

## Entering the Imaginary World of Picture Books: How Words and Pictures Affect the Reader's Viewpoint

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Picture books have a number of unique representation strategies that beg detailed investigation: they create imaginary worlds with words and pictures which are sometimes presented to children through reading (i.e. oral narrative) by adults, often involving a change in the tone of voice. The reader of a picture book then travels through a fictive world, apprehending the feelings of the characters, most likely through the mental operation of simulation and the shift of viewpoint from the real to the imaginary world. It is therefore reasonable to claim that research on picture books can be conducted not only from a linguistic point of view but also from a cognitive perspective.

The purposes of the present study are two-fold: (i) to explore what kinds of words and/or pictures induce the readers to create the imaginary world as represented in a picture book; and (ii) to identify some distinctive characteristics of narrative style in English and/or Japanese picture books. In order to resolve these issues, I will chiefly examine the English picture book *The Rabbits' Wedding* and its Japanese version at both the text and picture levels, comparing them with other literary works.

At the text level, based on the studies of Sanders and Redeker (1996), Rubba (1996), Langacker (2008), Yamaguchi (2009), and Vandelanotte (2012), I will scrutinize the expressions and styles which reflect the viewpoints of the author or the character(s) and investigate which linguistic cues induce the reader to adopt which viewpoint. I will demonstrate that: (i) *The Rabbits' Wedding* consistently employs free direct discourse with a parenthetical clause that is often used in other literary works for conveying the characters' utterances without any distortion; and (ii) the Japanese version adopts a specific representation strategy which is deeply affected by the oral narrative style and conveys the character's voice and feelings more vividly.

At the picture level, I will indicate that: (i) there is a certain correlation between the direction of the eyes (or faces) of the character(s), the progression (or regression) of the story, and the direction in which we turn the pages; and (ii) the size of the characters depicted designates the appropriate position from which the readers "see" the scene. I will also show the results of experiments designed to examine to what extent the direction and/or size affect the fictive position of the readers, independent of or together with the text.

This study is the first step towards exploring the cognitive process by which the reader enters the world of picture books.

### References

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