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Ideology Conveyed via the Material(ity) of Picturebooks

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Picturebooks transmit messages through words and images and even through their format, but they transmit subtle subtext through their materiality. This paper examines how the material of the book-object is intentionally manipulated to contribute to an ideological significance of a picturebook as it complements and occasionally even contradicts the messages transmitted through words and pictures. This study reviews several picturebooks that use the materiality of the book as a moralising mechanism intended to expose the reader to the life lesson that as a member of society the responsibility for the environment and righting social injustices falls on all of us.

Keywords: materiality, picturebook, ideology, materials, book-object

Ideological implications of materiality

In this new age of digital publishing, e-books for children have introduced an interactivity that exceeds the bounds of conventional picturebooks. Publishers concentrating purely on the multimodal texts of traditional picturebooks have hitherto overlooked the fact that these books are also objects with weight, format, size, smell etc. and offer something digital books cannot, the materiality of picturebooks. Materiality combined with the fact that children's picturebooks, however innocent and innocuous the topics, always involve some form of ideology (Stephens 2018, McCallum and Stephens 2011, Hollindale 1988) and transmit messages not only through words (Stephens 1992) but also through images (Mitchell 1987), leads to the questions central to this paper: Can the materiality of picturebooks contribute to the ideological points made by the story? To what extent do authors and illustrators synthesise the material aspects of the book with storytelling? How do messages suggested by the materiality interact with those communicated via words and pictures?

While the origins of book-objects have a long history and go back to the Middle Ages (Haining 1979, Crupi 2016) and the antiquated volvelles (Braswell-Means 1991), the construction of the picturebook and the contribution of materiality to the ideas being presented in the story have to this point been undervalued. There are some studies that have actually examined how the physical features of picturebooks transmit ideological messages, but they are limited, nearly exclusively, to the book's format, ignoring most of the book's other properties, such as the material books are made of. However, those studies that have observed the ideological implications of a book's format have reached some stimulating conclusions.

These studies have found that certain book formats have proved to be more effective when conveying specific ideological dispositions. According to Ilgim Veryeri Alaca (2018), the double-oriented book with two covers (Istvan Banyai's *Zoom* (1998) is double-oriented but with one cover), like Isol's accordion-style board picturebook *It's Useful to Have a Duck/ It's Useful to Have a Boy* (2013), tells the same story or event from two different points of view to show that there is more than one way of looking at things. By presenting two different standpoints, the double covers format, that sometimes invites the reader to flip the book 180 degrees in order to read the second version, reinforces the idea that reality can be turned upside down depending on the perspective of each individual and how they view events (Yannicopoulou 2010). In *The Untold Story of Snow White* (Heller and Stolper 1995), the upside-down format is used to put a twist on a very old fairy tale (Yannicopoulou 2013). The first story presents the version of events from Snow White's perspective that the reader expects, but, if she flips the book around, the reader is presented with her stepmother's perspective, illustrating that the same events are viewed in a different and unexpected way. Another example of how this style of book is instrumental in juxtaposing diametrically opposed viewpoints on the same issue is the Portuguese *A crise explicada às crianças* (Tavares and Savaria 2012), which offers both a right-wing and a left-wing political explanation of the economic crisis.

While the double cover format is used to great advantage in presenting controversial perspectives, other book formats that appear less suited to making ideological points still have the power to convey covert messages. For instance, Seth Lerer insists that pop-ups have "a social and political lesson to teach" (2008: 327) and offers two examples of picturebooks that do just that. The first picturebook Lerer references is *Haunted House* (Pieńkowski 2005), where horrifying creatures pop out of every room and petrifying pop-ups lurk on every page of the spooky old house. For Ian Pieńkowski, who spent his childhood in Communist Poland, this was an allegorical rendering of a regime that seemed to be omnipotent with spies lurking everywhere. The second example is Voitech Kubasta's pop-up books about travelling and going on long journeys (e.g. *Moko and Koko in the Jungle*). Written after the Prague Spring (1968), the three-dimensional images that literally come out of the page are symbolic of the unfulfilled dreams of the Czech people to freely cross borders and escape from an oppressive regime. The genre of pop-up, where the images leap free from the page, is a tangible representation of

the Czechs' need to 'get out', but at the same time it is as illusionary as its thin paper construction, which collapses as soon as the book closes.

More and more, author-illustrators consciously select specific book formats in order to introduce greater depth and significance to their narratives. Michelle Ann Abate (2015) refers to the choice to publish Art Spiegelman's book *In the Shadow of No Towers* (2004), apart from other formats, also as a board book. Though this book deals with the traumatic fallout of the terrorist attacks on the World Trade Center in New York on September 11, 2001, and is written for adults, it is published in a format strongly associated with the youngest of children. By printing a graphic story for adults on heavy stock paper, adult readers approach the text with childhood in the back of their mind. On a psychological level, this choice of format contributes to the reader's feelings of powerless and frustration at the inability to control or change these traumatic events, just like a child. On an ideological level, how the story is portrayed in this book is a social critique of the politicisation of terrorist attacks on September 11 especially when it comes to children, who are incredibly vulnerable and often become the victims of political propaganda. The format of the book evokes thoughts of children and leads readers to consider how the new generations might have been affected by the events and also their political exploitation.

But the format is not the vehicle used to raise ideological issues only regarding contemporary picturebooks. Jacqueline Reid-Walsh (2008; 2015) points to two types of eighteenth- and nineteenth-century movable books, the flap or turn-up emblem book and the paper-doll book, both of which narrate moralizing stories about how much female vanity and frivolity can harm inconsiderate girl-agents. Due to the book formats, the girl-readers are involved actively into revealing the consequences of the protagonist's wrong deeds, either by lifting flaps or fitting head-and-neck tabs onto appropriate gowns. These actions, that expose the consequences of the protagonist's wrong deeds and the ensuing misfortunes, become a lesson to little girls that they will always be punished for their thoughtless actions.

These old-fashioned books were meant to guide young women to conform with the ideals of the time, but nowadays picturebooks inspire readers to interact with the book-object in order to open their minds to gender equality. The contemporary Portuguese book *Todos fazemos tudo* [We All Do Everything] (Matoso 2011) has been designed as a split-page book with the pages cut evenly in half so as to permit readers to make a selection from the upper section (the image of a man or woman) and combine it with an image from the lower section (an activity or a job). Thus, any activity (e.g. cooking, playing football) pictured in the lower section can be accomplished by a woman and, when the upper part of the book is turned over, by a man. The purpose of selecting this specific book format, also known as a "mix and match book", according to Ana Margarida Ramos (2016), is to help readers realise that men and women are no longer limited to traditional, gender specific roles.

On occasion, a book format deliberately selected for its ideological significance in order to stress a point can backfire and endow, "by accident", the narrative with

a contradictory message that covertly undermines its overtly progressive ideology. Flanagan (2013) cites Jeannie Baker's the "French-doors" book *Mirror* (2010), that is a book with a single back cover, two spines and two covers that open in opposite directions, like two doors. The "French-doors" format is selected in order to narrate the parallel stories of the daily life of two children and their families: one in Sydney and the other in Morocco. Baker has purposely selected this format to add emphasis to her narrative in comparing the similarities in the lives of these two families and their shared family values despite their geographical differences. However, the *Mirror's* purpose in highlighting likenesses and promoting multiculturalism is undermined by the story itself which promotes the hegemonic status of whiteness due to the author's choice to portray Australian society as homogenously all-white, wasting the opportunity to admit and embrace the multiculturalism of Australia. Also, when the inaccurately all-white society of Sydney is juxtaposed with Moroccan society, the bias of civilised/uncivilised binary is also implied. In addition, the unusual format of the book further accentuates the author's bias by placing the white family on the left-hand side, presenting their story first and thus the non-white experience constantly comes second, which conveys a sense that the white experience is the yardstick by which others should be measured.

Messages transmitted via the material of picturebooks

Not all books are made exclusively from paper, and even when they are, the type, quality, texture, weight, thickness and coating send different messages. Although the materials used to create the book object has not been widely discussed, how they contribute to and support the ideology of picturebooks or contradict and undermine an ideology is an area of study some scholars are starting to explore. Nathalie op de Beek (2005), for instance, points at that books rife with ideological messages on preserving the environment sharply contradict everything in the ecology-minded narratives by using paper made from trees, whitening bleaches, and poisonous inks. Thus, the material of the books diverges, though unintentionally, from the environmental message of verbal and visual narratives.

In the following sections, we examine whether the material choices become an intentional means of making ideological points through picturebooks, and also how these choices convey messages of their own especially when compared with the words and images in the picturebook.

From complementary to contradictory messages

Since the picturebook is a multimodal text, the natural progression in the study of this genre is to assess what material books are made of and how a book's materiality contributes an added layer of meaning to the story. To demonstrate this, two Greek picturebooks dealing with refugees and war have been selected specifically for the potential of the materials these books are composed of to add to the message communicated through words and pictures.

Melak, Alone, the first picturebook to be discussed, was written by Argiro Pipini and illustrated by Achilleas Razis. Published in Greece in 2016 during the recent refugee crisis, it narrates the adventures of two unaccompanied siblings, a brother and a sister, who fled their war-torn homeland to find refuge in a different land. In an epilogue titled “We owe them a happy ending...” that is signed by the United Nations High Commissioner for Refugees, it is explained that the happy ending was not written to satisfy the young reader who favours stories where everyone “lives happily ever after”. This ending was a promise to all refugee children, who after so much suffering, to provide them with a safe, new homeland and a peaceful life ahead because our civilisation owes it to them.

Rather than concentrating on what the refugees have lost, the picturebook focuses on what nations committed to providing humanitarian aid should be offering them. The idea of sharing good fortune is emphasised not only by the story’s happy ending, but also by the book object itself. The choice of hardcover over paperback, the unique shape (rectangular 30.50 cm x 16.50 cm) and the heavy paper stock (Tintoretto SG, 150gr) communicate through the quality of materials that a book narrating the hardship and loss young refugees have suffered should not look “cheap” and worthless. On the contrary, the aesthetic beauty of the book object honours the refugees’ experience and symbolically pays tribute to those who, after unimaginable suffering, are entitled to a dignified life. The quality of the book object reinforces the warm welcome in their new home that story within conveys with words and pictures. Furthermore, it functions as an illustrated hope that the refugees will make real the fictional happy ending of the narrative and then soar beyond the bounds of the book. In *Melak, Alone*, the high quality of the materials used in publishing the book object translates into respect for the protagonists of the story and subtext to the verbal and visual message that they are valued.

The second book *The Town That Chased the War Away*, written by Antonis Papatheodoulou and illustrated by Myrto Delivoria (2010), appears to be a light-hearted story about a living city where inanimate objects have life. In this town, the streets can move at will, the squares are populated with laughing statues and the fountains direct spouts of water wherever they like, the parks are full of story-telling trees, the museum exhibits portraits that can be metamorphosed and the post office re-words sad letters to communicate good news instead. When a war comes, though, the city reacts: the streets constantly changed direction, preventing enemy forces from moving forward; the fountains forcefully hosed the soldiers off course, and the trees put them to sleep by singing sweet lullabies. In the museum, the aggressive invading generals were mocked as their portraits grew donkey’s ears in hilarious caricatures of them, humiliating the generals. The post office substituted the negative generals’ angry calls for military aid with positive love messages.

Although *The Town That Chased the War Away* deals with a very unpleasant issue, the amusing anecdotes temper the seriousness of war so it is not presented in a painful or distressing fashion. Like many military picturebooks that support the axiom of

“cuteness against aggressiveness” (Kümmerling-Meibauer and Meibauer 2016), the city in this book is defended by cute and comical agents, the positive military protagonists, in a war against aggressive and repulsive characters. In this book the heroes are the personified and animated city elements that through harmless mischief thwarted the villains, the human generals and the soldiers of the enemy. The grim reality of war is treated in a childish and playful manner as it devolves into humorous slapstick that entertains its young readers.

However, surprisingly enough, this hilarious version of war is printed on creased, poor-quality brown paper, which gives the impression that it has been retrieved from the rubbish bin and roughly straightened to be used as a writing surface for a text about armed conflicts. It is remarkable how well this crumpled paper resonates with the real concept of war: dismal, repulsive, unpleasant. The useless paper seems to hint at how cheap and expendable human life becomes during wartime. This device has been used before in picturebooks about homeless children. Just to name two, Maurice Sendak’s book *We Are All in the Dumps with Jack and Guy* (1993) uses a plain cardboard cover to highlight the imagery of the “disposable” and “worthless” children of a cardboard “city”, and Libby Hathorn and Gregory Rogers’s *Way Home* (2003) features endpapers that are made to appear as if they had been balled-up and hastily smoothed out again, a visual hint of the human lives violently “crumpled” (Sipe and McGuire 2006) in the story.

In *The Town That Chased the War Away*, the concept of a ‘play’ war, which is supported by witty words and funny pictures, is constantly undermined, implicitly and ingeniously, by the material of the pages that repeatedly reminds the reader of the cruelty of war. The jests and appealing story that entertain children are joined in an ironically inharmonious relationship with the dull, rough, crumpled paper of the book object that reflects the adult awareness of tragedies of war. From the conflict created by the disturbing combination of the text and the materiality of the book emerges a message: even when war is simply a game meant to amuse children, its atrocious nature always lurks beneath surface of this superficial happiness.

The paramount role of the material

The relevance of the materials used in constructing books to the ideology of the story depends by how much they support or undermine the messages transmitted through words and pictures. In some cases, the materiality of the book even overshadows the words and pictures in the formulation of the story’s message. Using examples to explain how easily the medium can become the focus, two picturebooks that similarly focus on socially conscious subject matter, ecology and children’s rights, will be discussed.

First, the innovative fusion of page structure in Patrick George’s wordless picturebook *Animal Rescue* (2015) merits a closer look as it not only assists in conveying a message, it is absolutely indispensable to the action of the story. Each two-page spread has one transparent page inserted between the two paper ones, and as the reader turns the pages, an animal (e.g. an elephant, a tiger) drawn on the acetate page

initially “falls” onto the right paper page and completes a picture that places the animal in captivity (in a circus) or dead (a trophy on a wall). As the reader turns the transparent page, the animal is transposed onto the left paper page, settling it into a background that depicts its natural environment. Thus, during the page turning, the reader rescues animals from hunting, fishing, show business, clothing and footwear industry, food for mankind, and finally provides a loving home for a stray dog. In Patrick George’s book, the reader does not passively read about animals but turning the acetate pages actively puts an end to the exploitation of the animals and engages in a rescue. This fictional universe engrosses the reader while promoting acts of ecology-minded behaviour.

The concept of the reader becoming an animal rights activist is introduced on the back cover of the book with a note: “Help rescue the animals! An elephant is in the circus, a turtle caught in a trawler net. Simply turn the transparent page to rescue them [...]. This book should be the start of every child’s journey towards a more compassionate future”. The device of the transparent pages that invite the reader to free animals is used as a moralising mechanism. The reader, after being exposed to humanitarian behaviour, though performed vicariously, is expected to continue the lesson in real life. Even pre-schoolers are aware of the reader’s active role in the evolution of the plot, and, when they read this wordless book, they use first-person narration: “I have rescued a...”, “I have saved a...” etc.

This is not the first time that the materiality of the picturebook facilitates the development of children’s ecoliteracy by placing it at the centre of the story. Rui Ramos and Ana Margarida Ramos (2014) study the picturebooks, *Popville* (Boisrobert and Rigaud 2010) and *In the Forest* (Boisrobert and Rigaud 2012) in exploring the power of a picturebook to instil lessons in ecoliteracy. *Popville* starts out with a single farmhouse and page by page, as the reader progresses through the book, the farm grows to be a town then evolves into a big city that explodes into a metropolis. The visual evolution of the story aims to raise awareness in children that all these advancements come at the expense of the environment. The reverse is true of *In the Forest*, which starts with the destruction of the forest and ends with its rebirth. Since in the former of these books the reader turns the pages and activates the pop up expansion of the city, and in the latter, she pulls paper tabs to plant new trees, it is implied that either the destruction or the protection of planet Earth is up to the reader.

Animal Rescue similarly teaches children that they have the ability to affect change. By first showing images of suffering animals, young readers learn that these conditions exist and that they can and should intercede to free wildlife from captivity or save them from hunters. While the reader can move the animal from misfortune on the right page to contentment on the left page, the image of the animal on the acetate page remains identical regardless of the illustrated background depicting vastly different experiences. The animals’ emotions in the wordless *Animal Rescue* are not detectable in the creatures’ facial expressions or their posture, but the animals’ emotions are not at the core of this book. It is the readers’ emotional involvement, their need to feel for the animals that the author works to evoke by placing the freed animals next to their

friends and family. For example, George depicts the silhouette of a bear on acetate that can be moved from the zoo to a hilly scene where it sits next to a small bear that seems to be its child. The image of a turtle is identical whether it is captive in a net and free to rest on its nest of eggs. A shark swims in a bowl of shark soup with the same grace as it does when joins its friends in the ocean again. In each drawing, the animal expresses neither sorrow nor pleasure, but by creating a human analogy, where animals are presented as having families and friends, the readers become emotionally involved with the suffering animals. With the one exception of a visual story in the endpapers of the book that sees a tiger escape from its cage on its own, the reader is granted the power to rescue the animals in every scenario.

The rescues performed in the picturebook by the reader are for simplicity's sake pre-determined, but as the story comes to a close it becomes apparent that nearly all the animals rescued are wild, but domesticated animals raised for food are not. Food is directly alluded to in two cases: sharks are the main ingredient in an exotic shark soup, and hens are illustrated as a source of meat. In the case of the hens, it is not explained why only a few, drawn on the acetate page, are transferred to a safe place, while many more still remain in captivity on the right page. In the case of turtle's marine life scene, food is indirectly referenced when it becomes clear only the turtle, drawn on the transparent middle page, is rescued from the net full of fish. The fish, illustrated without eyes as an amorphous mass, remain captive in the net to become food for humans. It seems that *Animal Rescue* is not a strong advocate for setting the "animals as food" free.

Second, Kveta Pacovska's modern and inventive retelling of Hans Christian Andersen's *The Little Match Girl* demonstrates the significance of a book's materiality on a re-created version of the classic tale. The well-known story, written at the end of the 19th century, narrates the last hours of a poor match girl as she dies from cold and hunger on New Year's Eve, just outside the warm homes of the affluent citizens of a northern-European city. The narrative setting emphasises the contradiction between the consumer frenzy of the Christmas period and a blatant indifference to children in need, encouraging readers to ponder the true meaning of Christmas.

In other contemporary retellings of the tale, even when the text faithfully adheres to Andersen's version, modern illustrations, settings and issues inculcate the old story with new meaning (Stephens and McCallum 1998). For example, the award-winning illustrator Jerry Pinkney (2002) relocates the story to an early 20th century multicultural American city. In his retelling, the little girl is forced to sell paper flowers produced by the family business presided over by a cruel man. Rather than a critique on Christmas's gross consumerism, Pinkney uses this platform in order to strongly criticise the economic exploitation of children even in the wealthiest of countries. Another version of this story is Georges Lemoine's *Le petite marchande d' allumetes* (1999), but this time the tale is set against the backdrop of the Bosnian war (1992–1995). Instead of an illustration, Lemoine uses photographs of the siege of Sarajevo, and instead of suffering from the cold, the little girl is suffering from the deprivations of a war-torn urban environment. Where Pinkney's book advocates to protect children from exploitation, this French

photo-book strongly advocates to protect children from the ravages of war and calls for peace (Kalogirou and Economopoulou 2013). Regardless of the versions, setting and social issues, it is intended that the reader empathise with the innocent victim, the little match girl, and condemn people's greed and the senselessness of war responsible for her plight. In Andersen's old story the citizens' callous disregard is condemned, while in Pinkney's greed of a businessman and in Lemoine's photo-book it is the soldiers who cause civilian suffering.

In Kveta Pacovska's *The Little Match Girl* (2010), the author uses reflective paper to mimic mirrors on the pages of the book that serve to pull the reader straight into the story universe. Reflective surfaces, whether it is fragments or in one instance a full-page mirror, literally give the reader a glimpse of themselves on the page as a part of the illustration and, eventually, a character in the story. In the end, the reader realises that, when the innocent child dies helpless from hunger and cold, she has been observing the girl from within the story, along with all the other citizens, who, absorbed in their daily lives, were entirely indifferent to the child's suffering.

In contrast with other retellings that situate the story in the setting and the society in previous times, Pacovska's abstract illustrations free the story from temporal and spatial constraints, denying readers the excuse that the story was from another time and place unrelated to themselves. Pacovska's images aspire to embody the universality and timelessness of the crimes that victimise innocent children anywhere and at any time, just because nobody prevents them. This book is not interested in holding specific citizens accountable or blaming circumstances, like war. Instead, the book manages to transform the narrative from "singular" (something that occurs once and is narrated once) to "iterative" (an event that can occur many times but is narrated once) – terms are proposed by Gérard Genette (1980: 113–160) – in order to stress the universality of human behaviour. The mirror pages of the picturebook, in other words the materiality of the book, draw readers into the illustration and place them in the chorus of indifferent onlookers who never notice that a poor girl is dying steps from the doors of their prosperous houses.

In Pacovska's *The Little Match Girl*, the reflective surfaces hold up a mirror to the reader so that she may see herself in a most unfavourable light; that of indifference, just like the fellow citizens of the little match girl. This version does not focus on others and their wrongdoings but, due to the mirrored pages, turns the story back on the readers and points a finger at their lack of sympathy and culpability when a crime is committed within our society.

Conclusion

Picturebooks, as a multimodal genre, employ words and pictures as well as the book's materiality to construct a complex and dynamic narrative. The book's format even in its most basic physical form and the material properties of the book-object communicate messages that at times loudly declare themselves and other times are as subtle as a whisper.

The function of the material pages is first and foremost to be a vehicle that will convey the message formulated by words and pictures. But the materiality of a book is more than just a blank slate for the message as it interacts with the narrative to either echo and reinforce the story's purpose (see *Melak, Alone*) or to create tension between the words and/or pictures and the material of the book that generates a disturbing yet subtle dissonance (see *The Town That Chased the War Away*). Even the quality of the paper can enhance or detract from the book's higher purpose. For instance, a book on the preservation of the environment would be much better served printed on recycled paper to make an ecological point rather than on glossy overly processed stock.

The material of the book is also vital in giving the adaption of well-known stories a distinctive appearance that differentiates it from the original and interacts with the messages formulated by words and pictures to communicate ideological points. In Pacovska's version of *The Little Match Girl*, the well-known story takes a departure from other retellings based on the true spirit of Christmas, the absolute value of peace, or the exploitation of children. Her use of abstract images and the reflective surfaces on the pages make the reader part of the illustration and a character in the story. In this case it is the materiality of the book, which exposes readers to a vicarious experience of guilt that endeavours to inspire personal responsibility and asks the reader to be accountable and confront ethical issues (see Nikolajeva 2012).

While Pacovska's picturebook makes an implicit ideological point, other stories are more explicit and utilise the material of the book-objects to full advantage, even going so far as to spell out the message in the peritext (e.g. back cover). In *Animal Rescue*, a book with a ludic dimension, the reader is involved in the narrative and also confronted with moral dilemmas that are meant to encourage eco-friendly actions beyond the bounds of the fictitious story-world. Wildlife preservation is the obvious message in the story, but there is a hidden meaning, however unintentional, that contradicts this message: animals meant to provide people with food will not be saved and continue to be slaughtered.

In stories such as George's *Animal Rescue*, the materiality of the book positions the reader to empathise with the victims and realise that they can save the innocents, if only in a fictional sense at that moment. Even if the "fiction that engages a reader with the emotional plight of a character does not necessarily translate into actions in the real world towards people who are similarly suffering, marginalized, or victimized" (Mallan 2013: 106), the material pages are still meant to stimulate the reader to ruminate on moral issues.

As it has already been observed (Al-Yaqout and Nikolajeva 2015) in the case of electronic picturebooks, when the (im)materiality of the book requires the readers' interaction to move the story along, it provides them with a sense of agency and activates an embodied reading that enhances the readers' affective engagement. In book objects, the materiality is so important in both engaging the reader and offering something an e-book cannot, tactility. "In a publishing environment increasingly looking toward the e-book and the dematerialisation of text and illustration" (Do Rozario 2012: 151),

the increasing number of book-objects being published has put a greater emphasis on the book as a physical entity and significantly elevated the importance of a book's materiality.

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Ideološke poruke slikovničke materijalnosti

Slikovnice prenose poruke riječima i slikama, čak i svojim formatom, no one također posreduju suptilni podtekst i svojom materijalnošću. Rad istražuje hotimično upravljanje materijalom knjige predmeta kako bi se pridonijelo ideološkomu značenju slikovnice, s obzirom na to da materijal upotpunjuje poruku posredovanu riječima i slikama, ili joj katkada čak i proturječi. Analizira se nekoliko slikovnica u kojima se materijalnost rabi kao moralizatorski mehanizam s namjerom da se čitatelja izloži životnoj pouci, tj. spoznaji da odgovornost za okoliš i ispravljanje društvenih nepravda pripada svima nama kao članovima nekoga društva.

Ključne riječi: materijalnost, slikovnica, ideologija, materijal, knjiga predmet