A Multimodal Approach to Challenging Gender Stereotypes in Children's Picture Books

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8 A Semiotic and Multimodal Analysis of Interactive Relations in Picture Books That Challenge Female Gender Stereotypes

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Introduction

This chapter presents a semiotic and multimodal analysis of the interactive relations in three picture books that tell stories of female characters who do not conform to traditional gender stereotypes. The stories *Tutus Aren't My Style*, *Princess Smartypants* and *Arthur and Clementine* challenge traditional gender roles and combine verbal and visual information with different interactive results. Kress and van Leeuwen's (2006) and Painter, Martin and Unsworth's (2013) social-semiotic approaches are used in the exploration of visual and verbal resources for the construction of interactive meanings between the reader/viewer and characters, and between the characters themselves. My analysis also builds upon previous work on semiotic and multimodal analysis of interactive meanings in picture books by Moya-Guijarro (2011, 2014), Painter (2018), Painter and Martin (2011), Unsworth (2001, 2003, 2006a, 2006b, 2014), Unsworth and Ortigas (2008) and Moya-Guijarro and Pinar-Sanz (2016).

This chapter aims to explore affiliation. Affiliation meanings are enacted by choices in the systems of focalisation, pathos, social distance and attitude (including power and involvement). In addition, text-image synergy is studied at the interpersonal level, aiming to determine whether there is convergence or divergence of verbal and visual semiotic modes and how they combine and complement one another.

Visual focalisation considers the absence or presence of eye contact and the choices for type of gaze (direct, invited, mediated or unmediated). Affiliation also depends on pathos (engaging or alienating drawing styles), social distance (personal, social or impersonal) and attitude, the system that creates different relationships of power and involvement by choice of angle (high, low or eye-level for power and frontal or oblique for involvement). These visual systems have their complementary verbal ones, as discussed in Painter and Martin (2011) and summarised in Table 8.1.

Interdependence relationships between text and image are analysed from the perspectives of commitment and coupling (Martin 2008; Painter and Martin 2011; Painter, Martin and Unsworth 2013), drawing on

appraisal theory (Martin and White 2005) for the analysis of attitudinal meanings. Visual and verbal semiotics can commit different interpersonal meanings that may converge or diverge from the interpersonal meaning of the other modality.

The chapter is structured in five parts. After the introduction, the chosen theoretical approach is described and followed by a detailed analysis of the three stories. This leads to a brief section in which the findings are discussed. The final part is devoted to the conclusions drawn.

Theoretical Approach

This study approaches the study of interpersonal meaning using the systemic-functional linguistic (SFL) framework (Halliday and Matthiessen, 2004). "The 'interpersonal metafunction' serves to enact and express affiliation and feelings, both between the reader/viewer and character and between characters in the story", as Painter and Martin (2008: 2011) observe. Affiliation is explored through the systems of focalisation, pathos, social distance and attitude (including power and involvement) in the illustrations in the sample of picture books, and the relationships of interdependence of the visual with the textual.

Kress and van Leeuwen (2006) proposed the systems of contact, social distance and attitude in their grammar of visual design, systems which were further described and reinterpreted in several works (Unsworth and Ortigas 2008; Painter and Martin 2011; Painter, Martin and Unsworth 2013). Their original system of contact was renamed focalisation (Painter, Martin and Unsworth 2013: 21). The primary opposition between the features contact and observe refers to the presence or absence of gaze directed at viewers, which indicates "whether the viewer has been positioned to engage with the character via eye-contact, or just to observe the depicted participant" (Painter, Martin and Unsworth 2013: 19). Choices will reveal whether viewers are positioned as observers or given a participating stance, considering the possible meanings associated to the stances afforded.

Contact images are frequent when characters are first presented but their choice can be made to "heighten identification or empathy at key moments in the story" (Painter, Martin and Unsworth 2013: 20). The choice of contact is further classified as direct, with frontal gaze, or invited, with head or eyes turned from side. A frontal gaze engages the viewer directly, while an invited gaze renders extra meaning. For instance, Painter, Martin and Unsworth (2013: 20) observe that an invited gaze can have "(…) the effect to render the character somewhat mischievous or flirtatious, presenting us with an invitation to get involved". I would suggest a more general meaning of communicating unrevealed thoughts, feelings or intentions, i.e., in appraisal terms, attitudinal meanings.

A second opposition in the system of focalisation is between mediated and unmediated visual choices. The story can be viewed through the eyes

of a character (mediated) or as an observer, without being positioned as a character (unmediated). When viewers are meant to see with a character's eyes, a close-up may portray a part of their body (usually hands or feet) or a shadow may be cast by the character that focalises the event, positioning viewers in the character's shoes.

Mediated focalisation can be inscribed, when made overt, or inferred when encoded through images that need interpretation. For instance, a two-picture sequence of a contact image followed by a depiction of what the character is looking at would enable inferred focalisation. Viewers may also see "along with character". In this case, a character's back or side view is foregrounded, so viewers can see what the character sees ahead. There is an example in *Arthur and Clementine* in which Arthur is depicted in the far distance, approaching and bringing presents for her. Viewers have a close-up of Clementine's back with many objects attached to her shell and are positioned to see Arthur vicariously, through her eyes.

The choices in the system of visual pathos refer to drawing style. A first opposition makes a distinction between engaging and alienating pathos (Painter and Martin 2011: 138). Hyper-real contrasts or caricature styles express an alienating pathos while an engaging pathos is enacted by the three broad categories of minimalist, generic or naturalistic "according to the degree of realism in illustration technique" Welch (2005: 2–3). Painter and Martin (2011: 138) observe that a minimalist style encourages an appreciative stance, generic style results in an empathic stance and a naturalistic style does so in a personalising stance towards the content.

The system of social distance is realised by the 'size of frame' (Kress and van Leeuwen 2006: 124–9). This means that characters may be represented in varying degrees of distance by means of close-ups, mid-shots or long-shots. In close-ups, "a sense of intimacy between viewer and character is created, whereas a more distant 'long-shot' presentation of the character has the opposite effect", (Painter, Martin and Unsworth 2013: 16). The analysis will explore whether a constant social distance is maintained throughout a story or varying distances are chosen according to the narrative moment, portraying different degrees of personal, social or impersonal distance from viewers/readers.

The system of attitude includes Kress and van Leeuwen's systems of involvement and power (2006: 129–143) and depends on the use of perspective of the character, as seen from a particular angle. Degree of involvement is regulated through the horizontal angle, by means of the opposition between frontal and oblique perspectives:

> That is to say, when characters (and settings) are presented facing us 'front on', we have a maximum sense of involvement with them as part of our own world, whereas if they are depicted at an oblique angle, we are positioned to be more detached from them.
>
> (Painter, Martin and Unsworth 2013: 17)

Power is realised by the vertical angle: "what the viewer looks up to has power or authority, while what we look down on appears weak or vulnerable" (Kress and van Leeuwen, 2006: 140 ff.). The system of power includes three options: equality, viewer power and representation power according to the three possible realisations of the vertical angle, i.e., level, high and low. Painter and Martin (2011: 135) keep the system of power for the analysis of character–character relations but propose two new systems: the system of orientation (for the analysis of their bodily orientations) and the system of proximity (for distance).

In order to achieve a deeper understanding of the bi-modal texts in our sample, it will be essential to compare the contributions of words and images to overall meaning. As Painter and Martin (2011: 141) observe, images and verbiage combine in the construction of meaning: "While the verbal text makes sense on its own and the visual text would still be entertaining without any words, the juxtaposition of the two with their contrasting levels of commitment adds a great deal". Moreover, several authors have noted the stronger potential of images to create engagement over text (Moya-Guijarro 2011; Moya-Guijarro and Cañamares 2020; Ventola and Moya 2009): "images seem to contribute more than words to the identification of the viewer with the main characters in the story" (Moya-Guijarro 2011: 2982).

Text-image synergy is explored by means of realisations of commitment and coupling (Martin 2008; Painter and Martin 2011; Painter, Martin and Unsworth 2013; Unsworth 2006a). Martin (2008: 30) defines commitment as "the amount of meaning instantiated in a given text" and coupling as "combinations of meaning across systems". Both concepts serve for the analysis of how text and image combine and complement one another. Visual and verbal semiotics can commit different interpersonal meanings that may converge or diverge from the interpersonal meaning of the other modality.

Converging interpersonal couplings create "resonance" (Unsworth 2006a, Painter and Martin 2011: 144). An example of resonance could be the coupling of contact, in the system of focalisation, with the use of the first person in the narrative. This would be an instantiation of convergent coupling that would result in an amplified meaning of the participating stance. On the other hand, divergent couplings can be responsible for more complex meanings derived from the incongruity between the visual and verbal: "a bi-modal text may make use of either or both semiotics depending on whether sharing the semantic load, amplifying a common meaning or some more complex kind of counterpointing is being managed" (Painter, Martin and Unsworth 2013: 133). Incongruities may give rise to irony or humour, as discussed in Moya-Guijarro and Pinar-Sanz (2016: 97–100).

Painter and Martin (2011: 134–135) present a table of complementary interpersonal meaning systems across image and language (Table 8.1) that maps out the affordances of two sets of meaning systems, i.e., visual

Table 8.1 Complementary interpersonal meaning systems across image and language

Visual		Verbal	
meaning potential	*realisation*	*meaning potential*	*realisation*
INTERPERSONAL affiliation			
visual focalisation	gaze of character directed at reader or depicted content; reader's gaze aligned or not with characters	verbal focalisation	sourcing of perception and/ or attitude, internal or external to story
pathos	drawing style: minimalist, generic, naturalistic	characterisation	descriptive, attitudinal resources …
power	vertical angle of viewing (high, mid or low) by viewer and/ or depicted character	power	reciprocities of linguistic choice (e.g. naming, speech function, interpersonal metaphor, tagging …)
social distance / proximity	shot size proximity/ touch of depicted participants	social distance	nature of naming choices, endearments, etc.
involvement / orientation	horizontal angle (relatively central or oblique) in relation to viewer and/or depiction; +/- mutuality of gaze between participants	solidarity	proliferation of linguistic choice (e.g. in attitude, naming, specialised lexis, slang, topics, etc.) contraction of realisation

Source: Adapted from Painter and Martin (2011: 134–135).

focalisation, pathos, power, social distance/proximity and involvement/ orientation with their verbal counterparts. They also observe that their analysis should both track the way they are instantiated in the texts and compare their contributions to meaning.

Interpersonal choices in the verbiage will focus on mood structures and attitudinal lexis "used by the writer to transmit interpersonal meaning to the reader" (Moya-Guijarro 2014: 101). Declaratives are common mood structures in narrative texts, as they "contribute directly to the continuity of the plot" (Moya-Guijarro 2014: 101). However, imperatives and interrogatives can happen for the purpose of engaging readers or creating interactive relationships between characters.

Attitudinal lexis will be analysed by means of appraisal theory (Martin and White 2005), as images are seen to co-articulate meaning with attitude, following Martin (2002), quoted in Unsworth (2006b: 69):

> As far as interpersonal meaning is concerned, verbiage/image relations in multimodal texts, according to Martin (2002), are more concerned with appraisal than with mood or modality. He argues that a key function of images is to co-articulate attitude (including Affect, Judgement and Appreciation). In doing so, images operate in a similar way to imagery, provoking an evaluative reaction in viewers, and the images are typically positioned to do this so that they preview or foreshadow the value positions to be constructed in the subsequent verbiage.
>
> (Unsworth 2006b: 69)

Appraisal resources include three domains for the expression of attitude, namely, affect, judgement, and appreciation, together with engagement and graduation resources, used "for adopting a position with respect to propositions and for scaling intensity or degree of investment respectively" (Martin and White 2005: 39). The category of affect will be explored by realisations of happiness/unhappiness, in/security, satisfaction/dissatisfaction, dis/inclination and other feelings that can be associated with them, following the inventory by Martin and White (2005: 48–51) and modifications by Bednarek (2008: 142–182), who adds the category of surprise. I have followed Martin and White's inventories (2005: 52–58) for categories of judgement including social esteem (normality, capacity, tenacity) or social sanction (veracity, propriety) and for the categories of appreciation (reaction, composition, valuation).

Analysis

My analysis draws on a qualitative methodology in order to identify and describe affiliation meanings through the systems of focalisation, pathos, social distance and attitude (for reader/viewer and characters' relationships in the sample), and the systems of orientation, proximity and power (for relationships between characters). A summary of the interactive choices for affiliation between characters and viewers in the sample is presented in Table 8.2. Gender aspects will be very relevant in order to examine the way male and female characters relate to each other.

Table 8.2 Interactive choices for affiliation between characters and viewers in the sample texts

		Tutus are not my style		*Princess Smartypants*		*Arthur and Clementine*	
Total number of images		32		33		23	
Focalisation	+ Eye contact	Direct	2	3	1	3	1	3
		Invited	1		0		1	
		Mediated	0		2		1	
		Unmediated	0		0		0	
	- Eye contact		30		30		20	
Social distance	Close-ups		2		4		10	
	Mid-shots		2		11		9	
	Long-shots		28		18		7	
Attitude	Frontal angle		1		1		1	
	Oblique angle		32		32		22	
	High		0		1		3	
	Low		0		1		2	
	Eye-level		32		31		18	

Realisations of commitment and coupling (Painter and Martin 2011; Painter, Martin and Unsworth 2013; Unsworth 2006a) are analysed in order to explore the text-image synergy.

The sample of stories belongs to the corpus compiled for the AMULIT Project. This corpus was selected according to the criteria described in Cañamares-Torrijos and Moya-Guijarro (2019: 63), who note the quality standards of the stories and their illustrations together with their pioneering role in the challenge of traditional gender roles. My analysis follows a brief summary of each of the three stories selected for this chapter.

Tutus Aren't My Style is the story of Emma, a tomboy who is excited when a parcel arrives from Uncle Leo. She is frustrated with the ballerina costume inside but tries her best to dance like one, following advice from the mailman, a lady neighbour and her brother. Her attempts to dance gracefully do not succeed until she finds her own style wearing her shorts and cowboy boots. *Princess Smartypants* is an unconventional princess, who rides a motorbike with a pet dragon. Furious when told to find a husband, she sets her own impossible tasks to suitors. Only Prince Swashbuckle succeeds but is turned into a gigantic warty toad with her magic kiss. The other princes come to hear of this, and no one wants to marry her, so she can live happily ever after. *Arthur and Clementine* tells the story of two tortoises who fall in love and wed. When Clementine shares her wishes to learn new abilities with Arthur, he reacts by belittling her, but compensates by bringing many presents and attaching them to her shell. She becomes bogged down and frustrated until she decides to leave him for a different life.

Tutus Aren't My Style situates the viewer as an observer, in terms of visual focalisation, with only one illustration of eye contact, out of a total of 32 illustrations. Emma is depicted gazing at viewers and engaging them at a key moment in the narrative, i.e., when she is taking the decision to make up her own rules for dancing (Figure 8.1). The fact that this image is included again on the back cover reveals its importance as a key moment in the narrative, when Emma decides to dance with her own style. She is portrayed standing on her head while somersaulting across the floor in her cat's company. Her eyes are drawn with two small, vertical lines in a minimalist register (Welch 2005: 4). Because of her upside-down position and the simplicity of her eye representation, we might even wonder whether this counts as eye contact. This minimalist drawing style encourages an appreciative stance in pathos towards depicted characters, consistent with the observe stance.

Regarding social distance, there is a predominance of long-shots (28), with full-length depiction of characters in every picture. Emma only seems to be a little closer in the illustration gazing at viewers (Figure 8.1), as her body size is bigger than in any other illustration. Direct eye contact, closer distance and frontal view all situate us at a vantage point for engagement in this crucial moment of the story, when Emma finds her own dancing style. This is the only illustration with a frontal view; the rest include an oblique angle, creating more detachment from characters. The

Figure 8.1 Emma somersaulting across the floor. Illustration from Skeers, L. and A. Wilsdorf. *Tutus Aren't My Style*. New York: Dial Books for Young Readers. 2010. With copyright permission by © Penguin Random House.

system of power is instantiated by a level angle, which situates characters in a position of equality with viewers, who are thereby witnesses to the characters' actions and reactions.

Turning now to affiliation between characters, we can observe some meaningful choices in the systems of power, proximity and orientation that communicate distance and power difference between Emma and the characters of the mailman, Mrs Gurkin and her brother, who are presented as more knowledgeable and experienced than her. The mailman keeps at a safe distance after his delivery, giving some advice on how to be a ballerina from behind Emma's garden fence (double spreads 4 and 5). Mrs Gurkin, Emma's middle-aged neighbour, walks her poodles outside Emma's garden and joins the mailman on an advice-giving round (double spread 5). Lack of proximity and absence of eye contact with Emma convey distance and detachment, convergent with the attitudinal meaning of judgement of social esteem, capacity type, invoked by the advice-giving, in accordance with the greater level of experience of both the mailman and Mrs Gurkin.

After several failed attempts to dance according to the advice given, Emma looks up at Mrs Gurkin from the floor. The lady leans towards her and adds some more advice (Illustration 12). A high angle leads the viewer to empathise with the protagonist's difficulties and prompts reader's sympathy for Emma. Her relationship with her brother is also construed as distant and unequal. She looks at him from a distance, at a higher position and with her arms crossed, while he is advising her to dance with music (Illustration 13). She chooses to play her kazoo and he reacts by closing his eyes and covering his ears (Illustration 14), thus distancing from her and reinforcing detachment.

The only relationships of proximity are between Emma and her cat, and with her Uncle Leo. Her cat is included in many illustrations, often participating in Emma's games and dances. Uncle Leo and Emma direct both gaze and arms at each other, approaching an embrace (Illustration 18). Proximity is also construed when Uncle Leo claps hands at Emma's performance. He looks at Emma with an approachable body posture, stooping a bit as if trying to make himself shorter (double spread 6). When Uncle Leo observes they had sent the wrong outfit (Illustration 20), his body posture shows approachability again, leaning towards both the package and Emma, who is lying on the floor in an interactive posture, raising her gaze towards him.

Let us now briefly consider the story in terms of commitment and coupling. There is intermodal resonance in the couplings between several complementary affiliation systems. Both visual and verbal focalisation situate the reader/viewer as an external observer, with a choice of third person in the narration and predominance of declarative sentences. Personal reference changes to first person when Emma is depicted with a frontal view and eye contact. Her representation resonates with the choice of first person pronoun and determination: "I'll make up my own", which

serves to reinforce the character's attitudinal stance of determination (or *security* in appraisal theory terms).

Regarding intermodal interactive relations between characters, both image and verbiage convey similar meanings of affiliation in the systems of power, proximity and orientation, although images seem to commit more meaning than text. For instance, images show frequent interaction of Emma and her cat as playmates but there are only two references in passing to the cat in the text, "roping the cat" (double spread 3), and "[Emma] cartwheeled over the cat" (double spread 19). The cat dons the tutu the minute she takes it off and puts on her shorts and is present in all the following images (bar one) of Emma dancing, as the perfect dancing partner for her.

The three illustrations depicting closeness between Emma and Uncle Leo share the semantic load with verbiage, which contains verbal instantiations of closeness too. There is equality, proximity and solidarity in Emma's use of terms of address in the first illustration (18) and the expression of satisfaction with an exclamation: "Uncle Leo! You are just in time for my ballerina debut!" The same values of equality, proximity and solidarity apply for the second picture, which contains attitudinal meaning of judgement of social esteem, capacity type and token (indirect expression) of satisfaction: "Uncle Leo clapped. 'You were wonderful, Emma'!" (double spread 6).

The intimacy created in the third image (Illustration 20), with Uncle Leo looking at the content of the parcel, also resonates with verbal equality, closeness and solidarity, as realised by engaging mood structures (direct interrogative and exclamation) and the exchange of interactive attitudinal meanings, such as surprise: "What safari outfit?" or judgement of social sanction, propriety type: "They sent the wrong outfit!" Emma's reaction of satisfaction, i.e., "Emma laughed", followed by her expression of inclination with token judgement of social esteem, normality: "Maybe I can be a ballerina *and* a jungle explorer, Uncle Leo" also reveals close proximity in verbiage and the italics for "and" stress the idea that she can be both a ballerina and jungle explorer, which contrasts with Emma's original preference for jungle explorer. (See van Leeuwen 2005 on typography and interpersonal meaning.)

Regarding the illustrations conveying distance between characters, there is some higher degree of visual commitment in the systems of power, distance and orientation than in the written text. Bodily stance expresses attitudinal meanings that are not verbalised, such as the authoritative stance by Mrs Gurkin as a woman in the know (Illustration 12) or Emma's facial features of dissatisfaction (Illustrations 12 and 15) expressing her frustration and encouraging the reader's sympathy with her difficulties. However, there is commitment to meanings of insecurity in the verbs reporting Emma's speech, such as mumbled or muttered, that has no counterpart in illustrations. These instantiations of her insecurity only happen as a reaction to the advice from the mailman and her neighbour,

conveying her inferior position at the times when she was trying to fit the models offered by these characters.

Princess Smartypants also situates the viewer as an observer, with a single choice of direct gaze in the very last picture, out of a total of 33 illustrations, once the protagonist has succeeded in getting rid of all her suitors. Two instances of mediated, inscribed gaze are included. In the first one, Princess Smartypants is watching horse-riding on TV and viewers can see what she sees on the screen (Illustration 3). In the second instance, the princess sees suitors turning up at the castle from her tower and viewers can see them along with her (Illustration 6). This mediated gaze is combined with a close-up of the princess, leaning over the tower wall, which creates the impression that we are by her side, looking at her suitors too. Her gaze is directed at suitors from a high angle, which allows us to experience her powerful position. A low angle is chosen to show Princess Smartypants riding her motorbike in a scary leap across a river, while carrying Prince Boneshaker on the back (Illustration 9). Her powerful stance and attitude of security are enhanced with this cinematographic shot. The remainder of the illustrations include a level angle, inviting our interaction as equals.

A distant stance is managed by means of mid (11) and long-shots (18). However, a sense of intimacy is created in four close-ups occurring at four important narrative moments: (i) Princess Smartypants looks at her suitors approaching the castle, (ii) she gives a magic kiss to her winning suitor, (iii) he is turned into a gigantic toad and (iv) a triumphant Princess Smartypants leans back on a beach chair in the company of her pets. In terms of involvement, most illustrations (33) show characters at an oblique angle, allowing for the viewer's detachment. The only illustration with a frontal angle is the illustration portraying the gigantic toad Prince Swashbuckle has been turned into (Illustration 25), which allows for engagement with a surprise effect. A minimalist drawing style in the system of pathos encourages an appreciative stance towards characters, consistent with the observe stance and oblique angle.

Regarding character–character affiliation, there are meaningful choices in the systems of proximity, orientation and power, communicating distance, interpersonal disengagement and power difference. The relationship between Princess Smartypants and her parents shows distance, disengagement and the superiority of the latter, especially the queen's. They are sitting on their throne in a higher position and the queen is raising her right arm and index finger in a threatening, disengaging attitude (Illustration 5). The same meanings of distance, disengagement and superiority apply to the interactive relationship between Princess Smartypants and her suitors. When they queue up to meet her, she is at her throne, in a higher position, and ignores them while polishing her nails, (Illustration 4). Distance, disengagement and superiority are also present in several illustrations depicting the princess in one-to-one relationships with suitors. Prince Pelvis is exhausted, lying flat on the

floor, while she is dancing in excitement, eyes closed. Prince Vertigo is trying to climb her tower and rescue her while she is cleaning the veranda, ignoring him from the very top. She has her eyes closed, too, ignoring Prince Swimbladder, as she throws her magic ring into the goldfish pond.

The power balance changes in favour of Prince Swashbuckle, depicted with closed eyes on several occasions, such as his first encounter with Princess Smartypants, his accomplishment of several of the tasks and his receiving her magic kiss. Power is restored to Princess Smartypants when Prince Swashbuckle leaves in a hurry and she is higher up in her tower, eyes closed and waving. An interactive relationship of proximity, equality and engagement is set, in contrast, between Princess Smartypants and her pets. Her pet dragon rides pillion on her motorbike in the cover image and there is even physical touch, with the dragon's hands holding onto the princess's waist. She watches TV while lying on the floor, close to her dogs and to a pony that has the privilege of lying on the couch (Illustration 4). She seems to enjoy washing her dragons (double spread 2) and looks happy in their company in the illustration that closes the story.

In terms of commitment and coupling, intermodal resonance occurs in the couplings between several complementary affiliation systems. The reader/viewer is positioned as an external observer by means of both visual and verbal focalisation, with a choice of third person in the narration. There is no eye contact with characters, with the single exception of the final image. A minimalist picture style, together with medium and long-shots, is convergent with an observer position. The viewer's detachment is managed by an oblique angle that resonates with third person narrative and a predominance of declarative sentences.

Regarding the intermodal interactive relations between characters, there is more commitment to meaning by images than text. While the text contains a majority of declarative sentences for the narration of events, images are richer in the expression of attitudinal meanings. Contrasting levels of commitment contribute a layer of irony and humour in several instances analysed below. However, image and verbiage resonate with similar meanings of affiliation in the systems of power, proximity and orientation. Concerning power, the powerful visual stance of the queen resonates with her use of the imperative in the text, addressing her daughter: "Stop messing about with those animals and find yourself a husband" (Illustration 5). The power conveyed by Princess Smartypants' invited gaze and high angle when looking at her suitors also resonates with her declaration: "'Right', declared Princess Smartypants, 'who-ever can accomplish the tasks I set will, as they say, win my hand'" (Illustration 6).

However, there is divergence between image and verbiage in several illustrations, for example, the one in which we see Princess Smartypants from a low angle, riding her motorbike in a scary leap across a river, with Prince Boneshaker on the back (Illustration 9). The text reads: "She invited Prince Boneshaker for a cross-country ride on her motorbike" and

incongruity arises from our expectations for invitations to be pleasant contrasting with the princess's reckless attitude, which clearly terrifies the prince. This incongruity, or ironic perspectival counterpoint (Moya-Guijarro and Pinar-Sanz 2016; Nikolajeva and Scott 2000, 2001), creates a humoristic effect which seeks the viewer/reader's alignment with the princess.

Humour and irony arise from incongruity between image and text but also from discrepancies between this story and other fairy tales, such as Cinderella, The Frog Prince or Rapunzel. Intertextuality engages viewers/readers by calling on their ability to make connections with other texts: "*Princess Smartypants* (…) requires the reader's involvement to fill the 'readerly gaps', to identify and solve the incongruities, which provoke irony and humor", (Moya-Guijarro and Pinar-Sanz 2016: 107). For example, the surprising effect resulting from a prince turning into a warty toad arises from the counter-expectation based on The Frog Prince. Instead of a princess kissing a toad hoping to turn him into a handsome prince, we find a princess turning a prince into a toad, hoping to get rid of him for good.

The closeness between Princess Smartypants and her pets that we see in the images is absent from the text, where we can only find reference to them as circumstance in an adjunct: "Princess Smartypants wanted to live in her castle with her pets (…)". As for the illustrations conveying distance between characters, there is a higher degree of visual commitment, with bodily stance expressing attitudinal meanings that are not verbalised, in several cases. For example, when suitors queue up to meet Princess Smartypants (Illustration 4), the text does not reveal any details of her arrogant body posture and occupation at nail polishing nor is there any mention to the suitors' shyness and admiration conveyed by their bodily stance. The text only mentions the interest of the princes in marrying her: "Because she was very pretty and rich, all the princes wanted her to be their Mrs".

It is worth mentioning the convergence of the lexical meaning of some of the princes' names with the visual representation of their body stance. For example, Prince Vertigo is depicted as dizzy and unable to climb the tower and Prince Boneshaker is trembling with fear. Therefore, visual and verbal meanings reinforce one another, resulting in amplified meaning. However, there is divergence and incongruity between the expectations set up by some of the princes' names and their (in)ability to accomplish the tasks. For instance, we would expect Prince Compost to accomplish with mastery the task to "stop slugs eating the garden" or Prince Pelvis to win in a roller-disco-marathon but the images show how incapable they are of meeting the princess's challenges or fulfilling the tasks.

Arthur and Clementine situates the viewer as an observer but allows for a closer degree of intimacy, when compared to the other two stories, by making use of a larger number of close-ups (10) and mid-shots (9) than long-shots (7), in a total of 23 illustrations. Moreover, there is more

frequent eye-contact, and the drawing style, although minimalist as in the other two stories and calling for an appreciative stance, contains finer depiction detail, with double lines surrounding eyes. Several other choices work to create more engagement and empathy with viewers/readers, as will be shown in the analysis. The story starts with the view of "two fine young tortoises" in a mid-shot, a distance that allows the viewer to witness the onset of their romance, the couple's plans for the future, their daily activities and the beginning of their problems, all presented with mid-shots. Some long-shots are interspersed, giving the viewer a wider perspective of events in their context. Worth mentioning is the long-shot in double spread 9, which depicts an overwhelmed Clementine in greyed pastel colours, bearing the burden of her possessions attached to her shell, in total contrast with the colourful branches of tree blossom and busy bees in the foreground. The choices in the system of ambience for muted colour (low saturation) and cool, watery hues of light purple and grey for Clementine reinforce the feeling of her sadness.

Another interesting long-shot occurs at the end of the story. Arthur is complaining about ungrateful Clementine to other male tortoises at the far edge of the pond (double spread 13). We have a close-up of a group of ducks and one is directing its gaze at us. This seems to be an inter-textual reference to "There are ducks on the pond", an Australian saying used as "A coded warning used by men to alert each other that female guests ('ducks') are present ('on the pond'), so that for politeness they should moderate their language", (Yourdictionary.com). Ducks seem to represent the witnesses of Arthur's abuse of Clementine. Other witnesses have appeared along the story as a frog, a hen, birds or bees. They all could represent society and their passive role when witnessing gender abuse, as discussed in Santamaría-García (2020).

Close-ups serve to involve viewers more acutely at relevant moments in the narrative. The first close-up (Illustration 5), for instance, shows a very sad Clementine with a record player attached to her shell as a compensation for her desire to have a flute. Three close-ups contain eye contact and, one of them, which is also the only image shown with a frontal angle, features direct gaze at a crucial narrative moment. It is illustration 9 that shows Clementine loaded with several storeys of objects that Arthur has been placing on top of her shell. She is being the victim of psychological abuse by Arthur, her sentimental partner, and her look begs for help. Her eyes show infinite sadness and disorien-tation, seeking our empathy. Another illustration with eye contact is a case of invited gaze with Clementine's head and eyes turned from side (Figure 8.2). She is facing Arthur, confronting him, while he asks: "Why are you laughing to yourself like that?" She lures viewers into complicity, as they know about her secret trips and the reason for her happiness. She could also be entertaining unrevealed plans to leave Arthur. In these close-ups, the combination of short distance and gaze reinforce intimacy with the viewer.
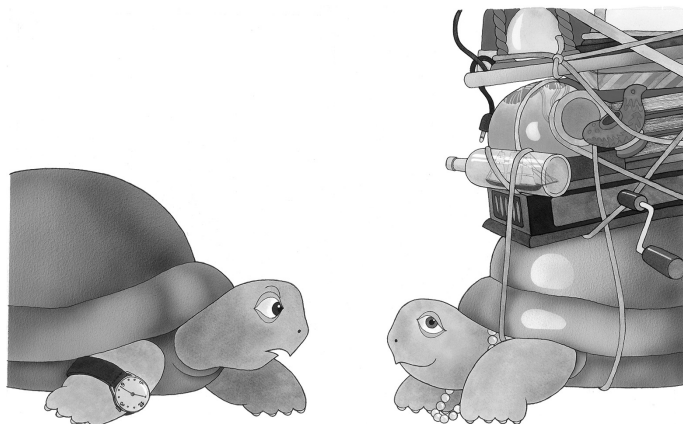
Figure 8.2 Arthur's inquisitive gaze. Illustration from Turin, A. and N. Bosnia. *Arthur and Clementine*. Writers and Readers Publishing Cooperative. 1976. With copyright permission by © Kalandraka, publishers of the Spanish version.

Within the system of attitude, an oblique angle in all but one of the pictures, already commented upon, allows for viewers' detachment as external observers. Images also encode meaning in the vertical angle. Although most are at eye-level angle (18), two include a low angle and three a high angle. Illustrations 6–7 show Arthur coming with loads of presents on different days and the angle used allows for a wider view of his load while conveying some extra meanings. Illustration 6 depicts Arthur carrying a Venetian vase and the low angle increases the perception of its size. Illustrations 7 and 8 show Arthur from a high angle, intensifying the perception of the weight of the load and its pressure on Arthur. A small size of frame for the three images on the same page indicate repeated action, adding to the meaning of quantity in Clementine's possession expressed by the text: "Her possession had swelled into the hundreds". Double spread 10 gives a perspective of Clementine from a low angle. She is about to jump into the pond without her shell and the low angle serves to anticipate her leap. The combination of this perspective with a close-up of some water plants in the centre of the double spread seems to increase the viewer's feeling of secrecy and hiding. The final image in the story includes another high angle, with a panoramic landscape that leads to our farewell.

Regarding the relationship between the two tortoises, we can see the evolution from love, featuring proximity, equality and mutuality of gaze, to the deterioration of their relationship, represented by increased distance, power asymmetry and lack of gaze. These meanings are represented, both in image and verbiage, with different degrees of commitment. Love

is represented by the tortoises' facial expression, tender gaze and bodily orientations, facing each other on the cover image. Clementine shows a rosy glow while looking at Arthur, whose eyes look back from a slightly lower position, so he looks tame at his approach to Clementine, advancing his left hand (or front foot) towards her right one. This seems to indicate that he allows her a certain dominance or control, at least. The same image, set against a different ambience, is included at the story opening. Text gives more ideational than interpersonal content, by informing readers of their chance meeting and decision to wed.

When Clementine talked about plans for the future (Illustration 3), he did not engage but just smiled and mumbled a vague yes. There is resonance with his stance, as he is a bit ahead in their side-by-side position, giving a side glance to Clementine, which seems to indicate he is entertaining some unrevealed thoughts and is not sincere or at least cannot commit with her plans. As the story develops, attitudinal choices for the construction of Clementine express her dissatisfaction ("bored"), insecurity ("troubled"), negative judgement of social sanction, propriety type ("ashamed of seeming a fool", "a silly wife"), of social esteem, normality ("fool") and capacity type ("careless", "clumsy"). Clementine's inclination, i.e., her expression of wishes, is set in contrast with Arthur's use of negative judgement of social esteem, capacity as a reaction: "You? You play the flute? But my dear, you can't tell one note from another, I'm sure" (double spread 4).

Arthur is the only one to use imperatives and abusive language: "Only fools get bored. Find yourself something to do", (double spread 3), "Another silly idea" (double spread 5). He is construed as clever and self-confident, in contrast with Clementine. However, when Clementine gets into the habit of walking out of her shell, she becomes happy (double spread 11) and he is the one to become dissatisfied "surprised, angry and hurt" (double spread 12). After Clementine has left, his judgement of social sanction, propriety type, describes her as "an ungrateful tortoise". Although verbiage and image commit very similar meanings with respect to affiliation between characters and there is resonance in every system, images construe a stronger feeling of empathy with the viewer by means of visual focalisation, pathos, close distance and involvement. In this story, text is longer than in the previous ones and gives more attitudinal information, especially in the systems of judgement of social sanction and social esteem. While affect can be represented by facial expression and bodily stance, judgement needs words to be expressed.

Discussion

The analysis reveals several ways in which affiliation serves to portray female characters in their attempts to try and overcome the pressure of traditional roles. Female characters in the stories analysed are seen to manage focalisation, distance and attitude in their favour, in order to find

a voice of their own and influence the viewer/reader's point of view. The three picture books situate viewers/readers as observers from an appreciative stance but hold their gaze at key narrative moments. Emma, the protagonist in *Tutus Aren't My Style* tries to fit into a traditional model of pink tutus for girls but shows some resistance to her advisors with her bodily stance and facial expression. She gazes at viewers when deciding to create her own rules for dancing and while tapping the floor with her cowboy boots. She regulates distance to get close only to those she loves, i.e., Uncle Leo and her cat, and rejects advice that goes against her nature.

In *Princess Smartypants* viewers/readers are also allowed as witnesses to the story, with social distance and detachment until the princess is free from suitors and regains control of her life. She challenges her parents' pressure and reduces their power by using her wit and a bit of magic. Her gaze is an important instrument in the construction of her character. She challenges parents with frowned eyes and ignores suitors with closed eyes. Princess Smartypants chooses to be close to her pets but far from her suitors and she manages to do so. In the last illustration, she engages viewers/readers with her direct gaze, broad smile and relaxed body posture, leaning back on her beach chair in her pets' company. This story is the only one in the sample to engage the viewer/reader by provoking humour and irony from incongruity between text and image and between this story and other fairy tales (Moya-Guijarro and Pinar-Sanz 2016: 94).

Arthur and Clementine situates characters closer to viewers/readers by means of shorter distance and eye-level visual angle, seeking their involvement with eye contact at key moments in the narrative and building intimacy. Eye contact between the protagonists epitomises the process of change in their relationship: Clementine gazing at Arthur from a higher angle in the beginning of romance, from a lower angle when their relationship begins to deteriorate and avoiding his eye contact while directing an invited gaze at viewers/readers when she opts for a change. She seems to be entertaining unrevealed plans to leave him with viewers' complicity. Visual and verbal affiliation complement each other in the construction of point of view. The reader is required to do some work and become an active participant in the construction of solidarity with Clementine against the gender abuse she is suffering from.

Conclusion

This study has aimed to contribute to research on the complementarity and interdependency of visual and verbal meaning in the construction of interpersonal affiliation in picture books, analysing affiliation between viewers/readers and characters and between characters themselves. The analysis of choices in the systems of focalisation, pathos, power, social distance/proximity and involvement/orientation in both illustrations and text has shown the different functions of the interactive resources afforded to authors and illustrators to create engagement and different attitudinal

meanings. The viewer/reader is situated as a mere observer due to lack of eye contact, a minimalist drawing style, distance and eye-level angle. By contrast, the presence of eye contact, with greater drawing detail of eyes, shorter distance and attitudes of involvement invite viewers/readers to adopt a more active, interpretive position and enable them to identify with the characters in their meaning-making process.

The three stories in the sample show the importance of combining image and text to create meanings of affiliation that would be difficult to achieve with only one of the modes. The strong potential of images to create engagement has been made manifest, especially in the expression of affect. However, instances of more commitment to meanings by verbiage than image have also been shown, such as the construal of insecurity by means of reporting verbs, (mumbled or muttered), or the expression of elaborate attitudinal meanings, such as judgement of social sanction and social esteem. The results of the analysis have also thrown light on the ways affiliation serves to (i) portray female characters who overcome the pressure of traditional roles, finding a voice of their own, and (ii) regulate interaction with readers/viewers in the construction of their interpretive stance, by means of focalisation, distance and attitude.

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8 A Semiotic and Multimodal Analysis of Interactive Relations in Picture Books That Challenge Female Gender Stereotypes[1]

Carmen Santamaría-García

Introduction

This chapter presents a semiotic and multimodal analysis of the interactive relations in three picture books that tell stories of female characters who do not conform to traditional gender stereotypes. The stories *Tutus Aren't My Style*, *Princess Smartypants* and *Arthur and Clementine* challenge traditional gender roles and combine verbal and visual information with different interactive results. Kress and van Leeuwen's (2006) and Painter, Martin and Unsworth's (2013) social-semiotic approaches are used in the exploration of visual and verbal resources for the construction of interactive meanings between the reader/viewer and characters, and between the characters themselves. My analysis also builds upon previous work on semiotic and multimodal analysis of interactive meanings in picture books by Moya-Guijarro (2011, 2014), Painter (2018), Painter and Martin (2011), Unsworth (2001, 2003, 2006a, 2006b, 2014), Unsworth and Ortigas (2008) and Moya-Guijarro and Pinar-Sanz (2016).

This chapter aims to explore affiliation. Affiliation meanings are enacted by choices in the systems of focalisation, pathos, social distance and attitude (including power and involvement). In addition, text-image synergy is studied at the interpersonal level, aiming to determine whether there is convergence or divergence of verbal and visual semiotic modes and how they combine and complement one another.

Visual focalisation considers the absence or presence of eye contact and the choices for type of gaze (direct, invited, mediated or unmediated). Affiliation also depends on pathos (engaging or alienating drawing styles), social distance (personal, social or impersonal) and attitude, the system that creates different relationships of power and involvement by choice of angle (high, low or eye-level for power and frontal or oblique for involvement). These visual systems have their complementary verbal ones, as discussed in Painter and Martin (2011) and summarised in Table 8.1.

Interdependence relationships between text and image are analysed from the perspectives of commitment and coupling (Martin 2008; Painter and Martin 2011; Painter, Martin and Unsworth 2013), drawing on

appraisal theory (Martin and White 2005) for the analysis of attitudinal meanings. Visual and verbal semiotics can commit different interpersonal meanings that may converge or diverge from the interpersonal meaning of the other modality.

The chapter is structured in five parts. After the introduction, the chosen theoretical approach is described and followed by a detailed analysis of the three stories. This leads to a brief section in which the findings are discussed. The final part is devoted to the conclusions drawn.

Theoretical Approach

This study approaches the study of interpersonal meaning using the systemic-functional linguistic (SFL) framework (Halliday and Matthiessen, 2004). "The 'interpersonal metafunction' serves to enact and express affiliation and feelings, both between the reader/viewer and character and between characters in the story", as Painter and Martin (2008: 2011) observe. Affiliation is explored through the systems of focalisation, pathos, social distance and attitude (including power and involvement) in the illustrations in the sample of picture books, and the relationships of interdependence of the visual with the textual.

Kress and van Leeuwen (2006) proposed the systems of contact, social distance and attitude in their grammar of visual design, systems which were further described and reinterpreted in several works (Unsworth and Ortigas 2008; Painter and Martin 2011; Painter, Martin and Unsworth 2013). Their original system of contact was renamed focalisation (Painter, Martin and Unsworth 2013: 21). The primary opposition between the features contact and observe refers to the presence or absence of gaze directed at viewers, which indicates "whether the viewer has been positioned to engage with the character via eye-contact, or just to observe the depicted participant" (Painter, Martin and Unsworth 2013: 19). Choices will reveal whether viewers are positioned as observers or given a participating stance, considering the possible meanings associated to the stances afforded.

Contact images are frequent when characters are first presented but their choice can be made to "heighten identification or empathy at key moments in the story" (Painter, Martin and Unsworth 2013: 20). The choice of contact is further classified as direct, with frontal gaze, or invited, with head or eyes turned from side. A frontal gaze engages the viewer directly, while an invited gaze renders extra meaning. For instance, Painter, Martin and Unsworth (2013: 20) observe that an invited gaze can have "(…) the effect to render the character somewhat mischievous or flirtatious, presenting us with an invitation to get involved". I would suggest a more general meaning of communicating unrevealed thoughts, feelings or intentions, i.e., in appraisal terms, attitudinal meanings.

A second opposition in the system of focalisation is between mediated and unmediated visual choices. The story can be viewed through the eyes

of a character (mediated) or as an observer, without being positioned as a character (unmediated). When viewers are meant to see with a character's eyes, a close-up may portray a part of their body (usually hands or feet) or a shadow may be cast by the character that focalises the event, positioning viewers in the character's shoes.

Mediated focalisation can be inscribed, when made overt, or inferred when encoded through images that need interpretation. For instance, a two-picture sequence of a contact image followed by a depiction of what the character is looking at would enable inferred focalisation. Viewers may also see "along with character". In this case, a character's back or side view is foregrounded, so viewers can see what the character sees ahead. There is an example in *Arthur and Clementine* in which Arthur is depicted in the far distance, approaching and bringing presents for her. Viewers have a close-up of Clementine's back with many objects attached to her shell and are positioned to see Arthur vicariously, through her eyes.

The choices in the system of visual pathos refer to drawing style. A first opposition makes a distinction between engaging and alienating pathos (Painter and Martin 2011: 138). Hyper-real contrasts or caricature styles express an alienating pathos while an engaging pathos is enacted by the three broad categories of minimalist, generic or naturalistic "according to the degree of realism in illustration technique" Welch (2005: 2–3). Painter and Martin (2011: 138) observe that a minimalist style encourages an appreciative stance, generic style results in an empathic stance and a naturalistic style does so in a personalising stance towards the content.

The system of social distance is realised by the 'size of frame' (Kress and van Leeuwen 2006: 124–9). This means that characters may be represented in varying degrees of distance by means of close-ups, mid-shots or long-shots. In close-ups, "a sense of intimacy between viewer and character is created, whereas a more distant 'long-shot' presentation of the character has the opposite effect", (Painter, Martin and Unsworth 2013: 16). The analysis will explore whether a constant social distance is maintained throughout a story or varying distances are chosen according to the narrative moment, portraying different degrees of personal, social or impersonal distance from viewers/readers.

The system of attitude includes Kress and van Leeuwen's systems of involvement and power (2006: 129–143) and depends on the use of perspective of the character, as seen from a particular angle. Degree of involvement is regulated through the horizontal angle, by means of the opposition between frontal and oblique perspectives:

> That is to say, when characters (and settings) are presented facing us 'front on', we have a maximum sense of involvement with them as part of our own world, whereas if they are depicted at an oblique angle, we are positioned to be more detached from them.
>
> (Painter, Martin and Unsworth 2013: 17)

Power is realised by the vertical angle: "what the viewer looks up to has power or authority, while what we look down on appears weak or vulnerable" (Kress and van Leeuwen, 2006: 140 ff.). The system of power includes three options: equality, viewer power and representation power according to the three possible realisations of the vertical angle, i.e., level, high and low. Painter and Martin (2011: 135) keep the system of power for the analysis of character–character relations but propose two new systems: the system of orientation (for the analysis of their bodily orientations) and the system of proximity (for distance).

In order to achieve a deeper understanding of the bi-modal texts in our sample, it will be essential to compare the contributions of words and images to overall meaning. As Painter and Martin (2011: 141) observe, images and verbiage combine in the construction of meaning: "While the verbal text makes sense on its own and the visual text would still be entertaining without any words, the juxtaposition of the two with their contrasting levels of commitment adds a great deal". Moreover, several authors have noted the stronger potential of images to create engagement over text (Moya-Guijarro 2011; Moya-Guijarro and Cañamares 2020; Ventola and Moya 2009): "images seem to contribute more than words to the identification of the viewer with the main characters in the story" (Moya-Guijarro 2011: 2982).

Text-image synergy is explored by means of realisations of commitment and coupling (Martin 2008; Painter and Martin 2011; Painter, Martin and Unsworth 2013; Unsworth 2006a). Martin (2008: 30) defines commitment as "the amount of meaning instantiated in a given text" and coupling as "combinations of meaning across systems". Both concepts serve for the analysis of how text and image combine and complement one another. Visual and verbal semiotics can commit different interpersonal meanings that may converge or diverge from the interpersonal meaning of the other modality.

Converging interpersonal couplings create "resonance" (Unsworth 2006a, Painter and Martin 2011: 144). An example of resonance could be the coupling of contact, in the system of focalisation, with the use of the first person in the narrative. This would be an instantiation of convergent coupling that would result in an amplified meaning of the participating stance. On the other hand, divergent couplings can be responsible for more complex meanings derived from the incongruity between the visual and verbal: "a bi-modal text may make use of either or both semiotics depending on whether sharing the semantic load, amplifying a common meaning or some more complex kind of counterpointing is being managed" (Painter, Martin and Unsworth 2013: 133). Incongruities may give rise to irony or humour, as discussed in Moya-Guijarro and Pinar-Sanz (2016: 97–100).

Painter and Martin (2011: 134–135) present a table of complementary interpersonal meaning systems across image and language (Table 8.1) that maps out the affordances of two sets of meaning systems, i.e., visual

Table 8.1 Complementary interpersonal meaning systems across image and language

Visual		Verbal	
meaning potential	*realisation*	*meaning potential*	*realisation*
INTERPERSONAL affiliation			
visual focalisation	gaze of character directed at reader or depicted content; reader's gaze aligned or not with characters	verbal focalisation	sourcing of perception and/ or attitude, internal or external to story
pathos	drawing style: minimalist, generic, naturalistic	characterisation	descriptive, attitudinal resources …
power	vertical angle of viewing (high, mid or low) by viewer and/ or depicted character	power	reciprocities of linguistic choice (e.g. naming, speech function, interpersonal metaphor, tagging …)
social distance / proximity	shot size proximity/ touch of depicted participants	social distance	nature of naming choices, endearments, etc.
involvement / orientation	horizontal angle (relatively central or oblique) in relation to viewer and/or depiction; +/ - mutuality of gaze between participants	solidarity	proliferation of linguistic choice (e.g. in attitude, naming, specialised lexis, slang, topics, etc.) contraction of realisation

Source: Adapted from Painter and Martin (2011: 134–135).

focalisation, pathos, power, social distance/proximity and involvement/ orientation with their verbal counterparts. They also observe that their analysis should both track the way they are instantiated in the texts and compare their contributions to meaning.

Interpersonal choices in the verbiage will focus on mood structures and attitudinal lexis "used by the writer to transmit interpersonal meaning to the reader" (Moya-Guijarro 2014: 101). Declaratives are common mood structures in narrative texts, as they "contribute directly to the continuity of the plot" (Moya-Guijarro 2014: 101). However, imperatives and interrogatives can happen for the purpose of engaging readers or creating interactive relationships between characters.

Attitudinal lexis will be analysed by means of appraisal theory (Martin and White 2005), as images are seen to co-articulate meaning with attitude, following Martin (2002), quoted in Unsworth (2006b: 69):

> As far as interpersonal meaning is concerned, verbiage/image relations in multimodal texts, according to Martin (2002), are more concerned with appraisal than with mood or modality. He argues that a key function of images is to co-articulate attitude (including Affect, Judgement and Appreciation). In doing so, images operate in a similar way to imagery, provoking an evaluative reaction in viewers, and the images are typically positioned to do this so that they preview or foreshadow the value positions to be constructed in the subsequent verbiage.
>
> (Unsworth 2006b: 69)

Appraisal resources include three domains for the expression of attitude, namely, affect, judgement, and appreciation, together with engagement and graduation resources, used "for adopting a position with respect to propositions and for scaling intensity or degree of investment respectively" (Martin and White 2005: 39). The category of affect will be explored by realisations of happiness/unhappiness, in/security, satisfaction/dissatisfaction, dis/inclination and other feelings that can be associated with them, following the inventory by Martin and White (2005: 48–51) and modifications by Bednarek (2008: 142–182), who adds the category of surprise. I have followed Martin and White's inventories (2005: 52–58) for categories of judgement including social esteem (normality, capacity, tenacity) or social sanction (veracity, propriety) and for the categories of appreciation (reaction, composition, valuation).

Analysis

My analysis draws on a qualitative methodology in order to identify and describe affiliation meanings through the systems of focalisation, pathos, social distance and attitude (for reader/viewer and characters' relationships in the sample), and the systems of orientation, proximity and power (for relationships between characters). A summary of the interactive choices for affiliation between characters and viewers in the sample is presented in Table 8.2. Gender aspects will be very relevant in order to examine the way male and female characters relate to each other.

Table 8.2 Interactive choices for affiliation between characters and viewers in the sample texts

			Tutus are not my style		Princess Smartypants		Arthur and Clementine	
Total number of images			32		33		23	
Focalisation	+ Eye contact	Direct	2	3	1	3	1	3
		Invited	1		0		1	
		Mediated	0		2		1	
		Unmediated	0		0		0	
	- Eye contact		30		30		20	
Social distance	Close-ups		2		4		10	
	Mid-shots		2		11		9	
	Long-shots		28		18		7	
Attitude	Frontal angle		1		1		1	
	Oblique angle		32		32		22	
	High		0		1		3	
	Low		0		1		2	
	Eye-level		32		31		18	

Realisations of commitment and coupling (Painter and Martin 2011; Painter, Martin and Unsworth 2013; Unsworth 2006a) are analysed in order to explore the text-image synergy.

The sample of stories belongs to the corpus compiled for the AMULIT Project. This corpus was selected according to the criteria described in Cañamares-Torrijos and Moya-Guijarro (2019: 63), who note the quality standards of the stories and their illustrations together with their pioneering role in the challenge of traditional gender roles. My analysis follows a brief summary of each of the three stories selected for this chapter.

Tutus Aren't My Style is the story of Emma, a tomboy who is excited when a parcel arrives from Uncle Leo. She is frustrated with the ballerina costume inside but tries her best to dance like one, following advice from the mailman, a lady neighbour and her brother. Her attempts to dance gracefully do not succeed until she finds her own style wearing her shorts and cowboy boots. *Princess Smartypants* is an unconventional princess, who rides a motorbike with a pet dragon. Furious when told to find a husband, she sets her own impossible tasks to suitors. Only Prince Swashbuckle succeeds but is turned into a gigantic warty toad with her magic kiss. The other princes come to hear of this, and no one wants to marry her, so she can live happily ever after. *Arthur and Clementine* tells the story of two tortoises who fall in love and wed. When Clementine shares her wishes to learn new abilities with Arthur, he reacts by belittling her, but compensates by bringing many presents and attaching them to her shell. She becomes bogged down and frustrated until she decides to leave him for a different life.

Tutus Aren't My Style situates the viewer as an observer, in terms of visual focalisation, with only one illustration of eye contact, out of a total of 32 illustrations. Emma is depicted gazing at viewers and engaging them at a key moment in the narrative, i.e., when she is taking the decision to make up her own rules for dancing (Figure 8.1). The fact that this image is included again on the back cover reveals its importance as a key moment in the narrative, when Emma decides to dance with her own style. She is portrayed standing on her head while somersaulting across the floor in her cat's company. Her eyes are drawn with two small, vertical lines in a minimalist register (Welch 2005: 4). Because of her upside-down position and the simplicity of her eye representation, we might even wonder whether this counts as eye contact. This minimalist drawing style encourages an appreciative stance in pathos towards depicted characters, consistent with the observe stance.

Regarding social distance, there is a predominance of long-shots (28), with full-length depiction of characters in every picture. Emma only seems to be a little closer in the illustration gazing at viewers (Figure 8.1), as her body size is bigger than in any other illustration. Direct eye contact, closer distance and frontal view all situate us at a vantage point for engagement in this crucial moment of the story, when Emma finds her own dancing style. This is the only illustration with a frontal view; the rest include an oblique angle, creating more detachment from characters. The

Figure 8.1 Emma somersaulting across the floor. Illustration from Skeers, L. and A. Wilsdorf. *Tutus Aren't My Style*. New York: Dial Books for Young Readers. 2010. With copyright permission by © Penguin Random House.

system of power is instantiated by a level angle, which situates characters in a position of equality with viewers, who are thereby witnesses to the characters' actions and reactions.

Turning now to affiliation between characters, we can observe some meaningful choices in the systems of power, proximity and orientation that communicate distance and power difference between Emma and the characters of the mailman, Mrs Gurkin and her brother, who are presented as more knowledgeable and experienced than her. The mailman keeps at a safe distance after his delivery, giving some advice on how to be a ballerina from behind Emma's garden fence (double spreads 4 and 5). Mrs Gurkin, Emma's middle-aged neighbour, walks her poodles outside Emma's garden and joins the mailman on an advice-giving round (double spread 5). Lack of proximity and absence of eye contact with Emma convey distance and detachment, convergent with the attitudinal meaning of judgement of social esteem, capacity type, invoked by the advice-giving, in accordance with the greater level of experience of both the mailman and Mrs Gurkin.

After several failed attempts to dance according to the advice given, Emma looks up at Mrs Gurkin from the floor. The lady leans towards her and adds some more advice (Illustration 12). A high angle leads the viewer to empathise with the protagonist's difficulties and prompts reader's sympathy for Emma. Her relationship with her brother is also construed as distant and unequal. She looks at him from a distance, at a higher position and with her arms crossed, while he is advising her to dance with music (Illustration 13). She chooses to play her kazoo and he reacts by closing his eyes and covering his ears (Illustration 14), thus distancing from her and reinforcing detachment.

The only relationships of proximity are between Emma and her cat, and with her Uncle Leo. Her cat is included in many illustrations, often participating in Emma's games and dances. Uncle Leo and Emma direct both gaze and arms at each other, approaching an embrace (Illustration 18). Proximity is also construed when Uncle Leo claps hands at Emma's performance. He looks at Emma with an approachable body posture, stooping a bit as if trying to make himself shorter (double spread 6). When Uncle Leo observes they had sent the wrong outfit (Illustration 20), his body posture shows approachability again, leaning towards both the package and Emma, who is lying on the floor in an interactive posture, raising her gaze towards him.

Let us now briefly consider the story in terms of commitment and coupling. There is intermodal resonance in the couplings between several complementary affiliation systems. Both visual and verbal focalisation situate the reader/viewer as an external observer, with a choice of third person in the narration and predominance of declarative sentences. Personal reference changes to first person when Emma is depicted with a frontal view and eye contact. Her representation resonates with the choice of first person pronoun and determination: "I'll make up my own", which

serves to reinforce the character's attitudinal stance of determination (or *security* in appraisal theory terms).

Regarding intermodal interactive relations between characters, both image and verbiage convey similar meanings of affiliation in the systems of power, proximity and orientation, although images seem to commit more meaning than text. For instance, images show frequent interaction of Emma and her cat as playmates but there are only two references in passing to the cat in the text, "roping the cat" (double spread 3), and "[Emma] cartwheeled over the cat" (double spread 19). The cat dons the tutu the minute she takes it off and puts on her shorts and is present in all the following images (bar one) of Emma dancing, as the perfect dancing partner for her.

The three illustrations depicting closeness between Emma and Uncle Leo share the semantic load with verbiage, which contains verbal instantiations of closeness too. There is equality, proximity and solidarity in Emma's use of terms of address in the first illustration (18) and the expression of satisfaction with an exclamation: "Uncle Leo! You are just in time for my ballerina debut!" The same values of equality, proximity and solidarity apply for the second picture, which contains attitudinal meaning of judgement of social esteem, capacity type and token (indirect expression) of satisfaction: "Uncle Leo clapped. 'You were wonderful, Emma'!" (double spread 6).

The intimacy created in the third image (Illustration 20), with Uncle Leo looking at the content of the parcel, also resonates with verbal equality, closeness and solidarity, as realised by engaging mood structures (direct interrogative and exclamation) and the exchange of interactive attitudinal meanings, such as surprise: "What safari outfit?" or judgement of social sanction, propriety type: "They sent the wrong outfit!" Emma's reaction of satisfaction, i.e., "Emma laughed", followed by her expression of inclination with token judgement of social esteem, normality: "Maybe I can be a ballerina *and* a jungle explorer, Uncle Leo" also reveals close proximity in verbiage and the italics for "and" stress the idea that she can be both a ballerina and jungle explorer, which contrasts with Emma's original preference for jungle explorer. (See van Leeuwen 2005 on typography and interpersonal meaning.)

Regarding the illustrations conveying distance between characters, there is some higher degree of visual commitment in the systems of power, distance and orientation than in the written text. Bodily stance expresses attitudinal meanings that are not verbalised, such as the authoritative stance by Mrs Gurkin as a woman in the know (Illustration 12) or Emma's facial features of dissatisfaction (Illustrations 12 and 15) expressing her frustration and encouraging the reader's sympathy with her difficulties. However, there is commitment to meanings of insecurity in the verbs reporting Emma's speech, such as mumbled or muttered, that has no counterpart in illustrations. These instantiations of her insecurity only happen as a reaction to the advice from the mailman and her neighbour,

conveying her inferior position at the times when she was trying to fit the models offered by these characters.

Princess Smartypants also situates the viewer as an observer, with a single choice of direct gaze in the very last picture, out of a total of 33 illustrations, once the protagonist has succeeded in getting rid of all her suitors. Two instances of mediated, inscribed gaze are included. In the first one, Princess Smartypants is watching horse-riding on TV and viewers can see what she sees on the screen (Illustration 3). In the second instance, the princess sees suitors turning up at the castle from her tower and viewers can see them along with her (Illustration 6). This mediated gaze is combined with a close-up of the princess, leaning over the tower wall, which creates the impression that we are by her side, looking at her suitors too. Her gaze is directed at suitors from a high angle, which allows us to experience her powerful position. A low angle is chosen to show Princess Smartypants riding her motorbike in a scary leap across a river, while carrying Prince Boneshaker on the back (Illustration 9). Her powerful stance and attitude of security are enhanced with this cinematographic shot. The remainder of the illustrations include a level angle, inviting our interaction as equals.

A distant stance is managed by means of mid (11) and long-shots (18). However, a sense of intimacy is created in four close-ups occurring at four important narrative moments: (i) Princess Smartypants looks at her suitors approaching the castle, (ii) she gives a magic kiss to her winning suitor, (iii) he is turned into a gigantic toad and (iv) a triumphant Princess Smartypants leans back on a beach chair in the company of her pets. In terms of involvement, most illustrations (33) show characters at an oblique angle, allowing for the viewer's detachment. The only illustration with a frontal angle is the illustration portraying the gigantic toad Prince Swashbuckle has been turned into (Illustration 25), which allows for engagement with a surprise effect. A minimalist drawing style in the system of pathos encourages an appreciative stance towards characters, consistent with the observe stance and oblique angle.

Regarding character–character affiliation, there are meaningful choices in the systems of proximity, orientation and power, communicating distance, interpersonal disengagement and power difference. The relationship between Princess Smartypants and her parents shows distance, disengagement and the superiority of the latter, especially the queen's. They are sitting on their throne in a higher position and the queen is raising her right arm and index finger in a threatening, disengaging attitude (Illustration 5). The same meanings of distance, disengagement and superiority apply to the interactive relationship between Princess Smartypants and her suitors. When they queue up to meet her, she is at her throne, in a higher position, and ignores them while polishing her nails, (Illustration 4). Distance, disengagement and superiority are also present in several illustrations depicting the princess in one-to-one relationships with suitors. Prince Pelvis is exhausted, lying flat on the

floor, while she is dancing in excitement, eyes closed. Prince Vertigo is trying to climb her tower and rescue her while she is cleaning the veranda, ignoring him from the very top. She has her eyes closed, too, ignoring Prince Swimbladder, as she throws her magic ring into the goldfish pond.

The power balance changes in favour of Prince Swashbuckle, depicted with closed eyes on several occasions, such as his first encounter with Princess Smartypants, his accomplishment of several of the tasks and his receiving her magic kiss. Power is restored to Princess Smartypants when Prince Swashbuckle leaves in a hurry and she is higher up in her tower, eyes closed and waving. An interactive relationship of proximity, equality and engagement is set, in contrast, between Princess Smartypants and her pets. Her pet dragon rides pillion on her motorbike in the cover image and there is even physical touch, with the dragon's hands holding onto the princess's waist. She watches TV while lying on the floor, close to her dogs and to a pony that has the privilege of lying on the couch (Illustration 4). She seems to enjoy washing her dragons (double spread 2) and looks happy in their company in the illustration that closes the story.

In terms of commitment and coupling, intermodal resonance occurs in the couplings between several complementary affiliation systems. The reader/viewer is positioned as an external observer by means of both visual and verbal focalisation, with a choice of third person in the narration. There is no eye contact with characters, with the single exception of the final image. A minimalist picture style, together with medium and long-shots, is convergent with an observer position. The viewer's detachment is managed by an oblique angle that resonates with third person narrative and a predominance of declarative sentences.

Regarding the intermodal interactive relations between characters, there is more commitment to meaning by images than text. While the text contains a majority of declarative sentences for the narration of events, images are richer in the expression of attitudinal meanings. Contrasting levels of commitment contribute a layer of irony and humour in several instances analysed below. However, image and verbiage resonate with similar meanings of affiliation in the systems of power, proximity and orientation. Concerning power, the powerful visual stance of the queen resonates with her use of the imperative in the text, addressing her daughter: "Stop messing about with those animals and find yourself a husband" (Illustration 5). The power conveyed by Princess Smartypants' invited gaze and high angle when looking at her suitors also resonates with her declaration: "'Right', declared Princess Smartypants, 'whoever can accomplish the tasks I set will, as they say, win my hand'" (Illustration 6).

However, there is divergence between image and verbiage in several illustrations, for example, the one in which we see Princess Smartypants from a low angle, riding her motorbike in a scary leap across a river, with Prince Boneshaker on the back (Illustration 9). The text reads: "She invited Prince Boneshaker for a cross-country ride on her motorbike" and

incongruity arises from our expectations for invitations to be pleasant contrasting with the princess's reckless attitude, which clearly terrifies the prince. This incongruity, or ironic perspectival counterpoint (Moya-Guijarro and Pinar-Sanz 2016; Nikolajeva and Scott 2000, 2001), creates a humoristic effect which seeks the viewer/reader's alignment with the princess.

Humour and irony arise from incongruity between image and text but also from discrepancies between this story and other fairy tales, such as Cinderella, The Frog Prince or Rapunzel. Intertextuality engages viewers/readers by calling on their ability to make connections with other texts: "*Princess Smartypants* (…) requires the reader's involvement to fill the 'readerly gaps', to identify and solve the incongruities, which provoke irony and humor", (Moya-Guijarro and Pinar-Sanz 2016: 107). For example, the surprising effect resulting from a prince turning into a warty toad arises from the counter-expectation based on The Frog Prince. Instead of a princess kissing a toad hoping to turn him into a handsome prince, we find a princess turning a prince into a toad, hoping to get rid of him for good.

The closeness between Princess Smartypants and her pets that we see in the images is absent from the text, where we can only find reference to them as circumstance in an adjunct: "Princess Smartypants wanted to live in her castle with her pets (…)". As for the illustrations conveying distance between characters, there is a higher degree of visual commitment, with bodily stance expressing attitudinal meanings that are not verbalised, in several cases. For example, when suitors queue up to meet Princess Smartypants (Illustration 4), the text does not reveal any details of her arrogant body posture and occupation at nail polishing nor is there any mention to the suitors' shyness and admiration conveyed by their bodily stance. The text only mentions the interest of the princes in marrying her: "Because she was very pretty and rich, all the princes wanted her to be their Mrs".

It is worth mentioning the convergence of the lexical meaning of some of the princes' names with the visual representation of their body stance. For example, Prince Vertigo is depicted as dizzy and unable to climb the tower and Prince Boneshaker is trembling with fear. Therefore, visual and verbal meanings reinforce one another, resulting in amplified meaning. However, there is divergence and incongruity between the expectations set up by some of the princes' names and their (in)ability to accomplish the tasks. For instance, we would expect Prince Compost to accomplish with mastery the task to "stop slugs eating the garden" or Prince Pelvis to win in a roller-disco-marathon but the images show how incapable they are of meeting the princess's challenges or fulfilling the tasks.

Arthur and Clementine situates the viewer as an observer but allows for a closer degree of intimacy, when compared to the other two stories, by making use of a larger number of close-ups (10) and mid-shots (9) than long-shots (7), in a total of 23 illustrations. Moreover, there is more

frequent eye-contact, and the drawing style, although minimalist as in the other two stories and calling for an appreciative stance, contains finer depiction detail, with double lines surrounding eyes. Several other choices work to create more engagement and empathy with viewers/readers, as will be shown in the analysis. The story starts with the view of "two fine young tortoises" in a mid-shot, a distance that allows the viewer to witness the onset of their romance, the couple's plans for the future, their daily activities and the beginning of their problems, all presented with mid-shots. Some long-shots are interspersed, giving the viewer a wider perspective of events in their context. Worth mentioning is the long-shot in double spread 9, which depicts an overwhelmed Clementine in greyed pastel colours, bearing the burden of her possessions attached to her shell, in total contrast with the colourful branches of tree blossom and busy bees in the foreground. The choices in the system of ambience for muted colour (low saturation) and cool, watery hues of light purple and grey for Clementine reinforce the feeling of her sadness.

Another interesting long-shot occurs at the end of the story. Arthur is complaining about ungrateful Clementine to other male tortoises at the far edge of the pond (double spread 13). We have a close-up of a group of ducks and one is directing its gaze at us. This seems to be an inter-textual reference to "There are ducks on the pond", an Australian saying used as "A coded warning used by men to alert each other that female guests ('ducks') are present ('on the pond'), so that for politeness they should moderate their language", (Yourdictionary.com). Ducks seem to represent the witnesses of Arthur's abuse of Clementine. Other witnesses have appeared along the story as a frog, a hen, birds or bees. They all could represent society and their passive role when witnessing gender abuse, as discussed in Santamaría-García (2020).

Close-ups serve to involve viewers more acutely at relevant moments in the narrative. The first close-up (Illustration 5), for instance, shows a very sad Clementine with a record player attached to her shell as a compensation for her desire to have a flute. Three close-ups contain eye contact and, one of them, which is also the only image shown with a frontal angle, features direct gaze at a crucial narrative moment. It is illustration 9 that shows Clementine loaded with several storeys of objects that Arthur has been placing on top of her shell. She is being the victim of psychological abuse by Arthur, her sentimental partner, and her look begs for help. Her eyes show infinite sadness and disorientation, seeking our empathy. Another illustration with eye contact is a case of invited gaze with Clementine's head and eyes turned from side (Figure 8.2). She is facing Arthur, confronting him, while he asks: "Why are you laughing to yourself like that?" She lures viewers into complicity, as they know about her secret trips and the reason for her happiness. She could also be entertaining unrevealed plans to leave Arthur. In these close-ups, the combination of short distance and gaze reinforce intimacy with the viewer.
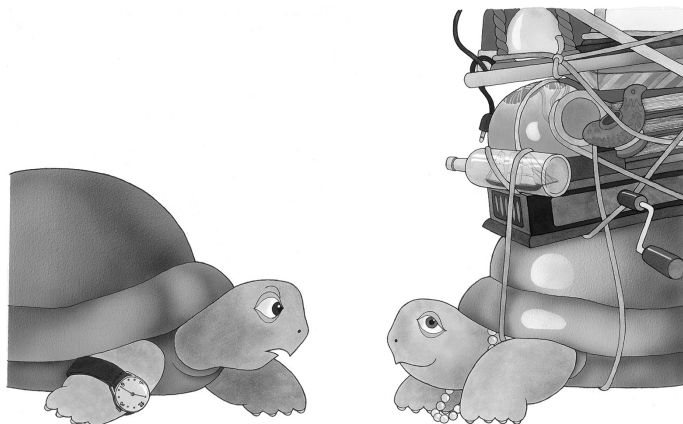
Figure 8.2 Arthur's inquisitive gaze. Illustration from Turin, A. and N. Bosnia. *Arthur and Clementine*. Writers and Readers Publishing Cooperative. 1976. With copyright permission by © Kalandraka, publishers of the Spanish version.

Within the system of attitude, an oblique angle in all but one of the pictures, already commented upon, allows for viewers' detachment as external observers. Images also encode meaning in the vertical angle. Although most are at eye-level angle (18), two include a low angle and three a high angle. Illustrations 6–7 show Arthur coming with loads of presents on different days and the angle used allows for a wider view of his load while conveying some extra meanings. Illustration 6 depicts Arthur carrying a Venetian vase and the low angle increases the perception of its size. Illustrations 7 and 8 show Arthur from a high angle, intensifying the perception of the weight of the load and its pressure on Arthur. A small size of frame for the three images on the same page indicate repeated action, adding to the meaning of quantity in Clementine's possession expressed by the text: "Her possession had swelled into the hundreds". Double spread 10 gives a perspective of Clementine from a low angle. She is about to jump into the pond without her shell and the low angle serves to anticipate her leap. The combination of this perspective with a close-up of some water plants in the centre of the double spread seems to increase the viewer's feeling of secrecy and hiding. The final image in the story includes another high angle, with a panoramic landscape that leads to our farewell.

Regarding the relationship between the two tortoises, we can see the evolution from love, featuring proximity, equality and mutuality of gaze, to the deterioration of their relationship, represented by increased distance, power asymmetry and lack of gaze. These meanings are represented, both in image and verbiage, with different degrees of commitment. Love

is represented by the tortoises' facial expression, tender gaze and bodily orientations, facing each other on the cover image. Clementine shows a rosy glow while looking at Arthur, whose eyes look back from a slightly lower position, so he looks tame at his approach to Clementine, advancing his left hand (or front foot) towards her right one. This seems to indicate that he allows her a certain dominance or control, at least. The same image, set against a different ambience, is included at the story opening. Text gives more ideational than interpersonal content, by informing readers of their chance meeting and decision to wed.

When Clementine talked about plans for the future (Illustration 3), he did not engage but just smiled and mumbled a vague yes. There is resonance with his stance, as he is a bit ahead in their side-by-side position, giving a side glance to Clementine, which seems to indicate he is entertaining some unrevealed thoughts and is not sincere or at least cannot commit with her plans. As the story develops, attitudinal choices for the construction of Clementine express her dissatisfaction ("bored"), insecurity ("troubled"), negative judgement of social sanction, propriety type ("ashamed of seeming a fool", "a silly wife"), of social esteem, normality ("fool") and capacity type ("careless", "clumsy"). Clementine's inclination, i.e., her expression of wishes, is set in contrast with Arthur's use of negative judgement of social esteem, capacity as a reaction: "You? You play the flute? But my dear, you can't tell one note from another, I'm sure" (double spread 4).

Arthur is the only one to use imperatives and abusive language: "Only fools get bored. Find yourself something to do", (double spread 3), "Another silly idea" (double spread 5). He is construed as clever and self-confident, in contrast with Clementine. However, when Clementine gets into the habit of walking out of her shell, she becomes happy (double spread 11) and he is the one to become dissatisfied "surprised, angry and hurt" (double spread 12). After Clementine has left, his judgement of social sanction, propriety type, describes her as "an ungrateful tortoise". Although verbiage and image commit very similar meanings with respect to affiliation between characters and there is resonance in every system, images construe a stronger feeling of empathy with the viewer by means of visual focalisation, pathos, close distance and involvement. In this story, text is longer than in the previous ones and gives more attitudinal information, especially in the systems of judgement of social sanction and social esteem. While affect can be represented by facial expression and bodily stance, judgement needs words to be expressed.

Discussion

The analysis reveals several ways in which affiliation serves to portray female characters in their attempts to try and overcome the pressure of traditional roles. Female characters in the stories analysed are seen to manage focalisation, distance and attitude in their favour, in order to find

a voice of their own and influence the viewer/reader's point of view. The three picture books situate viewers/readers as observers from an appreciative stance but hold their gaze at key narrative moments. Emma, the protagonist in *Tutus Aren't My Style* tries to fit into a traditional model of pink tutus for girls but shows some resistance to her advisors with her bodily stance and facial expression. She gazes at viewers when deciding to create her own rules for dancing and while tapping the floor with her cowboy boots. She regulates distance to get close only to those she loves, i.e., Uncle Leo and her cat, and rejects advice that goes against her nature.

In *Princess Smartypants* viewers/readers are also allowed as witnesses to the story, with social distance and detachment until the princess is free from suitors and regains control of her life. She challenges her parents' pressure and reduces their power by using her wit and a bit of magic. Her gaze is an important instrument in the construction of her character. She challenges parents with frowned eyes and ignores suitors with closed eyes. Princess Smartypants chooses to be close to her pets but far from her suitors and she manages to do so. In the last illustration, she engages viewers/readers with her direct gaze, broad smile and relaxed body posture, leaning back on her beach chair in her pets' company. This story is the only one in the sample to engage the viewer/reader by provoking humour and irony from incongruity between text and image and between this story and other fairy tales (Moya-Guijarro and Pinar-Sanz 2016: 94).

Arthur and Clementine situates characters closer to viewers/readers by means of shorter distance and eye-level visual angle, seeking their involvement with eye contact at key moments in the narrative and building intimacy. Eye contact between the protagonists epitomises the process of change in their relationship: Clementine gazing at Arthur from a higher angle in the beginning of romance, from a lower angle when their relationship begins to deteriorate and avoiding his eye contact while directing an invited gaze at viewers/readers when she opts for a change. She seems to be entertaining unrevealed plans to leave him with viewers' complicity. Visual and verbal affiliation complement each other in the construction of point of view. The reader is required to do some work and become an active participant in the construction of solidarity with Clementine against the gender abuse she is suffering from.

Conclusion

This study has aimed to contribute to research on the complementarity and interdependency of visual and verbal meaning in the construction of interpersonal affiliation in picture books, analysing affiliation between viewers/readers and characters and between characters themselves. The analysis of choices in the systems of focalisation, pathos, power, social distance/proximity and involvement/orientation in both illustrations and text has shown the different functions of the interactive resources afforded to authors and illustrators to create engagement and different attitudinal

meanings. The viewer/reader is situated as a mere observer due to lack of eye contact, a minimalist drawing style, distance and eye-level angle. By contrast, the presence of eye contact, with greater drawing detail of eyes, shorter distance and attitudes of involvement invite viewers/readers to adopt a more active, interpretive position and enable them to identify with the characters in their meaning-making process.

The three stories in the sample show the importance of combining image and text to create meanings of affiliation that would be difficult to achieve with only one of the modes. The strong potential of images to create engagement has been made manifest, especially in the expression of affect. However, instances of more commitment to meanings by verbiage than image have also been shown, such as the construal of insecurity by means of reporting verbs, (mumbled or muttered), or the expression of elaborate attitudinal meanings, such as judgement of social sanction and social esteem. The results of the analysis have also thrown light on the ways affiliation serves to (i) portray female characters who overcome the pressure of traditional roles, finding a voice of their own, and (ii) regulate interaction with readers/viewers in the construction of their interpretive stance, by means of focalisation, distance and attitude.

Note

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