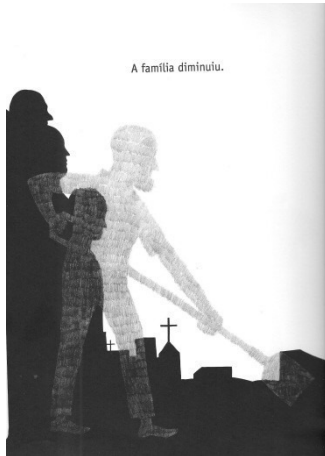
From *Os Invisíveis* (Freitas & Moriconi, 2013)

This way, bureaucratic work is contrasted to labor professions and this contrast contributes to distinguish professional occupations that, somehow, influence social status and relations. In a social stratified society certain professions have greater status than others, such as white-collar occupations. In this respect the depictions of the father and the son in white shirts, encode such values very well.

Another important aspect that involves significant meanings concerns the change in the background color. This way, the white setting that composed the initial phase of the boy's life, during the first pages exemplified earlier in Figure 52, is replaced by a black background, Figure 59 below.

Figure 59: Circumstantial representation of time
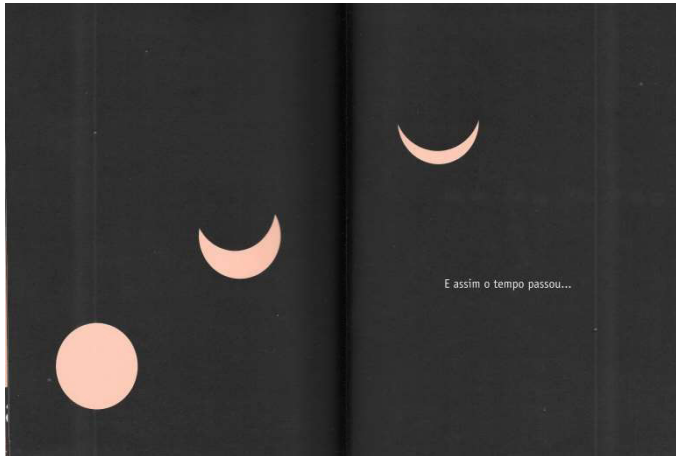


From *Os Invisíveis* (Freitas & Moriconi, 2013)

The image above involves the following two metafunctions: ideational and textual. More specifically, the ideational meaning is concerned with the circumstantial content of time, while the textual involves phasing. Regarding circumstances, it is possible to see three orange moons drawn against the black setting. They represent three different moon phases which, in turn, signal the passage of time.

Along with the elapsing of time, and the transition from the childhood to an adult life, the depiction of the moons represents that the boy's power diminishes. Thus, if at the beginning of the story his power was put in evidence by an orange circle in his eyes, as it is possible to see in Figures 60 below, when readers turn on the page, they face the disappearance of the orange light, as it can be verified in Figure 61.

Figure 60: The boy's power foregrounded by the orange light
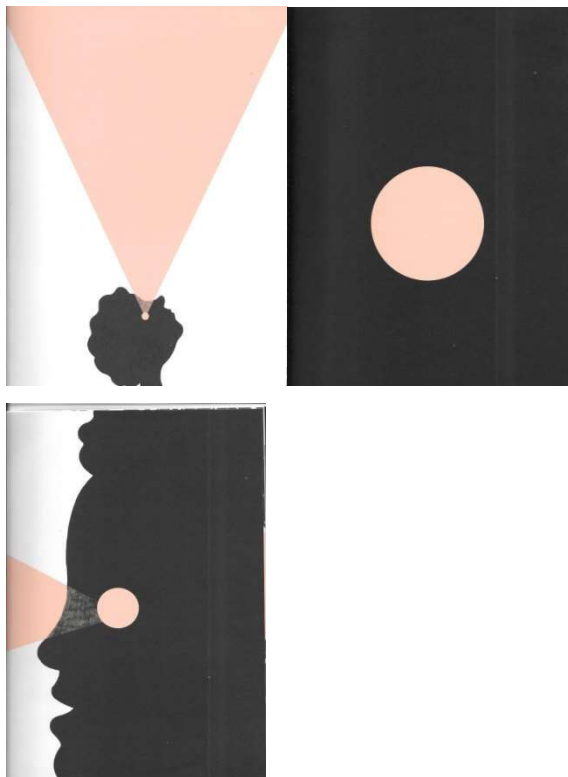


From *Os Invisíveis* (Freitas & Moriconi, 2013)

Figure 61: The loss of power and absence of the orange light



ele entrou para a faculdade...

From *Os Invisíveis* (Freitas & Moriconi, 2013)

It is curious to observe how the moon cycle conveys the idea of reducing the boy's power up to the point that it disappears. This way, in the image of the moons cycle, Figure 59 above, it can be observed that it starts with a full moon and ends in waning crescent moon. Interestingly, the last moon depicted may represent what is called in Portuguese as a 'minguante' moon, or the moon that dwindles – illustrating the process that occurred with the boy's power: it diminished with time.

Concerning phasing, the change from white to a black background signals to a turn in the course of events. Such shift is confirmed on the next page spread when readers get acquainted that the boy grows up, and his power vanishes. The loss of sensibility can be observed in Figure 61 above and 62 below, where there is not the depiction of the orange light.

Figure 62: Lack of the orange color and body orientation
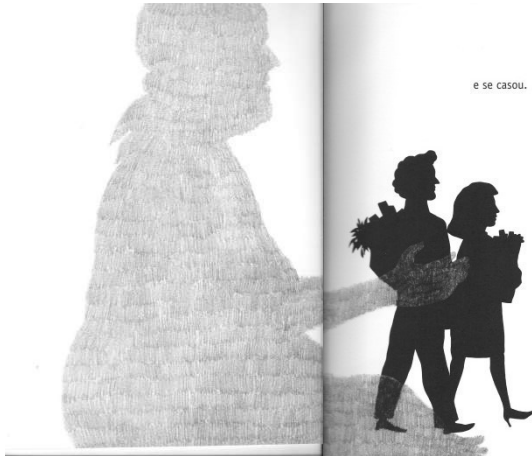


From *Os Invisíveis* (Freitas & Moriconi, 2013)

At this point of the analysis, it is interesting to contrast and compare how the attitudinal change of the character is visually committed. Thus, looking at the Figure 52, presented earlier, and Figure 63 below through interpersonal lens, it is possible to observe that a sense of direction and gaze is created by the orientation of the bodies. Thus, the adults that accompany the boy do not 'see' the people on the street because they have their backs turned on 'the invisibles'. Contrary to what the adults do, the boy turns his head to gaze at them, construing a sense of looking and caring. Figure 63 represents such idea, since the boy looks back to the woman and gives her something, while is grandmother follows her path.

Figure 63: The boy looks back: body orientation and solidarity



From *Os Invisíveis* (Freitas & Moriconi, 2013)

The notion of 'looking after' is beautifully depicted on page spread 5, presented in Figure 64 that follows.

Figure 64: The orange light as a vector indicating reaction



From *Os Invisíveis* (Freitas & Moriconi, 2013)

The image above leads readers to infer that the boy walked by the street musician, once the protagonist is not depicted on the double page spread. However, the artist is not just 'passed by', as it is evidenced by the orange light that reaches a vast spectrum and enlightens the double page spread. Considering that the man is depicted in the middle of many other passersby, the light seems to indicate that the boy looks back specifically to the musician, emphasizing the sensibility of the protagonist.

During the second phase of the story, the character, now a young adult, also drives a car, as his mother used to do; he leaves home to go to work, as his father did; and comes back from the supermarket, similarly to the way he used to do with his grandmother. But if before the boy turned his head or body to interact with the people he saw on the streets, now he moves into a different direction from 'the invisibles'. Following the adults' attitude, the young adult turns his back on the juggler, on the garbage man, and on the beggar woman, as it is possible to see in Figure 65.

Figure 65: The adult turns his back to the invisibles

ele entrou para a faculdade...

conseguiu um emprego...

A família aumentou.
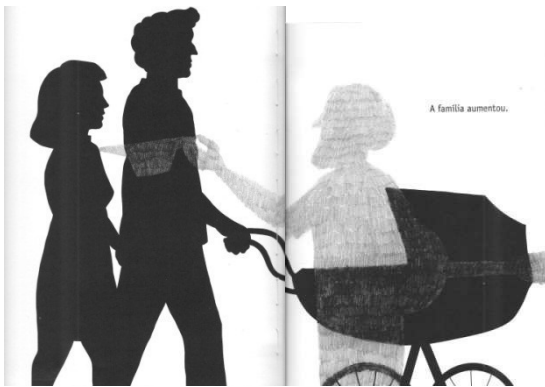
From *Os Invisíveis* (Freitas & Moriconi, 2013)

The images above remark how the body orientation construes, in the second phase of the story, a great sense of indifference that is at least ironic. The ironic tone is constructed because the 'invisibles' become bigger and seem to traverse the character's body – which would make it impossible not to actually see them. However, even being symbolically 'touched' by them, as the representations of the people who are on the street seem to suggest, the protagonist does not seem to notice all these people.

As a form to stress the character's disdain, on page spread 13, the musician before illustrated in the middle of many and, even so, gazed by the boy in downtown, now directs his hat into the character's direction to beg some money. Nevertheless, the protagonist follows his way pushing a baby stroller, as it is possible to see in Figure 66.

Figure 66: Construing disdain through size and orientation



From *Os Invisíveis* (Freitas & Moriconi, 2013)

The succeeding page spread conveys the last verbal information: that the boy aged, forgetting that he had a superpower before. Similar to the first double page spread, the written text is in white fonts, contrasting with the black background, and is conveyed on the right-hand page. Notwithstanding, on first double page spread, there is the depiction of an orange circle on the left-hand page, see in Figure 67 below, whereas on last page spread it is not depicted, Figure 68.

Figure 67: First page spread and the depiction of the orange circle



Era uma vez um menino com um superpoder:

From *Os Invisíveis* (Freitas & Moriconi, 2013)

Figure 68: Last page spread: lack of the orange circle



E o menino envelheceu esquecendo que um dia teve um superpoder.
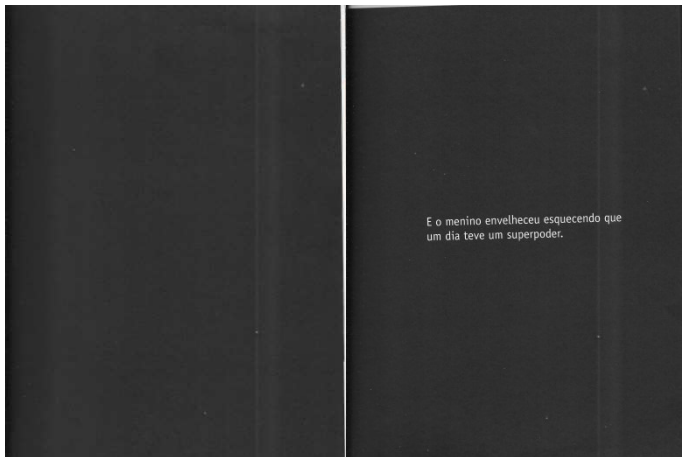
From *Os Invisíveis* (Freitas & Moriconi, 2013)

As seen before, the orange spectrum represents the power the character had to shed light into the invisibles, that is, the simplicity and neutrality some people have, especially children, to empathize with others. This way, the visual closure of the narrative lies on a tragic end

that conveys the complete disappearance of the boy's superpower into the darkness of oblivion.

On the first and on the final page spreads, the images are compositionally arranged to create an impacting message. Thus, following Kress and van Leeuwen (2006) and the distribution of information into the double page spreads, it can be observed that the first-page spread presents the boy's power as given information, evidenced by the orange circle. The new information is the verbal text which foregrounds in contrast to the white background, and that informs: "Era uma vez um menino com um superpoder…" "Once upon a time there was a boy with a superpower.").

Interestingly, the last page spread will also convey the new information on the right-hand page, but only using the written text. This way, verbiage closes the narrative, and the orange light that existed before is vanished, letting the room to a black, empty, space, represented by the black background, as it is possible to see in Figure 68 above.

Regarding the color choices and the creation of Ambience, Painter et al. (2013) point that color is a rich resource to create Ambience and the mood of the story. The lack of colors and the use of only one warm hue are very well articulated throughout the picture book, as it can be seen throughout the analysis. Furthermore, the use of color is skillfully applied to the physical structure of the book, which is composed of endpapers with different colors, as I discuss below.

Firstly, readers get familiar with the boy and his 'power', once it is built through the orange spectrum that is foregrounded by a white background. Such power is even more highlighted by the orange endpapers disposed at the beginning of the book which I present below in Figure 69.

Figure 69: Initial end papers
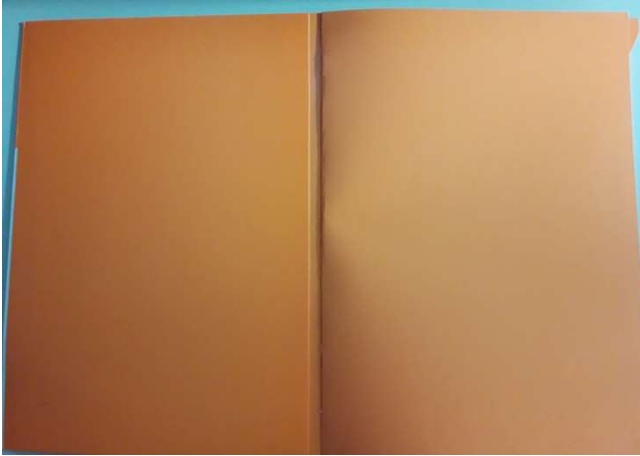


From *Os Invisíveis* (Freitas & Moriconi, 2013)

However, the orange color vanishes little by little, throughout the images, as the ones presented in Figure 59 and when the story ends, readers face only the dark pages, which exhibits the white font letters. These pages are, in turn, followed by black endpapers, causing a disturbing effect, see in Figure 70 below.

Figure 70: Final end papers
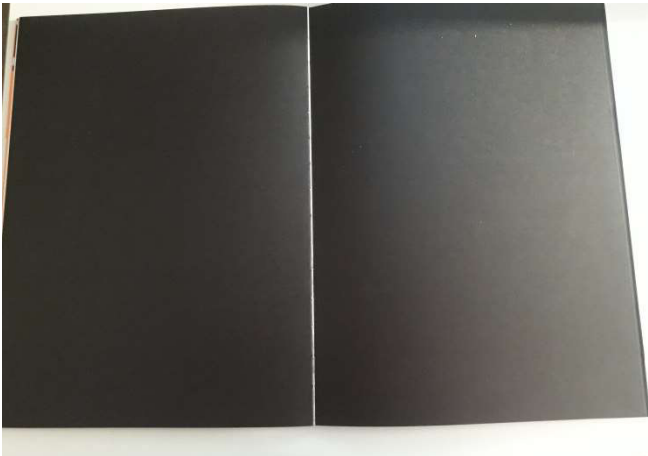


From *Os Invisíveis* (Freitas & Moriconi, 2013)

Regarding the effect created by the continuity of the dark pages, Painter (2008) points the following: "Just as entering a pitch black room is not a neutral experience, but frustrates any response to one's surroundings, so a black background on the page is not neutral like a white one." In this sense, the black pages, in contrast to the first orange and white pages, create a frustrated expectancy that is accentuated by the absence of the symbolic orange circle, as it was previously explored when comparing images presented in Figures 69 and 70 above which refer to the first and last endpapers of the picture book.

To conclude the visual analysis, it is important to point how the choice of characters' depiction construes a relation of detachment between characters and readers. Firstly, representing characters in black and gray silhouettes does not allow any demand or contact, as characters do not have faces depicted. The silhouettes do not convey emotions, once they do not have any eyes or facial expressions drawn. Secondly, the characters are represented in long shots, which assist on distancing readers from the characters.

Adding the color choices to the aspects previously enumerated, there will be a picture book with a high level of disengagement. In such book, the notions of involvement, orientation, and power do not create a great impact in the construction of a closer relationship with readers. Instead, the choices of colors, way of representing characters, and shots, are responsible for keeping readers in a 'safe' place to 'watch' and 'learn'. At the same time, they are provoked to reflect on the subject, once the impact of choices related to the structure of the picture book, such as the endpapers, also function to foster emotional response. Moreover, the sharp verbal text and the images construe a sense of detachment that impacts in the relations established with readers, as I start presenting below.

### 3.2.4 Intermodal couplings and the construction of social inequalities

Having explored the verbal and the visual aspects of *Os Invisíveis* separately, I now turn to the study of the main intermodal couplings found in the picture book. In order to do that I recover what was already discussed in the analysis of both modes. By doing that, I seek to observe how they, the verbal and the visual texts, resonate or diverge. For example, having verified that the verbal text is composed by declaratives, during the study of the verbal text, and that the images depicted in the

picture book are offers, as observed in the study of the visual mode, it can be pointed that, in terms of Affiliation, there is interpersonal resonance. In other words, both modes operate to keep readers detached and observe the unfolding of the protagonist's life events. Still, concerning Affiliation, it will be examined how the characters' relations are mainly created by differences in commitment, which in, turn, signal to a shift in the protagonist's attitude.

Regarding Feeling, it was observed, during the analysis of the images, that visual affect was not committed through facial expressions, since the representation of the characters by silhouettes, does not commit any expression of affect. On the other hand, the study of the verbal aspects made possible to verify that affect is invoked only when the written text conveys the following: "Sometimes, he also had the impression that he was also invisible." These findings demonstrate that both: verbal and visual modes tend to resonate the almost lack of commitment of affect, as it will be addressed in this section.

Still concerning the system of Feeling, it is interesting to observe how Ambience is constructed in both modes to create a sort of disturbing feeling. This is achieved by the black and white color choices which create a cold distressing mood. At the same time, the straightforward text, focused on the character's actions, circumstantial information and almost without any expression of affect, also creates detachment and a cold tone to the story, as I will explore in this section.

The last system that will be addressed in the intermodal analyzes concerns Judgment. Interestingly, as such meaning may only be invoked visually, it is important to highlight that the notions of involvement and orientation, of the system of Affiliation, seem to be coupled to generate an evaluative stance in readers. As already observed in the visual analysis, the characters' body orientation construe the notions of solidarity and disdain between the boy and his family concerning the invisibles. In this sense, the narrative teaches through "supersubjectivity", or the "capacity to 'stand over' a character and evaluate her or his actions ethically", as suggested by Macken-Horarik (2003, p. 287).

Regarding the ideational metafunction, it was noted that there are differences in ideational concurrence according to the moment of the story. Thus, on the first part of the narrative, there is reference to all the characters in the verbal text, and they are also depicted. As presented in the previous analyzes the members of the boy's family are committed by the verbal text, as they are called by their family roles (father, mother, grandfather and grandmother). At the same time, they are also depicted

accompanying the boy, as it is possible to see in Figure 52 presented before.

On the second phase of the story, the protagonist is referred to as 'the boy' or by the pronoun 'he', while his life events are committed in both modes. On the other hand, the invisibles are depicted only, see Figure 52 and 65 above and 71 below.

Figure 71: An 'invisible' man
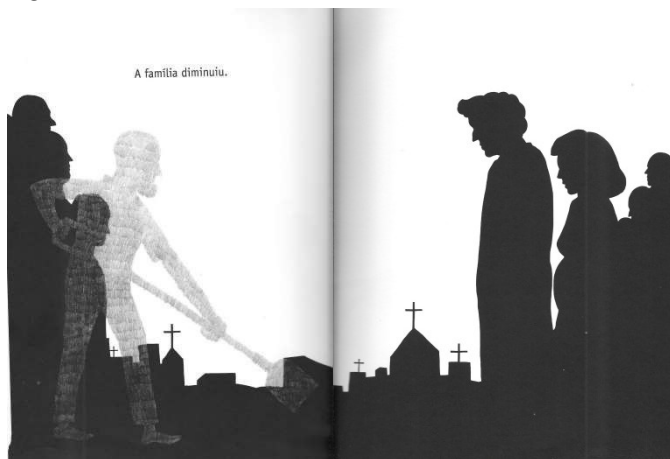


From *Os Invisíveis* (Freitas & Moriconi, 2013)

Regarding the second part of the story, the verbal text commits the following:

"ele entrou para a faculdade…
conseguiu um emprego…
e se casou.
A família diminuiu.
A família aumentou." (*Os Invisíveis*, Freitas & Moriconi, 2013)

The first three clauses above convey information related to the protagonist, 'he', and his actions: 'entrou para a faculdade' ('started college'), 'conseguiu um emprego' ('got a job'), 'e se casou' (and [he] 'got married'). While the last two clauses convey information concerning the protagonist's family: "A família diminuiu." ("The family became smaller"); "A família aumentou." ("The family got bigger"). Interestingly the characters are identified by the pronoun 'he' and the noun 'family'

and they are equally represented in the images, while 'the invisibles' are not mentioned in the verbal text, but are still depicted. This way, during the second phase of the narrative, there is difference in commitment which erases the invisibles from the verbal text.

What creates the disappearance of other characters, among them the invisibles, is the lack of verbal commitment in regard to them. This way, during the character's adult life events, they are not identified in the written text. Interestingly, the invisibles are still depicted in every page turn, as if they were set aside from the protagonist's life from one hand, but are still 'there', on the other.

As observed before, the verbal text focuses on the everyday activities performed by the character at two distinct moments of the protagonist's life: first when he was a child and second when he becomes an adult, Figure 72 below. The study of the verbal text previously carried on the verbal analysis demonstrates that: declarative sentences unfold the events, and there are no other mood choices, neither modification in polarity, being all the clauses expressed in the affirmative form, fact that can also be observed in the clauses exemplified concerning the second phase of the story.

This way, the text reassures its value of truth at the same time that it does not require greater engagement with readers. Recovering the findings already explored in the analysis of visual text, it is possible to verify that such characteristic resonates the visual choices which tend to detach readers, since the depictions of characters are in long shots and they do not have facial expression, Figure 72 below.

Figure 72: Two distinct moments of the narrative



Era assim ao sair de casa
com seu pai pela manhã...

sempre que sua mãe
o deixava em frente à escola...

conseguiu um emprego...

ele entrou para a faculdade...

From *Os Invisíveis* (Freitas & Moriconi, 2013)

Another aspect that contributes to detach readers is the drawing style. Thus, the choice of depicting characters in silhouettes does not foster any identification and emotional link with the characters. Converging with that is the clear-cut verbal text which conveys minimal attitudinal linguistic resources. As observed in the study of the verbal text, there is only one clause that conveys the protagonist's feeling, the one which tells that: "Às vezes, ele tinha a impressão de que também era invisível." ("Sometimes he also had the impression that he was invisible.") Such image-text relation was exemplified in Figure 53 before which I recover below.

Figure 73: Becoming invisible



Às vezes, ele tinha a impressão
de que também era invisível.
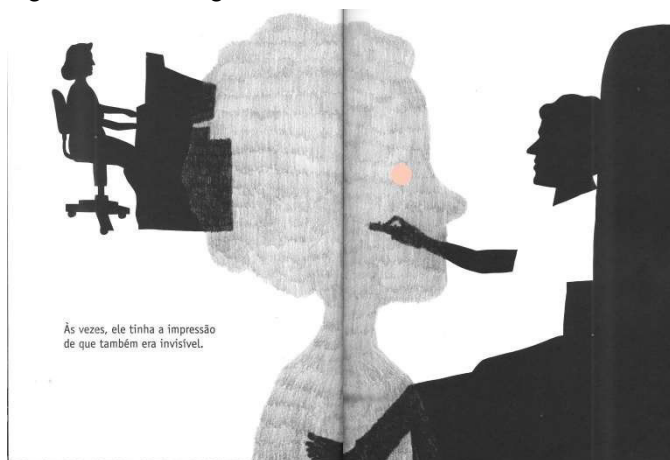
From *Os Invisíveis* (Freitas & Moriconi, 2013)

At this point of the study it is curious to ask if visual and verbal texts function to detach readers to its maximum and if there are any other choices that may trigger some sort identification between the child reader and the character what features may foster readers' sympathies? And the answer to that comes through the verbal mode. In this sense, the lexical choices calling the characters by their family roles, as well as by the impersonal 'boy', may create some identification with the protagonist. Such identification, in turn, may encourage child readers to follow him along the story and, thus, fosters a particular involvement with him.

From the first pages of the book, the verbal text also construes a child protagonist who is powerful because he cares for others, evoking positive judgment about the protagonist. The verbal text tells that "Era

uma vez um menino com um superpoder: na sua família, só ele via os invisíveis." Visually, the power of the boy is foregrounded by the visual text, Figure 74 below.

Figure 74: The protagonist's super power



na sua família, só ele via os invisíveis.

From *Os Invisíveis* (Freitas & Moriconi, 2013)

Such piece of information resonates with the visual depiction of his body that is oriented to direction of the invisibles. These two features, body orientation and the vector formed by the orange light construe a sense of 'care' and 'altruism'. On the second part of the story, when the protagonist becomes an adult and loses his power, readers face a sort of anti-hero, as the protagonist repeats his family's behavior of neglect, see Figure 72 above which exemplifies the distinct phases of the story. Moreover, the verbal text does not commit any relation of solidarity, letting the visual text, through the protagonist's body orientation, imply such notion. This way, the idea that the boy had a superpower leads readers, at first, to believe that the boy may do differently, once he is 'unique' and has the capacity of changing. This power converges with the visual text that represents it by means of the orange light.

However, the second moment of the narrative evokes negative judgment and creates frustration. This happens, particularly, because the verbal text presents ideational content regarding the life events of the character, while he is visually represented without his power, in other words, without the orange light, as it can be seen in Figures 52, 60 and 63. Such feeling is, in turn, coupled with the system of Ambience which,

through the black background and the total disappearance of the orange light, creates an uncanny feeling as if readers were immersed in the darkness of the disillusion.

To conclude, it is necessary to remark that *Os Invisíveis* is a thought provoking picture book exactly because it puts in perspective everyday social practices, such as neglecting people in less privileged social positions. As it is a book aimed at children, it is expected that a more concrete content is put in evidence, and it is achieved, mainly by presenting the same information deployed in both: visual and verbal modes. Moreover, the images are responsible for committing more meanings than the verbal text. For instance, differences in the characters' depiction allow identifying, to a certain extent, the characters' age and profession that are, in turn, conveyed by attributes and also by the type of clothes. On the other hand, the written text does not instantiate any of this ideational content.

Interestingly, the ideational meanings, such as characters, their actions, reactions, and circumstances of place and time assist in deploying the moral judgments underlined in the social practices represented in the images. This way, different social groups are depicted concerning their willing to recognize, or not, their common human features and, as a consequence, to empathize, or not, with others. Such recognition and absence of it are construed by the orientation of characters in the visual text.

Overall then, it can be observed that Freitas and Moriconi do not let aside the debate that underpins the reproduction and maintenance, generation after generation, of social invisibility. The authors emphasize that the power of looking at others is a human quality which, in turn, involves solidarity. In this line, it is interesting to mention part of the song transcribed at the beginning of the analysis.

In the lyric, Claudio Capeo, a French singer and composer – who was homeless before becoming famous – tells that apart from the children, no one gazed at him when he was on the street. Besides, children were the only ones who did not consider normal the fact that he was begging for money[4]. Thus, it seems that the authors successfully approach the social practices that underscore everyday reality with verbal and visual meanings. They do so through the eyes of children who have not lost their sensibility yet. At the same time that Freitas and Moriconni (2013)

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[4] Franchement à part les gosses qui m'regardent étrangement (Frankly, apart the children who look at me strangely); Tout l'monde trouve ça normal que j'fasse la manche (Everybody think that it is normal that I beg for money).

cleverly foster the need for an agentive behavior to start disrupting unequal social orders.

## 3.3 WHO IS AFRAID OF THE BIG BAD WOLF? LITTLE RED IS NOT!

### 3.3.1 Overview of the narrative

The picture book *Little Red*, as the title suggests, is a retelling of the *Little Red Riding Hood* tale, which is entitled initially *Little Red Riding Hood*, in Perrault's version, and *Red Cap*, as named by the Brothers Grimm. The author and illustrator Bethan Woollvin won the 'Macmillan Prize for Illustration' in 2014 for her interpretation of the story. In 2016, *Little Red* was awarded as 'A New York Times Best Illustrated Book'. The author also received the World Illustration Award in the new talent category for *Little Red*, in 2017.

Dark humor underpins Woollvin's *Litlle Red*, and this is even more evidenced by the white, black and gray colors used throughout the images. As it could not be otherwise, the protagonist is depicted in her red cape/cloak, red hood, and red boots. Such color choices not only foreground the little girl but also emphasize the protagonist's actions concerning the big black wolf. In this black and white scenario, an amusing version of *Little Red Riding Hood* is displayed, on which the wolf is brought to stage with Little Red.

However, the story comes accompanied by a warning; the girl is not the same anymore. If Little Red was "a little country girl" and "the prettiest creature who was ever seen", as firstly described by Perrault (1697, translation: Andrew Lang, 1889), now Little Red might still be a beautiful country girl, but she is not easily deceived, nor easily eaten. Instead, Little Red is smart and fearless, characteristics that are built upon the synergy of the visual and verbal modes which, in turn, provide the turning twist to the original story, as I start presenting in the analysis that follows.

### 3.3.2 The construction of a fearless little girl through the verbal text

In this part of the analysis, I firstly provide a brief look at the written text as a means to observe the most recurrent mood structures used throughout it. By shedding light on such aspect, I aim at verifying both how the use of declaratives and interrogatives assist in establishing

alignment with readers and, secondly, how they set up the relationships between characters. In addition, it will be explored how repetitions are applied along the verbal text as a resource to create prospection, at the same time that it builds up the nature of the protagonist.

Not very differently from its original version, the story starts situating readers that: "One Day, Little Red's mother called to her." Since the beginning of the narrative, it is possible to observe that the mother's role continues the same: she orders the daughter to take some cake to Grandma because this latter is not feeling too well. Thus, the journey through the forest to Grandma's house starts.

The adventure is told by a narrator who provides information especially regarded to characters and their actions, as well as circumstances of time and place. For instance, on the second page spread the narrator informs the following: "So Little Red set off on her journey through the forest to Grandma's house." In the clause it is possible to identify the Actor, 'Little Red', the action performed by her, 'set of on a journey', the place where it occurred, the 'forest' in order to achieve her Goal, 'Grandma's house'. After that, readers are informed the following: "Before long, she met a wolf." In this declarative, circumstantial information regarding time is provided, 'Before long', the Actor is identified, 'she', the action performed by her, 'met', and the Goal of the action, 'the wolf'.

The characters' interaction is mostly presented by dialogues which are quoted and are indicated by inverted commas, followed by the Sayer and the verbal process, as it is possible to verify in the text found on page spread 3:

> Before long, she met a wolf.
> "Where are you going?" he growled.
> Which might have scared some little girls.
> But not this little girl.
> "To my Grandma's," Little Red replied.
> "She's not feeling well."
> "Is that right?" asked the wolf.
> "And he made a plan." (*Little Red*, Woollvin, 2016)

The events are unfolded sequentially concerning the time elapsed during Little Red's journey, while new information is enhanced by the preposition 'and'. For instance, after the dialogue presented above, the verbal text informs that: "And he made a plan." This way, being aware of where Little Red was going, the wolf made his plan, which is not

described verbally in the picture book. Instead, a funny depiction of the animal's brain with Grandma and the girl served on a plate is presented, as it is possible to see in Figure 75 below. The succeeding written text informs that: "The wolf said good-bye to Little Red, took a shortcut through the trees, and found Grandma's house."

Figure 75: The wolf's plan
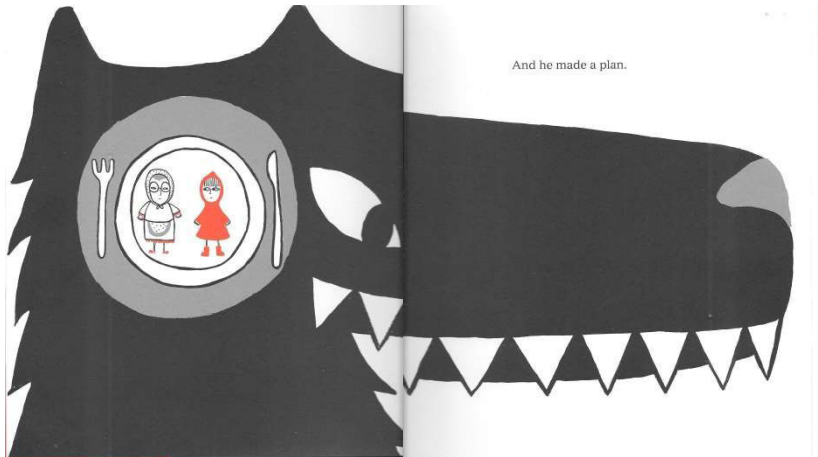


From *Little Red* (Woollvin, 2016)

As Woollvin's *Little Red* seems to draw on the darkness of the original story, more precisely on Perrault's Red Cap, Grandma is eaten by the wolf. Nevertheless, such information is provided only by the image, as the verbal text conveys the following comment: "Which was unlucky for Grandma." Next, the wolf, accomplishing his role, dresses up in Grandma's clothes and goes to bed to wait for Little Red.

If up to this point the story had some relation to Perrault's one, now the protagonist distances from the naïve 'little girl' created by this author. Thus, after having arrived at Grandma's house and having observed that the door was already open, Little Red did what was expected from a clever girl: "She peeped in through the window." Besides, she, obviously, recognized that it was "a badly disguised" wolf which was lying in Grandma's bed." According to the narrator, the fact "might have scared some little girls. But not this little girl."

Cleverly, the little girl makes a plan and goes inside the house. She pretends to be fooled by the wolf and exclaims the 'traditional' statements found in both, Perrault's and Grimm's versions of the story:

"Oh, Grandma! What big ears you have" she said." "Oh, Grandma! What big eyes you have! she said." And, "Oh, Grandma! What big teeth you have! she said." To what the wolf replied: "All the better to…" "EAT YOU WITH!"

Next, readers are informed that: "And the wolf leaped forward. Which might have scared some little girls." In this sense, the verbal text reinforces that the wolf's actions towards Little Red "might have scared some little girls…", at the same time that it creates prospection. In other words, the syntactic parallelism echoes the first dialogue of page spread 3, triggering that the clause will, probably, be followed by the comment "But not this little girl." However, there is not any verbal information on the following double page spread. Instead, it is possible to see the same depiction of the front cover in which a red hood frames Little Red's eyes and fringe, as it is possible to see on page spread 11, Figure 76 below.

Figure 76: Little Red's close up
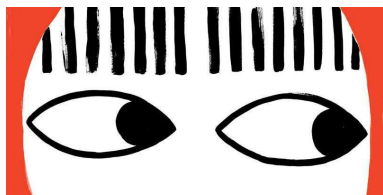


From *Little Red* (Woollvin, 2016)

Only on the last page spread, the narrator concludes the sentence: "but not this little girl", and the author finishes the text with the following commentary: "Which was unlucky for the wolf." The fearless protagonist is then, depicted in wolf's skin and coming back home, as presented in Figure 77 that follows.

Figure 77: Little Red in wolf's skin



Which was unlucky for the wolf.
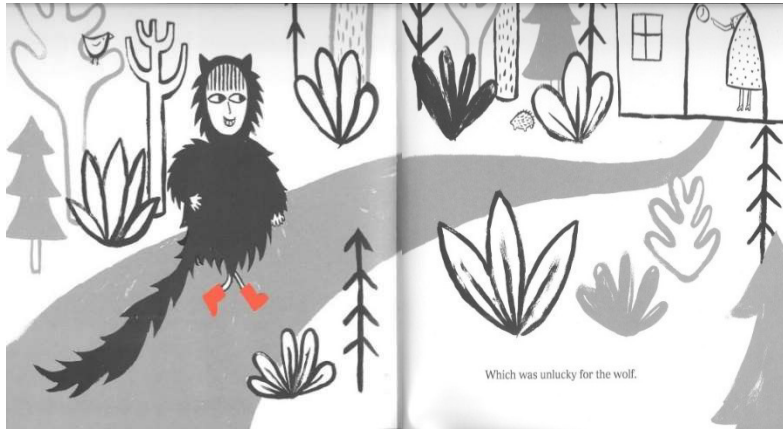
From *Little Red* (Woollvin, 2016)

Taking account of the narrative touched on above, it is possible to observe that declarative sentences provide the nub of circumstantial information, as well as commentaries that work interpersonally. Below I present a stretch of the written text in which I identify declaratives in purple, the dialogues are indicated by a speech balloon:

One Day, Little Red's mother called to her. (Declarative)

"Please take some cake to your Grandma," she said. | Dialogue
She's not feeling too well."

So Little Red set off on her journey through the forest to Grandma's house.
Before long, she met a wolf.

"Where are you going?" he growled. | Dialogue

Which might have scared some little girls.
But not this little girl.

"To my Grandma's," Little Red replied.
"She's not feeling well." | Dialogue
"Is that right?" asked the wolf.

And he made a plan.

The wolf said good-bye to Little Red, took a shortcut through the trees, and found Grandma's house.
Which was unlucky for Grandma.
He put on her glasses and spare nightdress, and climbed into her bed.
And there he waited.

The study of the mood structures of the whole narrative indicates that the written text follows the structure above. Thus, it can be observed that a good part of the unfolding of the events is narrated through declarative sentences and that interrogatives assist on presenting the character's performances, also construing the narrative development.

Concerning readers-characters relationship, such mood choices reflect on keeping the first at a certain distance to accompany the story that unfolds. However, some choices regarding logico-semantic relations may also influence the readers-characters relationship since it assists in building up a casual conversation between readers and characters. For example, recovering the extract above it is possible to see that the author uses the conjunction 'and', meaning 'and then', to build up the sequence of facts. Such choice is similar to the logico-semantic relations used in spoken registers which adds on establishing an informal tone to tell the story. Since informal conversations are closer to the child-readers' register this choice also creates proximity with readers and involves them in a collaborative position to interpret the facts.

Interestingly, the narrator is responsible not only for telling readers about Little Red's faith, but also for stating the opinion that Little Red is unique. It is achieved by means of comments that are cleverly distributed along the narrative which I present below.

Table 10: Phases of the narrative and commentaries

| Phases | Beginning | Middle | End |
|---|---|---|---|
| Examples | "Where are you going?" he growled.<br><br>Which might have scared some little girls.<br><br>But not this little girl. | She couldn't see Grandma, but she could see a badly disguised wolf waiting in Grandma's bed.<br><br>Which might have scared some little girls.<br><br>But not this little girl. | And the wolf leaped forward.<br><br>Which might have scared some little girls...<br><br>... but not this little girl.<br><br>Which was unlucky for the wolf. |

From *Little Red* (Woollvin, 2016)

The comments are stated in form of elaboration through the relative 'which'. In the case of the first commentary the narrator observes that the fact of having heard the wolf 'growling' a question might have scared some little girls. In the second, what could have scared some little girls is seeing a wolf lying in Grandma's bed; while in the third commentary 'leaping forward' the girl might have scared some little girls. This way, the different facts that might scare helpless 'little' girls are presented. However, after enumerating the scaring characteristics and actions of the wolf, the author, by means of the clause: "But not this little girl', construes a distinct fearless girl.

The commentaries made by the narrator are also extended to the misfortune of Grandma's faith, as well as of the wolf's end. Thus, the narrator, by means of the 'casual atmosphere' established by the tone of the narrative, comments that the facts occurred with the characters were 'unlucky':

> "And he made a plan."
> "The wolf said good-bye to Little Red, took a shortcut through the trees, and found Grandma's house."
> "Which was unlucky for Grandma." (*Little Red*, Woollvin, 2016)

As it is possible to observe from the extract above, the wolf made his plan, arrived at Grandma's house, and, possibly ate her, "which was unlucky for Grandma." While in the case of the wolf, it was unlucky having met Little Red who was not afraid of the 'big bad wolf'.

Regarding characters, their interactions are instantiated by dialogues which are signaled by inverted commas and identified by the narrator. The interactants' speeches are quoted and followed by the Sayer and the verbal process. This way, Little Red and the wolf, both with their names indicated by capital letters, interact through dialogues throughout the story and exchange information as two old acquaintances, as it is possible to see in a stretch from the text that I present below.

| "Hello, Grandma," | Little Red | said, [though she wasn't fooled for a minute.] |
|---|---|---|
| Projected clause quoted | Sayer | Pr: verbal |

| "Oh, Grandma! What big eyes you have!" | | she | said. |
|---|---|---|---|
| Projected clause quoted | | Sayer | Pr: verbal |

| [And], "Oh, Grandma! What big teeth you have!" | she | said. |
|:---:|:---:|:---:|
| Projected clause quoted | Sayer | Pr: verbal |

| "Why yes, my dear," | replied | the wolf. |
|:---:|:---:|:---:|
| Projected clause quoted | Pr: verbal | Sayer |

The conversation follows with the wolf's initiative in eating up the little girl, he says: "All the better to..." "EAT YOU WITH!" The unfolding of the dialogues seems to trigger the events of the original version and creates parallel expectancy about the characters, putting in evidence the protagonists and their roles concerning their accomplishments. This way, in *Little Red*, the dialogues seem to operate to reinforce that the story is following its 'normal' course. Thus, until the middle of the narrative, the information exchanged between the characters is quite the same as the original story. Such similarity with the original versions adds to the turning twist of Woollvin's story, as the little girl's reaction to wolf's final advance creates counter expectancy.

The commentaries about the protagonist's reactions to the wolf's initiatives construe the character's strength and also the ironic tone of the story. Thus, when the narrator comments the following: "Which might have scared some little girls" it is possible to identify that "which" refers to the wolf's actions concerning the little girl. Such initiatives involve "growling a question", instead of having asked where the girl was going and leaping forward to eat up the protagonist, as previously explored.

The commentary above is extended by: "But not this little girl", which adds information to the text, at the same time that it differentiates Little Red from other 'little' girls. The comment may also create a different idea concerning the 'old' *Little Red Cap*, in which the protagonist was afraid of listening to the wolf's growl and was scared of seeing a disguised wolf in Grandma's bed. Moreover, the clause emphasizes that despite being 'little', an adjective that inscribes fragility and weakness, Little Red is fearless and agentive. Regarding the name of the protagonist, it is interesting to point out the observed by Bettelheim (2010):

> The name "Little Red Hood" indicates the key importance of this feature of the heroine in the story. It suggests that not only that is the cap little, but also the girl. She is too little, not to wearing the cap, but for managing what this red cap symbolizes and what her wearing it invites. (p. 186)

The author mentions that the red hood represents Little Red's sexuality to which she is not emotionally mature. In Woollvin's picture book, less serious connotation is given, once the wolf is depicted as a cute goofy animal, despite having eaten Grandmother. However, in this retelling, it seems that Little Red has proven to be mature enough to deal with potential problems, in the case, the wolf. At the same time, such fact empowers the protagonist and distances Woollvin's *Little Red* from the original *Little Cap*, in which the latter is incapable of fighting or escaping.

To conclude, it is important to highlight that the short verbal text is very well 'dosed' and, for this reason, very well-articulated with the images to conduct readers to follow a different path than the original version. In this sense, it can be noted that the verbal text plays with the judgment of the protagonist's capacity, by repeating and reinforcing that 'this little girl' is not weak or fragile.

Adding to that, the syntactic parallelism established with the repetitions creates expectancy. Recovering the repetitions and comments explored before it is possible to see that the first two repetitions of the narrator's comments follow the same syntactic structure: "Which might have scared some little girls. But not this little girl." However, the last sentence conveys the following: "Which might have scared some little girls…", omitting the last stretch of information that usually succeeds the first sentence, that is: "But not this little girl." Interestingly, the ellipsed piece of information is not conveyed on the next page spread. It will appear a page spread later and, as a form of continuing what had been stated previously, the author concludes telling: "…but not this little girl." "Which was unlucky for the wolf."

In order to fully comprehend the comments conveyed on the last page spread, it is necessary to look at the images, as the little girl appears wearing the wolf's skin and has a mischievous smile on her face. This way, the well balanced articulation between the written text and the visual mode lead to a curious understanding of the meaning-making process. Therefore, I start exploring the visual aspects of the narrative.

### 3.3.3    What is visualized? And what is not: analyzing the visual representations

In this part of the analysis, I aim at verifying two aspects: a) how the interpersonal meanings position readers and characters, as well as b) how the relations between these latter occur in the images. Such issues involve a range of meanings that also assist on the construal of attitudinal responses committed, mainly, via visual affect. This way, following

Painter et al.'s categories for the study of interpersonal meanings, Affiliation, and the Feeling systems will be verified. However, as the images are in black and white, a characteristic that foregrounds ideational content, as already observed by Painter et al. (2013), some attention will be given to the characters and their actions in the analysis that follows.

In general lines, *Little Red* is a picture book with a minimalist drawing style which suggests emotional distance between characters and readers, thus positioning readers in an appreciative stance. In this section I will explore how other features contribute to detach readers from the characters; they are the absence of eye contact and oblique angles, as it is possible to see in Figure 78 below. I will also pinpoint how changes in the angle, from oblique to frontal were widely applied, and how such a choice, allied to close-up shots and the equal power relation with readers, assists on the construal of a significant proximity with the characters. Furthermore, it will also be verified how close ups create an interesting 'effect' on the unfolding of events.

Regarding the choices that encompass the system of Feeling, it will be explored how the color used to create Ambience has a twofold function: foregrounding ideational content and creating a joking 'gloomy' mood. For example, the black and white setting highlights the characters since Little Red is depicted in her red dress and red shoes, and the wolf is represented in a solid black color. Concerning the 'gloomy' mood, the dark and gray forms used to depict trees and the forest create an uncanny Ambience which does not inspire confidence as if something was about to happen, see Figure 78 below. Also, visual affect is interestingly depicted in the protagonist's facial expressions which, allied to the verbal text, create a malicious, mocking character, as I start exploring below.

Figure 78: "Getting into the mood..."



So Little Red set off on her
journey through the forest
to Grandma's house.

From *Little Red* (Woollvin, 2016)

The analysis of the images that compose *Little Red* demonstrates that there is not any 'eye contact' between characters and readers. Thus, all the images are 'offers', positioning readers as observers, in an appreciative stance, as it is possible to see in Figure 79.

Figure 79: Images of offer in long shots and in oblique angles





From *Little Red* (Woollvin, 2016)

Adding to that, characters are mostly depicted in oblique angles, such choice creates detachment concerning readers. However, other features assist on approaching readers to the characters. For instance, there are no images depicted in vertical angles, thus establishing a corresponding relation of power between readers and characters, as it is possible to see in Figure 79 above.

Also regarding the creation of affinity with readers is the system of social distance. Concerning such aspect, it was noted that the number of images represented in long shots is almost the same that the number of close-ups and middle shots together – an appealing characteristic that differs from the majority of the picture books analyzed in the selected data. To illustrate, I present Figure 80 below in which a sequence of the four middle shot images found are firstly presented, followed by the

close-up depiction. Such choice shortens the distance between readers and characters, as well as creates a surprise moment, during the high emotional moment of the narrative that I will explore later in this study.

Figure 80: Sequence of mid shots and close up images

From *Little Red* (Woollvin, 2016)

Concerning the social distance created among characters, it is possible to observe that Little Red 'talks' to the wolf in a quite close distance. Both characters are oriented in a face-to-face position, representing the interaction suggested by the verbal processes in the verbal text, Figure 81.

Figure 81: Interaction between the characters



From *Little Red* (Woollvin, 2016)

The proximity represented in the images allows readers inferring that the wolf's presence does not intimate the protagonist. Little Red gazes back at the wolf, when she first meets him in the forest and seems a bit 'fed up' when she enters Grandma's house, which construes a sense of fearlessness. Moreover, some power is exerted by the significant proportions of the wolf in comparison to the 'little' girl, who has to look up to answer back to his growl – a fact that stresses, since the beginning of the story, Little Red's brave nature.

In line with the construction of a strong 'little girl' are the color choices which also encompass the creation of Ambience. In other words, the use of black, gray and white creates minimal circumstantial information, such as the forest and the path Little Red and the wolf follow, as it is possible to see in Figure 78 above and Figure 82.

Figure 82: *Little Red*'s setting



From *Little Red* (Woollvin, 2016)

The almost absence of colors also suggests a gloomy effect, but that is, somehow, deconstructed by the smooth circular forms of the trees, instead of sharp, pointy trees which could create a sense of danger, Figure 82 above. Following Bang (2016), the notion of danger and the construction of 'scary' objects are much related to the notions people have around sharp objects. The author asks: "What do we know that has sharp points?" and she answers that: "Most weapons are pointed." Bang also observes that: "Curved shapes embrace us and protect us." (Bang, 2016, p. 89)

As already pointed in the analysis of *Os Invisíveis*, the white background aligned with the black and white choice adds to call attention to the ideational content. Once the wolf is represented in solid black, and the protagonist wears a red cloth, as well as red boots, both characters foreground in contrast to the forest which composes the setting, see, for example, Figures 79 and 82. This way, Little Red and the wolf are highlighted along the story, together with the objects that are drawn in red. These, in turn, function to create some sort of liaison with Little Red. For example, the rooftop of Grandma's house, depicted on page spread 5 is red, while the ax craved on the trunk, depicted on page spread 8 has some details in red. Below I present both images in Figure 83.

Figure 83: Red object as source of identification
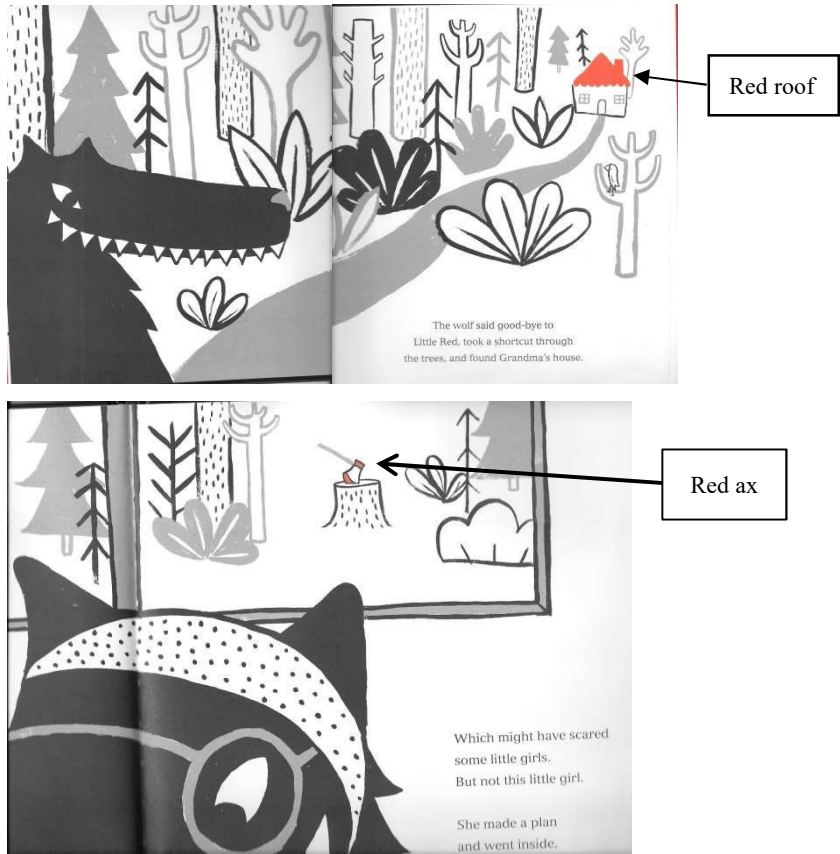


From *Little Red* (Woollvin, 2016)

The red color used in the rooftop and in the ax not only foregrounds the objects but also creates identification. In the case of the house, it indicates that it belongs to Little Red's Grandmother's house, as a sort of possessive identifying feature that highlights the owner and its liaison with the main character. The ax may also trigger the possessor, thus, recovering Grimm's version that a woodcutter comes to save both: Little Red and the Grandma. However, since such character is not depicted, it may also signal the availability of the object.

Another intriguing choice concerning the visual aspects is the frontal angle in which Little Red is depicted, on page spreads 8 and 9, Figure 84 below. The resource was very well explored not only to create

a sense of proximity with the characters, particularly with Little Red but also as a means to attract attention to the protagonist's face. By approaching the girl, readers are required to pay interpersonal scrutiny, especially with respect to the girl's facial expression.

Figure 84: Middle to close-up shots of *Little Red*



From *Little Red* (Woollvin, 2016)

On the image above displayed on the right, Little Red's eyes, which are gazing up, seem to indicate that she is fed up. Such facial

expression appears to signal the protagonist is tired of the theatrical performance of pretending not to know that she was talking to the wolf.

Moreover, since it is not possible to see the complete depiction of the character, readers cannot see that Little Red portrays an ax. It creates the element of surprise that is unveiled only on the next page spread: where Little Red is depicted in long shot – allowing readers to see the complete depiction of her body and the ax she holds under her arm, see Figure 85 below.

Figure 85: Little Red has an ax



From *Little Red* (Woollvin, 2016)

In the image above, the protagonist seems small in comparison to the enormous mouth of the wolf, which is depicted in black with pointy white teeth and occupies the whole right page and part of the left one. Nevertheless, the 'little girl' does not seem impressed, once she is depicted with a subtle smile on her face.

On the last page spread, the protagonist is depicted wearing a wolf's skin and smiling maliciously, as already presented in Figure 77. It is interesting to observe that if the expression "He is a wolf in sheep's clothing" uses to convey the idea that the wolf is the deceitful character, the image of Little Red in wolf's clothing suggests that the 'little' girl is the one in charge. Such illustration may indicate that, despite Little Red's fragile physical appearance, similar to a little lamb, she is the wolf in sheep's clothing. More interesting is the fact that the dust jacket of the

picture book seems to convey that idea, as it is possible to see in Figure 86.

Figure 86: Jacket and cover of *Little Red*



From *Little Red* (Woollvin, 2016)

The image shows the dust jacket, with the depiction of Little Red's face, as well as with the title of the book, and the author's name, while the front cover is all in black with details in white, representing the wolf's eye and teeth. As it is possible to see, the image of Little Red, conveyed in the dust jacket, envelopes the depiction of the wolf, which may suggest that 'the girl is the wolf in girl's clothing'.

From the exposed so far, it can be noted that a careful construal of the readers' alignment is constituted by varying choices of detachment and proximity. Also, the proximity of the characters reflects in the construction of a fearless protagonist. Such characteristic is reinforced by her facial expressions that show a bit ironic, smiley girl. This way, amusing relations encompass the character's performances at the same time that attitudinal characteristics are built up. These choices are even more evidenced by a closer look at intermodal relations that I start presenting next.

### 3.3.4 Wolf in sheep's clothing? The intermodal analysis of *Little Red*

In what regards the interrelation between the verbal and the visual text, it is possible to notice that the first is composed by declarative clauses that provide the common thread of the narrative. As observed

earlier in this study, the declarative clauses function to distance readers from what was told. There are not interrogative sentences directed at readers, which could create a sense of dialogue and proximity with the narrator or the characters. Instead, the interrogatives serve to unfold the conversations performed by Little Red with her mother, as well as by the protagonist and the wolf. As the images do not depict characters gazing at readers, a characteristic that reinforces detachment, it is possible to verify that there is interpersonal resonance.

It can also be pointed out that the declarative choice of mood also resonates the detachment options applied in the visual mode, mainly because of the oblique angle and the minimalist drawing style. However, the significant use of middle shots and close-ups, almost the same quantity of long shots, as already pointed in the visual analysis, function to create greater alignment with the characters, which shows a divergent pair between the verbal and the visual text. Interestingly, such aspect points to the fact that the proximity with readers is committed by the visual mode, whereas the verbal text keeps furnishing, mostly, information related to characters, their actions and the places they go.

As explored in the visual analysis, the relation of proximity and distancing are created, mainly, by the middle shots and close-ups, see Figures 84 and 85 above. At the turning point of the narrative the balance between approaching characters and distancing them from readers make the story much more appealing. On page spread seven the proximity of the readers with the protagonist allows us to see that the girl's eyes form a vector, and this, in turn, leads to the ax. The direction of Little Red's eyes is reinforced by the red color present in the girl's hood and the red details in the ax. The verbal text informs that: "She made a plan and went inside." As I present in Figure 87 below.

Figure 87: Little Red gazes at the ax



From *Little Red* (Woollvin, 2016)

Interestingly, whereas the wolf's plan was overtly depicted, as already shown in Figure 75, Little Red's is not. While in the case of the wolf's plan the visual text furnishes additional information, in the image of the girl, the clever link created by Little Red's eyes and the ax suggests that the latter, may be used by her to kill the wolf. This way, the protagonist's plan is partially committed, which construes part of the dark humor and subtleness that encompass the story.

On page spread 9, Little Red talks with the wolf. As she starts the conversation, the verbal text informs that "she wasn't fooled for a minute". The image converges with the idea and adds a little more. The protagonist has a curious expression on her face: her eyes are depicted as if she was 'looking above' and she has a frowned mouth, indicated by the depiction of a little line. This way, Little Red not only expresses that she was not fooled but she also seems to be fed up with having to pretend that, as it can be seen in Figure 84 which I present in more detail below.

Figure 88: Little Red and her expression of visual affect



From *Little Red* (Woollvin, 2016)

Little Red's facial expressions do not stop in there; on page spread ten the protagonist has a malicious smile on her face, see Figure 85 above. There is a little line representing her mouth, and the 'corners' of it are up. This forms a divergent attitudinal pair with the verbal text, as it suggests that the wolf's approximation might have scared some little girls, from which it could include the protagonist. However, the girl has a different attitudinal representation, as she smiles and does not seem scared.

Next, on page spread 11 (Figure 89), readers can only see Little Red's eyes; there is not any verbal text. Not much can be apprehended by the image, at least not in terms of the action taken. The picture seems to show that the protagonist only peers in somewhere, the same way she had done when glancing at Grandma's house, as showed in Figure 87.

Figure 89: Little Red's close up
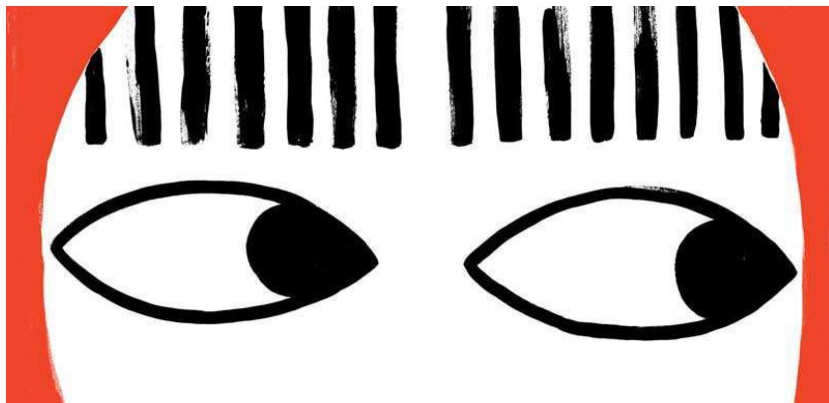


From *Little Red* (Woollvin, 2016)

The close-up image seems to operate to build up suspense, as readers cannot see what happens around the protagonist. Similarly to what happens in films, viewers have their focus of attention guided to the little girl's face because they do not have another form of seeing what surrounds the characters. This way, viewers need 'to wait' for the next 'scene' in the hope that the mystery will be solved.

Fortunately, readers are not left without a response: on the last page spread Little Red is depicted in the wolf's skin, leading to infer that she killed the wolf. There is also the depiction of circumstantial information: the protagonist's house, her mother who is inside it and points to a clock. The journey is finished; it is the end of the day, as the clock indicates seven, probably p.m. Ironically, the verbal text continues the comment started when the wolf attacked Little Red on page spread 10, Figure 85 above. The written information advises: "…but not this little girl", or, recovering the text: "Which might have scared some little girls...but not this little girl." The verbal text resonates the idea that underpins this disrupting version: the one that despite being little and a girl, the protagonist not only proved to be more intelligent than the wolf – as she made an elaborated plan – but she also deceived him, which ended by killing the wolf. Moreover: all of these deeds were, apparently, achieved without any help.

Overall then, it can be observed that the interpersonal features developed by the verbal and the visual modes add to the construction of a fearless and a little cynical protagonist. Such characteristics are

foregrounded by the written text which repeats that the girl is not scared by the wolf's actions. The visual representations of Little Red show a character usually depicted in a close distance to the wolf and that smiles. These interpersonal choices resonate the idea deployed in the verbal text: that the wolf does not scare her.

On the other hand, the wolf − despite being firstly associated with a 'scaring' characteristic, such as 'growling' − in fact, he barely knows how to disguise: he is described as a badly disguised wolf, as it can be verified in Figure 90 that follows.

Figure 90: The badly disguised Wolf and divergent pairs of meanings



From *Little Red* (Woollvin, 2016)

This way, resonating the verbal text, the Wolf is depicted as a goofy, clumsy wolf. Such incongruities present throughout the narrative create divergent couplings that, in turn, construe a funny character and not a frightening one. Nevertheless, the wolf actually eats Grandma, see Figure 91, and he is depicted in big proportions, which might lead to reflect that he is, in fact, a big bad wolf. As being so, maybe, he deserved having met Woollvin's Little Red on his way.

Figure 91: The end of Grandma
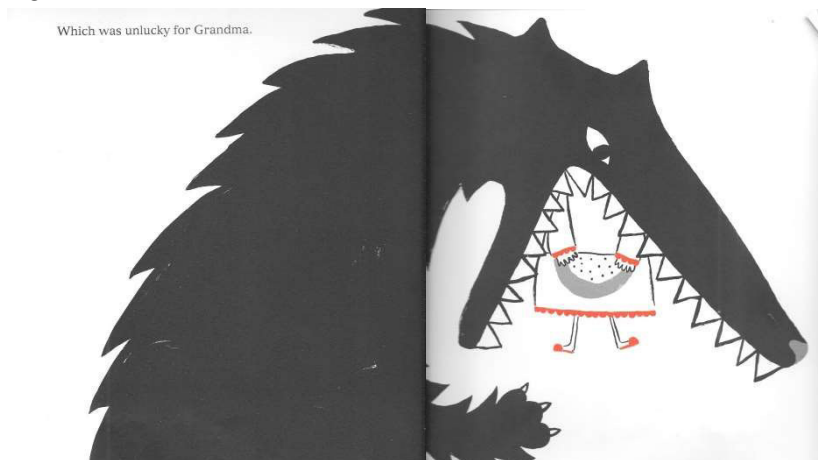


From *Little Red* (Woollvin, 2016)

Ideational meanings are concerned with characters and their actions, which also result on providing attitudinal purposes, as in the example of the deeds attributed to the wolf, such as a creature that "growls questions" and that "Leaps forward" to eat Little Red. Moreover, the interpersonal meanings are instantiated by attitudinal lexis that is responsible for creating a character named Little Red, who, despite the fragility evoked by the name, demonstrates that she is not the one who needs help. This way, contrary to Perrault's or Grimm's protagonists, who were deceived by the wolf, Little Red demonstrates that she is tired of playing to be fooled.

According to Bettelheim (2010), Perrault embellished popular tales with moral commentaries to tell (and mainly to teach) the children of Versailles Court. Thus, when employing these moral precepts, Perrault talked as if he was winking at the adults over the children's heads. In this line, Woollvin's 'little' protagonist not only teaches the wolf a lesson, but also seems to wink at readers over the wolf's head when she smiles, as a form to say: look what is about to happen.

To conclude, it is interesting to comment that the emotions, aligned with body orientation and the distance of the characters constitute meaningful choices to construe the fearless behavior of the protagonist, which is reinforced by the commentaries of the narrator, primarily conveyed by "but not his little girl". If on the one hand, it may be a positive aspect to deconstrue gender stereotypes of fragility and

powerless roles of girls, on the other, it may be quite violent for very young children.

The violence present in the analyzed version is evidenced by the fact that Grandma is eaten by the wolf, and by the wolf's death, which can become a little shocking when the girl appears wearing the wolf's skin. In this respect, it is important to stress that in Perrault's original version of the story Grandma becomes the wolf's meal. Such aspect could generate a point for comparison and discussion, enriching different interpretations. These, in turn, would need to consider the conditions of production, such as the time when it was first produced, $17^{th}$ century, and the public to which the story was aimed at, children of the Versailles court.

Furthermore, the red color may evoke the symbolic attribute of blood, which could also lead to attributing a violent nature to the child protagonist. The girl's wild disposition was not untrue, as it was possible to verify in the analysis presented. Nevertheless, if on the one hand there is a certain exaggeration in this violent nature, on the other, this is one of the aspects that construe the (dark) humor of the story.

Despite the partial reservations made in the analysis, *Little Red* is an amusing story underpinned by a dark, ironic tone. These characteristics are mainly construed by the means of the careful articulation of the clear-cut written text with the visual resources of: social distance related to both characters and between these latter with readers; graduation force, which involves the depiction of a big wolf in contrast to a little girl; and visual affect that deploys a mock smiley character even when in danger. Moreover, as the verbal text is composed mainly by syntactic parallelism, the repetitions may assist in predicting the unfolding of the events. Nevertheless, that does not imply an obvious ending… Which, quoting the text, was unlucky for the wolf.

## 3.4 CONCLUSIONS ABOUT THE SET OF MINIMALLY MINIMALIST PICTURE BOOKS

From the analyses presented above, it is firstly primary to stress that despite having grouped the three picture books in terms of their visual common characteristics, they have their particularities. These, in turn, delineate the work of art which makes them unique. Such uniqueness is reflected at turning moments of the narrative, among many other aspects. Since the present study seeks to verify "how the interpersonal content creates meanings across images and verbal language in picture books to construct readers' alignment concerning characters, as well as characters-

characters relations", in this conclusion I will outline the main intermodal relations found with respect to the aforementioned meanings.

### 3.4.1 The system of Affiliation: readers and characters relationships

Concerning the readers-characters relationship it was observed, with the analysis, that the mood choices tend to be composed of declaratives. Concerning visual choices, the majority of the images are offers, while characters tend to be depicted obliquely. Since declaratives, images of offer and oblique angles are choices which create detachment, it can be pointed that readers are 'kept at distance' from the story.

Concerning the system of Involvement, only one variation in power relations with readers occurred, the one that depicts the bear lying in the grass in *I want my hat back* (Klassen, 2012). Apart from this finding, differences in vertical and horizontal angles were inexpressive, since the characters tend to be depicted horizontally. In the case of the exception mentioned, it is necessary to highlight that it is related to a turning moment of the narrative. On this page spread, the angle is coupled with the system of Feeling, more specifically with Affect, and readers may be touched by the feeling of desolation conveyed by the bear.

With respect to the size of the frame and the readers-characters relationship, it was noted that characters are mostly represented in long shots. Variations in the size of frame are more significant in terms of the narrative development. For instance, in *I want my hat back* and in *Little Red*, the middle shot and the close up images found, accordingly, create, to some extent, proximity between readers and characters at the same time that they create prospection, signaling an important shift in the narrative.

Nevertheless, such proximity implies more than just getting closer, as it exerts notions of power between characters. Moreover, similar to the prospection created by the close up image in *Little Red*, the image of the bear and the rabbit also functions to create a moment in which readers need to "hold on" for a moment to finally discover what happens on the subsequent page.

In terms of ideational content in both Klassen's and Woollvin's picture books, it is possible to notice that the type of actions depicted are reactional ones. In the case of the bear and the rabbit, the characters gaze at each other, representing a reactional transactional action. While Little Red looks at something readers cannot see, being, thus, a non-reactional image. In this sense, the unfolding of events is suspended and readers are compelled to turn the page to find out what happens in the end.

Nevertheless, when turning on the page, and getting to the end of the stories, readers face a bear sat with his hat, at the same time, the written text conveys that he would not eat a rabbit. While Little Red is depicted wearing a wolf's skin, the verbal text only shows that this little girl was not afraid of the wolf, which was unlucky for the wolf. This way, the verbal text gives clues about what happened to the characters. In the case of *Little Red*, the depiction of the girl also resonates with the fearless nature of the character.

In this respect, the lack of information in both the verbal and visual texts challenges readers to create their own inferences concerning the unfolding of the events. This feature is corroborated by Nikolajeva and Scott (2006, p. 275-276) who claim that contemporary picture books frequently challenge readers who are "required to bring their own answers, their own resolutions to the works and to join forces with authors/illustrators in creating the scenario, the story, and the interpretation."

From the set analyzed in this chapter, *Os Invisíveis* fits in the category of stories with moral backgrounds which, as already observed by Painter et al. (2013) tend to keep readers detached from the characters. This way, images without any type of contact are used to depict characters, represented in long shots. Variations in the types of images, from narratives to conceptual, as well as in the usage of orange, and black and white backgrounds serve to signal important shifts in the story and add a great interpersonal effect regarding readers. These choices operate to cause reflection and, perhaps, a moral response to the theme of the story, without involving readers directly through interpersonal meanings.

Concerning the first aspect that underscore the research question of this study: "how do the interpersonal aspects create meanings across images and verbal language in picture books to construct readers' alignment concerning characters?", the analyses made possible to see that readers are positioned to see the events that unfold in a detaching position, especially created by the visual choices concerning the systems of Contact, Pathos and Social Distance. Whereas the choice of declaratives and the few information committed verbally, also contribute to detach readers from the characters' world. Moreover, the study of the first set of picture books also pointed that changes in the pattern presented above, signal to shifts in the narrative, especially by representing characters in close-up (*Little Red*) or middle-shot (*I want my hat back*) images.

### 3.4.2 The system of Affiliation: Characters and characters relationships

The meanings that encompass the construction of characters' relationships involve: power, social distance/proximity, as well as orientation. In general lines, the relations of power are subtly explored in *I want my hat back*, as already observed when exploring the crucial moment when the bear met the rabbit by the end of the story. The orientation also construes the relations of characters; especially in *I want my hat back* and in *Little Red*. In these picture books, the characters are positioned in face-to-face positions, as a means to illustrate the dialogues deployed in the verbal text.

In *Os Invisíveis*, the orientation of the characters fosters the attitudinal response of the protagonist, who is firstly depicted in a frontal position in relation to the invisibles and, when an adult, he turns his back to them. This way, the sense of solidarity is created in the first part of the narrative, and changes when he becomes an adult, construing the notion of neglect. Such notion is reinforced by the lack of commitment of nominal groups, which ends by 'erasing' references to the invisibles in the verbal mode.

### 3.4.3 The system of Feeling: creating character's affect and emotion appeal in readers

All the aspects overviewed in this section are encompassed by the system of Feeling, which by means of Ambience, Affect and Judgment, assist in creating some sort of response in readers. For instance, in *I want my hat back*, the bear's distress is a strong fact that encompasses the whole narrative. Such feeling is represented through the emotive verb choices applied in the verbal text, as well as by one image in low angle. In this sense, ideational meanings are coupled with the interpersonal choice of depicting the bear in low angle, to create interpersonal appeal. This, in turn, may constitute an appealing feature to capture the child-reader's sympathies. Interestingly, *I want my hat back* represents emotions through verbal choices. But visually, it provides much more emotional meanings. For instance, when the bear recalls that he had seen a rabbit wearing his hat, the red background operates to encode its symbolic representation of outrage (see Figure 37). The protagonist's eyes also change and are depicted wide-opened or crossed. Apart from that, emotion language is not committed.

In *Little Red*, the protagonist is depicted differently, and has changes in the position of her eyes and her mouth to commit her emotional responses. For instance, on page spread 9 (Figure 88), she meets the wolf which was badly disguised. The verbal text comments that "she wasn't fooled for a minute." The visual text converges with the written information, but adds much more, as she seems 'fed up' with the situation, see Figure 88.

Similarly, this occurs when the Wolf opens up his mouth to attack Little Red and she reacts calmly with a smile on her face, Figure 85. The verbal text shows that the wolf's initiative "might have scared some little girls", insinuating that the protagonist could be one of these "scared girls". Thus, a divergent pair of meanings is construed, creating an ironic tone. Such irony is reinforced by her malicious smile on the last double page spread: when she comes back home wearing the wolf's skin and smiling. While the verbal text reinforces that his little girl is not afraid, the visual text suggests that Little Red not only is not afraid of the wolf, but is also able to kill him. Considering the young children as audience it might be a bit shocking, but exactly because of that it may serve to deconstrue the notion that little girls are not able to look after themselves.

To conclude, it is important to highlight that *Os invisíveis* does not depict facial expressions, as characters are represented by silhouettes. This way, a detaching stance is firstly fostered. Adding to that the verbal text shows, primarily, ideational meanings. Nevertheless, judgment may be evoked in readers by the change in the protagonist's attitude and the counter expectation created which is, in turn, reinforced by the final black pages that stress a feeling of frustration, as observed by Painter (2008) in her study of Ambience, already mentioned.

The three picture books were selected for being either black and white or with a neutral enveloping color applied in the background. Besides, setting was minimally depicted. These two characteristics create effects in picture books, such as emphasizing "action over appearance – not how objects look but what they do", as noted by Nodelman (1988, p. 68). Another feature is that minimal setting foregrounds characters and their actions, as observed by Painter et al. (2013). In this sense, the study of the specific set of three minimally minimalist picture books converge with what was ascertained by the scholars. The findings resulted from the analyses point how ideational content is, at times, coupled interpersonally to build up different meanings. In this study, it was possible to verify that a choice used to commit character's emotions is using mental processes. By doing so, a possible alignment between readers and characters is created.

Overall then, the study conducted so far demonstrated that the images provide more meanings than the verbal text, and are coupled with different metafunctions to create the interpersonal relations among characters, but, mostly, to create compelling plots and, this way, to provoke readers' reactions as well as possible reflections concerning ethical issues.

In the next chapter I will explore the interpersonal meanings of a set of picture books which comprises different children's literary genres, namely: a poem, contemporary realistic fictions and a historical fiction. Since they are picture books that cover a variety of themes, and have different settings and background colors to create Ambience, they constitute a rich material to verify: how readers and characters are positioned, the type of emotional response created by the Ambience, as well as the characters relations.

## 4   PICTURE BOOKS WITH DIFFERENT CHILDREN'S LITERARY GENRES

In this chapter, I will explore four picture books selected to compose this study, namely *Big Bad Bun* (Willis & Ross, 2009), *Tom* (Neves, 2009), *Oliver* (Sif, 2012), and *Inês* (Mello & Massarani, 2015). The picture books grouped in this chapter approach a variety of themes that range from psychological states of mind, such as *Tom* and *Oliver*, to a love affair and death, as *Inês*. In the middle of this sort of tragic selection, *Big Bad Bun* tells the story of a child-rabbit with problems at school. This way, the variety of themes and genres, as I will explain latter, provides a fruitful material to explore concerning the interpersonal aspects that encompass both verbal and visual texts to create meanings across images and verbal language in picture books. Such meanings refer, more specifically, to readers' alignment in relation to characters, as well as the form characters construct their relations. Such relationships will be analyzed bearing in mind the categories of analysis established in the section destined to the 'Method' of this study and they consider two broad systems: Affiliation and Feeling. These, in turn, are encompassed by other systems, which I briefly recover as follows. Concerning the Affiliation system and its visual meanings it is encompassed by: Contact, Pathos, Social Distance and Involvement. The Affiliation also underscores the verbal text in which regards: Mood choices, Characterization, Power and Solidarity. The system of Feeling involves: Ambience, Visual Affect and Judgment, with respect to the visual meanings, and Tone and Attitude which encompass the verbal text.
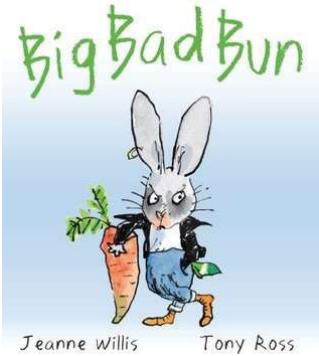
As a matter of illustration of the variety of picture books comprised in this chapter, I present below the picture books that will be analyzed. To do that, I draw on Galda, Sipe, Liang and Cullinan (2014)'s systematization of children and young adult's literature genres. The authors explain that picture books span different literary genres and they classify these latter as: poetry, folklore, fantastic literature, contemporary realistic fiction, historical fiction, biography, and nonfiction.

It is important to clarify two points regarding *data* that composes this chapter. Firstly, similar to the set of picture books analyzed, the four books have one common characteristic: all of them have a minimalist drawing style. In other words, the characters are not depicted in terms of an accurate representation of a 'real' human: the eyes are dots or circles, the people's heads are ovals or circles. Besides, there is not a precise distribution between facial and body proportions. Despite that, two characters may approach a more generic drawing style, since they are

represented with more details, approaching the representation of human face, they are Tom's brother, in the picture book Tom (Neves, 2009), and farmer Gilis, represented in Big Bad Bun (Willis, Ross, 2009). Nevertheless, considering that the number of characters depicted in a style which partially distances the minimalist one is not significant, I opted by classifying all the four picture books as having a minimalist drawing style.

The second aspect to be taken in consideration before presenting the picture books refers to a distinction between 'literary genres' and 'genres', as adopted by Martin and White (2008). In this sense, it is important to clarify that the classification presented in the table that follows refers to children's literary genres. However, I use the technical term 'genre' as proposed by Martin and Rose (2008) in the thesis. Such terminology is applied twice: a) when I refer to *Os Invisíveis* (Freitas & Moriconi, 2013), in chapter 3, as a moral exemplum, and b) when I mention the letter and the school report in *Big Bad Bun* (Willis & Ross, 2009), in this chapter. However, the classification that follows is based only on children's and young adults' genres. Thus, following Galda et al. (2014), it is possible to observe that the data collected is encompassed by a variety of genres since they comprise: poetry, contemporary realistic fiction, and one picture book which blends historical fiction and poetry, as I present in the table that follows.

Table 11: Set of the four picture books with different children's literary genres

| Cover and title of the book | | Children's literary genres |
|---|---|---|
|  | *Big Bad Bun* | Contemporary 'semi-realistic' fiction |

| Cover and title of the book | | Children's literary genres |
|---|---|---|
|  | *Tom* | Poetry |
|  | *Oliver* | Contemporary realistic fiction |
|  | *Inês* | Historical fiction and Poetry |
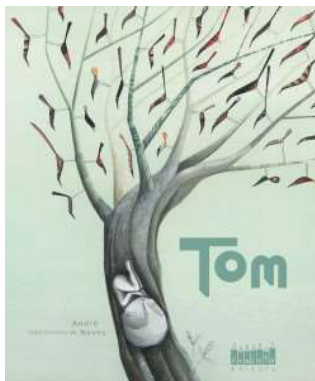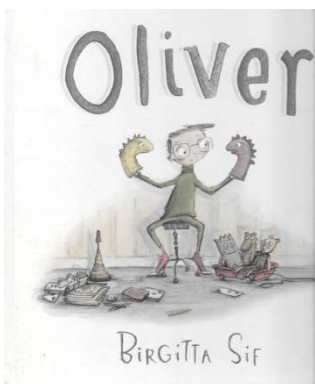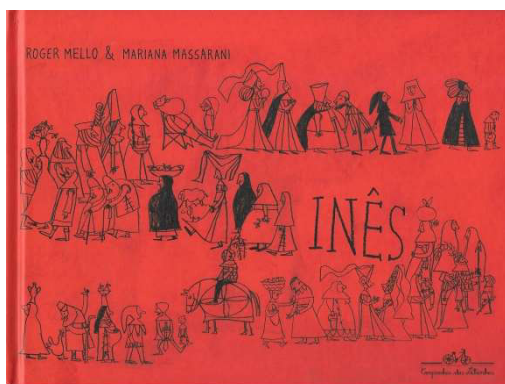
The picture book *Big Bad Bun* (Willis & Ross, 2009) is about a child-rabbit character, and thus it was classified as 'semi-realistic'. However, through a funny and light atmosphere, the author and the illustrator end by representing what can be a real problem for children and adolescents: the school duties allied to the school report. This way, what is lived by the protagonist, Fluff, illustrates a fact that could occur in the real world: a bad evaluation resulted from the child's energetic performances at school, and the protagonist's reticent behavior to show the school report to his parents.

In the case of *Tom* written and illustrated by Neves (2009), the verbal text is composed of a poem. The narrative tells a particular event lived by one of the characters, falling on a slice of life type of narrative, as suggested by Nikolajeva (2004). To narrate the story, the author creates a secondary character narrator who does not understand his brother, Tom. This way, Tom's brother makes use of condensed and figurative language through which he expresses his thoughts and perceptions about Tom's atypical behavior since he is an autistic child. Interestingly, Neves (2009) skillfully articulates the figurative language applied verbally to the images, creating intermodal relations that not only reiterate meanings, but that also expand them.

*Oliver* (Sif, 2012) is the story of a boy, named Oliver, who is presented as someone who feels a bit different. Along the narrative, readers get to know that he is lonely and seems to enjoy this condition. The contemporary setting and the existential problem lived by the boy are features that underscore contemporary realistic fiction as if the story "could happen in the real world" (Galda et al., 2014, p. 14). In this sense, Oliver is a character that approaches real sensitive topics which may also move child readers.

*Inês* (2015), written by Roger Mello and illustrated by Mariana Massarani, reconstructs the real love story of King Pedro and Inês de Castro in a medieval setting. The historical fiction is told through a poem that is synergistically represented in the visual text which, in turn, construes a live atmosphere to the gloomy events.

From the exposed, it is possible to have a view of the variety of children's literary genres which encompass the picture books that I will explore in this chapter. This is the reason why I entitled this collection of picture books as the 'set of picture books with different children's literary genres'. Adding to such variety is the style that underscores the work of each author and illustrator. For example, *Oliver* has a richness of details in the setting which makes reading it an adventure in search for minor objects and characters that compose the drawings. *Inês* is beautifully

colored with vibrant colors that assist in both the symbolic meanings that are loaded by the colors, as well as providing setting and mood to the events that unfold.

On the other hand, *Tom* is minimally depicted and is accompanied by alternating a light olive green color and white backgrounds, which construe a nostalgic tone to the story. Meanwhile, *Big Bad Bun* is filled with action and, because of that, the story turns to the protagonist's performances, while the setting is minimally depicted, as I start presenting in the analysis that follows.

## 4.1   BIG BAD BUN

### 4.1.1    Overview of the narrative

*Big Bad Bun* (2009) is a picture book written by Jeanne Willis and illustrated by Tony Ross. It composes PNBE collection of the year 2014 for primary school children. The narrative consists of a letter written by the protagonist named Fluff or Big Bad Bun, as he becomes, addressed to his parents. Through the letter, Fluff tells that he has left home and joined The Hell Bunnies Gang. This way, the bunny tells his parents all the bad things he has been up to, such as: having his tail dyed and his ear pierced, crashing his motorbike, among others. By emphasizing his lousy behavior Fluff aims at demonstrating that "there are worse things in life than (his) TERRIBLE school report". For example, Fluff starts the letter telling the following:

> "Mum and dad,
> I'm sorry to tell you, I HAVE RUN AWAY FROM HOME. I'm living at the Dump in Devil's Dyke with my new best friends."

The beginning of the clause above situates readers that the protagonist has run away from home. After that, Fluff enumerates a sequence of the things he had to do to be accepted by his "new best friends" to become a member of the group, named "The Hell Bunnies". One of his actions involves something that would drive any parent crazy. Fluff tells the following:

> "I've crashed my bike a few times, once when I was racing up the turnip filed and hit a scarecrow.
> Again when I accidentally ran over the end of Mr Bull's tail…"

From the narrated by the protagonist it is possible to have a general idea of his disrupting conduct. Interestingly, the story satirizes gang-like behavior which provides a humoristic tone to it. For instance, after telling his parents that he was living with his new best friends, as presented above, Fluff starts telling all the tests he had to pass to become a Hell Bunny, such as:

> "Being buried up to my nose in cowpats wasn't half as bad I thought.
> Then I had to blow a raspberry at Mr Fox, which was a bit scary – cos he can run EVER so fast when he's cross.
> The worm burger I had to eat tasted YUCK, but I expect that's because I used to be a vegetarian."

The list of 'bad things' he had to do is quite big, however, by the end, there is a plot twist, and readers are acquainted with the fact that none of the letter was true. Fluff was, in fact, at his grandma's house. In the end, the narrator states the following: "So at the end of the day, Bun wasn't so big, and he wasn't so bad-which just goes to show you can't always believe everything you read." It is specifically the form such lie is built up that constitutes an interesting aspect to consider, as I will explore in the analysis that follows.

## 4.1.2 The verbal analysis of a tearaway bunny and his disrupting behavior

In this part of the study, I will focus on the mood structures and the attitudinal lexis applied by the writer to construe interpersonal meanings. The first aspect to highlight refers to mood structures. It can be observed that the vast majority of the clauses found throughout the story are declaratives. For instance, following the sequence of tests the protagonist had to pass to become a Hell Bunny, Fluff tells that:

> "I've dyed my tail, I'm into leather and I've had my ear pierced.
> I never wash my whiskers and I always go to bed really late."

The large use of declaratives is justified by the fact that the narration consists of a sequence of the tests Fluff had to pass to be accepted as member of the gang. To emphasize the information provided, the character also makes use of an exclamative clause: "So I stayed and now I'm having a lovely time – HONEST!" Apart from the declarative

cases, imperative clauses were also found, assisting in the establishment of a more prominent alignment between readers and characters. For example, the first imperative clause found is the following: "you will not want to know what they did to farmer Giles…YES, YOU DO! They put bunny poo in his chocopops." Fluff also tells his parents: "Don't worry the red blobs on this page are just jam… I HOPE". It is also important to mention that a clause complex starting with a command (Please, hurry up) was also found and it also contributes to approach readers with the protagonist. Fluff asks: "Only PLEASE hurry up, I'm STARVING, and Grandma's cabbage STINKS!"

As it will be seen in the analysis that follows, modal adjuncts are broadly applied to express both: probability and usuality, which, in addition to attitudinal lexis, convey evaluative meanings, as well as assist in creating the shift in Fluff's personality. For example, the first sentence of the picture book conveys the following: "There never was a rabbit as bad as Big Bad Bun or so you'd think if you read this letter which he left on his bed after school one day…" This way, the first piece of information that readers have construes the rebel nature of the protagonist. Moreover, the character tells his parents: "I never wash my whiskers and I always go to bed really late." By doing so, the character also shows his transgressive behavior, as it will be better addressed later in this analysis.

Concerning the interpersonal relations construed between readers and characters, it is interesting to observe how the first are, somehow, positioned as the protagonist's parents along the story. Since Fluff's letter is addressed to his 'Mum' and 'Dad', the narrator establishes a constant conversation with the readers of the letter. He does that by employing two resources: 1) readers are continually addressed by the pronoun 'you'; 2) there is the vocative "Mum", attributing such role to readers. For example, the letter is clearly directed to Fluff's parents as the protagonist starts it with: "Dear Mum and Dad, I' sorry to tell you, I HAVE RUN AWAY FROM HOME", Figure 92 below. Along the unfolding of the events, Fluff writes: "You'd hardly recognize me now, Mum. I've dyed my tail, I'm into leather and I've had my ear pierced", as it is possible to see in Figure 92 that follows. This way, by means of the vocative the protagonist positions, indirectly, readers as his mother.

Figure 92: Excerpts of Fluff's letter
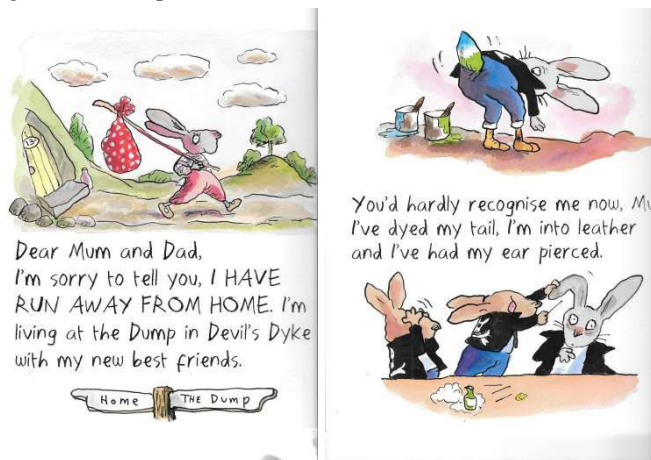


From *Big Bad Bun* (Willis & Ross, 2009)

As previously mentioned, the narrative is composed of the succession of the challenges set up by the Hell Bunnies which had to be accomplished by Fluff. Such sequence of events, in turn, establishes the flow of the story. For example, Fluff says that:

> "I passed all the tests they gave me so that I could be a HELL BUNNY too.
> Being buried up to my nose in cowpats wasn't half as bad as I thought.
> Then I had to blow a raspberry at Mr. Fox, which was a bit scary – cos he can run EVER so fast when he's cross."

From the examples above, it is possible to observe that declarative clauses fill the purpose of describing such unfolding of actions. Since declaratives do not require a more engaging position, as imperatives or interrogative clauses, they help on positioning readers in a more appreciative stance than an engaging one. The following examples also point to the preference in conveying the text in declaratives. Thus, one of the first information furnished by Fluff is: "I'm living at the Dump in Devil's Dyke with my new best friends." Fluff also mentions that he is called 'Big Bad Bun' by the gang: "They call themselves The Hell Bunnies, but that is nothing to what they call me. They call me BIG BAD BUN."

The character tells that he has decided to stay and join the group because, otherwise, he would be considered a 'Furry Foo Foo': "I wasn't sure about joining them at first, but they said if I didn't I was a Furry Foo Foo. So I stayed and now I'm having a lovely time- HONEST!" As it can be seen, this piece of information is provided using an exclamative clause which allows the 'character/ narrator' to persuade his parents/readers that what he stated is true. Having made this 'honest' consideration, the little protagonist starts enumerating all the things he had to do to become a Hell Bunny. For instance:

> "…Being buried up to my nose in cowpates wasn't half as bad as I thought."
> "Then I had to blow a raspberry at Mr Fox (…)"
> "The worm burger I had to eat tasted YUCK, (…)"
> "You'd hardly recognize me now, Mum. I've dyed my tail, I'm into leather and I've had my ear pierced."

The first test mentioned above is conveyed in the passive voice. This choice makes possible to see that the character is the recipient of the actions performed by the Hell Bunnies. At the same time, Fluff was obliged to do other tests to become a member of the Gang. Such obligation is expressed by the high-value modal adjunct "have to", as in: "I had to blow a raspberry at Mr. Fox", and in: "The worm burger I had to eat". This way, the verbal text construes an unequal relation of power between Fluff and the gang. The latter is responsible for acting and giving orders, while the little bunny accepts the challenges and tries to accomplish them.

The description of the actions Fluff was sentenced to achieve not only highlights transgressive behavior but also signals to a shift in Bun's manners, as he writes to his mother that: "You'd hardly recognize me now, Mum." At this point, it is interesting to remark that the form of address 'you' followed by the vocative 'Mum', positions readers as Fluff's mother. Similarly, along with the verbal text, the character establishes a conversation with readers and calls them by the pronoun 'you', as in: "When you get to know them, the Hell Bunnies are really sweet guys, but you'll not want to know what they did to Farmer Giles…" The interpersonal appeal is reinforced by the visual text, with the depiction of a speech bubble enclosing the information provided by Big Bad Bun, as it can be seen in Figure 93 below.

Figure 93: Speech balloon and readers-character interaction



From *Big Bad Bun* (Willis & Ross, 2009)

From the image above, it can be said that Fluff not only interacts with readers but also gives them commands. Thus, in the clause: "Yes, you do!", Fluff recovers the preceding sentence "You will not want to know what they did to farmer Giles…" and completes it saying that interlocutors do want to know the fact. This way, the character starts to tell what the gang did to the farmer: "They put bunny poo in his chocopops."

As mentioned in the introductory paragraph of this section, there are two other imperative clauses along the story, and they are crucial for establishing interpersonal relations between the characters. The first is on page spread 14, which depicts Fluff on the floor hit by something the supposedly Weasel Crew threw on him. Whereas the protagonist is illustrated on the left-hand page, his parents and his little sister occupy the right-hand page. Since the members of the family are turned to Bun's direction and he is also oriented to his family drawing, they seem to exchange looks, Figure 94 below. This way, dialogue is established, and Bun says: "Don't worry the red blobs on this page are just jam… I HOPE."

Figure 94: Big Bad Bun's appeals and commands



From *Big Bad Bun* (Willis & Ross, 2009)

The second imperative mood found in the narrative is deployed in the antepenultimate page spread. The clause conveys Fluff's demand to his parents to pick him up, as it can be read in: "Only PLEASE hurry up, I'm STARVING, and Grandma's cabbage STINKS!" The clauses construe an interactive relationship between the protagonist and his parents, especially because the images complement who is being addressed with the depiction of Fluff's parents on the page, as it can be seen in Figure 95 below.

Figure 95: Fluff's parents read his school report



From *Big Bad Bun* (Willis & Ross, 2009)

Thus, Fluff's desperate appeal comes by means of a modulated imperative instantiated by: "Please hurry up" that also serves to furnish the reason why his parents have to hurry. Very cleverly, Fluff construes his argument for being quickly picked up, out of the logico-semantic relation of reason. The clause is formed by patterns of ellipsis – indicated by the symbol ∅ as it can be seen below:

> Only PLEASE hurry up,
> [∅: because] I'm STARVING, and
> [∅: because] Grandma's cabbage STINKS!

Two other relevant aspects to mention concerning the verbal analysis refer to attitudinal lexis and modal adjuncts. They constitute two essential tools in the narrative as they assist in the construction: of 'bad guys', including the character represented by Big Bad Bun, as well as the unfolding of events narrated by Fluff in his imaginary story. The construction of 'tough guys' is achieved by the description of bad behavior which, in turn, is evidenced by attitudinal lexis. While the massive use of modal adjuncts concerned with usuality and intensification entail the children's innocence when telling a lie.

Readers are called the attention to the toughness of the character since the first-page spread. The narrator starts presenting the protagonist saying that: "There never was a rabbit as bad as Big Bad Bun." This way,

when denying that there never existed someone like the protagonist, he is presented as being a real tearaway type. In this line, the adjective 'bad' prepares readers to what will come next: a series of tests the character had to perform and also a shift in his behavior. Such behavioral change involves breaking specific rules that encompass the everyday routine of children, such as: having a shower and going to bed early. Once Fluff affirms that he "never washes his whiskers" and "always goes to bed really late", he reinforces his rebel nature. Moreover, Bun also transgresses the security law when he tells his parents: "I never wear a crash helmet, but I don't give a flying furball."

The name of the gang "The Hells Bunny" may also trigger some negative evaluation, as it suggests a connection with The Hells Angels Motorcycle Club. Such 'Club' is considered an organized crime syndicate by the United States Department of Justice, according to information retrieved from Wikipedia (n.d.). The gang is composed mostly of men who ride Harley-Davidson motorcycles. The members have nicknames and have to go through phases to become a member. As it is possible to deduce, any similarity with the protagonist's description is not mere coincidence.

The examples mentioned above also show that the verbal text is primarily composed of modulations and modalizations. The first linguistic device, modulation, is used to describe the tests Fluff had to do to become a Hell Bunny. Thus he mentions that he "had to blow a raspberry at Mr Fox" and also that "the worm burger I had to eat tasted YUCK". On the other hand, modalizations are used to emphasize the violation of rules, as in "I never wash my whiskers" and "I always go to bed really late". Interestingly, as the author uses high-value modals (always, never), instead of conveying the information in a polar form, the information provided becomes less assertive, as pointed out by Halliday (1994).

This way, there is the construction of the character's strong commitment to prove that what he is telling in his letter is true, while, in fact, none of it is real and he is at his Grandma's house, Figure 96 below – as stated by the protagonist at the end of the message in a "P.S. note": "Ps. None of this letter is true. I'm at Grandma's house." Such choices in mood adjuncts create the innocence that encompasses children's fibs, which are usually permeated by the commitment of persuading the listener/ reader that they are faithful to what is being told.

Figure 96: Fluff reveals the truth
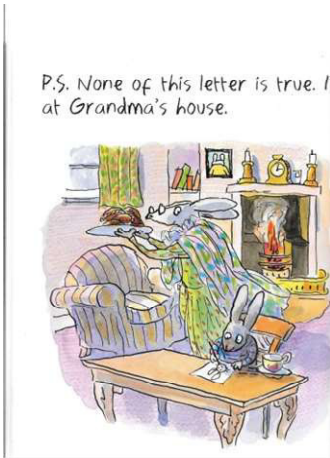


From *Big Bad Bun* (Willis & Ross, 2009)

The transgressive behavior is reiterated by the character along the letter, which, this way, builds up a dark view of what could have happened if he was a real outlaw. For example, the character mentions that:

> "I've dyed my tail, I'm into leather and I've had my ear pierced."
> "I never wash my whiskers and I always got to be really late."
> "I crashed my bike a few times."
> "I never wear a crash helmet, but I don't give a flying furball."

The shift in Fluff's personality may lead to the conclusion that his school report is terrible, but the situation could be worse if he were a Hell Bunny. He says: "I just wanted to remind you that there are worse things in life than my TERRIBLE school report." So, the school report is showed in the picture book, see Figure 97, and it is funnily represented, once it contextualizes school goals from the perspective of what a young rabbit should achieve in an educational setting.

Figure 97: Big Bad Bun's school report and behavioral evaluation



From *Big Bad Bun* (Willis & Ross, 2009)

From the report above, it is possible to see that Fluff is perfectly capable of attaining the goals of each school subject. For instance, Fluff is capable of: 1) reading the labels in the vegetable garden; 2) writing pretty well, as he entertains the class with the tales he creates; 3) counting, since he knows the number of carrots there are in a row. Also, the little rabbit has good physical abilities as, according to Miss Burrows his teacher, "Fluff is bright-eyed and has a fine pair of ears."

Interestingly, being bright-eyed also may indicate that Fluff is alert and lively and this may be, together with the fact that he already knows what is being taught, the reason why he does not stay quiet during the classes. This way, the poor bunny ends up by: gnawing his pencils, escaping under the fence and rolling about in the clover, besides not listening to his teacher. Interestingly, the school report presents Fluff's strengthens followed by his negative behavior, as it can be seen below:

Table 12 Evaluative meanings in Big Bad Bun's school report

| Positive evaluation | Negative evaluation |
| --- | --- |
| Fluff can read every label in the vegetable garden | but his writing will never improve unless he stops gnawing all the pencils. |
| Fluff entertains the class with wild tales | but often digs himself into a hole. |
| Fluff is excellent at hoping, skipping and jumping. | However he must stop leaping about during assembly. |
| Fluff is bright-eyed and has a fine pair of ears. | Unfortunately he never uses them to listen to his teacher. |

The exposed in the school report points to the construction of a 'normal child' who has problems on following the rules dictated by the school. Although being perfectly capable of achieving the goals proposed, the little protagonist has to face other challenges, such as learning to listen to the teacher, as well as understanding that he cannot escape classes, play or sniffle.

At this point, there is no doubt that many child and adult readers may identify themselves with the character. In this sense, the most challenging duties to learn at school seem to be much more related to other aspects than learning the content, such as: learning to listen and to interact with others. Furthermore, children may also learn to control for not distracting or playing during classes. Thus, the school institutionalizes social control by praising or condemning behavior and knowledge – a fact that can be observed by the school report which, in turn, conveys the teacher's evaluation. In this sense, the evaluation concerns much more than the capacity of achieving the abilities of reading, writing, counting or developing physical activities, as it involves the assessment of Fluff's behavior.

Having explored the verbal text, it is possible to remark that it establishes a balanced interaction with readers. Readers are mostly 'kept at distance' through declarative sentences but, at some moments, the narrator-protagonist approaches readers by giving orders to them, as if readers were his parents. For example, Fluff starts telling his mother that the Hell Bunnies are sweet guys: "When you get to know them, the Hell Bunnies are really sweet guys, but you'll not want to know what they did to farmer Giles" after that, Fluff recovers this sentence and says: "YES,

YOU DO!" This way, Fluff addresses readers as if they were the protagonist's parents, which contributes to align the character with the target public.

Moreover, Fluff's effort to tell a dramatic story, by mainly using high-value modal markers, for example, when Fluff mentions that "I never wash my whiskers" and "I always goes to bed late" creates the innocent tone of a child when telling a fib. All the aspects explored so far are very well articulated with the images. The visual text, in turn, is responsible for creating good part of the humor present in the picture book, as I start presenting below.

### 4.1.3   The visual analysis of a (quite) big and (not that) bad rabbit

In the visual analysis, I will explore how the visual mode creates interpersonal meanings along the narrative. One of the objectives is to verify if the images contribute to align readers in a more engaging stance or if they construe detachment, as the declarative clauses do so in the verbal text. Moreover, I also aim at finding out how the relations between the characters are built up. To carry out the analysis of such aspects, I explore the systems of Affiliation and Feeling in the analysis that follows.

Regarding the Affiliation system, it can be observed that most of the images are of offers and that the drawing style chosen is a minimalist one, as it can be seen in Figure 98 below, the characters' eyes are represented by circles and there is not an accurate drawing of facial details.

Figure 98: Example of detaching choices used in the majority of images regarding the Affiliation system
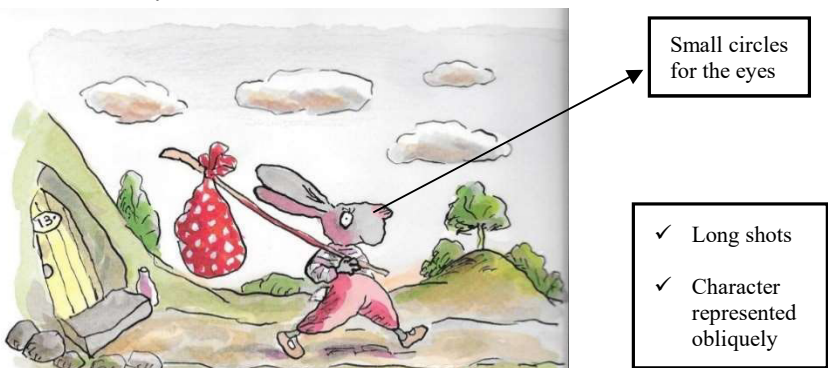


From *Big Bad Bun* (Willis & Ross, 2009)

Furthermore, it can be pointed out that characters are, mostly, represented in long shots and in oblique angles, see Figure 98 above and Figures 95 and 965 presented before. As already stated, such choices tend to create detachment between readers, who are kept at an appreciative stance, once there is no eye contact between characters and readers, and the distance established between readers and characters is kept to its maximum, with the depiction of the whole body of the character, as it is possible to see in figures 98 previously presented. Besides, the minimalist drawing style also tends to create detachment, as pointed by Painter et al. (2013). On the other hand, positioning characters at the same eye level creates a neutral relation of power. For instance, in Figure 98 above the character is depicted horizontally, thus, there is not any difference concerning power between readers and Fluff.

Similarly to the observed in the analyses of other picture books selected for the present study, in *Big Bad Bun* the Affiliation system creates a detaching position in the relation between characters and readers, since the representation of the characters occurs through long shots and in oblique angles, as seen above. Despite the predominance of disengaging choices in the images, some little depictions initiate a more interactive relationship with readers. For instance, in the image depicted on the first page spread, the protagonist's father seems to gaze at readers, once he is depicted in frontal angle, Figure 99 below.

Figure 99: Fluff's father frontally depicted seems to gaze at readers



From *Big Bad Bun* (Willis & Ross, 2009)

The same angle is used to depict the protagonist on the third and fourth left-hand pages, which I present below in Figure 100 that follows.

Figure 100: Characters' depiction in frontal angle and middle shots
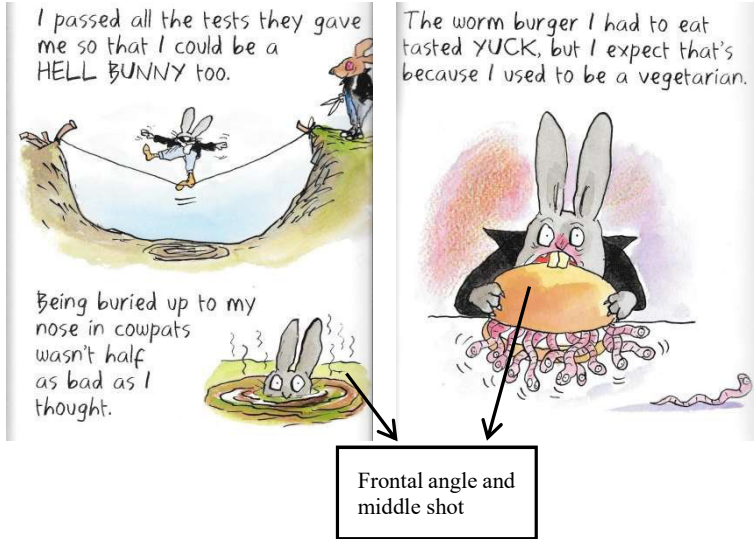


From *Big Bad Bun* (Willis & Ross, 2009)

The images presented exemplify how small details may create gaze contact with readers, which helps to approach them to the unfolding events depicted. Moreover, such frontal angles are coupled with middle shots, construing a bigger alignment with readers, as in Figure 100 above. Interestingly, the turning point of the story consists of a change in angle. It occurs on page spread 16, when Fluff appears on the right-hand page. The protagonist is depicted in low angle, looking up, and with his hands behind his back, in a non-transactional process. The image was already presented in chapter two, and I also present it below.

Figure 101: Non-transactional process – *Big Bad Bun*



From *Big Bad Bun* (Willis & Ross, 2009)

The low angle in which Bun is represented creates the notion of vulnerability, as he seems to be small and weak. His body position also emphasizes such features, since Fluff's back is curved, his arms are behind his back, and his feet are cocked inward. The body posture also construes the idea that the little bunny is insecure. The broken cup next to him also seems to highlight how clumsy he is, which can evoke a sense of pity for the rabbit.

Apart from the change in the angle discussed before, there are other aspects which involve readers in a more interactive stance. These features are conveyed by two close-up images on page spreads 10 and 11, Figure 102. As it can be seen below, the image presents Fluff's pillow and teddy pig, as well as the protagonist's school report.

Figure 102: Framed image and its interactive role
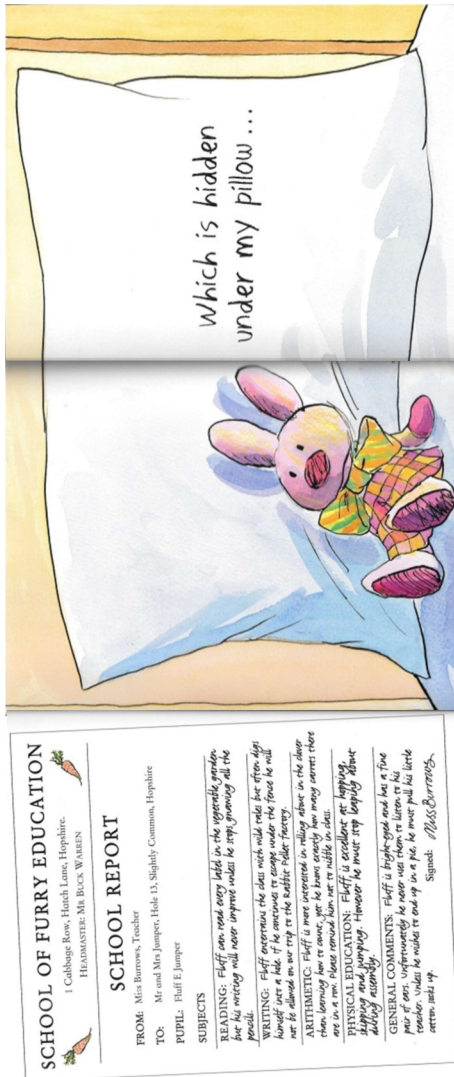


From *Big Bad Bun* (Willis & Ross, 2009)

As both images are framed by margins that circumvent the pad and another line that frames the school report, the objects become salient and give the impression it is possible to access them. Similar to what is achieved in a film, when objects are put in evidence employing close up

images, the pillow seems to guide readers to the school report. It creates the impression that readers had 'gone back to the first page', where Bun's room is depicted, and, when turning the page, they reach the school report. I present in Figure 103 the sequence of the images mentioned.

Figure 103: Approaching the character's school report
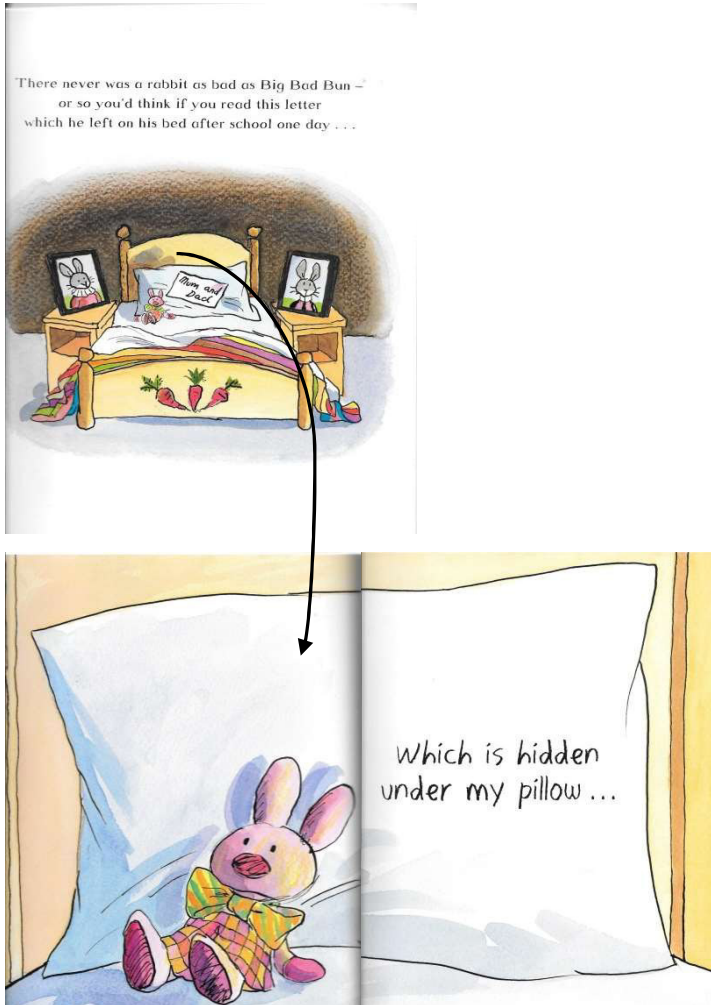


From *Big Bad Bun* (Willis & Ross, 2009)

The school report, presented before in Figures 97 and 102, occupies the whole page spread, also giving the impression that readers can retrieve the document. Interestingly, from the moment readers look down at Fluff, Figure 101 above, until the point the school report is depicted, readers are positioned as the protagonist's parents and, because of that, they can enter Fluff's room and access the report.

Regarding the characters-characters relations created visually, it can be observed that there are two primary social groups in the story: family and Fluff's imaginary friends, the Hell Bunnies, as it can be seen in the images below, Figure 104. Nevertheless, the systems of power, distance or proximity, involvement/ orientation do not constitute significant meanings to establish interaction between these characters. Instead, it was found that their relationships are construed more within ideational meanings than through interpersonal content, as I briefly present below.

Figure 104: The social groups that are depicted in the story



From *Big Bad Bun* (Willis & Ross, 2009)

On the first page spread, the notion of family is visually represented through portraits with photos of the protagonist's mother and father, see Figure 105. In this image, Fluff's room is depicted, and the pictures appear on the two bedside tables located next to the bed. The characters and their roles are identified by the envelope addressed to

"Mum and Dad" which lies on the pillow, as it is possible to see in Figure 105.

Figure 105: Ideational content evidenced through the co-classification of family members
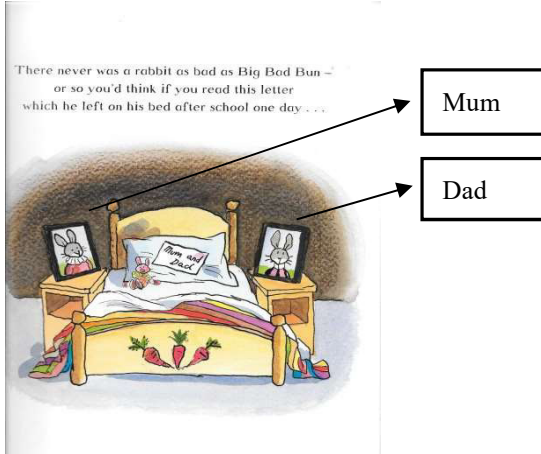


From *Big Bad Bun* (Willis & Ross, 2009)

Funnily, the characters represented by the photos seem to gaze at different directions: while the mother, stupefying, stares at the envelope which is on the pillow, the father, also surprised, seems to look at someone who is in front of him. The character who is gazed by the father is Fluff, represented metonymically by a shadow, and only attentive readers can see it. This way, the two portraits of similar size and orientation contribute to a co-classification relation which construes them as members of the same family.

Concerning the construction of the relations that encompass the members of the Gang, it can be observed that it is established by the comparison of attributes and accessories worn by all the gang members, such as leather jackets and dyed tails, see for example, Figure 106. Moreover, all of them are rabbits and have approximately the same size. Apart from that, most of the points that touch relations of power involve the execution of the tests, given by the elder members of the Hell Bunnies, as already mentioned.

With respect to the system of Feeling, I start analyzing the color choices and their relation to construe a friendly atmosphere. The

illustrator, Tony Ross, makes use of a watercolor technique and keeps a particular pattern in the color options. Thus, he contrasts colored images with a white background. Such contrast allows depicting sequences of distinct events in one page.

Regarding the colors applied throughout the book, it was found that the illustrations are encompassed by a muted choice within vibrancy, for example the picture illustrated on the left in Figure 106 has a purple background with shades of gray, while Figure 105 presented before, has a brown background with shades of gray. At the same time, there is balance between the warmer colors, such as pink and brown, and cooler blue and gray. Besides, the light background used, creates a soft and mild atmosphere, as it is possible to see in Figure 106 below. The only change in this gentle ambience occurs on the right hand of spread 8, Figure 107.

Figure 106: Pink and brown settings balanced with blue, green and gray settings
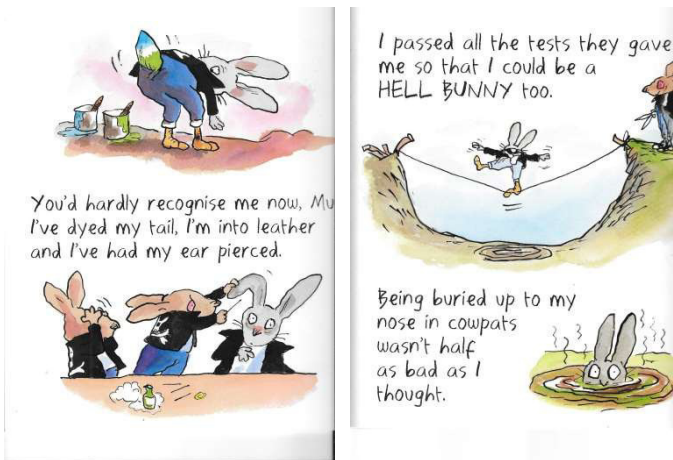


From *Big Bad Bun* (Willis & Ross, 2009)

Figure 107: Ambience choices: gray background and the construction of a drama



I must dash. If you never see me
again, please give my baby sister a
kiss, and try not to blame yourselves.
Your loving son,
BIG BAD BUN (once known as Fluff)

From *Big Bad Bun* (Willis & Ross, 2009)

In the image above, the protagonist's mother, father, and the little sister are depicted against a gray background as a means to trigger a dramatic emotional appeal made up in the case of Bun's death.

To conclude the visual analysis, I will focus on the visual Affect and possible Judgment inscribed in the images. Ross' use of a minimalist drawing style suits very well to depict primary emotions of happiness or unhappiness as well as other types of emotions, such as angriness and surprise (Painter et al., 2013). This way, the visual affect is built on these choices and, as the majority of the actions presented in the story have a satiric tone, even the angriest Hell Bunny, as the one exemplified in Figure 106 above, or the most rebel face, deploy humor, as it is possible to see in Figure 108, below.

Figure 108: Visual affect: angriness, provocation and fear through a comic tone
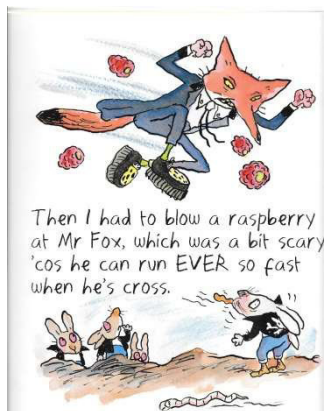


From *Big Bad Bun* (Willis & Ross, 2009)

What can be observed in the present study is in line with Painter et al. (2013, p. 32) who state that the minimalist style: "is a style that suits a social commentary, often one deploying humour to carry its message".

Concerning Judgment, it may be invoked by the evaluation of the character's (transgressive) actions. These are directly related to socially accepted and unaccepted social behavior. For example, Fluff "had to blow a raspberry at Mr. Fox", he "never washes his whiskers, and always goes to bed really late". Besides, he "was racing up the turnip field and hit a scarecrow" and did it "Again when [he] accidentally ran over the end of Mr. Bull's tail…" As it was not enough, Big Bad Bun did all these deeds without wearing a helmet, as he affirms: "I never wear a crash helmet, but I don't give a flying furball." Martin and White (2005) suggest judgments concerning social behavior involves questioning "how far beyond the reproach?" Such question is appropriate to evaluate all the 'bad' things Fluff has been doing. Moreover, asking 'how far beyond the reproach?" can be extended to a possible evaluative thought regarding the protagonist's parents when reading Big Bad Bun's school report.

If Big Bad Bun (Willis, Ross, 2009) was chosen to compose PNBE's collection in Brazil, even construing a funny caricature of gang-like behavior, it seems that the same did not occur in other countries

where it was banished from schools[5]. Such prohibition suggests that severe social judgments are implied in the story, which is not entirely false, as explored in the analysis.

However, shedding light into the controversies created, primarily by ideas conveyed in the synergetic relation of the verbal text and the images, helps to understand the intricate connection among the two semiosis. It is this complementarity that creates the humoristic and gentle tone of the story which, in turn, also needs to be considered in discussions carried out with children. Taking this into consideration, I start to present the analysis of the intermodal complementarities.

### 4.1.4 Intermodal complementarity: building up an imaginary world of tough rabbits

Up to this point of the study of *Big Bad Bun*, I have approached the verbal and visual modes separately, aiming to focus on the specific meanings conveyed by each modality. I now turn to the analysis of the form the written text and the images interconnect to create interpersonal content, such as the ones that encompass readers and characters engagement, as well as characters-characters relationships. Moreover, I will also explore how affect and the use of colors are coupled with the verbal text to create humor.

The first aspect to consider in the intermodal analysis refers to the construction of engagement and proximity between readers and characters. As mentioned before, the verbal text is encompassed, mostly, by declaratives used to make statements. For example, Fluff tells all the things he has been doing and how he entered the Hell Bunnies by using declaratives, as it can be seen below:

---

[5] This information proceeds from a book reviewer found at:
https://www.goodreads.com/book/show/7721905-big-bad-bun.
   Also, the Seattle Public Library publishes a list of books that were challenged. According to information found on the website, *Big Bad Bun* was: "Challenged in 2010 in at least one Canadian and several US public libraries for including "gang-like behavior":
https://seattle.bibliocommons.com/list/share/69128707_wendylibrarian/706808
96_banned_and_challenged_picture_books

 "I wasn't sure about joining them at first, but they said if I didn't I was a Furry Foo Foo."
"I passed all the tests they gave me so that I could be a HELL BUNNY too."

This way, a more appreciative stance is construed which resonates the visual choices of distancing readers through employing images of: offers, long shots, and oblique angles, as it was presented in the visual analysis in Figures 104, 107 and 108. Nevertheless, the author makes use of other resources to establish a more engaging perspective with readers. Among such choices are the form of addressing them and the use of imperatives which are, in turn, aligned with changes in angle. For instance, on the right-hand pages 3 and 4, exemplified in Figures 100 and 106, the character is presented in frontal angle, while the verbal text is conveyed by declaratives. This way, there is divergence in the form of addressing readers, which indicates that the visual mode tends to create more interaction than the verbal one.

If on the one hand Big Bad Bun provides the unfolding of events as a fact, not requiring readers a more interactive role, the frontal angle allows more significant alignment between him and readers. In this line, the commentary enunciated by Fluff, who states that readers want to know the information about what happened with Farmer Giles, establishes a small interaction between the protagonist and readers, as it can be seen in Figure 91 presented before which I present below in more detail in Figure 109.

Figure 109: Example of image and verbal text convergence



From *Big Bad Bun* (Willis & Ross, 2009)

Such pseudo-dialogue is reinforced by the depiction of Fluff who gazes at readers with his mouth partially opened and with his hand that touches his cheek − indicating that he is telling readers a secret. The notion of dialogue is also conveyed by the speech balloon within the verbal text is conveyed.

Interestingly, maximum alignment is reached at a crucial moment of the narrative when Fluff mentions his school report, on page spread 9, Figure 99 presented before which I also present below in Figure 110. As previously seen, readers get acquainted with the fact that they are reading a letter left by the protagonist to his parents, see the following image.

Figure 110: Big Bad Bun and the shifts in the narrative

| Orientation:Fluff's letter | Shift in the events |
|---|---|
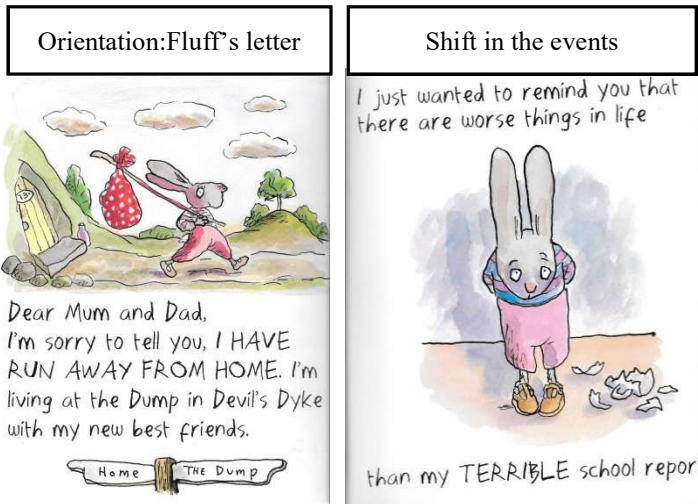


From *Big Bad Bun* (Willis & Ross, 2009)

The letter is addressed to Mum and Dad, which are frequently referred, along with the verbal text, as 'you'. Resonating such alignment with the protagonist's parents, the depiction of Fluff in low angle, in Figure 100, builds up maximum alignment and interaction. This is achieved by positioning readers as Fluff's parents. This way, the character is represented looking up, probably to whom he has been written the letter to: his parents. As 'mum' and 'dad' do not appear in the image, it creates the impression that Fluff gazes at readers. Such choice creates maximum alignment between the depicted participants and viewers, as pointed out by Kress and van Leeuwen (2006).

It is undeniable that the story is underpinned by a gentle humoristic tone. This is reached by choices of colors and also by the drawing style, as verified in the visual analysis. Nevertheless, humor is even more evidenced by divergences and also by inconsistencies found in the synergy among the verbal and visual meanings, especially with respect to the system of Feeling. For instance, on the first page the verbal text informs that: "There never was a rabbit as bad as Big Bad Bun." As mentioned during the verbal analysis, 'bad' inscribes negative judgment and creates an imaginary outlaw character. However, Big Bad Bun's room represents the space of a small child who has the portraits of his

parents on the bedside tables, a colorful cover, and a teddy pig, as it is possible to see previously, in Figure 105. Such artifacts lead to infer that Big Bad Bun may not be, at least, that big. The age of the character is also signaled by his first appearance on the page spread 2 (see Figure 98 above). Given the character's size and height, it is possible to infer that he is a child.

The illustration above is followed by the beginning of the letter addressed to 'Mum' and 'Dad', an affectionate way of calling mother and father which contradicts the image of a 'bad' guy. Besides, Fluff affirms that he is sorry to tell his parents he has run away from home when, in fact, he is depicted with a slight smile on his face. The character also mentions that he is living with his 'new best friends', which suggests some sympathy for them. However, such affinity does not seem to come from both sides, since the members of The Hell Bunnies are depicted mistreating the poor little rabbit. For instance, one of the Hell Bunnies is depicted jumping on Fluff's clothes, Figure 111. Besides, Fluff is threatened by the members of the gang, and is impeded by them of achieving the tests, as I present in Figure 111 below.

Figure 111: Not so friendly friends
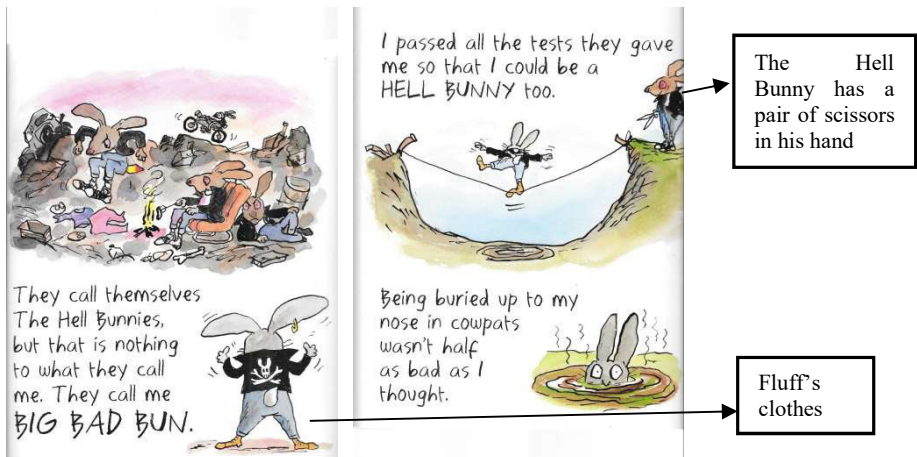


From *Big Bad Bun* (Willis & Ross, 2009)

Also concerning divergences found in the intermodal relations along the picture book, it is interesting to verify the image and text conveyed on the page spread 3, already presented in Figure 106 above.

Through the verbal text, Fluff mentions the following: "Being buried up to my nose in cowpats wasn't half as bad as I thought." At the same time, the image depicts a sort of scared rabbit, as indicated by his eyes which are wide open.

Fluff is not the only one who is represented in fear. Despite being described as the Hell Bunnies, which inscribes the notion of fearless outlaws, the members of the gang also have feelings. The name of the group underscores an implied adverse judgment concerning social behavior, especially for echoing the real Hell Angels that is, as mentioned before, considered an outlaw gang. The verbal text suggests that the members of the Hell Bunnies group are tough and outlaws while the image depicts them as little rabbits, as I present in the next image, Figure 112.

Figure 112: Fearfull Hell Bunnies
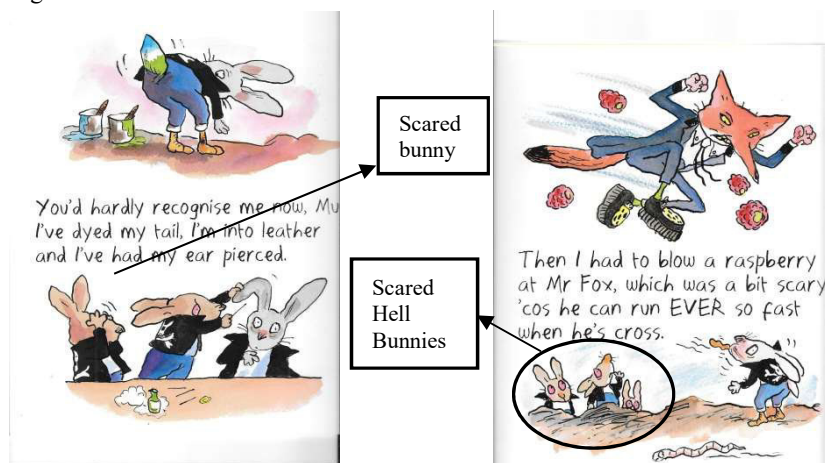


From *Big Bad Bun* (Willis & Ross, 2009)

The Hell Bunnies members, in turn, are represented as fearful and worried about the possible consequences of their transgressive actions. A good example of the gang's feelings depicted in the story can be found on the left-hand page of spread 4, that can be seen above in Figure 112 above. In there, little rabbits are worried about Mr. Fox's reaction, once they had thrown him a raspberry.

Moreover, in the example above, Figure 112, two metafunctions are coupled to instantiate: ideational content, in other words, the actions performed by the characters, as well as interpersonal meanings related to

the system of Feeling, or the character's expression of affect. As the events are narrated in a neutral tone with little or no description of feelings in the written text, the emotions stamped on the Hell Bunnies faces, through the visual representation, provide a sense of irony and innocence to the story.

The last aspect to mention regards the comic effect achieved by offering the same meaning through the modalizations conveyed in the written text and the depictions, as it is possible to see in Figure 113 that follows.

Figure 113: Transgressive behavior committed through the characters' actions
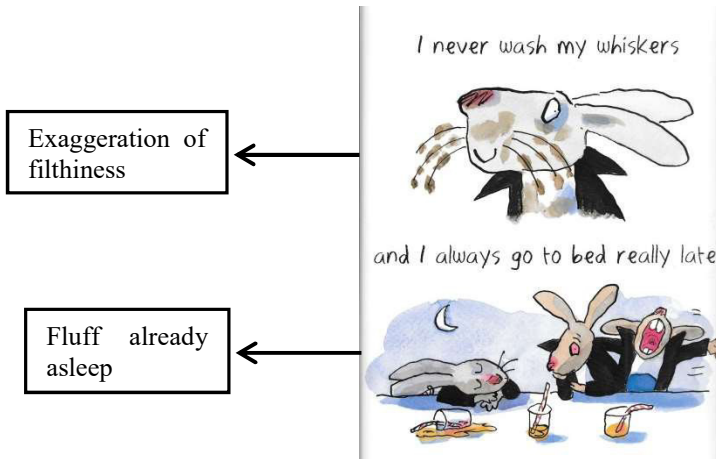


From *Big Bad Bun* (Willis & Ross, 2009)

Thus, when Fluff tells that he never washes his whiskers and that he always goes to bed really late, firstly the character ends by attributing a lower value of the truth with respect to the usuality of his actions, as stated before. Secondly, by depicting a bunny with the whiskers entirely taken by dirt fosters the exaggeration of filthiness, as it can be seen in the depiction of the rabbit in the image above, Figure 111. In this sense, the image seems to illustrate, in quite a literal way, the final result of 'never' washing them.

Moreover, when Fluff tells his parents that he never washes his whiskers and that he always goes to bed late, the character shows a recalcitrant behavior concerning children's everyday routine. This routine is usually managed by parents, including having a shower every day, as well as going to bed early. With respect to this last action, the book construes irony by committing verbally that Fluff always goes to bed late,

when, in fact, the image depicts him already asleep while the other members of the group 'fight against sleep', as presented in Figure 113 above. It cannot be denied that the information provided in the verbal text is partially correct: Fluff is not in bed, but that does not mean that he is awake.

To conclude, the intermodal study of Big Bad Bun carried in this section demonstrates that readers are positioned differently regarding characters according to the shifts in the narrative. Thus, primarily by variations in angle, readers and characters are required to approach or detach, as well as assume other roles, such as passing from spectator to parent. There are no significant variations in the verbal text concerning mood choices, being the choice of declaratives the prevalent one. Nevertheless, the form of addressing readers, as if the character was 'talking' to them, assists in building up a more engaging stance.

Regarding the intermodal relations concerning Feeling, it was found that a considerable load of humor was created by divergences among the verbal and visual modes. Such differences involve two metafunctions: the ideational and the interpersonal. In this sense, the ideational content conveyed in the written text focuses on the actions performed by the protagonist, while the interpersonal meanings are highly expressed by images, as explored in the images presented in Figure 112 before. As the verbal text is encompassed by an insensitive tone destined only to inform what Big Bad Bun has been up to (now that he is a Hell Bunny), the visual mode brings the depiction of little 'Hell Bunnies'. These, in turn, take the initiative to disrupt rules, but that also fear of the consequences of their acts, which creates a divergent intermodal coupling.

It is interesting to observe that the protagonist is presented through an ambiguous behavior. As Big Bad Bun's actions underscore transgression and, at the same time, guilty conscience, it can be noted that even the change of the protagonist's name, from Fluff to Big Bad Bun, keeps his innocent sweet nature unchanged. Once 'bun' is a small, usually, sweet cake, the nickname given to Fluff by the "Hell Bunnies" ends up by denying the first two adjectives attributed to him. Thus, the protagonist is not 'big' nor 'bad', instead, similar to the cake, he is a 'small' and 'sweet' bunny. Such characteristics are inscribed along the story and they can be noticed on the last page when the narrator tells that: "So at the end of the day, Bun wasn't so big, and he wasn't so bad". The image depicted on the picture book resonates such meanings by conveying the image of a little rabbit in his father's arms, as can verified

in Figure 114 below, which may align readers' sympathetic feeling for Fluff.

Figure 114: Convergent pair of ideational meanings: redescription of the character



So at the end of the day, Bun wasn't so big,
and he wasn't so bad –
which just goes to show you can't always
believe everything you read.
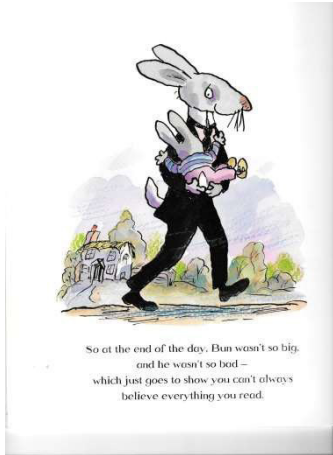
From *Big Bad Bun* (Willis & Ross, 2009)

It is important to observe that *Big Bad Bun* is constituted by three textual genres (Martin & Rose, 2008) which make it even more interesting, namely the narrative, the letter and the school report. Recognizing the clues that encompass each of them is also part of the reading skills required to fully comprehend the book. Such skills encompass understanding the types of fonts, as the first and the last pages convey the verbal text within different font styles than the one used throughout the picture book. This little change assists in changing the voices present in the narrative. This way, the narrator starts and finishes the story, but gives voice to the character who, in turn, expresses himself through the letter addressed to his parents. This way, such font styles mark two different genres that compose the story: the narrative, and the letter. Besides, the school report also constitutes a genre to be explored along with the constituents of such genre, as well as with the evaluative meanings that encompass it.

To conclude, the analysis demonstrates that *Big Bad Bun* is a rich material to understand the meaning-making process that underpins the notions of satire and humor. To comprehend the source of these aspects, firstly, it is necessary to take into consideration that gang-like behavior is

pervasive along the narrative. However, that does not constitute a reason for not reading it at school. On the contrary, as such type of conduct is satirized through the skillful articulation of both visual and verbal modes, it corroborates to understand how the author and the illustrator build up the comic tone of the story, as I aimed to show through this study.

## 4.2   TOM

### 4.2.1   Overview of the narrative

*Tom* is the name of the picture book written and illustrated by André Neves (2012), part of the last collection provided by PNBE in 2014 and is aimed at 'Educação infantil': for children between 4 and 5 years old. The picture book was awarded as the best-illustrated book, in 2013, by FNLIJ (Fundação Nacional do Livro Infantil e Juvenil). The illustration displayed on the last page spread of the story, Figure 115 below, was initially made by Neves to compose a series of drawings within the theme 'Raising our children to the world'. Such topic had been proposed by *Crescer* Magazine, in 2011, as part of a project carried out by it. After that, the author developed the idea of writing the book, as informed by the magazine on its website.

Figure 115: Image initially created for a magazine project



From *Tom* (Neves, 2012)

The plot underscores what Nikolajeva (2004, p. 171) proposes as 'a slice of life' story. In other words, a narrative which is an account of part of an event lived. The book tells the story of a boy, *Tom*, and his brother − who is also the narrator. At the beginning of the story, Tom's brother expresses his distress, once he tries to understand Tom but he can't. Tom is a character described as "having a steady gaze", and as a boy who "lives in the silence", as well as someone who appreciates the "loneliness of his thoughts", as I present below:

> "Tom tem o olhar parado no tempo."
> "Vive no silêncio a escutar os pássaros que voam para longe, muito longe."
> "E sempre me perguntei por que Tom gosta da solidão dos pensamentos."

Such emotional state changes when Tom calls his brother to play. Surprised, this latter becomes steady and without any reaction-experiencing, somehow, a little of Tom's difficulty to interact. After that, equilibrium is restored, and both characters play together.

The characters are represented by children who are: a 'different' boy, Tom –as can be seen by the fact that even being a child, he does not play − and Tom's brother, who is afflicted for not understanding such difference. The siblings appear represented quite differently in the first representation of them as I present in Figure 116 that follows.

Figure 116: The representation of the brothers and their differences



From *Tom* (Neves, 2012)

As it is possible to note from the outlined, the narrative is more oriented to the psychological aspects of the characters since Tom's brother asks himself: "Por que Tom não brinca?" ("Why Tom does not play?"), "Por que Tom não diz o que sente?" ("Why Tom does not say what he feels?") , "Onde Tom guarda todos os seus sonhos?" (Where does Tom keep all his dreams?"). The answers to the questions are not overtly given, and it is necessary to assume that Tom's behavior is not that of an ordinary child. Moreover, by getting information about the book, in an interview given by the author to *Crescer* Magazine, it is possible to know that Tom represents an autistic child.

Poetically, image and verbal text are articulated to convey repetitive behaviors autistic people may have, such as the difficulty in articulating words, as well as in interacting with other people.  For example, the sentences mentioned before indicate that Tom: "Vive no silêncio a escutar os ´pássaros que voam para longe, muito longe. Onde só o sonho alcança." Such sentence signals that Tom does not interact with other people. At the same time, Tom's brother also informs that Tom does not play or says what he feels, since he asks himself: "Por que Tom não brinca? Por que Tom não diz o que sente?"

Nevertheless, the story is not restricted to such account, as it entails openness and comprehension of what might be in 'someone else's shoes'. In this sense, image and verbal text play a substantial role in construing the relationship between the child-reader and the characters

along the story. Such interaction lies in an empathetic appeal that is very well balanced along the narrative, as I start presenting in the analysis that follows.

## 4.2.2 Written text and the construction of differences through habitual actions

After having verified the choices regarding the MOOD-system in the picture book, it was observed that most of the clauses used in the story are declaratives. For example, Tom's brother says that: "Tom tem o olhar parado no tempo." "Tom é meu irmão, estou ao seu lado desde que nasci. E sempre me perguntei por que Tom gosta da solidão dos pensamentos." Furthermore, three interrogatives and one imperative clause were also found. The questions are raised, specifically at the orientation stage of the narrative when the child-narrator seeks to establish proximity with readers, as I will discuss later in the analysis that follows.

Besides the choices mentioned, an imperative clause is also used, and it is occurs at the high emotional moment of the story when Tom finally expresses himself. The moment is narrated as follows: "Meu irmão insiste em escutar o silêncio e faz esforço para articular as palavras. Um dia ele olhou nos meus olhos e disse: 'Vem'". As it will be seen, such clause also orients the interpersonal relations of the characters of the story, as well as the relationships between readers and Tom.

Regarding the declarative clauses applied in the verbal text, they operate to situate readers concerning the main character and his brother, as well as to pace the narrative. It is through, mainly, the use of declaratives that the narrator presents Tom and his brothers' characteristics as well as their mental states, as I present in the examples below.

> "Tom tem o olhar parado no tempo."
> "Um dia ele me olhou nos meus olhos [e disse: Vem.]" "Sem saber o que fazer ou pensar, fiquei com o coração calado."
> "Os pássaros chegaram mais perto. Trouxeram a frequência certa para deixar o ar leve."
> "Tom dançou completamente."

As it could not be otherwise, once the story is encompassed by a psychological tone, the verbal choices used to describe Tom are very attached to psychological 'doings', expressed by behavioral processes,

such as "listen", "look", "dance", "whirl". In this respect the following actions were attributed to Tom:

> "Vive no silêncio a **escutar** os pássaros que voam para longe, muito longe."
> "Um dia ele **olhou** nos meus olhos e disse: Vem."
> "Tom **dançou** completamente."
> "**Rodopiou** a gravidade."

Since, according to Halliday and Matthiessen (2004), behavioral processes are on the borderline between 'material' and 'mental', such verbal choices construe the external manifestations of Tom's internal work. This way, Tom is represented as a character that is in the halfway to the material world, and halfway to his inner consciousness.

The verbal choices also involve mental verbs. It was found that they are highly used and are associated with metaphors. Such figure of speech is primarily applied to convey a sense of stillness, distance and loneliness. For instance, Tom's brother mentions the following:

> "Tom tem o olhar parado no tempo."
> "E sempre me perguntei por que Tom gosta da solidão dos pensamentos."
> "Todos tentam entender Tom." "E Tom? Parece nem perceber."
> "Meu irmão insiste em escutar o silêncio e faz esforço para articular as palavras."

From the exposed, it is possible to assume that Tom is a child who lives in his own world, since he prefers to be alone at the same time that he does not realize that there are people around him. Adding to that, it can also be inferred that he has problems to speak. Taking together, the metaphors and the verbal choices provoke the feeling that Tom is not capable of relating to others.

The verbal tense constitutes another choice that operates in the construction of a singular character. By using simple present, the author turns Tom's actions into a usual behavior. For instance, Tom' s brother mentions that "Tom tem o olhar parado no tempo." And that he "vive no silêncio a escutar os pássaros que voam para longe, muito longe." In this respect, it is interesting to observe what was pointed out by Hasan:

> The simple present is sometimes called HABITUAL. This is because it refers not to any one portion of time here and now − i. e. the sensuous present− but rather, to a long stretch of time

extending somewhat indefinitely. In fact, it is somewhat extraordinary to call it 'present', for it covers parts of time in the past, implies a tendency at the moment of speaking, and an expectation into the future. (Hasan, 1989, p. 35)

The exposed by Hasan brilliantly explains how the information given by the narrator, in *Tom*, assists in situating Tom's behavioral characteristics as something that started in the past, continues by now and creates an expectation that will extend to the future. Moreover, as feelings may be realized by external factors, or "more internally experienced as a kind of emotive state or ongoing mental process", as observed by Martin and White (2005, p, 47), the narrator creates a particular pattern of attitude conveyed by external descriptions of behavior, as well as by internal accounts of feelings and mental states. For example, Tom's brother says that: "Tom é meu irmão, estou ao seu lado desde que nasci. E sempre me perguntei por que Tom gosta da solidão dos pensamentos."

In this respect it is interesting to observe that both boys seem to be approximately the same age, since they are represented as having the same height. Tom's brother has accompanied his brother since he was born and has witnessed that Tom prefers to be alone. Thus, Tom's brother inscribes his distress concerning Tom's behavior, at the same time that he tells readers Tom's unusual behavior and preference in being alone.

Since the verbal text does not mention any mental disorder, the description of behavior provided at the beginning of the story may lead readers to reflect the reason for Tom behaving and feeling that way. Aligned with readers on questioning the character's behavior is Tom's sibling, who does not understand why his big brother does not play, nor says what he feels. The brother says that he has always asked himself: "Por que Tom não brinca?" "Por que Tom não diz o que sente?" By doing that, Tom's brother shares his thoughts and distress with readers − which may be asking themselves the same questions.

This way, the verbal text goes beyond 'offering' a story. Once the narrator is part of it, he also externalizes his thoughts employing interrogatives and mental processes, somehow, approaching readers. In this sense, the brother orients readers about Tom's attitude, especially by asking questions that he 'asks himself':

"E sempre perguntei por que Tom gosta da solidão dos pensamentos."
"Por que Tom não brinca?"
"Por que Tom não diz o que sente?"

Interestingly, by posing such questions, the brother presents Tom as a boy deprived of performing material actions, such as 'playing', along with the notion that Tom does not interact with other people. Tom lacks agentivity as the material action 'play' attributed to Tom is conveyed in the negative polarity and he is also described as someone who does not say what he feels. This way, the sentences convey the notion that Tom likes being lonely, and that he does not play like other children or expresses his feelings. Through the careful verbal choices the author, skillfully, construes the main features that encompass the autism disorder. These characteristics involve impairments in social interaction and communication.

One more aspect verified regarding MOOD is the imperative form used by Tom when he invites his brother to play. The proposal for interacting with the main character comes as a command that requires a response to "Vem" (Come), see Figure 117 below.

Figure 117: Imperative clause and the construction of alignment



Meu irmão insiste em escutar o silêncio
e faz esforço para articular as palavras.

Um dia ele olhou nos meus olhos e disse:

Vem
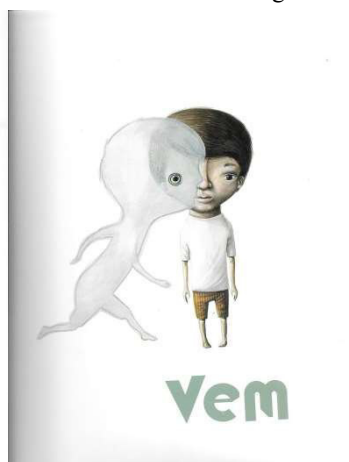
From *Tom* (Neves, 2012)

The verbal text conveys the following: "Meu irmão insiste em escutar o silêncio e faz esforço par articular as palavras. Um dia ele olhou nos meus olhos e disse: Vem." Such mood choices help to construe the readers' alignment with Tom's brother and Tom himself, as if readers had been, indirectly, required to follow Tom and to enter Tom's world, through his brother's eyes, as it is possible to see in Figure 117 above which will be more deeply explored in the visual analysis. In this sense,

the imperative clause allied to the interrogatives used by Tom's brother to convey his questions and feeling of distress, as discussed before, seem to function to establish a possible bridge between the characters and readers, as if a pseudo-dialogue were carried between Tom's brother and readers.

Interestingly, the illustrations will help to construe the protagonist, Tom, especially by attributing to birds the role of Tom's thinking (pensamento) and imagination (imaginação). The birds allow Tom to set, partially, free after having called his brother saying "Vem", when his brother mentions the following: "Senti pela primeira vez Tom libertar a sua imaginação", which I present in Figure 119.

In this sense, the verbal text construes a boy that: "Vive no silêncio a escutar os pássaros que voam para longe, muito longe", Figure 118 below. Besides, Tom's brother also mentions that the brother cannot speak easily: "Meu irmão insiste em escutar o silêncio e faz esforço para articular as palavras". However, Tom leaves such silence and loneliness behind when he invites his brother to play with him and Tom sets his imagination free when "os pássaros apareceram com seus grojeios melodiosos." In this sense, the images are very well articulated to create a sense of detachment and proximity that evolves along the narrative, as I start discussing in turn.

Figure 118: Tom and the metaphor of birds and thoughts



Vive no silêncio a escutar os pássaros que voam para longe, muito longe.

Onde só o sonho alcança.
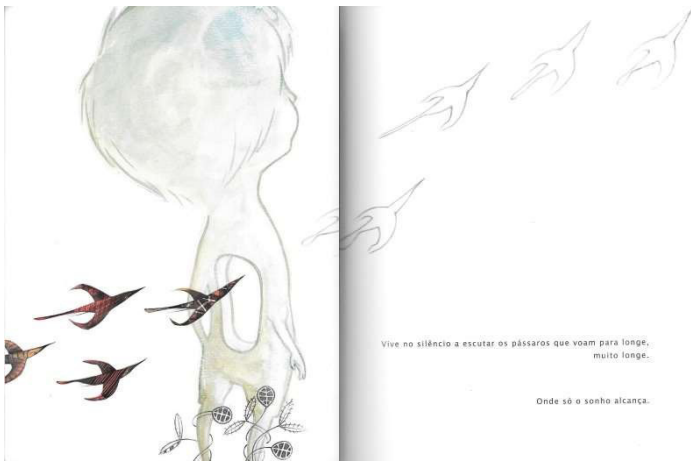
From *Tom* (Neves, 2012)

Figure 119: Tom and the metaphor of birds and imagination



Até que os pássaros apareceram com
seus gorjeios melodiosos.

Senti pela primeira vez
TOM libertar a sua imaginação.

From *Tom* (Neves, 2012)

### 4.2.3 Creating proximity, distance and empathy through visual choices

In this section I will show that images of offer were the most commonly found in the book, thus, indicating an attempt to establish a particular distance between readers and characters, as it is possible to see in figures 118 and 119 above. I will also explore how oblique angles were more applied than the depiction of characters in frontal planes, a feature that also contributes to detach readers from the characters. Concerning images of demand, it will be seen that they are also part of the choices used in the illustrations. For instance, taking into account that there are six demand images and six images of offer, as I present in the figures below, it is possible to observe that demand images were highly used. In this respect, it was found that the author/illustrator, interestingly, creates a demand on the part of Tom to readers which evolves along the narrative.

Figure 120: Images of demand
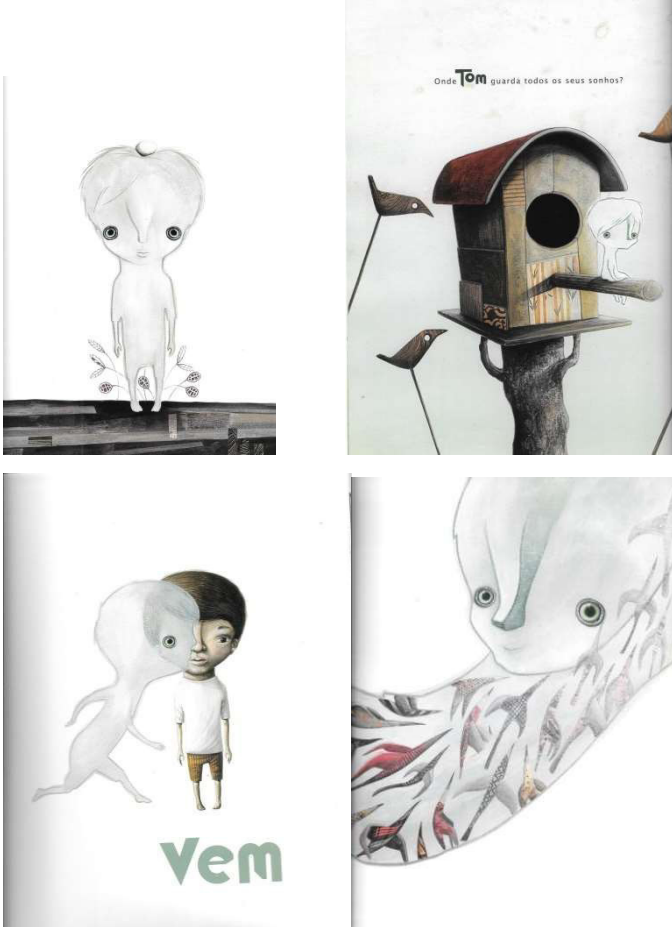
From *Tom* (Neves, 2012)

Figure 121: Images of offer
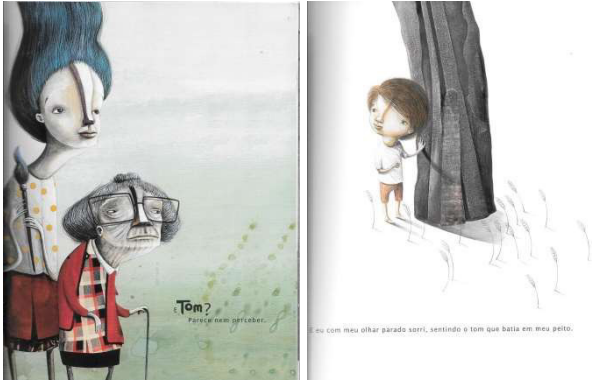
From *Tom* (Neves, 2012)

The 'demand' image on the first page needs to be considered regarding its context. In the illustration of the first-page spread, which I present in Figure 122 below, Tom's eyes – although being oriented towards readers' direction – do not seem to establish a 'real' contact. It can be said that the depiction of Tom's eyes, similarly depicted as the birds' eyes represented in the book, causes detachment. In this sense, Neves succeeds in visually invoking what is deployed in the verbal text: a distant look which, in turn, evokes an uneasy feeling.

Figure 122: Partial demand image



From *Tom* (Neves, 2012)

If on the one hand, the first contact with the protagonist may provoke certain strangeness and detachment, on the other, the interaction between Tom and readers evolves along the story, as already pointed. Through the study of the images, it is possible to verify that there is an intrinsic relation of the brothers' proximity with the way readers relate with Tom. Thus, at first, Tom is kept at a certain distance from readers through images of offer depicted in long shots, as it is possible to see in Figure 123 in which I present a sequence of the images depicted in the four initial pages. Furthermore, the representation of Tom does not convey facial expressions which also assist in creating detachment.

Figure 123: Offer images and character depicted in long shots



From *Tom* (Neves, 2012)

As the narrative unfolds, some images of demand appear, such as the one on page spreads 7 and 12, represented in Figure 124.

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Figure 124: Partial demand



From *Tom* (Neves, 2012)

Moving forward the narrative events, Tom is portrayed almost frontally, see Figure 125 below.

Figure 125: Tom's demand



From *Tom* (Neves, 2012)

The image presented in Figure 125 shows that for the first time in the story there is the depiction of some emotional response: Tom has a trace on his face, representing his mouth, and he smiles. As his head is depicted in quite significant proportions, the drawing fosters the notion of proximity between the character and readers. This way, Tom gazes at the readers, construing a moment which is shared by them.

Concerning the notions of power, in general, characters are positioned at the eye-level of readers, as it is possible to see in the images exemplified so far. Such realization may create some identification with the child reader and the characters − also fostered by the representation of children-characters. However, in the case of changing such neutral notion of power, a substantial impact is created, as in the image of the page spread 9, Figure 126 below.

Figure 126: Conceptual image and power relations



Sem saber o que fazer ou pensar, fiquei com o coração calado.

From *Tom* (Neves, 2012)

In the image above, depicted after the moment Tom had invited Tom to follow him, the brother is represented in a close-up shot and low angle, with his head inside a bird's cage. This way, readers are placed on a higher position, as if the character was static, in a fragile state. Readers are closer to Tom's brother who is now stuck in his thoughts. Such closeness, combined with the absence of vectors of action, allows readers to scrutinize the conceptual image better.

A possible interpretative possibility to the illustration is that anyone who faces new situations can feel disturbed and incapable of

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reacting promptly, regardless of mental disorders or not. This idea is reinforced by the vector present in the picture: it is a line that starts from the cage and extends to the next page spread, where a wire bird is drawn, as it is possible to see in Figure 126 above. Recovering the interpretation of birds as a synonym of freedom, it can be noticed that it is absent at the moment represented in the image. Since the bird backs away from the boy's mind, he is distanced from his freedom, and he is imprisoned in his thoughts and stillness.

So far, I have focused on the character's alignment concerning readers and characters. As the narrative underscores the relationship between the two brothers, some attention needs to be given to the form both interact. In fact, most of the illustrations are a means to present Tom's world and his brother's attempts to communicate with Tom. For instance, on page spread 3, Figure 127, it is possible to see each character on separate pages, turning to each other. Tom's brother stands his hand towards his brother as if he wanted to approach Tom, while Tom seems more an invisible child with a bird in his head.

Figure 127: Tom's brother and Tom: the representation of lack of interaction and difference



From *Tom* (Neves, 2012)

This way, the brothers are apart from each other by the page spread, which conveys the idea of distance and disengagement. This separation changes when Tom calls his brother to play and the image of

both starts to fuse in one. Interestingly, the characters blend through the eye as if they could see the same at that moment, as Figure 128 illustrates.

Figure 128: Proximity between characters
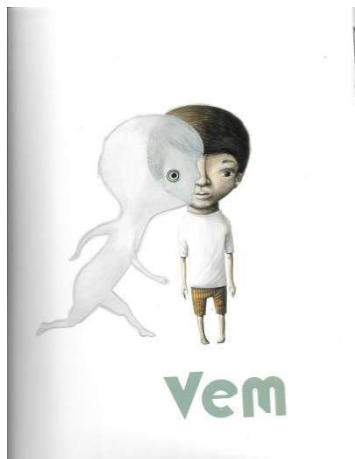


From *Tom* (Neves, 2012)

However, while Tom sets his imagination free, a fact narrated by his brother who tells that: "Senti pela primeira vez Tom libertar sua imaginação", Figure 129 that I also present below, Tom's brother cannot respond to the invitation without evaluating the fact, as it can be seen in Figure 126.

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Figure 129: Tom and the metaphor of birds and imagination



Até que os pássaros apareceram com
seus gorjeios melodiosos.

Senti pela primeira vez
**TOM** libertar a sua imaginação.

From *Tom* (Neves, 2012)

This way, besides staying in a cage, enclosed in his thoughts, Tom's brother is depicted as his brother on the first page: he is partially "planted" on the floor, as it is possible to see in Figure 128 that follows.

Figure 130: Metonymic depiction of the characters and the notions of stillness and freedom
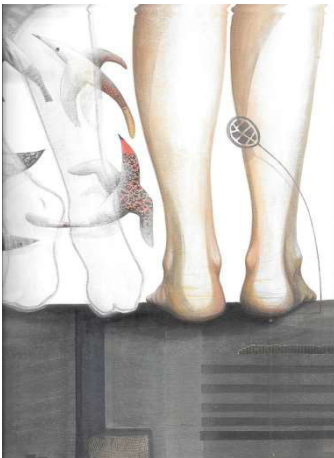


From *Tom* (Neves, 2012)

The image above deploys a plant that starts to grow and slightly embraces Tom's calf, as a consequence of standing still for a long time. This way, the metonymic depiction of the brother's legs and feet symbolizes how Tom's brother was 'grounded' on the floor, thus, being unable to move and act. Such depiction evokes the first drawing of Tom, who was also 'planted' on the ground, as was presented in Figure 122 above. After having overcome the motionless reaction, Tom's brother observes Tom, and the story ends with both brothers hanging on a tree's branch, see Figure 131 below.

Figure 131: Characters oriented side by side



From *Tom* (Neves, 2012)

As it is possible to see in Figure 131, both brothers smile and they convey the idea of being fooling around, now, side-by-side. Notably, the depiction of Tom, which started as minimal, now approaches a more generic drawing style, similar to his brother's illustration. Differently from the first representation of Tom which depicted a still and distant boy, now he gazes at readers and plays. Notwithstanding, Neves sensitively preserves Tom's singularity and uniqueness by coloring Tom with the same light olive color he had been representing the boy throughout the story.

Notably, the depiction of Tom, which started as minimal, influences directly on the form of interaction readers will establish with characters. Thus, by portraying Tom as a sort of ghost who is colored with

a light olive hue, the chances of conveying emotions through facial expressions is zero, see Figure 132. On the other hand, Tom's brother has a more generic drawing style, which allows the deployment of visual manifestations of affect, mainly through his face, as it can be seen in Figure 133.

Figure 132: The initial depictions of Tom



From *Tom* (Neves, 2012)

Figure 133: Tom's brother and his expressions of distress and affect







From *Tom* (Neves, 2012)

Such effect on the depiction of feeling may affect the way the reader-child will engage with each of the characters. Thus, it can be noted that Tom is kept at distance at the beginning of the story when he seems incapable of interacting with readers. On the other hand, his brother will be closer to readers − since he is also the narrator and he has a more generic drawing style which, in turn, involves a more empathic role. A crescendo in readers and Tom relationship occurs, mainly, when Tom is represented with a more child-like feature. However, despite the brother's depiction approaching to the characteristic of a 'real' child, it is still not a conventional representation of a kid – primarily because of the eye that is

positioned more on the lateral position of his face, as it can be seen in the first image of the sequence presented in Figure 132 above.

Overall then, it can be pointed out that the engagement constructed through the choices of drawing style resonates in the identification of visual affection. According to Pizzaro, Detweiler-Bedell and Bloom (2006), such recognition is one of the mechanisms that trigger empathy among humans. In this sense, Neves articulates, brilliantly, the construction of a child whose genetic disorder causes, among others, the difficulty in interacting with others, and that opens and approaches readers within his own pace. Furthermore, considering that Tom's brother is also represented a bit 'differently', the deconstruction of patterns of 'normality' is evidenced in the visual representation of the brothers.

To conclude the visual analysis, it is essential to highlight the role attributed to color to create AMBIENCE. The cool light olive green used together to color Tom and to depict the background in specific page spreads, evokes a psychological state which involves detachment and solitude: the state of mind that Tom seems to be. On the other hand, birds and the other people depicted, such as the members of Tom's family, are more colorful and are represented with red hues in their clothes, among different colors, entailing some warmth. Besides, the white background also constitutes one option primarily used throughout the book as a means to foreground the visual representations of characters or metonymic images, such as the ones in Figure 129 presented before.

As it is possible to see, the white background puts in evidence the differences between the two characters, as in Figure 127. At different events of the story, the white background highlights the characters' actions, such as the moment of happiness suggested by Tom's smile in Figures 125 and 131. On the other hand, when Tom is depicted against an olive green background, he merges to it and becomes almost 'invisible' to the eye of the reader. This way, color may have been a resource to create mood, but may also suggest how people who escape from the patterns of 'normality' become invisible in the eyes of many. Adding to that is the contextual information about autism which is considered an 'invisible' disorder, since it is not physically apparent.

The invisibility x visibility pattern is an important feature developed throughout the book and is also stressed by other resources, such as the font type and naming choices. Thus, even being almost 'invisible' when Tom's depiction practically disappears against the olive background, the different font style used to convey his name differentiates the character every time the narrator refers to him in the verbal text. To illustrate I present Figure 134 that follows.

Figure 134: Different font style to convey Tom's name



From *Tom* (Neves, 2012)

Adding to that, from the two characters represented in the story, only Tom has a name, which makes readers' eyes turn, literally, to him. This way, the initial invisibility of the character is partially softened by the resources attributed to the verbal text – like the font style – and the deletion of another identity to his sibling than being Tom's brother.

Moreover, the particular choice of conveying the verbal text through a poem construes a synergetic relation with the visual text. This latter, in turn, can also be considered an extension of the singularity of the poem, as I present in the study of the intermodal relations.

### 4.2.4    Intermodal relations: verbal and visual metaphors as a means to construe Tom's world

Having outlined the main features of the verbal and visual texts separately, I now explore how both modes operate in the construction of overall meanings. Some attention will be given to the way the author explores three general themes, namely: stillness, lack of overture, silence, which, somehow, underscore part of the challenges an autistic person needs to deal with. This way, considering "autism, or autism spectrum disorder" "a range of conditions characterized by challenges with social skills, repetitive behaviors, speech and nonverbal communication" (Autism Speaks Inc.), I propose to analyze how such behavioral pattern

is represented visually and verbally in Tom by means of metaphors which, in turn, encompass attitudinal meanings.

Firstly, a look at the front cover is required; since it is the first depiction of the main character, which may invoke feelings about him, as it is possible to see in the images already showed and that I also present below.

Figure 135: Front cover, *Tom*
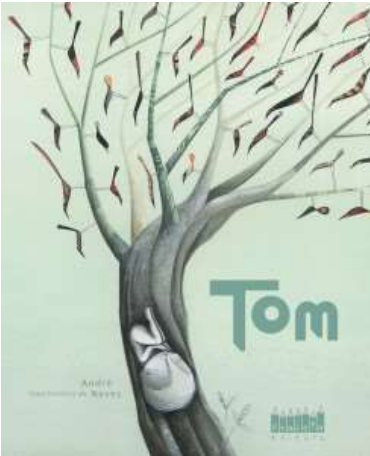


From *Tom* (Neves, 2012)

Tom is depicted inside a tree trunk in fetal position. Up, in the branches of the tree, there are birds which seem still. Tom and is represented in dark green, while the birds are colored. The name Tom is written almost next to the depiction of the boy, which leads to an association between the represented boy and his name. The image suggests that Tom is halfway, not on the top of the tree, nor down, nor outside it. The cool olive green color predominates in both front and back covers, creating a cold and introspective mood since the beginning – when readers have their first 'contact' with the character.

On page spreads one and two, as a matter of reinforcing the first impression deployed on the front cover, the narrator informs that: "Tom tem o olhar parado no tempo." The image depicts the literal meaning conveyed in the verbal text with a boy who gazes at readers, but who does not seem to be looking at them, as explored in the visual analysis, showed in Figure 122.

Moreover, the character's depiction seems to accentuate the stillness and distance that permeate Tom's feelings and thoughts. By positioning an egg on Tom's head, the author suggests that the boy not only has his eyes stuck, but he has been in the same place for quite a long period − much to the point that a bird had time to build up a nest and put an egg on Tom's head. The relation of the verbal text and image mentioned points to an interesting connection. Since the visual text depicts the stillness of the look, it also adds to the general meaning: that Tom's stillness represents a continuous mental state and behavior. Such fact is reinforced by the plants that surround Tom. They are quite 'grown' – also indicating the time spent by the character in the same place.

On the succeeding page spread, Tom is depicted with a whole on his body, and there are birds that traverse it, as presented in Figure 118. While the verbal text conveys the following: "Vive no silêncio a escutar os pássaros que voam para longe, muito lone." ("[He] lives in the silence listening to the birds that fly far, far away.") The intermodal relation is an interesting one since it involves comprehending that the birds may be the character's thoughts and Tom's only companions that are allowed to enter his world. Interestingly, the image resonates the metaphor as a means to elicit the character's behavior and emotions.

From the exposed so far, it can be observed that the text involves a range of lexical words that function to accentuate the semantic field raised by notions of stillness that, in turn, leads to silence and solitude. Such isolation is partially represented by the distancing of the brothers depicted in two different page spreads and is combined with the depiction of a bird inside Tom's head- which may entail Tom's single thought, Figure 127. Moreover, stillness and its relation with plants that roll up the character's calves appear in two different depictions (see Figure 113 that follows), also fostering the sense of immobility. In this sense, both attitudinal lexis and the visual representation of the metaphors converge to reinforce the same state of mind.

Another interesting relation between the verbal text and the image is construed when the narrator affirms that "Todos tentam entender Tom." The images depict a literal figure that is difficult to understand, once his human physical characteristics are erased, as it can be seen in the pictures represented by Figure 136 below.

Figure 136: Iterating representation of the character



From *Tom* (Neves, 2012)

The images display Tom using iterating depictions of the character which serve to show different categories of the same child, being the puzzle the one that centralizes all the others. This way, verbal and visual text combine to stress the difficulty that 'everybody' has to understand Tom, a boy who can be either: a bird that can fly far away or a boy detached from his human characteristics. Tom becomes, then, something that requires time to try to solve, like the puzzle depicted in the image.

The exposed so far demonstrate that declarative sentences and images of offer, aligned with long shots, create a common thread that conducts readers to stay in a particular emotional distance. Nevertheless, shifts on the narrative − which lead to a more sensitive moment − also bring up changes in the way characters are positioned in relation to readers. In *Tom*, the more readers approach such a moment, the more interactive the verbal text becomes, employing an interrogative addressed to readers, as well as by images of contact. Besides, the low angle image, Figure 126 above, also carries a strong notion of vulnerability of one of the characters concerning the readers. By the end, long shot and offer images are used, as equilibrium is restored, and readers are invited, again, to stay at a certain distance.

Regarding attitudinal lexis, as the verbal text is encompassed by figurative language, it is constituted by a semantic field that relates: stillness, solitude, and silence which, in turn, are conveyed by metaphors.

All these metaphors are represented visually and, sometimes, reinforce them, as the idea of staying motionless for a long time, through the depiction of plants that grow on the characters' legs, and the depiction of the egg on Tom's head, see Figure 137 below.

Figure 137: Metaphors which carry the notion of lack of movement
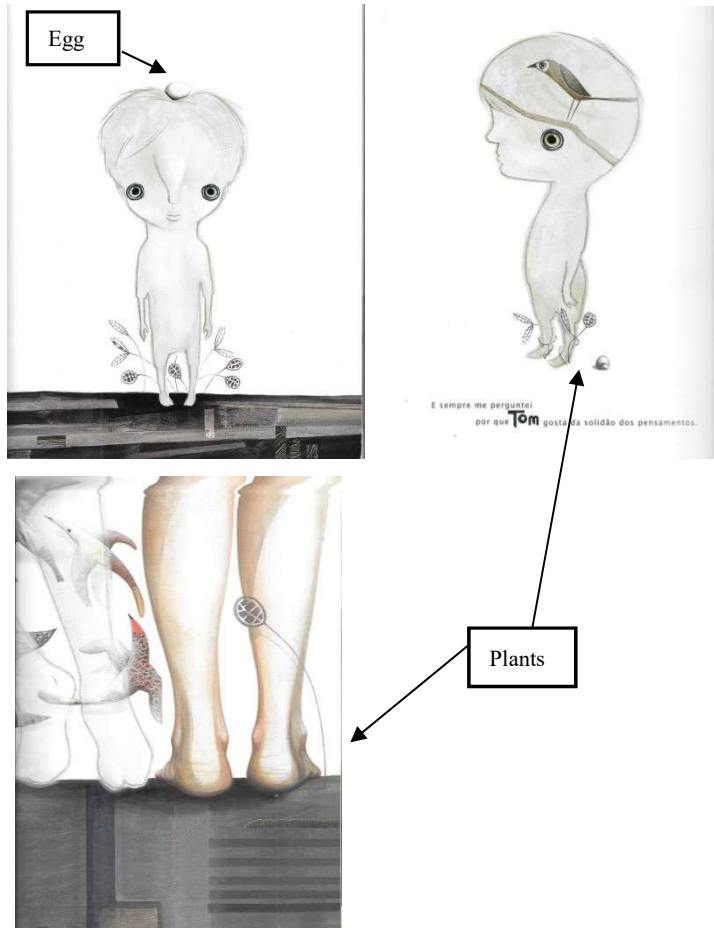


From *Tom* (Neves, 2012)

In this sense, I suggest that the visual text functions, at times, as a hyperbole of the written text. Following Cudon (1999, p. 406) a hyperbole is: "A Figure of speech which contains an exaggeration for

emphasis", it can be verified, on the first page spread, that the depiction of Tom – positioned with an egg on his head– exaggerates the verbal text that informs the following: "Tom tem o olhar parado no tempo." Thus, the visual representation of what is conveyed in the verbal text serves to emphasize the absence of movement and the repetitive behavioral pattern experienced by Tom – as if he had been in the same position for 'ages'.

In general, it was found that the visual and the verbal text convey the same meanings and, this way, images add to the construction of a more concrete representation of what is stated by the verbal text. Such convergence is considered appropriate, once comprehending the figurative language and its relation with the image constitutes a double endeavor for the child-reader.

In this sense, it is necessary to observe that the age group for which the picture book is indicated, four to five years old, by PNBE, needs to be carefully considered. As the picture book builds on an impacting metaphoric language applied in both semiosis, I suggest that unless a substantial reading mediation is taken, much of the poetic language – actively carried by both modes – may be not be explored in more depth in this case.

Before finishing the present analysis, it is necessary to call the attention to a divergence between the visual and the verbal texts found on page spread 6, Figure 138 below. Although acknowledging that it refers to ideational meanings, as it relates to a divergence about a participant and his physical attributes, I consider necessary to mention the finding; once it may raise the same curiosity in children, it caused me. The verbal text conveys the following:

"A mãe faz comida com cheiro bom.
"O pai canta Rock'n Roll."
"O vovô conta tantas histórias."
"Tia Léa pintou o cabelo de azul."
"E o Zeca continua a enroscar carinho nas pernas."

Figure 138: Ideational divergent (?) pair



From *Tom* (Neves, 2012)

On the mentioned page the narrator enumerates what each member of the family does to please Tom, such as in: 'Mummy cooks food that smells good.' 'Dad sings Rock'n Roll.' When Tom's brother mentions that 'Grandfather (vovô) tells funny stories', the image depicts a grandmother (vovó). It may have been the representation of a transgender grandfather, or just a problem on accentuating the word – as both words are quite similar in Portuguese: vovô (for grandfather) and vovó (for grandmother). Whether one of the possibilities is right or not, such divergence may, at least, stimulate attentive readers to reflect on the subject.

To conclude, it is necessary to remark how Neves presents autism to such a specific public, children, without falling into an informative/pedagogic book. Instead, the author makes use of both: figurative language and a sensitive way of depicting characters to create empathy with them. This is achieved by the skillful choices of child-characters, distancing and approaching them from readers and by Tom's brother's thoughts, which are partially addressed to readers by interrogatives. This way, the author builds up an approximation between readers and characters that evolve along the story at, approximately, the same pace that Tom's brother gets to approximate him.

The overview of the interpersonal relations construed throughout the picture book points to an elaborated form of creating children's literature which may open to different realities and ways of seeing the

world. In this sense, it can be said that *Tom* has a high potential of fostering empathy in children. What was observed corroborates with the notion of emotional literacy proposed by Nikolajeva (2013). The author claims that the representation of fictional character's emotions, as well as their interpretation of each other's feelings, may prepare children for dealing with emotional response. Thus, it is expected that the study carried out may raise new forms of looking at the verbal and the visual texts at the same time that it may endorse children's emotional literacy. In the same line of psychological stories is *Oliver* (Sif, 2012) which I present next.

## 4.3  OLIVER

### 4.3.1  Overview of the narrative

*Oliver* is a picture book written and illustrated by Birgitta Sif. The author was shortlisted for the Kate Greenaway medal in 2014 for her illustrations in the picture book. Sif beautifully combines the visual elements to a cut-out narrative to construct the theme 'feeling different'. Although it may seem contradictory, the character, Oliver, is first described as someone who felt different, but not as a sad, lonely child. And it is precisely the way such feeling is visually and verbally explored that moves the narrative forward to the problem. The verbal text is partially organized according to the schematic narrative structure with the stages of orientation, complication, resolution, and coda (Labov & Walestky, 1967).

The story starts with the presentation of the main character, Oliver, regarding the way he feels. Thus, readers start to get acquainted with a boy who "felt a bit different". Indeed, the protagonist appears throughout his leisure time, when he makes up adventures with his puppets and stuffed animals. This way, the orientation stage provides some information about Oliver and mostly presents him as a boy who was happy having stuffed animals, puppets, and books as his only companions. However, during one evening, the boy realizes his 'friends' were not real, and he seems upset for that as if an internal conflict had arisen. Such an event is described merely as the moment "Oliver was playing the piano, but none of his stuffed friends was listening".

The boy continues his activities deciding, the next day, to play tennis outside his house. This is when the second problem, now an external one, comes to the fore: the tennis ball rolls across the lawn into the yard of his next-door neighbor. The simple resolution of getting the

ball back conducts Oliver outside the patio of his house. Eventually, the character not only finds his tennis ball but also notices the presence of a girl, Olivia. She was playing tennis on her own when a surprised Oliver appeared. The story ends with Oliver and Olivia playing tennis together. In coda, both characters are depicted performing a little theatre with all their stuffed animals and puppets, representing, as the verbal text suggest, "the beginning of a new adventure" for them.

Interestingly, Sif skillfully articulates the verbal text within a plot-oriented narrative (Nikolajeva, 2004, p. 173), thus, she does not furnish a detailed verbal description of Oliver's feelings and thoughts. In other words, following Nikolajeva (2004) and Nikolajeva and Scott (2006), a plot-oriented narrative focuses on what the character does rather than on how he feels about what he does. This way, the author/ illustrator balances the verbal and visual information within the ideational and interpersonal meanings to construct the main character's internal world. As a consequence, understanding the intermodal construction of *Oliver* conducts to a more profound comprehension of the way the theme 'being different' may be kindly approached to children without a sense of pity for the main character, as it will be presented as follows.

## 4.3.2 Ideational and interpersonal meanings in service to construe Oliver's internal world and behavior

*Oliver* is an example of what Nikolajeva (2004), and Nikolajeva and Scott (2006) present as a plot-oriented narrative, as mentioned before. According to them, in such type of stories, the behavior of the character is conveyed "in action". In this sense, part of Oliver's features of oddness and singularity is committed through the description of his daily activities. Therefore, I start by presenting the ideational content regarding verb choices and its reflection in the construction of Oliver's attitudinal behavior. Furthermore, I aim at exploring how the Affiliation choices construe the relations that encompass the protagonist with other characters, as well as Oliver and readers. To conclude, I verify how the meanings concerning Feeling are explored in the verbal text.

In general, the verbal narration focuses mostly on the protagonist's playing routine, told by declarative sentences, as I start presenting. The first piece of information that serves as a starting point to construe Oliver's behavior is: "Oliver felt a bit different." Interestingly, the opening sentence conveys the judgment of social esteem which encodes 'different' as a negative value concerning social 'normality patterns' (Martin & White, 2005). On the subsequent page, this judgment

is presented as unproblematic by the sentence "But it didn't matter. He lived in his own world, happily with his friends", which positions readers to view Oliver positively and, possibly, creating an empathetic stance to accompany the protagonist, see Figure 139.

Figure 139: Oliver and his playing time



But it didn't matter.
He lived in his own world,
happily, with his friends.

From Oliver (Sif, 2012)

This way, Oliver's playing routine is presented, the narrator tells that "They [Oliver and his friends] had lots of adventures together, Figure 140. Moreover, readers get to know him as a regular child who enjoys playing and creating his adventures, as it is possible to see in figures 140 and 141.

Figure 140: Oliver and his adventures 1





From Oliver (Sif, 2012)

Figure 141: Oliver and his adventures 2
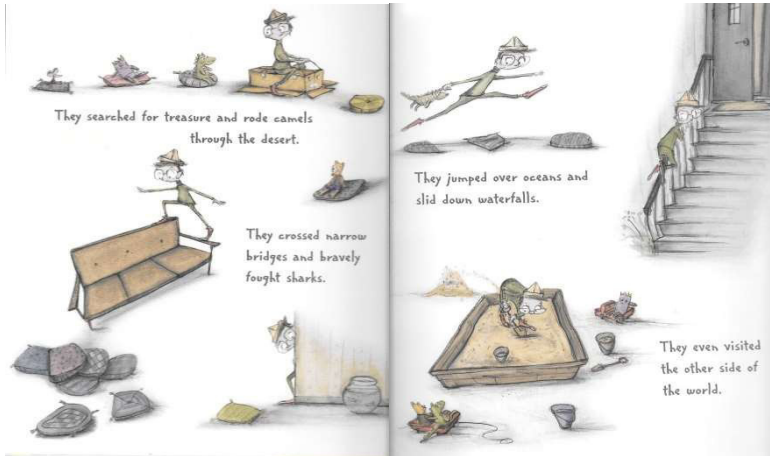


From *Oliver* (Sif, 2012)

A disruption in such a routine can be considered the starting point of unpredictable and problematic actions. Thus, what was not important for the character −the fact that he felt different – presented at the beginning of the story – starts to change. This shift is followed by a sequence of material processes, used to deploy Oliver's actions, such as: 'play', 'set off on an adventure' and 'find a passage'. The unfolding of these events leads the young boy to "the beginning of a new adventure", which is, in fact, the day he met Olivia. Such new adventure may represent the beginning of a romantic friendship and a shift in Oliver's old lonely life.

Overall then, it can be noted that the process types used in the verbal text assist in situating readers, as well as to create empathy with the character, and, perhaps, to accompany Oliver. This is firstly achieved by the straightforward opening sentence of the book which conveys the mental process of feeling 'different' and the sequence of Oliver's everyday activities. Thus, the narrator presents Oliver: "Oliver felt a bit different." And follows: "But it didn't matter. He lived in his own world, happily, with his friends." After such event, readers are informed that: "They [Oliver and his friends] had lots of adventures together", Figure 140. A list of these adventures is provided on the succeeding page spread, Figure 141, which I present as follows:

"They searched for treasure and rode camels through the desert."
"They crossed narrow bridges and bravely fought sharks."
"They jumped over oceans and slid down waterfalls."
"They even visited the other side of the world."

Interestingly, Oliver also seemed to enjoy his loneliness, since the narrator mentions that: "But sometimes there were things Oliver had to do on his own", Figure 142. Moreover, apparently, he did not seem to enjoy participating of meetings with other people, as the verbal text informs: "And sometimes, wherever he was, he wanted to fly away", see Figure 143.

Figure 142: Oliver performs his activities on his own
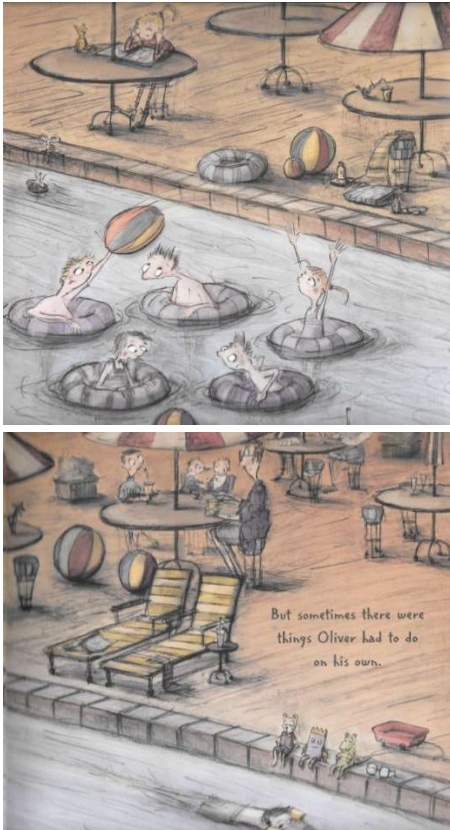


From *Oliver* (Sif, 2012)

Figure 143: A meeting, Oliver and his stuffed friends



From *Oliver* (Sif, 2012)

During the resolution of the narrative, there is a shift in Oliver's behavior, since he changes from enjoying his lonely life to embarking on a real adventure. Thus, Oliver needs to leave the patio of his house to get back the tennis ball he was playing with and that rolled outside the place.

In addition to the narrative stages already mentioned and its relation with the verbal actions, it is relevant to highlight the processes used in orientation and Coda, as they have a twofold function: contrasting the stages of the narrative along with a change in the form Oliver feels.

The story starts with the sentence "Oliver felt a bit different", and ends up with the following statement: "Oliver was a bit different", attributing to the character the quality of being different. The change in the verb choice provides the possibility of following Oliver's overcoming the way he felt to reach a point of maturity in which he assumes and accepts himself as 'being different'.

If, on the one hand, Oliver is different, on the other, his actions and the fact that he performed actions accompanied by his toys, and not with 'real' friends, add a sense of loneliness. Moreover, such feeling may be evoked in readers by modalizing his activities, along with the high frequency of the adjunct 'on his own', found three times along the text. For example, the first occurrence is on the second page spread, when the narrator mentions that: "[Oliver] He lived in his own world." After narrating all the adventures Oliver lived with his friends, readers get to know that he did things "on his own", as I present below:

> They [Oliver and his friends] even visited the other side of the world.
> But sometimes there were things Oliver had to do on his own.
> And sometimes, wherever he was, he wanted to fly away.
> One evening, he played the piano for his friends, but no one listened.
> Oliver felt a bit different.
> The next day, as he was playing a tennis match on his own…

It was observed that the mood structure is encompassed by the adjunct 'sometimes' twice in thematic position, as it can be seen in the sentences presented above: "But sometimes there were things he had to do things on his own.' "And sometimes he just wanted to fly away." The adverb of frequency highlights that his stuffed friends were not able to replace real ones on certain occasions. This is why "sometimes Oliver had to do things on his own". The adverb 'sometimes' accompanied by the verb 'want,' in the sentence: "And sometimes, wherever he was, he wanted to fly away" is also used to emphasize that the character, occasionally, wanted to be without the presence of other people, as briefly mentioned before.

Such piece of information orients readers, not only about the usuality the character carries out his activities, but also regarding Oliver's desire to be alone. In this sense, it is interesting to observe that the protagonist is not described as a lonely child. Instead, such attitudinal content is construed by other means, such as by adjuncts which introduce

Oliver's world, as previously seen in the sentences above that start with 'sometimes' and the way he performs his activities: 'on his own'.

Overall then, the possible alignment between readers and characters is very well articulated by the verbal text, which starts by encouraging some negative judgment, when stating that "Oliver felt a bit different" and on the following pages deconstrues it through unfolding Oliver's playing and imaginative world. This way, the narrator mentions: "But it didn't matter. He lived in his own world, happily, with his friends." And then the verbal text starts telling all the 'adventures' Oliver had with his friends, such as: "They searched for treasure and rode camels through the desert. They crossed narrow bridges and bravely fought sharks." Macken-Horarik and Martin (2003) suggest the relation of such choices with creating an interpersonal appeal. The authors state that:

> the interpretative regimes which operate for many types of narrative involve strategically sequenced combinations of attitudinal values which direct the reader to experience the narrativized world through the eyes of some central character(s), and hence to empathize with them. (p. 217)

In conclusion, Oliver is overtly described regarding the way he feels, while the fact of being lonely is a sentiment that is invoked. This way, both verbs and the repetitions of the semantic field overlap to create a sense of loneliness. For instance, the circumstantial meaning of manner 'on his own' is repeated three times in different moments of the narrative. Such number is quite representative if it is taken into consideration that the verbal text consists of eighteen sentences only. In this sense, the circumstantial 'on his own' seems to foster the loneliness lived by the character. As the written text is straightforward, a lot more is committed through the images. Moreover, considering that the visual mode carries "the primary task of emotional engagement", as observed by Nikolajeva (2013, p. 1), I turn now to the study of the visual aspects of the picture book.

### 4.3.3    Visual choices and the creation of Oliver's (lonely) world

Taking into consideration that interpersonal meanings involve the Affiliation between characters and that in *Oliver* they are constructed by reactional processes, I set out to analyze them concerning the types of actions depicted. In this part of the analysis, I will also explore the Affiliation of readers and characters. To conclude, I will verify the system

of Feeling that involves how color is applied throughout the book to create 'mood', affect, and appreciation.

Regarding actions, all the images depicted throughout the picture book are Narrative representations as they involve vectors either representing actions or reactions. Thus, the pictures that represent 'Oliver's adventures' are transactional ones, and they depict Oliver performing activities in relation to something, while reactional processes work as a tool to construct relationships, as I will discuss later.

In general, Oliver is depicted performing different activities, such as: playing with his toys, Figure 141, climbing the stairs to look for a book and read it, Figure 140, swimming, Figure 142, playing the piano and playing tennis as Figure 144 shows.

Figure 144: Oliver's activities
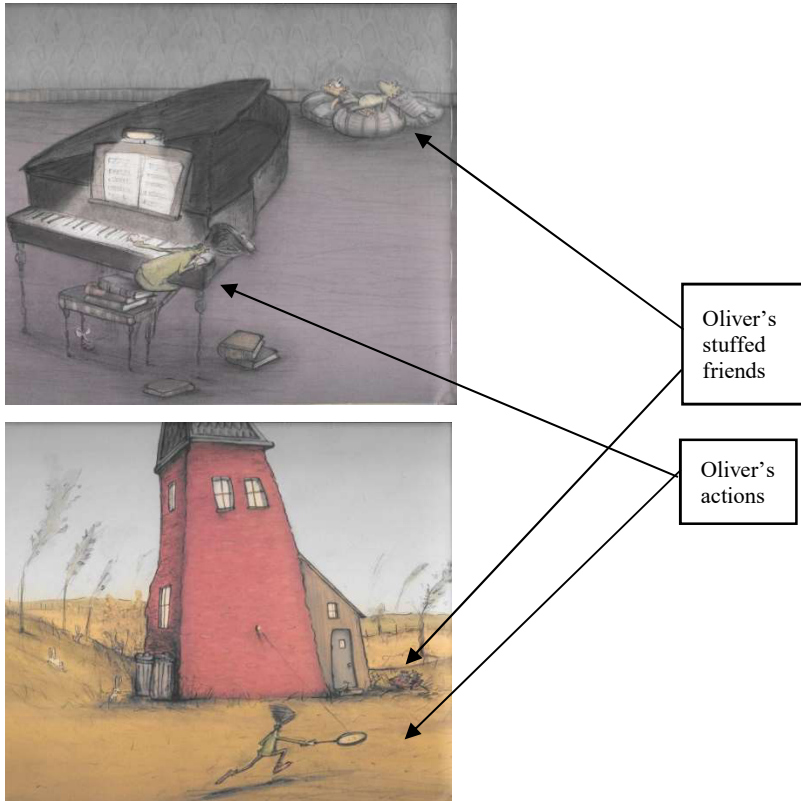


From *Oliver* (Sif, 2012)

Interestingly the character acts upon things and only by the end of the story he plays tennis with someone, in a bidirectional action, Figure 145. Such way of representing Oliver's actions portrays him as an agentive boy, but someone who acts upon things and not people which evokes a sense of loneliness, as it is possible to see in Figures 139 and 141 above. The shift in the course of his actions happens only when he starts to interact with Olivia.

Figure 145: Bidirectional action
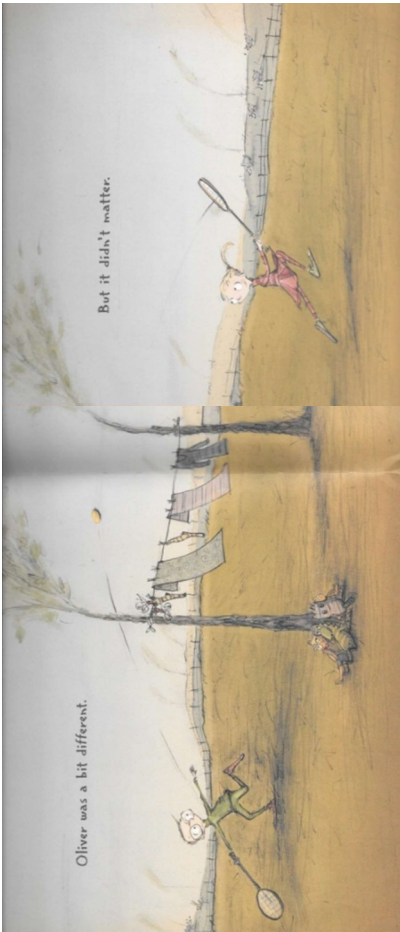


From *Oliver* (Sif, 2012)

If on the one hand, Oliver does not interact with other children, he apparently has a bond with his 'stuffed friends'. Such link is established by reactional processes in which Oliver gazes at the toys and seems to be looked back by them since they are drawn in angles that suggest they are doing so, as it is possible to verify on Figure 146.

Figure 146: 'Contact' between Oliver's toys and the protagonist
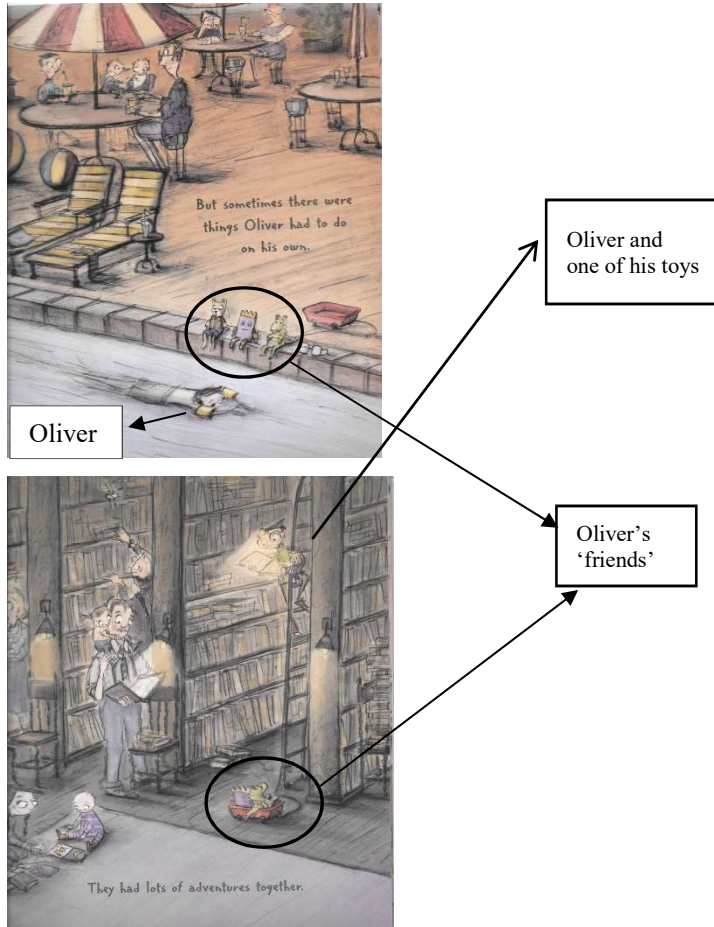


From *Oliver* (Sif, 2012)

The image above shows that the way the toys are represented creates a sense of companionship among Oliver and the stuffed animals. Interestingly, it is done without, necessarily, 'giving these toys life', a feature that resembles the reality experienced by the character. Reactional images were also found in the illustrations as a means to represent secondary characters' relations. Similarly to what was achieved with Oliver and his toys' exchange of gazes, the author depicts different people around Oliver, who usually are depicted gazing at each other, as a form to represent the interaction between them. Some examples are presented in Figure 147 below.

Figure 147: Reactional actions and the construction of solidarity

Father and daughter

Couples
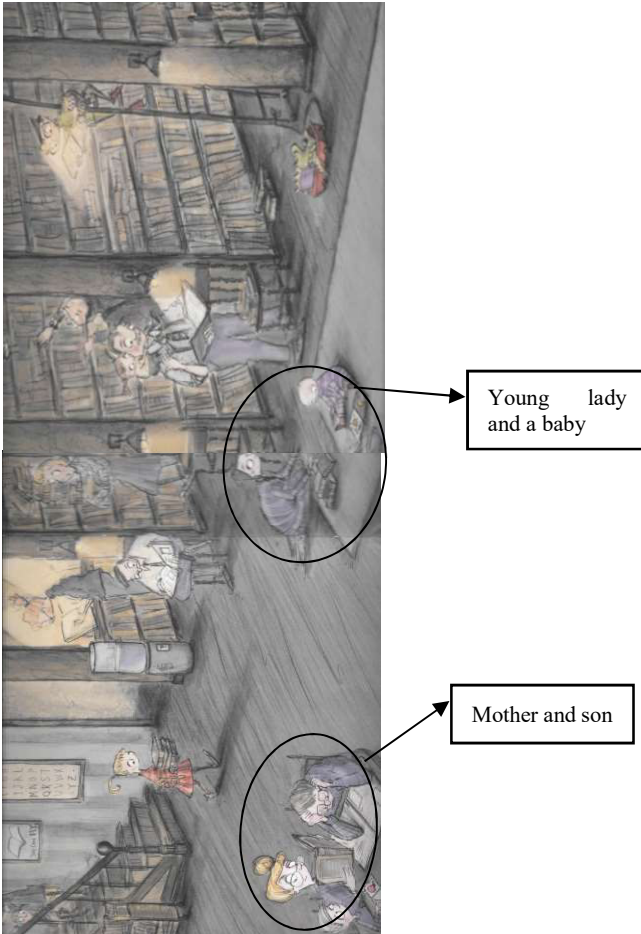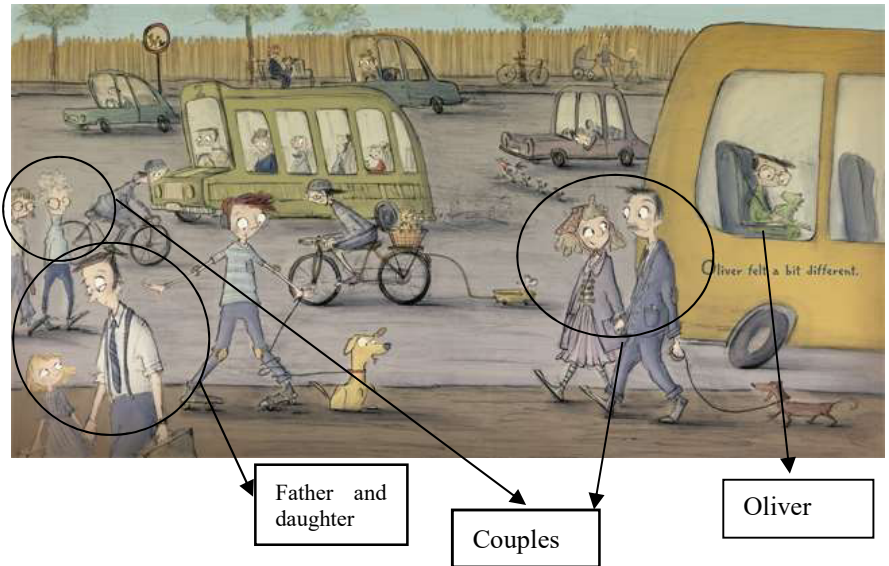
Oliver

From *Oliver* (Sif, 2012)

In the first image above that depicts Oliver at the library, the mother gazes at the child, and the young lady gives some attention to the baby. In the second image which depicts people on the street, the father gazes at the girl, while the couples gaze at each other. The images representing different characters and their proximity build up a connection between them. At the same time, Oliver seems isolated and solitary even being in the middle of many people.

Another aspect to observe in relation to the actions conveyed in the images is the form they unfold along the narrative and help to pace the events, thus signaling to shifts in the story. In general lines, the visual actions presented on the first six page spreads do not imply any temporal sequence of actions but serve, instead, to show Oliver's imaginative world and to construe the image of a happy character. At the same time, a different activity is given in every page turn, creating prospection. Below, in Figure 148, I present the sequence of actions depicted in every page turn at the initial phase of the narrative.

270

Figure 148: Initial sequence of Oliver's actions
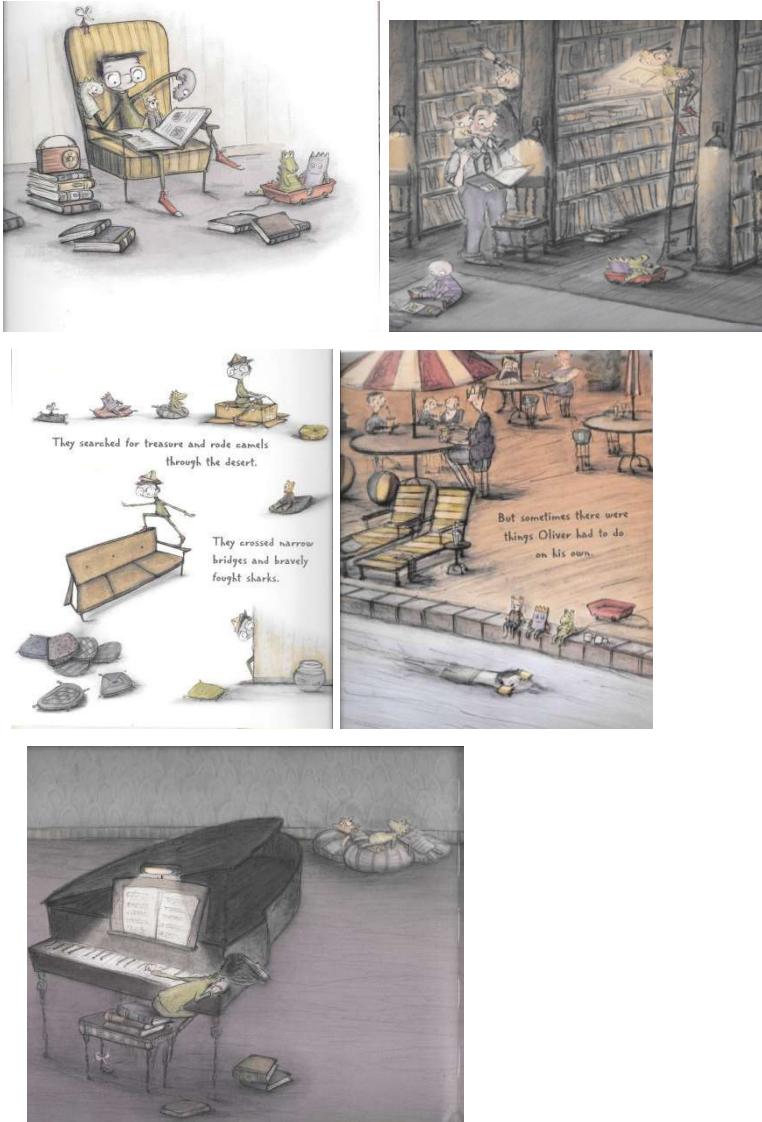


From *Oliver* (Sif, 2012)

After having accompanied Oliver through some of his 'adventures', readers face a shift in the pace of the unfolding events. This

shift signals the first problem lived by the character and is built up by the depiction of a single action performed by Oliver who plays the piano for his stuffed friends, followed by the depiction of the protagonist in the same place, see Figure 149. Such sequence slows down the events, as well as creates a particular introspective mood to the story.

Figure 149: Oliver's plays the piano and stays at the same place
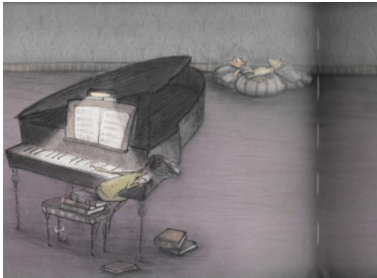
From *Oliver* (Sif, 2012)

The second problem occurs when Oliver is playing ball, and it rolls across the lawn. A change in the flow of the events is signaled by the use of a different color in the background, as well as by a marked theme, "The next day", used in the verbal text. Concerning the actions depicted, the sequence initialized with the tennis match, on page spread 9, Figure 150, leads to the path followed by the ball. Such path forms a vector that accompanies the verbal text and points to the right side of the double page spread.

Figure 150: The ball's movement forms a vector
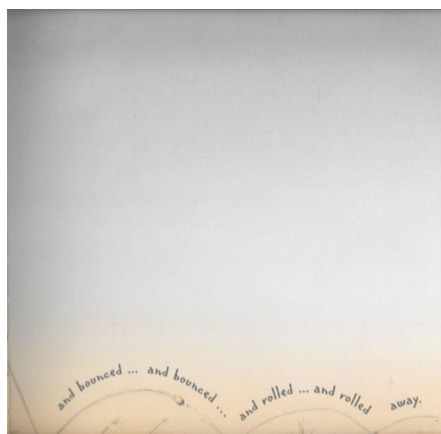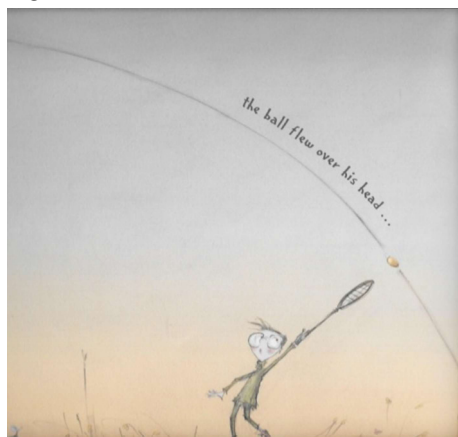




From *Oliver* (Sif, 2012)

This way, the ball guides to Oliver's resolution in getting the ball back, whereas he moves into the direction of a passage, drawn on the right page, Figure 151. The verbal text also points to resolution, as the sentence which accompanies the image starts with the conjunction 'So'. Therefore, the use of colors, verbal text and the succession of events within a sequence helps to unfold the problems faced by the protagonist.

Figure 151: Oliver sets off on an adventure
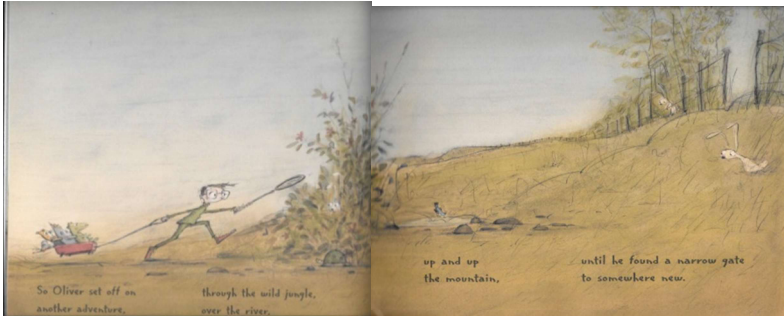


From *Oliver* (Sif, 2012)

Concerning the systems and subsystems of contact, social distance, involvement, and power, it is possible to observe that readers are positioned to keep at a detaching distance from the characters. This is due to the choices of images which depict characters as offers and in oblique angles, as it is possible to see in figures 145 and 147 already presented. However, the author-illustrator balances such distance by choosing eye-level pictures as a form to approach readers to the protagonist.

Moreover, the oblique angles seem in specific illustrations, as the one on the second-page spread, to position the character almost in a frontal position as if readers were partially invited to enter Oliver's world, see Figure 139. This way, a relation of proximity and distancing is created along the story, which makes that the child reader observes and, perhaps, sympathize with the way the character feels. The partial proximity with the protagonist may also be achieved by other means than the ones already mentioned, such as the depiction of Oliver from behind Figure 152.

Figure 152: Rear view image
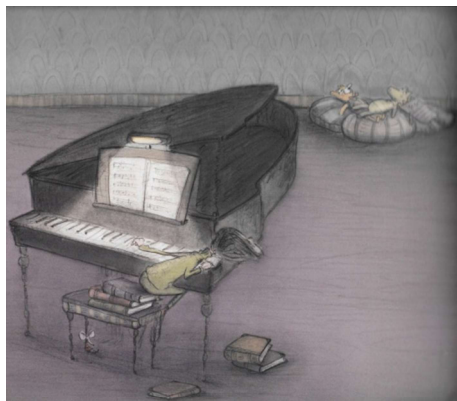


From *Oliver* (Sif, 2012)

The image above illustrates one of the turning points of the narrative when Oliver is playing the piano, and no one listens to him. This way, readers are positioned along with the character, without losing their own view of the global setting depicted. From the interpersonal options proposed by Painter et al. (2013) to represent characters, this is the 'special case' of inscribed mediated focalization in which viewers are positioned along with the character.

Such form of aligning readers with the characters, termed focalization, is quite an unusual form to approach the audience to Oliver, as both the focalized and focalizing character. Oliver becomes the focalized character − who is seen by the readers − at the same time that he is the focalizing character who 'sees' his stuffed animals. This way, the rear view enables readers to partially share Oliver's perspective.

Regarding the colors applied in *Oliver*, it is possible to observe that the choices used in the background encompass the creation of an introspective mood to the narrative, besides demarcating a shift on the flow of the events, thus assisting visually in the flow of the story. Such feeling is constructed by using muted violet as the predominant background color, which is balanced with dark yellow and khaki colors, mostly, during the first page spreads, Figure 148 presented before.

Interestingly, the background colors change according to the setting. This way, when Oliver is represented in public spaces, such as when he is at the swimming pool, there is a more significant concentration of muted colors. On the other hand, when Oliver is depicted at home, the background is white, as if the main character's life would be softened and

enlightened when he plays, alone, with his friends. Such contrast is presented below in Figure 153.

Figure 153: Contrasting settings (public spaces *versus* home)
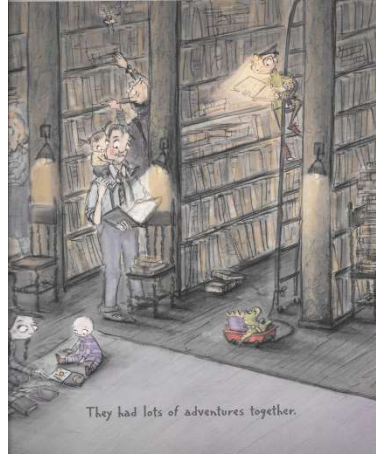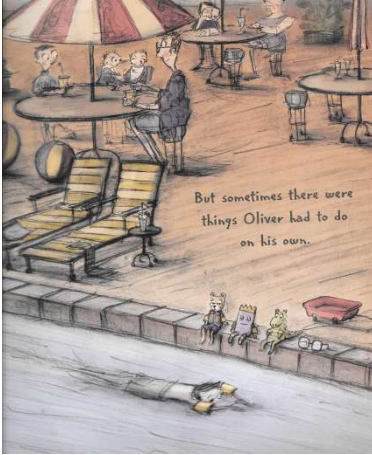


From *Oliver* (Sif, 2012)

Moreover, the white background foregrounds the main character's actions when he is in his world, living his adventures, as it is possible to see in the second set of images displayed in Figure 153 above.

On page spread 12, Figure 154, there is a change in the colors which have been used at the beginning: the grass is represented by a spinach green, and the sky is 'pink lavender', along with the celling of houses −also represented in a mix of violet and pink.

Figure 154: Change in the background color
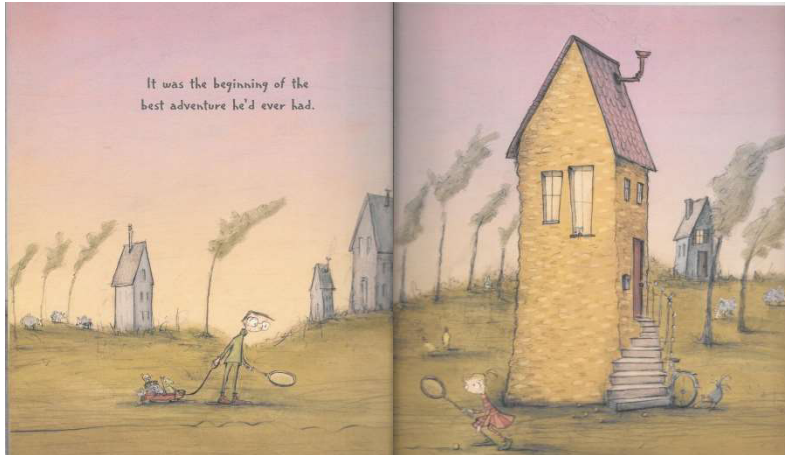


From *Oliver* (Sif, 2012)

The pink lavender color used in the background carries a symbolic atmosphere of 'falling in love', and highlights the moment Oliver 'meets' Olivia. This way, the beautiful colors seem to construe circumstantial information, suggesting that it is the end of the day and the sun goes down. But it also entails a romantic atmosphere in which Oliver's life has turned into 'Rosy hues', as Piaf's love song "La Vie en Rose".

The aspects explored so far demonstrate that the visual text presents a lot more meanings than the verbal one. In this sense, the synergy between both modes adds to the construal of Oliver's inner world, as it will be verified in the next section.

### 4.3.4    Verbal and visual interpersonal complementary systems

After having explored the meaning potential of the written and the visual modes separately, I start to explore how both semiosis complement each other to create ideational content, regarding processes, as well as interpersonal meanings. The analysis of the intersemiotic relations among words and images points to the richness of the picture book, primarily because the verbal and the visual modes do not necessarily convey the same meanings at certain moments.

In the analysis that follows it will be discussed how the ideational content tends to convey the same meanings in the verbal and visual texts.

This way, the verbal mode presents the character through material actions, while the visual mode represents narrative images that converge with what is narrated. Furthermore, it will also be explored how the visual text adds more meanings than the verbal mode, by primarily furnishing ideational content, such as setting, and characters' attributes, as well as by depicting different focus groups and details to the scenes depicted.

Within material actions, it was noted that there are two moments of the narrative in which image and verbiage are divergent: the first on the page spread 4 and the second on the page spread 11 which I present in Figure 155 below.

Figure 155: Ideational divergent couplings



From *Oliver* (Sif, 2012)

In the cases mentioned, the verbal text is used to describe Oliver's 'adventures', narrated as big heroic facts while, in fact, Oliver is just playing at home with his toys, or he is in the patio of his house and the surroundings of it. Below I present the verbal text concerning some of Oliver's activities when he is at home.

Figure 156: Adventures 1



They searched for treasure and rode camels through the desert.
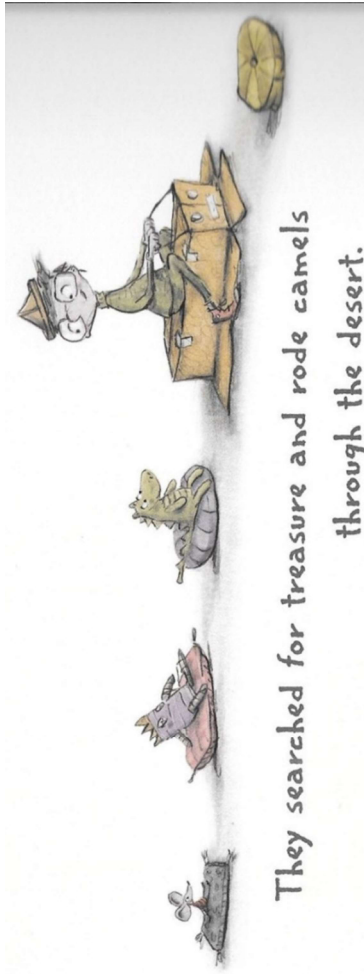
From *Oliver* (Sif, 2012)

Figure 157: Adventures 2



They crossed narrow
bridges and bravely
fought sharks.
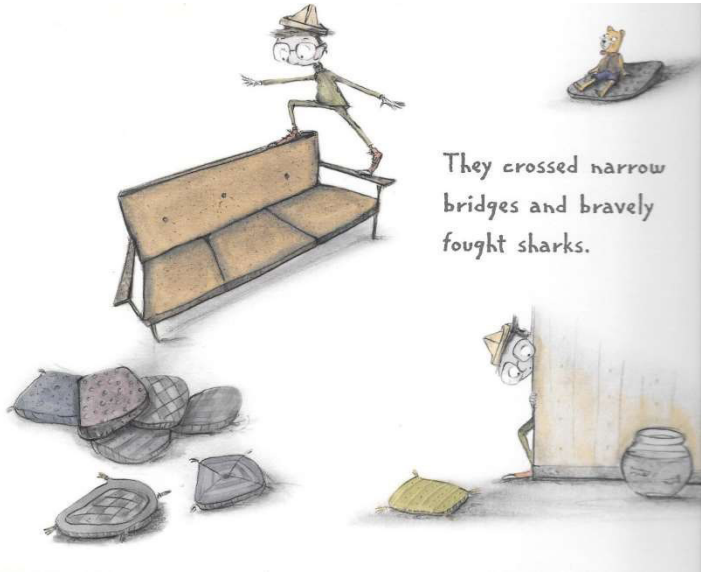
From *Oliver* (Sif, 2012)

Thus, the divergence between the visual and the verbal modes provides some humor and lightness to the story. Besides, what is narrated, in contrast to what is represented in the images, has the potential to represent this child's imaginative world. At the same time, it may align readers with the main character, since playing make-believe is usually part of children's life.

Regarding the mental process of feeling, as in the sentence 'Oliver felt different', it is relevant to call the attention to the fact that representing, visually, the way someone 'feels' involves a more elaborated representation, mainly if not much is expressed verbally. Thus, in this case, the visual resonates what is instantiated in the verbal text, and adds more to it, see, for example, the first image represented in the picture book, already presented in Figure 158, which I also present below.

Figure 158: First image



From *Oliver* (Sif, 2012)

In the Figure above, Oliver is depicted on a bus, gazing at a stuffed animal, with a slight smile on his mouth. Outside the bus, people are drawn, mostly, in pairs. Moreover, the wheel of the bus- in which Oliver is sat- is depicted with lines which indicate that the bus is moving to the direction of the right-hand page. In contrast, other cars and a bus are depicted moving to the opposite side: the left-hand page. The arrangement of the setting with a good number of accompanied people while Oliver is by himself, and the opposite direction of the bus that Oliver is depicted on, deploys the main character as a singular individual which construes the notion of difference.

It is also interesting to observe that the verbal information 'Oliver felt different' is repeated on the eighth-page spread, Figure 159. However, the corresponding visual representation changes considerably from the first representation of the character, since Oliver has his hand on his chin, and his body is a bit curved. Oliver is by the window, and he seems thoughtful and a bit distressed. At this point of the narrative, 'feeling a bit different' entails a negative connotation echoed in the visual representation of a distressed character.

Figure 159: Differences on 'feeling'



Oliver felt a bit different.

From *Oliver* (Sif, 2012)

Following the unfolding of the facts, the next day Oliver went to play tennis on his own and ends up by meeting Olivia. After that, the verbal text conveys the following: "Oliver was a bit different." Concerning the relational process 'to be', in this clause, it is interesting to observe that it encodes a transition in the way the character 'felt' to accept himself as 'being' different. This is represented by the presence of Olivia with whom Oliver plays tennis, image presented before, which I also show below.

Figure 160: Oliver playing tennis with Olivia
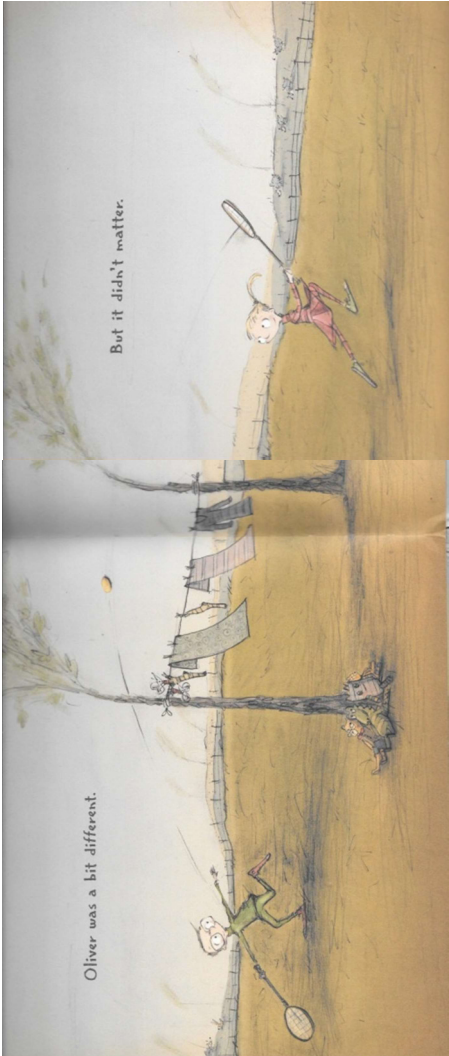


From *Oliver* (Sif, 2012)

Moreover, there is not a big change in the character's routine: he continues to have his stuffed animals with him and to do the activities he did before, such as playing tennis. The difference is on the visual

representation which adds the information that the protagonist has the company of someone.

Regarding the intermodal relations that involve Affiliation, it can be easily verified that the text is constituted by declarative clauses, while the visual mode is constituted, mostly, by images of offer, which depict the protagonist in oblique angles, also detaching readers and the represented participants. For instance, on page spread 3, Figure 140 already presented, Oliver is in a library. He wears a head torch whereas he mounts up a ladder and reads a book. He is represented in a long shot, whereas the verbal text conveys the following: "They had lots of adventures together." This way, the long shot image converges with the choice of accompanying the character with an appreciative stance.

Turning into a more specific case of the rear views, Figure 149, it is necessary to highlight that such type of depiction provides alignment with the character without complete identification, as pointed by Painter et al. (2013). The authors also compare such way of focalizing characters to free indirect discourse, which seems appropriate to the whole configuration presented in the image. This way, readers are invited to have a closer look at the situation, but without entering entirely in the scene, or in Oliver's thoughts. In such case, it seems that some dissonance between the verbal and the visual texts occurs, as the first is still offering information, without requiring readers to become more engaged, while the image creates a relation of proximity and empathy with the situation illustrated.

In conclusion, the relations of the verbal and visual aspects concerning the interpersonal metafunction show that although the verbal text tends to create a less interactive role to readers, images come into play to establish different types of alignment with them. For example, at the beginning of the story, Oliver is depicted in middle shot (page spread one), see Figure 164 in which the character is on the bus, and almost in frontal plane on the second page, Figure 139, establishing a sort of alignment with readers. During the hatching of the problem, again, readers are invited to partially share the character's view by being positioned 'behind' him, Figure 149, creating affinity with him. In the end, the rear view allows readers to see Oliver and Olivia from behind, also creating high alignment with the characters, see Figure 161 below.

Figure 161: Oliver and Olivia rear view



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From *Oliver* (Sif, 2012)

The explored so far reveals that despite the fact that the verbal text does not encourage much interaction, and that, in fact, some of the images resonate such feature of the verbal text, there are other resources skillfully applied by the author to reach the readers. It was noted that two of them are the use of rear view images and middle shots, as can be seen in Figures 149, and 161.

It is interesting to observe that a lot more is conveyed visually than verbally concerning affect during the different stages of the narrative. As it is possible to see above on Figure 164, Oliver is depicted with a slight smile on his face during the first moment of the story. After that when the first problem occurs, the character seems distressed, Figure 159. By the end, Oliver smiles again, now with Olivia, which I present in more detail below, in Figure 162.

Figure 162: Oliver smiles



From *Oliver* (Sif, 2012)

Concerning the verbal information provided about the way Oliver feels, it is possible to see that it is restricted to 'different'. When the protagonist meets Olivia, the written text informs his appreciation, once it is described as "the best adventure" he ever had, Figure 154. This way, verbiage conveys a positive reaction to the fact lived by Oliver, while the image reinforces it through the use of a background depicted in pink lavender hues.

The writer/ illustrator achieves a balanced distribution of information between the short text and the richness of the images. By doing so, Sif requires attitudinal response with respect to a sensitive theme for all ages, which is 'feeling different' and lonely. By choosing to depict the protagonist in oblique angles, the author chooses not to involve readers completely in the character's problem, as it is possible to see in the figures presented along the analysis. However, she provides moments when readers are closer to the protagonist, employing rear view images, Figures 149. This way, the author also creates a certain sympathy and identification of the child readers with the character which may lead them to accompany Oliver on his adventures.

More than feeling part of the protagonist's world, or not, the picture book calls the attention to other details that are drawn which may foster the curiosity to recovering what was read. Such feature foregrounds textual content that, in turn, creates an interesting 'surprise element'. For instance, throughout the story readers are guided to gaze at different focus

groups, such as the people and the animals represented in the story. Among these secondary characters are dogs, cats, chickens, and a little mouse, as it is possible to see in Figure 163. Nevertheless, the color of clothes worn by Oliver and Olivia, green and red, accordingly, help to make them the most salient elements as they contrast with the muted background colors, as I present in Figure 163 below.

Figure 163: Oliver and Olivia clothing colors
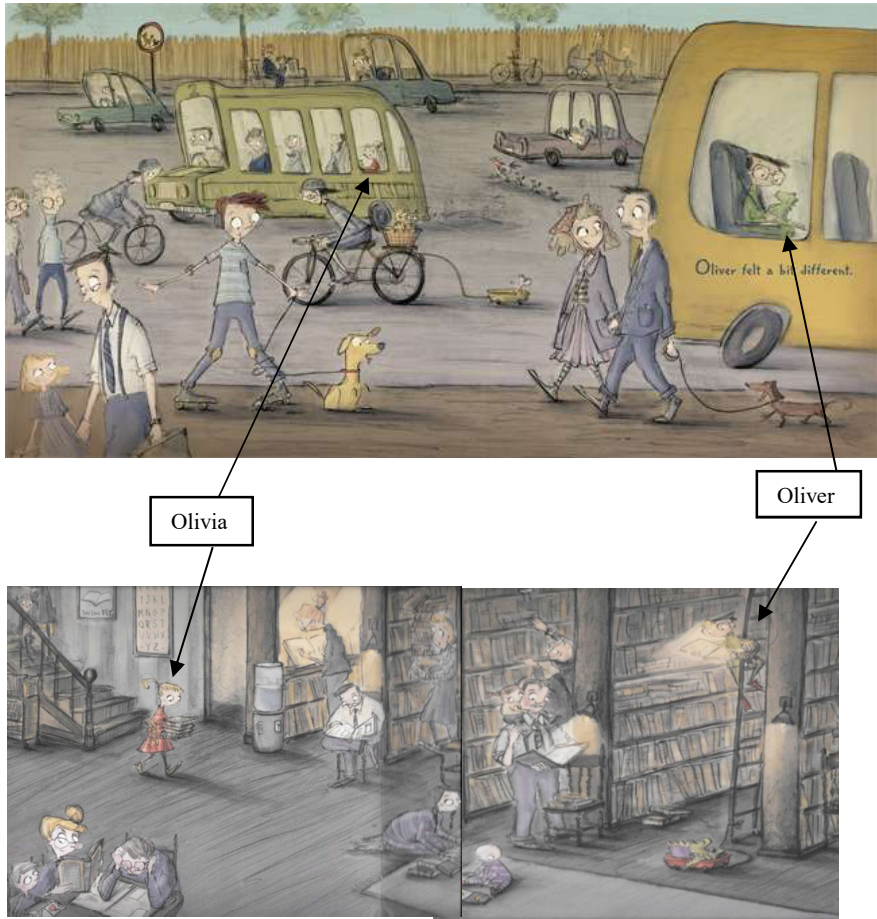


From *Oliver* (Sif, 2012)

Since the verbal text commits only Oliver's actions along the story and the most prominent element is the protagonist, it can be noted

that textual meanings converge to emphasize the information related to Oliver. For example, since the begging readers get to know that: "Oliver felt a bit different." "He lived in his own world." Moreover, readers are also acquainted with the fact that "They [he and his friends] had lots of adventures together."

On the other hand, Olivia is not a character who is instantiated verbally until the end of the story. Therefore, verbal and visual information operate to create a stronger focus of attention on Oliver and when Oliver finally 'sees' the girl, he is surprised as if he had never seen her before. What makes it funny is that Olivia had been depicted before the meeting, but Oliver had not seen her, a bit like a movie heartthrob who spends his life without realizing that his soul mate was very close to him.

From the analysis carried out it was possible to observe the author's sensitivity to construe a nerd, lonely character without falling into a verbal description of this child's feelings. This way, a balanced choice of written text and the images gives life to such protagonist who plays with toys or on his own, and who lives surrounded by books, but that, eventually, allows readers and Olivia to become part of his world.

Interestingly, Sif uses a typical children's literature circular plot (Hunt, 1987; Nikolajeva, 2004) to guide Oliver outside home, to pass through a narrow gate to reach somewhere new that was, in fact, very close to the protagonist. In this sense, it is relevant to recover the image of the library in which a poster was depicted on the wall, see Figure 164. In the poster it is possible to read the following: "If you can read, you can fly".  Amusingly, the protagonist himself flew when he momentarily left his books behind, and went  through his journey towards maturity.

Figure 164: Poster: *If you can read you can fly*



From *Oliver* (Sif, 2012)

## 4.4 INÊS

### 4.4.1 Overview of the narrative

The picture book written by Roger Mello and illustrated by Mariana Massarani was awarded for its best editorial project by Fundação Nacional da Literatura Infantil Juvenil (FNLIJ). It also received the award for the category Hors Concours, given by the same institution, in 2016. The picture book tells the true love story of Inês de Castro, who was the lady in waiting to Princess Constança, with Pedro I, King Afonso's son, who later became the King of Portugal.

In this tragic story, set in the 1300's, Pedro was obliged, by his father, to marry Princess Constança for political reasons. But when Inês arrived, Pedro put his eyes on her, and he fell, madly, for the court lady. They became inseparable lovers and, as result of such 'scandal', King Afonso ordered that Inês be hidden in a castle away from the court.

Despite the king's attempts to separate the lovers, they kept seeing each other and, with the death of Princess Constança, Pedro and Inês started to live together. They had children and seemed to live happily. However, King Afonso and his counselors, secretly, planned Inês' murder. When Pedro became king, as revenge, he revealed he had married Inês in secret, and ordered to exhume Inês' body. The King, then, sat her on a throne next to his, ordering all court nobles to kneel and kiss the dead queen's hand.

In Mello's and Massarani's Inês, the love story is narrated by Beatriz, who actually existed, and was one of Pedro and Inês' daughter. Such a choice provides a more romantic and a less dramatic connotation to the deeds. However, the tragic events are not set aside. Instead, they are told through a verbal text which, echoing Camões: *Os Lusíadas* (*The Lusiads*)[6], is conveyed by a poem. The illustrations interplay with the written text to create an energetic tone to the images, at the same time that it, beautifully, construes the relations of power, love, and betrayal that encompass Inês Pires de Castro's faith, as I aim to present in the analysis that follows.

## 4.4.2    Verbal analysis: positioning Pedro and his attitudes in relation to readers

In the analysis of the written text, the construction of the relationships that occur both between readers and characters, as well as within characters is explored. To do so, the study of the Mood structures and the attitudinal linguistic choices is carried out. Considering that in this picture book the text is a poem and that it has its own specificities, especially concerning stylistic choices, it is interesting to verify how they assist in building up the atmosphere of the story. This way, the analysis that follows will involve the Mood structure and attitudinal lexis, and it will also extend, briefly, to the repetitions found in the poem. By analyzing these aspects, it is aimed to present how such choices cleverly involve readers and lively construe the characters' relationships in the poem, despite the tragic outcomes.

In the analysis that follows, I will discuss the mood choices concerning the use of declaratives, interrogatives and imperatives, since a good number of interrogatives were found throughout the text and also

---

[6] In reference to Luís de Camões's *The Lusiads*. The epic Portuguese poem narrates the expeditions to the Indies within other historical facts of Portugal, among them, Inês de Castro's murder (canto iii, stanzas 118-135).

two imperative clauses. For instance, the narrator, which is also the protagonist's daughter, Beatriz, establishes a pseudo-conversation with someone:

> Meu pai era Pedro.
> Olha o Pedro voltando da caça! (Imperative)
> Uma carruagem veio de Castela. Trouxe Inês pra ser ama da princesa Constança.
> Princesa Constança? (Interrogative)
> É, esposa de meu pai.
> Ah, sua mãe.
> Não, minha mãe era Inês, essa moça que sorriu quando o príncipe fez a carruagem parar.

The interrogatives and imperatives function to establish a bigger proximity with readers and appear, mostly, at the beginning of the narrative up to the middle of it. In this sense, the interpersonal demands explain the attempt to establish a conversation with readers. Thus, when the problems of the story start to unfold, the text tends to be built by declaratives. Such choices can be verified when exploring the verbal text in more depth, as it will be developed next.

The first message conveyed by the verbal text tells readers that 'when they first met," possibly referring to the main characters: Inês and Pedro, "I still was not once upon a time," or in a less literal translation: "I was not born yet", as I present below:

> Quando eles se conheceram, eu andava escondida no meio de outras coisas.
> Curva de brisa, alga vermelha, briga de passarinho.
> Eu ainda não era uma vez.

Interestingly, Mello starts the story signaling to the generic realization of a folktale narrative (Eggins, 2004, p. 71): "Once upon a time." However, as it is in negative form, the clause seems to indicate that it may not follow the 'traditional' fairy tale structure. The written text presupposes that the character-narrator, in the case Beatriz, was not born at the moment her parents first met. Nevertheless, she makes clear that will be part of the story by indicating that: "Eu ainda não era uma vez", meaning, that she was not once upon a time (she did not exist) 'yet'. The exposed opens space to create a bond between the narrator and the child readers, once Beatriz presents herself not as a distant princess, but as a

child who was born from the meeting of two real people, just like the young readers.

The narrator also approaches readers by, regularly, calling their attention, as well as by asking readers questions. Such Mood choices point to the attempt of creating bigger alignment and proximity since the beginning of the story, as it can be seen in Figure 165 of the second-page spread:

Figure 165: The orientation phase of the narrative: presenting characters



From *Inês* (Mello & Massarani, 2015)

In the written text above, Beatriz demands readers to look at his father by giving a command: "Olha o Pedro voltando da caça!" ("Look at Pedro coming back from hunt!") She will also establish conversations with readers employing interrogatives that are answered in the text, as it is possible to verify on the page spread 3, when she starts to narrate the day Pedro and Inês met for the first time:

Uma carruagem veio de Castela. Trouxe Inês pra ser ama da
princesa Constança.
(A carriage came from Castela. It brought Inês to be the lady-in-
waiting of Princess Constança)

Princesa Constança?
(Princess Constança?)

É, esposa de meu pai.
(Yes, my dad's wife.)

Ah, sua mãe.
(Oh, your mother.)

Não, minha mãe era Inês, essa moça que sorriu quando o
príncipe fez a carruagem parar.
(No, my mother was Inês, this lady who smiled when the prince
made the carriage stop.)

The first line above states that Inês came from Castela to be
Constança's court lady. Succeeding it, a hypothetical conversation
between the narrator and the voice of a confused interlocutor unveils the
identities of the characters. This interlocutor assists in giving voice to
readers, once these latter would, probably, be asking themselves who the
two women who came from Castela are.

Moreover, the dialogue disrupts the notion that underscores the
institutional values of a mononuclear family. Thus, readers are acquainted
that the relationship of Pedro with Inês is slightly different from the ones
heard in princesses' tales, when a prince, usually, fights and conquers the
princess of his life, to finally get married to her. In here, Beatriz's father,
the prince, marries a princess without 'being in love' and has a child with
Beatriz's mother, who is not the princess. Such fact coheres pretty well
with the orientation provided at the begging of the story: that Inês may
not correspond to a linear romance, even if it insinuates some relation
with a fairy tale that happened a long time ago (Once upon a time).

In the following page spread, the moment of the encounter is
narrated as a happy event. It is described as follows:

Pedro sorriu sem pressa.
O cavalo de Pedro sorriu pro capim.
Briga de brisa, curva de passarinho.
Algo vermelha. Inês, minha mãe.

The fact that Inês and Pedro 'sorriram' (smiled) inscribes the happiness of the moment. Such feeling is even more stressed by extending it to Pedro's horse which, in turn, smiled to the grass, Figure 166 below.

Figure 166: Visual depiction of happiness



From *Inês* (Mello & Massarani, 2015)

Nevertheless, if before Beatriz was hidden in "Curva de brisa, alga vermelha, briga de passarinho" ("Breese curves, red seaweed, bird fight") − as narrated on the first page spread − now something else is announced. Thus, the slight change in the elements that compose the images warns readers that a fight is about to start, as it is possible to read below:

> "Briga de brisa, curva de passarinho. Algo vermelha. Inês, minha mãe."
> (Breese fight, Bird curve. A little red/blushed. Inês, my mother.)

As 'fight' becomes the starting point of the minimal clause, it seems to signal that there will be consequences for the love attraction that started when Inês and Pedro first met. In this sense, the affinity between these characters is mainly elucidated by the fact, conveyed in the verbal text only, that Inês blushed when she saw Pedro, somehow, corresponding to his approaches.

Following the unfolding of events, the narrator asks: "Se meu pai era príncipe, o que fazia o pai de meu pai?" ("If my father was the prince,

what did my dad's father do?") to which she answers promptly: "Esperneava." ("He had temper tantrums.") This way, Beatriz conveys the king's negative judgment and reaction concerning Inês and Pedro's love affair, as well as regarding the lies Pedro told him to meet Inês. Such 'hypothetical' dialogue with readers is differently expressed from the ones performed by characters. In these latter the conversations are indicated by a dash, as it is possible to see below when Dom Afonso, the king, interrogates Pedro:

> – Vai à caça, outra vez?
> (Are you going to hunt again?)
>
> E Pedro, O Desobediente:
> (And Pedro, The Desobedient:)
>
> – Dom Afonso, meu pai, volto antes da madrugada.
> (Dom Afonso, my father, I will be back before dawn.)
>
> Depois de duas madrugadas não voltava.
> (After two dawns he was not back.)

The verbal text also provides Pedro's thoughts by means of a projected clause. Thus, readers get to know the character's distress, as the written text informs the following:

> No caminho, Pedro, o Confuso, pensava:
> "Não sei por que me casei com Constança."
> Dom Afonso foi quem quis.
> Acordo de paz e de guerra. De Portugal. De Castela.
> Amar, Pedro amava Inês. A recém-chegada, a ama da princesa.

In this sense, the narrator makes clear that it was "Dom Afonso quem quis" ("It was Dom Afonso who wanted"). At the same time, Beatriz reassures that Pedro loved Inês.

Little by little, Beatriz weaves the intriguing plot, asking: "Quem disse que Pedro foi à caça? Eu?" ("Who said that Pedro went hunting? Me?") And, again, she lets the information slip by telling readers that Pedro, now "O Mentiroso" (The Liar), went to meet Inês on a farm, near the Mondego river. Things get complicated by then, as Princess Constança dies when Pedro was with Inês. And, according to Beatriz, despite all his efforts to get to the funeral, people did not stop talking about it.

Striving to put an end to the gossips, as well as to the love affair, Dom Afonso ordered that Inês be taken to a tower in Castela, a place where "nem a brisa, nem os pássaros podem chegar" ("neither the breeze, nor the birds could arrive"), as it is possible to see in Figure 167 below.

Figure 167: Inês is taken to a tower in Castela
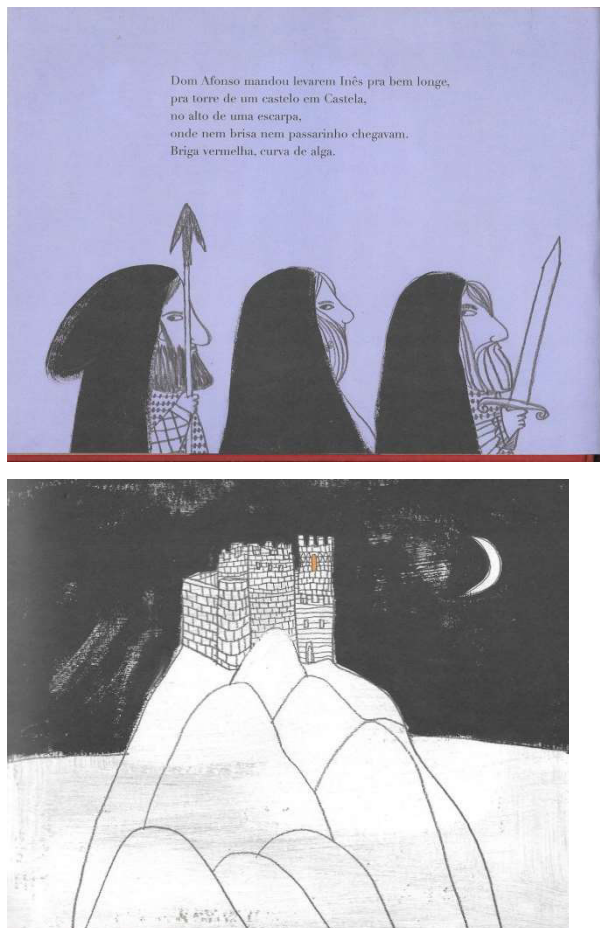


From *Inês* (Mello & Massarani, 2015)

This way, another phase of the narrative is initiated, signaled by: "Briga vermelha, curva de alga" ("Red fight, seaweed curve.") Now, the repetition of the words has a different arrangement from what had been

conveyed at the moment of the encounter and seems to announce a more violent fight (briga). This is suggested by one of the symbolic meanings attributed to the red color: violence. Once red is related to blood and bloodshed, the text seems to signal that a violent, bloody fight is about to start.

Separated, Inês and Pedro corresponded through letters, until the prince, "O Resoluto" ("The Resolute"), decided to rescue Inês and to live together with her. However, as the written text informs:

> O pai de Pedro não queria que ele visse Inês nunca mais.
> Nem o cardeal, nem os conselheiros, nem o povo, nem ninguém queria.
> Só eu e meus irmãos, ou não teríamos nascido.

This way, neither the King, or his counselors, nor the people wanted Inês and Pedro to stay together. It is interesting to observe that it is the first time that the verbal text names the three classes that composed the social scenario at the time: the royalty, the king's counselors – who represent either the Royals and the clergy – and the people.

As everybody, meaning the three groups mentioned above, disapproved the romance, Dom Afonso goes on with a plane: to kill Inês de Castro. Thus, in the presence of her children as well as in the presence of three counselors, Inês questions: "Mas vocês me ameaçam na frente dos filhos do seu rei? ("How come you threaten me in front of my children?") –which invokes the immorality and lack of sensibility of the men's conduct. Despite that, Inês was killed, and nothing could have been done to reverse that: Inês é morta ("Inês is dead")[7].

According to the narrator, when Pedro finds out what happened, firstly he wanted to stay alone. Beatriz says: "Quando chegou da caça, Pedro só queria ver Inês. Depois quis ficar sozinho. Não sei se pra entender o tamanho do vazio ou pra inventar um castigo sem tamanho." The sentence invokes the sadness felt by the character. However, Pedro, now "The Vengeful", 'breaks the silence' and orders to "unbury Inês". As I present below:

---

[7] The expression: "Inês é morta" (Inês is dead) is currently used to express that "what is done, is done".

Pedro, o Vingativo acabou com o silêncio:

– Desenterrem Inês!

It is interesting to observe that it was the first time that Pedro gives orders, a fact that points to a shift in his way of positioning concerning the power that was vested in him, as he is a king at the moment he does that. On the succeeding page spread, Beatriz calls the readers' attention:

"Vejam só o corpo de Inês seguindo num cortejo pra Coimbra.
Pedro olha sua rainha morta.
Ele sorri Beatriz e eu sorrio Pedro.

Justo o Pedro foi falar pra todos de seu casamento secreto com Inês.
Pedro, o Justo.
E todos vieram a tempo de ver a rainha morta ser coroada.

This was part of Pedro's revenge plan, once the unveiled secret (casamento secreto) makes all the representatives of the clergy, royalty and the people to come and kiss the hand of the dead queen: "O marquês, o visconde e o barão, todos tiveram que beijar a mão da rainha morta."

The picture book finishes with a mild ending. In this, Pedro smiles in the presence of his children, mainly represented by Beatriz, when she caressed the father's moustache: "o bigode preto de Pedro" ("Pedro's black moustache"). Moreover, a reference to Mondego River is also paid, as the narrator questions if the river has had its red seaweeds because of the tears that Inês cried or if it had always been this way. Thus, the narrator recovers what was in the people's imaginary: the fact that Inês' tears and blood would have flooded the River, creating a fountain: "A Fonte das Lágrimas" ("The Fountain of the tears").

From the exposed above, it is possible to verify the highly interpersonal appeal conveyed by interrogative and imperative clauses, which contribute to approach the child narrator to the child readers. Perhaps, because of such liaison and the informal tone that is given to the narrative, Beatriz feels comfortable to inscribe different judgments along it. Some of them were already exploited above. However, at this point of the analysis, it is necessary to focus on the different types of social judgments that encompass the bynames attributed to Pedro along the different phases of the story.

As previously mentioned in the review of the literature, the attitude system involves judgments regarding behavior. Following Martin and White (2005) a possible way of classifying them is by the division of the ones which deal with 'social esteem' and the others that involve 'social sanction'. 'Social esteem' encodes values related to capacity, normality, and tenacity, while 'social sanction' is more related to rules and laws. This latter, in turn, regulates society on behalf of church and state.

Bearing in mind such classification, it is possible to verify that Pedro's bynames underpin a change on the character's tenacity. In other words, in the beginning of the story Pedro was labeled: "o Desobediente" (Disobedient), "o Confuso" (Confused), "o Mentiroso" (Liar), "o Apressado" (Hasty). Such bynames refer more to characteristics of a spoiled clumsy lad, than the qualities that are expected of a prince. This negative judgment, expressed by the narrator – his daughter, changes when he finally decides to rescue Inês from the tower and to live with her in Quinta das Lágrimas. This way, Pedro assumes the relationship with Inês and becomes "The Resolute".

As the unfolding of Pedro and Inês' romantic life does not have a happy ending, Beatriz starts telling readers that, among all the bynames her father had, Pedro was also known as "The Cruel" and "The Vindictive". Aware of Pedro's negative social characteristics, readers are prepared for the surprising and, at the same time, gloomy, character's vengeance: to have Inês body exhumed from her grave so that noblemen, the clergy, and the people had to bow and kiss the dead queen's hand. Interestingly, the character becomes "The Just" from the moment he starts to proceed with his plan of retaliation. Overall then, it can be observed that the sequence of bynames attributed to the character encompasses a crescendo in Pedro's personality which comes from a lack of determination, especially with his beloved, until the moment he becomes resolute, takes the leads, and avenges Inês. Because of that, his daughter ends up by attributing "The Just" cognomen to her father.

Curiously, despite entitling the picture book "Inês", the author construes a verbal text that is highly interwoven by 'Pedro's presence'. It is achieved by the repetition of the protagonist's name and cognomens, as it was possible to verify so far. But this repetition is not constrained only to these nouns; it also occurs by the use of the sounds that compose the word Pedro [ˈpedɾu]. Thus, the initial sounds of the plosive consonant [p], as well as the liquid [ɾ], resonate throughout the poem. The latter sound, [ɾ], is also found in the melodic reiterations made along the narrative, as it is possible to see below:

Curva de brisa, alga vermelha, briga de passarinho.
Briga de brisa, curva de passarinho.
Briga vermelha, curva de alga.

Moreover, the sound [ɾ] also follows the plosive [p], in the preposition 'pra'– used 14 times along the poem. This involves a clear choice between the short informal 'pra' instead of 'para' – which may also trigger the character's name.

Concerning the sound repetitions of [p] and [ɾ], it is relevant to highlight that they create an abrupt effect as if something were constantly stopped, impeding the flow of the love story. In this line, it can be noted that any similarity with the stopped consonant [p] is not a mere coincidence. Far from aiming to carry out an extensive analysis on stylistics, there is only one more aspect that is important to highlight concerning sound.

Following Hasan (1989, p. 03) who claimed that: "Sound repetition does not entail repetition at the levels of wording and meaning". In fact, this is a rich source of a particular kind of humour", it is interesting to observe that the alliteration of [p] in: "Sem**pre** que eu fazia carinho no bigode **preto** de **Pedro**, acabava segurando seu sorriso." creates a difficult tongue twister in Portuguese. This choice helps to prevent any depressingly dark mood resulted from the death of Inês and the gloomy revenge elaborated by Pedro, as it provides an innocent type of humor resulting from the challenge to pronounce it.

Thus, results show that there is high interpersonal appeal from the narrator to the readers who are asked questions, with the use of interrogative clauses, and are also demanded to act, by means of imperatives. Beatriz, the narrator, approaches readers with a sly way of telling the story, as if she herself were judging her father's behavior and actions, by the use of cognomens, in favor of her mother. The author's choice of presenting the tragic love story in a poem, not only evokes Camões'epopee, but also makes it possible to play with sound repetitions which contribute to the construal of a light tone to the story. At the same time, they assist in the flow of the narrative, or, in the case of Inês, on stopping such flow by the use of the stopped plosive [p].

The analysis shows that the verbal text operates as an expression of verbal art. In this sense, the images depicted in the picture book can also be considered an expression of visual art, as they deploy a rich scenario in which (not so noble) men cohabit with mere mortals in the century XIV, as it will be seen in the visual analysis that follows.

### 4.4.3 Pedro, Beatriz, Inês and the Royal Court: the visual depiction of complicity and judgment

The interpersonal relations construed with readers will be analyzed considering the systems of: 'contact', 'pathos', 'power' and of 'social distance' as well as by the system of 'involvement and orientation' which, in turn, compose the 'affiliation' meaning system. The features briefly listed, aligned with a minimalist drawing style, point to the attempt of keeping readers detached from characters. As the story is encompassed by themes, such as betrayal, murder, and death, the 'detachment' choice could not be more appropriate, as I will explore below.

Concerning characters and the systems that visually construe their relationships, it was found that a careful articulation of the systems of power, social distance/ proximity, as well as involvement and orientation build up an intriguing plot. As it will be discussed, these meanings are constructed through diverse resources, for instance, power is not so related to a vertical angle, but it is also construed by symbolic attributes, such as the crown, Figure 168. The proximity and distancing of characters, as well as the way they are positioned in relation to one another, are cleverly coupled with the depiction of visual affect creating the notion of judgment, complicity, and love.

Figure 168: Symbolic attributes and body position

From *Inês* (Mello & Massarani, 2015)

As a supporting resource, the Ambience system assists in creating the atmosphere that encompasses the characters' relations. It is achieved by employing the background colors which are cleverly applied in the images. The color also has two other functions in *Inês*: 1) it operates textually to signal a new phase of the narrative; 2) it covers the symbolism that underpins the complex power relations conveyed in the story. Thus, bearing in mind the systems appointed so far, I start to explore each of them below.

Having analyzed the choices regarding Affiliation, it is possible to observe that: 1) readers' gaze is not aligned with characters; 2) readers are in a neutral position of power in relation to the characters ('power' system); 3) the characters are depicted in long shot size ('social distance' system), as it is possible to see in Figure 169 below.

Figure 169: Characters depicted as offers in long shots
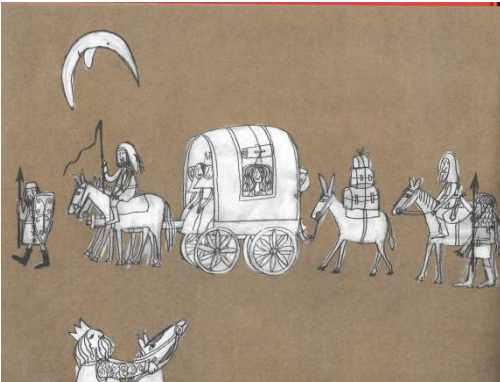






From *Inês* (Mello & Massarani, 2015)

From the exposed, it can be remarked that, if on the one hand readers and characters are positioned in equal power relation, on the other, readers are kept at a distance from characters. Thus, the lack of eye contact between characters and readers and the long shot images, aligned with the minimalist style, keep readers in an appreciative stance.

As mentioned at the beginning of the visual analysis, such distancing is a necessary resource for, almost literally, giving space for the child reader to accompany the harsh facts presented along with the narrative. At the same time, readers are put in an equal power relationship with the characters, which contributes to establish a kind of engagement with readers.

Regarding the relations between the characters, it was observed that the sharp depiction of attributes, body posture and distance allows the identification of the characters regarding their social status and social relations, as briefly mentioned before. For example, in the first-page spread, Figure 170 below, King Afonso wears a crown, a cloak, and an emblem of the Military Order of the Christ, the symbol, among others, of the Portuguese expansion of territories in the 14th century. Pedro also wears a crown, but he is less invested in power, as he does not wear a cross or a royal cloak. Inês is deprived of any object that could attribute some power to her, construing the notion that she was not given a royal title.

Figure 170: Initial page spread and the visual depiction of social status
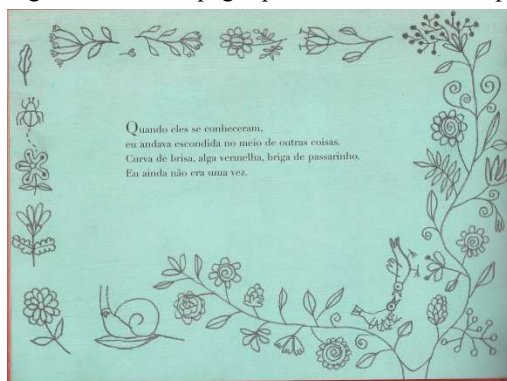
From *Inês* (Mello & Massarani, 2015)

Even deprived of royal artifacts, Pedro fell for Inês, apparently at first sight. The red background of the Figure 170 above insinuates that 'love is in the air', shown by the little hearts depicted in Inês' face and at the left side of Pedro's body as if they had mirrored and reflected each other's feelings. Having Dom Afonso represented in the middle of the couple may suggest that he will be a thorn in the lovers' side and, acknowledging that he is the villain of the story, red may also represent the King's anger. Nevertheless, the aqua green of the preceding page balances the hot emotions deployed in concern to the characters.

Pedro and Inês' complicity is construed by means of their proximity and orientation. Thus the characters are, usually, positioned next to each other, or holding hands, as it is possible to see in the Figure 171 below.

Figure 171: The systems of proximity and orientation to construe complicity



From *Inês* (Mello & Massarani, 2015)

The distancing of the characters also implies the notion that they were set apart, as when Inês was sent to live in Castela, Figure 172 below. In this image, distancing and separation are cleverly articulated with the disposition of the characters in two separate pages. Furthermore, the feeling of sadness is conveyed through the characters'sad facial expressions, as Inês seems to have a distant gaze and an emotionless mouth, while Pedro has his mouth corners down and his eyes are closed.

Figure 172: Distancing and affect representations
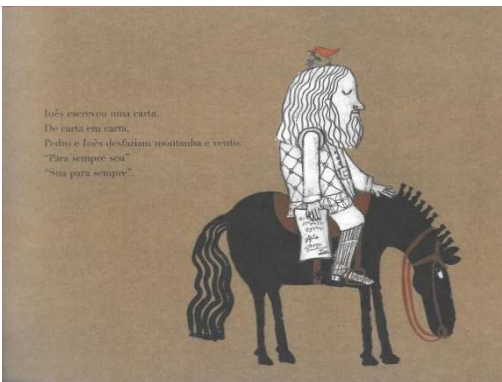


From *Inês* (Mello & Massarani, 2015)

But if Inês and Pedro had their moments of difficulties and separation because of people's gossips, Pedro seems to be the character that is predominantly judged by everyone. In other words, the three influential social classes at the time: the clergy, the nobles and the people appear frequently judging him. The character is depicted with his head

down and mostly in low angle in relation to his father, which shows he has less power than his father. At the same time, such body position conveys the notion of culpability and humiliation concerning both: the throne and all the people who are around, judging him, as it can be seen in Figure 173.

Figure 173: Representations of Power and Judgment
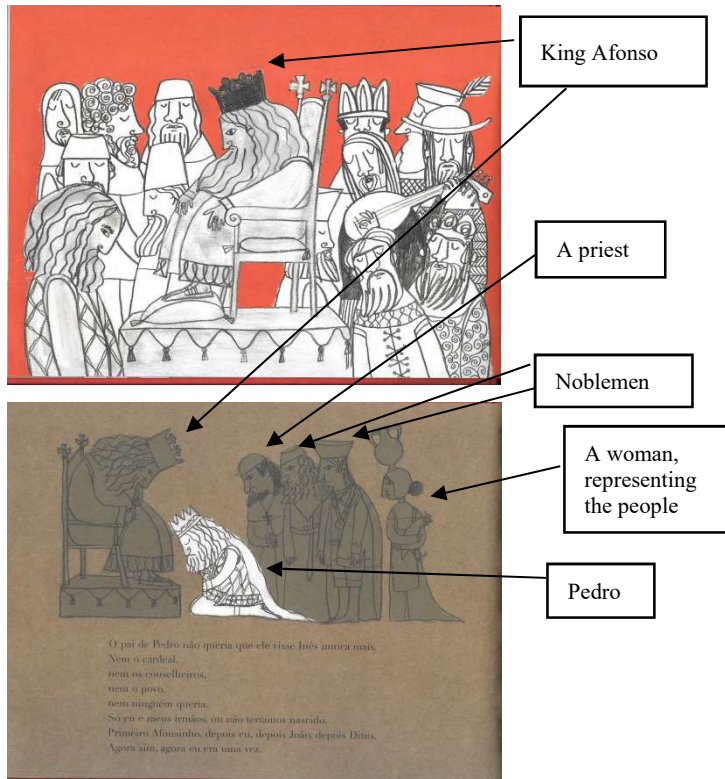


From *Inês* (Mello & Massarani, 2015)

The image displayed on the right in Figure 173, also illustrates the noblemen, a priest and a woman who represents the people. The image conveys a clear idea of disapproval, as Pedro is on his knees, in low angle in comparison to all the characters depicted around him. Such objection is even more remarkable during the event of Princess Constança's funeral, represented below in Figure 174.

Figure 174: Gossips and judgment
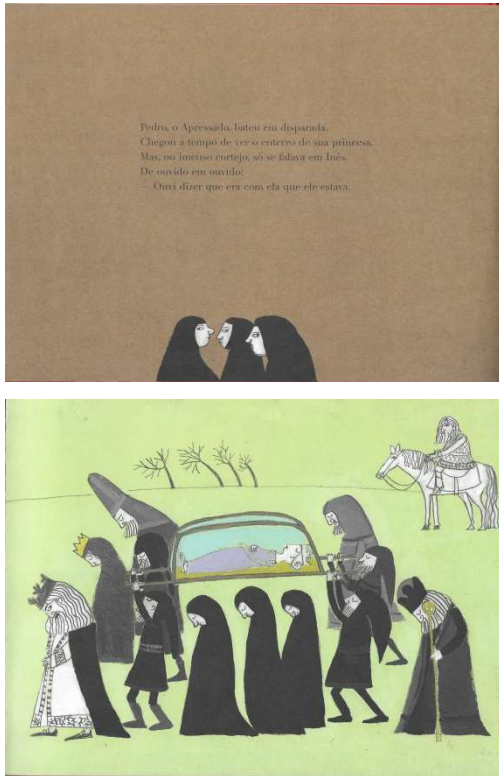




From *Inês* (Mello & Massarani, 2015)

        In the images above the notion of disapproval is conveyed by compositional elements. Thus, it is possible to see that the three women in black tunics are foregrounded on both page spreads. Along with the queen, they are also positioned centrally on the right-hand page. Pedro, who arrives late for the funeral because he was with Inês, is depicted behind the people that follow the funeral procession. His father seems to glance at Pedro sideways while Pedro is, literally, 'left' behind.

        As the three women are 'gossiping', it is interesting to recover Martin and White's system of attitude. These authors state that gossips involve the judgment of social esteem and tend to be policed by the oral culture. This way, Pedro is overtly judged and, his reaction to that is conveyed through a submissive position, with his neck craned forward and sticking out.

To conclude the visual analysis, it is necessary to give some attention to the role color occupies in the picture book, once they are strategically used throughout the images. In general, what can be observed in *Inês* is that the cool blue and aqua green colors are balanced with red, orange and yellow hues. This way, warm colors create an energetic, happy, atmosphere mitigating the unfortunate events that encompass the tragic story. Moreover,white with shadows of gray and brown backgrounds were also applied to the images. These settings assist in foregrounding the characters that are represented by a black contour fulfilled by white, see Figure 175.

Figure 175: "White" and brown backgrounds
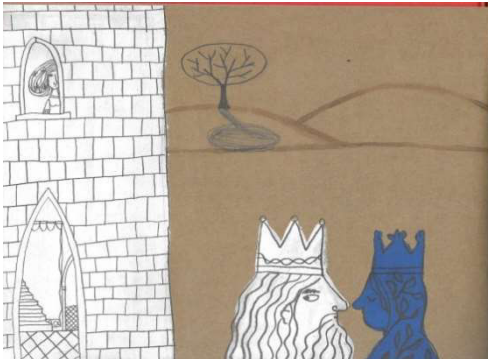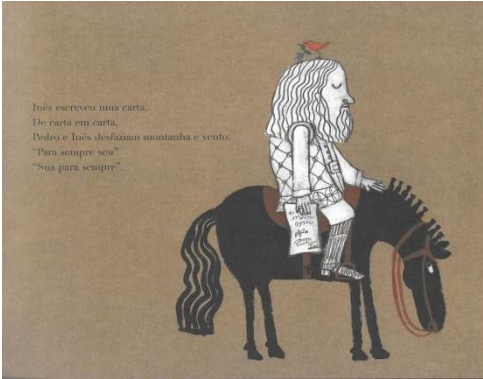
From *Inês* (Mello & Massarani, 2015)

Such color choices also highlight the objects that compose the accessories that are worn by the characters, which are, usually, red and blue, see Figure 176 below.

Figure 176: Background as a means to foreground royalty

From *Inês* (Mello & Massarani, 2015)

Interestingly, these two colors are directly related to high symbolic meanings that encompass the Western culture. In this sense, red is, many times, associated to: warmth, passion, heat, blood, and hostility; while blue is related to: peace, tranquility, power, melancholy and coolness.

For instance, as mentioned earlier, on the first right-hand page, red is used as background color, creating a warm atmosphere to the love encounter between Pedro and Inês, and construing Ambience, Figure 170. Nevertheless, taking into consideration another possible interpretation, it may also symbolize Dom Afonso's reaction of disapproval and hostility. Since the verbal text does not convey any precise information about it, this idea becomes more implicit. However, more explicit liaisons between the verbal and the visual modes were found, and I start presenting them in the intermodal analysis that follows.

### 4.4.4 Pedro: from lacking action to becoming "The Just": Intermodal analysis

In this section, I first explore how the Mood choices – made in relation to the verbal text – interrelate with the images present in the picture book to detach or approach readers and characters. Secondly, in relation to the characters, I discuss how attitude in language resonates with the judgments and emotions depicted. I will also explore how divergence between the two modes also adds to create irony. To conclude, I address the representation of power in both: the visual and the verbal

texts, and seek to demonstrate how colors and their symbolic meanings resonate with linguistic choices used to refer to the aristocratic titles.

In terms of the intermodal relation concerning Mood structures and images of offer or demand, an interesting aspect can be pointed: on the one hand detachment is created by images of offer, with characters depicted in long shots, while, on the other, the verbal text establishes a relation of proximity and even of intimacy between readers and characters.

Another aspect concerning the written text and mood is that besides been composed of declaratives, the written text also comprises a high number of interrogatives and imperatives. Such mood choices approach the narrator and the readers, especially at the initial phase of the narrative. For example, on the second page spread the narrator calls readers attention: "Olha o Pedro voltando da caça!". At the same time, the image depicts the characters obliquely and in long shot, see Figure 177 below.

Figure 177: Detaching choices regarding image *versus* pseudo-conversations and alignment with readers
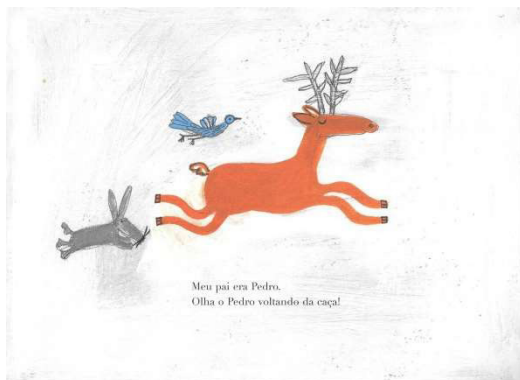
From *Inês* (Mello & Massarani, 2015)

Overall, then, it can be noted that there is absence of resonance: while the visual text establishes detachment, as readers are invited to accompany and see the story instead of being part of it, the verbal mode tends to create alignment, especially regarding the narrator. On page spread 3, represented in Figure 178, the narrator establishes a dialogue with someone:

> Uma carruagem veio de Castela.
> Trouxe Inês pra ser ama da princesa Constança.
> Princesa Constança?
> É, esposa de meu pai.
> Ah, sua mãe.
> Não minha mãe era Inês,
> Essa moça que sorriu quando o príncipe fez a carruagem parar.

Such alignment may foster identification between the child narrator with the child readers, at the same time that these latter are kept in a safe position to follow the tragic story. Moreover, in the stretch of text above, the narrator, Beatriz, lets the room to infer that her mother was the queen, once she informs that her father was the prince. This way the narrator, who was represented by Pedro and Inês' daughter, begins to weave a plot that does not tell facts very clearly, and, little by little, readers get to know that her mother was, in fact, the princess's court lady.

Figure 178: Long shot and offers *versus* conversation with readers
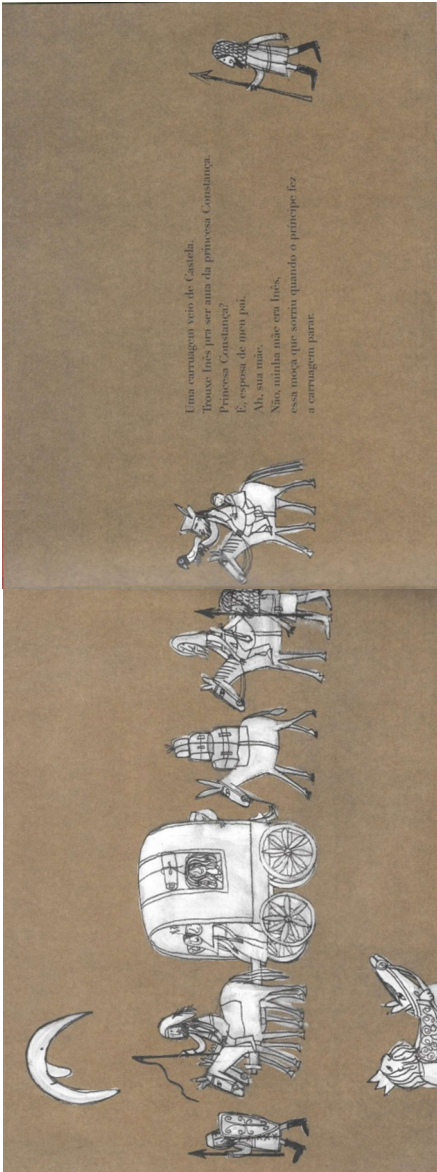


From *Inês* (Mello & Massarani, 2015)

Concerning the color choices, it is possible to observe that the red color not only creates an energetic atmosphere to the images, but also conveys symbolic meanings that resonate, to some extent, with the verbal text. For instance, on page spread 5, which I present in Figure 179, the red color conveys the exact meaning of hostility, emphasizing what is expressed in the verbal text.

Figure 179: Affect convergence
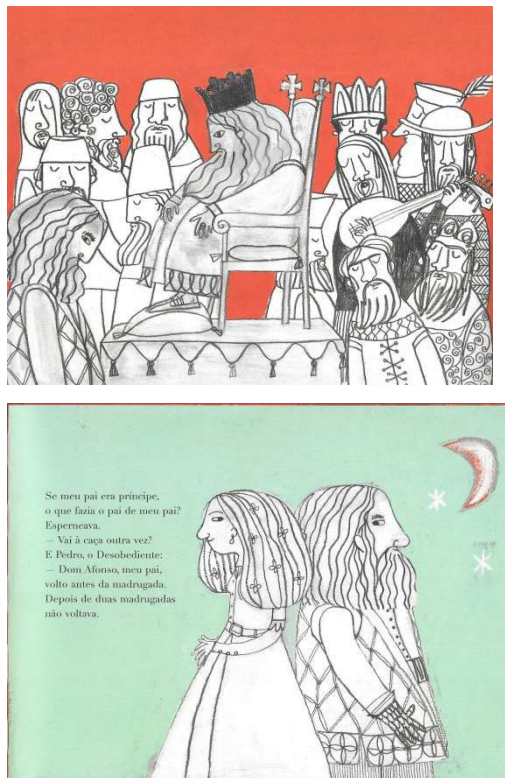


From *Inês* (Mello & Massarani, 2015)

Thus, this latter informs that the king 'esperneava' (he had temper tantrums), as a means to express Dom Afonso's discontentment and, possibly, angriness facing the impossibility of impeding Pedro to meet Inês. However, the King's overreaction is not visually represented; it is only triggered by the verbal text which is reinforced by the red color. This way, the verbal text presents more attitudinal information than the

visual mode. It allows readers to see a certain dissimulation between Pedro and his father, as this latter sits on his throne, apparently calm when, in fact, he was having temper tantrums.

In addition, the verbal text also entails the fact that Pedro was telling a bald-faced lie when he said he was going to hunt, as it is possible to see in the dialogue that I present below:

> Se meu pai era príncipe, o que fazia o pai de meu pai?
> Esperneava.
> – Vai à caça outra vez?
> E Pedro, o Desobediente:
> – Dom Afonso, meu pai, volto antes da madrugada.
> Depois de duas madrugadas não voltava.

As Pedro is saying he is going to hunt and, in fact, he and Inês are depicted under the moon, there is divergence in what is 'said' and what is visually represented. This divergent piece of information related to the character's action also construes the notion of lie, creating a subtle ironical humor to the situation, see Figure 179 above.

Red will also serve as a background color used during the transition from the little moments of complications to the climax of the story. For instance, on the left-hand page, spread 13, Beatriz tells readers that:

> Um dia eu corri pra me esconder do João e me perdi de mim mesma.
> De medo, escondi um passarinho na mão.
> Foi como se eu escondesse o universo.
> A respiração dele, apressada, me soprou assim: Inês.
> Encontrei minha mãe perto da fonte, cercada por três conselheiros. Diego. Pero. Álvaro.

The marked thematic choice, 'one day', signals to a twist on the unfolding of events, and the red color, now less saturated in a sort of watercolor effect, illustrates the setting, see Figure 180 . In line with a marked theme, that functions to signal shifts in the narrative, red converges with the written text to create synchrony. This way, the color seems to accomplish its role by triggering some sort of warning about what will happen next.

Figure 180: The use of color to create Ambience and shifts in phases of the narrative



From *Inês* (Mello & Massarani, 2015)

Confirming the expectancy created by the synchrony between the verbal and the visual text, Beatriz finds her mother surrounded by three counselors, being one of them the man who kills Inês. The background is all in shades of a red watercolor, which builds up a hostile atmosphere to the scene, but it also works ideationally to represent the bloodshed caused by the sword that killed the protagonist, see Figure 181.

Figure 181: Red and the construction of Ambience and blood



From *Inês* (Mello & Massarani, 2015)

In response to that, Pedro, who had been portrayed in white throughout the book, becomes red, and this shows his angriness as if he had blushed with anger. Curiously, such state of mind is not conveyed

verbally, but it is visually foregrounded because it is the first and the only image of the character in which he is colored, see Figure 182.

Figure 182: Pedro and the symbolic depiction of angriness
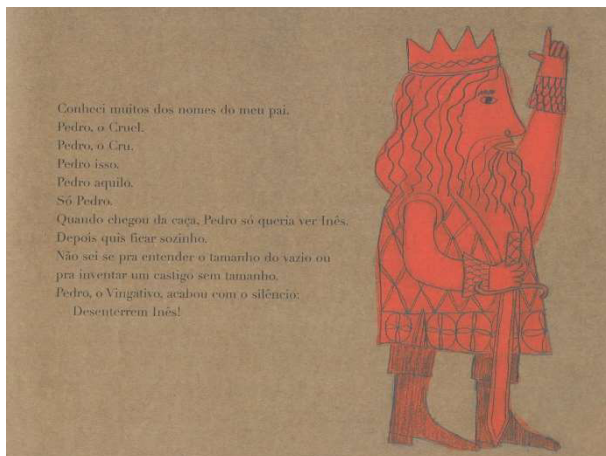


From *Inês* (Mello & Massarani, 2015)

Regarding Inês, it is interesting to remark that while she was alive, she was represented in white. The character turns to blue when she is dead, Figure 183, which logically represents the cold blue of death, but it also points to a shift in her status. Thus, if before what made the difference between Constança, see Figure 184 below, and Inês was the royal (blue) blood, now that Inês is dead and that Pedro decided to tell everyone he had married her, it does not seem a problem anymore. Since the blue color that indicated the coolness of the dead body also might, sadly, represent that the power of a queen was vested to Inês.

Figure 183: Color choices and their symbolic meanings
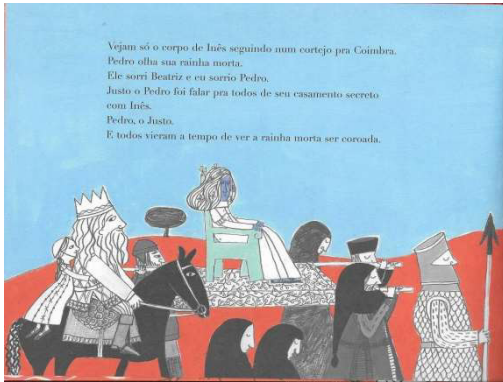


From *Inês* (Mello & Massarani, 2015)

       The verbal and the visual text also commit to similar meanings to construe clear social *status* as the characters that are always referred to by aristocratic titles are Constança and Afonso, who are treated as Princess and Dom. Princess Constança always wears a crown and is, sometimes, represented in blue, as it is possible to see in Figure 184 below. While Dom Afonso is always depicted wearing a crown and a cloak, Pedro eventually portrays a crown and/or a cloak in the illustrations he appears. Pedro is referred to as the prince, only once, but is never called king, even when he becomes the monarch of Portugal. Interestingly, Inês is mentioned as the court lady of Princess Constança, or only by Inês, which, accompanied by the lack of royal attributes in the depictions, leads to the construction of a plebeian.

Figure 184: Color choices and their symbolic meanings



From *Inês* (Mello & Massarani, 2015)

As it is possible to see from the exposed so far, an aristocratic society of the 14th century is represented. To do so, nothing better than visually foregrounding the characters' titles/ powers which, in turn, resonate with the titles conveyed by the verbal text. In this sense, judgment becomes a significant issue that encompasses people's lives. This can be seen in the image of the three women who were at the funeral, on page spread 8, Figure 174, who are depicted gossiping about Pedro.

The verbal text conveyed on the referred page spread emphasizes the 'tittle-tattle': it informs that during the funeral procession "people only talked about Inês". Moreover, it also says that "from ear to ear" people commented that Pedro was with Inês when the princess died. Thus, while one of the women is depicted with her mouth opened, the others listen to the rumors. In this construction, both ideational content and interpersonal meanings are coupled, as the action of speaking about Pedro is depicted by the woman who has her mouth opened, but it also inscribes the notion of speaking ill of him – as the women are also drawn with a malicious, sneaky gaze – invoking moral judgment.

Finally, the convergent relation of the verbal and visual modes is also present in the atmosphere provided by the picture book. As mentioned before, the verbal text is told by a child narrator who plays with the sonority of Pedro's name. Such resources, in line with the vibrant, warm colors, generate a gentle, fun atmosphere to the story. This way, the sound repetitions and, even the cacophony produced by them, as in "bigode preto de Pedro", enlighten the distressing facts narrated.

To conclude, despite being aimed at children, the picture book *Inês* approaches controversial themes, such as adultery, betrayal and the

power that, in turn, underpins all of them. Moreover, the choice of overlapping a real tragic story to a folktale romance not only suggests that the story happened a long time ago, but also calls into question 'old' social values that still rule today's societies. In this sense, it is remarkable how Mello and Massarani do not spare children from austere themes. Instead, they explore what can be considered taboo topics for children through an artistic piece of work, fulfilled by verbal and visual art that, together, evoke both the sensitivity of a poem, and the beauty of the colors. These, in association with a minimalist drawing style, give the humoristic tone to the story, despite the gloomy (real) facts.

## 4.5  CONCLUSIONS ABOUT THE SET OF PICTURE BOOKS WITH DIFFERENT LITERARY CHILDREN'S GENRES

Below I discuss the main findings from the study of the picture books analyzed in this chapter. I also outline how the notions of commitment and coupling contributed to the conclusions of the present study.

### 4.5.1  The system of Affiliation

#### 4.5.1.1  Readers and characters relationships

Regarding readers and characters Affiliation some curious features were found in the collection analyzed in this chapter, among them divergent forms of approaching readers. Such divergence makes the study of such relations in picture books an interesting aspect to examine, as it points to a trend of contemporary picture books involving readers through, at least, one semiotic mode, either the verbal text or the visual.

However, before exploring such divergent pairs, I signal that, in general, the detaching option is the preferred one. This way, the images involve mostly offers, with characters depicted in oblique angles and long shots, while the depiction of the characters horizontally balances such distance, as I present below in Figure 185.

Figure 185: Examples of images retrieved from the *data* analyzed in chapter 4



From Big Bad Bun, Tom, Oliver and Inês

Verbally, most of the texts analyzed are composed of declaratives which resonate with the lack of involvement fostered by the visual mode. For example, in *Oliver* (Sif, 2012) the verbal text that accompanies the page spread of Figure 185 above conveys the following: "And sometimes, wherever he was, he wanted to fly away." In Tom, the depiction of Tom's brother comes accompanied by: "Tom é meu irmão, estou ao seu lado desde que nasci."These visual choices partially corroborate with Nodelman (1988) who observed that:

Perhaps because shifting viewpoints cannot actually achieve their most useful effect in the limited number of pictures usual in a picture book, most picture books typically show characters from a distance and in settings and imply information about the characters' situations and states of mind through details in those settings rather than through shifts in points of view. (Nodelman, 1988, p. 231)

If on the one hand picture books tend to establish a certain distance between readers and characters given the physical limitations they have, as pointed out by Nodelman (1988), on the other they may approach readers by establishing contact through demand images or rear view images. Verbally a closer alignment can be created by the use of imperatives or interrogatives. Following Hasan (1989, p.41), those clauses demand an action or verbal response from an addressee, being "naturally effective in construing a sense of immediate involvement." In the picture books analyzed in this chapter, the alignment with the reader was construed through subtle changes. For instance, in *Big Bad Bun* (Willis & Ross, 2009), a depiction of the character positioned in a frontal angle is aligned with a speech bubble that encloses the question addressed to readers, creating a sense of interaction, Figure 185. Moreover, the protagonist addresses these latter by the pronoun 'you' and by imperatives, options that contribute to establish alignment with readers.

*Oliver* (Sif, 2012) and *Inês* (Mello & Massarani, 2015) do not have any depiction of characters as demands, and the 'detaching options', such as long shots and images of offer were largely applied throughout the images, see Figure 185 as an example. However, the use of rear view images, in *Oliver* (Sif, 2012), creates a different alignment as well as a partial 'entrance' to the protagonist's world during one of the turning points of the narrative, Figure 159. This way, despite having a detaching stance construed by both the verbal and visual texts, *Oliver* (Sif, 2012) provides some moments of closeness.

Concerning *Inês* (Mello & Massrani, 2015), it is interesting to observe that, if on the one hand, it has a more detaching choice to construe

images, it approaches readers through its highly interactive written text, achieved by the involvement with a secondary child-character to tell the story and who asks questions and gives readers orders, in a sort of pseudo-conversation, as the following:

> Quem disse que Pedro foi à caça? Eu?
> Pedro, o Mentiroso, foi é encontrar Inês numa quinta bem perto do rio Mondego.
> – Ouviu só? – Um peixe cochichou pra outro peixe. – A princesa Constança morreu.

Figure 186: The narrator and possible 'dialogues' with readers



From *Inês* (Mello & Massarani, 2015)

In *Tom* (Neves, 2012) the proximity with the character involves a sense of empathy which, in turn, encompasses the depiction of the protagonist, Tom. The demands and shots do not appear to have a great appeal on creating proximity with readers at the beginning of the story,

Figure 123. Nevertheless, the interrogatives used to convey both the narrator and Tom's thoughts, creating proximity with the character, at the same time that they provide information about Tom's behavior, since the brother asks:

> E sempre me perguntei por que Tom gosta da solidão dos pensamentos.
> Por que Tom não brinca?
> Por que Tom não diz o que sente?

Such construction allows readers to see Tom through the narrator's eyes, but without getting much closer. In this sense, both *Oliver* (Sif, 2012) and *Tom* (Neves, 2012) seem to try to establish an empathetic stance with the child-reader. More than inviting to enter the characters' world, the reader is positioned to empathize with the boys. Moreover, considering that the protagonists are represented by children, a first identification may be raised. However, in the case of *Tom* (Neves, 2012) this identification seems more related to aligning readers to play a cooperative role rather than becoming a protagonist in the story. In the case of *Oliver* (Sif, 2012), readers are partially aligned to 'stand in the character's shoes', and may identify with the loneliness lived by the boy, and his make-believe play.

Overall then, readers are kept at an emotional distance so that more complex themes can be approached, such as difference, loneliness, and betrayal. However, that does not exclude the fact that the child-readers may be, partially, invited to interact with the characters. In the case of *Big Bad Bun* (Willis & Ross, 2009), not only the change of roles, that occurs when the child-readers are addressed as the protagonist's parents , but also the choice of depicting a child-rabbit may also influence such child-protagonist relationship and identification.

Interestingly, Nodelman explains that the choice of depicting animals acting like humans or the opposite, children acting like animals, "is so centrally characteristic of picture book imagery that it tends to disappear" (Nodelman, 1988, p. 117). Nodelman also affirms that the animals most commonly found in picture books are rabbits, mice, and pigs and explains that "rabbits and mice are small enough to express the traumas of small children in a world of large adults". It is in this sense that the representation of Fluff conveys the notion that the character was not so big, nor so bad, but just a child who had to face the challenges that formal education entails. Among such demand is what Nodelman (1988, p. 116) calls, the central dilemma of childhood which is very related to

choosing to "act naturally in accordance with one's basic animal's instincts or whether one should do as one's parents wish, and learn to act in obedience to their more civilized codes of behavior." In the case of Fluff, he needs to learn how to deal with his teacher's wish, and act in obedience to the more civilized codes of behavior that underscore school.

I hope to have shown the diverse forms of addressing readers and more complex themes that underpin picture books. The present study demonstrates that not only Affiliation choices affect the alignment between the child-readers and characters, but also options regarding the representation of the characters. The set of picture books selected in this chapter points to a tendency of creating identification or empathy between readers and characters, and interesting variations regarding different ways of aligning readers. The analysis of the *data* also pointed that such variations in alignment assist in creating the twisting moments of the narrative.

Moreover, the characters-characters relationships become more complex, in comparison to the first set of picture books analyzed in the previous chapter, as they involve subtle choices that I briefly discuss next.

## 4.5.1.2     Characters-characters relationships

In terms of Affiliation related to characters, the most prominent meanings found to construe the represented participants' relationships regard social distance and proximity, orientation and power, being mostly construed by the visual text. The visual choices concerning proximity and distancing, usually associated with body orientation, were responsible for creating different effects in the construction of the characters' relationships. For example, distancing Tom and his brother in separate page spreads creates lack of comprehension among brothers, in *Tom* (Neves, 2012), especially at the beginning of the story when both appear separated, as presented in Figure 116. In Oliver (Sif, 2012), the proximity aligned to the exchange of gazes constructs characters' complicity and sense of conviviality, Figure 147.  In *Inês*, the creation of love and complicity occurs through the depiction of Pedro and Inês in a close distance, Figure 171. Furthermore, *Inês* (Mello & Massarani, 2015) provides a good example of the intermodal resonance of power which was primarily applied in the verbal text through the use of titles and the depictions of symbolic attributes.

In general, it was possible to observe that the visual texts present more meanings than the verbal ones concerning characters relationships. This way, the relations among characters are mostly established by

images through the systems of Proximity and Orientation. Moreover, relations of resonance were also found. For instance, in *Tom* (Neves, 2012), the notion of distancing is constantly reinforced by both semiotic modes. This way, when the two characters appear spaced across the double page spread, Tom's brother informs, verbally, that he has always asked himself why Tom likes the solitude of his thoughts, Figure 116. The distance created by the page spread space evokes the loneliness of the character which is accentuated by the depiction of a bird in Tom's head, representing a sole thought. On the other hand, the proximity of the brothers is deployed by the fusion of both through their eyes, when the distance is, then, shortened by the fact that Tom overcomes his state of mind and invites his brother to play, Figure 117.

Tom (Neves, 2012) and *Oliver* (Sif, 2012) are picture books which approach sensitive topics and, as seen before, they are oriented to the actions of the characters. This way, a sort of atypical behavior is construed. In the case of *Tom*, a good part of the relationship deployed in the story is related to the difficulty of interacting with others, and distancing is shown through the visual and verbal modes. Meanwhile, in *Oliver*, a sense of solitude is construed mostly by the visual text which, in turn, creates characters that stare at each other in close positions, while Oliver interacts only with toys.

In *Big Bad Bun* (Willis & Ross, 2009) the construction of character's relationships is evidenced by a funny relation of power, established by offering the same content through the visual and verbal modes. For example, Fluff has to achieve certain challenges given by the Hell Bunnies to become a member of the gang. Verbally, high value modals are used to convey such obligation while the protagonist is depicted accomplishing the tasks, see Figure 100.

Concerning the relations conveyed in *Inês* (Mello & Massarani, 2015), an interesting touch of irony and gossip encompasses the story, and it is achieved by depicting Inês and Pedro together, very close to each other, when the verbal text does not instantiate such information. This way, the secret meetings of the lovers become 'partially hidden' by what is not overtly shown verbally. At the same time, the secretness of the love affair is also maintained as a form of obeying the King, who disapproved Pedro's love affair.

Moreover, in *Inês* (Mello & Massarani, 2015), the power relations evidenced by the depiction of symbolic objects attributed to the royalty, among them the crown, the title 'king' used to refer to King Afonso, put in evidence 'who is the boss'. Thus, Pedro does not have any choice, but to bow to the King and lie to him as a form to continue meeting

Inês. Interestingly, the visual text resonates with such power relations precisely by positioning Pedro with his head down and with his back curved in the presence of his father, King Afonso, as it is possible to see in Figure173.

## 4.5.2 The system of Feeling: creating character's affect and emotional appeal in readers

In the set of picture books with different genres, an interesting difference regarding Feeling is found in comparison to the first set of books analyzed, once all of them have an envelope Ambience that assists in creating mood. Moreover, in the present set of picture books it was found that more expressions of the characters' affect were depicted.

Regarding Ambience, it is interesting to observe how they may create emotional response in readers by evoking the characters' feelings. In the case of *Tom* (Neves, 2012) and *Oliver* (Sif, 2012), the colors used are closely related to the characters' state of mind. These, in turn, may evoke an introspective mood, once both characters are lonely and live in their own worlds. More interestingly is the fact that as not much is instantiated in terms of feelings in the verbal text, some of the characters' emotions are committed mainly through visual features, such as the use of color, and visual affect.

From the study conducted, it was found that not showing verbally what the character feels requires readers' understanding of symbolic associations of colors. *Inês* (Mello & Massarani, 2015) tends to present emotional states of the characters through the visual mode only. The most striking shift in Pedro's sentiment is construed through the use of the red color, attributing the sense of blood and fire, as Bang (2016) suggests in her study of images and emotions in picture books. This way, Pedro, o Vingativo, is depicted in red and proceeds with his gloomy plan. Regarding Ambience, the colors applied throughout the picture book balances between live and cold colors, which helps to maintain readers attentive, but without overwhelming them.

The relation of feelings and humor were also found in *Big Bad Bun* (Willis & Ross, 2009), irony is construed through a narrative which emphasizes how bad and undaunted Fluff became, when entering into the Hell Bunnies Gang. These latter are, supposedly, as wild as Big Bad Bun; however, the images depict fearful rabbits. This way, the attempt to deploy a detached tone to the narrative is encompassed by a divergence regarding the characters' attitudinal behavior.

To conclude the topics related to the system of Feeling, it is important to remark how *Inês* (Mello & Massarani, 2015) construes a sense of judgment by resonating the same content, verbally and visually. As suggested by Painter et al. (2013), judgment may be visually invoked in the reader, and this is achieved by Mello and Massarani by means of the verbal choices, which suggest that people were gossiping, a fact shown with the depiction of three women 'talking' in the ear of each other. The object of the women's gossips is Pedro, who appears depicted in small proportions and 'crammed' in the corner of the page, during the princess' funeral, as explored before during the analysis.

Overall then, the variety of genres and themes allowed me to verify some particularities such as: 1) the deployment of feelings in poems and psychological stories; 2) the form real complex themes are brought to children through the artwork of poetry and energetic colors, as in *Inês* (Mello & Massarani, 2015); 3) without letting aside the little Bun that may represent children's challenges at the school.

The study of such picture books culminated with the observation that the intermodal relations of the Affiliation between characters and readers tend to provide meanings to detach readers. Although in every picture book analyzed, there was always a feature that 'managed' to create proximity between them. Concerning Affiliation between characters, it was observed that most of the relations are visually construed. However, some power relations are presented by both modes, as in *Inês* (Mello & Massarani, 2015)

In terms of Feelings, it was observed that they were mainly shown through the visual mode, either by using colors to create Ambience, or via visual features and bodily stance. Such finding is intrinsically related with the impact of creating characters' feelings without furnishing verbal description of what can be subtly committed by images. Otherwise, "duplicating the description in words may create redundancy and diminish the impact of the characterization," as observed by Nikolajeva and Scott (2006, p. 99).

As characterization involves coupling ideational meanings, such as the types of verb choices which end by furnishing attitudinal behavior, it is interesting to observe how divergent pairs of meanings between the visual and the verbal modes construe irony and humor. In *Big Bad Bun* (Willis & Ross, 2009) for example, while the verbal text presents Big Bad Bun's transgressive behavior, the visual depiction of affect focuses on fearful rabbits, as exemplified before. In *Inês* (Mello & Massarani, 2015), a different relation on the extent to which the information is conveyed in the verbal and the visual texts creates irony. Thus, when Pedro told his

father he was going to hunt, and the illustration shows that he was with Inês, the divergent information construes a sense irony.

Moreover, the study of the system of Feeling unveiled some surprising ways to construe characters' behavior and feelings, among them the characterization through actions, as it was observed in *Big Bad Bun* (Willis & Ross, 2009), *Tom* (Neves, 2012), and *Oliver* (Sif, 2012)*.* In this sense*,* the notion that ideational meanings can be coupled with interpersonal ones makes it possible to trace some of the character's personalities and attitudinal features.

Overall then, the systematization of interpersonal meanings under a systemic functional perspective enabled me to stand back and have a global view of the intricate way the meanings are constructed in each of the stories. Moreover, the particularity of my object of study pointed to the relevant notions of commitment and couplings, corroborating with the theoretical approach applied throughout this research.

# 5   CONCLUSION

In this chapter, I present the final remarks about the study, as well as the limitations and suggestions for future research. To conclude, I present possible pedagogical implications of the research.

## 5.1   FINAL REMARKS

As discussed at the beginning of this thesis, the changing times in contemporary society has led to new forms of conceiving teaching practices and the notions of linguistic competence. In this context, language learning goes beyond the teaching of reading, writing, listening and speaking, and needs to include other skills such as understanding how different semiotic modes construe meanings (Royce, 2002; Heberle, 2010).

Language teaching, whether referring to first or foreign language classes, need to consider the vast array of texts that include words, movement, images, and sound. In this sense, picture books represent a rich resource to explore in language classrooms since they integrate images and verbal text. Therefore, they constitute an excellent site for teachers to commence a study of new literacies and to engage in multiliteracies (Anstey & Bull, 2006; Unsworth, 2014; Thomas, 2014).

Picture books have a high potential to create layers of meanings that interfere directly: a) in the forms they construe readers and characters alignment; b) in the way the characters are affiliated in regard to one another; c) in the construction of emotional response in readers; d) in the creation of characters' attitude and expressions of affect. This study investigated such content through interpersonal lens as a means to develop a descriptive and critical view of the interpersonal aspects that encompass both verbal and visual texts and their intermodal relations in picture books.

In order to situate the fields within this thesis, I presented a brief contextualization of both children's literature and multimodality. I also explored studies which approached intermodal relations in picture books. Having provided this initial contextualization, I presented the theoretical rationale for this study, which draws on Halliday and Matthiessen's (2004) systemic functional grammar, Kress and van Leeuwen's (2006) visual grammar and Painter et al.'s (2013) study of visual narratives. The notions of systemic functional grammar were applied to the study of the linguistic texts, while Kress and van Leeuwen's *Grammar of visual design* was explored in parallel with Painter et al.'s work to examine the

visual meanings of the selected *data*. These latter scholars' framework also furnished the initial basis to verify the intermodal relations of the verbal and visual texts analyzed.

After providing the theoretical background for my study, I proceeded to analyze the interpersonal meanings of the first set of picture books, followed by the second collection. Both sets were labeled, accordingly, 'minimally minimalist picture books' due to the minimal depiction of details in setting, as well as the reduced use of colors; and 'picture books containing different literary children's genres', given the variety of genres that encompassed the collection. In an attempt to carry out the study the following research question guided me: How do the interpersonal aspects that encompass both verbal and visual texts create meanings across images and verbal language in picture books to construct readers' alignment concerning characters, as well as characters-characters relations?

Seeking to provide the answers to this research question, this study investigated the interactive aspects that underscore the visual and verbal texts of the selected picture books, as well as the intermodal relations found in the *data*. Taking into consideration that the interpersonal content involves two broad systems, they are: the system of Affiliation and the system of Feeling, and also considering that such systems are encompassed by others, a careful study of these complementary interpersonal meaning systems was carried out.

The study of Affiliation established between readers and characters allowed me to verify that 'the detaching form' of aligning readers with characters was the preferred option, in both sets of picture books. That is, verbal and visual modes tend to converge to keep readers at distance. This is achieved, in the written text by employing declarative clauses, once they do not require much alignment with readers. In the visual text, detachment is constructed by images in which characters do not establish visual contact, and are depicted obliquely, in long shots. In this line, Nodelman (1988) observes that:

> Middle-distance shots and long shots predominate in picture books, and most picture books depict actions they describe in a series of pictures that all imply the same distance from the scene; …the characteristic effects of that unvarying point of view from picture to picture are a significant aspect of picture-book narrative as a whole. Nevertheless, occasional shifts to a very long shot often indicate a change in the narrative situation. (Nodelman, 1988, p. 152)

Interestingly, the occasional shifts to long shots mentioned by the scholar were also found in the data analyzed and, corroborating with the observed by Nodelman (1988), it was possible to verify that they are, predominantly, related to the twisting moments of the narrative, especially in the set of 'minimally minimalist picture books'. In such group of books, two call the attention for the change in framing, namely: *I want my hat back* (Klassen, 2012), with the depiction of two characters in middle-shot; and *Little Red* (Woollvin, 2016), with the drawing of the protagonist, Little Red, in a close-up image. What is more remarkable is the fact that none of the picture books present verbal texts at these stages of the narrative. In this sense, the apparent proximity of the readers with the characters seems to be related to a detached, ironic moment, when readers approach the characters of the story, but are, at the same time, required to stand back to see what happens on the subsequent page.

*I want my hat back* (Klassen, 2012) and *Little Red* (Woollvin, 2016) are two picture books underpinned by an ironic tone. The analysis carried out allowed me to see that irony is the product of differences in commitment between the two semiotic modes. In other words, in the specific case of the two mentioned picture books, irony resulted from the sum of two 'ingredients': lack of explicit verbal information added to images that can depict the information, or just invoke it. In this respect, it could be observed that the finding is in line with Painter et al. (2013) who observe that contrasting levels of commitment contributes to creating layers of irony.

The differences in commitment used in *I want my hat back* (Klassen, 2012), and *Little Red* (Woollvin, 2016) demands readers to position themselves concerning the ethical features of the characters in accordance with their point of view and experience. In the case of *Little Red* (Woollvin, 2016), a good part of the ironic tone is also related to the intertextual relation with *Little Red Riding Hood* (Perrault, 1697). The intertextual link occurs by reversing the 'original' power positions (Nikolajeva & Scott, 2006) of the 'little' girl and the wolf. Thus, understanding the satire requires readers to have previous knowledge of the traditional tale.

The study of the first set of picture books made it possible to observe that picture books with an ironic and wit vein combine different elements to position readers detached from the story, and not as if they were participants of the story. On the other hand, the second set of picture books, despite approaching more dense themes, such as 'difference' and 'psychological states of mind', as in *Tom* (Neves, 2012); and love affairs, crime, and judgment, as in *Inês* (Mello & Massarani, 2015), readers are

positioned in a more engaging position at times. The written text established a closer interaction with readers through interrogatives and imperatives clauses, mostly, used in a relation of divergence with the visual text, that was predominantly conveyed in long shots, and with characters depicted obliquely.

Overall, the study demonstrates that either one of the semiotic modes acts to approach readers at certain moments. At times, changes in angle were coupled with interrogatives, as in *I want my hat back* (Klassen, 2012); at other moments, images in long shots were coupled with interrogatives and imperatives, as in *Inês* (Mello & Massarani, 2015), suggesting a sense of having a conversation with the narrator and, consequently, proximity with readers.

Regarding Affiliation related to characters, it was noted that it is unambiguously created by the systems of proximity and orientation. These systems are reinforced by the verbal text which assigns the characters regarding family roles (brother, mum, dad), and names (Tom, Oliver, Olivia, Pedro, Inês). Interestingly, in the case of *Os Invisíveis* (Freitas & Moriconi, 2013), such group of characters is referred to only in regard to such quality in the first part of the story. The lack of these characters identification in the verbal text, during the second part of the story, invokes a sense of erasure and oblivion, although they continue to be deployed in the visual text. Furthermore, coupled with the idea of invisibility, the orientation of the characters also construes a sense of care or disdain with 'the invisibles'.

Concerning Feeling, the two sets of picture books distance from each other since the first has a minimal variation of colors, while the second group is, mostly, presented with colored backgrounds. The effect of white pages and of colored settings was already observed by Painter (2008). The author points to the relevant role of color to create mood in picture books, and that corresponds to the effects produced in three books analyzed. They are part of the second set of picture books, namely: *Tom* (Neves, 2012), *Oliver* (Sif, 2012) and *Inês* (Mello & Massarani, 2015).

In this respect, having two different sets of distinct *data* allowed me to demonstrate that picture books in black and white produce a more significant focus on characters and their actions, corroborating with what is observed by Painter et al. (2013) and Nodelman (1988). On the other hand, the picture books with colored backgrounds were related to more complex themes. The use of colors assists in creating an emotional bond with characters, since they reflect, to some extent, the characters' emotions and states of mind. For instance, Oliver and Tom are two characters that are lonely and different and seem to appreciate such

loneliness. The picture books have as the main background: muted colors, which create an introspective mood in *Oliver* (Sif, 2012); and a cool green in *Tom* (Neves, 2012) that seems to reflect the character's motionless, introspective state of mind.

Concerning the construction of feelings, it was observed that the most common form of deploying them was through the use of colors, since not much was committed verbally concerning affect. This way, red was commonly used to portray angriness, as when the character realizes he had been deceived, in *I want my hat back* (Klassen, 2012), or when Pedro discovers that Inês is dead. However, not only tragedy encompasses the books analyzed, but love was also invoked through a pink lavender background in *Oliver* (Sif, 2012) when the lonely character meets Olivia. The finding corroborates what is observed by Nikolajeva (2004):

> One superior device to convey complex mental states, which for obvious reasons has been neglected by general scholars, is the illustration. When words are no longer sufficient, images can take over, often affecting our senses in a stronger and more immediate way. (Nikolajeva, 2004, p. 174)

As already mentioned, not much was committed in terms of verbal affect; consequently, emotional states were highly committed by the visual mode. However, it was found that to externalize characters' feelings, a resource applied by the authors was to use verbs that convey mental states. Thus, ideational meanings were used mainly to deploy emotion and states of mind, and these feelings resonate with the visual mode. Such an intermodal prevalent choice is also aligned with Nikolajeva (2004), who explains:

> Supposedly, readers need certain life experience to be able to interpret characters' thoughts, and still more their unarticulated emotions, such as fear, anxiety, longing or joy. The transition from telling (for instance, stating 'He was anxious' or 'She was scared') towards showing, that is conveying complex and contradictory mental states, is perhaps the foremost achievement in contemporary psychological children's literature. (Nikolajeva, 2004, p. 174)

Regarding Judgment, not much was committed in both semiotic modes, although a good part of the themes explored throughout the picture books required some response in readers, as it could not be otherwise when talking about high-quality books. From the *data*

analyzed, one picture book with a strong attitudinal appeal is *Os Invisíves* (Freitas & Moriconi, 2013). The book strongly positions readers to evaluate the character's lack of action to change society, especially by deploying the protagonist's attitudes which vary from altruistic, at the beginning of the story, to disdainful in the end.

With respect to the form judgment was invoked in the depictions and verbal texts, a curious form of judging the main character, Pedro, was developed in the picture book *Inês* (Mello & Massarani, 2015). By attributing bynames to Pedro, in the written text, the narrator – represented by Pedro's daughter – creates a crescendo in the moral qualities of her father. He is considered 'the Liar', 'the Cruel', and reaches a point to which Pedro, in reaction to Inês' murder, creates a plan to avenge his beloved death and, then, becomes 'the Just'. The visual text is aligned with such judgment by depicting the protagonist with his back curved, and with his head down at the moments he is considered 'the liar', or when people gossiped about him and his relationship with Inês.

Even though the analysis of only one metafunction was carried out, this study demonstrates that the three layers of meanings are at stake to compose an overall meaning. The use of ideational content, conveyed by actions, assisted in construing attitude, feelings, and states of mind, this way aligning readers with the characters' emotions. The analyses demonstrate how the construction of characters and their emotional states of mind, are conveyed mainly by deploying their behavior, that is built up through his actions.

Nikolajeva and Scott (2006) call the attention to the fact that deploying characters through their actions is one of the most common forms of characterizing characters in children's literature. The fact points to one of the reasons why, despite having decided to focus on the study of only one metafunction, it was necessary to explore ideational meanings regarding their processes to verify characters' attitudinal behavior and feelings.

Concerning narratological studies, it is also interesting to observe that another form to portray a character is through dialogues (Nikolajeva & Scott, 2006). Such type of characterization was observed in *I want my hat back* (Klassen, 2012). In this book, the shift in attitudinal behavior is pointed by changes in degrees of politeness, which makes the study of interpersonal linguistic text a rich source to explore and observe in the construction of characters' attitude.

## 5.2   LIMITATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

This section argues that shifts in the narratives analyzed in the thesis are marked by different forms of positioning readers, or by changes in the mood choices. Furthermore, contrary to the observed by Nodelman (1988), who states that changes in social distance occur 'occasionally' during the twisting moments of the narratives, I hope to have demonstrated that in all the books analyzed some change occurs, either visually or verbally, or by both together. Such finding points to a specific pattern of occurrence that suggests that examining the changing intermodal meanings at critical moments in the narrative can be an aspect to be investigated.

Although recognizing the limitations of this study, it fosters future research, concerning, for instance, the ideational and textual metafunctions.  In this line, the study of characterization (Nikolajeva, 2004) in narratives, aligned with a socio-semiotic view of the form ideational meanings construe characters, and how the characters share such feelings to establish emotional bonds with readers are possible sites for investigation. Furthermore, the study of the interrelations of genre stages and phases within the verbal texture regarding visual continuities and discontinuities (Painter et al., 2013) also constitute relevant points to examine.

Another aspect that remains for future investigations regards the physical structure of the picture book, once the front covers and end papers are usually illustrated. In this sense, such parts of the books not only provide an initial presentation of the character(s) but also foster some alignment with readers. Thus, investigating how they may create alignment is an interesting aspect to carry out in researches.

A further suggestion for future studies includes the investigation of reading mediation practices. Such practices could be examined as means to verify: what type of emotional responses the interpersonal meanings activate in readers. This way, comparing the findings in this study with 'real' answers may provide more indications of how image and verbal text interrelate to create particular reactions and standpoints.

Since the present study comprised different relations that encompass interpersonal meanings, a study of more specific systems with a focus on delimited themes may also bring valuable contributions. For instance, the study of the Feeling system focusing on picture books with more psychological features may raise new forms of understanding the

subtle intermodal relation that underscores the commitment of emotions in picture books such as *Oliver* (Sif, 2012) or *Tom* (Neves, 2012).

Regardless the little variations already pointed concerning the drawing styles which characterize the data analyzed, the present study focused on picture books which had only one drawing style, a minimalist one. Since they tend to create emotional distance and an appreciative stance (Painter et al., 2013) in the interpersonal alignment with readers, other investigations focusing on different drawing styles, such as the generic and naturalistic, will probably raise different features regarding the construction of the characters' emotions.

## 5.3   PEDAGOGICAL IMPLICATIONS

The picture books analyzed in this study offered a wide range of insights into interpersonal meanings and the form they encompass everyday cultural issues and include intertextuality, conflicts, empathy, and acceptance, which, in turn, endorse broader socio-cultural concerns. Teachers can use these books to reflect and raise questions about such topics equipped with a metalanguage. This, in turn, may contribute to students' skills to understand both: verbal language and visual text, as well as teachers' informed discussions in both foreign language and Portuguese classes.

In this sense, a valuable activity to develop with students could be identifying the choices made concerning the twisting moments of the narrative. As Thomas (2014) observes: "This would assist students to understand how authors carefully plan for and achieve the shifts and turns of plot, character, perspective, point of view, and structure to create rich and powerful stories" (p. 27).

As a researcher concerned with the education of pre-service teachers the study that I carried out will contribute to my teaching practice concerning different aspects. One of them involves building conscious awareness of how particular linguistic or visual choices are effective in the construction of compelling stories. Such understanding allows undergraduate students to develop their knowledge of the systems that are at stake in the meaning-making processes. This metasemiotic comprehension enables in-depth interpretations of the visual and verbal texts which can be extended to the students' teaching practices.

Furthermore, considering the broad fields that encompass language teaching and the variety of materials and possibilities that can be exploited, I expect having contributed to the area by approaching picture books as a potential material to explore multimodal literacy. In

this respect, I acknowledge that technological changes raise new forms of conceiving the multiple modes that can compose digital texts. I am also aware that they need to be properly addressed in educational contexts, as proposed by the scholars of The New London Group (1996), and more recent studies developed such as Kalantzis et al. (2016), Heberle (2012; 2015), as well as Macken-Horarik et al. (2018).

Nevertheless, I am also aware of the socio-economic reality that underpins my country, Brazil, and its educational setting. In this unequal scenario it can be found: sophisticated schools with a variety of technological materials – that are usually private; public schools, which are also well equipped with computer laboratories, and other audio-visual equipment; and schools that barely have chalk and board. Thus, bearing in mind such educational context situation, I proposed to focus on picture books to reach a broader range of realities in which they could be used.

I also believe my work can contribute to the language teaching field by calling the attention to the high educational potential of picture books as a form to introduce the richness of meanings that are skillfully construed in picture books, as well as to put in evidence the work of art that fulfills high quality picture books.

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