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# Interpersonal Meanings in Children's Storybooks

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## ABSTRACT

Semiotics as a broad field of study encompasses Systemic Functional Linguistics (SFL). SFL has paved the way for Multimodality which is the study of different sources of meaning. This study was conducted to analyze the visual sources of meaning in children's storybooks on the basis of what Kress and van Leeuwen (2006) developed and called visual grammar. The chosen books for this study consisted of A, Apple Pie, Princess Rose and the Golden Bird, Tyrone the Horrible, and Terrible Tommy Tom Cat. The aim of this qualitative study was to investigate the interaction between the viewer and the represented participants. Accordingly, interactional meta-function was analyzed through interpreting the frequencies of each dimension of interactional meta-function in all pictures. It is supposed that there are differences in interactional meanings in storybooks in which the characters are animals and in storybooks in which the characters are human beings. The results of the present study prove the assumption of differences between the two types of storybooks. The viewer can enter into relation with represented participants in stories with human characters easier than the ones with animal characters. The findings may help teachers and syllabus designers. Specifically, teachers can choose the stories with human characters in order to make easy the process of involvement of the children with intended subject. They also can choose stories with animal characters in order to teach some strange concepts in which they do not want their students to be involved.

***Keywords:*** semiotics; systemic functional linguistic; interactional meaning; visual grammar



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## Introduction

Communication is not limited to language. It relies on other modes, including image, to convey meaning. Integrated use of different communicative modes such as language, image, sound, etc. in a communicative event is called multimodality (van Leeuwen, 2011). Storybooks, magazines, and video games are examples of multimodal communication. Consequently, in the last few decades a vast amount of studies have focused on the study of the role and function of images in the multimodal texts such as advertisements, storybooks, textbooks and comics (e.g., Forceville, 1996; Kress & van Leeuwen, 2006; Painter, Claire, Martin & Unsworth, 2013). However, as Moya-Guajardo (2016) contents there is still a lot of work needed to understand how images and words are combined together to create meaning in genres that words are accompanied with another mode of semiotics, including children's storybooks.

Children's storybooks integrate the linguistic and visual semiotic system, i.e. text and image, to present a narration. They "can be recognized as a key means of apprenticeship into literacy, literature and social values, which in turn means that the ways they are constructed to accomplish these ends is an important educational question" (Painter, Martin & Unsworth, 2012, pp. 1-2). Picture books devote their most space to pictures, so it is reasonable to consider them as important as verbal resources. Also the pictures may help the reader/viewer to get the meaning of verbal parts completely. In other words, verbal and visual sources of meaning in picture books are complementary.

However, as most studies investigate the verbal sources of meaning in story books, visual sources of meaning may reveal new and sometimes ignored meanings. In order to analyze and interpret different communicative modes, some frameworks have been suggested. Painter, Martin, and Unsworth (2013) and Moya Guijarro (2011) have used visual grammar, which consists of three meta-functions (representational, interactional, and compositional) developed by Kress and van Leeuwen in *Reading Images* (2006). From the viewpoint of characterization, some storybooks have human characters and some have animal characters. Previous studies (e.g. Painte, Martin and Unsworth, 2013; Moya-Guijarro, 2011) investigating the other meta-functions have shown that there are differences between the two types of storybooks in interactional level. These differences are related to the ways and degrees of interaction between the viewer and represented participants (RPs) which are characters and other depictions in storybooks. Since children are the viewers of storybooks, they may feel sympathy with RPs or may ignore them.

Using interactional meta-function of visual grammar framework, the present paper compares the storybooks with human characters and those with animal characters in order to determine the interaction between the viewer and the represented participants.

## Review of the Related Literature

### *Multimodality*

Multimodality dates back to the 1920s. It engages with the integration of information received by different sensory perceptions. The proved fact is that communication is multimodal; different modes and resources develop the meaning in a certain communication (Young, 2011). The high growth of this field of study, i.e. multimodality, is not unexpected considering the development of non-verbal multimodality communication (O'Donohoe, 2007). Recently, linguists like other scholars in other fields of studies, have reacted to these growths and developed theories in multimodality.

The Prague School of linguistics developed methods of structuralism during 1928-1939. It has had a significant influence on linguistics, semiotics, and structuralists' film theory (Barthes, 1987). The second popular school concerning multimodality is Paris School. It developed during 1960s and 1970s. The Paris school drew on ideas from Ferdinand de Saussure (1974) and some other linguists were inspired by photography, painting, cinema, fashion, comic strips, etc. The third school had two sources: both based on the works of Halliday (1978, 1985). One grew out of the 'critical linguistics' and the other of Hallidayan SFL. Both movements use insights from linguistics to other modes of representation (van Leeuwen, 2011).

*Visual Grammar*

The term *visual grammar* was developed by Kress and van Leeuwen (2006). Visual materials such as maps, diagrams, pictures, etc. are used in different learning situations. By developing visual grammar, it is sought to establish a practical and analytical framework for *visual analysis* (Tash, 2006). Visual analysis, as other analyses in semiotics, fulfills three functions generally. Every semiotic fulfills *ideational*, *interpersonal*, and *textual* functions. These terms were used by Halliday for the first time (Halliday, 1978; Thompson, 1996). Ideational meta-function is responsible for representing the content of happenings and experiences. The second meta-function, interpersonal, which is important in this study, is explained in the following part. And the last meta-function, textual, engages with coherence and relevance in text and context.

*Interpersonal (interactional) meta-function*

The aim of this study was to analyze interpersonal meanings in children's storybooks in order to find out how the readers (children) make contact with represented participants. This meta-function is made up of three components. They comprise *contact*, *social distance*, and *attitude*.

*Contact*

There are two kinds of participants in storybooks: Represented participants and Interactive participants. Represented participants are people, places, and things depicted in the images, while by interactive it is meant the viewer of the image, people who communicate through images, and the producer of the images. Then, interactive participants are real people who produce the images and make sense of them in the context of social institutions.

Discussing *contact*, the *image act*, and *gaze* get the most attention. The represented participants may or may not look directly at the viewer. In the former, an imaginary relation between the represented participant (RP) and the viewer of the image is created by the gaze of the RP. This imaginary relation may be created not only with the gaze of RPs but also with other gestures if they are presented in the image. In fact, the producer wants something from the viewer by creating images. This is because these kinds of images are called 'demand'. Also, the nature of relation may be determined by other factors as facial expression of the RPs. As an example, we can think of an image in which the RP smiles to us. Here, RPs may ask us to enter into a relation of social affinity with them. It is possible that the RPs can be non-human beings, as animals or other things. In other kinds of images, the viewer is addressed indirectly. These kinds of images are called 'Offer', since they want nothing from the viewer. In other words, think of an image that does not have any human character to make any eye contact with the viewer. These pictures offer RPs as items of information or contemplation.

*Social distance*

According to Kress and van Leeuwen (2006), dimensions of the interactive meanings of images are related to the choices between 'close up', 'medium shot', and 'long shot'. The realizations of these shots are like social affinity. For example, the relation between viewer and the represented participants can be as friends or strangers. In order to be clear, the researchers use 'close up', 'medium shot', and 'long shot' terms in tables. These terms for determining distance are imposed by film and television theorists. The 'close shot' represents head and shoulders of the subject and the 'medium shot' almost represents the knees. In the 'long shot' the human subject occupies half of the height of the frame. Also, there are distances between these mentioned distances. Unlike the system of 'offer' and 'demand', this system is applicable on environment and objects as well. At close distance, the object is shown from the close shot as if the viewer is engaged with it. At middle distance, the object is in full size but without much space and details around it. At long distance, the object is shown only for the viewer contemplation or it is out of reach. There is an invisible barrier between the viewer and the represented object.

*Attitude*

The relation between viewer and represented participant can be analyzed through perspective of image. Perspective means the choice of angle or a point of view. Perspective enables viewer to have subjective attitudes towards represented participants. Subjective attitudes are not unique for every certain person. In fact, these attitudes are often socially determined ones. Considering perspective, there are two kinds of images: subjective and objective. There is perspective in subjective images but not in objective ones. In discussing subjective images two angles, horizontal and vertical, reveal new relations between viewer and represented participants.

Horizontal angle is defined as the relation between the frontal plane of the image-producer and the frontal plane of the represented participants. "The two can either be parallel, aligned with one another, or form an angle, diverge from one another" (Kress & van Leeuwen, 2006, p. 134). The image may have an oblique or frontal point of view or something between them. These are the frontal or oblique angles which determine the relation between the represented participants and the viewer. If the angle is frontal, it may reveal the involvement of the viewer with the represented participants. In the case of oblique angle, the relation is a kind of detachment; the viewer may not align him/herself with the RPs. Involvement and detachment in humans and animals' depiction may interact with 'demand' and 'offer' as well. In these cases, we confront with double messages, i.e. a complex message combining both relations.

Vertical angle reveals the relation of power between the viewer and represented participants. If the viewer sees the RPs from the high angle (RPs look small), then the relation between them is a kind of superiority of the viewer over the RPs. If the viewer sees the RPs from the low angle (RPs are awesome), then the relation between the viewer and RPs is the kind of superiority of RPs over the viewer. There is an equal relation between the RPs and the viewer. This is when the image is at eye-level. Neither the viewer nor the RPs have power on each other; they are on the same level of power.

*Related Studies*

Different theories in relation to multimodality have been developed (e.g., Banks, 2002; Iedema, 2003). The linguists and scholars have mostly based their studies concerning multimodality on the works of Saussure (1974) and Halliday (1978, 1985). Different scholars have developed their work to a certain mode. As an example, Michael O'tool (1994) developed his framework for analyzing three-dimensional objects like museums. His framework is based on Halliday's (1978, 1985)

Systemic Functional Linguistics. For analyzing print media, Kress and van Leeuwen (1996) proposed a comprehensive framework. They developed their Visual Grammar mostly based on Halliday's Systemic Functional Linguistics as well. Their framework has been used by different researchers in different multimodal texts, advertisements, scientific diagrams and charts, picture books, etc. Some researchers conducted their studies on picture books. Picture book is a genre in children's literature. Children's literature is mostly categorized by genre or age of readers.

As Painter et al. (2013) indicate in their opening chapter, children's picture books are not only designed to entertain readers, young and old, they may also offer an important first step, socialization into literature, social values, and literacy. In the mentioned book, the three meta-functions were analyzed in different picture books. Interpersonal meaning was analyzed in *The Tinpot Foreign General and The Old Iron Woman,* a picture book, written and illustrated by Raymond Briggs and published by Hamish Hamilton. It satirizes the Falklands War. Painter et al. (2013) introduced other systems that are complementary to Kress and van Leeuwen's interpersonal meaning. They are systems of Focalization, Pathos, Affect, Ambience, and Graduation. The ideational meaning was examined in *Lucy's Bay*, a picture book first published in 1992, which looks at a boy's reaction to his sister's death. Also, in the last chapter the verbal-visual choices are examined in *Way Home*, imaginatively illustrated storybook for 8-12 year olds. Shane shows his adopted stray kitten some inner city sights, on the way to the place he has made a makeshift home (*Reading Visual Narratives*; reviewed by Daniel Lees Fryer).

In a seminal study conducted by Moya-Guijarro and Pinar (2008), the three meta-functions in both verbal and visual modalities were examined in a picture book named *Guess How Much I Love You,* a British children's book written by Sam McBratney and illustrated by Anita Jeram, published in 1994. Every meta-function was analyzed carefully in this study. The researchers do not mention the verbal analysis since their study is about visual analysis. With regard to representational meta-function in *Guess How Much I Love You,* most of the pictures are narrative processes. These kinds of pictures present characters and actions in their spatial arrangements. In this story, spatial references show feelings. The results convey the high frequency of narrative reaction pictures, and eye lines as vectors between the two hares in the story create the narrative. In other words, narrations between the two hares are mostly based on eye contacts (Moya-Guijarro & Pinar, 2008). Framing is one of the components of compositional meaning which is similar to textual meta-function. In *Guess How Much I Love You*, there is not any framing. It conveys the involvement of the represented participants with the viewer. Also the lack of frames show the interrelation between the verbal and visual resources. In Moya-Guijarro and Pinar's (2008, p. 1613) study it is stated that

> Animal characters are frequently utilized in children's literature. The animals are typically transformed into anthropomorphic beings with human attributes such as speech, human motivation, and often garments … the depiction of the picture book protagonist as an animal gives the creator the freedom to eliminate various issues that are otherwise essential in an assessment of a character, for example: age, gender and social status. In this way, any reader – be it child or adult – can identify with the characters depicted.

Trying to consider the potential differences between animal and human characters in children's storybooks, this study investigates and compares the interpersonal meanings in children's storybooks that utilize both human beings and animals as characters. It specifically focuses on the following questions:

1. Which dimension or sub-dimension of interactional meta-function makes the *most* difference between the two types of storybooks, human characters vs. animal characters?

2. Which dimension or sub-dimension of interactional meta-function makes the *least* difference between the two types of storybooks (human characters vs. animal characters)?

3. How is the viewer/reader interaction with the images in type 1 storybooks (human characters) represented?

4. How is the viewer/reader interaction with the images in type 2 storybooks (animal characters) represented?

## The Study

### *Design of the Study*

The present study adopted a qualitative method in interpretation of the data. Four storybooks were chosen for this study. Two of the books had human characters (type 1), and the other two had animal characters (type 2). The reason that the researchers chose these storybooks is their characters. *A, Apple Pie* is illustrated by Kate Greenaway. She has been popular for her illustrations of picture books. The next story *Princess Rose and the Golden bird* is a translation work. It is written and illustrated by Sergey Nikolov. The storybook *Tyrone the Horrible* is illustrated and written by Hans Wilhelm. This book was selected as one of the Best Children's Books of the Year by the Society of Illustrators in New York. The last storybook *Terrible Tommy Tom Cat* is written and illustrated by K. L. Seal. This variety (popular, non-popular, and translation) of works conveys the existence of different examples and types of illustrations. Furthermore, all these books are written and illustrated by native speakers of English, except the *Princess and the Golden Bird,* which is translated without any changes to its illustration. In this way, these books may have more authenticity. There are 64 pictures in the four storybooks. Half of the images have humans as their characters, and the other half have animals as their characters. The pictures were analyzed in relation to interactional meta-function according to the framework that is proposed by Kress and van Leeuwen (2006). Then, the designed research questions are discussed and answered according to the results of the analyses.

### *The Corpora*

The literature classifies children's books according to two variables: genre and age. In this study the age variable is taken into account according to Buccieri and Economy's (2017) *Age Levels for Children's Books*.

- Board books: New-born to age 3
- Picture books: Ages 3–8
- Coloring and activity (C&A) books: Ages 3–8
- Novel books: Ages 3 and up, depending on content
- Early, leveled readers: Ages 5–9
- First chapter books: Ages 6–9 or 7–10
- Middle-grade books: Ages 8–12
- Young adult (YA) novels: Ages 12 and up or 14 and up

These classifications are not exact, and sometimes some books are in between the two groups or in two groups. The chosen books for this study are in between picture books and C&A books.

*Data Analysis*

This study used a qualitative design. The analyses of pictures are elaborated on through rich descriptions, while the frequency of each dimension of interactional meta-function is presented. The pictures are analyzed on interactional meta-function through the framework developed by Kress and van Leeuwen (2006). According to them, in order to get interactional meaning, we need to analyze three components. They comprise *contact*, *social distance*, and *attitude*. Every sub-category of the three components was determined in every picture, such as whether the image is Demand or Offer? Does the viewer/reader detach or engage with images? and so on. Then, all the data related to different subcategories were written in separate tables. The frequencies of all sub-dimensions were calculated. So, the results are used in discussing the research questions.

## Data Interpretation and Results

*Background Information*

Four storybooks were chosen for this study which consisted of 64 pictures. Two of the stories have human characters and the other two have animal characters. The first two of the storybooks are called 'type 1' stories, and the second ones are called 'type 2' stories. The number of pictures in each type is equal; there are 32 pictures in type 1 stories, and 32 pictures in type 2 stories. In all dimensions the type 1 storybooks are analyzed first. In addition, in order to clarify the methods of analysis and their results, some of the pictures of storybooks are analyzed here. The pictures are called by their numbers. The numbers do not match with the number of the storybooks, since in some pages there are more than one picture, or there is not any picture at some pages.

Research Question 1

> RQ1: Which dimension or sub-dimension of interactional meta-function makes the *most* difference between the two types of storybooks?

In order to answer and discuss the first research question we need to analyze all the pictures through all the dimensions of interactional meta-function. Consequently, table of frequencies are represented to get the whole pictures of dimensions in the whole corpus.

According to the results, the most glaring difference is related to frontal point of view realized by horizontal angle. There are 17 pictures which represent frontal point of view in type 1 storybooks, while there are not any in type 2 stories.

Table 1
*Frequency of Four Dimensions*

| Dimension | Sub-dimension | | Frequency in type 1 | | Frequency in type 2 | |
|---|---|---|---|---|---|---|
| | | | Absolute | Percentage | Absolute | Percentage |
| Contact | | Offer | 27 | 87.06 | 31 | 100 |
| | | Demand | 5 | 16.12 | 1 | 3.22 |
| Attitude | Horizontal angle | Oblique | 24 | 77.4 | 31 | 100 |
| | | Frontal | 17 | 54.83 | 0 | 0 |
| | Vertical angle | High angle | 10 | 32.25 | 15 | 48.38 |
| | | Low angle | 8 | 25.80 | 4 | 12.90 |
| | | Eye level | 22 | 70.96 | 16 | 51.61 |
| Social distance | | Long shot | 25 | 80.64 | 30 | 96.77 |
| | | Medium shot | 9 | 29.03 | 3 | 9.67 |
| | | Close shot | 4 | 12.90 | 8 | 25.80 |

Research Question 2

> RQ2: Which dimension or sub-dimension of interactional meta-function makes the *least* difference between the two types of storybooks?

In order to answer the second research question, the frequencies of dimensions in the whole corpus were needed.

As it is represented, *contact* dimension has two sub-dimensions. These two sub-dimensions are *offer*, and *demand*. Investigating the two types of stories, the frequencies of *offer* do not demonstrate many differences. *Offer* occurs 27 times in type 1 stories, and 31 times in type 2 ones. When the viewer confronts with *offer* kind of pictures, he/she does not make any contact and affinity with the represented participants. Represented participants offer information to the viewer, or they act as objects for contemplation.

Research Question 3

> RQ3: How is the viewer/reader interaction with images in type 1 storybook?

In order to answer and discuss this question, we need to take into account all the dimensions of interaction meta-function applied in type 1 storybooks.

Table 2
*Frequency of Sub-dimensions in Type 1 stories*

| Dimension | Sub-dimension | | A, Apple Pie | Princess Rose and … |
|---|---|---|---|---|
| Contact | | Offer | 19 | 8 |
| | | Demand | 8 | 4 |
| Attitude | Horizontal angle | Oblique | 17 | 7 |
| | | Frontal | 9 | 8 |
| | Vertical angle | High angle | 9 | 1 |
| | | Low angle | 0 | 8 |
| | | Eye level | 18 | 4 |
| Social distance | | Long shot | 20 | 5 |
| | | Medium shot | 0 | 9 |
| | | Close shot | 0 | 4 |

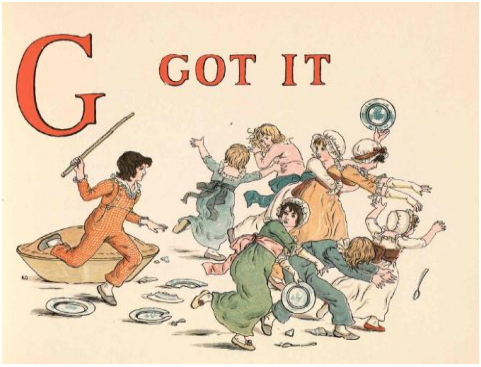
*Contact, type 1 storybooks*

The *contact* dimension is the one that was analyzed first. The first storybook in type 1 stories is *A Apple Pie*.

First of all, it is necessary to mention that there are 20 pictures in *A, Apple Pie*. As it is shown in Table 2, 19 pictures out of 20 are *offers*. In picture 1, which represents demand, there are many children looking at the back of the girl. It seems that the girl comes toward the viewer. Though the girl does not gaze at the viewer, she demands something from him/her. It seems that she does not want to be in the group of children behind herself. She puts her foot forwards and demands to be in an imaginary relationship with the viewer. In other words, her foot is as a vector towards the viewer. "The participant's gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enters into some kind of imaginary relation with him or her" (Kress & van Leeuwen, 2006, p. 118). With closed eyes and a finger in her chin, the viewer can understand her statues as being sad and pondering. In other words, the girl demands the viewer to come to an imaginary relation and feel sympathy with her. By observing the children from another perspective, it seems that they look at the viewer and wait for him/her to respond to the girl's demand. So, from every perspective the demand nature of picture is obvious.


*Picture 1.* A, Apple Pie

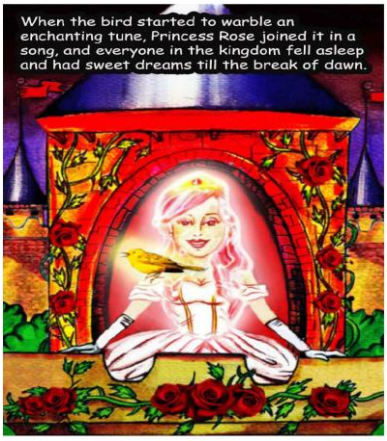
The other picture that was analyzed represents *offer*. In picture 2, none of the represented participants gaze at the viewer. There is not any contact between the viewer and the represented participants. The picture offers the viewer the represented participants as items of contemplation. It offers information to the viewer. The viewer does not engage with the represented participants. In other words, he/she is detached from the represented participants, which is vice versa in *demand* pictures.




*Picture 2.* A, Apple Pie

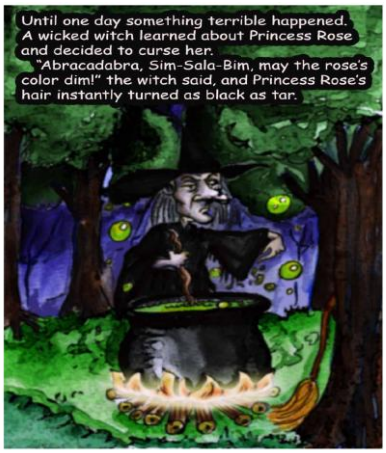
The other storybook in type 1 stories is *Princess Rose and the Golden Bird*. There are 11 pictures in this story. As it is shown in Table 2, eight of the pictures are *offer* and four are *demand*. The total number of pictures is more than the sum of *offer* and *demand* pictures. The reason is the existence of two dimensions of contact in one picture. In other words, there are both *offer* and contact in one picture. To discuss *demand* in this storybook, a picture was chosen.

In the chosen picture, i.e. 3, the viewer sees a princess who gazes at him/her. The gazing eyes of represented participant, and her facial expression reveal the *demand* nature of the picture. The look of princess demands the viewer to come to an imaginary relation with her. The princess smiles at the viewer as well. She wants to involve the viewer with her happiness.




*Picture 3.* Princess Rose and Golden Bird

Picture 4 represents a witch who curses the princess. The witch does not gaze at the viewer. She looks at the substances that she is adding to boiling pot. She does not want to engage with the viewer. The viewer is detached from the witch; the viewer doesn't feel sympathy with the witch. So the picture offers the viewer objects for contemplation.




*Picture 4*. Princess Rose and Golden Bird

*Social distance, type 1 storybooks*

The *social distance*, as another dimension of interactional meta-function, is about the distance between the viewer and the represented participants. The distance may be in close shot, medium shot, or long shot. These distances should be determined in depiction of human or quasi-human participants as well as in depiction of objects. The choice of these distances reveals different relations between the viewer and the represented participants (Kress & van Leeuwen, 2006). Regarding social distance in *A, Apple Pie*, all the images represent long shot distance. It is admitted in Kress and van Leeuwen (2006):

> The relation between the human participants represented in images and the viewer is once again an imaginary relation. People are portrayed as though they are friends, or as though they are strangers. Images allow us to imaginarily come as close to public figures as if they were our friends and neighbors – or look at people like ourselves as strangers, 'others' (p. 126).

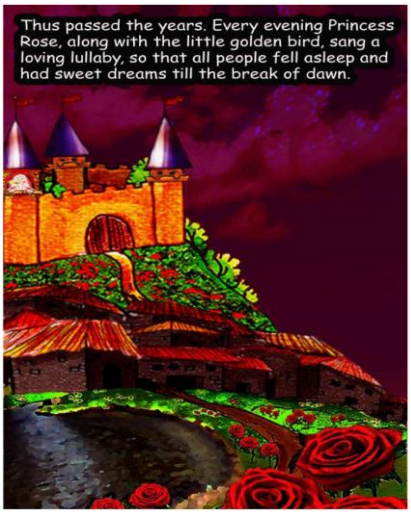
The frequencies of this dimension of interactional meta-function in *A, Apple Pie* is shown in Table 2.

As an example, in picture 5 the represented participants are depicted in the whole figure and have occupied nearly half of the picture. In this picture the represented participants are out of reach.


*Picture 5*. A, Apple Pie

The second story in type 1 storybooks is *Princess Rose*. As depicted in the table, all the three main social distances exist in this storybook. It is good to mention that these distances are not clear-cut. There are in-between distances as well. In one picture the represented participant is represented from knees above. Here the imaginary relation is neither too close nor too far. In other words, the relation between the represented participant and the viewer is not so friendly. In addition, their relation is not of a strange kind, the viewer does not assume the represented participant as 'other'. In other words, the distance is between close shot and medium shot.

Picture 6 embraces both long and close shots. The represented participants in this picture are landscape, a castle and the princess. The princess is in a very long shot. It is difficult to distinguish her in the picture. The viewer makes no connection with her. The picture is in long shot with respect to the castle. Roses in the picture are in close shot. The viewer sees the roses from so close distance as if he/she touches them. The viewer can feel the roses' smell and can distinguish their texture.



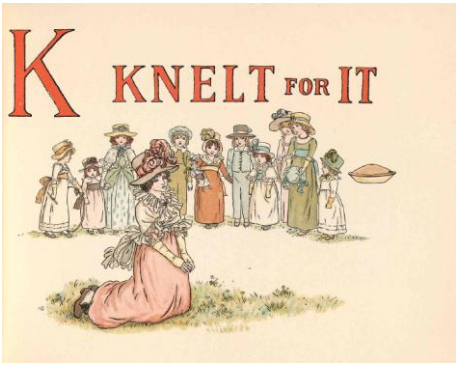

*Picture 6*. Princess Rose and Golden Bird

*Horizontal angle, type 1 storybooks*

The other dimension related to interactional meta-function is attitude. There are *subjective* and *objective* attitudes. The subjective attitude is the focus of this study, since the pictures under observation are all subjective images. The focal point in subjective images is perspective. Horizontal and vertical angles are discussed here. Involvement of the viewer or reader is determined by horizontal angle. The *power* and *vertical* angle are discussed in the next part.

The *horizontal* angle "is a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participants. The two can either be parallel, aligned with one another, or form an angle, diverge from one another" (Kress & van Leeuwen, 2006. p. 134). If the frontal plane of the image-producer and the frontal plane of the RPs align with one another, the image may have a frontal point of view. It means that the viewer is going to involve with RPs. However, if the two planes diverge from one another, the image may have an oblique point of view. In other words, the viewer detaches from the RPs. To get carefully what it means by frontal and oblique points of view, let's discuss some of the pictures of chosen storybooks. Like the previous parts, they are the type 1 storybooks that are analyzed. The first book is *A. Apple Pie.*

The sum of pictures exceeds the total number of pictures in this dimension. The reason is that there are both frontal and oblique points of view in one picture. In addition, it is good to mention that the frontal and oblique points of view are not an either/or distinction; there are degrees in-between as well. In picture *7* that embraces both points of view the viewer aligns with the children and makes an oblique angle with the sad girl. In the picture the viewer involves him/herself with the children who gaze at the sad girl. In other words, the viewer gazes at the sad girl and waits for some reaction from her. Both the children and the viewer are in the same boat. The sad girl separated herself from the viewer and the children, since she does not make any eye contact with them, and also makes no frontal points of view with the children or the viewer.




*Picture 7.* A, Apple Pie

In the *Princess Rose*, again the total numbers of pictures are less than the sum of the characters of pictures. As an example of frontal point of view, picture 3 is chosen. In the picture the frontal line of the represented participant (here the princess) and the frontal line of the viewer align with each other. The degree of involvement is maximum. The viewer understands the princess as part of his/her world, and as his/her friend. "In the depiction of humans (and animals), 'involvement' and 'detachment' can interact with 'demand' and 'offer' in complex ways" (Kress & van Leeuwen,

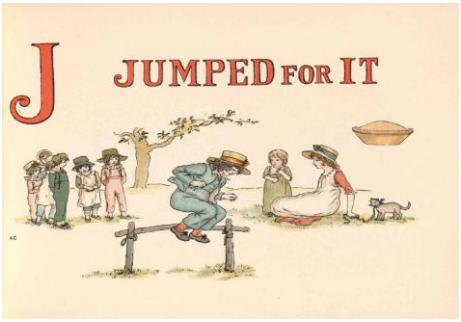
2006, p. 138). In this picture the princess demands the viewer to engage with her happy world (because of her smile) and at the same time the picture is frontal. So the involvement between the princess and the viewer is in the highest degree.

Now let's analyze a picture that has oblique point of view in the story. In picture 4 the frontal line of the witch and the viewer does not align, in other words, the two lines diverge from one another and make an angle. The viewer does not suppose the witch as part of his/her world. The two (the witch and the viewer) do not engage in a relation. They are from two different worlds. On the other hand, the castle forms a line parallel with the frontal line of the viewer. It tells the viewer that the castle (related to princess) is part of his/her world.

*Vertical angle, type 1 storybooks*

The next dimension of interactional meta-function is realized by angle of the pictures. Opposed to previous dimension that was realized through *horizontal* angle, this one is realized through *vertical* angle. The vertical angle determines the power relation between the represented participants and the viewer. If the represented participants are seen from a high angle, they will seem small to the viewer; the viewer has power over the represented participants. However, if the represented participants are seen from the low angle, they will seem awesome and impressive; here the represented participants have power over the viewer. Moreover, the lack of any power between the viewer and the represented participants is possible. This is when the represented participants are seen from the eye-level point of view (Kress & van Leeuwen, 2006). Again this dimension is not either/or distinction. There are degrees in-between. As it is depicted in Table 2, there is not any low angle in *A, Apple Pie*.

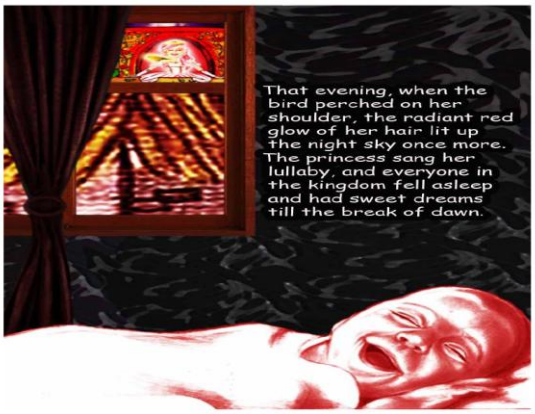
Picture 8 represents both the high-angle and eye-level. Two children are seen from eye-level and the others from the high-angle. No power does involve between the two children and the viewer since they are at eye-level. The other children are seen from the high angle; the viewer has power over them. It seems that in comparison to children seen from the high angle, the two ones that are at eye-level are more important. They are maybe the central characters in the story.




Picture 8. A, Apple Pie

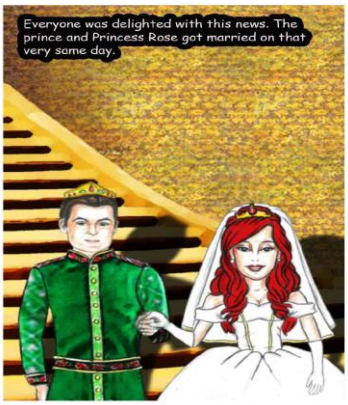
In the next story, *Princess Rose*, the viewer can see the RPs from three points of view. In picture 3, the princess is seen from low angle. Her imposing and powerful impression over the viewer is clear because of her way of sitting. The effect of her name, princess, has been doubled by her power over the viewer, though the way she looks and smiles lowers the degree of her superiority.

As it was mentioned, when the represented participant is seen from the high angle, it is the viewer who has power over the RP. In this story there is only picture 9 that represents the high angle. In fact, the picture represents both low and high points of view. The princess is seen from the high angle and the child from the low angle. Also, the window that is related to the child's room is seen from the high angle. Here, the viewer has power over the princess. On the other hand, the child imposes his/her power over the viewer. The analysis of the next pictures reveals the defeat of princess and then again her triumph in the end. So the picture in which the princess does not have any power over the viewer paves the way for following pictures that represent her defeat against the witch. The viewer may find the reason of the child's superiority due to his/her relation with the princess; it is said because the two are at one page.




*Picture 9.* Princess Rose and Golden Bird

The other picture that is analyzed depicts eye-level point of view. In picture 10 there is not any power relations between the viewer and the represented participant. They are at the same level of power. The RPs (princess and prance) do not want to impose their power over the viewer. They want to invite the viewer who is at the same level of power to their happiness.




*Picture 10.* Princess Rose and Golden Bird

Research Question 4

> RQ4: How is the viewer/reader interaction with the images in type 2 storybooks (animal characters) are represented?

Considering this research question, we need to analyze type 2 storybooks (the stories in which the characters are animals).

Table 3
*Frequency of Sub-dimensions in Type 2 Stories*

| Dimension | Sub-Dimension | | Tyron the Horrible | Terrible Tommy … |
|---|---|---|---|---|
| Contact | | Offer | 24 | 7 |
| | | Demand | 1 | 0 |
| Attitude | Horizontal angle | Oblique | 24 | 7 |
| | | Frontal | 0 | 0 |
| | Vertical angle | High angle | 13 | 2 |
| | | Low angle | 4 | 0 |
| | | Eye level | 11 | 5 |
| Social distance | | Long shot | 23 | 7 |
| | | Medium shot | 3 | 0 |
| | | Close shot | 8 | 0 |

*Contact, type 2 storybooks*

The second type of storybooks is the ones in which the characters are animals. There are two storybooks for this purpose. One is *Tyrone the Horrible* and the other one is *Terrible Tommy Tom Cat*.

The first storybook that was analyzed is *Tyron the Horrible*. Totally, there are 24 pictures in this story. There is a picture in this story that represents two dimensions of contact. So, it is the reason that sum of the pictures exceeds the total number of pictures. The mentioned picture embraces two dimensions of contact: *offer* and *demand*. There are three dinosaurs in the picture. One gazes at the viewer while the other two do not. The gazing one is Boland's mother. She looks at the viewer in an affectionate manner. She wants the viewer to have a positive view on their family relationship. She contacts positively with the viewer. On the other side, Boland, the one who is on the back of his mother, and his father does not gaze at the viewer. They do not make contact with the viewer. They offer information to him/her.

The other storybook in type 2 group is *Terrible Tommy Tom Cat* that consists of seven pictures. There is not any *demand* picture in this storybook. All the pictures are *offer*.

*Social distance, type 2 storybooks*

The first story that was analyzed is *Tyron the Horrible*. The frequencies of each distance are shown in Table 3. Again in this story the total numbers of pictures are less than the sum of frequencies of distances. As it was explained before, it is because there is more than one dimension in one picture.

Both close and medium shots are represented in the picture. The close shot is related to the landscape.

> Landscapes can be seen from within; from a kind of middle distance, with a foreground object suggesting, perhaps, that the viewer is imaginarily located within the landscape, but stopping for a moment, as if to take stock of what is ahead; or from a long distance, from the air, perhaps, or from a 'lookout' position, a place not itself in the landscape but affording an overview of it … (Kress & van Leeuwen, 2006, p. 128).

The picture represents to the viewer the sense of being within the landscape, as if the viewer is behind the bushes and watches Tyrone. Tyrone himself is in the middle distance. He is shot at knees. The viewer assumes Tyrone neither as his/her intimate friend nor as 'other'. He is in-between of these two relations.

Social distance is long shot in another picture. Both dinosaurs are shot at full figure. The viewer sees them as two out of reach dinosaurs, without any engagement with him/her.

The other storybook in type 2 is *Terrible Tommy-Tom Cat*. All the pictures in this story are in long shot. The viewer does not make any close relationship with the represented participants. The RPs are as 'other' to the viewer.

*Horizontal angle, type 2 storybooks*

In the second type of storybooks all the pictures are oblique. None of the RPs makes a frontal line with the viewer. The viewer does not understand them as part of his/her world.

*Vertical angle, type 2 storybooks*

The first story is Tyrone. The frequencies are shown in Table 3. In the chosen picture, the dinosaurs are at eye-level and the branches are seen from the low angle. There is not any power differentiation between the RPs and the viewer. However, the branches that look like the tropical trees are seen from the low angle. They are imposing over the viewer. They may insist on the nature and environment of the dinosaurs. The big and imposing branches are in the domain of Tyron, the green and horrible one. The branches add degrees of greatness to Tyrone indirectly.

In another picture the high angle is represented. The dinosaurs are under the power of the viewer. The viewer considers the dinosaurs as diminished represented participants.

Like the former sections, the last story that was analyzed is *Tommy Cat*. The table of frequencies indicates lack of any low-angle in the whole body of story. As it was explained, the eye-level point of view realizes lack of any power involvement between the represented participants and the viewer. There is not any power differentiation between the viewer and the cat. However, if the RPs are seen from high angle, the viewer will have power over the RPs.

## Discussion

The aim of this comparative study was to find out whether there was difference between the interaction of the viewer and represented participants regarding stories with human characters and those with animal characters.

According to the analysis, there are differences between the two types of stories with regard to interactional meta-function. As it was shown in the tables, the most glaring difference is related to

the horizontal angle. There is not any frontal picture in type 2 stories, while there are 17 pictures in type 1 stories with frontal point of view. The frontal point of view conveys the involvement between the represented participants and the viewer. There are buildings and landscapes alongside with human characters in type 1 stories. The viewer engages with 17 pictures out of 32. This result shows the direct relationship and high involvement between human participants and the viewer who is a human as well. In a similar study conducted by Moya-Guijarro and Pinar (2008), in which the interactional meta-function was observed in a storybook with animal characters based on the Kress and van Leeuwen's (2006) framework, devices related to perspective demonstrate that the RPs are more approximate. The child looks at the pictures from a frontal viewpoint which gives him/her the feeling of being involved in the two hares' world. However, in the present study the results show no involvement between the viewer and the RPs in type 2 stories.

The dimension that makes the least difference is related to the sub-dimension of *contact*. Contact realizes two sub-dimensions of *offer* and *demand. Demand* determines the interaction between the viewer and RPs. The *offer* pictures represent no relationship between the viewer and RPs. They represent RPs as objects of contemplation for viewers. It is interesting that *offer* makes the least difference between the two story types. In the work conducted by Moya-Guijarro and Pinar (2008, p. 1614) and done on storybooks with animal characters, all the images demonstrate offer:

> Since the hares continually look at each other or at something within the image (e.g., the river, the moon, or the actions depicted by the other hare), without any demand on the viewer to be involved in any way beyond accepting or rejecting the offers of information made by the illustrator. Therefore, they become objects of contemplation for the participants reading the picture book, since no eye contact is established.

As it was mentioned, there are 31 *offers*. It is good to notice that there is only 1 *demand* picture. It shows the consistency of the results of this study with the one conducted by Moya-Guijarro and Pinar (2008). In addition, the careful analysis of the tables show the high frequency of sub-dimensions that represent relationship between the viewer and RPs in type 1 stories; as the two of them were discussed in the previous paragraphs. However, in type 2 stories the close shot as one sub-dimension of social distance exceeds type 1. Close shot determines the RPs as friends of the viewer, then it increases the relation between the viewer and RPs. Some seven pictures out of eight are related to nature. The viewer feels a close relation with the nature. There is only one close shot animal picture. So, this sub-dimension does not prove any close relation between the viewer and animal participants. The result of Moya-Guijarro and Pinar's (2008, p. 1614) study is in line with these findings.

> As for social distance, the hares are mainly long shots as they are usually portrayed full size. This seems to imply objectivity, some social distance and not an intimate relationship, perhaps in an attempt to show the young child that they do not belong to his/her world but to the world of magic and imagination. This reinforces the meaning transmitted by the offer mentioned before, showing that the RPs are in their own world.

Furthermore, in the *vertical angle* the result shows no power differentiation in type 1 more than type 2 stories. Nevertheless, the frequency of high angle in type 2 exceeds type 1. In other words, the viewer has more power on RPs in type 2 stories. When it comes to the low angle, it means the power of RPs on viewer, type 1 stories override type 2.

This study aimed to show whether there are any differences between the interactional meanings in two types of storybooks. It tried to clarify the interaction between the viewer and the RPs. Since the viewers are mostly children, the findings are contributed to the beginning level English language learning classes in which the storybooks are used. Teachers can choose the stories with human characters in order to make the process of involvement easier for the child (the viewer)

with intended subject. Also, teachers can choose stories with animal characters in order to teach some strange concepts in which he/she does not want the students to be involved. For example, in teaching how to avoid 'robbery', a robber character might be an animal. Also, the findings may help syllabus designers in providing appropriate syllabuses for students of beginning level for English language learning classes. Stories may be designed with animal characters containing the subjects that they do not want children to be involved in to convey the strangeness of those subjects.

## Conclusion

The analyses and results show that in *contact dimension* there are stories with human characters that demand the viewer's attention. The viewer can enter into a relation more easily than the stories with the animal characters. This higher degree of involvement between the viewer and the represented participants in stories with human characters is obvious in *horizontal angle* analysis. There is no frontal point of view in type 2 stories. It implies no contact and affinity between the viewer and the represented participants. The *social distance* reinforces the results of the two previous dimensions. It is the *close distance* that conveys the feeling of friendship between the viewer and RPs. While it was shown in the tables that there are more *close shots* in stories with animal character, it is the human characters that occupy the higher degree of involvement. The close shots of animal characters are not related to themselves. They are close shots of nature. Out of six close shots, only one is related to an animal. The rest are about the nature. In the dimension related to *power*, the eye-level point of view that determines lack of power differentiation between the viewer and the RPs, implies the high degree of no power involvement in human characters. On the other hand, the *low angle*, which indicates the power of RPs, is high in human characters; and the high angle that shows the power of the viewer is high in animal characters. These findings imply that the viewer (human being and mostly a child) interacts easily with the storybooks in which the characters are human beings. Also this is the human being (again the viewer) who has power over the animals.

The findings of this study may contribute to beginning level English language learning classes in which the storybooks are used, i.e. on the part of teachers. Teachers can choose the stories with human characters in order to make the process of involvement of the child (the viewer) with intended subject easy. Also teachers can choose stories with animal characters in order to teach some strange concepts in which they do not want their students to be involved. Also the findings may help syllabus designers in providing the appropriate syllabuses for students of beginning level English language learning classes. They may be designed with animal characters the subjects which they do not want children to be involved in and want to convey the strangeness of those subjects.

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**Appendices**

**Number of pictures according to storybooks' pages**

| A, Apple Pie (Type 1) | |
|---|---|
| Picture No. | Page |
| 1 | 9 |
| 2 | 11 |
| 3 | 13 |
| 4 | 15 |
| 5 | 17 |
| 6 | 19 |
| 7 | 21 |
| 8 | 23 |
| 9 | 25 |
| 10 | 27 |
| 11 | 29 |
| 12 | 31 |
| 14 | 35 |
| 15 | 37 |
| 16 | 39 |
| 17 | 41 |
| 18 | 43 |
| 19 | 45 |
| 20 | 47 |

| Princess Rose and Golden Bird (Type 1) | |
|---|---|
| Picture No. | Page |
| 1 | 4 |
| 2 | 5 |
| 3 | 6 |
| 4 | 8 |
| *5 | 9 |
| 6 | 10 |
| 7 | 11 |
| 8 | 13 |
| *9 | 14 |
| 10 | 15 |
| 11 | 16 |
| 12 | 18 |

| Tyrone the Horrible (Type 2) | | |
|---|---|---|
| Picture No. | Page | Description |
| 1 | 3 | |
| 2 | 4 | Left up |
| 3 | 4 | Right up |
| 4 | 4 | Right down |
| 5 | 5 | |
| 6 | 6 | Left up |
| 7 | 6 | Left down |
| 8 | 6 | Right down |
| 9 | 7 | Left |
| 10 | 7 | right |
| 11 | 8 | |
| 12 | 9 | Left |
| 13 | 9 | Right |
| 14 | 10 | |
| **15 | 11 | Left |
| 16 | 11 | Right |
| 17 | 12 | |
| 18 | 13 | Left |
| 19 | 13 | Right in a box |
| 20 | 14 | Left up |
| 21 | 14 | Left down |
| 22 | 14 | Right down |
| 23 | 15 | |
| 24 | 16 | |
| 25 | 17 | |

| Terrible Tommy Tom Cat (Type 2) | | |
|---|---|---|
| Picture No. | Page | Description |
| 1 | 2 | |
| 2 | 3 | Up |
| 3 | 3 | Down |
| 4 | 4 | |
| 5 | 5 | |
| 6 | 6 | Up |
| 7 | 6 | down |

*: These pictures aren't concluded in the study since they are animal characters in storybooks in which they are analyzed for their human characters

**: This picture was eliminated randomly to have the same number of pictures.

**Distribution of Contact Dimension in the Whole Corpus**

| | Human Being | | | | Animal | | | |
|---|---|---|---|---|---|---|---|---|
| | Type 1 | | Type 2 | | Type 1 | | Type 2 | |
| | Contact | | Contact | | Contact | | Contact | |
| | Offer | Demand | Offer | Demand | Offer | Demand | Offer | Demand |
| PIC 1 | 1 | | | 1 | 1 | 1 | 1 | |
| PIC2 | 1 | | 1 | | 1 | | 1 | |
| PIC3 | 1 | | 1 | | 1 | | 1 | |
| PIC4 | 1 | | | 1 | 1 | | 1 | |
| PIC5 | 1 | | eliminated | | 1 | | 1 | |
| PIC6 | 1 | | 1 | | 1 | | 1 | |
| PIC7 | 1 | | 1 | 1 | 1 | | 1 | |
| PIC8 | 1 | | 1 | | 1 | | | |
| PIC9 | 1 | | eliminated | | 1 | | | |
| PIC10 | 1 | | 1 | | 1 | | | |
| PIC11 | 1 | | 1 | | 1 | | | |
| PIC12 | 1 | | 1 | | 1 | | | |
| PIC13 | 1 | | | 1 | 1 | | | |
| PIC14 | 1 | | | | 1 | | | |
| PIC15 | 1 | | | | eliminated | | | |
| PIC16 | 1 | | | | 1 | | | |
| PIC17 | 1 | | | | 1 | | | |
| PIC18 | | 1 | | | 1 | | | |
| PIC19 | 1 | | | | 1 | | | |
| PIC20 | 1 | | | | 1 | | | |
| PIC21 | | | | | 1 | | | |
| PIC22 | | | | | 1 | | | |
| PIC23 | | | | | 1 | | | |
| PIC24 | | | | | 1 | | | |
| PIC25 | | | | | 1 | | | |

**Distribution of Social Distance Dimension in the Whole Corpus**

| | Human Beings | | | | | | Animals | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Type 1-1 | | | Type 1-2 | | | Type 2-1 | | | Type 2-2 | | |
| | Social distance | | | Social distance | | | Social distance | | | Social distance | | |
| Pic. No. | Close | Medium | long | close | medium | long | close | medium | long | close | medium | long |
| 1 | | | 1 | | 1 | | | | 1 | | | 1 |
| 2 | | | 1 | 1 | | 1 | | | 1 | | | 1 |
| 3 | | | 1 | | 1landscape | 1 | | | 1 | | | 1 |
| 4 | | | 1 | | 1 | | | | 1 | | | 1 |
| 5 | | | 1 | | eliminated | | 1landscape | 1 | | | | 1 |
| 6 | | | 1 | | 1 | | | | 1 | | | 1 |
| 7 | | | 1 | 1 | | 1 | | | 1 | | | 1 |
| 8 | | | 1 | 1 | 1 | 1 | | | 1 | | | |
| 9 | | | 1 | | eliminated | | 1landscape | | 1 | | | |
| 10 | | | 1 | | 2 | 1 | | | 1 | | | |
| 11 | | | 1 | | 1 | | 1landscape | | 1 | | | |
| 12 | | | 1 | 1 | | | 1landscape | | 1 | | | |
| 13 | | | 1 | | 1 | | | | 1 | | | |
| 14 | | | 1 | | | | 1landscape | | 1 | | | |
| 15 | | | 1 | | | | | | eliminated | | | |
| 16 | | | 1 | | | | | | 1 | | | |
| 17 | | | 1 | | | | 1landscape | | 1 | | | |
| 18 | | | 1 | | | | | 1landscape | 1 | | | |
| 19 | | | 1 | | | | | 1landscape | 1 | | | |
| 20 | | | 1 | | | | | | 1 | | | |
| 21 | | | | | | | | | 1 | | | |
| 22 | | | | | | | | | 1 | | | |
| 23 | | | | | | | 1Tyrone | | 1Boland | | | |
| 24 | | | | | | | 1landscape | | 1 | | | |
| 25 | | | | | | | | | # | | | |

**Distribution of Attitude Dimension in the Whole Corpus**

| | Human Being | | | | Animal | | | |
|---|---|---|---|---|---|---|---|---|
| | Type 1 | | Type 2 | | Type 1 | | Type 2 | |
| | Horizontal Angle | | Horizontal Angle | | Horizontal Angle | | Horizontal Angle | |
| | Frontal | Oblique | Frontal | Oblique | Frontal | Oblique | Frontal | Oblique |
| PIC1 | 1 | | 1 | | | 1 | | 1 |
| PIC2 | | 1 | 1 | 1 | | 1 | | 1 |
| PIC3 | 1 | | | 1 | | 1 | | 1 |
| PIC4 | | 1 | 1 | | | 1 | | 1 |
| PIC5 | | 1 | | eliminated | | 1 | | 1 |
| PIC6 | 1 | 1 | | 1 | | 1 | | 1 |
| PIC7 | | 1 | 1 | | | 1 | | 1 |
| PIC8 | 1 | | 1 | 1 | | 1 | | |
| PIC9 | | 1 | | eliminated | | 1 | | |
| PIC10 | 1 | 1 | 1 | 1 | | 1 | | |
| PIC11 | | 1 | | 1 | | 1 | | |
| PIC12 | | 1 | 1 | 1 | | 1 | | |
| PIC13 | 1 | 1 | 1 | | | 1 | | |
| PIC14 | | 1 | | | | 1 | | |
| PIC15 | | 1 | | | | eliminated | | |
| PIC16 | 1 | 1 | | | | 1 | | |
| PIC17 | 1 | 1 | | | | 1 | | |
| PIC18 | 1 | 1 | | | | 1 | | |
| PIC19 | | 1 | | | | 1 | | |
| PIC20 | | 1 | | | | 1 | | |
| PIC21 | | | | | | 1 | | |
| PIC22 | | | | | | 1 | | |
| PIC23 | | | | | | 1 | | |
| PIC24 | | | | | | 1 | | |
| PIC25 | | | | | | 1 | | |