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

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Introduction

Among other topics such as death, wars and their devastating effects, depression, violence, etc. (Evans 2015), picture books also deal with aspects of gender and issues of social equality and inclusion (Sunderland and McGlashan 2012). However, the majority of research carried out in relation to gender issues is essentially centred on questions of content, that is, on the number of male and female characters that appear in the stories or the frequency with which they play a leading or a secondary role depending on their sex. As stated in the introductory chapter, these studies show that male characters outnumber females in children's narratives, both in the linguistic mode and in the illustrations, an aspect that has implications for the gender image that is constructed by the child. Women are usually ignored or not sufficiently considered in books intended for this child audience. Although the research carried out on picture books and gender from a content perspective is certainly conclusive, it is also true that despite the multimodal nature of picture books, not enough attention has been paid to the meaning that comes from the interaction of images and words in these literary works. In this sense, Sunderland (2012: 52) highlights the need to adopt multimodal approaches in order to analyse contemporary narratives properly. They are considered necessary for exploring how images and words are combined together to create meanings that are beyond the scope of each semiotic mode in isolation (Moya-Guijarro 2019).

Certainly, researchers such as Unsworth (2008), Martin (2008) and Painter, Martin and Unsworth (2013), among others within the social-semiotic framework, have carried out valuable analyses of children's picture books from a linguistic and multimodal perspective, focussing their attention on the way images and words complement each other. However, there are still few studies (Sunderland and McGlashan 2012 and Moya-Guijarro and Ruiz, 2020 are an exception) that examine a sample of children's picture books united by a specific topic and communicative purpose; in this case, visual narratives that challenge gender

stereotypes and promote gendered discourses. In addition, apart from some research carried out by Moya-Guijarro (2013, 2019) and Moya-Guijarro and Ruiz (2020), the genre of picture books has been practically unexplored within the framework of multimodal cognitive linguistics, an approach which offers analytical tools with which to explore multimodal discourses through the tropes of metaphor and metonymy.

Metaphor and metonymy have been traditionally considered as figures of language in rhetoric and literature studies. The metaphor is essentially based on the similarity or comparison between an imaginary term and a real term that will not necessarily be paired together. When we say that somebody has broken our heart we do not literally mean that our heart is broken, we are just referring to our sad feelings. In the case of metonymy, an attribute or a part of an entity is used to refer to the entity itself. The term 'the White House,' for example, is frequently used to refer to the US Government or the US president. While metaphor and metonymy are thus regarded as figures of language, within the framework of cognitive linguistics conceptual metaphors and metonymies are considered as matter not merely of language but of thought, and also as visual and multimodal tropes.

When metaphor and metonymy are visual tropes, they are assumed to be useful cognitive tools for understanding complex ideas in simple terms. Indeed, they often involve the understanding of one abstract idea or conceptual domain in terms of another more concrete domain, as when we refer to life as a journey in the expression 'Life is a Journey' (Lakoff and Johnson 1980). Thus, when cognitive linguists take a multimodal view, they highlight that the metaphor and metonymy can be manifested not only verbally, but also e.g., visually. Taking a multimodal view on metaphor and metonymy enables them to function as powerful tools for creating and analysing meaning-making in different multimodal discourses (Forceville 2009, 2020; Moya- Guijarro 2019; Moya-Guijarro and Ruiz 2020).

In order to develop the analysis on children's stories and gender, this chapter approaches picture books from both a multimodal social-semiotic and cognitive perspective, and it focusses specifically on exploring the meaning potential of metonymic representations of characters in a sample of 20 picture books that promote gendered discourses (see the list of picture books included for analysis at the end of the reference section). Thus, the aim is to establish whether, and if so how, visual metonymies, in combination with verbal language, contribute to challenging gender stereotypes in the sample texts. The study also determines whether complete depictions of characters necessarily precede their visual metonymic representations in the picture books portraying boys and girls, as the former help young readers recognise and identify the main characters in the stories (Painter et al. 2013). The frameworks applied to carry out this research are Painter et al.'s (2013) semiotic approach to picture book and multimodal cognitive linguistics, essentially developed by Forceville

(2009). The integration of both social-semiotic and cognitive approaches to study multimodal artefacts has already been proposed by Feng and O'Halloran (2013), who have developed a multimodal framework to explain how characters' emotions are represented in films. Feng and O'Halloran (2013) also demonstrate how the integration of social semiotics and cognitive approaches to metaphor and metonymy is significant for the exploration of multimodal discourse.

The article is structured in four parts. After this introduction, the literature review section describes the theoretical frameworks adopted to carry out the study, namely multimodal social-semiotics and cognitive linguistics. The subsequent section presents the sample texts chosen for analysis, the methodology and the analysis of the metonymic representations of characters in the tales featuring boys and girls. The final section is devoted to the conclusions, where I show evidence that demonstrates how monomodal visual metonymies are representation strategies used by illustrators to promote gender equality and social inclusion.

Literature Review: Approaches to Visual Metonymy

In this section, multimodal metonymy is firstly defined within the framework of social semiotics (Kress and van Leeuwen 2006; Painter et al. 2013) and multimodal cognitive linguistics (Forceville 2009). These two approaches to metonymy offer complementary theories to analyse the discourse motivations of visual tropes. Social semiotics provides a systematic account of the visual strategies used to represent characters, both completely and metonymically, in picture books. In turn, cognitive linguistics offers the mechanisms to identify the formal realisations of visual metaphors and metonymies (the target and source domains) and the way in which they can be understood within a specific situational and cultural context (Moya-Guijarro 2019; Moya-Guijarro and Ruiz 2020).

A Multimodal Social-Semiotic Approach to Metonymy

Kress and van Leeuwen (2006) develop a method of social semiotic analysis of visual communication, based on Halliday's (1978, 2004) social semiotics, and assign representational, interpersonal and textual/compositional meaning to images. Thus, any image, beyond representing the world (representational metafunction), also plays a part in some interaction (interpersonal metafunction) and constitutes a recognisable and coherent kind of text (textual metafunction). In spite of having built on Kress and van Leeuwen's (2006) visual grammar as an invaluable framework for the study of images, Painter et al. (2013: 3) consider that Kress and van Leeuwen's account is not sufficiently developed to study certain aspects of picture books, essentially those concerning participant manifestations, inter-events relations in successive and simultaneous images, circumstantiation, focalisation and emotional engagement.

Aware of this fact, they extend Kress and van Leeuwen's visual grammar and develop further systems at representational, interpersonal and textual levels of analysis to deal with image realisations in picture books.

Regarding representational meaning (Halliday 2004), visual narratives lack the linguistic referential and identification resources (Halliday 2004) that enable writers to activate and, subsequently reintroduce characters in discourse (Painter et al. 2013: 64). Visual narratives are provided with other resources to track participants after their first visual activation. Sometimes a depicted participant may be reintroduced in subsequent images through explicit visual repetition. In other instances, participants have to be identified through implicit metonymic depictions of their salient features (clothes, body part, shadows, etc.) Aware of this fact, Painter et al. (2013: 60–66) propose a system of character manifestation for visual narratives, whose main options are described below.

Two basic and simultaneous options are initially distinguished within the system of character manifestation: *complete* and *metonymi*c depictions. The latter is, in turn, subdivided into three subclasses: *body-part* (excluding head), *shadow* and *silhouette* (Painter et al. 2013: 61). *A complete depiction* implies the representation of a character including face or head, which are essential for recognition. However, a metonymy involves a visual representation of a character realised by the depiction of only a body-part, a silhouette or a shadow. The *body-part* relation is used when a part of the body is depicted, excluding the head. The *shadow* and *silhouette* alternatives come into play if only a shadow or a silhouette of the character is shown. A character is inferred to have the same identity as one previously depicted if the most recognisable features of his or her appearance (head, face) are reproduced in subsequent images. If the character is represented metonymically through a part-whole relation, a shadow or a silhouette, the inferences viewers have to make to identify him are more complex, as his or her basic features (face and hair), which aid recognition, may be absent (Painter et al. 2013). Therefore, metonymies seem to require more inferences on the part of the child reader than complete manifestations when he or she faces the task of tracking participants in a story.

Metonymy from a Cognitive Perspective

In the previous paragraphs, metonymy has been outlined from a purely social-semiotic perspective (Painter et al. 2013). However, this trope can also be explored from a cognitive approach, which complements the features attributed to metonymy so far. Cognitive linguists assume that metonymies, in addition to metaphors, are conceptual mechanisms that may be used to represent abstract phenomena in terms of concrete elements (Lakoff 1987; Lakoff and Johnson 1980: 39). Although cognitive scholars have shown interest mainly in the verbal metaphor, in recent decades the metonym has also been a focus of study by linguists such

as Barcelona (2002), Taylor (2002) and Ruiz de Mendoza and Díez (2002). These authors have based their research mainly on written language. However, in recent decades the study of non-verbal manifestations of visual tropes has been arousing more interest. Forceville's (1996) pioneering work on multimodal metaphor and his 2009 study on non-verbal metonymy in visual and audio-visual discourse are evidence of this.

Through the metaphor, an (abstract) entity or concept, which functions as a target (love in Love is a Journey), is understood and represented mentally via another referent or (more concrete) concept, the source, which belongs to a different domain (journey) (Lakoff and Johnson 1980). In the case of metonymy, the source and the target, however, are experienced as parts of the same conceptual domain. Examples of metonymies are: a part for the whole (more hands (doctors) were needed all over the world during the coronavirus pandemic), the whole for one of its parts (the police (the patrol car) crashed while chasing the criminals), a place for institution (Number 10 (UK government) imposed a lockdown when Covid19 broke out), author for book (Shakespeare is difficult to read), etc. Unlike verbal tropes, multimodal metaphor and metonymy are conceived as cognitive processes in which the source and the target domains are essentially represented completely or predominantly by different semiotic modes (Forceville 2009: 384). Thus, visual metonymy involves a set of conceptual mappings between two images within a single conceptual domain. In the analysis, I will show different types of visual metonymies and also the discourse functions they fulfil in the stories.

Another tenet of metonymy is that "the choice of metonymic source makes salient one or more aspects of the target that otherwise would not, or not as clearly, have been noticeable, and thereby makes the target accessible from a specific perspective […]" (Forceville 2009: 58). Therefore, there is always a reason for a speaker/visual artist to use a metonymy in a specific context of communication, and this reason can be explained in terms of relevance (Sperber and Wilson 1985) and communicative intentions (Forceville 2009, 2020). So, the use of a metonymy in a specific context often implies a change in salience and perspective. Forceville (1996, 2009) also highlights that metaphor and metonymy are contextually and culturally dependent concepts, since they can only be understood and interpreted within the cultural and situational contexts where they are created and used.

The Analysis of Metonymic Character Representations

Now that the theoretical frameworks have been described, in the first subsection of this part I introduce the sample texts chosen for analysis. After the methodology is outlined, I explore the metonymic character depictions in the tales featuring boys and portraying girls. Finally, the association between the use of character representations (complete or metonymic) and the two types of picture books (those portraying boys

and those featuring girls) is statistically tested through a chi-square test using SPSS (Statistical Package for Social Silences) in the last sub-section of the analysis.

Sample Texts

Twenty picture books written throughout the twentieth century and the first two decades of the twenty-first century were chosen as sample texts to analyse the full potential of metonymies in children's stories where images and words co-exist. The visual narratives are original stories that stand out for their literary quality, an opinion that has been shared by critics (Hamilton et al. 2006; McCabe et al. 2011; Sunderland 2012), or specialised journals such as *Children's Literature in Education*, *Sex Roles* and *Gender and Society*, *inter alia*. Some of the picture books analysed are contemporary classics, that is, works that can be considered models to imitate and have prevailed as successful among children, generations after they were created. *And Tango Makes Three* by Justin Richardson and Peter Parnell, for example, received the Picture Book distinction by the American Association of Libraries in 2006. More recent stories published in English have also been selected. *My Mom is a Firefighter* by Grambling (2007), for example, was the winner of the New York Times Award for its illustrations in 2015 (see the whole list of picture books that form the sample text at the end of the reference list). Although the picture books analysed feature different stories and situations, all of them defend freedom and social acceptance, independently of people's vital preferences and sexual orientation. Ten of the picture books feature boys who do not necessarily conform to macho stereotypes. The other ten tales portray girls who have to fight in a certain way to achieve social inclusion and equality.

Methodology

First, I have identified the ideational choices (complete or metonymic) available to the illustrator to represent characters in picture books. Painter et al.'s (2013) system of character manifestation with their different options (body-part, shadow or silhouette for the whole character) has been considered to identify the metonymic representations of characters in the tales.

Once the visual metonymies have been identified, I have analysed their discourse functions in the contexts where they are produced in order to find out which communicative motivations may have led the illustrators to use them in the stories. To identify the metonymies' communicative functions, I have analysed how their source domains are projected onto the targets, the characters themselves, in the context where the tropes are used, leading viewers, both young children and adults, to specific meaning extensions and inferences.

Finally, a chi-square test has been carried out to test whether the proportions of metonymic and complete representations are significantly different across the tales portraying boys or girls. The SPSS is a useful statistical tool to find out whether there is a significant association between two variables, in our case, representations of characters and age groups. The data extracted from the empirical analysis have been interpreted in functional terms.

Metonymic Representations in the Picture Books Featuring Female Characters

Most characters in the picture books featuring girls as main characters are represented in their totality in all the illustrations, showing all the parts of their bodies, heads included. By depicting the characters completely, the child can easily identify them through their basic features. That said, out of ten picture books analysed within the stories featuring girls, six of them have metonymic character representations (*My Mom Is a Firefighter*, *The Paper Bag Princess*, *The Princess Knight*, *Chester's Way*, *Arthur and Clementine* and *Piggybook*). Indeed, 28 metonymic character depictions have been identified in the 170 character representations counted in the 6 tales containing metonymies. This makes an average of 4.3 metonymies per picture book. Now, I will refer to the most relevant ones for challenging gender stereotypes and consider how they contribute to the meaning transmitted by the verbal mode and the plot development of the stories.

Two visual metonymies have been identified in *My Mom Is a Firefighter*. This picture book portrays the story of a boy, Billy, who wants to be a firefighter, like his mom, when he grows up. Billy's father is represented through the metonymy, a man's silhouette (source domain) standing for the whole character (target domain) in the eighth double spread of the picture book. The text of this double spread reads as follows: "After Dad and I finish eating and cleaning up the kitchen, we hear the loud HONK of the Floral Avenue rig heading back to the station." In the previous pages, the narrator introduces Billy's mom as an active firefighter, sometimes driving the rig and heading in a rush to a fire. In this context, provided by both the verbal and visual language, the monomodal visual metonymy referred to before minimises the importance of the male character. He devotes his time to daily house routines, such as preparing food for Billy and cleaning up the house. Also note that Billy's father is represented in patchy pale colours which contribute to minimising his prominence in the illustration. Meanwhile, the metonymy, a man's silhouette for Billy's father, contributes to portraying mom as a heroine for being a firefighter and risking her life to save people. She is surrounded by shades of red, which contrast with the faded colours that predominate in the right-hand side of the illustration where the male character is depicted metonymically. The combination of text and visual metonymies here enriches the meaning that each mode expresses on their own. In

addition, it helps to present Billy's mom as a woman who has earned the respect of the family and colleagues at work.

Another two body part-whole metonymies are identified *in Arthur and Clementine* by Turin and Bosnia. Arthur is a young tortoise that makes his wife totally dependent on him so that she cannot compete with his cleverness. Unfortunately, Clementine's expectations to meet new people and travel around the world after her marriage with Arthur are not ful-filled. So, she becomes bored waiting for Arthur at home without any-thing special to do. At this point the metonymy, empty shell of a headless tortoise loaded with many items (source domain) for Clementine (target domain) (double spread 14) serves to anticipate the change that is about to come: Clementine's abandonment (see Figure 8.2; Chapter 8). Arthur looks at the empty shell in astonishment, surprised by his wife's deci-sion to leave home. He describes her as an ungrateful woman, incap-able of appreciating all the presents he had bought for her. The problem was that she was constantly criticised by her husband, who always thought that she was careless and unable to learn. Instead of letting her do what she really wanted, Arthur thought it was more convenient to buy her a lot of presents. In time Clementine's possessions increased into hundreds until she could no longer move. In the end she found herself with a record player, paintings, a vase from Venice, an encyclopaedia, a collection of Australian pipes, etc. Sick and tired of this restrictive situation, Clementine leaves home to hold the reins of her destiny. The metonymy, a tortoise shell for Clementine, anticipates the change in the female character's life, reflecting an important moment in the develop-ment of the plot: Clementine's freedom and independence from her hus-band. Note that both Arthur and Clementine are depicted completely before metonymic representation is used in the picture book.

A similar story to that presented in *Arthur and Clementine* is featured in *Piggybook* where 18 monomodal visual metonymic representations have been counted. *Piggybook* tells the story of a family in which the male members, a father and two sons, rely on Mrs Piggott, wife and mother, to do the housework. One day, Mrs Piggott, fed up with their chauvin-istic attitudes, decides to leave home with a note saying: "you are pigs." From that moment, Browne, both writer and illustrator, foreshadows the transformation that is yet to come. In the first illustrations of the pic-ture book, Mr Piggott and his sons are depicted completely and in bright colours, looking their best. This fact contrasts with the representation of Mrs Piggott in the third illustration of the picture book, where she is shown for the first time and represented in monochrome colours through a part-whole metonymy as a faceless woman doing the dishes, vacuuming and making the beds. The metonymies, woman's silhouettes (source domain) standing for Mrs Piggott (target domain), do not allow the reader to see the female character's facial features while she is doing the household tasks. In addition, in the fifth double spread, there are four other symmet-rical quadrants where Mrs Piggott is also represented through part-whole

metonymies and almost faceless while she is washing the dishes and the clothes, doing the ironing and cooking. In all the pictures, the mother's head is depicted either from the side or from behind, so that the viewer has no access to her face. Through these metonymic depictions, Browne highlights Mrs Piggott's lack of social status and the males' lack of respect for her (Moya-Guijarro 2019).

Once Mrs Piggott leaves home, pigs invade the Piggott's house. Indeed, the male characters turn into pigs with trotters and tails. This transformation is introduced by another attention-grabbing metonymy, a hoof-like hand (source domain) for Mr Piggott (target domain), identified in the eighth double spread of the picture book. The viewer can infer that the hoof-like hand belongs to Mr Piggott as it comes out of his stripy jacket. The text accompanying this metonymy is short, but conclusive: "you are pigs." The verbal mode helps the reader to understand the meaning transmitted by the metonymy which, in turn, derives from the metaphor, *MALE FAMILY MEMBERS ARE PIGS*. Metonymies are in many cases clearly connected with metaphors. Indeed, many metaphors have metonymic bases. The metaphor, *MALE FAMILY MEMBERS ARE PIGS*, is derived from the metonymy 'pig hoof stands for pigs,' which helps to highlight the chauvinistic attitudes of the male characters towards Mrs Piggott (Moya-Guijarro 2019, 2020). The combination of the metonymy and the metaphor helps to project the negative qualities typically attributed to pigs (dirt, untidiness, rudeness, etc.) onto the Piggott male characters. This multimodal metaphor is realised both in the verbal mode (*YOU ARE PIGS*) and in the visual mode (pigs drawn on a mantelpiece). Through the metaphor, the behaviour of the male members of the Piggott family is mapped onto the dirt and carelessness of pigs, which are culturally associated with unrefined and rude behaviour, a feature which is projected onto Mr Piggott and his two sons. In fact, in the following illustrations father and sons change into human figures with pig-like heads and everything in the house deteriorates until it becomes a piggery.

Once the males are repentant of their behaviour, the mother comes back, and things change around the house. A new monomodal metonymy, the shadow of a woman (source domain) for Mrs Piggott (target domain), is employed to make another important announcement in the story: Mrs Piggott's return (double spread 11). The text accompanying this illustration reads: "And just then Mrs Piggott walked in." Through this part-whole metonymy Mrs Piggott's shadow is projected onto the wall. The viewer contemplates Mrs Piggott's shadow from behind and sees through her eyes, creating a stronger alignment with the focalising character's point of view (Painter et al. 2013). Both the viewer and Mrs Piggott see the three male characters, Mr Piggott and his two sons, kneeling and requesting forgiveness for their chauvinistic behaviour. Thus, the reader is positioned so as to have the same perspective as that of Mrs Piggott, creating a bond with her and her cause. After learning the lesson, Mr Piggott

and his two sons start to do the housework, while Mrs Piggott fixes the family car, a task typically attributed to men.

Although the main characters in the stories portraying girls are usually represented in their bodily totality, with all their distinguishing features made visible, the picture books also include visual metonymies. In combination with verbal language, these are typically used either to highlight some actions that are relevant for the development of the plots or to criticise chauvinistic attitudes. In addition, after their first activation in the stories the characters tend to re-appear in the illustrations that follow immediately. These patterns, complete depictions, combined with some metonymic representations, and immediate re-appearances, make the identification of the characters easy for the young reader.

Metonymies in Picture Books Portraying Boys

As in the stories analysed in the previous type of picture books, in the visual narratives featuring boys several characters are sometimes depicted metonymically, since one of their parts is used to infer their whole. In fact, 47 metonymies have been counted in six of the ten books analysed (*Willy the Champ*, *Prince Cinders*, *The Sissy Duckling*, *10,000 Dresses*, *My Princess Boy* and *Tough Boris*), an average of 7.8 metonymies per picture book. For reasons of space, in what follows I comment only on those that play a key role in challenging gender stereotypes.

A part-whole metonymy that is worth mentioning is identified in *Willy the Champ*. The tale portrays Willy, a sensitive chimpanzee who likes reading, listening to music and going to the cinema with his friend Milly. However, he is not good at sport or swimming. One day he is threatened by a horrible, strong character, Buster Nose. This threat is anticipated in the story by the metonymy, shadow (source domain) standing for Buster Nose (target domain), who is not completely depicted until the following double spread, the thirteenth. The shadow of the intimidating bully projects onto Willy, as yet unaware of the danger he will face (see Figure 9.1). The metonymy shadow for Buster anticipates the new character in the story and intensifies the threat of Buster to Willy, as the neighbourhood bully is described in the verbal mode as a "horrible figure." The darkness of the shadow, experientially a premonition of impeding danger, anticipates the threat that Willy has to face on the following double spread when he is attacked by Buster Nose (Moya-Guijarro 2021). The threat is even more evident in the twelfth double spread through another metonymy, part of Buster Nose's back for Buster. This new part-whole representation generates an over-the-shoulder view (Painter et al. 2013), which lets the visual reader see poor Willy from the perspective of the bullying character, Buster. This view is achieved by positioning the reader as being behind the focalising character and projects Willy as a weak and skinny chimpanzee in comparison with Buster's strong and muscular physique. This focalising technique

One day Willy was standing on the corner with the boys when a horrible figure appeared.
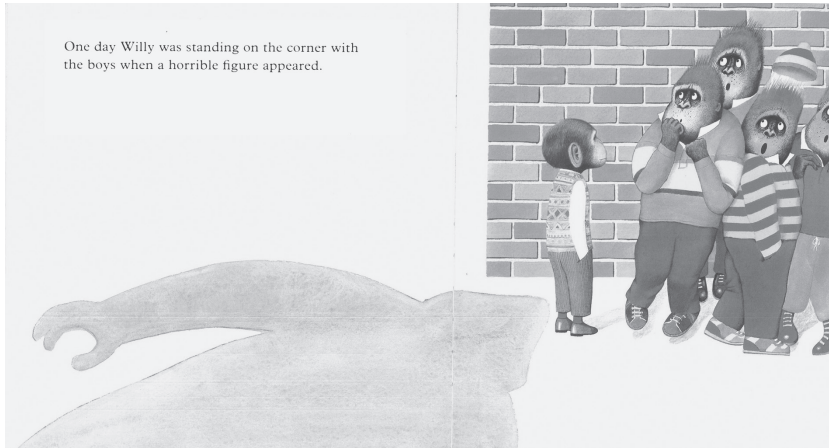
Figure 9.1 A shadow for Buster Nose. Illustration from *Willy the Champ* by Anthony Browne. Copyright © Walker Books, 2010. Reprinted by kind permission of Anthony Browne.

aligns Willy with the reader, who can feel compassion for the vulnerable character. Although Willy must go through difficult situations, in the end he accidentally manages to defeat Buster and gains respect from the big chimpanzees who had jeered at him.

Another two metonymic depictions have been counted in *Prince Cinders* by Babette Cole. The story is a retelling of the classic fairy tale, Cinderella, and portrays a scruffy and skinny boy, Prince Cinders, always teased by his three big hairy brothers. Prince Cinders' brothers, smartly dressed, go the palace disco with their princess girlfriends. Meanwhile, they make poor Prince Cinders stay behind cleaning up after them. One night a dirty fairy falls down the chimney, telling him that all his wishes shall be granted. Contrary to the readers' expectations, she does not seem to be that powerful. When she tries to turn an empty can into a big car to take Prince Cinders to the Palace disco, she just gets a small toy car. It is precisely at this point when Cole, the illustrator, uses a metonymic depiction. On the right-hand side of the fourth double spread, Prince Cinders and his fairy godmother (target domains) are represented metonymically through their lower legs and feet (head excluded), acting as the source domain. Through this monomodal visual metonymy Cole makes fun of Prince Cinders' godmother (Moya-Guijarro 2020). The illustration shows that the empty can she tries to turn into a car to take the prince to the Palace disco is too small. After her magic spell the can becomes just a toy car, made clear by the depiction of the fairy magic wand and the two characters being so large that they go beyond the frames of the illustrations. Only part of their legs and feet can be appreciated.

This metonymic depiction, together with another new metonymy, tails and back legs of an animal (source domain) standing for Prince Cinders' cat (target domain) in double spread six, contribute to creating irony in the story and making fun of traditional stories. Prince Cinders's cat speeds away after seeing the Prince transformed into a huge, hairy monkey. The cat even goes away from the dirty fairy. It seems that Prince Cinders's godmother is unable to produce a proper magic spell. As Moya-Guijarro (2020) states, the part-whole representations used in the story create intertextual irony, which arises from the clash between the reader's expectations (fairies are powerful creatures) and what the metonymic depictions show (Prince Cinder's fairy's inability to make proper magic spells).

Six metonymic occurrences (four of them activated without a previous full depiction) have been found in *10,000 Dresses* by Ewert and Ray. It recounts the story of Bailey who dreams about magical dresses every night. However, when he is awake, neither his mother, his father or his brother pay attention to his beautiful dreams. Then Bailey meets Laurel, an older girl who shares his interests. The two of them make dresses together. Laurel describes Bailey as the coolest girl she has ever met. In this context, the first metonymy identified in *10,000 Dresses*, two arms and hands holding a pair of scissors (source domain) for Bailey's mother (target domain), introduces a new character in the story and contributes to emphasising Bailey's mother's lack of attention and careless attitude to Bailey (double spread 4). The monomodal visual metonymy shows the female character involved in her own business. The text adds to the visual information that the mother is in the kitchen cutting out coupons. As the viewer can only see one area of the body (arms and hands) of the focalising character, the mother in this case, s/he is also positioned as if he were the focalising character and, therefore, sees Bailey from the point of view of the mother, who never listens to her son's strong desires to wear a dress. Once again, contrary to the expectation that complete manifestations of characters usually precede part-whole depictions (Painter et al. 2013: 59), Bailey's mother is activated for the first time through a part-whole metonymy. In fact, she is never depicted in full in the story, which reinforces her unsupportive nature. This is a recurrent pattern throughout the story which is only broken at the end when Bailey finds the support he needs outside his family environment. I shall refer to this again later.

A new metonymic depiction is found in the next double spread, part of the head, back and part of legs of a woman in a blue skirt (source domain) for Bailey's mother (target domain). She is facing Bailey. As her head and legs surpass the frames of the illustrations, she is depicted as a powerful woman, especially if compared with Bailey, represented as a small child who, unsuccessfully, is trying to attract his mother's attention and sharing his true desires with her. The metonymic representation of

Bailey's mother and the over-the-shoulder view (Painter et al. 2013) position the reader as though seeing Bailey from his mother's perspective, that is, as a small child under the control and authority of the unsupportive maternal figure. The verbal mode plays a key role to understand the distance that is created in the illustration between mother and son. In fact, when Bailey tells his mom that he has dreamt about a dress, she does not give him the opportunity to talk about it and tells him to go away:

> Bailey, what are you talking about? You are a boy. Boys don't wear dresses!" "But … I don't feel like a boy." Bailey said. "Well, you are one, Bailey, and that's that! Now go away … and don't mention dresses again!
>
> (*10,000 Dresses*, double spread 5)

This uncaring attitude towards Bailey is also adopted by his father and brother. When the boy approaches his brother to tell him that he has dreams about dresses, Bailey gets a similar answer. His brother and friends are also represented metonymically without being previously depicted in full in double spread seven. The metonymy, part of trunks and legs of three people playing soccer (source domains) standing for Bailey's brother and his friends (target domains), helps to criticise Bailey's brother's lack of attention to Bailey's real desires. The brother is also involved in his own activity with his friends and does not care about Bailey's feelings. In the next double spread Bailey's brother is also represented through another metonymy, arms and hands of a boy holding a football (source domains) for Bailey's brother (target domain).

These new metonymic depictions highlight Bailey's brother's lack of sensitivity towards the transgender boy. There is still no possibility of visual contact between the two characters, as the posture of the boy catching the ball suggests that he is not facing Bailey. In addition, the text contributes to highlighting Bailey's family's lack of support towards him, as it repeats practically the same words previously uttered by Bailey's mother in the previous double spreads. It is even more aggressive, and his message is even threatening: "You dream about dresses, Bailey? That's gross. You're a boy!" "But …" Bailey said. "But nothing. Get out of here, before I kick you!"

Finally, Bailey decides to leave home and find the support he needs somewhere else. The text, referring to Bailey as a girl, announces: "Bailey ran and ran. She ran all the way to the end of the block, until she came to a house with a big blue porch" (double spread 11). A new metonymy, hands holding a needle (source domain) for Lauren, Bailey's new friend (target domain), is used to introduce a new character in the story, Lauren, an older girl who shares the same interests as Bailey. This monomodal visual metonymy creates expectations. Readers know that this new character does not belong to Bailey's family, as he ran away from home after

being rejected by his mother, father and brother. It seems that Bailey has finally found the support and friendship he needs to be happy. In addition, as the text specifies, his new friend values Bailey's ideas and creativity to make new dresses.

From now on the illustrator breaks with the faceless character pattern adapted so far. Indeed, in the following double spread, the 12th, Lauren is shown in full in the visual mode after having been represented metonymically. This is the first time that, apart from Bailey, who is always represented in full, Ray, the illustrator, activates a character's complete depiction. This establishes a contract with the members of Bailey's family, always involved in their own activity, and Lauren, who really supports and understands Bailey. The text announces that Bailey and his new friend, referring to them as the girls, "made two new dresses, covered with mirrors of all shapes and sizes" (double spread 12), dresses that reflect their own personality. So, it seems that the use of whole versus metonymic representations establishes engagement (whole depictions) vs distance (part-whole depictions) in this story. Lauren is the only character who accepts Bailey as he is, and she is represented in full in the last illustration, making eye contact with the viewer and holding hands with the young boy (Moya-Guijarro 2020).

Overall, visual metonymies seem to be pertinent tools used by illustrators in picture books featuring boys who do not conform to macho stereotypes, in order to promote social acceptance and gender equality. These metonymic manifestations tend to be preceded by complete representations. However, there are also cases where a part-whole depiction of a character is activated before a full complete representation.

Association between Character Representations and the Two Types of Picture Books

At this point a chi-square test is carried out in order to ascertain whether there is a significant association between the proportions of metonymic and complete representations, on the one hand, and the two types of picture books analysed, tales featuring boys and those portraying girls, on the other. To do the statistical analysis, the numbers of metonymic and complete representations in the two age groups analysed are compared, considering the following absolute values and variables: 47 metonymies and 65 complete character depictions are identified in the six tales featuring male characters. In addition, 28 metonymies and 142 complete character manifestations are counted in the six picture books portraying girls.

Table 9.1 shows the cross-tabulation of the frequencies of each combination of sex and representation type. It can be seen that girls receive considerably more complete representations than would be expected on the basis of the null hypothesis of no association between the two variables, whereas boys get more metonymic representations, of both

Table 9.1 Male and female characters in the stories * type of representation crosstabulation

				Type of representation			Total
				Complete	Metonymic after previous complete depiction	Metonymic without previous complete depiction	
Characters in the stories	Boys	Count		65	24	23	112
		Expected count		82.2	16.7	13.1	112.0
		Standardised residual		-1.9	1.8	2.7	
	Girls	Count		142	18	10	170
		Expected count		124.8	25.3	19.9	170.0
		Standardised residual		1.5	-1.5	-2.2	
Total		Count		207	42	33	282
		Expected count		207.0	42.0	33.0	282.0

Chi-square tests

	Value	df	Asymptotic significance (2-sided)
Pearson chi-square	23.694[a]	2	.000
Likelihood ratio	23.451	2	.000
N of valid cases	282		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 13.11.

Symmetric measures

		Value	Approximate significance
Nominal by nominal	Phi	.290	.000
	Cramer's V	.290	.000
N of valid cases		282	

types, than expected. The values of the standardised residuals for the cells relating to metonymic representations without previous complete description exceed the criterial value of 2 (positive or negative) and so can be considered to contribute significantly to the chi-square value. Table 9.1 also shows that the chi-square value of 23.69, with 2 degrees of freedom, represents a highly significant (p < .001) association between the two variables. Finally, the effect size, as given by the value of .290 for

Cramer's V in Table 9.1, is just slightly under the value of .3 generally regarded as indicating a medium effect.

Conclusion and Discussion

The aim of this chapter was to prove whether and, if so, how visual metonymies, in combination with verbal language, contribute to challenging gender stereotypes in picture books featuring girls and boys as main characters. The analysis shows that metonymic manifestations arise quite frequently in picture books, essentially in the stories portraying male characters. From the illustrator's perspective, readers are assumed to have enough cognitive ability to make the inferences that part-whole depictions of characters may require when they have to track participants in the visual mode. These part-whole metonymies, typically realised by body parts and silhouettes, tend to be preceded by complete representations, as these aid recognition and identification. By means of these domain expansions, the illustrator highlights some relevant aspects of the characters involved in the plot, making them more noticeable to the young reader. That said, there are also cases where metonymies are activated without a previous depiction in full, essentially when the illustrator introduces a new character in the story and wants to create expectations at important moments in the narrative plot.

In addition, the analysis reveals that the 28 metonymic representations identified in the picture books featuring girls may be decisive in the construction of gender roles and the challenge of gender stereotypes. Indeed, they are typically used in these picture books to: (i) either highlight or minimise a character's power or status over a female participant (example, *Piggybook*), (ii) share the character's point of view and ascribe negative qualities or attitudes to chauvinistic male characters (*Piggybook; Arthur and Clementine*), (iii) foreshadow what is yet to come in the story (*Piggybook*) and, finally, (iv) show that women can be independent, do risky jobs and hold the reins of their destiny (examples are *My Mom Is a Firefighter*, *The Paper Bag Princess*, *The Princess Knight*, *Chester's Way* and *Arthur and Clementine*).

These communicative functions, fulfilled by metonymic depictions in the picture books featuring girls, are increased in the tales portraying boys, where 47 metonymies have been counted, 23 of them activated without a previous full character depiction. The monomodal part-whole representations, in combination with verbal language, play a decisive role in the constructions of gender roles in these stories. Indeed, they are used to: (i) highlight the idea that children should always be proud of who they are, independently of their sexual orientation (*10,000 Dresses*, *The Sissy Duckling*, *My Princess Boy*), (ii) align the viewer with the focalising characters' perspective and ascribe negative qualities or attitudes to characters, essentially parents, who do not accept their children for who they are or for whatever they want to look like (*10,000 Dresses*),

(iii) introduce new characters in the story and create expectations at important moments in the plot (*Tough Boris*, *Willy the Champ*, *My Princess Boy*, *10,000 Dresses*), (iv) create irony and make fun of traditional stories (*Prince Cinders*) and, finally, (v) suggest the idea that not all boys conform to macho stereotypes, but all of them deserve the respect of their peer group and families (*The Sissy Duckling*, *My Princess Boy*, *Willy the Champ*).

This contribution has attempted to shed light on the use of visual metonymies in the genre of picture books and the discourse functions they fulfil in the specific narrative contexts where they are included. Young readers seem to be capable of tracking characters through the tales when some of their occurrences are realised through part-whole metonymic representations. Certainly, the inferences young readers have to make to track metonymically depicted participants in picture books may contribute to both their understanding of gendered discourses and the development of their visual literacy in the current multimodally oriented world.

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