

SHEME MARY P. U. "GLOBALIZATION OF CULTURE: A STUDY OF THE INFLUENCE OF CHILDREN'S PICTURE BOOKS ON THE TRANSFORMATION OF CULTURE IN THE GLOBAL AGE". THESIS. RESEARCH CENTRE, DEPARTMENT OF ENGLISH, ST. THOMAS' COLLEGE (AUTONOMOUS), UNIVERSITY OF CALICUT, 2019.

## CHAPTER - 1

### **Introduction: Children's Picture Books and Globalization of Culture**

"What is the use of a book," thought Alice, "without pictures. . ." (Carroll 2).

Alice verbalizes the voice of children and pictures make the most of it. Passing through the countless phases of human development, we are now in an age of visual culture sublime and outlandish at the same time, bringing about transitions from conditioned beliefs to unexplored horizons. This project analyses and identifies how the picture books for children can be influential in the developmental years in the era of globalization. The cultural globalization is evolved especially with the growing generation and these children are often influenced with the books specially designed for them. This notion remains, many a times, unidirectional as the books selected for them are not from diversified culture across the globe. So globalization of culture takes place in tune with the culture of popular and powerful culture of the world without the proper representation from the marginalised ethnic groups. So the proposition is to make this umbrella term an encompassing notion by giving due representation to the diversified culture across the globe.

Globalization is the evolving movement of the world by shedding the divergence and enhancing the convergence. It reduces the world into one globe than many varied entities. Culture is socially constructed. So the social force of

globalization naturally results in globalization of culture too, where the people adapt to the culture around them towards which they are exposed. The influence on lives of children especially in the early years of development is decided by the experiences they are given to, in form of interaction with people around, books, and other media. The picture books are introduced at a very young age and form a greater part of literature, during the phase it plays a major role in shaping their socially relevant attitudes. Transformation of culture is a natural process, constructing culture to remain dynamic. The major part of the ever evolving culture is also owned by children all over the world.

The adaptive human characteristic is often influenced to a greater extent with the visuals appear in different forms; so are the children. The clear minds of children can easily be moved in tune with what is presented to them. In addition, to inspiring a love for reading and providing hours of enjoyment, children's literature serves emotional, social, intellectual, linguistic and literary purposes (Temple et al. 202). In this era of increased mobility and adaptations the cogent evolving of the globe into one unit resulting in globalization must be acknowledged. It effects changes in all walks of life. Globalisation of culture is not the end result of one immediate action but rather effects from a series of actions and reactions all around. According to Tomlinson in *Globalization and Culture*, "in this rather abstract, general way, globalization refers to the rapidly developing, and ever-densening network of interconnections and

interdependencies that characterise material, social, economic and cultural life in the modern world" (352). Cultural globalization is an established reality and we try to combat with it in the most desirable way. "Cultural globalization has contributed to a remarkable shift in people's consciousness" (Steger 75). Cultural globalization exempts none so are the children. The proposition generates the greater necessity to evaluate the factors influencing globalization of culture from children's perspective.

The quantum of culture is always reflected and embodied in literature. Culture is not static, rather evolves dynamic by continuously disseminating from one generation to next. Children's books provide a wonderful way for children to learn about diversity and fairness (Derman and Edwards 7). The books are mostly adapted, undergo an evolution, shared through recreation, and at times go off-track and turn absent for the future. There are a few literary works that sustain the test of time. This is true to children's literature too. Children's literature, meant for children and crafted by adults, spans over many genres namely, fairy tales, fantasy fiction, picture books, concept books, fables, historical books, realistic fiction, nonfiction and so forth. Present study analyses picture books for children meant for the age group between two to eight years of age. A picture book is crafted infusing the pictures into the text and vice versa. The proper amalgamation of both helps to bring in the subtle effect. Most picture books present one plot stories following a conventional, continuous narrative

pattern in linear sequence with pictures illustrating the written text. A handful of picture books deviate from the traditional narrative style to produce visually engaging multiple narratives. Multiple narratives can be, as Maria Nikolajeva and Carole Scott describe, either counterpointing, with two or more mutually dependent narratives, or sylleptic with narratives independent of each other (12). Picture books remain close to the life of children as these books are introduced at a very early age and that they are replete with pictures arresting their attention.

The association with children of an early age necessitates this study and develops the insight positively towards globalization of culture. Amidst the accelerated momentum of cultural globalization, we also detect glimpses of cultural imperialism, transnationalism, multiculturalism, and ethnicity. The potential of literature to posit these multiple factors, invite a detailed research into this. Globalization of culture manages on a line between pro-social and anti-social line. As Jill P. May notes in *Children's Literature and Critical Theory*, "children reading for enjoyment bring their own experiences with them and relate them to the story. They want a positive experience, even when they are reading a textbook" (vii- ix). When children are introduced to the literature we also introduce them to a world outside their realm in complete vivacity. The children hardly realize that they are likely to be influenced or rather their attitudes are formed partially on the basis of early literature of their lives; this calls for the study to probe into the world of picture books from the globalization

perspective. The study revolves on the point of globalization of culture involving the picture books which could act influential to the toddlers to bring about a transformation of culture in the global scenario.

The strategy of the study is to look into how globality is enforced with the aesthetic, emotional and affective content analysed in the socio-cultural context and application of cultural theories of globalization. Located at a point of intersection between cultural globalization and children's picture books, the research tends to be a part of an extensive study drawn largely on children's literature, narratology and cultural studies. In particular, this study concentrates on tentative influences picture books could initiate in children especially toddlers in developing and understanding the cultural difference, bringing about a transformation resulting in globalization of culture. Popular children's picture books irrespective of the time frame have been identified for the study, and analysed thematically, conceptually and aesthetically. The theories of globalization on culture are also applied to observe the changes of the embedded themes. The key question addressed is how the picture books become a decisive factor in encouraging the globalization of culture; together with attending the issue of ethnicity that gained momentum in the era of globalization. A comparative study of globalization and ethnicity is weighed with the representation in picture books from the readerly and writerly positions. Many studies repeatedly claim that literature contributes to children's socialization, but

for Nikolajeva, there is a lack of such research on “readers’ affective engagement with fiction” (275). The potential of picture books in promoting the prosocial behaviour is identified and has been employed greatly. The behavioural patterns thus developed incite the actions positively towards globalization of culture. An attempt is made through this corpus, to redefine the globalization scene so as to effectuate changes especially in promoting multiculturalism.

Seeing is a great deal more, than believing these days. The same applies to magazines, shopping malls, theme parks, product packaging, advertising in all its forms, and all the other sites of contemporary visual cultural to which art educators are now turning their attention (Duncum 1). Visual culture is concerned with visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology. Visual technology includes any form of apparatus designed either to be looked at or to enhance natural vision, such as picture books, television, computer and the internet. Picture books play a significant role in transforming the culture of a society since it strongly influences the children who are the future citizens. Picture books represent cultural elements as its foundation is on the cultural setting of the nation they represent, but at the same time, the literary exposure of the children is not limited to one particular region or nation. It transcends the boundaries which finally accelerates the process of globalization of culture.

The design of the research moves along the larger spectrum of children's literature focusing on picture books towards globalization of culture. The general milieu of the study is children's literature, which we often know is over shadowed by the obscurity generated out of the intentions of those who work behind them. Children become a part of it only at the last point of the scale. Furnishing the final role of beneficiaries, children actually gratify the varied hidden interests of the writer, publisher, parents and teachers. The idea is sounded by Kenneth Kidd as he questions the whole notion of 'children's literature' based on the fact that it is mostly written by adults (109). Recognizing this adult mediation, we have scholars like Goldstone and Labbo define children's fiction as stories written by adults for children (197). Katherine Jones observes "the fundamental definition problems" (305) associated with the existing term 'children's literature' for the text that produced almost entirely by adults "with child readers usually being the target of the book." The term is better replaced with 'child literature' giving the substance of the idea remained latent, even though the former terminology children's literature continued to be the accepted and recognized among the scholars. The hidden intervention of adults is intended to fulfill the objectives expected out of this genre. "Children's texts function as agents of socialization," explains Bradford, "inscribing ideologies concerning social and cultural norms" (92). The view is also shared by Masha Kabakow Rudman in *Children's Literature*, "the means to inculcate values; develop skills; influence attitudes; and affect the physical, social,



emotional, intellectual and more development of today's youth and tomorrow's adult"(1). What is specific to children's literature is that, it revolves around the themes familiar to children and also the characters would be mostly children, hence making the genre close to their heart; but the social, cultural, and literary purposes envisioned through the books should not be under estimated.

"Literature shows human motives for what they are, inviting the reader to identify with or to react to a fictional character" (Lukens 5).

Children's literature has always been fascinating for both children and adults. But at the same time, these books are given only a limited perspective and we cease to consider these books to be a part of a higher literature. The difference that is found between the adult literature and children's literature is that in the former, the writer directly communicates to his intended readers. Whereas, in children's literature an interference of adults is present in instructing the intended readers as what to read and how to read. The mediating role is based on the generalizations, which adults make about children and their ability to comprehend. The dictum that picture books are easy to understand rests on the assumption that children have a visual imagination and pictures are automatically understandable.

According to Nodelman, picture books convey simple delight by surprisingly complex means and communicate only within a network of conventions and assumptions about visual and verbal representations and about

the real objects they represent (72). According to Umberto Eco, “something stands to somebody for something else in some respect or capacity” (176). All picture books have three levels of reading, 1) reading of the pictures 2) reading of the dialogue and 3) reading of both picture and dialogue. The verbal and the visual interact and constitute the whole indivisible impact. Hall, in *Representation: Cultural Representation and Signifying Practices* suggests that, there are three general approaches to the question done by representation, 1) the reflective approach 2) the intentional approach and 3) the constructionist approach (15).

A major function of picture book illustrations is that they help establish setting. “Some stories depend on picture settings in much the same way that spoken conversation depends on the physical and social setting in which it takes place” (Elster and Simons 149). Illustrations also serve in defining and development of characters. The visual actions and reactions of these characters towards others are an important way of showing the reader, who they really are. Extension or development of the plot is another function of illustrations. Due to the compactness and the shortened nature of the children’s picture books, it is imperative that the development of plot relies upon information that is supplied by the illustrations. Another important functional contribution of pictures in children’s books is that they convey the author’s or illustrator’s point of view to the readers both visually and verbally.

Even the most simple stories are embedded in a network of relations that are sometimes astounding in their complexity. The familiar and straight forward stories reveal depth, that we do not anticipate as we do not see the network of relations in which story resides. These networks of relations actually remain entangled in the arbitrary conventions and the meaning remains limited.

Narratology helps to unfold these intricate culture related network of relations which finally constitute the meaning to the narrative. It is not only the aesthetics of a picture that convey the meaning but many other elements also work together. Normally, a minimal or uncomplicated plot and setting supported by both verbal and visual is present in picture books. In a picture book, narrator forces the reader to see certain details of the setting. Visual representation of setting is “nonnarrated” and therefore, non manipulative, allowing a considerable freedom of interpretation from the reader. Picture books present a unique challenge and opportunity in their treatment of temporality (Nikolajeva and Scott 139). The narrative perspective present in most picture books has an omniscient and omnipresent visual perspective.

Nodelman explains in *Words about Pictures: The Narrative Art of Children's Picture Books*, that, Children's literature has evolved to “a distinct and definable genre of literature” (242), and also picture books established a new format of literature that tell stories through pictures alone or through the balanced participation of both pictures and words. The texts could be either visual texts,

while others would be visual verbal texts. Picture books varied in format like visual, verbal or digital and the themes discussed suited the age of the readership that is between two years to eight years. Even these were greatly enjoyed by teenagers and adults. It is understood that literature is an ideological production and a cultural artifact. Likewise, the books for children are meant to transmit the values and motifs of society and culture and thereby influence their lives. The French scholar of comparative literature Paul Hazard regards children's literature as a means in which "a national soul is formed and sustained" (111). Charles Sarland observed that, "literature is a product of the particular historical and social formations that prevail at the time of its production" (41). The literature of a period reflects the history that led to the creation of that particular piece of writing and it also includes the societal patterns and attitude that contributed to its production. The approach to literature for children is more complicated as they are incorporated with didacticism. The insistence on the moral intent is for moulding the attitude of the budding spirits in tune with the preferences of the adult community. Curtailing the natural instincts towards the forceful inculcation of values is the predicted result of children's literature. The scene remains the same in picture books too, but comparatively easier as the targeted group belongs to a younger age group and hence easy to influence. Children's literature presents gender roles and culture norms to readers that are overt and underlying within the story (Rodman and Hildreth 5).

Picture books remain significant in the life of children. The stories of our childhood reside within us, engaging us to live and view the world in certain conditioned ways. These experiences are not intellectual alone, but heart forming experiences as well. Naugle asserts that each story is read through the lens of a worldview:

A worldview, then, constitutes the symbolic universe that has profound implications on a variety of significant human practices. It digs the channels in which the waters of reason flow. It establishes the hermeneutic framework by which texts are interpreted. It is that mental medium through which the world is known. Human life in its variegated aspects, so it seems, proceeds "kardiologically" - out of a vision of an embodied heart living in the world (Belcher 30-31).

The idea that children can be influenced should help to develop not only the national soul but also to understand the world around them. Karen Sands O'Connor's essay, "All There in Black and White: Examining Race and Ethnicity in Children's Literature," takes a deeper look at the world's progressively positive reception of different races in terms of children's books. Considerations of race or ethnicity are especially significant because young readers are especially "impressionable" (Chapleau 38).

The schema of the research can greatly contribute to our understanding of how texts represent cultural diversity as multiculturalism along with

stereotyping and western meta ethic. The study identifies how readers respond positively or negatively to these representations. Children would be easily attached to the cultural attitudes exhibited by the characters of the stories they read, and can develop social consciousness in a greater or lesser degree. Chapleau finds that race is becoming “increasingly blurred” (39) which in turn results in the increased momentum gained by the heritage stories.

Communication through images has remained an age old convention. The images either as illustrations or as paintings for communication gained importance in history. Later on, picture communication has been scaled down and narrowed in literature especially to children’s literature. The relevance of pictures and illustrations is increased with the fact that we are living in an age of visual culture and what is remained in the mind of an individual is a set of images pertaining to the world around us. Moreover, the evolution of technology had made illustrations to undergo drastic changes making them more effective.

Down the ages we see many artists who made the picture book genre pervasive and powerful marking its values at literary, literacy, cultural, and political levels. The scope of picture books is mostly limited to children’s literature, of course graphic novels being an exception. Even though the books were written, illustrated, published, chosen, and at times explained by the adults these narratives are not considered to be a part of adult literature. The format of a picture book is largely designed for children but it is enjoyed and greatly

appreciated by people of all ages. The father of picture book Randolph Caldecott, an artist who belonged to the nineteenth century only; but the commencement of illustrations and images as part of communication found its place in history long ago.

The concept of picture book is still an obscuring one, since, at times the word employs one word spelling- picturebook- emphasizing the unity of both picture and text or commonly expresses the idea in twin words as - picture book- functioning picture as adjectives (Matulka 2). Whether pictures support the text or text extends the pictures is still a debating issue. However, the pictures and texts maintain a balance and a complementary relationship. According to Bodmer, illustrations serve to “expand, explain, interpret, or decode a written text” (72). Matulka explains it is based on the picture- text balance that they are classified into many; they are picture book, picture story book, and illustrated book. These classifications bring an understanding that in a picture book, the story is evolved through pictures and text is comparatively short. Talking about illustrated books the text content will be more and pictures are used for decorations. The balance in between is generally found in picture story books where both the text and pictures complement each other (5).

Knowing the history of picture books will definitely help to realize how influential the medium remained through the annals of time. The numerous cave paintings of BC and AD and other forms of graphic scripts have been

excavated, the steady growth of illustrations are found from fifteenth century onwards up to the nineteenth century. The illustrations of this period were only precursors of picture books. The picture book that we see today gained its ultimate entertaining form only in the twentieth century. "Ulrich Boner's *Der Edelstein* (1461) is often cited as the first example of a book with type and image printed together. *Comenius Orbis Sensualium Pictus* (The Visible World) published in Nuremberg in 1658 is generally seen as the children's first picture book in the sense that it was a book of pictures designed for children to read" (Salisbury and Styles 12). The illustrations of an earlier period were mostly employed as an adornment than to supplement the text. In course of time many popular figures attempted experimenting with the text image combination. The literature for children aiming at entertainment came into materiality in the 17th century, after the publication of Lewis Carrolls' *Alices' Adventures in Wonderland*. Until then the books for children focused on instructing with a didactic overtone. A change of attitude was set in with the theories and studies of John Locke and Jean Jacques Rousseau. These scholars identified children as a different entity capable of independent thinking faculty and activities. Followed by them, John Newbery came out with his *A Little Pretty Pocket Book* (1744) purely meant to provide amusement for children. His reputation rests mainly as a publisher, who identified the scope of market for children's literature which in turn brought a revolutionary change to the genre by helping it to flourish the publishing industry. Among the other noted figures, who employed the visual style of



narration are William Blake, in *Songs of Innocence* (1789) with a visionary visual style. Thomas Bewick of late eighteenth century is counted for the general development of the book illustration. His creative art for *Pretty Book of Picture for Little Masters and Misses* or *Tommy Trips History of Beasts and Birds* were appreciated and recognized for the illustrations in the books. A direct influence on the modern picture book is *Der Struwwelpeter* by Henrich Hoffman. Its English translation *Slovenly Peter* appeared in 1848. A similar work was produced by Edward Lear with the title *A Book of Nonsense*. These landmarks actually paved a way for the modern picture book. The industrial revolution improved printing techniques and the literary needs identified for the children generated a mass of books for children. Therefore, artists of the time found an audience eagerly waiting for each production; of these prominent figures none is credited as the father of modern picture book, except Randolph Caldecott. In the words of Maurice Sendak, the greatest author of visual literature "Caldecott's works herald the beginning of the modern picture book. He devised an ingenious juxtaposition of picture and word, a counter point that never happened before. Words are left out- but the pictures say it. Pictures are left out- but the words say it. In short it is the invention of picture books" (Salisbury and Styles 16). The 'rhythmic syncopation' as suggested by Sendak, was different from that was prevalent until then. In his works, illustrations were as a subtext which expands the original.

Apart from the names discussed so far, two names that shouldn't be missed out from the history of children's picture books are the artists of the Victorian era- Walter Crane and Kate Greenaway. The period from the latter half of the nineteenth century and early twentieth century has come to be known as the golden ages of children's books. It was a time when the developments of printing technology, change of attitude towards childhood and a number of gifted artists were conglomerated to bring out the best of the period. The change was visibly brought into existence with Lewis Carrolls' *Alice's Adventures in Wonderland* (1865) with Sir John Tenniel as the illustrator. Beatrix Potter, another celebrated writer, with *The Tale of Peter Rabbit* (1905) continued to amuse the masses for a long period. The work was considered by many as a modern picture book. The following years, the war struck world produced no original talents and the works appeared were mostly imitating Potter's Rabbit even though these imitations were tokens of the popularity of Potter's work. The world war affected the world scenario and slowed down the publishing activities; even after the war original talents were not flourishing much. Wanda Gag wrote and illustrated *Millions of Cats* (1928) was notable for the innovative design. The later works of the period *Clever Bill* (1926) by Heinmann and the *Pirate Twins* (1929) by Faber also counted as important pieces of art production hence the kind of books could achieve near perfection at a time when such works were rare to be found.

The experiments in technology were going on all over the world, to make text and image a unified whole and making them attractive too. In France, they experimented with hand colouring after making the black line with lithography. Even though, 1930s witnessed the Great Depression, special interest in children's literature remained fostered. Periodicals of the time dedicated their pages for reviews of children's books. The picture book that stood out of the period was *The Story of Babar* (1931) by Jean De Brunhoff. The book was large colourful and hand written above all with child like clarity. Another key work stamped in the evolution of the genre was Ardizzone's *Little Tim* books. We gather the glimpses of greatness of Dr. Seus in 1937 with the work *And to Think That I Saw...* Another artist praised to be most imaginative and original at that time was Mervyn Peake. His first picture book *Captain Slaughter Board Drops Anchor* (1939) was criticized as unsuitable for sensitive children as it discussed a decadent world and alien creatures. But the creativity and the subtle interplay of verbal and visual made it far ahead of its time. The disturbed political scenario of Europe due to world wars slowed down the pace of creative exuberance. The war also affected *Curious George* (1941) to reach America as the creators fled from war torn Europe with the draft. Curious in features and characters, the book appealed to masses around the globe through eight books of the series.

Noel Carrington, a well known figure in London, obsessed with the idea of producing affordable educational picture books for children heralded the

puffin picture book employing autolithography which brought about a revolution bringing picture books to somewhat in the present day form. In the post war period many books followed the auto lithography technique popularised by Noel Carrington with the sole aim of cutting the cost. Prominent works among them were *Ballet in England: A Book of Lithographs* by Shiela Jackson and *The Little White Bear* written and illustrated by Enid Marx. The 1950s showed a great leap towards visual thinking reflecting more works appearing with images to support the texts. Antonio Frasconi's concept book for children *See and Say* introduced a few words in five languages is a book worth mentioning here, as the book supported linguistic and cultural aspects from the children's perspective fully justifying the visual verbal balance. Many prominent figures stepped in to illustration and made huge success. Roger Duvoisin, Leo Lionni, Andre Francois were a few to be named among them.

Children's picture books were established as a prominent genre by the 1960s. Talented artists, new media and production techniques, experiments with themes and formats accelerated the pace of the genre. Artists identified limitless possibilities of this genre and many greatest and budding talents flourished during this period. John Birmingham's *Borka; The Adventures of a Goose with No Feathers* published in 1963 won Kate Greenaway medal. After bringing in a multicultural character, Ezra Jack Keats' *The Snowy Day* published in 1962 won the Caldecott Award. Another curious and fascinating picture book of the period

was *A Tiger Who Came to the Tea* in 1968 by Judith Kerr, about a war refugee from Germany under Nazi rule. Maurice Sendak, ever greatest picture book illustrator for children also contributed to the momentum of the period by publishing his most acclaimed work *Where the Wild Things Are* (1963). The book deals poetically with the subject of anger, though the book is primarily about love. In a drifting way the book also delineates emotions of hatred, obsession, security, and also about imagination.

Children from diverse culture found place in the picture story book in the 70's. This was quite a challenging step as until then only children from western middle class were representing the childhood all over the world. Even though, multiculturalism set in, most of the representations were stereotyped and carried inaccuracies. The notable works of this decade were by Antony Browne, popularly known as Britain's child laureate. *Stieve* (1969) set the tone of what has to follow in succeeding years. It was the first book about a black child in a realistic setting. Late eighties and nineties witnessed multicultural literature for children making its presence. The picture books of the period about children of colour were by authors of colour; which in turn ensured the realistic and accurate portrayal of life, race, and culture. Reaching to the twenty first century, the awareness of picture book as an art form was growing steadily hand in hand with technology. What we have today is the digital art spreading infectiously.

Switching to digital formats like e-books in the production and publication of art, gifts the readers an unsurpassed experience.

Suggested by Matulka, it is often confusing between whether picture books to be termed as a type of children's literature or a genre itself (83). The approach that a person generally holds towards picture books are on three levels at first, immersion, secondly, comparing and contrasting and finally, past preferences. It should be understood in this context these levels are related to the external feature format, as whether a wordless book the arrangement of pictures, the size of the type setting and similar other features. Whereas, genre refers to the content of the book; the inside elements that make it in to a book. For example the mood set by the story, the rhythm with which the reader may approach the book, the style, and the subject matter all goes into this classification.

Easy classifications of picture books are picture book, picture story book, and illustrated book. This categorisation alone would not comply with the variety of books available in this group. The major subtypes are beginning reader's concept books, digital format toy (novelty) books and verse. This categorization is based on the distinct features prevalent in them. Beginning readers initiate children into reading by themselves without their knowledge and mostly based on a story. They are characterized with small sentences and larger fonts. To draw an example we have the quite famous book *A Cat in the Hat* 1957

by Dr. Seuss which contain only 236 words and often suggested as an easy reader.

Concept books as the name suggest introduce concepts like numbers, colours, sizes and shapes. They are used as an effective tool for childhood Learning. The titles *Caps for Sale* (1940) by Slobodkina Esphyr and *How Many Snails* (1988) by Donald Crews are major concept books. An important feature that distinguishes the concept book is that of clarity. This can be ensured with the close association between the words and the pictures. Tana Hoban's concept book *Look Again* (1971) has charmed generations. The classification of alphabets book can further be made on theme, potpourri and sequential books. The theme alphabets books are not just alphabets books but which also follows a topic or theme in order to introduce the alphabet. A good example for this sort of books is Cathi Hepworth's *Antics* (1992). The theme based alphabet books restrict the freedom of the author, potpourri provides limitless freedom. They provide as many words as possible with the single alphabet which shows apparently no connection. *The ABC Bunny* (1933) by Wanda Cag is one of such sort. The third classification, the sequential story alphabets books introduces the alphabets to children through the narration of the story. Among the alphabet books the bifurcation can be made according to the age of the children or the target audience.

Number books too are counted among concept books. There are books which deal with themes of colour, shape and size and sometimes synonyms and antonyms meant to introduce mostly the basic concepts as the primary colours how they make it into secondary colours or the basic shapes. The books like *Colour Zoo* (1989) by Lois Ehlert combined assorted concepts like shape and colour into one book. Toy (novelty) books make another major type. Toy books either as board books pop-up or flap books or cut-out books ensure interaction with the book and children often recognize them to be toys as the idea is suggested by the name.

The categorical associations of books to different genres keep them further classified. The general research questions pertaining to different genres in children's picture books are limited; one cannot ignore the characteristics of each work making it distinct and unique. According to the themes, characters and treatment of the story a general classification caters to animal stories, fantasy stories or magic realism, realistic fiction, historical stories, folklore or traditional stories. The simplicity of the animal stories realistically creates them to be childish and possess a close association with children. All the animal characters in the stories represent children and their childlike perspectives. They reflect the child itself. They talk, walk, act, dress, just as children and most importantly think according to a child's perspective. These anthropomorphic animal characters are very powerful to leave deep impressions in the minds of the



readers. Majority of children's picture books feature an animal character. Lilly in *Lilly's Purple Plastic Purse* (1996) is an unforgettable character. Beatrix Potter's Peter in *the Tale of Peter Rabbit* (1900) and many more of the kind. Sometimes these stories employ a natural setting and at times imaginary or contemporary.

Fantasy fiction makes an important position in children's picture books. These stories do not adhere to natural laws of reality. The presence of the supernatural element in an ordinary or natural setting or an alluring feel of magical realism categorizes a work of art into fantasy literature. Other than this, the works which share the traits of an entire imaginary make belief world, like imaginary settings, characters etc. Fantasy in literature found to play symbolism through the presence of archetypal figures. Apart from fairy tale fantasy, the one, every one is quite familiar with is fantasy children's picture books, which are affluent with contemporary themes treated with elements of fantasy.

Children's picture books aren't for awe, excitement, and surprises alone. They initiate the children to the world around them that is both familiar and unfamiliar. Realistic fiction discussing the somber topics helps children identify and empathise with the characters. Recent in trend, realistic fiction delineates the social issues like diseases, divorce, death, adoption or even homosexuality giving a chance for children to find the characters in the same situations as they are. In fact they see their reflections. It should also be noticed that realistic fiction discusses serious topics alone. For example, Allen Say's *Grand Father's Journey*

(1993) is a simple story with realistic setting and theme diffusing the thought how to deal with ordinary life and dreams. *When Sophie Gets Angry- Really Really Angry* (1999) is a picture book which tells how the protagonist learns to manage her emotions. The events in a realistic fiction though fictional could actually take place and the characters are life-like ordinary beings without any special skills.

At times, realistic fiction depends on historical setting hence they are listed separately. Historical picture books feature stories set some time in the past from a few years to many years. Themes also vary greatly likewise the perspectives. The authentic portrayal of past events would definitely brings to children the familiarity of their roots and traditions specific to their social conventions. The World War II perspectives from American, Japanese and Jewish outlook are reflected through the books like *But No Candy* (1992), *Bracelet* (1992) and *Star of Fear Star of Hope* (1985). A sub genre of historical picture book is picture book biographies. They discuss in detail the life of an individual along with a historic heroic endeavour. Provided that factual in details these books are brought out after a thorough research with all supporting details as maps and bibliographies. Apart from these genres the mass of picture books come under the genus of traditional literature including folklore, folk literature, fairy tales which pass on from one generation to next orally. Consequently it includes a great variety, which is further divided into sub genres as beast tales, fables, fairy

tales, folk tales, cumulative tales, fractured tales, legends, myths, *Jataka* tales, trickster tales, noodlehead tales, pourquoi tales, and tall tales.

Beast tales feature animals with human characteristics or they behave as humans; this feature is commonly known as anthropomorphism. These could be funny or serious but morals were not presented directly. *The Three Little Pigs* is an example of this sort. Beast fables, where humans interact with animal characters they are given only secondary importance. A very close associate of beast tale is fables. The characters could be animals but these stories usually end in morals for children. The oldest work that belongs to this category is *Aesop Fables*. From India, *Panchathantra* too share this classification. The specific picture book example is *Fables* (1980), *The Lion and the Mouse* (2000) by Bert Kitchen *The Ant and the Grasshopper* (2000) by Amy Lowry Poole.

### **The classification of picture books**

The classifications of picture books are not limited to genres. It is also done in accordance with the age group of the target audience though overlapping is unavoidable. It should be admitted that this distinct format of text and illustrations spread over 32 pages are widely read and greatly enjoyed by the older readers and adults. The classification concerns only the targeted audience between the age group of two to eight years; and attempted on the grounds that not all titles suitable for all ages. The grouping meets with the cognitive, emotional and physical transitions the children undergo in this span. Keeping

the age of the intended audience and the content of the picture books, a rough grouping suggests board books are meant for toddlers. These books less in pages engages a toddler and easier for them to handle. Alphabet books and number books belong to this group. The picture books where the illustrations predominate over text are meant for emergent readers. These books contain less than ten words per page which the children comprehend with the help of illustrations. *Hondo and Fabian* (2002), narrates the misadventures of a cat and a dog, falls under this category. The publishers generally mention the intended age of the readers on the book jacket itself. This classification is usually “zero to three, four to eight, and all ages” (Matulka 181) and this recommendation cannot be treated as final. The younger readers significantly enjoy the picture books where the text and illustrations are given equal weightage. In case of older readers, more sophisticated picture books are used that are embedded with both literary and literacy concepts. Concept picture books on subjects such as Maths and Science, historical picture books, biographical picture books and similar one satisfy the older readers along with literary picture books for pleasure.

### **Perceptions of the Children**

Regarding the content, the books are ever evolving due to the changes transpire in culture across the boundaries. The strong assumption is that children should be protected from everything unpleasant, “attitudes to and perceptions of childhood are highly significant. We know that the notion of the childhood is

socially constructed and varies over time and across cultures” (Salisbury and Styles 113). Childhood reflections in the books are deeply decided by the culture of that society that produces it at a given time frame. Even though the creators and publishers of picture books daringly attempts ‘objectionable content’ under the pretext that, ‘books for all ages’ it must be accorded by the society and decided by adults comprising parents, teachers, and librarians whether it should be handed over or transmitted to children. The offensive picture books with themes like death or domestic violence are less discussed. Books with violence and inhumanity are discussed with chosen children if they have any special need recommended by the therapist. For example, *Sinna Mann* by Gro Dahale and Nyhus discusses the domestic violence which was produced on demand by a family therapist. Same should be the criteria with books on war and racial tensions and the suitability of these books is decided by how they bring about the awareness without tampering the readers’ aesthetic, social, and personal understanding of realities.

### **Influence of picture books**

Picture books encompass three major territories namely, art, education and culture. The realistic and reliable representation of themes in picture books gift a child the experience of being a part of the situation discussed. As Kiefer remarks that, “the greater part of the twentieth century the content of the picture books were shaped by the emerging audience of young children and the

technology available'' (87). The representations in a picture book are distinguished as an art form and used as an educational tool. A common understanding how picture book works is always towards the direction of academia. A picture book is primarily a work of art and performs only a secondary role towards literacy. It is also taken into account that there are picture books solely produced for educational purposes. The idea is clearly resisted in Thomas Hooks' *Engaged Pedagogy*,

picture books as 'art form' is not simply a set of beautiful, exciting stimulating images without profound meaning or consequence for the reader. And the picture book as the educational tool is not a sight for banal straight forward lessons void of aesthetic merit; not only does this separation act as an erasure of ideology, it also enforces a problematic separation between pleasure and learning (Hooks 13).

Thus it is necessary to maintain a fine balance between the aesthetic and the academic elements in a picture book, in order to imbibe the soul of picture books.

A picture book is designed to be an artistic vehicle of signification and this approves with the pedagogical dimensions. The artistic and aesthetic acumen forms a strong foundation for pedagogy, hence it is important to know how children choose picture books or rather how they are given to know the picture books. This quotation by Judith Graham illustrates the issue: "Children respond

to the respect which these serious author/illustrator accord them and learn how to read the important message that books can bring'' (107). When given a chance, the children choose books that are presented attractively, or they might be interested due to identifiable characters. Most of the cases, they choose because the adult guides them to choose one from the given option. Peer recommendations are comparatively less since; the targeted group belongs to the age group where such specific interactions would be limited. But they likely to choose a particular book picked up by his/her friend. ''Children looking at books on their own also had their idiosyncratic approaches'' (Kiefer 21). They would examine the book from front to back; the budding readers would look for pictures than text first. Only fluent readers are likely to ignore the illustrations and move to the text directly.

Just as choosing and reading patterns are strong-willed by the oddities of children, the response to picture books is also significantly determined by it. Their responses are conditioned by the experience with the book and interaction with the adult in discussion, interpretation and explanation. ''Sometimes the format of the illustrations inspires the form of response'' (Kiefer 22). That is younger ones often move with physical feedback, while the older ones may look in for details, they even engage in discussions and inquisitive about the cause and effect. Although their responses vary according to their age at some point it is evidenced that they are developing an aesthetic awareness. The cognitive

awareness about illustrations is developed not with adult interference but bud from their critical evaluation of the same. Even the smallest detail is not left unnoticed. Eliot Eisner states that, there are aspects of visual learning that play an important role in human development. It also helps one to cultivate a variety of connotations from the world. In his own words "visual learning makes . . . forms of experience possible. In doing so it becomes a means through which we make sense of the world we inhabit and learn to experience and enjoy visual forms for their own sake" (81). The visual learning holds a second phase that of using visual forms in analysing the forms and words that have cultural connections. "A second way we use a visual form is to perceive or create images when expressive properties afford us a certain quality of life as we perceive them. The visual arts represent the quintessential realization of this use of visual form" (Eisner 84).

A variety of methods, which would contribute to the development of experience, is necessary for children to extend in finding their faculty to use imagination in learning spheres. Varied and diverse experiences offer the learner the ability to answer questions that stretch throughout their educational life. It improves their ability to judge intelligently and take decisions about the issues they face in a broader spectrum. This begins with the aesthetic judgment children attempt in picture books by analysing the illustrations, finding the connections between the illustrations and the text involve critical thinking skills which in turn



stretches for a whole life span. The critical observation is exercised on analysis of objects of artistic merits and decoding them with personal interpretation.

Illustrations in picture book offer the reader a glimpse of variety styles which include author's and illustrator's point of view. The way that illustrations in children's books offer a variant point of view is by presenting information about cultures other than the one with which the reader is familiar with. Along with the aesthetic acumen, a cultural awareness, understanding, and acceptance is evolved with their exposure to other cultures through picture books.

"Picture books have never been the product of only one culture; it seemed to develop independently from culture to culture around the world" (Kiefer 87).

It is unabated that picture books reflect the culture of the land; an example would be *Christmas Trolls* written and illustrated by Jan Brett, bears strong symbols of Scandinavia. The vivid visual descriptions are impressionable. The visual literacy, aesthetic understanding, cultural acceptance, and other similar ideologies are expected out of picture books; but they mostly appear unifacial. Though we have much hue and cry about multicultural literature the reality exists nominally and the issues like prejudice, racism and marginalization remain largely unattended. The projected notion of children identifying and accepting the culture worldwide would remain unsuccessful hence the representation of the real is never attained. The picture books and the represented group in them appear to be limited to the white culture and the

children from other culture could hardly see their reflections, forcing them to realize that these sorts of experiences are meant not for them but for the mainstream society alone.

Studies have shown that the children who are exposed to pictures alone, of the picture books discern the information they have gathered and employ it in their day to day experiences. Carl M. Tomlinson suggests, "in contrast to the information encountered in text books, compelling fictional stories help students gain a deeper understanding of people and cultures" (3). The pictures shown to them need not be assured to be true to their culture and life. This may lead to a clash between what is shown to them and the real cultural life experiences. The children who are given this exposure can be drawn broadly into two sections one, the real benefactors of the culture whose life is reflected in the picture books and two, who remain as onlookers and might develop a distorted view of the world. The first group never realizes to know that there exists a marginal group with different cultural values and patterns. Whereas, for the second group the world belongs to a powerful majority and they had to strive to be one among them forgetting their roots. Picture books are considered to be powerful tools for transferring the ideas and values of the world to which children are initiated; they should be incorporated in to the life of children with a judicious balance. The balance is difficult to be accomplished as the number of books exploring the

themes of races, people, and voices of minority cultures are not encompassed either completely or meticulously.

The notion of cultural awareness could be achieved by encouraging the representation of the other parts of the world in children's picture books. French literary critic Paul Hazard in his influential book *Books Children and Men* discusses how literature for children could promote international understanding. When children are given to know their culture they identify and respond; similarly they should be exposed to other cultures to enable them to identify and develop the fraternity (146). Children are given a window to the world outside. The process of universalization of various nuances of human life should eradicate the notion of prominent culture and marginal culture.

How children approach the picture book and interact with the text and illustrations are highly determined by the contrast and comparison between culture discussed in the book along with what they have been exposed to as their ethnicity; this is what Mitchell calls "a culture of reading and a culture of spectatorship" (3). In brief, it can be said that, there exists a distinction of perception between the group of readers and the group of spectators. Culture of spectatorship also details how visual culture dominates the contemporary culture. The insistence for multicultural literature developed from culturally significant period which aims to incorporate the experiences and ethnicity of minority culture other than the Euro- American one. The idea of multicultural

literature should be treated as a collective term in order to accomplish the enterprise completely. There exists various views on multicultural literature; for some it is literature characterised on and produced by people of colour. And for others, these books cross the cultures and share feature with international literature. Some scholars also believe that these are strictly about the marginalised (Matulka 153). Roachman observes it is an area of literature that focuses on the reality of various cultures, showing both the positive and negative aspects of a culture (Matulka 159). Thus a multicultural literature is diversified in experience and characterization revolving around a specific cultural notion. Including minority experiences from around the world also ensures that no particular perspective is dominant. Heart-warming stories elicit an engaged response, and empathizing with characters in compelling stories is important for initiating the pleasure of literature (Krashen and Bland 8).

Accurate portrayal and appropriate handling of the issues is what mostly sought out in multicultural picture books. The cultural understanding bring about the realization to children, that they are distinct on their own and how are they related to the world outside, is far reaching that it contributes towards globalization. At the same time the idea to acknowledge the group outside is equally necessary. This recognition should be naturally cultivated through various situations involving both the main stream culture and marginalized one. Globalization turns to be the sum total of multiple accelerated movements from

all over. Giddens explains that we live in a globalised world that is being transformed at every level and is affecting every aspect of our life (6). According to Edwards, globalization is the “compression of the world and intensification of the consciousness of the world so that people, services, and goods are available to each other across the globe through a variety of means . . .and ways” (244). Thus the scope of globalization is vast and it has an impact on capitalism, technology and also on cultural transformations. The changes at these three levels are interrelated and involves larger continuum. The flows in capitalism and new mass media technology result and generate cultural alterations with the universalization of Western mores and cultures. Marshall Mc Luhan predicted in the 1960s that new technologies not only facilitate the growth of international interconnectedness, cross border exchanges, as well as trans-cultural phenomena, but also help foster cultural transactions (Wang I-Chun and Li Guo 2).

The transformations of Asian cultures in this phase need special mention. For most Asian countries globalization resonates with the idea of Westernisation or Americanization resulting indirectly in cultural colonization. The shift from geographical colonization to cultural colonization is occurring with the indirect involvement of the people from those countries. The blind imitation of the life style, food, language, literature, products, technology, and attitudes enslaves one to their culture. These Eurocentric or American ideals take us at an early age in the form of literature. *The Story of Babar, the Little Elephant* is an example.

Appadurai reminds us that globalization marks a new crisis for the sovereignty of nation-states and ethnic identity (4). In the picture of globalization, cultural transactions take place on all directions. Just as Eurocentric culture and Americanization is adapted so is the food culture from the east and musical interest. These cultural exchanges are made possible as it was open to the world. But when it comes to literature, especially for children we hardly notice the 'other'. India, a land of perplexing diversity is hardly picturised and hence the opportunity to be acquainted and understood is denied. Similar situations exist with African, Chinese and other countries. The heritage and diversity of these countries other than the mainstream countries never find a place in picture books, and if at all picturised they carry inaccuracies and stereotypes. The absence of multiculturalism bears strong impact among child readers as the scope for cultural interpretation would remain limited. "We should celebrate cultural diversity not because it is politically correct and makes us feel fuzzily open minded, but because all people have much to learn and much to teach" (Blank 226-27). Books written on different cultures of different countries help the young readers to receive an educational exploration about the world and its people.

The gravity of non representation of the marginal group reflected largely when Nancy Larrick published a paper with the title, "The All- White World of Children's Books" in 1965, where she clearly stated that, "integration may be the

law of the land, but most of the books children see all are white" (63). The omission of other classes of people from different cultures reflects the diffidence towards the marginalised. The picture books for children heavily drawn upon the themes from the Western culture are mostly represented by white characters. The characters from Afro- American, Hispanic American, or from other Eastern countries are either omitted or were featured as unimportant characters. According to a study by Botelho and Rudman only 6.7 percent of the books had one or more African American characters, many of whom were featured as "backdrop or rendered as slaves, servants, sharecroppers, migrant or menial workers" (74). So as Larrick urged, racial equality should be ensured in children's picture books which else would result in lack of developing humility among children turning world cooperation a farfetched reality. In 2004, the United Nations *Human Development Report* described the world as "ever more interdependent . . . in this age of globalization the demands for cultural recognition can no longer be ignored" (2). In the era of globalization, there is an ultimate necessity to look beyond territorial borders and recognize the people and cultures of other lands. "To recognize that we are all members of a world community and that we all have responsibilities to each other is not romantic rhetoric, but modern economic and social reality" (Department for Education and Skills 7). In order to overcome the discordance and inculcate the notion of global citizenship, Hadaway suggests using literature as a bridge. "To use

literature as a bridge to understanding in our global village, to reach across the national, cultural and religious differences that often divide us" (3).

"A culture's evaluation of its own literature for children has direct effect on status internationally" (Sullivan 45). The accepted fact that literature especially children's literature helps in conditioning the mindset of children which in turn could be influential in the global movements does not assure the representation from all over the world. The reason for this limited accessibility is due to the under flourished publishing houses in the under developed countries. For example, in a country like India, the publishing houses for children's literature is very limited, hence, the outcome would be limited number of books in this regard. The global scene is also not different. Only very few leading publishing houses from US, UK and countries like Australia and New Zealand dominate the industry; which indirectly influence the lack of representation from other countries. United States and Great Britain are two leaders in the children's literature market, exporting the most children's books and importing the least (Sullivan 60). A positive approach to represent the diverse culture in children's books by the prominent figures is hence a necessary step. Most importantly the representation of the other countries should be authentic and accurate, as children develop strong impressions about the world and other cultures from what is presented to them through stories. "As cultural artifacts consumed at an early stage in the socialization process, children's books are a particularly



valuable source for studying the various schemata, conventional national attributes and their counter stereotypes which may be acquired at that stage” (Sullivan 33). The relevance of imbibing the attributes at a young age is identified as part of many studies in the child education which invariably notes that the attitudes developed are likely to last longer when accepted at an early stage. It also helps to place oneself in the global outlook and assess the importance and develop the fellow feelings towards other cultures.

The representation of other cultures in children’s books especially the books with illustrations invites much criticism. The books suffer from a twofold incongruousness that is, the themes and characters are limited to the culture which produces it; and most importantly, even if they represent other culture they are either stereotyped or carry inaccuracies. Talking about Indian culture, the land remains as a land of magicians, and snake charmers and colours. It is hard to find the real spirit of the land in books produced outside the country. Even though a few books have been produced such as, *Excuse Me Is This India* by Anushka Ravisankar that establishes the real spirit of the country. But unfortunately these books are limited to Indian market only and fail to create any impact in the global scene. Even the children from India relate themselves to western cultural ideas and aspire for a foreign childhood. Similar situations are found with other countries too. This ultimately leads to cultural assimilation rather than amalgamation. “Primers extolling the benefits of European life and

values, literature was a foreign phenomenon imposed on the indigenous” (Sullivan 47). The cultural assimilation inclined to develop racial bias among children. As we see in the study conducted by Kenneth and Maime Clark who asked the Black children to choose between a white doll and a black doll, alarmingly, most of them opted for a white doll. The racial self identity and racial preferences are biased due to many of the reasons already cited. The results suggest that, “black children were experiencing internalized racism, or prejudice towards their own race” (Wilson 2). The situation also creates the possibility for White children to develop racial prejudices and negative racial attitudes.

Cultural globalization includes two broader terms that of multiculturalism and transnationalism. Children’s books addressing multiculturalism give space for diverse voices while transnationalism transcends the geographical borders towards unified whole. Writers of children’s fiction began to appropriate multiculturalism in their writings. Stephens in his essay, “Advocating Multiculturalism: Migrants in Australian Children’s Literature after 1972” considers, multiculturalism “strongly advocated as a desirable social value and one to be inculcated in child readers” (180). To define multiculturalism, “multicultural children’s literature is about the socio cultural experiences of previously underrepresented groups. It validates these group’s experiences, including those occurring because of differences in language, race, gender, class, ethnicity, identity, and sexual orientation” (Gopalakrishnan 5).

The underrepresented culture should find a place in children's literature so as to enable the children to accept the difference. It promotes diversity and helps to observe marginalised characters without cultural bias. The racial stereotyping and racial prejudices should give way to cultural acceptance leading to cultural globalization. Multiculturalism is perceived at two levels, in general sense, where people accept and celebrate the customs, costumes and cuisine of a multiethnic society and comprehensively multiculturalism means the acceptance of cultural difference as central to human identity (Kymlicka 4).

Looking in to the cultural reality today, one should admit that world is moving more diverse emphasizing the ethnicity focusing on the cultural patterns which suffer from a cultural invasion. This posits three ideas 1) actualization of ethnicity 2) emphasizing the cultural milieu and 3) realization of cultural invasion. The invasion on the marginalised culture and the resulting resistance towards the invasion acts against global citizenship. Global citizenship is the need of the hour. We should think globally in terms of planet shedding away the local identities. The geo-political-cultural identities should tune into one greater reality making each a global citizen. Global citizenship ensures one's responsibility towards humanity crossing the state borders. Ideals of global solidarity must be communicated to children above prejudices and racial stereotyping from an early age so that they grow up as global citizens. The

interdependence and multiculturalism should prevail over differences and prejudices.

This study ultimately probes on two crucial issues one, how picture books could be influential and two, how does it accelerate cultural globalization. The wider reach of the influence of picture books is a highly determining factor in the era of globalization. The divergence is giving way to new thoughts and universalization is reflected in all spheres including culture. The world with one culture is not a faraway dream, but will that be a melting pot of all or just the mouthpiece of the powerful is a tantalizing question.

### **The Cultural Approach**

The discipline of Cultural Studies examines the ways in which culture is constructed and organized and the ways in which it involves and changes over time. Cultural studies can be succinctly defined as a mode of textual critique which concentrates on issues of power. This critical practice is underpinned by a sense of culture as a battlefield on which the dominant groups in society seek to impose their will whilst subordinate groups attempt to resist the powerful and invent new identities for themselves. Cultural studies mostly revolves around the popular culture alone, it is not all, rather it includes the popular culture and studies the factors responsible for where marginal and aboriginals are determinant factors. All social practices can be observed from the standpoint of culture. Cultural studies equals the different moments of cultural articulation.

Based on the qualitative methods, cultural studies critique the text on different levels to look at the cultural construct.

Cultural studies coheres around the representation of culture through signifying practices in texts the articulation of which is consumed by readers. The analysis and interpretation of texts at the level of production, reception, and cultural significance create literature as a culturally signifying practice. Cultural studies subvert both the distinctions of 'high literature' and what were considered to be lower forms that appeal to a much larger body of consumers. The construction of culture and its sustenance through literary works are greatly inclined towards homogenization of culture with a voluntary or involuntary erasure of the specific culture.

The methodology of cultural studies involves on the whole, qualitative methods focusing on cultural meaning. A text, in cultural studies, is approached with three methods for analysis and they are ethnography, where the text has often been linked with culturalist approaches; multiple textual approaches, predisposed to draw from semiotics, post structuralism and deconstruction; and the last method is a series of reception studies. The first approach ethnography is a practical and theoretical approach. It qualitatively explores the values and meanings in the context of a 'life' – that is, ethnography asks questions about cultures and identities. How the cultures and identities of life were given voice in the books. The second approach is rather a textual one, to understand and

analyse rules of reference about the way the social order is constructed through the narratives. Stories take different forms with narration and stylistics to deploy the subject matter and utilize a variety of characters, and situations. The third approach, reception studies considers readers are the creators of meaning in relation to texts. The meanings are constructed by applying previously acquired cultural notions resulting in differently constituted audiences work with different meanings for the same text. A significant strand of work in Cultural Studies is mostly theoretical than empirical. Theoretical understanding is arrived at with narratives that seek to distinguish and elucidate general features that describe and define the perceived occurrences. Cultural Studies coheres around the representation of culture through signifying practices in texts the articulation of which is appreciated by readers.

### **The psychological substratum**

Every work of literature has its own psychological significance. The psychological considerations present in children's picture books are decisive by characteristics for children and how they deviate from adults. The latter premise is really important as children are growing adults. "Literature can be of value in helping the child cope with and master those problems of importance in his age-be it what to do on a rainy afternoon, how to play a new game, or how to manage anger at one's mother" (Sanders 15). If the child is able to make sense of what he is reading in relation to his wishes understanding or an emotion, the

piece of writing is said to be effective. "The best authors are the best psychologists: they provide through their writings, deep insights into human nature and thereby a powerful tool for a better living and growing" ( Sanders 22). A sense of belongingness is acquired by children through the narratives.

The child subjectivity in picture books should be related to the emotional and psychological working of their mind. The social and emotional developments of the children evolve at early childhood days with no specific pattern devised; it develops naturally through the experiences they are exposed to, the situations and people they interact with and books they read too. The collective efforts of the society, condition the minds of the children that they are hardly given the chance to look beyond the projections to see the truths by themselves. Everything around the children professes the assimilation of culture indirectly and involuntarily. The ideologies expressed through the books for children are accounted for the behaviours and approaches children adopt in their later life.

The major contexts that we need to consider in the analysis of child psychology are the social context, the cultural context and also the socioeconomic context. The thoughtful acceptance of the world takes place with the early cultural traditions, the myths and folks involved and also by the learning and appreciating the culture and art of other people. The social context is relevant as the relationships with peers and adults have an effect on how children think,

learn and develop. Families, schools and peer groups all make up an important part of the social context. The second decisive area is the cultural context, where the child lives amidst a set of values and customs which have an influence in the developmental phase and also throughout the lifespan. The third major field poses to be the socio economic context, which is very crucial for children. Higher the socioeconomic status better the nurturing children receive. Such factors can have a major impact on child psychology.

By analyzing the child psychology theories or by applying neo-Freudian children's psycho analysis these narratives are shown to be addressing the unconscious of child in a language similar to dreams, which in turn helps children to deal with the plethora of feelings and desires that remain unspoken or unidentified. The involvement of psychological theories in publishing the picture books for children orbits around the universal psychology of childhood which is Eurocentric in spirit; moreover, it would also take into account the publishers interests on the feasibility of the business.

"It is now, in fact, a commonplace in developmental psychology that even small babies can soon be actively occupied in learning about their environment by a continuous process of assimilating and adjusting to new experience, so that their first reactions eventually become organized into ever more coherent patterns of thought and behaviour" (Tucker 23). This coherent pattern of thoughts and behaviour appropriate to the society is determined by the socially



constructed psychological visions of the writer, publisher and parents who mediate before the concept ultimately reaches the children.

### **Children's literature in India: Unfolding the transpiration**

The children's picture book scenario in India kept a slow pace, and mostly the stories were retold or adapted from *Panchathantra*, *Jathaka Kathakal*, *Kadhasarith Sagara*. In comparison to the proportion of picture books produced all over the world the number of books from India is comparatively lesser. The publishing houses dedicated to bring children's books in market are few limiting the wider reach. In addition, the books published are mostly in English than in local languages. These factors critically interfere with the circulation and availability of books to the readers. The absence of multiple factors made many generations of Indian childhood to blindly accept Western classics, German fairytales, and Greek mythologies which were easily available around in vernacular languages. For long, the imagination and creativity of Indian childhood were channeled in tune with these westernised conditioning without essentially feeling connected to the stories narrated. They found the midnight feast and the white skin absorbing.

Today, Indian works attempt to rethink stereotypes; with more publishing houses and challenging writers with contemporary realistic stories comprising real people, places, time and locale took over the scene. The advent of realistic rendering of situations help readers to see themselves reflected in literature.

These stories also enforced cultural content. The independent themes and realistic portrayal of the cultural content the stories were made them more Indian. The stories with relevant story lines, and realistic in theme with the local colouring by inclusion of words from regional languages and scenes set in the Indian locale became more common. To effectuate these changes require increased circulation with a deliberate and increased demand fulfilled with availability of these books; which is still in a budding state. The share of Indian picture books cannot make a strong standpoint of its own on the front of cultural globalization. Non inclusion of picture books into the lives of children can be attributed to the factors like publication issues, linguistic limitations, vastness of the land and culture, which make it difficult to produce culturally authentic children's literature for the masses in the country. Publishing children's picture books in India faces the major problems of increased cost of production causing poor quality of production of the books along with preference for foreign productions with dominant western theme hold back the full growth of the industry in India. The children's sections in book store and libraries have more books produced in Western countries and mostly in English language.

The representation of Indianness in children's picture book is not limited in the books produced in India alone. The books produced about India in other countries bear the stamp though stereotypical to some extent. The picturisation of India by other countries were more according to the way they wanted India to

be. The stereotyping can be viewed in terms of culture, characters, locale, climate, and life style, which rather abide by negative stereotyping. For example, the book *Once a Mouse* by Marcia Brown produced in 1961 generates the idea that the people in India still live close to nature. The locale of the story is set as forest as if nature encompasses every aspect of India.

### **Review of literature**

Children's picture book has become an exciting area of interest to the research scholars in the past few decades. Roxburgh (1983) states narrative is the most vital element in literature for children, not only in the novel, but also in the modern picture book. Golden and Gerber (1990) studied the semiotic perspective of the picture story book. Hearne (1993) opined that knowledge can only deepen our reading and listening, especially of stories that grow from unfamiliar traditions. Johnson and Janisch (1998) emphasize that children's picture books provide continuing focus for teaching and offer opportunities for reading and thinking. Mendoza and Reese (2001) identified the importance of picture books that depict the variety of ethnic, racial, and cultural groups in allowing children to develop their understanding of others. Wallace (2005) establishes that the function of literature is to transport children to new cultural contexts, giving them an insight into the perspectives of the people, and providing them with vivid experiences. Yang (2006) studied the narrative art of Anthony Browne's *Gorilla* focusing on word and image interactions and concluded that visual

literacy has inevitably become an essential part in the literary and literacy curriculum in the English-speaking world. Ugochi (2010) examined the relevance of children's literature to the society and asserts that children's literature can help to promote and sustain the national heritage. Bradford (2011) examined the concepts of transnationalism in children's literature in the global age and concluded that transnational texts combine and blend elements from different cultures. Zawahrebn (2012) studied *The Sandwich Swap* a story picture book and concludes that it is of great educational value as it reflects a unique royal writing in children's literature. Thompson (2012) identified a number of key research challenges and opportunities to understand how child development is shaped, and reshaped, by broader cultural elements. Wilson (2014) analysed race representations in children's picture books and concluded that parents and educators bear the responsibility of finding and demanding more accurate and positive racial representations within children's picture books. Dev (2017) documented that children have become more advanced and technologically sound with the help of globalization and they are moving far away from their culture and tradition as a result of this process. Belcher (2018) examined three older children's picture books and their revisions in a later decade and concluded that picture books provide hope and direction to readers and make them experience a cultural world view. Gauvain and Munroe (2019) studied the effect of cultural change on children's development and concluded that the child

development is a bidirectional process, and children are more likely to be early adopters of resources that are introduced during cultural change.

## **Objectives**

The study is intended to analyse the children's picture books from different perspectives. The research would focus on the influence of children's picture book on the globalization of culture. The major objectives in undertaking this analytical study were:

to examine how picture books remain culture bound. The study would explore how children's picture book aids to understand cultural traditions of humanity and thus help children to develop an appreciation for culture.

to explore how children familiarize themselves with the many different languages and dialects of cultures around the world through picture books resulting in globalization of imagination and culture.

to look into the role and importance of picture books in the life of children. Picture books provide visual literacy to children with stimulation for creative drama, writing, and other forms of artistic expression, and encourage children to realize people all over the world.

to understand the aesthetic potential of the picture book on the transformation of culture in the global age

Chapter two, 'Globalization: The Transformation of Globalized Identity and the Augmented Multiplicity under the Overarching Global Entity', sees the different nuances of globalization with specific thrust on cultural globalization. The chapter discusses how globalization became the hallmark of the present era. The economic and political aspects of globalization move steadily towards cultural globalization. Along with the historical aspects of globalization, the chapter also studies in brief the different processes that affect cultural globalization. The major criticism raised against cultural globalization is how the process was scaled down to the culture of consumerism from western countries. Cultural globalization in turn imposes the cultural practices from the powerful western countries by keeping the marginal under the imperialistic globalization of culture. The imposition of globalization in tune with that of developed countries are questioned and resisted with multiplicity.

The third chapter in the study is about culture, titled, 'Culture: Framing Stereotypes under Imperialistic Transformations of Culture Readdressed with Multiculturalism.' The characteristics of culture are studied in detail with thrust on theories of Cultural Studies. The evolution of culture passes through multiple phases down the ages. The dynamic nature of culture is analysed and found how culture undergoes three vital processes in the evolution. Homogenization,

heterogenization and hybridization are the three processes that perform collectively in the sphere of culture. The major concern of the globalization of culture is how the minority culture faces a threat of erasure in the face of homogenization. These attempts were resisted with heterogeneity. The dynamic nature of culture remains static at the pre conditioned notions about race, gender, and nation; hence the outlook never undergoes a change to accept the diversity. By looking into the literature that manifest the cultural evolution, it is often found that these remain limited in the perspectives mentioned. The stereotypes in literature will leave an eternal register in the young minds and initiate an attitude formation towards the differences and similarities that exist among people. The demand for a multicultural outlook shedding away the stereotyping is identified as the need of the hour.

The fourth chapter is the direct study of the picture books selected for this project. The title of the chapter is: 'The 'Otherness' Revisited: The Re-interpretation of the Picture Books through Ethno-Cultural Analysis.' The selected picture books are grouped based on the content, period, themes, and nationality reflected. The study revolves on seventeen selected picture books. The first group consists of the picture books cum fairy tales include *Little Red Ridinghood* and *Cinderella. The Tale of Peter Rabbit* by Beatrix Potter and *A Cat in the Hat*, by Dr. Seuss; *Babar, The Story of Babar the Little Elephant* by Jean De Brunhoff are selected from popular picture book genre. *Five Chinese Brothers, The*

*Story of Little Black Sambo, Brother Eagle Sister Sky, Smoky Night, Snowy Day, Grand Father's Journey, and Yo!Yes?* form multicultural picture books for the study.

These books have at least one minority or multicultural character and contexts which construct a supposition about race, ethnicity or adaptations. The last of the section is picture books from India consisting the Gita series (*A Gift for Gita, Roses for Gita and Lights for Gita*), *The Toy Horse*, and *Raju's Ride*; produced by Indians reflecting the Indian culture authentically. These books were grouped and analysed to see how culture is reflected to transfer to the young minds. The books selected do not belong to a time frame in order to study the cultural evolution from the past. The books were studied on the basis of the theme, characters, setting and how they reflect culture positively or negatively.

Finally, the conclusion states the findings of the study and identifies and reinforces the need for the multicultural literature without stereotyping as the need of the hour. In the era of globalization the inclusion of diverse, heterogeneous and multicultural aspects facilitate unbiased transformation of global culture through picture books.

### **Scope of the study**

This study is unique as it proposes a new outlook on picture books of children and the globalization of culture. Similar research has not been conducted on this notion of children's picture book, relating the concepts in the cultural background. The study of cultural globalization has always remained



limited to higher literature and sociological perspectives. The project is also important because it observed the recent trend of globalization and studied the various reasons with specifically thrusting the unidentified realm of children's picture books. The way globalization is actualized involuntarily through little buds is a topic which invite quite importance. This thesis contributes to an emerging area of research on picture books in performing a sociological role necessitating the incorporation of diverse voices around the globe.