

**Typography and Narrative Voice in Children's Literature:
Relationships, Interactions, and Symbiosis**

A Thesis submitted to the School of English at the University of Dublin, Trinity
College, for the Degree of Doctor of Philosophy.

January 2018

Louise Gallagher

I declare that this thesis has not been submitted as an exercise for a degree at this or any other university and it is entirely my own work.

I agree to deposit this thesis in the University's open access institutional repository or allow the Library to do so on my behalf, subject to Irish Copyright Legislation and Trinity College Library conditions of use and acknowledgement.

Louise Gallagher

January 2018

TABLE OF CONTENTS

SUMMARY	V
ACKNOWLEDGEMENTS	VII
INTRODUCTION.....	1
<i>Typography and Paratext</i>	<i>5</i>
<i>Narrative Voice.....</i>	<i>8</i>
<i>Children's Literature and the Child Reader</i>	<i>10</i>
<i>Multimodal Literature.....</i>	<i>12</i>
RATIONAL AND STRUCTURE.....	14
A STORY TO BEGIN WITH.....	19
CHAPTER 1: TYPOGRAPHY AND BOOK DESIGN IN CHILDREN'S LITERATURE – LITERACY, LEGIBILITY AND THE VOICE IN THE TEXT	23
READING, TYPOGRAPHY AND THE CHILD READER	23
<i>Case Study 1: The History of Little Goody Two-Shoes; Otherwise known as, Mrs. Margery Two-Shoes by Anon.....</i>	<i>27</i>
<i>Case Study 2: Lessons for Children (1778-79) by Anna Letitia Barbauld.....</i>	<i>35</i>
FROM LITERATURE AND LITERACY, TO LEGIBILITY AND THE VOICE IN THE TEXT	48
LEGIBILITY IN CHILDREN'S BOOKS	53
CONCLUSION	60
CHAPTER 2: HANDWRITING, PRINT, AND CHILDREN'S PICTUREBOOKS.....	61
ADULTS WRITING FOR CHILDREN	61
<i>Case Study 1: A Very Pretty Story (1744) by Jane Johnson</i>	<i>63</i>
<i>Case Study 2: The Father Christmas Letters by J.R.R. Tolkien.....</i>	<i>70</i>
LETTER, TEXT, IMAGE – PICTUREBOOKS.....	82
THE WORD/IMAGE INTERACTION AND POSTMODERN PICTUREBOOKS.....	85
<i>Beyond the Division of Word and Image: Handwritten Words and Printed Typeface in the Postmodern Picturebooks of Sara Fanelli and Oliver Jeffers.....</i>	<i>87</i>
<i>Case Study 3: Sara Fanelli</i>	<i>88</i>
<i>Case Study 4: Oliver Jeffers</i>	<i>103</i>
<i>Case Study 5: The Stinky Cheese Man (1992) by Jon Scieszka and Lane Smith</i>	<i>115</i>
CONCLUSION.....	123

CHAPTER 3: PARATEXTS, POETRY AND PARALLEL WORLDS.....	124
PARATEXT, MULTIMODALITY AND THE GRAPHIC SURFACE.....	124
<i>Case Study 1: Dynamic Type – Character, Action and Sound.....</i>	<i>129</i>
<i>Case Study 2: Layout – Pattern Poetry and Shaped Prose.....</i>	<i>141</i>
<i>Case Study 3: Colour and Typography.....</i>	<i>159</i>
CONCLUSION	171
CHAPTER 4: TYPOGRAPHY AND NARRATIVE VOICE – SYMBIOSIS.....	172
TYPOGRAPHY AND FIRST-PERSON NARRATIVES – FINDING THE CHILD ON THE PAGE	172
<i>Case Study 1: An Early School Story With No Lessons in It.....</i>	<i>173</i>
<i>Case Study 2: Trauma, Memory and Power</i>	<i>180</i>
<i>Case Study 3: Typography and Narrative Voice in Symbiosis.....</i>	<i>186</i>
<i>Case Study 4: Power, Censorship and Young Adult Voices</i>	<i>221</i>
CONCLUSION	233
CONCLUSION.....	235
A STORY RETOLD	235
FURTHER APPLICATIONS AND FUTURE RESEARCH	242
WORKS CITED	245

Summary

This thesis examines the relationship between narrative voice and the typography used to present it to readers in children's literature. A selection of children's books in English from Irish, European and global perspectives, dating from the eighteenth to the twenty-first century, are discussed with the aim of highlighting the central importance of this relationship throughout the history of children's literature. I construct a theory of how the physical form and design of typography and other paratextual elements in children's literature influence the construction of meaning for what Wall (1991) and Stephens (1992) call the implied child reader. In this way I argue for an equality of influence between typography and other semiotic modes in creating meaning in children's literature. I argue further that the physical form in which language is presented, the visual language of the printed word itself, is inextricably linked to the voice which it presents. In the case of children's literature where that voice, often that of a child narrator or character, is written or constructed by an adult producer, the visual language used to communicate that voice takes on an even greater significance.

My thesis utilizes critical methodologies of narrative and visual design, alongside theories of childhood literacy and children's literature. The main structure of the thesis involves detailed analysis of specific children's books which exhibit unusual typographic features and/or obvious interactions between narrative voice and the physical representation of language. Narrative theory, social semiotics, and the semiotics of typography are employed to analyse typographical and paratextual elements in, and the multimodal nature of, a number of children's texts, and how this may affect and/or influence the subjectivity of implied child readers. My methodology is underpinned by the seminal work of Gérard Genette (1997) on paratext, Theo van Leeuwen and Gunther Kress (1996) on the grammar of visual design, and Theo van Leeuwen (2006) and Nina Nørgaard (2009) on the semiotics of typography.

The critical question of how child readers interact with design, and specifically typography, is addressed in Chapter 1, along with an analysis of two early texts for children which foreground literacy. An understanding of how child readers engage with typography at a visual and semiotic level is a crucial starting point to any discussion of meaning constructed through the physical appearance of text in children's literature. Chapter 2 addresses the role of handwritten and printed text in children's books, looking at two handmade books from the eighteenth and twentieth century respectively, before analysing the work of the contemporary picturebook makers Sara Fanelli and Oliver Jeffers. Having outlining a theoretical framework for analysing meaning and sign systems as indicated in typographical choices, I engage van

Leeuwen (2006) and Nørgaard's (2009) methods of applying a theory of semiotics to literary texts in Chapter 3, and this approach is applied to specific areas and genres in children's literature in an attempt to test the robustness of such a theory. The final chapter analyses the potential for complex meaning-making in the symbiotic relationship between first-person child or young adult narrative voices and expressive typography, highlighting the important role this interaction takes in multimodal children's and young adult literature. This firmly places typography on equal footing with other semiotic modes found in children's literature, and definitively shows how voice and type work together to create complex meaning. The conclusion offers one final analysis of a text for children, drawing together numerous theoretical strands which have been illustrated throughout the thesis, and posits some further avenues of investigation.

Acknowledgements

I acknowledge with gratitude the support of both the School of English, TCD and the Irish Research Council, for the award of a school bursary in 2014 and a Government of Ireland Postgraduate Scholarship in 2015 respectively, both of which enabled me to complete this thesis. I am grateful to the A.J. Leventhal Scholarship at Trinity College for financing my trip to the Bodleian Library, University of Oxford in September 2015.

I would like to express my sincere gratitude to my two supervisors. Amanda Piesse was the driving force behind this project from its earliest inception and has provided countless hours of support, guidance and encouragement. This thesis literally would not exist without her. Over the course of this project, a person I already greatly admired has become a mentor, confidante and friend, and I will be forever grateful for that. I would also like to convey my warmest thanks to Jane Carroll for helping this work reach its final goal in the last few months. It is not always easy stepping in to supervise a project at a late stage, and Jane's support, insight and advice has proven invaluable. Thank you both for your time, your expertise, and your friendship.

I have also received tremendous support and advice from my peers, colleagues and friends, and would like to thank Anne Markey, Rebecca Long, Aoife Ní Bhroin, Síne Quinn, Gerard Hynes, Patricia Kennon and Abigail Moller in particular, as well as the staff of Trinity Library, who have been a constant support to me throughout this PhD.

These acknowledgements would be incomplete without a special word of thanks to The Cohort. I have been blessed in my life with female friendship that transcends and uplifts – thank you ladies for your unwavering love and support.

My family have played a very important role over the last four (and a bit) years of study, and have provided emotional, mental, and not least, financial support throughout the course of my PhD. Thank you to my parents, Brian and Emer, for inspiring me with their perseverance and hard work, and for always believing in me. Thank you to my sister Sarah for her constant encouragement and advice, and for always knowing the right thing to say. Thank you to my brother John for his support, good humour and love.

Finally, I would like to express my deepest gratitude to my fiancé Dave, who has been by my side since long before this all began. If ever I had a moment of doubt in my ability, or my courage faltered, he was there to lift me up and set me back on track. This thesis is dedicated to you – I love you and I like you.

Introduction

‘tis almost a Miracle that a meane could be invented whereby...the Objects of y^e Ear should be made y^e Objects of the Eye

John Ayres *A Tutor to Penmanship* (1698), quoted in *Work in Hand: Script, Print, Writing, 1690-1840* by Aileen Douglas

There is no “explanation” whatever of the fact that I can make arbitrary sounds that will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person halfway across the world. Talking, broadcasting, writing, and printing are all quite literally forms of thought transference, and it is this ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization.

Beatrice Warde in a speech given to the British Typographers Guild, 1930

In the introduction to his popular and highly accessible treatise on the history of typefaces in culture, *Just My Type* (2010), Simon Garfield recounts the story of how Steve Jobs’s inclusion of a wide range of fonts in his 1984 Macintosh revolutionised the way we think about type:

It was the beginning of something – a seismic shift in our everyday relationship with letters and with type. An innovation that, within a decade or so, would place the word ‘font’ – previously a piece of technical language limited to the design and printing trade – in the vocabulary of every computer user. (2010, 12)

For adults living in the twenty-first century (Digital Immigrants),¹ choosing a font for our digitally-produced writing is a reflex born of our immersion in the digital world and emerging technologies. For those children (Digital Natives) who have grown up entirely in a world of desktop word processing, laptops and smartphones, the flexibility to choose the appearance of the words we mechanically produce is second nature. Paul C. Gutjahr and Megan L. Benton argue in *Illuminating Letters: Typography and Literary Interpretation* (2001) that:

¹ Marc Prensky coined the terms “Digital Immigrants” and “Digital Natives” in his 2001 article on the changing ways which successive generations at the end of the twentieth and beginning of the twenty-first centuries have interacted with, and become immersed in, digital technologies. The latter group’s familiarity with the continually evolving digital technologies of today has fundamentally changed the way in which they think and process information. Digital Immigrants are, in comparison with Digital Natives: “Those of us who were not born into the digital world but have, at some later point in our lives, become fascinated by and adopted many or most aspects of the new technology [...] (2001, 1-3).

With modern word processing and desktop publishing software, we make a myriad of typographic decisions each time we produce a text, or we tacitly approve the decision we allow the software to make for us. But both as writers and as readers, we often fail to notice, much less fully consider, the role of type and typography in making a text not only visible but meaningful. (2)

While I wholeheartedly agree with this call for more attention to be paid to the role of typography in literary analysis, I would argue that Digital Natives, and Digital Immigrants to a lesser extent, experience typography as malleable, meaningful and intrinsic to the creation of text – that writers and readers *do* notice the type on the page, but the academic world has only just begun to address this element. The democratisation of typographic skill means that not only are we more comfortable in playing with the appearance of words on the page, but also more open to interpreting typography as a semiotic mode – in seeing and evaluating the potential meanings which the act of choosing one typeface over another might create, or how the layout of text might affect how our words are read and received.

In addition to the democratisation of typographic skill, the proliferation of typographically experimental texts in both the adult and children's publishing market in the late twentieth and early twenty-first centuries has expanded significantly. Alison Gibbons, in her chapter in *The Routledge Companion to Experimental Literature* (2012), states:

The rise of digital technologies in the late twentieth century has certainly impacted upon the publishing industry; most recently of course, we have witnessed the emergence of the e-book, but in print-based publishing the fact that images and word-image combinations can now be produced cheaply and more easily has resulted in an increase of multimodal works into the mainstream market (both in fiction and non-fiction). (2012a, 421)

What we have is a reading public more used to typographically experimental literature, and newer generations who have the freedom and the technology to produce this kind of literature. While children's books have always been more graphically diverse than mainstream adult literature, the influence of cheaper production and enhanced flexibility in the design process can be seen, and this can lead to an improved opportunity for multimodality in the book as object. As an example we might consider the recent *Goth Girl* series by author/illustrator and Children's Laureate 2015-2017 Chris Riddell. These books, published in hardback, are lavish productions. There is a ribbon bookmark sewn into the binding, and a miniature book, printed in full colour, attached to the endpapers of each title (see figs. 1 and 2).

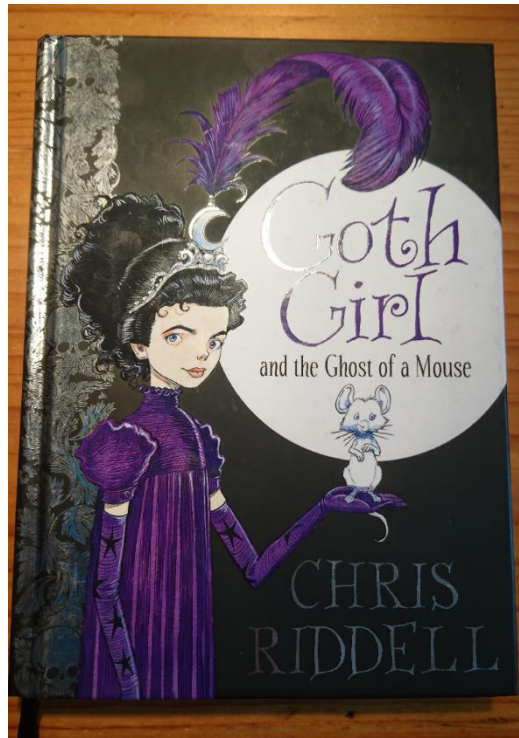


Figure 1. Cover of hardback edition *Goth Girl and the Ghost of a Mouse* (2013) by Chris Riddell.



Figure 2. The foil embellished endpapers, including a full colour illustrated miniature book, of *Goth Girl and the Ghost of a Mouse* (2013) by Chris Riddell.

The cover and endpapers of each title is decorated with metallic foil, gilt-edged in a further metallic colour which matches the colour scheme of the book (purple for *Goth Girl and the Ghost of a Mouse* (2013), red for *Goth Girl and the Fete Worse than Death* (2014), blue for *Goth Girl*

and the *Wuthering Frigate* (2015), and so on).² The interior is highly illustrated with detailed ink drawings, and the author makes use of multiple typefaces on the page. Despite all these diverse elements, the books' recommended retail price is £9.99 – £11.99, a modest amount for a hardback book which displays such high production values. Multimodal texts are cheaper and easier to produce than ever before, and this economic freedom has affected the amount of multimodal children's literature we have seen produced at the end of the twentieth-century and in to the twenty-first.

Thus we are living in an age where children are accustomed to interacting with multimodal, sometimes experimental books. At the same time, they have constant access to typography at the touch of a button (or more likely, a screen). Twenty-first century children can construct their own texts using a broad range of typographic tools, and in turn are accustomed to encountering both printed and digital texts that make use of widely divergent typographic elements. As I will elaborate in this thesis, much attention has been paid to the role of illustration in books for children, but the potential of book-as-object, and more specifically, typography as meaning-making element has been neglected all too often, with typography mentioned only in a paragraph or footnote in a much larger study focusing on other issues. In the field of children's literature, where, as we shall see, illustration and visual literacy holds such an important place, one may even find a chapter on the subject, as in *Ways of the Illustrator: Visual Communication in Children's Literature* (1983) by Joseph Schwarcz, but such references often filter the study of typography through the lens of practical design or illustration. The situation as it stands today is that we have more multimodal children's books than ever before, created by a generation with almost limitless access to design and publishing technology.

A re-examination of the role of typography in children's literature is needed at this time. For the purpose of this analysis I have included examples of children's literature from the very beginnings of its history because it became clear to me in the course of my research that while children's literature in the twenty-first century is highly conscious of its own multimodal nature, the people who have produced children's literature in the past have always

² The titles of the books are highly intertextual themselves, and intertextuality plays an enormous role in much of the humour of the text, from the construction of Ada and her father Lord Goth, whose names are a reference to Ada Lovelace and her father Lord Byron, and the ghost of a mouse himself, who on introduction to Ada asks her to, "call me Ishmael" (2013, 9), a reference to Herman Melville's *Moby-Dick* (1851). The miniature book at the back is another intense moment of intertextuality. It is physically a book within a book, and the story is a version of Jonathan Swift's *Gulliver's Travels* (1726) told in rhyme, with the mouse Ishmael Whiskers as the main character. Riddell illustrated a version of the book, retold by Martin Jenkins as *Jonathan Swift's Gulliver*, in 2004, which then went on to win the CILIP Kate Greenaway Medal that year. The miniature book can be viewed as a call-back to one of his most successful books, only in this instance he is both illustrator and author of the text. Thus the richness of the book-as-object is matched by the richness of intertextual detail within the text itself.

been conscious of the physicality of the book and the way in which words appear on the page. Most importantly, this thesis aims to position typography in children's literature as a valid and worthwhile site of investigation, which can reveal and enlighten our understanding of children's literature as a whole. Due to the diverse nature of the theories and resources I make use of in my analysis, I begin here with some definitions of terms, and an indication of the parameters of my research.

Typography and Paratext

According to Stanley Morison in 'First Principles of Typography' (1955):³

Typography may be defined as the art of rightly disposing printing material in accordance with specific purpose; of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text.

(5)

He goes on to argue that there is "little room for 'bright' typography" (5) in the printing of books, but that it "is always desirable that experiments be made" (6). Typography, for Morison, then, is the act of presenting words on the page, and following strict rules of proportion and balance to aid the reader's ability to decode the text with ease. It does also, however, call for experimentation, in which new ways of presenting text can be discovered. Further on, Morison distils the art of typography down to four key elements: "Typography [...] controls the composition, imposition, impression and paper" (8). This definition is accurate for many of the texts examined in this thesis, although it is important to note the changing technologies and printing processes which mean the role of "typographer" has changed dramatically since Morison's time. Neither the practical "imposition" nor "impression" of the above quotation now rest in the hands of a typographer, but are enacted digitally in the first, and then mechanically in the second. Nevertheless, this is still useful as it encompasses the broad definition of typography which I wish to make use of in this discussion.

In the context of this thesis the term "typography" constitutes all of the elements which represent language as it is presented on the "graphic surface" (White 2005, 5) of the page. This definition aligns itself with Sue Walker's looser definition of the term in *Typography and Language in Everyday Life: Prescriptions and Practices* (2001), in which she differentiates

³ According to Morison in the preface to the 1955 edition, published as a single monograph by The Monotype Corporation Ltd., the article was initially composed as an entry under "Typography" for the *Encyclopedia Britannica* (1929), then heavily rewritten and published in *The Fleuron* no.7 in 1930. This later version is the one which was subsequently republished in the intervening years, with some minor edits and additions (1955, Preface).

typography from more traditional definitions to include the production of writing in a more everyday sense:

Nevertheless, ‘*typography*’ is being used increasingly to refer to the visual organisation of written language however it is produced [emphasis added] [...]. ‘Typography’ in this context is concerned with how letterforms are used: with how they are organised visually regardless of how the letters are produced. This approach emphasises the role of a typographer as someone who articulates the meaning of a text, making it easy for readers to understand, and that is the definition used in this book. (2)

This definition suits my purposes, as it allows for the broad spectrum of creativity which we find in the production of children’s literature. Not all children’s books worth investigating are mass-produced, and at least one discussed in this thesis was entirely handmade. At the other end of the spectrum, although we may talk of authors or illustrators as if they were the single origins for a text, most books are created by a number of different people, including editors, designers and typographers, who work at various levels of creative and practical influence on how the physical object of a book will appear, finally, in the hands of readers. As Gutjahr and Benton (2001) point out:

[...] a book’s context and its form are not created simultaneously by a single person. As a familiar truism in the publishing world reminds us, writers don’t write books—they write texts. A book is created when a text is transformed by print, when it is literally shaped into a material object whose visual and tactile features render it perceptible and accessible to others. (2)

Some of the books in this thesis are constructed using hand-lettering specifically designed by the illustrator for that particular text. That illustrator may or may not also be the author of the words. Others had a specific designer to design the layout of the words and/or images and how they appear on the page, and in relation to other elements. Still others include specific typographic elements which were central to the text as a whole from the first draft, designed by their authors (who may be neither a self-proclaimed illustrator nor designer) using basic desktop publishing software which was incorporated in to the final, professionally produced book. Because this thesis examines children’s literature from the eighteenth century to the twenty-first, it is important that the definition of typography I use is broad enough to encapsulate the changing ways in which books for children are produced.

Another term I will use is “graphic device”, after Glyn White (2005). In *Reading the Graphic Surface*, White differentiates between graphic devices and typographic devices thus:

This term [graphic device] is somewhat broader than *typographic* [emphasis in original] device because it is not limited to the alphabet and the related marks available in a typical western font (or collection of fonts). What I mean by a graphic device is simply an intentional alteration or disruption of the conventional layout of the page of a text which adds another layer of meaning. (2005, 6)

Although the definition of typography I use is potentially broad enough to encapsulate such disruptions, there are times when the particular inclusion of non-alphabetic or decorative elements are best described as graphic devices. However, these are still to be considered under the broad term of typography as used in this thesis.

Gerard Genette's theory of "paratexts" also plays a vital role in the construction of my methodology. In *Paratexts: Thresholds of Interpretation* (1997), Genette defines the paratext as everything which constitutes a text's existence in the physical world; in the book's layout, typography and cover design, use of titles, chapters, preface and frontispiece, and external literature, media and ephemera related to the book, such as author interviews, reviews and public discussions. It is all the material elements that surround a novel, present it to a wider audience, and allow it to be received by readers. Although such material elements might not, in the past, have been considered essential to an analysis of the work in question, they are ultimately necessary for its reception:

[...] although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book. (Genette 1997, 1)

The paratext is thus all the elements which allow a book to reach its audience, and all the ephemera which it generates by doing so: "more than a boundary or a sealed border, the paratext is, rather, a *threshold*, or [...] a "vestibule" that offers the world at large the possibility of either stepping inside or turning back" (1-2). This concept is essential to a discussion of typography and narrative voice because typography is an essential paratextual element of a book's production, and is the form in which readers experience narrative voice.

Acknowledging the impact of the physical attributes of a text is the first step in understanding that the way words appear can create meaning. Perceiving how typography and voice can and do interact is the next step on this journey.

Finally, it is perhaps important to clarify the terms 'typeface' and 'font' as used in this thesis. These terms (particularly 'font') are familiar to most people with access to software or

applications which allow us to write digitally. They are often used interchangeably in public discourse, and although the difference between them need not concern the everyday user of the smartphone or the laptop, they *are* different terms in relation to typography, as outlined here in *The Complete Manual of Typography* (2003):

A typeface is a collection of characters—letters, numbers, symbols, punctuation marks, etc.—that are designed to work together like the parts of a coordinated outfit. A typeface is an alphabet with a certain design. A font, in contrast, is a physical thing, the description of a typeface—in computer code, photographic film, or metal—used to image the type. The font is the cookie cutter, and the typeface is the cookie. (Felici, 29)

There are times when ‘font’ is a more appropriate term to use in this discussion, in particular when referencing a specific expression of a typeface i.e. a certain weight, point, colour etc. – more often than not however, I use the term typeface.

Narrative Voice

Narrative meaning in children’s books is generally conveyed either through a sequence of images or through a narrative voice, or both in conjunction with each other. The narrative voice with which I am concerned in this thesis is, of course, the voice of the narrator. This is the “addresser” who speaks to the “addressee”, as outlined in Shlomith Rimmon-Kenan’s definition of narration in her introduction to narratology, *Narrative Fiction: Contemporary Poetics* (1983). This process in narrative fiction, in which “the narrative as message is transmitted” (2) is also, crucially, verbal in nature, distinguishing it from other media “such as film, dance, or pantomime” (2). Barbara Wall’s seminal thesis on the narrator’s voice in children’s literature, *The Narrator’s Voice: The Dilemma of Children’s Fiction* (1991), introduces her argument for defining children’s literature in relation to the relationship between narrator and narratee. It cites Rimmon-Kenan’s definition as well as introducing Wall’s own use of the schematised model first used by Seymour Chatman (1978), which articulates the six components of narrative communication:

Real author => Implied author => (Narrator) => (Narratee) => Implied Reader =>
Real reader. (Rimmon-Kenan 1983, 86)

For Wall, despite Chatman and Rimmon-Kenan’s dismissal of one or the other of the groups – [Implied author <-> Implied reader] and [Narrator <-> Narratee] – in their discussions (Wall 1991, 4), all six terms are necessary to discuss the relationship between adults and children in “writing for children” (Wall 1991, 1), both inside and outside the text.

For the purposes of this thesis all six of these terms will be useful at times in the analysis of what happens when the voice in the text speaks to the reader that that text constructs, and indeed how this may be effected by the physical appearance of that voice on the page. A brief definition of each term is thus appropriate here. Much as Wall describes it in *The Narrator's Voice*, the real author is the person who sits down and physically writes the text concerned (Wall 1991, 4). I examine a broad range of texts in this thesis, including illustrated texts and picturebooks, so I have endeavoured to be clear when I am examining an author who has written a text, an author/illustrator who has both written and illustrated a text, or when the author and illustrator are two separate people. I have at times had the opportunity to correspond with some of the authors and illustrators examined, and have used information about the real authors and illustrators of the texts to contextualise my analysis where appropriate. The real reader is, according to Wall, “the child who holds that text and reads those words (and sometimes in addition the adult who reads the words aloud to a listening child and shares the experience)” (4). This real reader does not feature in my analysis, although Chapter 1 does make reference to empirical research with real children in relation to their interaction with typography.

The narrator is the voice that speaks in the text (Wall 1991, 4), the “addressor”, as above. It may be situated outside the text, or inside, and may be a character in the narrative itself, or not. As Wall points out, in children’s literature such a voice may be present as an authorial persona, or as a character within the narrative, speaking either to a narratee who is also a character, or a narratee outside the text (Wall 1991, 5). The narratee of a text is the “agent which is at the very least implicitly addressed by the narrator” (Rimmon-Kenan 1983, 89), a “shadowy figure” (Wall 1991, 4) who can be discerned as the addressee for the story which the narrator tells. The implied author in the text is the figure derived by the real reader: “[...] the implied author is a construct inferred and assembled by the reader from all the components of the text” (Rimmon-Kenan 1983, 87). In the case of children’s literature, the implied author is “the all-informing authorial presence, the ‘face behind the page’, the idea of the author that is carried away by the real reader from his or her reading of the book” (Wall 1991, 6). For Wall, the implied author is also just as much a construct for the real reader, as the implied reader is a construct for the real author in children’s literature:

The implied reader is the inescapable counterpart of the implied author, the reader for whom the real and implied authors have, consciously and unconsciously, shaped the story, who is always there, and whose presence and qualities – as the real reader adapts himself or herself to the moral and cultural norms of the narrative – can be deduced from the totality of the book. (1991, 6-7)

This construct of the implied reader in children's literature is also much complicated by the imbalance in power between the adult producer of children's literature, and the intended child audience. As Peter Hunt points out in his chapter on the discourse of children's literature in *Styles of Discourse* (1988), "with books 'for' children—or for 'unskilled' readers—because of the status of the audience, the author-reader (narrator-narratee) relationship is a more than usually unbalanced power-relationship" (164). An examination of who the implied child reader is, and indeed what I mean when I write about children's literature is thus also required.

Children's Literature and the Child Reader

A defining feature of children's literature is the idea of "becoming" (392-3) that Bakhtin writes of in *The Dialogic Imagination* (1981). In that instance he was writing of the novel, and specifically the *Bildungsroman*, but the idea of becoming, or a moment of becoming, cuts to the heart of the nature of children's literature. If we choose to title a category or genre of books after a cohort of particular readers, it is logical that we associate attributes of those readers with those books. We might say, with Bakhtin, that children are humans who are at the point of most intensely *becoming*. As Hollindale points out in *Signs of Childness in Children's Books* (1997), you do not simply climb the mountain of life as a child and then plateau as a fully-formed adult; rather the process of growth and maturation continues throughout life, moving back and forth, and with many peaks and troughs:

To understand the child's climb we must take account of all the pauses for breath, the sliding back down bits of scree, the numerous picnic places and bivouacs from which the child too examines the landscape, finding it sometimes marvellous and sometimes horrible. To understand the adult's plateau we must see that it undulates, has knolls and dips and sometimes chasms, that you must fight against a gale to keep your footing. (38)

But it would also be fair to say that life somewhere between zero and the early twenties, in first world western countries, is probably the most intense period of maturation, as the body and the mind grow faster than at any other time. So "children", and I include young adults in this category for the sake of brevity,⁴ are in a constant state of becoming – they brim with

⁴ Perry Nodelman, in *The Hidden Adult* (2008), offers the rationalisation that, like popular literature, "the characteristics of children's literature relate most centrally not to the actual characteristics of their intended audiences but to the ideas that producers and consumers have about those audiences" (5), and that the children in the term "children's literature" relate to the concept of children which these adults "imagine and imply in their works" (5). He furthermore argues that the same could be said of young adults in relation to young adult literature, and most significantly that, "in both cases the intended audiences of the texts are defined by their presumed inability to produce such books or make such decision about purchases of books for themselves—an inability accounted for in both cases by their being younger and therefore less experienced or capable than those

potentiality, ever on the cusp of some new form. And so it goes for the literature that adults, write, produce, buy and present to them⁵ – it is flexible, filled with potential and in a constant state of becoming. Perhaps the focus then should be more on the flexibility of children’s books themselves, a flexibility which is matched by the readers who purportedly define it. This flexibility allows, indeed necessitates, for the multiple genres and voices, formats and modes, which inhabit both the corpus of what we can happily define as children’s literature, and the liminal edges occupied by texts which are less easily defined. A children’s book, once it has been identified as such, brims with interpretative potentiality. Or more accurately, it is this potentiality that helps to identify a text as children’s literature.

Nodelman discusses the possibility of enacting a childist criticism by talking to children about the way they read, what they enjoy etc., but points out that this approach would be limited by both the potential inability of children to express nuance fully through language. That is, he addresses the inability of the selected children to express the complexity of their feelings and thoughts through their inexperience with language, and the limitations of gathering the opinions of children which the researcher might potentially interact with: “Even if I trusted what children told me, I would only know how those children respond. Childist criticism assumes that it is possible to generalize about children’s abilities, tastes, and interests” (Nodelman 2008, 84). For the purposes of this thesis, in which a discussion of the potential meaning-making present through the interaction of typography and narrative voice is undertaken, it was neither appropriate nor, I feel, necessary to seek out the particular opinions of child readers in relation to how they read or interacted with typography or narrative voice. However, in addressing the question of how typography might create meaning as a semiotic resource in particular, it was necessary to ascertain at what level children, in as general a sense as possible and as unsophisticated readers, might “read” typography in and of itself. This question is addressed comprehensively, I hope, in Chapter 2, in the investigation of literacy and children’s interaction with typography. In this regard I am indebted to the qualitative research undertaken by scholars such as Sue Walker, Linda Reynolds, Lynne Watts, John Nisbet, Bror Zachrisson and Miles A. Tinker whose work with particular cohorts of children formed the basis of my analysis of literacy, legibility and typography in that chapter.

who do those things for them” (5). I find this argument convincing enough when the definition of children’s literature and young adult literature is always situated on precarious ground, and I include young adult literature under the umbrella term children’s literature in this thesis.

⁵ This is not to say that they are inert, or without agency – children are active consumers too, but they do not generally write commercially for themselves, and they take little if any part in the design and production of the books which fall in to the category of children’s literature.

For the rest of my thesis, the “child reader” inherent in the text is necessarily an ideal one that may not exist in real life – that is, a child whose first language is English; a child with no underlying learning difficulties or issues interacting with the written word (dyslexia, dyspraxia, colour blindness etc.); a child who has attained an average, or above average, level of literacy appropriate for its age; a child with ready access to books, and/or in the case of picturebooks in particular, an adult figure in its life who could potentially read to or with it. This child reader then is explicitly middle-class, educated, and non-disabled. This child, who may at first glance seem generic, is of course not generic at all – a child reader such as this would represent a much smaller percentage of actual child readers than one might expect. In attempting to conceive of and construct a theory of how typography and narrative voice make meaning in children’s literature, it was essential to place these idealised child readers at the heart of the thesis because they are, as Perry Nodelman asserts, “the child readers that writers, responding to the assumptions of adult purchasers, imagine and imply in their works” (Nodelman 2008, 5).⁶

Multimodal Literature

What then characterises the multimodal text with which writers are confronting these idealised readers? Multimodal literature employs multiple semiotic modes to create meaning. Alison Gibbons states that multimodal literature “refers to a body of literary texts that feature a multitude of semiotic modes in the communication and progression of their narratives” (2012a, 420). These modes can include “language, image, color [sic], typography, music, voice quality, dress, gesture, spatial resources, perfume and cuisine” (R. Page 2010, 6). The concept of multimodality developed from semiotics, narratology and narrative theory, with important works appearing from Kress and van Leeuwen ([1996] 2006, 2001), Kress (2000, 2010) Baldry, and Thibault (2006), Bateman (2008), Nørgaard (2009), O’Halloran and Smith (2012) and Gibbons (2012b). However, it still remains a relatively diffuse area of study, with many researchers and theorists approaching the topic from diverse fields. As Bateman writes in *Multimodality and Genre* (2008), “although the meaning of multimodal documents is increasingly depicted as relying on the simultaneous orchestration of diverse presentational modes, analytic methods for handling this orchestration are few and far between” (1).

⁶ This is obviously not the case for books produced for a specific and specialised market, such as the dyslexia-friendly texts published by Barrington Stoke – indeed, texts such as these have a very specific relationship between paratext, voice, and their intended audience which would be worthy of a separate study in and of themselves.

While noticeably multimodal texts often exhibit a high degree of hybridisation in terms of the semiotic modes used to convey meaning, the truth is that many texts are multimodal in subtle ways. Within the field of multimodality and semiotic theory, the multimodal nature of texts is taken as a given. Gunther Kress has gone so far to assert that the multimodal nature of all texts is clear:

The issues of multimodality can be thought about in at least three distinct and related ways. First, all texts are multimodal. It is my contention that no text can exist in a single mode, so that all texts are always multimodal, although one modality among these can dominate. Second, there are texts and objects (of a semiotic kind) which exist predominantly in a mode or modes other than the (multi-) mode of language. And third, there are systems of communication and representation which are acknowledged in the culture to be multimodal, though, in fact, all such systems are multimodal. (Multimodality 2000, 184)

The multimodality of children's literature is obvious to any student or researcher of the subject; certainly any cursory glance at the children's books on display in most bookshops would bear this statement out. Modern children's literature generally employs *at least* two modes, visual and verbal, in the majority of its texts, and that is not to mention the numerous sound-making, moveable and three-dimensional texts available, let alone digital and interactive texts. Because of the highly visual and illustrative nature of children's books, research in the field of education and children's literature has often focused on the relationship between word and images. Seminal works by Nodelman (1988), Moebius (1990), Doonan (1993), Sipe (1998), Lewis (2001), and Nikolajeva and Scott (2001) have demonstrated the diverse ways in which we can approach how words and images interact on the page. Thus the inherent multimodality of children's literature has in a sense always been acknowledged and studied, but has also been limited by the narrow focus on the word-image interaction, defined as purely illustration <-> narrative. Ruth Page argues that "multimodality insists on the multiple integration of semiotic resources in all communicative events":

Multimodality's insistence on the multiple resources used in communication is coupled with the democratic stance that all modes are equal. [...] Multimodality requires us to fundamentally rethink the position of verbal resources within the semiotic configurations (here specifically within narrative theory) and to ask what the narrative system would look like if we examined other modes with equal priority. ('Introduction' 2010, 4)

Multimodal analysis as carried out in different genres, such as experimental or multimodal adult literature, or document and information book design, can help children's literature researchers see how children's books can potentially create meaning semiotically, beyond the most obvious pictorial and verbal modes. To this end, the focus on multimodality in this thesis is mainly restricted to typography, how that functions as a semiotic mode, and what meaning is created when we consider it in interaction with narrative voice in children's literature.

Rationale and Structure

Numerous issues and contexts inform an interrogation of the graphic elements of children's literature, and their interaction with narrative voice. These include the complex nature of adult author/child reader relationships and interactions through the text, the position of the implied child reader and the status of an unsophisticated reader reading a text constructed by a sophisticated producer. While attempting to analyse the often innovative and complex ways in which authors and/or their publishers choose to present narratives to the adult reading public is no simple task, the task in relation to children's literature comes with an extra element of complexity. Jacqueline Rose posits the "impossibility" of children's literature by pointing to the inherent "conception of both the child and the world as knowable in a direct and unmediated way" (Rose 1984, 9). It could be argued that typography contributes to this assumption by supporting and reifying the production of "children's" voices visually within children's fiction. However, I argue that typography allows for communication using another semiotic mode, multiplying possible meanings and allowing for play, irony, emotional response and the subjectivity of the child reader (Sipe 1998; Sipe and Pantaleo 2008). The adult authors behind the narrative voices in children's literature employ this semiotic mode using their funds of experience and sophisticated knowledge, yet do so knowing that the implied child readers, just like their adult counterparts, may or may not notice or fully comprehend the visual messages which they are endeavouring to communicate. The shadowy figure of the "hidden adult" (Nodelman 2008) permeates all children's literature, controlling what appears on the page and, equally as significant, *how* it appears on the page. This thesis argues that the implied child reader is demonstrably more visually- and design-literate than adults imagine, and that using typography to communicate as another semiotic mode can contribute to a multiplicity of meaning-making opportunities during the act of reading.

The primary texts for children I examine are those which connect narrative voices with unusual or non-standard typographical elements. My attention was first drawn to texts

which self-consciously play with type on the page by Patrick Ness's Chaos Walking trilogy (2008-2010), which I interrogated in relation to the construction of young adult narrative voices, through typography and literary dialect, in my masters dissertation in 2012. During the course of my initial research for this dissertation, it became clear to me that not only were many texts in children's literature highly multimodal in relation to the typography used to present narrative voices, but that there had been very little research in to this particular area of meaning-making in children's books. As I expanded my research for this thesis, I found that an awareness of how type should look on the page in children's books can be traced back to the very first examples of the form – Anna Letitia Barbauld's advertisement bemoaning the lack of "good paper, a clear and large type, and large spaces" (1778) in *Lessons for Children* for example, convinced me that typography in children's books has been a concern, perhaps not always widely felt but still consistently present, since the eighteenth century. Thus the primary texts examined in this thesis cover a large stretch of history, from the eighteenth to the twenty-first century.

The aim of my research was not to identify a particular period or region which produced typographically experimental children's books, but to highlight how over the course of the history of children's literature, and across all regions, many examples of children's literature have been produced which make specific use of typography to generate meaning. The use of unusual or experimental typography is not restricted to genre either, and so I have selected texts here which might be catalogued under many of the most popular categories in children's literature – picturebooks, realist fiction, fantasy, science-fiction, dystopian fiction, poetry etc. I have focused in particular on the way this meaning is constructed in relation to narrative voice because the voice in the text speaks to us via the marks on the page. That they relate, interact, and are symbiotic is undeniable. This is not to suggest that the texts I have selected are specific keystone moments in the development of children's books, nor that they are absolutely representative of children's books of their time. However, they are all, with a few exceptions, canonical or award-winning texts, and since this research specifically relates to children's books written in, or translated into, English, I have endeavoured to use a selection of texts from English-speaking regions – the books discussed were published or written by people from, or living in, Ireland, the UK, North America, and Australia. Thus the texts I examine constitute a web of children's literature from different times, and different places, which show the universality of the concept that the physical appearance of type on the page creates meaning, not just semantically, but semiotically. Crucially, I am not suggesting that every children's book makes self-conscious use of typography to create meaning, but every children's book does say *something* through the typography used to present it.

Chapter 1 is concerned with addressing issues surrounding legibility, visual literacy, early literacy and the child as unsophisticated reader, as these are integral to interrogating the ways in which the implied child reader interacts with any given text in the context of its typography. To illustrate and investigate the function performed by this concept I present a close reading and analysis of Anna Letitia Barbauld's *Lessons for Children* (1778-1779) and *The History of Little Goody Two Shoes*, which John Newbery published in 1765. This illustrates how, even in the very early years of children's literature as a separate form, authors and printers made sure that typography, voice and the child in the text all interacted with each other in conscious and complex ways. Research in early reading and legibility by Lynne Watts and John Nesbit (1974), Gunther Kress (1997) and Sue Walker (2001, 2005, 2007, 2012, 2013) informs a further investigation of the influence of educationalists, publishers, designers, illustrators and authors have on the appearance of children's books, and how these sometimes conflicting interests have contributed to shaping the kinds of text we produce for children today. Walker (2005) has shown that children infer age appropriateness, level of reading skill required and even make assumptions about the expected level of enjoyment to be extrapolated from a text simply by the size of the words, the presence or absence of serifs, the number of words on the page and indeed the number of pages themselves because they learn that these physical elements of a book send messages to them as readers about what to expect before they even undertake the act of reading. As children become familiar with the formats and design formulas for particular types of texts as young readers, and particularly for those books which they encounter as literacy material and progressive readers in school, they begin to categorise typefaces, page layouts, design features, use of colour and even formats by the "standard" texts they are supplied with or exposed to. Crucially, legibility research demonstrates that human beings react to typography at a semiotic level – interpreting not only the literal meaning of words but also assessing their physical shape, colour, size and design in an attempt to extract or create meaning from the graphic make up of letterforms and words, and their own experience and perception of them (Zachrisson 1965; van Leeuwen 2006).

Following on from this, in Chapter 2 I investigate two handwritten texts of note from the eighteenth and twentieth century respectively, which highlight the meaning-making potential of handwritten texts and exhibit the awareness of adults of the impact of the visual representation of narrative for child readers. Moving on from this, I engage with the research carried out on picturebooks by, among others, Perry Nodelman (1999), David Lewis (2001), and Lawrence R. Sipe and Sylvia Panteleo (2008), and outline the theories surrounding word-image interaction in children's picturebooks. These theories inform an analysis of the picturebooks of two contemporary author-illustrators, Sara Fanelli and Oliver Jeffers, whose

use of print and handwritten type in their picturebooks provides fertile ground for an interrogation of the different meaning potentials of both forms of type on the page. Finally, an interrogation of the design and typography in one of the most well-known postmodern picturebooks, Jon Scieszka and Lane Smith's *The Stinky Cheeseman and other Fairly Stupid Tales* (1992) is undertaken to highlight the overt meaning-making enacted by the typography in this text. All of these point to the symbiosis between visual and verbal language, the power dynamics between adult producers and child readers of children's books and the opportunities for playfulness and irony using textual and visual modes in children's picturebooks.

In Chapter 3 I address the theories which can be used to analyse the semiotic potential of typography in literature. Academic interest in and engagement with the semiotics of typography in literary texts has increased in recent years, with important articles from Theo Van Leeuwen (2005, 2006), and Nina Nørgaard (2009, 2010) attempting to bridge the gap between theories of signs and sign systems (semiotics), and visual design and communication in relation to typefaces and paratextual elements found therein. In the field of children's literature however, the focus of research in connection to typography has typically centred on the appropriateness of typefaces for children as early readers i.e. legibility and literacy most visibly in the work of Sue Walker and The Typographic Design for Children Project (1999-2005). There has been little to no research undertaken which focuses on the specific use of typography in children's literature and the construction of meaning and narrative voice. Much of the emphasis in relation to visual design has been placed on the important connection and interrelation of meaning which can be found between images and words, but few if any have tried to ascertain whether this interaction can be analysed at a more intrinsic level, between the literary meaning of text and the physical form it is presented in.

The reasons for this lack are manifold: the relative youth of children's literature research as an academic discipline; the small numbers of researchers working in the field; the multidisciplinary nature of those involved in the research, in particular those approaching texts from an education rather than literary background. It is this gap, between text as word and text as image, which I will address in Chapter 3, through an analysis of the paratextual elements of a broad range of texts. These texts offer the opportunity to interrogate how typography can be used in a general sense to convey action, sound and drama within a narrative, and also how the layout of type on the page can construct the way the narrative is received – evoking the subject of a poem mimetically through the appearance of text on the page as in concrete poetry, or presenting prose in a poetic form, for example. Printed text which has been specifically designed to visually conceptualize, or even play with the meaning of the language which it represents can speak to readers on multiple levels (Higgins 1987).

Those whose layout disrupts the expected reading process, and force readers to re-assess written language in the context of the graphic surface of the page, place readers in complex positions in relation to the text (White 2005). Finally, this chapter addresses a more unusual typographic element sometimes found in children's literature – coloured type. In interrogating the early editions of *The Neverending Story* (1983) by Michael Ende, I show how an awareness of the semiotic potential of colour can expand our interpretation of the narrative voice and focalizers⁷ in a text which presents the reader with parallel worlds. Analysing each of these texts in terms of their typographical features illustrates how a text's physical appearance can have a significant influence on the construction of meaning, and places the visual appearance of text on an even footing with other modes in the narrative system (Kress 2000; Page 2010).

Lastly in Chapter 4 I focus my analysis more directly on what I consider the symbiotic relationship between typography and narrative voice – that is, on the ways in which children's voices are constructed in children's literature through language *and* the physical appearance of the text, and what opportunities for meaning-making are presented by the introduction of creative or unusual typography within this context. The chapter opens with an examination of an early nineteenth-century text, *Mrs. Leicester's School* (1809) by Charles and Mary Lamb, which presents a number of short narratives from the perspective of a group of young schoolgirls and provides an opportunity to interrogate a text which is unusual both for its attempt to present authentic-sounding young female narrative voices, and for the typographically-indicated authorial intrusions inserted in the text. This text draws attention to the physicality of the text by presenting the young female narrative voices in roman, and signalling the adult authorial intrusions in italic font. The interaction between first-person narration and graphic devices has become increasingly prevalent in modern children's fiction (Reynolds 2005) and I will continue the discussion with an analysis of a number of children's texts from the late twentieth and early twenty-first century which make extensive use of typography in connection with first person narrative voice to create meaning. The subtle use of changes in typeface and form in Siobhán Parkinson's *The Moon King* (1998), Siobhán Dowd's *Bog Child* (2008) and Louise O'Neill's *Only Ever Yours* (2014) to indicate difference (in character, in

⁷ The concept of “focalization”, and in turn the idea of a “focalizer” in the text, is derived originally from Genette (1972; 1980). Mieke Bal ([1985] 2009) defines focalization as “the relationship between the ‘vision,’ and the agent that sees, and that which is seen. This relationship is a component of the story, part of the content of the narrative text: A says that B sees what C is doing. [...] The subject of focalization, the focalizer [*vis*], is the point from with the elements are viewed (149). In many cases the narrator is also the focalizer but the distinction is important, as Rimmon-Kenan ([1983] 2002) outlines: “Obviously, a person (and, by analogy, a narrative agent) is capable of both speaking and seeing, and even of doing both things at the same time—a state of affairs which facilitates the confusion between the two activities. Moreover, it is almost impossible to speak without betraying some personal ‘point of view’, if only through the very language used. But a person (and, by analogy, a narrative agent) is also capable of undertaking to tell what another person sees or has seen. Thus, speaking and seeing, narration and focalization, may, but need not, be attributed to the same agent” (74).

narration, in status) are discussed as examples of the ways in which the graphic presentation of language can speak to readers on another semiotic level.

More overt and experimental collaborations between first person child/young adult narrators and typography are interrogated in Mark Haddon's *The Curious Incident of the Dog in the Night-Time* (2003), Patrick Ness's Chaos Walking trilogy (2008-2010) and David Almond's *My Name is Mina* (2010) to illustrate the rich potential for creating relatable character/narrators and building trust with the implied child/young adult reader through the creative use of typography (Cadden 2000). Creative and unusual typography can be used to generate empathetic representations of characters' experiences, which communicate visually as well as verbally, and create an immersive experience and numerous subject positions for the child reader to occupy (Stephens 1992). The use of typography to self-censor young adult narrative voices are interrogated in Laurie Halse Anderson's *Winter Girls* (2009) and Virginia Bergin's *The Rain* (2014) and *The Storm* (2015), in which swear words and inappropriate or unacceptable thoughts emanating from the narrator are symbolically, and indeed literally, obscured typographically. These acts of self-censorship by young adult narrators in traumatic situations, whilst at first seeming problematic, can in fact symbolise the empowerment of the implied young adult reader through the subversion of censorship itself (Reynolds 2007). These devices exemplify how typography, in symbiosis with narrative voice, can be used to redress the imbalance of power between adult producers and young adult consumers of YA fiction. My research will add a new layer of interpretation to the study of children's literature, and whilst complementing existing theories and research surrounding the subject, will break new ground in the interrogation of books for children. In my concluding remarks I highlight the further applications of this research, and future avenues of enquiry are elaborated upon in relation to the construction of gender and identity in children's literature.

A Story to Begin With...

In 1977 Anthony Browne published his second picturebook *A Walk in the Park*. In it, a man, his daughter and their dog leave their terrace house to go for a walk, on the same morning that a woman, her son and their dog leave their large suburban house, also to go for a walk. The two groups of people and animals encounter each other at the same park, with Browne showing us through words and pictures how the adults, children and dogs ignore, play and chase each other respectively until it is time to go home. The narrative voice in this text is omniscient, able to give us a chronological account of the day's events at the park. Browne, a master of allusion, intertextuality and framing, uses very simple text to tell the story, leaving

much of the meaning to the illustrations, which are rife with visual references to paintings, films and other cultural phenomena.⁸

Just over twenty years later, Browne returned to the story in *Voices in the Park* (1998).⁹ In this retelling, the human characters have changed from human to zoomorphised apes, and the story is told as a “polyphonic narrative” (Doonan 1999, 46) from the perspective of the four main actors. The plot is still the same but the sequence of events is told in a different order, as the reader must rely on each character’s experience of events to be told in turn – first Mrs. Smythe,¹⁰ then Mr. Smith, then Charles and finally Smudge. A large number of differences between the two texts invite analysis – the change and development of Browne’s style, the shift from human to zoomorphised apes,¹¹ the different set of sophisticated intertextual allusions which adorn almost every illustration, and of course, the shift in narrative voice. This last element is striking, not only in that it limits the linear flow of the text, causing us to relive the day four separate times in order to understand the entirety of what happens, but also conversely gives us far more insight in to each of the characters’ perspectives, allowing us as readers to inhabit the day in question from each of their points of view.

Conscious of this focus on the different narrative perspectives he was presenting to readers in *Voices*, Browne adds another layer of textual meaning; he uses a different typeface to present the four distinct voices on the page. The four typefaces are highly differentiated from each other in form and weight and there is no question that they were chosen specifically because their visual appearance corresponded to the voices that Browne was constructing in the text (see fig. 3).

⁸ The first page opening shows a small dog facing a gramophone in the garden of the Smiths house, which is a visual reference to the painting *His Master’s Voice* by Francis Barraud, and there is also a small figure just to the left which looks strikingly like Walt Disney’s Mickey Mouse.

⁹ These texts will be referred to as *Walk* and *Voices* from here on.

¹⁰ The adult characters are not actually named in *Voices*, but I am working under the assumption that their names are the same as *A Walk*, since the names of the children, and the plot of the story in general, stays the same.

¹¹ In the context of Browne’s career, the change from human figures in *Walk* to zoomorphised ones in *Voices* is significant – *Walk* was published six years before his CILIP Kate Greenaway Medal winning *Gorilla* (1983), which was then followed by the first of the Willy books, *Willy the Wimp* (1984), the main character of which is zoomorphised young boy/chimpanzee. According to Doonan: “Zoomorphism, like anthropomorphism, distances the viewer, and the gap between fantasy and reality is made explicit. Viewers will move beneath the masks, and according to their experience, weigh and balance the disturbing insights about the lives and personalities of Browne’s characters, which they are being given” (1999, 48). This fascination with zoomorphism is most explicit in *Zoo* (1992), and is a continuing feature of Browne’s work.

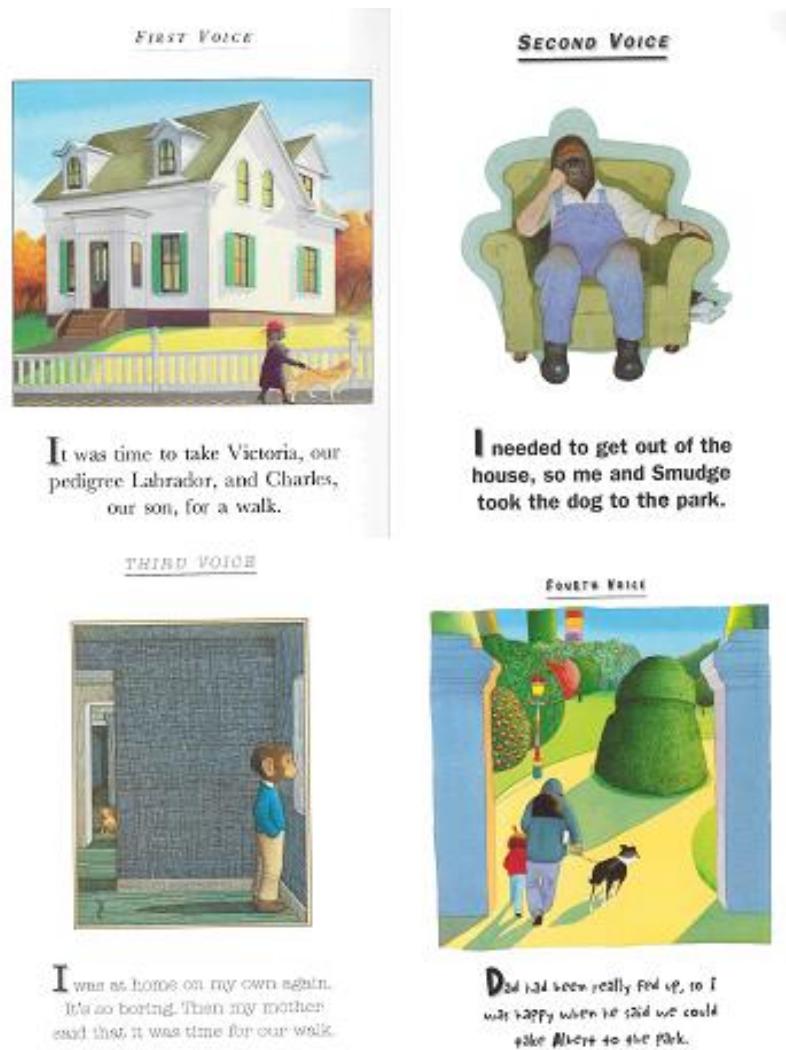


Figure 3. The four typefaces used in *Voices in the Park* (1998) by Anthony Browne.

An analysis of *Voices*, alone or in comparison with its earlier pre-text, would be incomplete if it failed to address this overt typographical element, and certainly it has not been ignored by critics (see Doonan 1999; Lewis 2001; Panteleo 2004) But few of these accounts address the typography itself, or more particularly the typefaces chosen to represent each voice and what the visual aspect of this does to create meaning, in an in-depth manner. In Jane Doonan's otherwise detailed analysis of Browne's works, this is the only comment made directly about the typefaces used to present each narrative voice:

Each section of text is delivered in a different type font, which has its own effect on the psychological force of the words: bold Baskerville for Mrs Smythe, squat Franklin Gothic for Mr. Smith, light American Typewriter for Charles, and Smudge's font is as if hand-written, in Stanton. (1999, 47)

Admittedly Doonan was approaching this text from a specifically visual perspective – an art historian and picturebook specialist, her most important work is undoubtedly *Looking at*

Pictures in Picture Books (1992) – and in a text which is so richly embedded with visual and intertextual meaning, it would be difficult not to focus entirely on the complex interaction of verbal text and illustration. David Lewis (2001) goes slightly further, commenting that the different typefaces “possess a distinctive tenor and tone – stiff and formal for Charles’s mother and carefree and casual for Smudge” (10). However, because Browne’s work *is* so highly intertextual and referential, the decision to present each voice in a typographically distinct way deserves more attention and analysis. What exactly is it about the typeface used for Charles’s mother that connotes “stiffness” and “formality”? How does the appearance of Smudge’s voice appear more casual and carefree? More generally, what is the message in the appearance of the words on the page? What meaning is the implied reader enabled to construct from the choices of the picturebook maker? If each voice is homodiegetic, and carefully presented graphically on the page in a particular manner, how does this interaction between narrative voice and typography create meaning? These are the kinds of questions which I wish to address in this thesis – questions which should occur naturally to any attentive reading of a children’s book. Furthermore, what does the way the words look on the page tell us about the voice that speaks to us from that surface? And what might implied child readers make of this? How might implied child readers, as an unsophisticated audience, interact with and interpret the way words look on the page?

These are all questions which I intend to answer in the following four chapters, before returning to an analysis of typography and narrative voice in *Voices* in my conclusion. The question of the implied child reader’s capacity to interact with, and interpret typography on a semiotic level appears to me as the best place to start my investigation. To interrogate how typography and narrative voice create meaning in interaction with each other, I must first examine how the children’s book world has concerned itself with typography in relation to literacy and legibility, and to what degree children demonstrably respond to typography. If children’s book makers are making use of sophisticated semiotic resources to create meaning in relation to typography and narrative voice, can we legitimately say real child readers are responding to it? Legibility research highlights not only the importance of the graphic presentation of text to child readers from an early age but also the influence of and exposure to certain standardised typefaces, as well as the typographic choices taken by adult publishers and “gatekeepers”, on children’s interpretation and construction of meaning from printed text (Heller 2004; Walker 2013). The opening chapter will thus illustrate how far back these concerns can be traced in the history of children’s literature, and how complex and multi-faceted the design of typography in children’s books can be.

Chapter 1: Typography and Book Design in Children's Literature – Literacy, Legibility and the Voice in the Text

Reading, Typography and the Child Reader

As we have already acknowledged, numerous issues and contexts must be considered in the interrogation of the graphic elements of children's literature, and their interaction with narrative voice. These might include the complex nature of adult author/child reader relationships and interactions through the text, the position of the implied child reader, and the status of an unsophisticated reader reading a text constructed by a sophisticated producer. While attempting to analyse the often innovative and complex ways in which authors and/or their publishers choose to present narratives to the adult reading public is no simple task, the task in relation to children's literature comes with an extra element of complexity. The child reader is not static. When we discuss the child reader, we may be imagining anything from a pre-literate or inexperienced child reading alongside an adult, to a fully literate person in their late teens. The child reader is an entity in constant flux, encapsulating a diverse range of readers at various stages of competency with literacy, yet child reader is a term which we must necessarily use in discussing the audience for children's literature. Because of the variable capacity of "the child reader" to interact with a text (and in turn, with typography) at a sophisticated level, research on meaning-making through the interaction of typography and narrative voice must, therefore, address children's literature's underlying concerns in relation to legibility and the formative years of literacy. The books we encounter as very young readers give us our first experiences of creating meaning from the printed word, and can leave a lasting impression on our perception of language and graphic symbols. As Beatrice Warde pointed out, during a discussion on 'The making of children's books' in *The Times Literary Supplement* in 1927,

[...] children still look at things and not through them, and the whole type page comes far more vividly into their awareness. Most adults can remember the kind of page from which they first read *Ivanhoe*, though the format of last week's novel has passed unnoticed (39).

Although I am not primarily concerned in this thesis with the legibility of typography itself, much of the research conducted in relation to this area of interest can contribute to our understanding of how the child reader may approach the printed word, and what experiences may colour this understanding.

That we should concern ourselves with the suitability of printed type to be presented to young readers is no surprise, considering that very subject was discussed in one of the

earliest and most influential treatise on education published in the English language, John Locke's *Some Thoughts Concerning Education* (1693). In laying out advice for the 'breeding' and education of children, Locke created a blueprint of pedagogical methodology which recommended the avoidance of corporal punishment, the introduction of recreation and play as a source of learning, the rejection of the supremacy of teaching logic and ancient languages, abandoning rote learning and embracing education for girls (Ward 2010, 172). It is his views on ways of learning to read which interest here, as he provides examples of games involving "Letters pasted upon the sides of the Dice, or Polygon" (Locke, 211), which could be used to make learning into play and more importantly, play into learning. He even specified the particular size and font which should be used in the creation of this alphabet-toy, which were "best to be of the size of those of the Folio Bible to begin with, and none of them Capital Letters: when once he can read what is printed in such Letters, he will not long be ignorant of the great ones" (211). The conviction that a child is born as a *tabula rasa*, a blank slate, is also important to our study as it bolsters the idea that children's perception of letter-forms, and the context in which they are introduced to them, can influence meaning-making when they engage with printed text. As Seth Lerer succinctly puts it: "By denying the possibility of innate ideas, Locke and his followers transformed the child into a product of his or her education" (2008, 105). The "blank slate" becomes written on as soon as children start to engage with language, and producers of children's books can influence and affect children's perceptions of the world inside and outside of story by the typographical and illustrative choices they make for their texts.

Studies of children's literature that focus on the form, physicality and appearance of the book have taken a number of different approaches since the flowering of children's literature criticism in the 1980s. William Moebius, in *Word & Image* in 1986, writes of "graphic codes" which can be deciphered within the text by the reader of a picturebook; cues within the illustrations which sometimes work with the text, although they are "not always congruous with the codes of the verbal text, or of the presented world" (143). Perry Nodelman explores the relevance of looking at picture books in semiotic terms in *Words About Pictures* (1988), in which he establishes the importance of context and prior experience in our perception of objects:

All objects are most significantly meaningful in the context of the network of connotations we attach to them, many of which we may not even be conscious of—not just personal associations and experience but also cultural assumptions [...] (9).

Pictures are not simply iconographic symbols that imitate life directly, but signs weighted with contextual, cultural and experiential significance that require various degrees of knowledge and

skill to decipher (Nodelman, 5-7). When pictures and words are combined in a picturebook, even greater skill is demanded of the reader to interpret multiple modes of expression. Thus Nodelman explains that picturebooks

[...] depend not just on our understanding of visual competences and codes of signification, not even just on those codes and the equally complex codes of language and of narrative uses of language, but also on intersecting relationships of both with each other (20).

These interactions are described as “limiting” each other, in the sense that each feeds off the other and is framed within the outside context of the world and the inner context of their interaction to create meaning (220).

Frank Sipe also outlines the benefits of analysing picturebooks from a semiotic perspective, preferring however to describe the “text-picture relationship” as the “synergy of words and picture”, in which each would be “incomplete without the other” (1998, 28). In particular he draws attention to the movement across sign systems during the act of reading a picturebook, from “the sign system of the verbal text to the sign system of the illustrations; and also in the opposite direction from the illustration sign system to the verbal sign system” (102). This oscillation across sign systems can produce a “potentially never-ending sequence” of new meanings in which the reader is constantly offered new ways to interpret the text and the images in relation to each other (102-03).

David Lewis in *Reading Contemporary Picturebooks: Picturing Text* (2001) chooses the metaphor of the book “as a kind of miniature ecosystem” in which word and image are interdependent. He describes how “the words are pulled through the pictures and the pictures are brought into focus by the words” (48). This focuses the interaction of word and image on the participation of the implied reader, who is the “active, meaning seeking” agent who animates the text (55). Lewis also highlights the influence of improved print technologies on producing ever more sophisticated readers, with the concept of “visual literacy” becoming a familiar and widely used term (D. Lewis 2001, 63). In *Looking at Pictures in Picture Books* (1993) Jane Doonan focuses on outlining a methodology of close reading for picturebooks, in which multiple readings reveal that the “pictures may elaborate, amplify, extend, and complement the words”, or indeed they may “contradict or ‘deviate’ in feeling from what the words imply” (18). Maria Nikolajeva and Carole Scott’s *How Picturebooks Work* (2001) provides a theory of word/image interaction which emphasises the different ways in which picturebooks communicate with the reader. These are through interactions which are *symmetrical* or *complementary*, or which perform certain functions such as *enhancement*, *counterpoint* and

contradiction, in relation to each other. More recently, the work of Martin Salisbury and Morag Styles, *Children's Picturebooks: The Art of Visual Storytelling* (2012), contributes to the discussion from the perspective of the picturebook-maker as artist and producer of a visual narrative *and* art object, and the assessment of the practical processes required when publishing a picturebook in the modern publishing industry. Thus children's books have continually attracted the attention of critics in terms of the interaction between printed text and pictures; the symbiotic relationship of word and image has been analysed and interrogated as an integral site for investigation since children's literature established itself as an academic field of interest. I find the work of Sipe, Nodelman and Lewis, in recognising the tension and interaction between sign systems, as well as the importance of an active implied reader in the text, to be most useful in approaching the role of typography as a visual semiotic mode.

Alongside the investigation of images and illustrations in relation to text, an interrogation of the typography used in children's literature has also taken place, albeit to a lesser extent. This has been primarily concerned with legibility (Tinker, 1963b; Watts and Nisbet 1974), appropriate use of typeface and layout for the purposes of learning to read (Coghill 1980; Walker and Reynolds 2002/03; Walker 2012), and providing support for pedagogical approaches to the process of teaching reading and writing (Burt 1959; Hughes and Wilkins 2000; Walker 2007). The complex relationship between unsophisticated reader and experienced author, coupled with the input and influence of educators, policy-makers, publishers and even parents, has meant that the focus of much of the limited research into paratextual elements in children's books, and in particular typography, has remained on how young children approach early reading books. The appropriateness of typefaces, in particular serif versus sans serif types, for early reading and letterform perception, and how opinion, studies, publishing processes and economics have influenced the appearance of reading books for children are all dominant themes in this kind of research.

Legibility research itself, focussed usually on the experience of adult readers but sometimes too on child cohorts, "represents the most ancient line of reading research" (22), according to Richard L. Venezky in the *Handbook of Reading Research Vol I* (1984). The reasons for undertaking this kind of research are obvious; a better understanding of the most efficient and easily digested form of printed text enhances the effectiveness of human mass-communication and accelerates the spread of ideas, and is of benefit to all those involved in the dissemination of the written word:

By knowing clearly what diminishes legibility, the designer can avoid such factors in those kinds of printing in which functional efficiency and speed of reading and comprehension are of over-riding importance, and in other areas of printing, such as

advertising, where typographic allusion and congeniality are legitimate considerations, he can rationally determine how far reading efficiency should be reduced for the sake of providing initial impact, visual stimulus, or ‘atmosphere’. (Spencer 1969, 7)

According to Herbert Spencer’s investigations into the history of legibility research in *The Visible Word* (1969), the first recorded foray into testing the legibility of printed text was conducted in the 1790s by Étienne-Alexandre-Jacques Anisson-Dupéron, the then head of the Imprimerie Nationale in Paris, while other studies were completed by Thomas Hansard in 1825 and Charles Babbage in 1827 (13). However it wasn’t until the work of Emile Javal of the University of Paris, in *L’évolution de la typographie considérée dans ses rapports avec l’hygiène de la vue* in 1881, that a suitably controlled level of scientific research into legibility was verifiably undertaken (13). Javal’s research revealed the “saccadic movements” that readers’ eyes make while travelling along a line of text, and the fact that a line of words with only the top half visible can be read more easily than with just the bottom half visible (13-14). Much of the research which followed in the realm of perception of print was grounded in experimental psychology and the growing field of modern linguistics. Some of the early researchers were not specifically interested in reading in and of itself, but in investigating mental processes and reaction times by studying how human beings read (Venezky 1984, 5). This interest in the psychological and physical process of reading existed at a time when some producers of children’s literature expressed an awareness of the link between the presentation of text and children’s reading, but these two areas developed in parallel, with little intersection for much of the eighteenth and nineteenth century.

Before venturing on to an examination of the more intensive empirical studies carried out concerning legibility and literacy research in the twentieth and early twenty-first centuries, it is useful to contextualise the interest in legibility in children’s literature and ideas surrounding early childhood literacy, as well as the construction of the implied child reader, by examining two early texts for children: *The History of Little Goody Two-Shoes; Otherwise known as, Mrs. Margery Two-Shoes* published by John Newbery in 1764-65, and *Lessons for Children* (1778-79) by Anna Letitia Barbauld.

Case Study 1: *The History of Little Goody Two-Shoes; Otherwise known as, Mrs. Margery Two-Shoes* by Anon.

The History of Little Goody Two-Shoes; Otherwise Known as, Mrs. Margery Two-Shoes, referred to as *Goody Two-Shoes* from here on, was published sometime between 1764 and 1765 by John Newbery at the Sun and Bible, St. Paul’s Churchyard, London (Grenby 2013, xviii). The

provenance of *Goody Two-Shoes* has been much debated since its publication, with the poet and author Oliver Goldsmith and less well-known writers such as Giles and Griffith Jones, as well as Newbery himself, all having been attached to the composition of the whole or various parts of the text.¹² In the context of examining both narrative voice and paratextual elements of the book, the authorship and history of the production of *Goody Two-Shoes* raises questions about the intended audience and the subject position of the child reader in one of the earliest novels for children, and is worthy of some consideration. One of Newbery's earliest biographers, Charles Welsh, makes an argument for Oliver Goldsmith as the author of the text in the introduction to the facsimile of the 1766 third edition of *Goody Two-Shoes*. Welsh makes reference to comparisons of style with Goldsmith's other works, and to some anecdotal evidence that William Godwin, Washington Irving and the daughters of the engraver John Bewick all believed Goldsmith to be the author of *Goody Two-Shoes* (1881 xvi-xvii).

In particular, the introduction to *Goody Two-Shoes*, which F. J. Harvey Darton (1982) points out is linked "typographically" to the main body of the text (132), has drawn comparisons by some critics with Goldsmith's *Deserted Village* (1770) (Welsh 1881; Darton 1982). Mathew Grenby succinctly summarises the evidence for Goldsmith's authorship of at least the introduction, if not the main body of the text itself, in his new critical edition of *Goody Two-Shoes* (2013), but finds himself unconvinced of the certainty with which the claim could be made (xix-xx). The concern with social issues, the division of land and the rights of rural tenants are all topics which occupied Oliver Goldsmith around this time, as evidenced from his writing and letters to newspapers decrying the practice of evicting the rural poor from their small farms (xx). However, the lack of evidence for any financial transaction between Newbery and Goldsmith among Newbery's business records, now lost, which were made available to Charles Welsh in the 1800s suggests to Grenby that Goldsmith cannot be proven as the author of either the "Introduction" or the main text (xx). John Rowe Townsend (1994) finds both the stylistic and ideological similarities wanting in terms of evidence of Goldsmith's authorship: "The case for Goldsmith rests partly on stylistic grounds – which do not seem to me to be strong; I cannot believe that Goldsmith would not have made a better job of it [...]" (15). Townsend argues strongly for Newbery as author of *Goody Two-Shoes*, including in his evidence similarities in tone with the preface to *The Renowned History of Giles Gingerbread* (1764), in which the reference to a birthplace (Waltham) seems to identify Newbery as the anonymous author simply named "the Bookseller" (18). However, none of

¹² See *A Bookseller of the Last Century* (1885) by Charles Welsh, 'The History of Little *Goody Two-Shoes*: An Essay and List of Editions' (1939) by Wilbur Macey Stone, *Newbery and His Successors* (1973) by S. Roscoe, *Trade & Plumb-Cake for Ever, Huzzā! The Life & Works of John Newbery 1713-1767* by John Rowe Townsend and *Little Goody Two-Shoes and Other Stories: Originally Published by John Newbery* (2013) edited by M.O. Grenby for discussions of Oliver Goldsmith, Giles and Griffith Jones, and John Newbery as possible authors of some or all of the text.

these arguments has come to any definite conclusion. In truth it seems possible that the book could have been written as a whole or in parts by any one of the writers whom Newbery employed at the time, or even by Newbery himself.

This uncertainty over authorship is augmented by the nature of the prose and narrative voice used in the text, particularly in relation to the aforementioned ideologically charged introduction. The opening dedication, “To all Young Gentlemen and ladies, Who are good, or intend to be good, This BOOK Is inscribed by Their old Friend In St. Paul’s Church-yard” (*Goody Two-Shoes* 1766, 3), implies that Newbery himself has some hand in the writing, but the final paragraphs of the introduction casts doubt upon this:

But what, says the Reader, can occasion all this? Do you intend this for Children, Mr. Newbery? Why, do you suppose this is written by Mr. Newbery, Sir? This may come from another Hand. This is not the Book, sir, mentioned in the Title, but the Introduction to that Book; and it is intended, Sir, not for those Sort of Children, but for Children of six Feet high [...] (11).

This not only calls into question the authorship of the text; it also attempts to upset readers’ assumptions about the type of book they are holding in their hands. This is a book for “all young gentlemen and ladies”, but it is also intended for a wider audience – those children of “six feet high” who are the main purchaser of books for children i.e. parents, relatives and adults in general. If we are to believe “The Editor”, the introduction, although linked in appearance with the main body of the text, is a separate work intended for a more sophisticated audience. Yet it contains the finer points of the background to the narrative, including the details of the circumstances surrounding the diminution of the main characters’ situation, and so is essential reading for the implied reader in order to make sense of the following story.

This ambiguity in relation to audience in the introduction allows us an insight in to the circumstances which Newbery and his associates may have imagined for the reading of this book. The introduction seems to presuppose a scenario such as a parent reading to a pre-literate child. This adult can be envisioned explaining in simpler terms the preamble to the story, and instructing the child through the speech act to observe the woodcuts without breaking stride, as the directions are included in the text: “Pray look at him” (17). It could also suggest a situation in which a mother uses the alphabet lists in the later chapters to test a learning-to-read child on his or her letters, perhaps turning the section of the book into a game in much the same way that Goody does in the narrative. Thus the text draws attention to the fact that it is mediated by the spoken voice – an implied adult voice who assists the

implied child reader, and who in turn is assisted in this act by the typography (layout, illustrations, alphabet lists etc.) used in the text.

These imagined situations sit comfortably with Isaac Kramnick's (1980) thesis on the development of children's literature and bourgeois ideology during the eighteenth and nineteenth century. Kramnick asserts that in the pre-industrial period, "you couldn't have children's literature until you had a notion of childhood and also of motherhood which assumed that a mother at home reads stories to children, children who were considered special kinds of human beings" (204). With rapidly changing family and domestic structures between pre-industrial and post-industrial England, Kramnick argues, the new role for many middle-class women changed from one of a "functioning productive unit" to that of "housework and childrearing in the increasingly more private home and nuclear family": "Having books to read to children became an important part of the new womanly role of child rearing" (212-13). Thus the producers of children's literature, even from its earliest iterations, consciously attempted to address an audience that might fall anywhere along the spectrum of age, experience and sophistication.

The confusion concerning authorship appears to be intrinsically linked with the confusion of audience – if we cannot discern a single or definitive author, it is also difficult sometimes to assign a single audience to the book, or where the author/narrator fits in to the story itself. The author/narrator seems to move in and out of the fictional world and in to reality and back again throughout the text. The book's text claims that it exists in its original at the Vatican, illustrated by woodcuts by "Michael Angelo"; a real place and artist certainly, but unlikely to have had any links with Mr. Newbery and his bookselling enterprises. Goody's father shuffles off this mortal coil for want of Dr. James's Powder, a fictional death from the lack of a real but somewhat dubious medicine of which John Newbery was demonstrably a purveyor. More importantly, the narrator switches from an omniscient ephemeral presence that relates the entirety of Mrs. Margery Two-Shoes' life but also descends to become a nameless character who participates in a kind of day-in-the-life interaction with our main character as he follows Goody around in her role as a "trotting tutoress" in chapter five: "I once went her Rounds with her, and was highly diverted, as you may be, if you please to look into the next Chapter" (*Goody Two-Shoes* 1766, 28). The changing position of the narrator, numerous direct commands and addresses to the implied child reader, and intrusions from intertextual interlopers (including the fictional character of Man in the Moon and the historical figure of Roger Bacon), harks back to the earlier attempts by Newbery, such as *A Little Pretty Pocket-Book* (1744), to create a successful product for the burgeoning children's book market. *A Little Pretty Pocket-Book* combined numerous genres and peritextual material including a

letter from Jack the Giant Killer, games, alphabets, and moral lessons for children, amongst others. This inclusion of diverting elements, and characters from fairy tales and chapbooks, was an important strategy of Newbery's according to Mary V. Jackson (1989):

He frequently invites his young readers to enjoy a "time out" from the serious business of life, but neither they nor his reformed and transformed chapbook heroes and heroines are allowed to indulge endlessly in playfulness and jollity or to forget that they have a crucial goal and mission—to achieve their moral, educational, and social maturity. (89)

Despite this confusion of style and narration, what is clear is that this text is one of "the first continuous prose narratives written for children" (Grenby 2013, xxii), a text which places a child at the centre of the story and follows the progress of that child from (relative) riches to rags and back to riches again. Not only that, but despite questions over the implied reader of the introduction, it can be argued that the main thrust of the narrative specifically and pointedly attempts to speak to the self-conscious implied child readers themselves, in a direct and unmistakable manner which draws attention to the textuality of the book. The narrator, who moves from omniscient presence to fictional participant and direct observer within the narrative, and back again, draws constant attention to the various specially commissioned woodcuts arranged throughout the text, as if to say, 'see here, this is what I mean and here is the evidence of the truth of my tale'. Margery's sorrow at the loss of her brother, joy at her brand new shoes, her animal companions and the various milestones in her life are all depicted in woodcuts, often prefixed with a description of the actors or events and a deictic command from the narrator to "Pray see them" (*Goody Two-Shoes* 1766, 14). As we accompany Goody on her teaching rounds, the "little Reader" is encouraged to participate in the lesson:

Now, pray little Reader, take this Bodkin, and see if you can point out the Letters from these mixed Alphabets, and tell how they should be placed as well as little Boy Billy. (31)

Although this is certainly a continuous prose narrative for children, it also continues to include some of the patterns of Newbery's earlier primers and ABC books. Jackson (1989) has drawn a link between Newbery's first forays into ABC books, magazines and novellas for children, and the innovative use of "cohesive elements that were also links to future works" (81), such as the letters included in *A Little Pretty Pocket-Book* (1744) from Newbery to the virtuous Master Tommy and Pretty Miss Polly, and from Jack the Giant Killer: "What began as an advertising gimmick became a unifying device for his many miscellanies and, in time, the basis

of his magazine stories and novellas” (81). These dutiful children who came from lowly backgrounds, display their diligence and good-nature, and most importantly learn to read, and are rewarded with wealth and improved positions in society (81-3). Once the narrator has related the circumstances of Goody’s fall into poverty, and outlined her dogged and successful endeavours to teach herself to read, he takes the opportunity, as previously mentioned, to follow Goody on one of her teaching rounds. The narrative here presents the reader with a number of repetitious encounters with Goody’s pupils, alongside the duplication of both the scrambled and ordered alphabet lists in lower and upper case, and a list of multiple syllables (see fig. 4). The implied child reader is offered the same alphabets and literacy aids as the child in the book. Thus the pedagogical practice of the child teacher Goody, and the process of acquiring literacy for the children in the text, is linked typographically with the implied child reader, who is encouraged to participate actively in the act of reading on multiple levels.

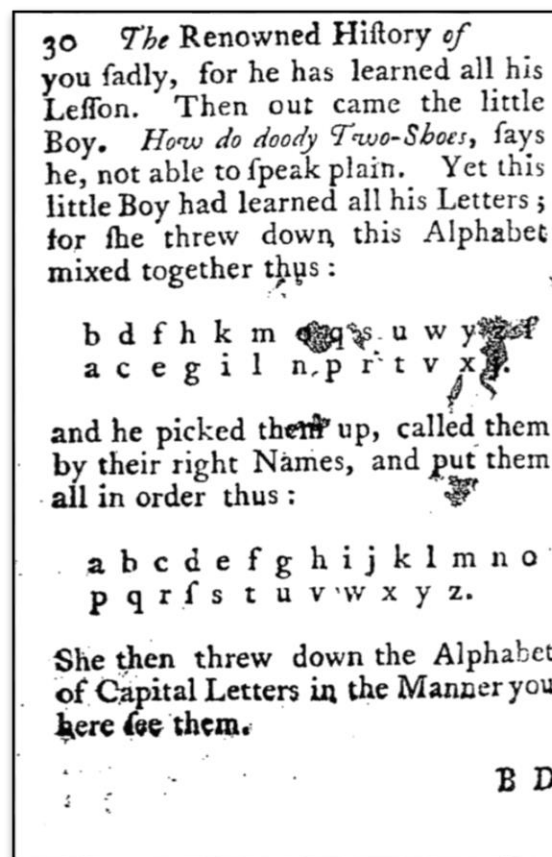


Figure 4. *The History of Little Goody Two-Shoes; Otherwise Known as, Mrs. Margery Two-Shoes* (1765).

I refer here to the acquisition of “literacy” and not “learning”, literacy being defined as “the quality, condition, or state of being literate; the ability to read and write” (Oxford English Dictionary Online. n.d.). Reading and writing were not generally taught simultaneously during

the eighteenth-century (Munck 2000, 47), and attaining the ability to both read and write might depend heavily on location, religion and most particularly, class:

The practice of teaching reading and writing sequentially meant that a child who attended a parochial school for a short period of time might learn to read but not write. In charity schools and other voluntary enterprises the place of writing in the curriculum remained insecure: it might, or might not, be taught. Beyond the level of schools offering rudimentary education, at the more advanced level of the grammar school, the position of writing varied considerably. (Douglas 2017, 45)

Goody's lessons do appear to cover the ability to recognise and derive meaning from letters, words and sentences i.e. reading, and also the ability to compose words and sentences using letters i.e. writing. Despite what Patricia Crain (2006) asserts in her study of *Goody Two-Shoes*—that literacy as the concept we know today had not yet become “a fully consolidated object of ‘acquisition’, as in the pat phrase ‘literacy acquisition’” (215), in the eighteenth century – it could be argued that the children in the text do continue on to compose full sentences that represent writing, although admittedly writing in print blocks rather than by the mechanical action of the hand. The lengthy religious sentences composed by the children, a remarkable task according to Crain considering Goody has only 416 wooden letter blocks to work with, are nevertheless proof within the context of the narrative that the children can use their new-found learning to construct or “write” full sentences, even if they have to use Goody as their miraculous “type-founder” (223).

The aspirational qualities of Goody, who has created these alphabet tiles after teaching herself to read and thus, presumably, write, draw a link between this early form of “learning”, print culture and literacy as we know it today. In Seth Lerer's chapter on John Locke and children's books in *Children's Literature: A Readers History from Aesop to Harry Potter* (2008), he outlines how the “Lockean narrative revealed the child responding to, absorbing, or reacting against things and actions” (105). Locke viewed the child as an observer of the world, and as maker and manipulator of objects in its endeavour to make sense of that world. In teaching the child, adults should provide material objects, from books to toys, which pique the child's interest and engage with their growing mind. Lerer describes the influence of Locke's philosophy of education on early children's books, pointing to the inclusion of toys and playthings as part of early texts, or even the suggestion in some early titles that the book itself could be considered a delightful object e.g. John Newbery's *Pretty Play-Thing for Children*, or Mary Cooper's *The Child's New Play-Thing* (1743) (107).

Thus Newbery's *Goody Two-Shoes*, with its focus on material wealth and possessions, and the acquisition of literacy, presents us with a Lockean vision of the child distilled through middle-class sensibility. Goody's status in society is first represented in the book by what she has, her "two-shoes", followed by the narrative of what she does. Creating a set of letters to teach herself and the children to read gives her access to a viable route to status and material wealth. Goody has manifested the world in blocks of letters, giving access to what is knowable, and profitable, through literacy. According to Lerer:

The world is made of things. Each letter, syllable, and word takes on a physical identity. It is not simply that words represent things in the world, or that the schoolbook uses pictures to teach children how to read. It is that words themselves take on a kind of tactile quality. (120)

The implied child readers have also used the type in the text to make meaning and test their literacy, as requested specifically by the narrator in the earlier passage. The narrative functions on a practical and on a fictional level as the child audience interacts with the text and its main character and her infinite letter blocks.

The final part of Goody's lesson includes a list of "Lessons for the Conduct of Life", many of which, according to Grenby (2013), were English proverbs that had been in circulation for any number of years, and some of which had been included in earlier texts such as Mary Cooper's *The Child's New Play-Thing* (1743) (230):

He that will thrive,

Must rise by Five. (*Goody Two-Shoes* 1766, 39)

These lessons and proverbs aligned with many of the central doctrines of the "bourgeois ideology" (Kramnick 1980) of the burgeoning middle-class, which Newbery most certainly belonged to, which held that "merit, talent, and hard work should dictate social, economic, and political rewards, not privilege, rank, and birth" (205). Rewards in these three spheres – social, economic and political – are gained by Goody ideologically through her hard work, resolve and good-naturedness but also materially through her acquisition of literacy and learning. Her respect and standing in the community comes from her role as a roaming teacher (*Goody Two-Shoes* 1766, 45), and later secures her further economic advancement with her appointment as President of the A, B, C College (66). She is falsely accused of witchcraft due to her scientific knowledge of the barometer (121-22) but once her good character is restored by the sensible defences of Mr. William the Parson and Sir William, she finds herself at the receiving end of a marriage proposal from Sir Charles Jones (130), and ends her life as the benevolent Lady Jones, bestowing books, bread and potatoes on the rural poor until the

end of her days. Thus social, economic and even political status is acquired through literacy and learning, messages which the middle-class Newbery would have been eager to propagate.

The History of Little Goody Two-Shoes is therefore placed in that precarious position between instruction and delight, education and entertainment. It functions as a continuous narrative for children while retaining many elements of the primers and ABC books that were used to teach children to read. There is humour and simple delight throughout, but it is tempered with a strong sense of moral righteousness, duty and Protestant work ethic (Kramnick 1980, 208). Above all else it places the merits of literacy, and learning, as the keys to material and worldly success, as well as social and political status and ultimately happiness, and it does so by engaging the implied child reader with the type on the page, on both a narrative and material, textual level.

Case Study 2: *Lessons for Children* (1778-79) by Anna Letitia Barbauld

*Lessons for Children*¹³ was published in four volumes between 1778 and 1779 by the poet and author Anna Letitia Barbauld, who was an influential literary and political figure in her time (McCarthy 2008, ix). Barbauld was an early advocate of the importance of clear and legible type, appropriate layout and high quality paper from a very early point in the development of children's literature. *Lessons* was an extremely popular text, and played a significant role in influencing the tone and narrative style of many children's books well up into the late nineteenth century. According to Mitzi Myers, Sarah Trimmer, Hannah More, Lady Ellenor Fenn and Maria Edgeworth can all be seen to have been influenced by Barbauld's "chit-chat of mother and child" (1995, 261). It also significantly addressed the need for attention to the visual appearance of texts for children, as we shall see.

Lessons was originally written by Barbauld for her adopted son Charles, whom she taught to read from the age of two (McCarthy 2008, 189). From the opening of lines of the first text, Barbauld sets out the shortcomings of the material aimed at improving literacy available at the time, immediately pointing to the lack of consideration for children and their cognitive abilities: "It was found that, amidst the multitude of books professedly written for children, there is not one adapted to the comprehension of a child from two to three years

¹³ After the publication of the full set during 1778-79, they were often republished in one volume with the title of *Lessons for Children*, and so I will refer to passages from all four parts under the short title *Lessons* from now on. There are few early editions extant, and no surviving first editions. The earliest editions are held by the British Library, of which digital copies are available through Eighteenth Century Collections Online. The digital versions I refer to for this analysis are *Lessons for Children, from Two to Three Years Old* (1787), *Lessons for Children of Three Years Old Part I* (1788), *Lessons for Children of Three Years Old Part II* (1788) and *Lessons for Children from Three to Four Years Old* (1788).

old” (4). She elaborates further, presenting her thesis on the importance of the material elements of books to children’s early reading:

Another great defect is the want of good paper, a clear and large type, and large spaces. They only, who have actually taught young children, can be sensible how necessary these assistances are. The eye of a child and of a learner cannot catch, as ours can, a small, obscure, ill-formed word, amidst a number of others all equally unknown to him (4-5).

Certainly this was a seminal moment in children’s literature publishing, linking the intended audience, in this case the unsophisticated child reader, to the manner and form in which literature was presented. *Lessons* was originally published with wide spacing and margins, and minimal content on each page (see fig. 5).

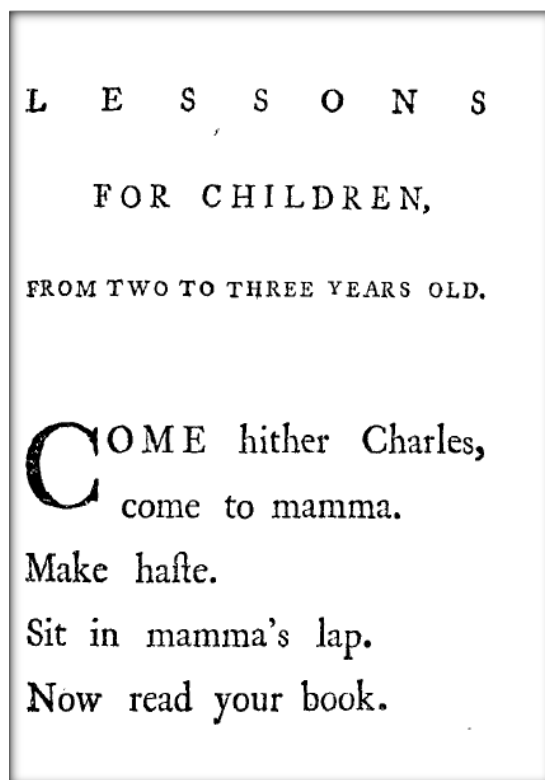


Figure 5. *Lessons for Children, from Two to Three Years Old* (1787) by Anna Letitia Barbauld.

In his study of Barbauld’s *Lessons*, ‘Mother of All Discourse, Anna Barbauld’s Lessons for Children’ (2005), William McCarthy points out that other early children’s book publishers had designed their texts to fit into the hands of a child, but had failed to format the print in a larger size in comparison to the page (88). In taking the step towards this innovation, Barbauld can claim the credit for popularizing the “modern practice of printing children’s books in large type with wide margins” (88). But there is something even more important happening here in this new way of presenting text to children. By approaching the physical presentation of text

from the learning child's point of view, a shift in tone and intent occurs, in which the text is still "didactic" in so far as the reader is supposed to learn and gain knowledge from it, but the power balance between adult and child subtly shifts, so that the child is empowered through the text. The implied child reader that is created through the physical appearance of the book is young, unsophisticated and inexperienced but by embracing the nature of this child, Barbauld and her publisher are acknowledging the reality of child readers, and creating a space for them to be themselves. The language and appearance of the text replace "passive absorbers of adult-oriented subject matter with empowered learners interpreting text that has direct meaning in their own lives" (Robbins 1993, 137). The fact that Barbauld specifically points to her authorial control of the format of the book, and asserts her pedagogical authority by referring to her experience with children in the advertisement, displays a consciousness of the meaning-making potential in the visual presentation of language. This is the important role the paratext can play, in which "the graphic realization" of language "is inseparable from the literary intention" (Genette 1997, 34).

An examination of just one of the subsequent revisions and re-issues of Barbauld's *Lessons* by publishers over the next century demonstrates how much impact the layout and presentation have on the overall atmosphere of the text. A later edition, printed in Belfast in 1829, using a much smaller font and an increase in the number of words on each page, gives a dramatically different visual impression from the earlier versions (see fig. 6). The text is too crowded, with parts of three individual lessons included across two pages, whereas earlier editions provided adequate space for each lesson to occupy several pages with minimal text. Sarah Robbins (1993) has noted the various degrees of divergence from Barbauld's instructions for the look of her text, with printers and publishers sometimes modernizing vocabulary or changing the format and layout of re-prints and new editions, often for economic rather than aesthetic reasons (135).

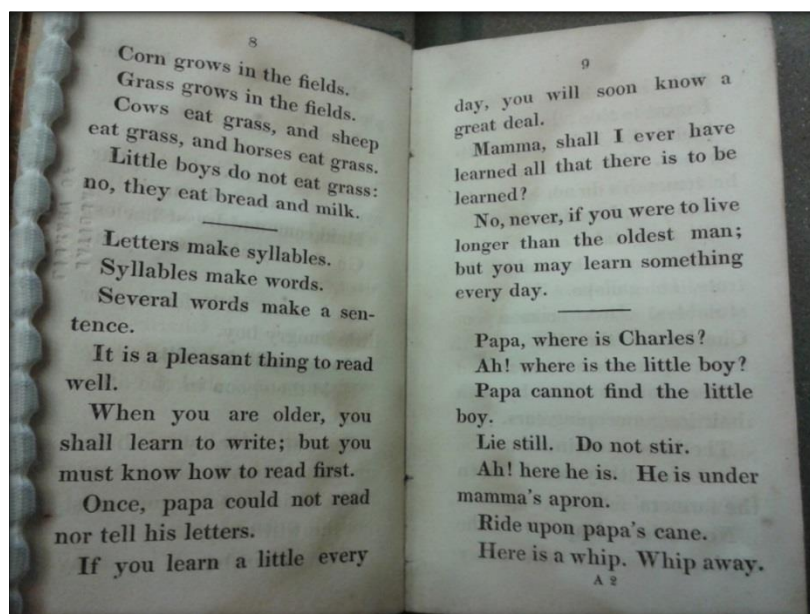


Figure 6. *Lessons for Children: In Three Parts* by Mrs. Barbauld (1829), from the collection of The National Library of Ireland.

While one of the Barbauld family's earliest biographers expressed surprise at the precocity of young Charles's ability to read at the age of two (Rodgers 1958, 70), such cramped and congested pages would have made the task of reading at a very young age far more difficult and daunting than in Barbauld's original design, which specifically highlighted the need for space and clarity. It would seem that the technical innovation in appearance was certainly praised and accepted at the time, but it may have taken some years for its influence to have an effect on the processes and design policies of print-houses and publishers. The interest in the link between legibility and literacy took some time to develop after this point. David McKitterick in the *Cambridge History of the Book in Britain Vol. VI, 1830-1914* (2009) points to the beginning of the new field of interest in legibility and type design in Anisson-Dupéron's studies in Paris in the 1790s and the publication of the French ophthalmologist Emile Javal's pioneering paper in 1881, these being cemented by the publication of Edmund Burke Huey's *The Psychology and Pedagogy of Reading* in 1908 (McKitterick 2009, 82-3). Printers and publishers in Britain began to take serious note, especially in reference to books for schools, with the publication of the Revised Code from 1862 and the Education Act of 1870, both of which had a significant impact on the design of books for young readers (Walker 2013, 14-19). Those wishing to participate in the lucrative and growing educational book market were required to pay much greater attention to format, page quality and type size, much as Barbauld had advised some 100 or more years before.

On the other hand, much has been written on Barbauld's use of dialogue and language in *Lessons*, which appeared to strike an instant chord with other writers for children's text such

as the Edgeworths and Sarah Trimmer (Jackson 1989, 131; McCarthy 2008, 192). The text is presented as a running conversation, with little or no narrative context at the beginning; it is described by an early reviewer as “chit-chat” between parent, or more specifically mother,¹⁴ and child (McCarthy 2005, 89). The dialogue itself is short and uncomplicated, replicating a simple conversational style which seems completely natural to modern readers familiar with picturebook and early literacy primers of today,¹⁵ but which at the time was quite radical. Previous ABC books and primers, such as Mary Cooper’s *The Child’s New Play-Thing* (1743), or Newbery’s *A Pretty Little Pocket-Book* (1744), had often been haphazard in form and somewhat random in focus, with alphabets, riddles, fables, puzzles, prayers and short tales collected together with no obvious defined narrative structure in mind (Jackson 1989, 80). In *Lessons*, the sections are divided into discrete segments, moments of interaction between mother and son covering various small incidents that fall sequentially. Words of one or two syllables are used throughout, with recourse to three syllable words like “butterfly” and “gingerbread” on only a few occasions in the first part. These increase gradually throughout the following four parts, as the construction of the text moves from short, declaratory sentences to more complete story narratives.

Barbauld inscribes both her fictional character of Charles, based on her adopted son, and the child reader into the spaces between the text:

Where is the pin to point with?
Here is a pin.
Do not tear the book.
Only naughty boys tear books.
Charles shall have a pretty new lesson.
Spell that word. Good boy.
Now go and play. (1787, 6)

The young child in the text is instantly a tangible thing, almost mute, but clearly placed between commands, explanations, admonishments and praise. Charles has little or no voice in the first text of the series, but gaps in the dialogue and the cheerful chatter of “Mamma” to her infant son frame the actions of the child character in such a way as to allow the reader or listener to imagine his behaviour:

Do not meddle with the ink-horn.

¹⁴ According to Jackson, at the time of Barbauld’s writing the “active involvement of parents” in their children’s education “meant almost exclusively mothers” (1989, 129-131)

¹⁵ In an Irish context, CJ Fallon’s *Ann and Barry* books from the Rainbow Reading Programme published during the 1980s display a similar, straightforward, if less accomplished tone and style (<http://www.cjfallon.ie/nostalgia/>).

See, you have inked your
frock. Here is a slate for you, and
here is a pencil.
Now sit down on the carpet
and write. (1787, 15-6)

Eventually as the text progress, we begin to see Charles's voice in simple questions about the world around him, and in simple childish demands:

I want papa's watch.
No, you will break the glass.
You broke it once.
You may look at it.
Put it to your ear.
What does it say?
Tick, tick, tick. (1787, 17)
I want my dinner, I want
Pudding. (1787, 21)

As the series progresses Charles's voice becomes more apparent, in answers and questions, and more complicated words and complex sentences. Most obviously, the layout of the dialogues change in the second book, with text running continuously and Charles's questioning intrusions becoming incorporated into the body of the paragraphs (see fig. 7: "What is this flower").

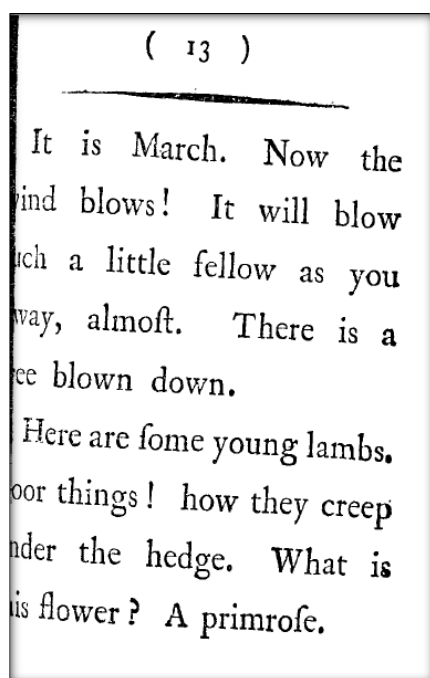


Figure 7. *Lessons for Children of Three Years Old Part I* (1788) by Anna Letitia Barbauld.

As Charles grows in the text he asserts his autonomy by displaying his curiosity, moving from the leading lessons of Mamma to questioning the world around him of his volition. And yet there are still gaps in the text for child readers, spaces where they can position themselves in the text as it is read to them:

Where is Billy, and Harry
and little Betsey? Now tell
me who can spell best. Good
boy! There is a clever
fellow! Now you shall all
have some cake. (1779, 38)

Within the fictional world of the text, proof was clearly provided in between the question, “Now tell me who can spell best”, and the praise, “Good boy!”, and this may also be a place where real child readers could prove their own skills while reading with an adult. Just as Newbery’s *Goody Two-Shoes* provides space for implied child readers to learn their alphabet, and construct words from Goody’s fictional letter-blocks, Barbauld creates agency for implied child readers here to interact and directly affect the construction and making of meaning in the text.

Invariably the insistence on “large spaces” in the text, while admittedly more likely intended to aid comprehension and reading, leave room for both the implied child readers to place themselves in the text, and to perceive the passage of time and assist scene construction, as in the passage in figure 8, where the reader/listener looks over the shoulder of Charles as he watches a fish expire. The spaces in the text help implied child readers to inscribe themselves into the narrative; their response to the text may be inserted orally during the combined reading process with their parent, and Charles’s silence for much of *Lessons for Children from Two to Three Years Old* means they can be more fully immersed as active participants in the text. By taking into account the implied child reader’s age and world view, and making assumptions about his or her experience of life and position in society, Barbauld was writing a very specific child into the text. This almost goes without saying considering the Charles in the text is based on her adopted son Charles. By doing this, Barbauld has created a bright, inquisitive, boisterous middle-class boy, which readers can identify with; she used her son as a template so that he is written in to the text, but he is also a reflection of her intended audience. Certainly a middle-class boy was very much the implied reader and the book was not published for a universal market – the cost of purchasing such a book would have been prohibitive to lower or working class children (Robbins 1993, 137).

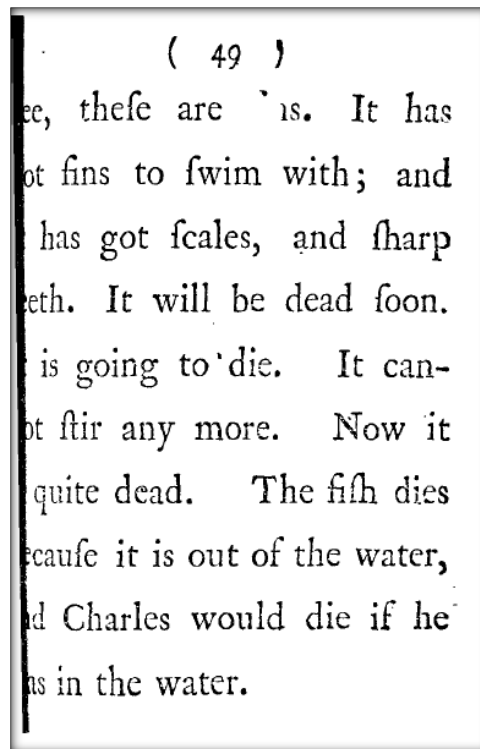


Figure 8. *Lessons for Children of Three Years Old Part I* (1788) by Anna Letitia Barbauld.

There are many layers to this boy within the text; the real Charles; the constructed Charles; the implied child reader, a member of the public to whom Barbauld has released this “little publication”; the good or naughty little boys in the stories who may or may not bear a resemblance to Charles or the implied child reader; and the real child reader reading him or herself into the text. At one point Mamma comments on Charles’s growth, how he once “could not reach the table” but now “can reach higher a great deal” (1788, 65). Soon after she begins a story about a boy who does not want to learn his lessons, who is “a little boy, not higher than a table” (1788, 78). Barbauld is drawing the link between her real son, the fictional Charles, the implied child reader, and most importantly the real child reader, aiding their identification with the textual child in the story.

The dialogue is a mixture of motherly affection, advice and ordinary unsentimental domestic incidents, including moments when Mamma is not in the mood for Charles’s childish attentions:

Do not stand so near fire.

Go on the other side.

Do not tread upon mamma’s
apron.

Go away now, I am busy. (1787, 23-4)

Indeed there are times when it seems that “Mamma”, much like any modern parent, must battle the tide of toddler peevishness with the aid of an educational dialogue, or kind of ‘Socratic Method for Infants’,¹⁶ which is worth presenting here in full:

Charles, what are eyes for?
To see with.
What are ears for?
To hear with.
What is [sic] tongue for?
To talk with.
What are teeth for?
To eat with.
What is [sic] nose for?
To smell with.
What are legs for?
To walk with.
Then do not make mamma
carry you. Walk yourself. (1787, 25-6)

This scene is so vividly yet simply constructed, appearing almost timeless in its presentation of everyday parental frustration. The child here is somewhat problematic; he is constructed for the implied adult reader, the parent who may take pleasure from simple logic of the conversation, which plays with the original format of the “chit-chat” to trick the stubborn child in the text.

¹⁶ It is this kind of narrative and educational approach, in which the situations constructed in the text and the conversation between adult and child were intended to delight *and* to teach, which influenced many female writers for children during this period, as Mitzi Myers argues in her chapter ‘Of Mice and Mothers: Mrs. Barbauld’s “New Walk” and Gendered Codes in Children’s Literature,’ in *Feminine Principles and Women’s Experience in American Composition and Rhetoric* (1995), edited by Louise Wetherbee Phelps and Janet Emig. Writing about connecting ideological theories of education with the realities of child-rearing and childhood, Myers has also pointed to Maria and Richard Edgeworth’s influential treatise *Practical Education* (1798) as an attempt to connect those two spheres: “The “practical” in *Practical Education’s* title orients us to the bond between value system and fictional practice; it means, not “utilitarian” as it is sometimes misread, but grounded in real life, everyday experience of child minds and child nature, rather than in theory, and the book is chockful of lively anecdotes of actual children’s doings and sayings to illustrate points. The Edgeworth’s were probably the first to record detailed accounts of just how children do develop and learn, for with all their era’s faith in education and improvement, they tried to provide factual material for a science of education” (1989, 54).

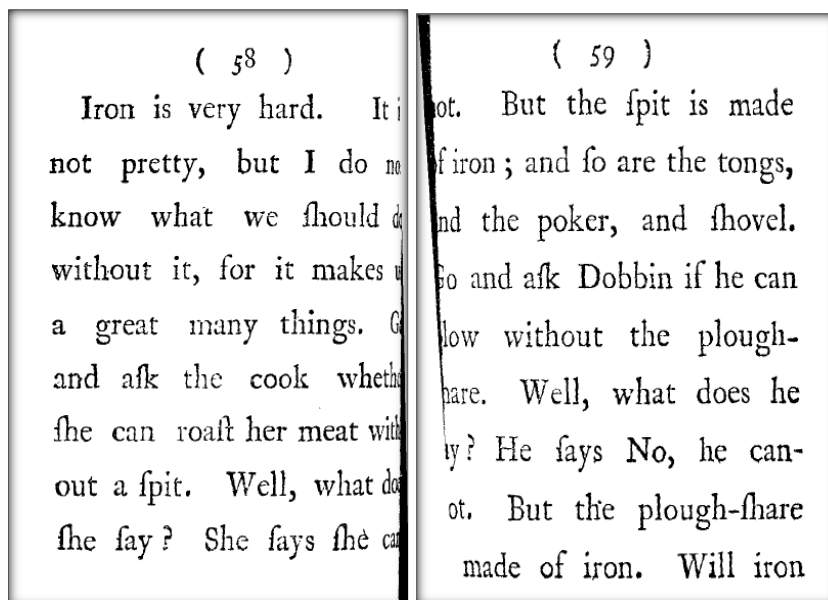


Figure 9. *Lessons for Children of Three Years Old Part II* (1788) by Anna Letitia Barbauld.

At times the fictional Charles constructed in the text becomes less real, simply providing a vessel for the answering call to Mamma's pedagogical dialogue. In the section in figure 9 he functions as a vehicle to generate forward momentum in lessons on metallurgy. At others times, it seems a living, breathing, curious child has been written into the text:

After the apple blossoms there will be apple.
Then if the blossom falls off to-night, shall I come here and get an apple tomorrow? (1788, 78)

Here a simple lesson in botany and natural plant processes is side-tracked by the childish inquiry after the hope for a treat the next day. Barbauld offers the implied child reader the hope of gratification and reward; if he can read it, perhaps he can enquire if he can have an apple tomorrow too.¹⁷

Mixed in with these domestic interactions are titbits of information on colours, food, counting, the elements, appropriate behaviour in social situations, and also more intrinsic philosophical ideas about the child's position in the world around him, his subjectivity and

¹⁷ This connection between literacy, food, taste and reward is not new. Susan Stewart mentions the existence of hornbooks made of gingerbread in the fourteenth and fifteenth century: "If the lesson was well done, the child could eat the book, thus consuming the lesson both metaphorically and literally" (1993, 42). See also the short but informative blog post by Andrea Immel, "Gingerbread Alphabets and Books: 'Useful Knowledge by the Pound'" on the Cotsen Children's Library, Princeton University website, which includes images of molds for gingerbread hornbooks, and a short discussion of *The Renowned History of Giles Gingerbread: A Little Boy who Lived upon Learning* (1764), which featured the story of a boy learning his ABCs via a "Book of Gingerbread" (22).

responsibilities towards others, both humans and animals. The final text contains more anecdotes and stories than the previous works, the child's capacity to understand and absorb extended narratives having increased over the two years, and with the onset of reason comes the capacity to learn right from wrong and the morals and ethics of society. Charles's voice is more apparent, making comments as well as asking questions about the world around him (see fig. 10). The final section to the text involves poetic monologues from the sun and the moon, declaring their character and dominion over the earth so that the "chit-chat" of mother and toddler has blossomed from simple, short utterances to complex imagery and poetic language. These last sections are designed to position Charles, and the implied child reader, as masters of all they survey, explorers and conquerors of the known world and ready to move forward to their next life-stage as liberal citizens of the empire.

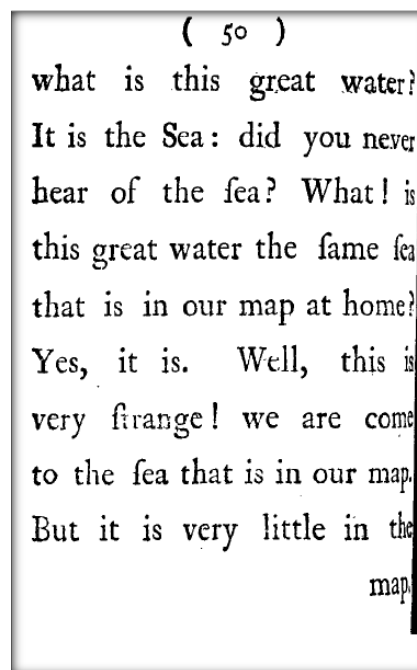


Figure 10. *Lessons for Children, from Three to Four Years Old* (1788) by Anna Letitia Barbauld.

McCarthy (2008) points to *Lessons* as Barbauld's "boldest experiment" which, placed in juxtaposition to the "highly wrought prose of her age", gives *Lessons* the "realist punch of Mark Twain's Pike County dialect in *Huckleberry Finn*" (xii). The candid simplicity of these conversations present the twenty-first century reader with a surprisingly modern text that suggests little has changed in the everyday communication between mothers and their children over the centuries. This reflects her dissenting background and education, and belief in a more progressive, child-centric pedagogical approach which grounds abstract ideas in tangible situations (McCarthy 2008, 199). Coupled with Barbauld's insistence on bold, clear type, the resulting text emphasises the desire for clarity and rationality before the introduction of

philosophically complex and overwhelming religious doctrine and literary aesthetics, for children ill-equipped to receive it.

Barbauld makes this point clear in some of her other work for children – in the preface *Hymns in Prose* (1781), she asserts that children should not be exposed to poetry too early, nor should it be amended to fit their capacity:

[...] it may well be doubted, whether poetry ought to be lowered to the capacities of children, or whether they should not rather be kept from reading verse, till they are able to relish good verse: for the very essence of poetry is an elevation in thought and style above the common standard; and if it wants this character, it wants all that renders it valuable (Preface iv).

Despite these misgivings, Barbauld’s simple yet lyrical prose style in *Hymns in Prose*, undoubtedly influenced by her own abilities as a celebrated poet, has something of the “spirit of poetry” (Jackson 1989, 132), and there is even further incidental evidence that fans of Barbauld felt that even the simple prose of *Lessons* displayed a poetic quality. In his biography of Barbauld, McCarthy mentions his fortuitous discovery on a visit to Yeats’s tower in County Sligo, Ireland of two prints on display on a wall, each featuring samples of text from *Lessons for Children* “arranged as free verse” (2005, 101). These “Broad Sheets” were part of a series of twenty-four (see fig. 11) published by Elkin Mathews in 1902 (218), and edited and illustrated by Jack B. Yeats.¹⁸ Pamela Coleman Smith was co-editor and illustrator for the first year, with Mary Cottenham Yeats and others assisting with illustration until the publication ceased in 1903 (Jack B. Yeats’s ‘A Broad Sheet’ 1995-1996). The large, partially-coloured spreads included various short poems and folksongs alongside hand-painted illustrations. Two of the broadsheets present sections of Barbauld’s *Lessons* as distinct passages of poetic worth in themselves, and incidentally point to their enduring fame even into the early twentieth century. Even though the language of *Lessons* is intentionally and “radically simplified” (194) in comparison to contemporary children’s texts, in an attempt to imitate the child-centric “chit-chat” of mother and child, it retains a poetic sensibility from the start.

¹⁸ Sixteen of the twenty-four broadsheets are available to view in the Early Printed Books Department of Trinity College Dublin: Issue 8, August 1902, and Issues 10-24, October 1902 – December 1903.

A BROAD SHEET

DECEMBER, 1902

PICTURES BY PAMELA COLMAN SMITH AND JACK B. YEATS.



There's sand-bagging and throat-slitting,
And quiet graves in the sea-slime,
Stabbing, of course, and rum-bitting,
Dirt and drink and stink and crime.

All the day the wind's blowing
From the sick swamp below the hills,
All the night the plague's growling,
And the dawn brings the fever chills.

You get a thirst there's no slaking;
A parched throat and fever shakes;
Tongue yellow and head aching,
And then the sleep that never wakes.

And all the year the heat's baking,
The sea rots and the earth quakes—
In Spanish Port,
Fever Port,
Port of Holy Peter.

John Masfield.



How many legs have fishes?
Fishes have no legs at all.
How do they walk then?
They do not walk;
They swim about in the water;
They live always in the water.
Charles could not live under the water.
No, because Charles is not a fish.

Mrs. Barbauld.

PORT OF HOLY PETER

The blue laguna rots and quivers,
Dull, gurgling eddies twist and spin;
The climate does for people's livers,
It's a nasty port to anchor in—
Is Spanish Port,
Fever Port,
Port of Holy Peter.

The town begins on the sea-beaches,
And the town's mad with the stinging flies.

The drinking water's mostly leeches—
It's a far remove from Paradise.



A CIRCUS INDIAN.

Hand coloured. Post free. 12 Shillings a Year. In America, 3 Dollars a Year. A Specimen Copy may be had 12 Pence, post free.

PORTFOLIOS, to hold 24 copies, may be had, price Two Shillings each, or Two Shillings and Sixpence Post Free.

PUBLISHED AND SOLD BY ELKIN MATHEWS, VIGO STREET, LONDON, W.

No. 12

All Rights Reserved

FARNCOMBE & SON, PRINTERS, CROYDON.

Figure 11. "A Broad Sheet" No. 12, December 1902. From The Walter and Martha Leuba Papers, Digital Collections at the University of Pittsburgh, USA.

It is this simple yet poetic use of language, and the inscription of vivid adult and child voices into the text, that strikes the modern reader. Written in the late eighteenth century, this collection of texts presents a pedagogical methodology which is remarkably modern. Mitzi Myers (1995), in a thorough attempt to resurrect Barbauld's works from the tombs of pre-Romantic children's literature, points to the "concern with language and naming" found in her

work, which seems to correlate so strongly with modern theories on the importance of “mother-child intersubjectivity” in the child’s initiation into the “linguistic community” (268). As the text progresses from short, declaratory statements and instructions into longer passages of description and narrative, the fictional Charles is encouraged to interact with and name the world around him, to contribute to the linguistic construction of his surroundings: “Charles’s voice is heard more clearly, helped from orality to fuller literacy by the mother’s tongue” (271).

In this way *Lessons for Children* marks an important moment in the connection between narrative voice and the presentation of text. Here we can observe the move from the importance of form in aiding literacy and comprehension, to assisting autonomy and child subjectivity through the introduction of the child’s voice in the text and in the freedom of inquiry afforded to Charles as he discovers the world around him; he is furnished with the tools, by the mother figure in the text, to question and investigate, and indeed, to write the world. It is a decided step towards considering (in the visual representation of language), and including (in the questions from Charles and the use of simple conversational language), the child as reader and participant in the construction of the text, a process clearly replicated in its physical layout.

From Literature and Literacy, to Legibility and the Voice in the Text

From the two case studies presented, and particularly from an examination of Barbauld’s *Lessons*, it is clear that the way in which text is presented to children has been of concern for those producing children’s literature from its earliest stages of development. It has also been a concern of psychologists, educationalists and graphic designers so that the range of research conducted on reading, legibility and literacy is vast. A brief overview of some of the major research carried out in the twentieth and twenty-first centuries is necessary here to investigate how this work relates to and informs ideas about the impact of typography on the implied reader, as well as its potential influence on narrative voice.

The most significant theoretical study of the early twentieth century relative to this discussion is the early American psychologist Edmund Huey’s text *The Psychology and Pedagogy of Reading* (1908). Huey was very much concerned with child readers and reading, and this text is of obvious relevance to discussions of the kinds of graphic representations of text children encounter, as he endeavoured to “relate research to pedagogy, especially in the visual domain: appropriate type sizes, lengths of printed lines, and so on” (Venezky 1984, 8). In particular his interest in the history of children’s reading primers, first-readers and “spellers”, outward

articulation and internal voice, children's relation to imagery, meaning and "picture-writing" and practical pedagogical methods in the classroom and at home, drew attention to the area of legibility in children's reading material and the processes with which children are instructed on constructing meaning through the written word and alphabet system.

According to Venezky (1984), reading speed "became the most important measure of legibility" during the 1930s and 1940s due to the research of American psychologists Donald G. Paterson and Miles A. Tinker (24). Tinker in particular was a prolific researcher in the realm of legibility¹⁹ and typographic research, systematically examining specific factors influencing speed of reading²⁰ and comprehension such as type size, line length, coloured type, type styles, numerals, typography for children, newspaper print and layout, margins, illumination for reading, vibration effects, eye movement and the effect of sloped and curved text, to name but a few, the results of which were published in almost a hundred articles and books over thirty years of research (Sutherland 1989, 12-14). For example in 1943 he turned his eye to the readability of comic books, a genre which studies had found at the time to be overwhelmingly popular amongst children from the 4th to the at least the 8th grade (Tinker 1943, 89).²¹ It was this popularity among young readers that drew his attention, as "it would seem highly desirable [...] that the print in comics be made as readable as possible so that conditions favourable to hygienic vision²² may be maintained" (89). This study included recommendations for addressing the quality of the paper used for production, the avoidance of applying print onto coloured background which reduced the brightness of contrast, and the replacement of all-capital printing with lower-case forms to maintain accepted standards of hygienic vision for readers (92-93). This focus on popular literature for children highlights that while the desire to address the psychological and physiological processes of reading in children existed, the literary content and interaction between typography and meaning in children's texts was largely unconsidered in these types of studies.

¹⁹ Tinker's definition of legibility in *Legibility of Print* (1963a) states: "legibility deals with the coordination of the factors inherent in letters and other symbols, words, and connected textual material which affect ease and speed of reading" (8).

²⁰ Reading is defined by Tinker in *Bases for Effective Reading* (1965) as follows: "Reading involves the recognition of printed or written symbols which serve as stimuli for the recall of meanings built up through past experience, and the construction of new meanings through manipulation of concepts already possessed by the reader. The resulting meanings are organized into thought processes according to the purposes adopted by the reader. Such an organization leads to modified thought and/or [sic] behavior, or else leads to new behaviour which takes its place, either in personal or in social development" (5-6).

²¹ Broadly ranging children aged 9-14 years of age.

²² "Hygiene" in relation to vision or reading refers to the strain placed on the eye during the process of perceiving print, and includes the physical circumstances of reading which may negatively affect this vision, such as poor lighting, distance from the text, size of type and so on. For some early considerations of these issues see Huey's chapter on "The Hygiene of Reading" in *The Psychology and Pedagogy of Reading* (1908) and Tinker's article 'Illumination and the Hygiene of Reading' in the *Journal of Educational Psychology* (1934) Vol.25, Issue 9.

Despite the volume of research published, according to Sandra Wright Sutherland writing in the *Journal of the International Visual Literacy Association* in 1989, Tinker's recommendations appear to have been roundly ignored by printers and publishers during his life-time (10). Sutherland cites a number of reasons why Tinker's work may have been ignored by those at the frontline of book production – his work was often published in niche or inaccessible psychological journals; it was dismissed as the work of an outsider and newcomer from the still relatively new field of psychology; some printers and typographers felt Tinker was attempting to impose design rules on their work, something which could not be tolerated from someone outside of the field of typographic design (10).

Although fascinated with the particulars of typography, design and legibility, Tinker was well aware of the arbitrary nature of printed text, in a manner which follows Ferdinand de Saussure's concept of the arbitrariness of the sign, from *Course in General Linguistics* ([1916] 1959).²³ As Spencer also points out:

Perception of the written word consists of identification and recognition. [...] To understand the meaning of the printed word-symbol we must have some appreciation of the experience or idea it connotes. With abstract or complex concepts especially meanings tend to be personal and related to the reader's own experiences. (1969, 18)

Much of Tinker's research addressed adult or mature readers and children separately, allowing for the deficiency in perception of words he found young children displayed (Tinker 1965, 25-26). This throws up an obvious issue: if Tinker's research in relation to legibility in children's books, or more specifically children's perception of printed text, is to be useful in this analysis, the question needs to be asked: do children possess the necessary skills to apply experience to abstract concepts such as letterforms, and if so from what age? Spencer (1969) points out that "children perceive words by different methods from those used by mature, adult readers" and the support for this somewhat unqualified statement can be found in Tinker's *Bases for Effective Reading* (1965). Certainly young children, at the very early stages of reading, "do not attend to the minute details of form and structure" (25) and will be more likely to "search out some small detail of the word, usually a single letter or two, a prefix or suffix or some other letter group, which then comes to stand for the whole word" (29), providing the clue to the words identification. Tinker does concede however that: "If the child is somewhat beyond the very young age, he may begin to show considerable powers of interpretation and subjective elaboration" (25). Child readers are positioned on a sliding scale of skill in word perception, in relation to their age, education and abilities, with those at the higher level having a greater

²³ Typography as a semiotic mode will be analysed further in Chapters 3 and 4

capacity to assign more complex connotations to letterforms the more easily they can perceive them within the alphabetic system. In his summary of the history of reading research Venezky cites E. N. Henderson's 1903 study of memory in relation to short narratives and expository passages, involving subjects from the 1st grade in American public schools, when children are 5-7 years of age, up to university graduate students, which showed "the dominance of conceptual organization in memory, with prior experience exerting an increasingly stronger role with each successive recall" (1984, 15). This supports the idea that new information is processed in relation to knowledge already acquired by the subject; that human brains build often hierarchical schema in order to sort past experiences and reactions, which are drawn on during the constructive process of remembering (15). Although children can justifiably be called "unsophisticated" readers, that does not necessarily mean that there are no previous experiences with words or graphic images from which they can contextualise content; there may not be the depth of memory or experience that an adult might possess, but by the time they start reading by themselves they cannot be regarded as simply *tabula rasa*. In relation to the minimum age we can say children have similar or equivalent reactions to typographic elements in reading as adults, Tinker (1963a) has demonstrated that when children are of at least the 5th grade (i.e. 10+ years) research shows that they react to typographical variations in similar ways to adult readers, and considerations in terms of legibility for both groups should be the same (4). Thus the implied child reader in a text can arguably be described as unsophisticated, but not entirely inexperienced.

One of the most important areas to address in discussing the significance of legibility research to a discussion of typography and narrative voice in children's literature is the concept of congeniality or atmosphere of typefaces. Bror Zachrisson's *Studies in the Legibility of Printed Text* (1965) focuses on two main issues in typographic research: legibility of printed type and the "congeniality" value of type face and layout (13). This work is significant because of its clear aims and solid empirical methodology, building on the global body of research in legibility by conducting qualitative studies aimed at collecting data in relation to reading running text and attitudes towards congeniality of text. Of particular interest to this study is his referral to the "concept of congeniality" in typography, and his juxtaposition of this in relation to legibility: "Congenial typography means a correspondence between content and visual form" (76). This concept takes into account the influence of content and craftsmanship, as well as aesthetic and functional considerations, on the typographic style of different texts. It assumes certain interactions and relationships: "One may exist between the creators of the message and its typography and one may exist between the reader of the message and its typography" (76). Zachrisson argues that the concept played a role in considerations of

typographic design for much longer than the first mention of congeniality in type (not before the 1890s), but that a principle so obvious may not have been articulated in writing until a later point in time, when advances in printing technology and education sparked a more in depth discussion of form, function and aesthetic elements in typographic design (77). In particular, he draws attention to the influences of the type-designer or typographer on the characteristics of a typeface:

This influence finds particular expression in accordance with the use for which the type face is intended. There are limits—and not too wide ones—to his choice of expression. We have a range of typefaces grouped in formal, traditional categories and it is not easy to break these conventions. But in spite of this, *there are many possibilities of creating type designs that can speak as individual voices, loud or low, sweetly, precisely or appealingly.* (my emphasis, 78)

For example, the typeface used in Barbauld's *Lessons* discussed above, a bold seriffed roman type, shows that the typesetting and font were chosen to construct a particular voice in the text within the limits of conventional typography – it is a clear, loud, simple and direct voice that the implied child reader could understand and interpret at their own level.

In collaboration with this is the intended synchronicity of message and typography which is the goal of any skilled designer. Researchers have previously attempted to assist these design choices by categorizing typefaces by their “atmosphere values” (80) or qualities. Poffenberger and Franken's ‘A Study of the Appropriateness of Type Faces’ (1923) for instance, is an example of research carried out around the theme of the “feeling tones” present in typography, and the possession of an atmosphere in certain typefaces which can be linked to different commodities in advertising (Zachrisson 1965, 82). The study consisted of judging 29 specimens of typefaces widely used in advertising in relation to their appropriateness to five qualities: cheapness, dignity, economy, luxury and strength, and in reference to five commodities: automobiles, building material, coffee, jewellery and perfume. Subjects were asked to arrange the specimens in order of merit in relation to each category. Their conclusion was that:

An examination of the positions assigned to the specimens when judged for the ten types of appropriateness shows that their relative effectiveness varies according to the purpose for which they are to be used. (324)

According to Clive Lewis and Peter Walker (1989), however, a more “enduring source of a typeface's ability to convey meaning originates in the perceptual qualities directly generated by its visual patterning” (243), suggesting that bold-type faces can arguably be described as

connoting heaviness, thickness or density, visual concepts which may not necessarily change over time. What reflected “cheapness” or “economy” (Old English typeface in Poffenberger and Franken’s study in 1923) (319), might appear traditional, dignified or even “retro” today or in the future, so it is important to frame such studies within the cultural and historical period in which they were undertaken.

Zachrisson (1965) is also keen to point out that the impact of expressive typography must also be examined in the context of the “familiarity” of subjects with typographic elements: “A high level of conscious or unconscious familiarity with the typographic elements should reasonably increase the expressive power of the image” (85). He undertook a number of experiments to ascertain levels of memory retention in relation to typefaces, recall and reproduction of letters and typographic preferences in “recreation-type” books. The results of these studies highlighted a number of interesting factors, including the fact that the impact of ordinary typefaces on readers is often over-estimated, and that the structure and detail of specific typeface letterforms are somewhat unfamiliar to educated adults, but that when asked what elements of the typographic design of a book should be ascribed the greatest importance, subjects ranked typeface and paper as the main considerations (91-92). Again it seems that whilst the minutiae of typographic design may escape the average adult reader, they retain a strong sense of their own personal taste in relation to the graphic surface of the page, and to which elements they deem most significant. As we shall see, the same may be argued for child readers.

Legibility in Children’s Books

Legibility research in children’s books has focused significantly on the concern for early readers, and the appropriateness of various typefaces to the process of attaining literacy, and less on the potential for making meaning through typography. However, the research does provide some insights into the early reading process, and the preferences children show for certain typefaces, which are useful in this discussion. Lynne Watts and John Nisbet’s (1974) contribution to the field of reading and legibility studies, *Legibility in Children’s Books: A Review of Research* is the first modern contribution to the study of legibility in children’s books. Unfortunately, it functions as a “review of research in the field of typography as it affects children’s books, and to set it in the context of research on reading” (7), and as such does not endeavour to conduct any new studies or experiments involving children’s experiences of type and legibility. Many of the studies mentioned in this text refer to the research conducted on adults as mentioned previously; for example in the discussion of the influence of upper and

lower case print on legibility, Watts and Nesbit are careful to point out many of the works cited in support of their conclusion (Huey 1908; Burt, 1959; Tinker, 1965; Vernon 1971) “have been based on criteria measured with adults and consequently may not be applicable to the young children learning to read” (26).

Their research shows that concern with speed of reading, individual letter, word and sentence recognition and line length have all been investigated but have mainly been analysed in isolation, with all other variables taken as constant and little recognition given of the interrelated and symbiotic relationship of multiple graphic components and their effect on the reader (44-45). Analysing unique or specific elements of the printed word may be useful in studying the psychological effect of the reading process, how the human eye and brain process the written word or how quickly or slowly humans process graphic symbols but to attempt to grasp how the human minds constructs complex meaning from the interaction with the graphic surface we must take multiple factors and variables into account, as Watts and Nisbet acknowledge: “The process of extracting meaning from print—for the skilled reader, at least—is one in which perception interacts with interpretation, anticipation and consolidation of thought” (37). It could be argued that within this, the context of the reading event and the experience and sophistication of the reader themselves affects every interaction to make it virtually unique. Indeed, that almost unquantifiable element i.e. the personal preference of readers for one form of printed text over another, was noted as providing a “serious obstacle to precise experimentation in the study of legibility” (48). Watts and Nesbit concluded that having surveyed the various methods used to judge legibility, including the measurement of eye movements, visibility, reading speed and readers’ opinions, “no criterion, in isolation, can provide a suitable measure of legibility” (48). However, that has not prevented others from continuing the attempt, particularly in relation to the appropriateness of print in children’s books and reading.

In a 1980 article for *Information Design Journal* Vera Coghill, a primary school teacher and researcher, called into the question the validity of the assumption that sans serif typefaces were intrinsically easier for young children to read at early stages, as they so often reflected a close similarity with children’s own first attempts at “line and circle” print script (254). Coghill found in her study of both teachers’ and children’s opinions on typography in children’s reading books that, similar to the findings of Watts and Nisbet (1974) and despite the prevailing attitudes of teachers, “reading ability acquired on materials printed in sans serif typefaces can be transferred to materials printed in other typefaces” and “it is not necessary to offer children only simple letter forms in early reading practice, nor is it necessary to stick to

one particular variety of type” (260). Child readers not hampered by a disability such as dyslexia find printed text as easy, or as difficult, to read in seriffed or sans seriffed formats.

Similarly, Valerie Yule’s (1988) piece in *Reading* focuses on the possible (in)appropriateness of typography in children’s books, and the influence of marketing, adult-focused sales-appeal and fashions in the printing industry on the form of typography in many texts aimed at children (98). She advised against the propensity to position “sales-appeal” over “user-appeal” and questioned the lack of research about “print for learners percolating from specialist books or journals into educational circles or public knowledge” (104). Two decades later the discussion was still continuing, with an example of more recent research focussing on the prevalent use of a scale of decreasing type size in tandem with the increasing age of the reader in many children’s reading books, based on out-dated or incorrect assumptions about how quickly text size should be reduced for children in the 8-11 age grouping. Hughes and Wilkins (2000) argue that children using reading schemes or primers have “to contend not only with an increase in the complexity of the linguistic and semantic content but also with an increase in the visuo-perceptual complexity” (322), thus a less demanding graphic representation of language would aid the acquisition of reading skills. In another study on typography for children’s reading, Wilkins et al. (2009) concede that the requirement for larger text size, interlinear spacing and special attention to font design which they advise could arguably decrease as the child reaches a level of sufficient reading skill that the “visual demands of the task recede” (409). Thus the complexity of interrogating how children might make meaning from written language is always tied up with the continually evolving and liminal “child reader”, whose experience of any text is invariably always linked with their life experience, cognitive ability and the level of reading skill they have acquired.

Those approaching from a graphic design and typography background may argue that the stranglehold which teachers and librarians have upon the children’s book market in the past have meant that the use of expressive or experimental typography, even in children’s picture books and pre-readers, was discouraged, and conservative and strictly prescribed standards were imposed by those who saw themselves as best to judge the appropriateness of graphic elements in children’s books. According to Steven Heller (2004), writing about American children’s books of the 1920s:

Educators maintained rigid standards over how children were to be taught, and children’s librarians generally decided which books were suitable to that task. Adults determined the conventions that governed the content and design of picture books for [sic] prereaders, picture/story books for young readers, and illustrated novels for older

readers. Illustration was either realistic or fanciful, typography was straightforward and legible—any deviation from these norms was termed inappropriate. (159)

Heller's point of view here, juxtaposed with Yule's censure of the influence of adult-focused sales-appeal and fashions within the printing and graphic design industries on children's books, seem to speak to the tension between "book-people" and "child-people" (Nodelman 2008, 159). According to Heller (2004), it was only in the late 1980s, around the time of Yule's piece in *Reading*, that children's book design, particularly picture books, began to incorporate more integral and expressive typography and layouts, as "the author/illustrator became more of an active participant in the design process and the computer forced the widespread re-evaluation of typographic principle in all print media" (160).

The reason studies concerning legibility, best-practice for design in literacy materials and most importantly, children's reactions to typefaces as early readers are so important to this study is that they help to investigate the formative reading years of children, and their first experiences with interpreting graphic images as written language. Since 2000 Sue Walker, Professor of Typography at Reading University, has led the way in the field of research in to typography and children's reading books, and her work has proven essential to this discussion. Walker's research focuses on analysis of typography, layout and design, use of serif and sans serif typefaces and children's reactions to typographical choices in children's literacy material. Her analytical approach involves the taxonomic analysis of children's reading books, breaking down the graphic components of these texts into a "checklist" of features: artefact description, document structure and articulation of content, typography and illustration (2012, 186-87). Alongside considerations of the contextual circumstances of a book's production, intended audience and reception, her work provides researchers with a considerable wealth of data on children's reading books, made freely available at The Typographic Design for Children database online.²⁴ The focus on children's reading books in particular is innovative; as Walker points out, there has been very little focus on books for teaching reading in general treatments on children's books, and even more neglected are the graphic and physical components of these texts, which are often deemed fundamentally important from the perspective of teachers, educational publishers and policy makers but which have rarely been analysed in depth:

Even when books for teaching reading are included, there has been little mention of their visual attributes, yet the accessibility and appropriateness of typography,

²⁴ Available at www.bookdata.kidstypography.org.

illustration and materiality has to be a significant factor in determining whether or not a child is motivated to learn to read and help in doing so. (Walker 2013, 10)

In particular Walker has tackled the prevailing issue of serif versus sans serif type in children's reading books²⁵ and stresses the influence of the style of handwriting developed in the early decades of the twentieth century, often referred to as 'print-script', which used simplified or "essential" letterforms instead of the more complex copperplate which was the norm at the time, to conjure a link between letters for writing and letters for reading for school children (Walker 2007). The adoption and acceptance of print script may go some way to explaining the over-riding belief that sans serif typefaces are somehow easier for young children to read, despite much evidence to the contrary:

The impact of print script has meant that generations of children learnt to write using an approach to letterform construction that was not conducive to either beauty or currency in handwriting: there is no doubting the deleterious effect. It resulted in teachers taking some authority over the kinds of letterforms that should be used for beginners in handwriting and subsequently in reading. The growing use of sanserif [sic] typefaces and infant characters in the 1960s and 1970s has resulted in reading books that are similar in shape [...]. It remains the case that many teachers thinking that simplicity of letterform is what is most helpful to children learning to read. (111)

Walker's most recent research for *Book Design for Children's Reading: Typography, Pictures, Print* (2013) outlines the pivotal role that government policy makers, publishers of educational books²⁶ and teachers had on the physical make up of reading books for children and highlights the multitude of influences, agendas, opinions (well-founded or otherwise) and technological factors²⁷ which have converged to produce the literacy material we are so familiar with today. The prevalence of sans serif over serif typefaces, the design and presence of 'infant characters',²⁸ line length and justification, character, word and line spacing, use of margins, white space and illustrations have all developed from the influence of a long tradition of

²⁵ See 'Serifs, Sans Serifs and Infant Characters in Children's Reading Books' by Linda Reynolds and Sue Walker in *Information Design Journal + Document Design* 11, 2/3 (2002/03) and 'Letterforms for Handwriting and Reading' by Sue Walker in *Typography Papers* 7 (2007).

²⁶ Walker points to the Education Act of 1870 and the *Report on the Influence of Schoolbooks Upon Eyesight* by the British Association for the Advancement of Science (BAAS) in 1913 as having a direct influence on the way in which publishers designed and marketed their children's reading books (17-25).

²⁷ In discussing the opinions of the design and typography community to children's reading books, Walker (2013) quotes a 1935 article by Beatrice Warde in *The Monotype Recorder* vol. 34, no. 2, which noted the newly abundant availability of "Large Size Composition" equipment on Monotype machines, which "increased the range used in children's books and from the 1930s Imprint, Baskerville, Plantin, Century Schoolbook and Gill Sans were often selected for use in reading books" (29).

²⁸ Walker's definition: "'Infant character' is used to describe letters designed with the perceived needs of children in mind. Sometimes letters are redrawn to look like handwritten forms and sometimes they are specially drawn to be clearly distinguished from similar-looking letters" (2005, 5).

interweaving and sometimes conflicting agendas from various interested parties in children's book culture. Even when typography is discussed in relation to literary works, such as Thomas Phinney and Lesley Colabucci's (2010) analysis of font choices in twenty years of Caldecott Medal winners, the issue of appropriateness, legibility and suitability are mandatory areas of investigation simply because we are dealing with literature for unsophisticated readers. Thus we can see the appearance of printed text for children books has a long and varied history involving numerous stakeholders with a multiplicity of agendas. Book producers may sacrifice the integrity of the aesthetic form of printed type for the perceived benefits of increased legibility, with little regard to the symbiotic relationship between typography and literary meaning, or they may, as Anna Letitia Barbauld in *Lessons* insisted, construct a text which combines form and meaning to the benefit and agency of child readers.

Alongside learning to read letters in order to understand and interpret the arbitrary signs which make up our language system, children are presented with the opportunity to form opinions, influenced by the graphic world they experience every day and the specific prescribed early reading formats in the classroom or at home, on what these arbitrary signs mean beyond the basic interpretation of the alphabet system. Looking back on the eighteenth century works discussed above, we can see how *Goody Two-Shoes* and *Lessons* both offered space and agency for implied child readers to find themselves on the graphic surface of the page through the typography used. For children in the twentieth and twenty-first centuries, graphic symbols and text are ubiquitous in daily life to an even greater extent. As Rosemary Sassoon (1993) rightly points out: "[...] in real-life situations, our children are, from an early age, bombarded by television graphics and other advertising. Apart from those with severe perceptual problems children appear to assimilate the different forms quite happily" (161). Over twenty years after *Computers and Typography* was published and twenty-first century children adapt to new media and communicative formats with relative ease, quickly becoming accustomed to multimodal forms of communication, including messaging and video apps which incorporate a seemingly limitless supply of different styles of type, as well as static and moving images, sound, graphics and emojis (YouTube, WhatsApp, Viber, Vine, Snapchat, Facebook Messenger, to name but a few). Children, it seems, are highly adaptable, and much more open to interacting with different and new forms of typography than assumed by adults. Exposure to multiple forms of the written word offers multiple opportunities for making meaning from the graphic presentation of text from an early age.

It could also be argued that they may be highly influenced by these first introductions to interpreting the written word on a semiotic level. Since the 1980s some publishers of children's early reader programmes have returned to seriffed typefaces, with modified infant

characters (Walker 2013, 82), but sans serif is still the prevailing form in which children experience their first forays into reading on their own. In Walker's investigations into children's opinions about typography used in their reading books, she consistently found that the participating children "presented wide-ranging and articulate views which suggest that it is unlikely that one style/kind of typography will suit every child" (Walker 2005, 19). The children used descriptive language about the appearance of certain typefaces such as "baby writing" (Comic Sans), "foreign", "girly" and "like the olden days" (French Script), "old fashioned", "special" (Lucida Handwriting) and "real writing", "like an ordinary book" (Fabula) (11). This clearly points to the children's interpretation of the sample sentences used on more than just the semantic meaning of the words; children were happy to interpret the different typography used on a semiotic level, in how the typefaces differed from each other and evoked certain cultural or social ideas and concepts. The ability to interpret typeface on this level has huge implications for the construction of meaning in children's literary texts, and particularly those which are intentionally designed to focus on the relationship between the narrative voice in the text and the way it is presented graphically.

The children in Walker's study also displayed concerted opinions on the appropriateness of certain typefaces, some expressing an attraction to a typeface while at the same time recognising that it is "was not suitable for use in a reading book" (11). What this shows us is that children may have an acute awareness of the apparatus within which they are being taught, and an understanding of the rules and constraints which adults attempt to place on their early interactions with graphic elements. This is why the study of early literacy readers and the use of sans serif and handwritten types can be important to interrogating children's relationships with typography in children's books; by endeavouring to make early reading typefaces more akin to the writing of children themselves they are designating other typefaces – seriffed, roman, italic, decorative etc. – with meanings that children assign themselves through their interaction with the graphic world around them:

It may not be easy to understand that letterforms can be as creative a means of expression as sculpture or painting. We all create our personal letterforms in our own handwriting. Understanding this is another route to appreciating letterforms, one that raises awareness of the fact that personal tastes and characteristics not only colour our handwritten letters but influence how we perceive other letterforms, *even typefaces* [emphasis added]. (Sassoon 1993, 9)

Linking the appearance of early reading material with handwritten or print type typography inadvertently encourages children to interpret printed type semiotically.²⁹ This level of interpretation in itself does not dictate the meaning of a text or book of course, but interacts with other factors relating to the book – cover, layout, jacket – that are peritextual, as well as plot, characters, narrative voice, genre etc., and epitextual elements such as status of the author, interviews, school and library visits by the author and recommendations from parents, teachers and librarians, which all work together to influence modern child readers' interaction with any given text, practically from the moment they perceive its existence.

Conclusion

We can see that from its earliest iterations, children's literature was concerned with a number of interrelated factors including literacy, literary aesthetics, the child in the text – as well as outside of it – and how these elements were presented to readers on the graphic surface of the page. Texts for children can be created with both the speaking adult reader and the internally-voicing child reader in mind, and typography can play an important role in constructing the implied voice or voices of a text. Texts written for young readers with the intention of teaching reading skills while still focusing on literary quality, such as *Lessons* and *Goody Two-Shoes*, can form the basis of children's experience with narrative voice and the printed word, and communicate not just narrative and plot but also meaning through visual modes. By giving space, both literally and aesthetically, for the child in the text, producers of children's literature are granting agency to child readers in their interaction with literary fiction. Children's literature is intrinsically self-conscious of its unsophisticated readers, and more so than any other kind of literature, places importance on the manner in which readers interact with text. The focus on legibility for readers, and particularly for child readers, in the research discussed in this chapter provides some useful data and signposts towards this process, but does not fully address the role of typography in the creation of meaning in children's literature. That is the task which I have undertaken in the following three chapters. In the next chapter I examine the role of typography in children's picturebooks, through an examination of a number of texts which were created using script, print or a mixture of the two.

²⁹ This has significant implications for children's literature – for the concept of typography embodying voice, as I shall examine in Chapters 3 and 4, and/or in terms of constructions of gender, or even emotion, which are useful sites for future research that I will signpost in my conclusion.

Chapter 2: Handwriting, Print, and Children's Picturebooks.

This chapter discusses the potential for meaning-making through the use of both hand-lettered text and formal print in a number of texts for young children. Young children often encounter such texts at home or at school during their pre-literate or early learning life stages. They are often placed in the role of observers, or unsophisticated co-readers, before they gain the reading skills to decipher writing systems on their own; but this is a gradual and accumulative process – as children learn to read they are constantly exposed to print media which they absorb and assimilate, to varying degrees, as their abilities mature (Kress 1997; Sassoon 1993). To elucidate and interrogate some of the ways in which the physical appearance of text can function on multiple semiotic levels I examine and analyse the function of the presentation of written text in both hand-lettered and print format.

Hand-lettered text can have complex connotations for the reader, depending on the style of writing, the ability of the reader and the intended audience (Walker 2001, 2007). In light of this, a case study of two examples of hand-written texts by parents that were not originally designed for mass consumption are examined – *A Very Pretty Story to Tell Children When They Are About Five or Six Years of Age* (1744) by Jane Johnson, and *The Father Christmas Letters* (1976) by J.R.R. Tolkien, published posthumously and edited by his daughter-in-law Baillie Tolkien. Both sets of material, produced with the utmost care, give an insight into the ways in which adults use design, symbols and graphic devices in the communicative process. The most basic principles of communication through the use of graphic symbols and narrative voice are deftly illustrated through these texts and their creators' use of design and hand-lettering to construct character, atmosphere and meaning. Leading on from this I will interrogate the role of both traditional print and hand-lettered text in picturebooks for children, focusing on the work of two contemporary picturebook artists, Oliver Jeffers and Sara Fanelli, both of whom create visual narratives that play with mixed-media and hand-written text in order to create a unique narrative voice. Finally I will present a detailed analysis of the acclaimed picturebook *The Stinky Cheeseman and Other Fairly Stupid Tales* (1992) by Jon Scieszka and Lane Smith, as an example of sophisticated use of printed type in conjunction with narrative voice to create character, and play with concepts of trust and irony, in books for younger readers.

Adults Writing for Children

Producers of children's literature have in the past made use of a whole host of inventive and eye-catching techniques in order to draw and hold the attention of both child

readers and the adults who more often than not purchase these texts on children's behalf – from Newbery's pincushion and ball in *A Pretty Little Pocket Book* (1744) to the groundbreaking illustrations of Randolph J. Caldecott (1846-1886); from the iconic pairing of text and image by Carroll and Tenniel (1865), to the paper-engineering mastery of Jan Pieńkowski (1936–), innovation in the design of the children's book as object have often triggered the next advancement in children's literature.³⁰ One such area, however, which is often overlooked in analysis of texts for children is the use of typography to shape meaning, and more particularly, how this interacts with the narrative voice in the text to produce meaning. Sophisticated technology and digital design processes available in the twenty-first century mean innovative design and typography in children's literature is an everyday occurrence. Yet those who have created books for children have, to various degrees, always been conscious of the importance of good design, and the blossoming of a new golden age of children's literature today does not preclude the subtle and often central use of typography to add meaning to texts in the past. Particularly noteworthy, and indicative of the inherent consciousness of human beings to the nuances and subtleties of written and printed communication, are those persons in the past who wrote for a particular child or children, and who may have had to use the basic tools at their disposal to fashion engrossing narratives that engage the attention of their young audience – to both instruct and delight them with stories of their own invention.

The first two case studies which I present in this chapter are unusual. The objects discussed are, in their own ways, published books, yet their origins lie in the realm of family history and biography, and they were certainly not originally created by their authors for publication. The reasons for their publication, long after the authors' deaths, have much to do with the unusual circumstances of preservation and subject in the case of one, and with the fame of the author in the other. The first object is the work of Jane Johnson (née Russell) (1706-1759) of Olney, Buckinghamshire. The archive of materials by Johnson, shared between

³⁰ Newbery's seminal text has oft been cited as the point of origin for children's literature as we know it, although this absolutist position has been successfully argued against in much of the research of the last thirty years (for an analysis of Newbery's contemporaries in early children's book publishing, see Chapter 4, 'The First Innovators and Their Creations', in *Engines of Instruction, Mischief, and Magic: Children's Literature in England from Its beginnings to 1839* (1989) by Mary V. Jackson). Still, its position as an exemplar of the earliest popular children's literature remains. Caldecott's name has lent itself to the Caldecott Medal, an annual award for illustration made by the American Library Association, which marks the significant impact of his innovative illustrations on the development of the picturebook as we know it today. *Alice's Adventures in Wonderland* (1865) is not only famous for its development of fantasy in children's literature, but is significant for its use of typographical play for *The Mouse's Tale*, which is analysed in more depth in Chapter 3. Although perhaps a less widely known name than Newbery, Caldecott, Carroll and Tenniel, Pieńkowski is a twice winner of the CILIP Kate Greenaway Medal; for *The Kingdom Under the Sea and Other Stories* in 1971 with Joan Aiken, and for his exceptional pop-up book *Haunted House* in 1979, which, according to Lisa Boggiss Boyce, is an "iconic book" which "heralded the leap into what has been commonly referred to as the second "Golden Age" of moveable books" (2011, 245). These seminal texts all played a part in shifting or impacting the way children's books are produced.

Lilly Library at Indiana University, USA and the Bodleian Library at the University of Oxford, UK, include a collection of homemade literacy ephemera including word chips, alphabet, story and lesson cards, and, of particular interest to this study, the hand-written original story called *A Very Pretty Story to Tell Children When They Are About Five or Six Years of Age*, written down in 1744.³¹ The second work is the collected letters sent from J.R.R. Tolkien to his children from 1920 to 1943, originally edited and published posthumously by his daughter-in-law Baillie Tolkien in picturebook format in 1976, and subsequently published in various different formats since then.³²

Case Study 1: *A Very Pretty Story* (1744) by Jane Johnson

A Very Pretty Story was written down to assist the multiple retellings Jane Johnson enacted for her children; that much is clear from the description at the very end of the story:

This Story was made in the year 1744, on purpose tell Miss Barbara Johns & her Brother Mister George-William Johnson who took Vast Delight in hearing it told over & over again a vast many times by Jane Johnson. (41-42, Johnson's manuscript; 2001, 77)

The story forms part of a short collection of writings by Johnson, the earliest dating from 1733, the latest 1752. There are a number of intriguing elements to the story, in the context of its production and survival, that are fascinating but it is its form and content, the way it was written down and the style of narration, which are relevant to this study.³³

³¹ Published in facsimile and transcription in 2001, with an introduction by Gillian Avery, and referred to as *A Very Pretty Story* from here on.

³² The most complete collection published thus far is the extended *Letters from Father Christmas* published by Harper Collins in 2012.

³³ For the full history of how the text, and Johnson's entire handmade library, was found, see *Reading Lessons from the Eighteenth Century: Mothers, Children and Texts* (2006) edited by Evelyn Arizpe, Morag Styles, with Shirley Brice Heath and *Opening the Nursery Door: Reading, Writing and Childhood 1600-1900* (1997) edited by Mary Hilton, Morag Styles and Victor Watson.

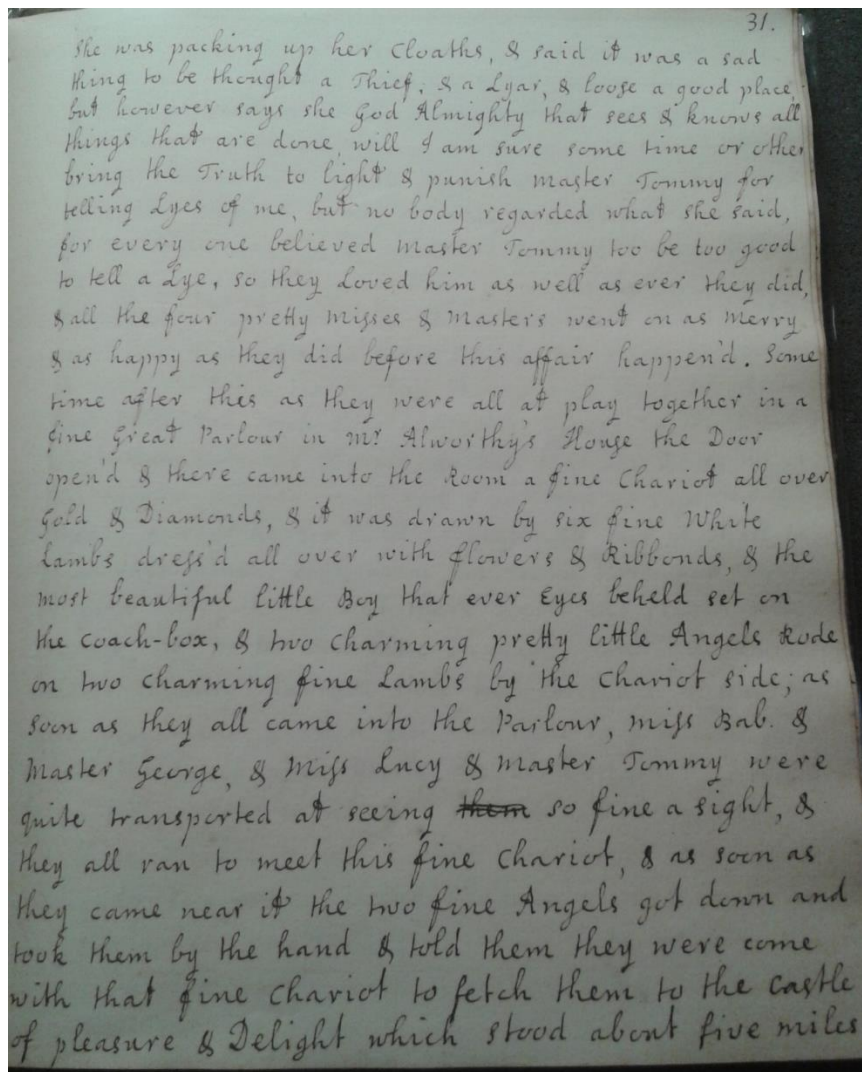
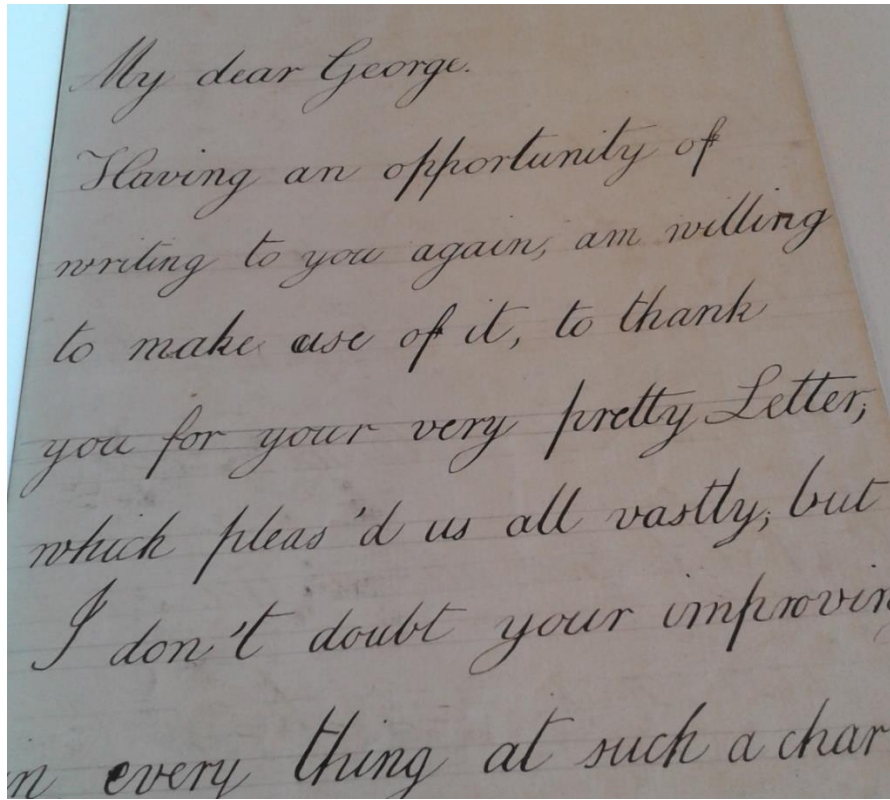


Figure 12. Sample page of *A Very Pretty Story* (1744) by Jane Johnson. From the collection held at The Bodleian Library, University of Oxford, UK. Shelfmark MS. Don. d. 198.

The story is neatly and cleanly laid out, in Johnson's careful hand-writing (see fig. 12), the style lying somewhere between her best attempt at copperplate or round-hand, which we can see in an early letter to her son George while he was at school (see fig. 13), and her more fluid style of letter-writing to friends and relatives (see fig. 14).³⁴ Gillian Avery (2001) mentions this letter to George, with the writing carefully restricted and laid out using scored lines to ensure uniformity, as an example of Jane struggling "to write a clear enough hand for a child to read" (8) but the evidence is, I think, more open to interpretation. The letter is addressed to her son while he was in his early days at school, and epistolary literacy was part of his education she could still participate in from a distance, as Styles and Arizpe (2006) point out:

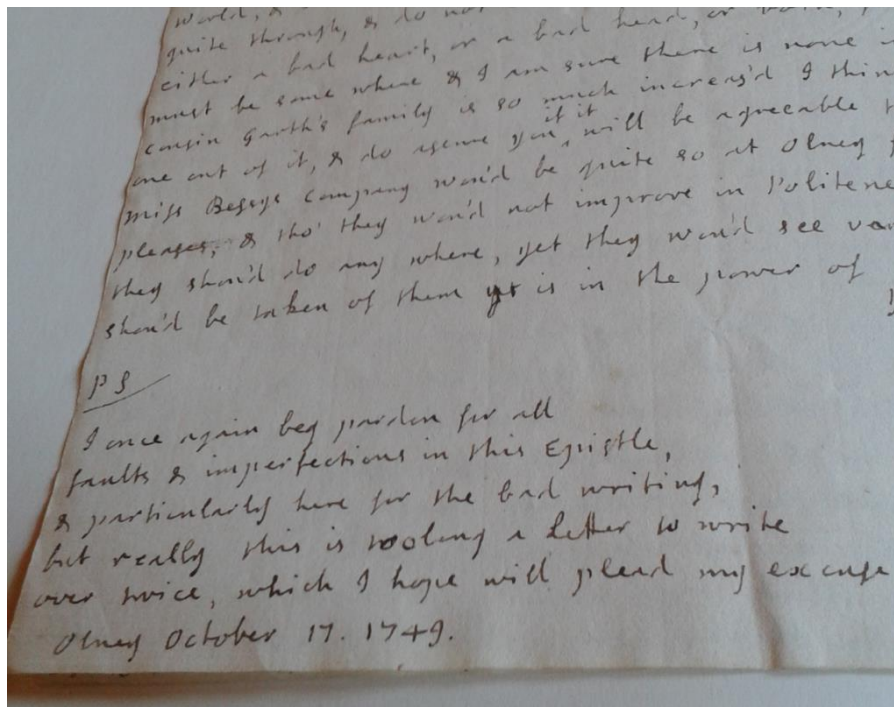
³⁴ For the purposes of this comparison, I looked at the full collection of Jane Johnson's letters, as well as the original manuscript of *A Very Pretty Story*, held in The Bodleian Library. In a postscript to this particular letter to a friend, she apologises for the condition of her handwriting: "I once again beg pardon for all faults & imperfections in this Epistle, & particularly here for the bad writing, but really this is too long a letter to write over twice, which I hope will plead my excuse. Olney October 17, 1749."

“[...] some of her letters to her children are written in a neat copperplate, presumably meant for them to emulate” (72).



My dear George.
Having an opportunity of
writing to you again, am willing
to make use of it, to thank
you for your very pretty Letter,
which pleas'd us all vastly; but
I don't doubt your improving
in every thing at such a char.

Figure 13. Letter to George Johnson from Jane Johnson circa 1750-55.



quite through, & do not
either a bad heart, or a bad head, or
must be some where & I am sure there is none in
cousin Smith's family is so much increas'd I think
one out of it, & do asume you ^{if it} will be agreeable to
Miss Bezeys company would be quite so at Olney if
pleas'd; & tho' they would not improve in Politeness
they should do any where, yet they would see var
should be taken of them ^{yet} is in the power of
P.S.
I once again beg pardon for all
faults & imperfections in this Epistle,
& particularly here for the bad writing,
but really this is so long a letter to write
over twice, which I hope will plead my excuse.
Olney October 17. 1749.

Figure 14. Sample of letter from Jane Johnson to a Mrs. Brompton, October 17th, 1749.

Many parents of children at school during this period would have sent their children letters to use as exemplars,³⁵ and Johnson may have merely been ensuring her son learnt from hers how best to lay out a letter by making clear the method employed. In any case, Johnson's everyday hand-writing, while not accomplished, was certainly legible, and the neater hand-writing she uses to transcribe her story is more legible again. It is not an entirely clean copy, with a small number of errors, and changed or crossed out words, but the impression on the whole is one of neatness and uniformity, as if written down from a draft or well-recalled from memory.

The quality of the hand-writing is important because not only would the story need to be legible to Johnson, for future retellings, but perhaps also for the children to read for themselves or to each other. Clearly this book occupied a space both in the private and the public domains; it was both deeply personal to Johnson, containing her own unpublished works which often revolved around her faith and her children, but was also collected together from various periods in her life and transcribed into the notebook so that her writings would survive, and potentially be seen by future generations and those outside her family circle. Indeed, Victor Watson (1997), in commenting on the auspicious date that the story was transcribed, the same year as John Newbery's *A Little Pretty Pocket-Book* (1744), has noted that the name Johnson chose for her story may be a clue to her cognisance of its reception by others outside her family circle:

She called it 'A very pretty Story to tell Children when they are about five or six years of age.' 'Pretty' *might* indicate that *A Little Pretty Pocket-Book* had arrived at the Olney rectory hot from Newbery's press and given Jane Johnson the idea – but it is more likely that the word was already highly charged with connotations of childhood. The title has a pragmatic quality, too, as if Jane Johnson had it in mind to make the story available for other parents to use. (32)

The very act of carefully writing out her story for Barbara and George signifies Johnson's hopes that her work would survive and be read – even as a widow sorting through her husband's papers she was keenly aware of the need to preserve (or destroy) certain family records and letters for the future, as can be seen in the archive of family papers which contain Johnson's notes to retain or discard certain documents (Whyman 2009, 171).

³⁵ See chapter one, 'Creating the Letter – How to Acquire Epistolary Literacy', in Susan E. Whyman's *The Pen and the People: English letter writers 1660-1800* (2009) for examples of parents writing sample letters to their children, and chapter five, 'Letter Writing and the Rise of the Novel – The Epistolary Literacy of Jane Johnson and Samuel Richardson', for a discussion of Jane Johnson's letters to her children in particular. Chapter two, 'Round Hand Character', in Aileen Douglas's *Work in Hand: Script, Print, and Writing, 1690-1840* (2017) is also very useful for situating the development of English round hand, which Jane Johnson appears to use in her letters to George, within the history of writing and print culture.

The tone and narrative voice used in *A Very Pretty Story* is also striking. Placing her own children in the text, Johnson tells the story of George and Bab Alworthy and their two fictional friends, Lucy and Tommy Manly. Through misfortune, and the disreputable behaviour of an untrustworthy uncle, the Manly children are orphaned and eventually given a home by the Alworthys. The story follows the four children as they go to a local fair, where Tommy behaves greedily and selfishly. His misbehaviour continues later on, as he steals and lies to the Alworthys, and causes the unfair dismissal of a maid for theft. There follows a unique passage of fantastical escapism in which all the children are taken by angels to “The Castle of Pleasure and Delight” (31, Johnson’s manuscript; 2001, 73); all, that is, except Tommy, who is punished for his behaviour by being brought to a hogsty and made to stay in the mud instead. The three children eventually return having enjoyed their stay in the beautiful castle, and Tommy is allowed go home also, but wracked with guilt and misery at his own behaviour he soon sickens and dies. The other children grow up to be wise, devout and thoughtful adults, each marrying one of the other well-behaved children they originally met at the castle:

[...] so they all Lived very happy, & Loved one another Dearly till they were very old men & women & then they all Died & went to Heaven to live with God Almighty & all the Good Angels for ever and ever. Amen. (41, Johnson’s original manuscript; 2001, 77)

The story is thus a strange mix of heavy-handed morality and glorious fantasy, with lessons about honesty, charity, greed, and even temperance, going hand-in-hand with a vivid description of a fantastical, other-worldly adventure – along with a neatly tied-up ‘and they all lived happily ever after’ ending.

As Watson has noted, the tone and narrative voice used in the story are constructed to appeal directly to the narratee of the story, including references to the intimate life of the nursery: “There is a careful child-centred rhetoric here, along with hints of the elusive gestures of storytelling: almost certainly, for example, that reference to ‘holding up their heads’ and ‘turning out their toes’ was a shared nursery joke” (1997, 33). There is an excited, energetic style to the narration, with minimal use of full stops and sentences strung together with multiple ampersands which lend an almost child-like tone to the story. The narrative style used in the descriptions of the Castle of Pleasure and Delights is “bright, almost radiant (36)”, with Johnson appearing to revel in the description of the finery the children encounter in this magical place. As Watson describes it:

When the three children in the story decide it is time to go home, they are taken to a stable to choose horses for themselves. In the description that follows, bright and colourful details are precisely and energetically celebrated in language which suggests the breathless yet controlled excitement of the storyteller. (37)

Watson, Avery and others have argued for the influence on Johnson's writing of the Comtesse d'Aulnoy's *Contes des Fées*, originally translated from French to English in 1707, 1716, and again in 1721:

Many of the features in Jane Johnson's story clearly derive from the Comtesse d'Aulnoy's *Contes des Fées* – the generally fantastical countryside full of magical possibilities; the landscape of gardens, woods, palaces, trees and flower; her baroque interest in ornamental details; the emphasis on colour and the vivid imagery of bright flowers, fruit and birds; and her focused attentiveness to the colour and brightness of clothes and jewellery. Finally there is an abundance of magical flying chariots and carriages, usually pulled by fantastical animals. (V. Watson 1997, 38)

Johnson was clearly influenced by this style, but undertook a wholly original endeavour when she used its motifs to embellish her own tale. The fairy story within the narrative is a fantastic interlude practically unknown in dedicated children's books produced at this time (Avery 2001, 14). Yet *A Very Pretty Story* is quite clearly also a didactic tale, full of the kind of moral and religious instruction that peppers the handmade educational material she made for the children. It contains a "fairy story" but the children are not taken away to a magical kingdom by fairies and elves; they are brought to a castle of joy and play by angels, so that what is created in the story is a kind of earthly heaven for good little girls and boys. The breadth of Johnson's reading, which we can see from the extracts in her commonplace book,³⁶ show the influence of multiple literary genres on her writing. *A Very Pretty Story* thus can be seen as a coming together of these influences, brought to life in a new form by the vivid imagination of the author herself, but tempered by her strong sense of morality and religious devotion: "[...] she took features from stories deriving from two radically different cultures and transformed them into a new narrative expressing her care of her children's spiritual and moral well-being" (V. Watson 1997, 44).

So, how does the hand-writing and narrative voice work together? The style of hand-writing used is similar to Johnson's letter-writing hand – the intimate, personal yet legible style she used to communicate with family and friends – but more careful, neater and, thereby,

³⁶ See Appendix ii in *Reading Lessons from the Eighteenth Century: Mothers, Children and Texts* (2006) edited by Evelyn Arizpe and Morag Styles, with Shirley Brice Heath, which contains an alphabetical list of the identifiable references from Johnson's commonplace book.

accessible for her implied reader. Although the story was surely not intended for publication there are clues in the rest of the notebook that Johnson was aware of the conventions of publishing and typography. As Whyman (2009) points out, the poem, *A conversation between Stella & her guardian Angel, One Star Light Night, in the Garden at-----*, which Johnson also included in the notebook, is carefully written out to imitate “the format of a published book in minute detail, with an indented title, introductory quotation, decorative lined borders, numbered pages, and even a footnote” (185). So it could be argued that Johnson was at least subconsciously aware of the duality of intent in writing out her story; it was first and foremost unique and specific to her and her children, an intimate narrative for a select few, yet could potentially be seen and appeal to a larger audience.

The narrative style too is intimate – not only are George and Barbara included as characters in the story but there are discreet nods to nursery jokes, and a distinctly motherly tone which aims to both instruct and delight her readers/listeners throughout the story. In her introduction to the facsimile of the text, Avery notes the unusual closeness of Johnson to her children, and the informality of that relationship, “at a time when there was commonly distance between parent and child” (7). This warmth and connection is evident in the voice present in the story, and its composition. As already mentioned the narrative is full of running sentences and very few periods. Morag Styles and Evelyn Arizpe have commented on how the style of language attempts to “transmit the reality of childhood experiences [...] through accumulation: the use of conjunctions, especially ‘and’, with few pauses all of which convey the energy of childhood activities and echo the ‘breathless’ manner of children’s speech” (2006, 105). They also point to the repeated use of words such as ‘little’ and ‘pretty’,³⁷ and the simple moments included which so accurately portray child behaviour, and mark the story out as wholly child-centric (2006, 105).

The narrative voice then, works alongside the physical presentation of the text, to create something more than just a mother’s fanciful tale written down to aid memory recall. The small errors, the breathless, running narrative with few breaks, the discreet references to domestic and nursery life, all written so fittingly in Johnson’s neat and charmingly unaccomplished round-hand, create new meaning in interaction with each other. The story was surely not intended for publication but neither was it an entirely private piece – it was

³⁷ The Oxford English Dictionary notes both the use of “pretty” in reference to children and women as “attractive and pleasing in appearance; good-looking, esp. *in a delicate or diminutive way* [emphasis added]”, and in collocation with “little”, as “depreciative” (Oxford English Dictionary. n.d.). Both instances date as far back as the fifteenth century and suggest the link between little and pretty as used as diminutive or infantilising terms, considered appropriately condescending to children but potentially derogatory in relation to adults.

carefully and thoughtfully written down with the intention of using it for reading aloud, and in the hope of preserving it for future readers.

Case Study 2: *The Father Christmas Letters* by J.R.R. Tolkien

Much like Jane Johnson's *A Very Pretty Story*, the letters J.R.R. Tolkien wrote for his children in the guise of Father Christmas were specifically for their pleasure and enjoyment, and not necessarily intended for publication. The letters began in 1920 when his eldest son John was three and ended in 1943 when his youngest child Priscilla was fourteen.³⁸ Carefully preserved over the years (only the letters from 1921 and 1922 did not survive), a selection of the letters, edited by Tolkien's daughter-in-law Baillie Tolkien, was first published in 1976 by Allen and Unwin, Tolkien's original publishers. There were subsequent editions produced by HarperCollins publishers (and others), retitled *Letters from Father Christmas*, in 1995, 1999, 2004, 2009 and finally a revised edition in 2012 which contains almost all of the surviving letters.³⁹ The letters were often highly decorated and accompanied by original illustrations by Tolkien, which are extensively reproduced in some of the editions. Hammond and Scull (1995) note the illustrations "from the late 1920s and early 1930s" are best, produced at a time when Tolkien was working on images for his mythology and for another story for children,

Roverandom:

Later, when he seems to have had less time to play Father Christmas, his illustrations became simpler, probably done in a hurry, and he apologized for them, explaining (in character) that due to various disasters at the North Pole he could not spend much time drawing. (70)

In each of these collections, the letters are transcribed and produced in print format, alongside an image of some or all of the pages of the original letter, thus allowing the reader to get a sense of what the original looked like, while still being able to decipher the letters' content. This practice is partly due to convention when reproducing epistolary literature in publications – printed type is more universally legible than an individual's handwriting – but also probably due to the elaborate nature of the hand-writing employed in the letters. In order to give Father Christmas a fully rounded character and to imbue his letters with a degree of authenticity,

³⁸ Original photographs of the complete collection of surviving letters can be viewed by request at the Bodleian Library, University of Oxford – the originals themselves are generally not available for viewing due to the delicate nature of the material.

³⁹ The 1995 edition, published by the children's wing of HarperCollins, contained a number of the letters reproduced separately, which could be pulled out of actual envelopes attached to every fourth page.

Tolkien used a tremulous, stylised hand-writing format when writing as Father Christmas, throughout the production of the letters (see fig. 15).

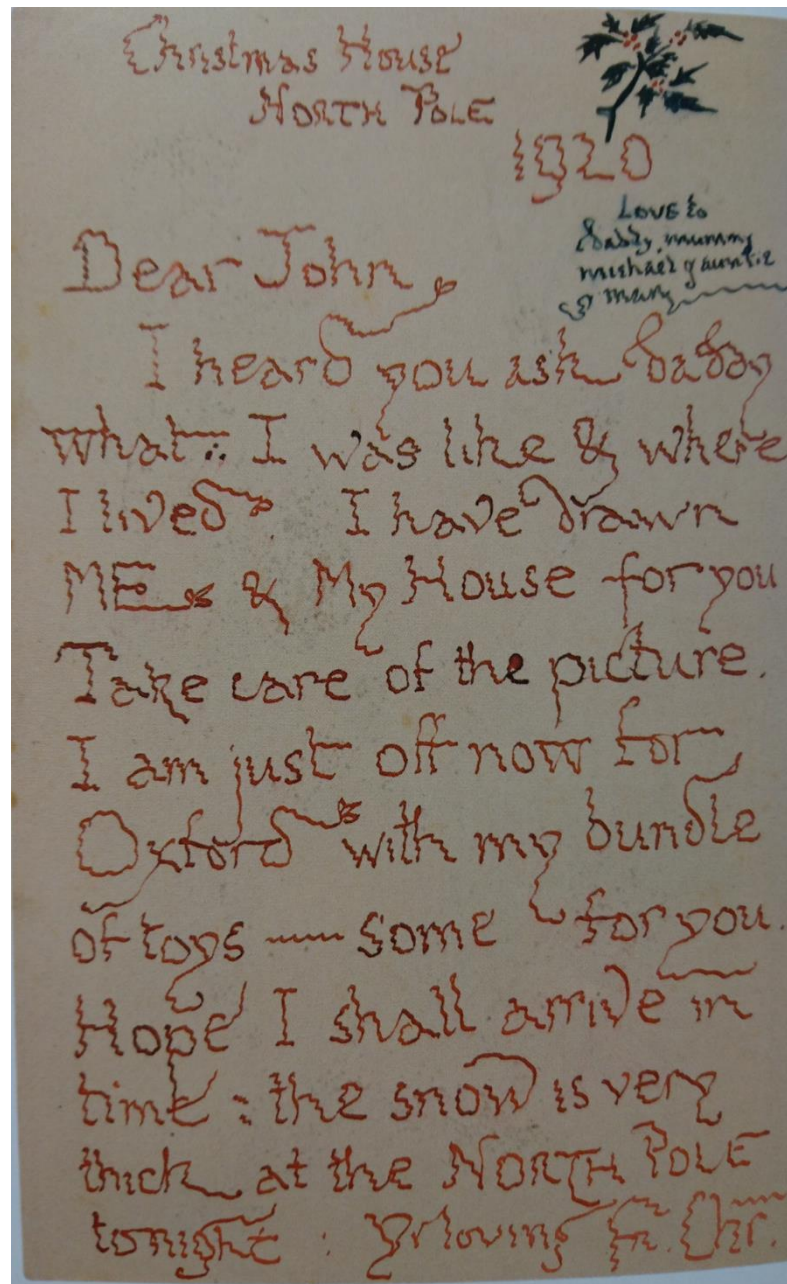


Figure 15. Letter from Father Christmas, 1920.

This differed from his own unusual and distinctive handwriting – handwriting which Humphrey Carpenter (2002) argues has roots in Tolkien’s mother Mabel’s own idiosyncratic style:

His mother’s own handwriting was delightfully unconventional. Having acquired the skill of penmanship from her father, she chose an upright and elaborate style, ornamenting her capitals with delicate curls. Ronald soon began to practise a hand that

was, though different from his mother's, to become equally elegant and idiosyncratic.

(38)

Taught to read and write at home by his mother (as was Jane Johnson's son George), Tolkien assimilated her approach to handwriting, but made it distinctly his own. As more characters (the North Polar Bear,⁴⁰ and Father Christmas's secretary, the elf Ilbereth) were included in the writing of the letters, more styles of hand-writing were introduced to reflect their different voices. The letters started off short in length, for John was only three when the first letter was written, and then became much longer and more elaborately designed as the years went by – perhaps responding to both the children's extended attention span and Tolkien's increasing enthusiasm for the fictional world he was creating in the North Pole (see fig. 16).

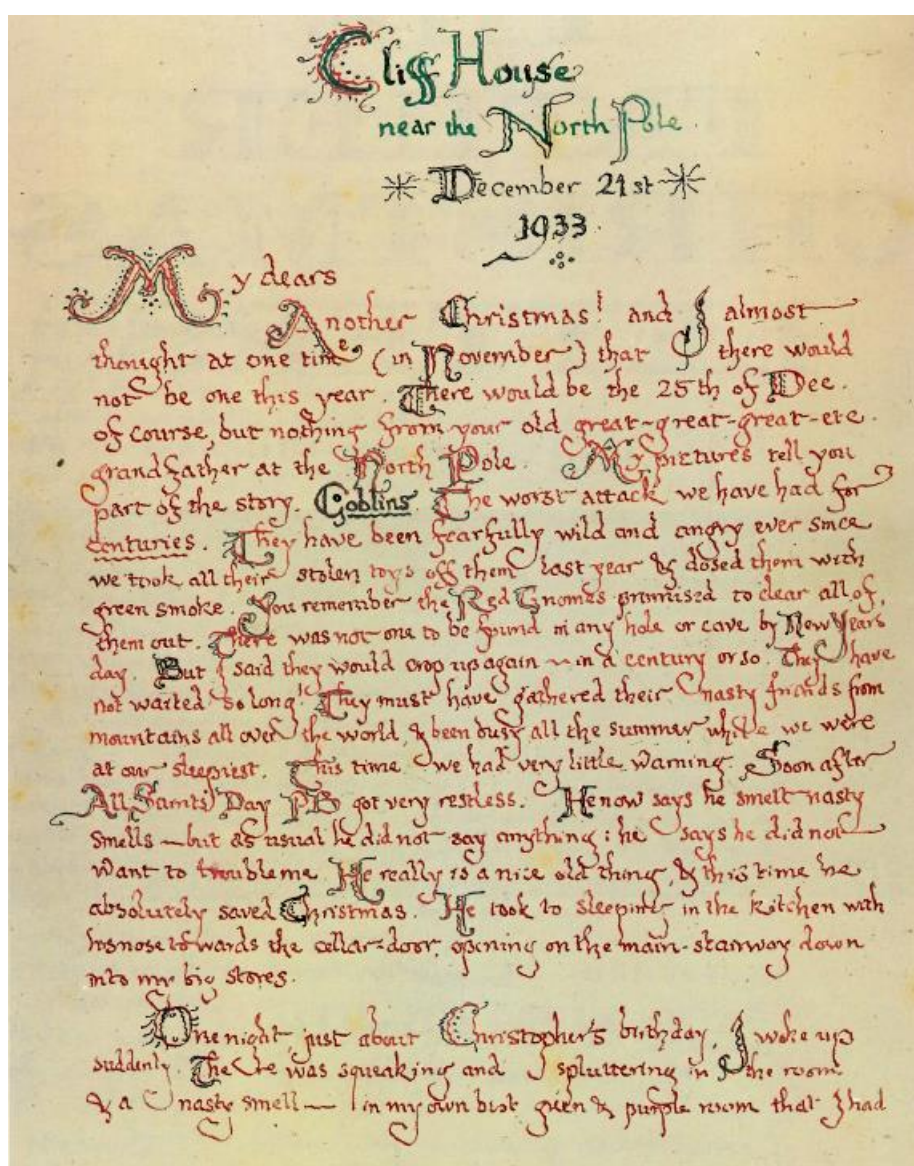


Figure 16. Letter from Father Christmas, 1933.

⁴⁰ Various known as the Great (Polar) Bear, Polar Bear, Varhu, NPB or PB for short in the letters. For consistency referred to as NPB from here on.

In the letters, Father Christmas's hand-writing reflected his extreme age; he is "nineteen hundred and twenty four, no! seven" in 1923, according to a letter to John, and his extreme age means he "can't stop the pen wobbling" (Tolkien 2012, 11-12). From the outset then we can see Tolkien drawing attention to the physical appearance of his creation and to the writing process, and including it as a mode which aided in the construction of character and meaning. The hand-writing in general took on an increasingly decorative nature as the children got older and the letters longer; Tolkien started to embellish the writing with additions of colour, often in Father Christmas's customary colours of red and green, and highly decorated initial letters and capitals were introduced, as well as the elongated ascenders and descenders that litter the text (see fig. 17 and 19).

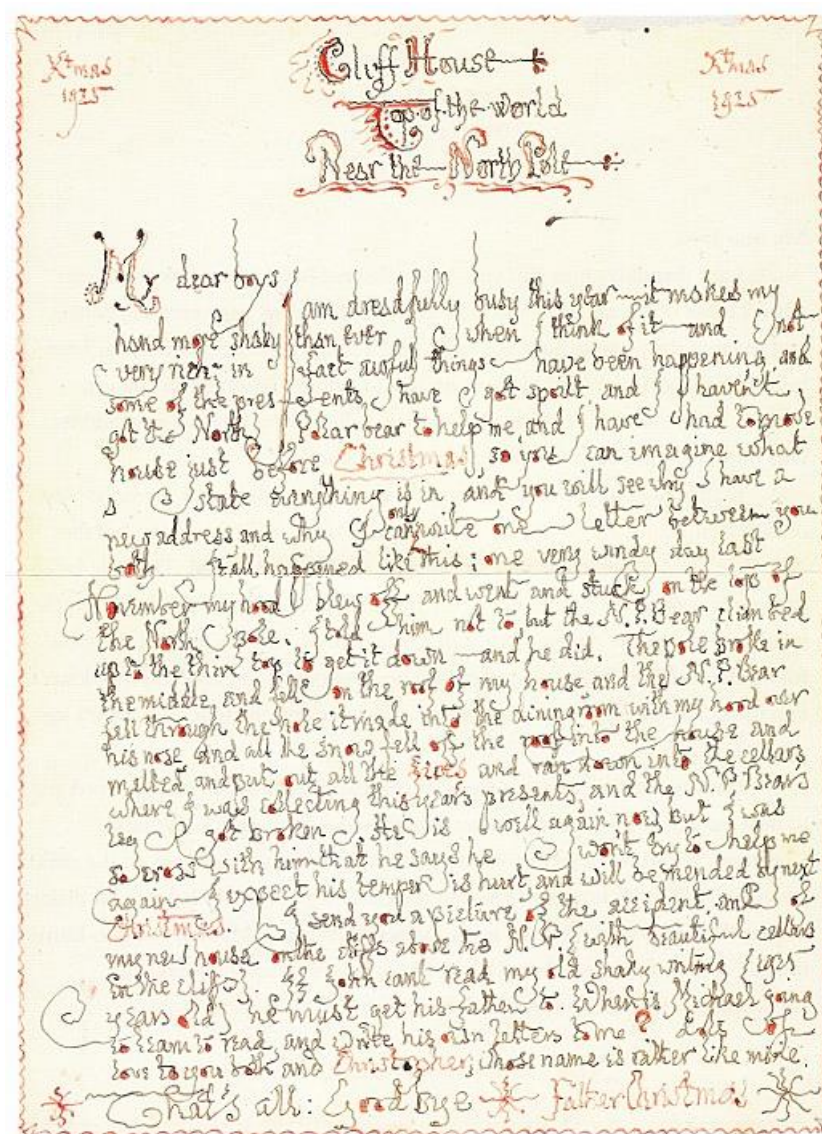


Figure 17. Letter from Father Christmas, 1925.

Here we can see Tolkien attempting to assign an illuminated manuscript-quality to the letters, emphasising their authenticity (Father Christmas is supposed to be almost two thousand years old after all), and evoking the Anglo-Saxon and Medieval illuminated manuscripts with which Tolkien, as the Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford from 1925, would have been very familiar. In 1925 Tolkien translated and published an edition of the fourteenth-century Middle-English chivalric romance, *Sir Gawain and the Green Knight* with E.V. Gordon, of which the only extant original copy, the Cotton Nero A.X. manuscript, is held in the British Library's collection. It becomes immediately clear from viewing the pages of the Gawain text that Tolkien was influenced by manuscripts such as these, and attempted to evoke and even replicate this style in his Father Christmas letters.⁴¹

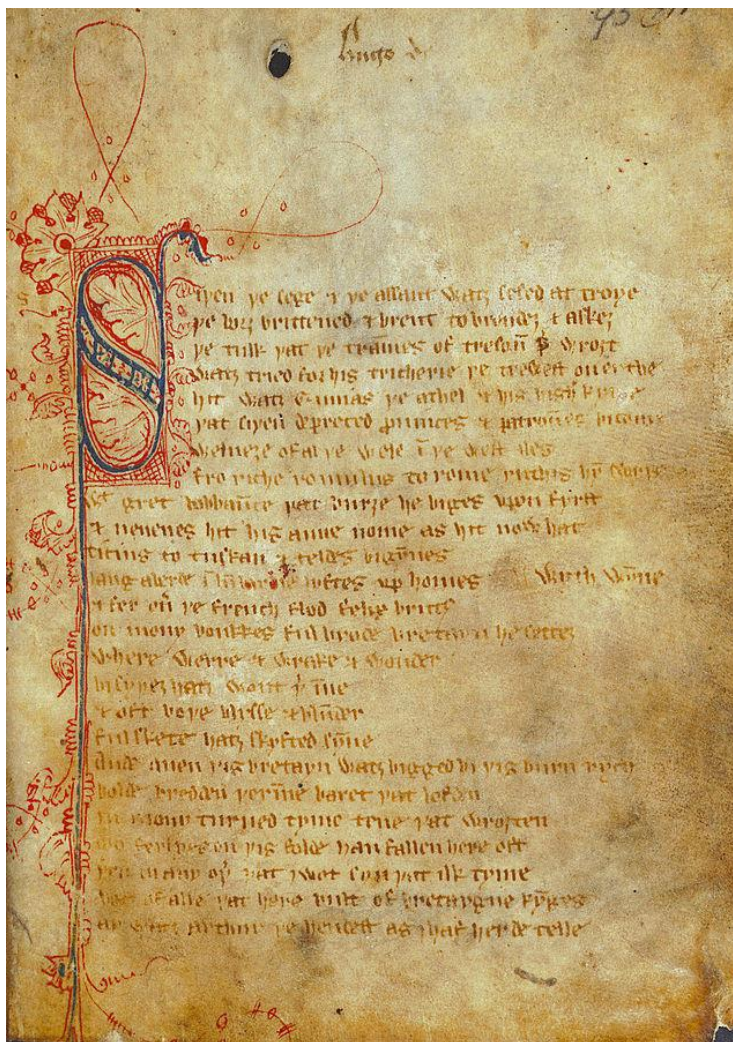


Figure 18. British Library MS Cotton Nero A.X. (Art. 3) f.091/95 recto (*Sir Gawain and the Green Knight* lines 1-26), courtesy of the University of Calgary, Library and Cultural Resources.

⁴¹ See figures 18 and 19 respectively for a comparison of the recto containing lines 1-26 of the Cotton Nero A.X. manuscript page of *Sir Gawain and the Green Knight*, which was reproduced in black and white in Tolkien and Gordon's translation, and the letter from 1927. Note in particular the initial letter and elaborate decoration extending down the margin in both.

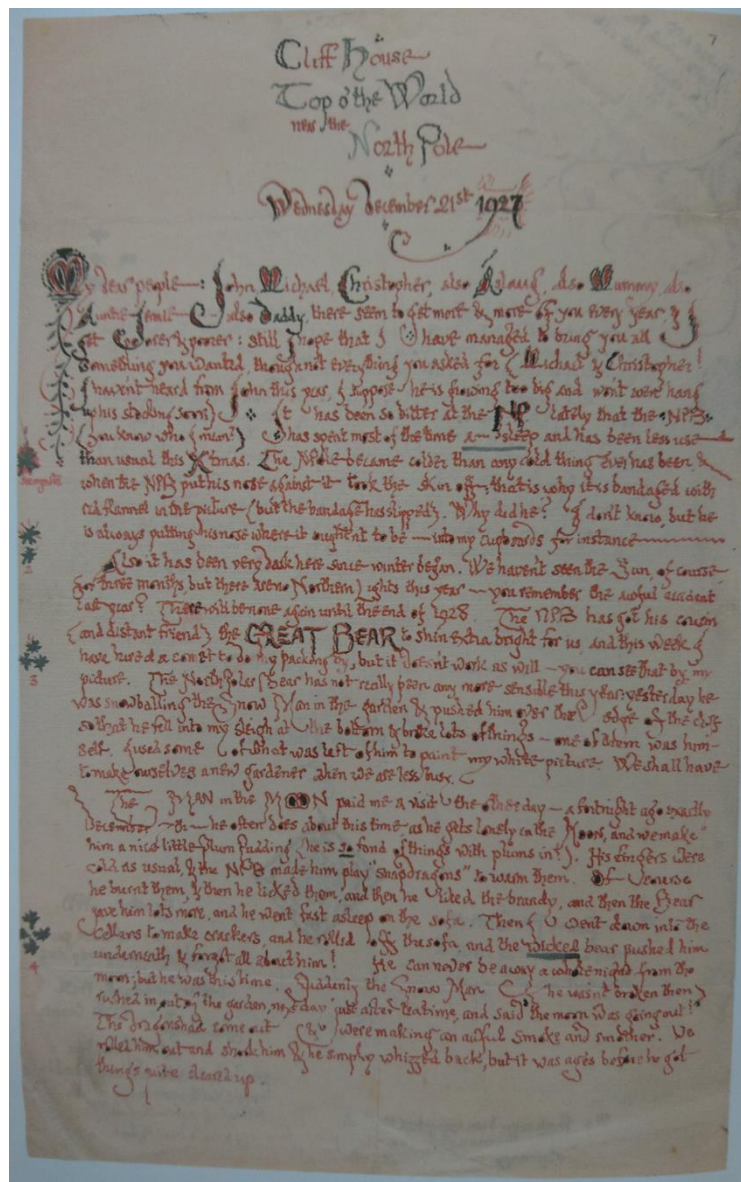


Figure 19. Letter from Father Christmas, 1927.

Other characters, as mentioned, have their own unique hand-writing as well. The NPB's hand-writing at first is thick, reflecting the reality of attempting to write with a "fat paw" (see fig. 20). After 1928 it starts to display an angular runic quality to emphasize his heritage and the authenticity of the character; in 1929 the children are treated to a separate letter from Polar Bear (see fig. 21) explaining why his spelling is poor and his hand-writing unusual:

Father X says mi English spelling is not good. I kant help it. We dont speak English here, only Arktik (which you don't know. We also make our letters different – I have made mine like Arktik letters for you to see. (Tolkien 2012, 46)

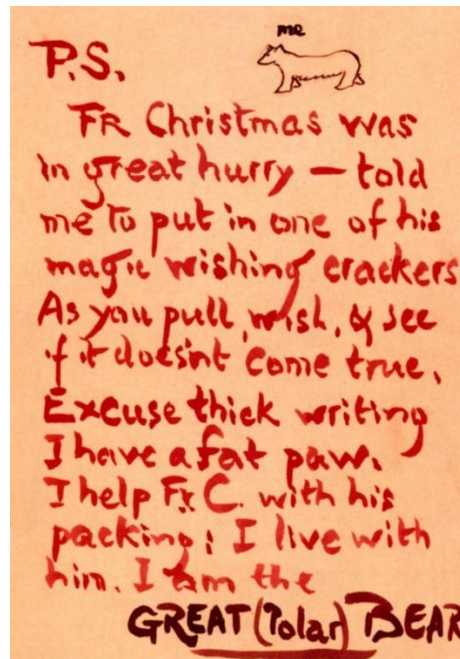


Figure 20. Letter from Father Christmas, 1925

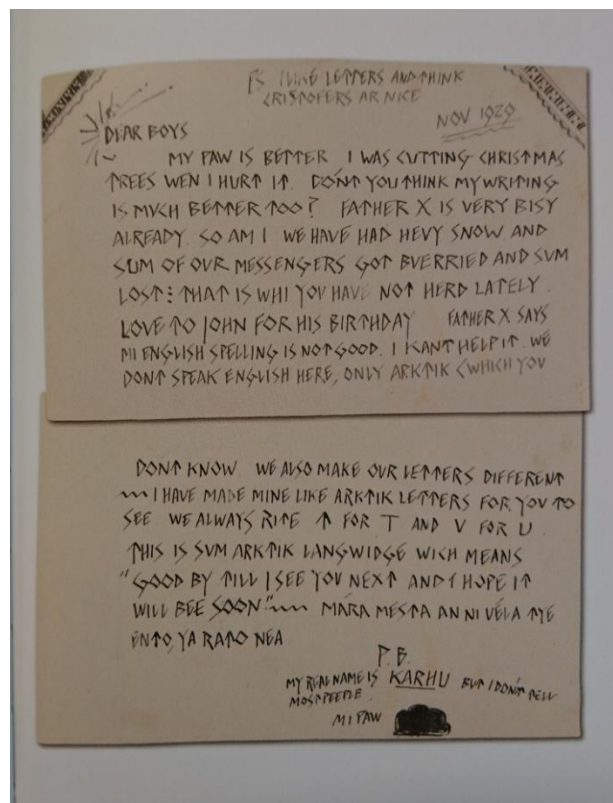


Figure 21. Letter from Father Christmas, 1929

NPB's native language is written using a runic script form, echoing the Anglo-Saxon English runic alphabet (Flieger and Hostetter 2000, 106) used by Tolkien in *The Hobbit* (1937), in particular on Thror's map to the Lonely Mountain (see fig. 22). In the NPB's hand-writing then we can see the influence of "Tolkien's personal legendarium" (Swank 2013, 131) on the

creation of the letters. Kris Swank, quoting John Rateliff's comprehensive work *The History of the Hobbit* (2007), points to the influence of *The Hobbit* on the letters written during the early 1930s – Tolkien spent much of his Christmas holidays composing the text of *The Hobbit* during this time (Swank 2013, 131). Experts have identified the “Arktik” language used by NPB as a kind of dialect of “Quenya”, and along with Ilbereth’s note of “A very merry christmas to you all” in elvish in the 1937 letter (which is most closely identified as a form of “simplified Sindarin Tengwar with primarily phonetic spelling” (Swank 2013, 135)). This shows Tolkien making use of early forms of the elvish languages he would use in *The Hobbit*, *The Lord of the Rings* (1954-55) and his various other texts set in the world of Middle Earth, for the benefit of creating a believable philological and orthographic background for the characters in the letters.

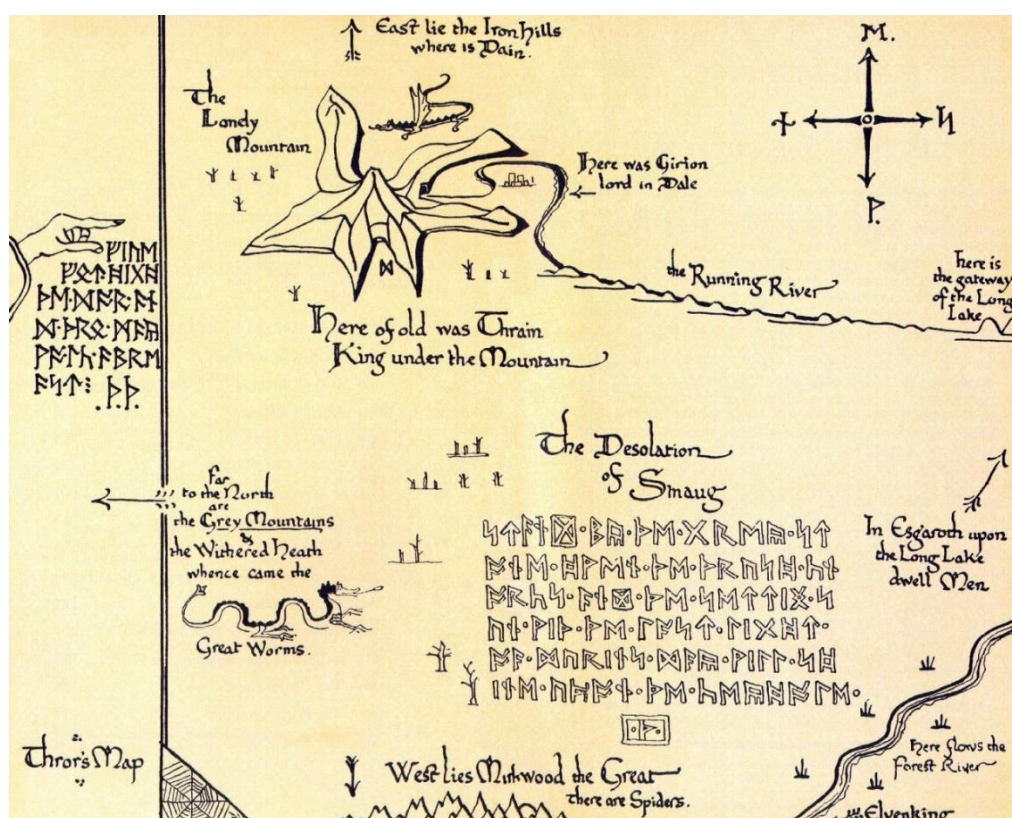


Figure 22. Thor’s Map from *The Hobbit* (1937). Note the angular “dwarvish” runes derived from the Anglo-Saxon runic alphabet, and in particular the arrow shaped letter “t”, similar to the NPB’s description of that letter in Arktik.

Ilbereth the elf, who appears from 1936 to 1938, writes with “a flowing, ‘secretarial’ hand” (Hammond and Scull 1995, 69) which appears markedly different from Father Christmas’s hand (see fig. 23). During these years, Ilbereth often finishes off Father Christmas’s letters, with much commentary from NPB in the margins, creating a humorous to-and-fro dialogue within the text of the letters (see fig. 24). These kinds of “fictive actorial”

(Genette 1997, 323) marginal notes present themselves as paratextual evidence for the existence of the characters beyond the fictional world. Just as the creation of the letters themselves, complete with envelope, stamp and postmark, contribute to the world-building enterprise that Tolkien was embarking on for the amusement of his children, so the humorous intrusions of the NPB and Illbereth's comments in the margins, or within the body of the letters themselves, creates a paratextual layer that contributes to an ironic belief in the existence of the characters, and their existence in space and time. They represent, or rather simulate, the temporal act of writing, reading, reacting to and editing the letters by the various characters, creating layers of paratextual reality for the fictional world.⁴²

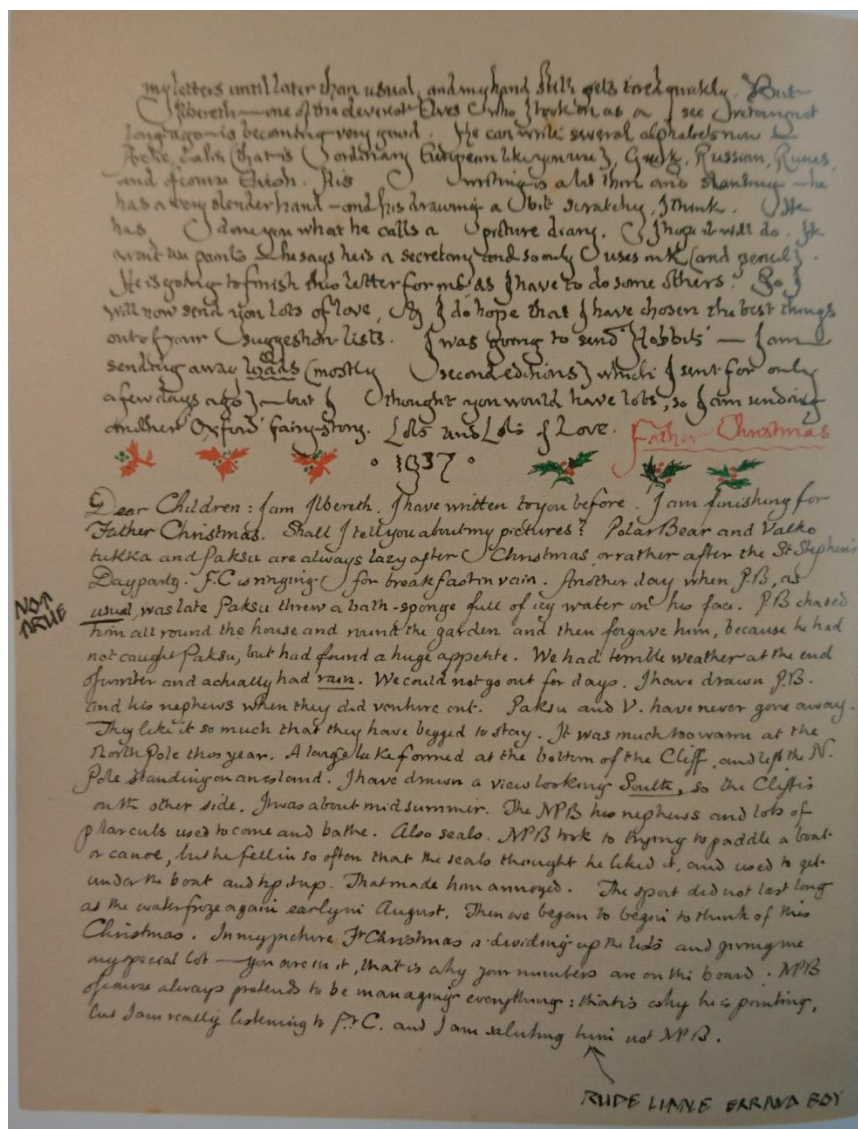


Figure 23. Letter from Father Christmas, 1937.

⁴² With thanks to Dr Gerard Hynes for his help in recognising the link between paratextual elements and world building in Tolkien's works.

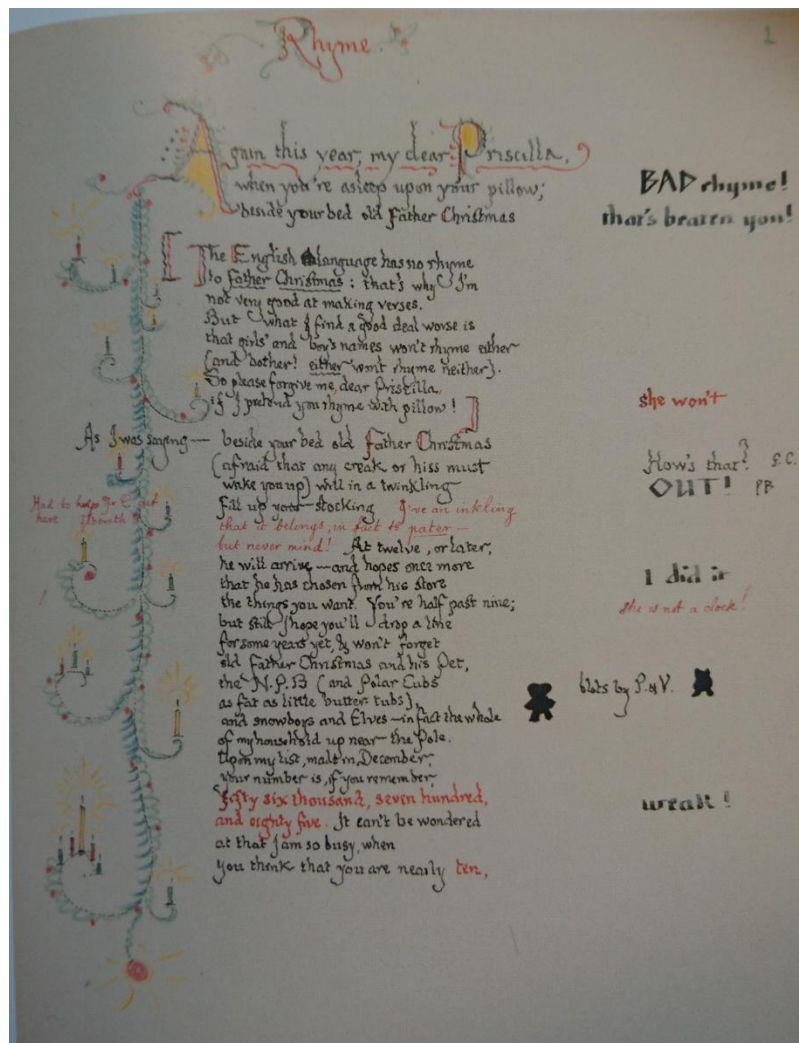


Figure 24. Letter from Father Christmas, 1938.

In these letters then we see Tolkien attempting to create a complete fictional world for his children, taking on the role of typographer as Sue Walker (2001) defines it: “as someone who articulates the meaning of a text, making it easy for readers to understand” (2). Hand-writing like Tolkien’s can thus be considered typography using the definition which considers it “the visual organisation of written language however it is produced” (2). His use of distinct hand-writing, ornamentation and colour, alongside the different tones in each narrative voice in the letters illustrates Tolkien’s awareness of how readers engage with and create meaning from texts, even down to its physical manifestation.

The tone of language in the letters is, in the main, designed to suit the children’s age. Obviously as his family grew and he addressed more children of different ages in the letters, some compromises had to be made. Unfortunately the letters from the children, if they have survived, are not including in the published editions or kept in the archive at the Bodleian Library, so we do not know what secret wishes and thoughts they conveyed in their Christmas

missives. But Tolkien's responses, particularly in the shorter letters often sent in the weeks before Christmas, tell us something of the confidence they placed in him:

My dear boys,

Another Christmas and I am another year older – and so are you. I feel quite well all the same – very nice of Michael to ask – and not quite so shaky. [...] (December 20th 1928)

Father Christmas has got all your letters! What a lot, especially from Christopher and Michael! Thank you, and also Reddy and your bears, and other animals. [...] (November 28th 1930)

My dear Children,

I hope you will like the little things I have sent you. You seem to be most interested in Railways just now, so I am sending you mostly things of that sort. I send as much love as ever, in fact more. We have both, the old Polar Bear and I, enjoyed having so many nice letters from you and your pets. If you think we have not read them you are wrong; but if you find that not many of the things you asked for have come, and not perhaps quite as many as sometimes, remember that this Christmas all over the world there are a terrible number of poor and starving people. [...] (December 23rd 1931)

The style of narration is affectionate and parental, while also hinting at the trust and confidence the children must have had in Father Christmas – they are concerned for his health, tell him about their toys, pets and interests, and show an interest in the characters that he has included in his letters. These letters were very obviously intended for the entertainment of the children but even here we can see that conveying a sense of morality, charity and kindness, much as in the writing of Jane Johnson, is integral to this kind of narrative from parent to child. In later years, with trouble brewing in Europe and the outbreak of World War II, there are numerous mentions of the struggles people are labouring under the destructive impact of war, with gentle chiding of the children not to expect too much when others have so little. Father Christmas has very little stock during this time, no doubt referencing rationing, and in 1940 he comments about the many children in other countries “living far from their homes” (172), mentioning the destruction and loss of homes in every subsequent letter until their end in 1943.

The passages and letters from the NPB use a different tone, which is much more humorous and conspiratorial, as if he is more the children's peer in mischief and manner. Tolkien appears to construct him as the catalyst for calamity in many of the letters, as well signifying the more straightforward connection with the children and their toys; Hammond

and Scull note that the proliferation of bears in the letters responds to the Tolkien children's fondness for stuffed toys, and in particular Priscilla's love of teddy bears (69). There is a seemingly inherent connection between the children's teddy bears and the NPB, as he sometimes writes notes directly to the toys in some of the postscripts, including a note about explosives addressed to B.B, Priscilla's teddy, in 1942, the content of which has been transcribed in the 2012 edition but never published (see fig. 25). He sends them messages written in a secret goblin language, making a game of translating pictograms into English,⁴³ and provides them with samples of his own Arktik language to puzzle over. In this way, Tolkien shared his love of translation and etymology with his children in the guise of games and through the persona of the NPB. Again we can see links to his work on the major texts he would publish in his lifetime, in the construction of entire alphabets and languages to populate the fictional world he was building. The character of NPB thus evolves in to another manifestation of Tolkien – transcribing the goblin alphabet from his adventure in the caves, and even telling Father Christmas that the writing system is “much nicer than the ordinary letter, or than Runes, or Polar letters, and suits his paw better” (97). This reflects Tolkien's oft-repeated belief that children are naturally creative and playful with language, as he was as a child (Carpenter 2002, 57; Allan 1978, forward), and he used this opportunity to share that love of play and creativity in both language and writing systems with his children. There is also a sense that Tolkien desired to inculcate this love of linguistic play in his children, and was endeavouring in some way to teach them *how* to play these kinds of games with language.⁴⁴

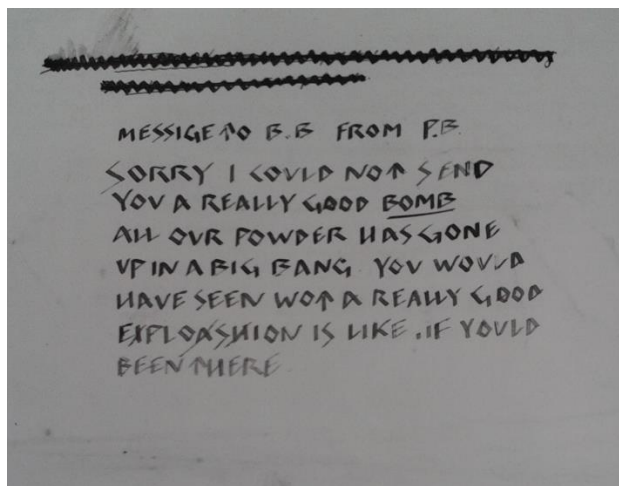


Figure 25. Letter from Father Christmas to Priscilla, 1942. From The Bodleian Library, University of Oxford., UK. MS. Tolk. Draw. 60V.

⁴³ The original secret message in the goblin language was sent in 1932, and the gloss for deciphering it in 1936.

⁴⁴ It is interesting then that his son Christopher followed so closely in his footsteps, becoming a medievalist and philologist, and ultimately undertaking the role of literary executor for his father's legacy. For a brief overview of Christopher Tolkien's career, and his work on his father's *Legendarium*, see the entry by Thomas Honegger in *J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment* (2007) edited by Michael D.C. Drout, p663-665.

The character of the NPB thus allowed Tolkien to amuse and entertain his children on another level, as that of friend and conspirator, and not in the fatherly role which he, and his character of Father Christmas, inevitably assume. Tolkien's use of the character of Father Christmas, and the others, allowed him to communicate with his children, the readers, at a distance while still imbuing the writing with considerable warmth and affection. By creating his characters through both the unique, stylised handwriting and the distinct narrative voices, he constructs a dialogue with his child readers that was based on trust, confidence and affection. This displays not only his creativity as a creator of stories and whole other realms, but also his acute awareness of the power of the visual to create meaning, and the relevance of design and typography to achieve that.

Johnson and Tolkien were both writing stories for their children but are separated by over two hundred years, and so it may seem strange to single them out as somehow representative of how adults, and particularly parents, write and design literature for children. Yet these two voices are not merely singular notes in a vast silence, but are joined by countless examples of adults writers, professional and non-professional, writing texts for the children in their lives – Geoffrey Chaucer's *A Treatise on the Astrolabe* (14th century), composed as an introduction to the astrolabe for his son Lewis; Anna Letitia Barbauld's *Lessons for Children* (1778-79), written to help her adopted son Charles learn to read and discussed in Chapter 1; Charles Lutwidge Dodgson's "Alice's Adventures Under Ground", hand-written for Alice Liddell in 1864 and eventually evolving in to *Alice's Adventures in Wonderland* (1865). These texts all speak to a desire to connect with specific children, but also reflect the potential universal appeal of a well-written and designed text to children everywhere, and to a consciousness across centuries that children require and deserve stories that engage them both verbally and visually.

Letter, Text, Image – Picturebooks

There is no more obviously visually engaging text in children's literature than the picturebook, where text and illustration are designed to work together to tell a complete narrative. Picturebooks can provide the first experience of continuous narrative in textual form for children. That is not to say that child readers may not have interacted with writing, letters and typography before this; indeed it would be practically impossible for them to avoid it in a world filled with signage, advertisements and the internet, but the picturebook provides the format with which many children might first experience co-reading with a parent, or even

their first attempts to read alone. As David Lewis points out in *Reading Contemporary Picturebooks* (2001):

The implied reader of many picturebooks is one for whom reading and the world of fiction are only gradually taking shape, and this open-endedness in the learner, this state of perpetual becoming, is matched by an open-endedness in the picturebook.

Picturebook makers respond to the child's need for play with playfulness in word and image. (76).

While interacting with the written language and visual imagery in picturebooks, young readers are also given the opportunity to create meaning from what Lawrence R. Sipe (1998) has called a “synergistic relationship...in which the total effect depends not only on the union of the text and illustration but also on the perceived interactions or transactions between these two parts” (98-99). So picturebooks emphasise and inculcate the importance of the visual as well as the verbal, and present multimodality as a natural and organic form to readers who are only beginning their journey to traditional, verbal literacy.

Although the picturebook may provide this first experience with the written form, child readers may already be experienced makers of meaning at an early stage. Gunther Kress (1997) points out that by the time children start to attend school, they are already “thoroughly experienced makers of meaning, as experienced makers of signs in any medium that is to hand” (8). In a globalised world where text and imagery surrounds and permeates our daily lives, and the lives of children, Lewis has suggested that those born in the twenty-first century have a greater understanding of visual imagery than any that have come before:

There are good reasons for believing that children read picturebooks in ways that adults do not. Consider the fact that children born in to the first years of the twenty-first century are likely to possess a richer and more deft understanding of visual imagery and its modes of deployment than any other generation in the history of humankind. Their world is saturated with images, moving and still, alone and in all manner of hybrid combinations with texts and sounds. This is the world in which they must function. *Competence with images is now a prerequisite for competence in life* [emphasis added]. (2001, 59-60)

I would go further, and suggest that the kinds of multimodal literacy we see in the twenty-first century child mean that the design elements that go in to making meaning from picturebooks have become more complex and sophisticated than before. In response to this complexity, children's literature and education theorists, such as Frank Serafini (2010), have been discussing the need to expand the educational framework to incorporate strategies for

‘reading’ images, and this has led to an expansion in picturebook theories to include semiotics (Serafini and Clausen 2012) and systemic functional linguistics (Unsworth, et al. 2014) in relation to the visual appearance of design and typography. Some of these theories will be used in this section to examine the impact of typography on the creation of meaning in the picturebooks discussed.

Thus, while the implied child reader of picturebooks may be young, naïve, and somewhat inexperienced, he or she can still be relied on to be open to some of the sophisticated semiotic resources used by picturebook makers in creating meaning. And because the implied child reader of picturebooks is often at a pre- or early stage of literacy, including first experiences with forming letters and writing, it could be argued that the physical appearance of text has a considerable effect on the making of meaning, as I demonstrated in Chapter 1. The kinds of picturebooks created for this implied child reader are as diverse as they are plentiful. According to a Publisher’s Weekly article on the Nielsen Book ratings of 2013,⁴⁵ 15% of the children’s book market is taken up with picturebooks, a double digit figure shared with only one other category, young adult fiction, over the last three years (Milliot 2014, 16). Some of these are inevitably churned out for the mass market, including “character” books (i.e. books based on television, cartoon or film characters) while others focus on formulaic narratives that might appeal to parents’ and grandparents’ sense of nostalgia for their own childhood reading, (e.g. un-critical re-tellings of classic fairytales, and anniversary editions of bestsellers from previous decades).

Added to these, as we shall see, are those particular books created by picturebook makers who consciously attempt to challenge, subvert and confound using the picturebook format. I would argue that the best of these are often those that endeavour to create unique narrative experiences for the implied child reader, employing every skill and technique available to approach the picturebook from a subversive or ironic angle – thus creating examples of what are now considered “postmodern picturebooks”. The author-illustrators of these kinds of texts, as Judith Graham suggests in her chapter on picturebooks in *Modern Children’s Literature: An Introduction* (2005), “aim for the unusual or unexpected, a secondary story, a running gag, a surreal embroidering incongruity, ambiguity and irony, even in books aimed at the youngest audience” (211). Contemporary picturebook makers Sara Fanelli and Oliver Jeffers both exhibit this quality, and will be examined in depth in this section. I have

⁴⁵ Nielsen Book, a subsidiary of the Nielsen Company, provides data on publishing sales and trends worldwide, allowing publishers and marketing companies to access information on publishing sales for physical and digital books globally. To quote their website, “Nielsen Book is a leading provider of search, discovery, commerce, consumer research and retail sales analysis services globally.” For more information, see www.nielsenbookdate.co.uk

selected five books each from both Fanelli and Jeffers which cover the breadth of their careers as picturebook makers, and that illustrate the numerous strategies they both employ in creating graphically complex texts which appear deceptively simple.

The Word/Image Interaction and Postmodern Picturebooks

There are a number of theories in relation to word/image interaction which can assist our examination of these kinds of text, as well as providing a useful definition for what we mean when we say “postmodern picturebook”- according to Michèle Anstey (2008):

[...] a picturebook is defined as postmodern if the author and/or illustrator have consciously or purposefully employed some of the following metafictional devices:

- Non-traditional ways of using plot, character, and setting, mixing or drawing upon multiple genres
- Unusual uses of the narrator’s voice to position the reader/viewer
- Indeterminacy in written or illustrative text, plot, character, or setting
- A pastiche of illustrative styles
- Unusual book formats and layout
- Contesting discourses (between illustrative and written text)
- Intertextuality
- The availability of multiple readings and meanings for a variety of audiences (147).

Postmodern picturebooks take inspiration from adult and children’s culture, and are infused with playfulness and subversion. The meaning and interaction between text and image in picturebooks is essential to creating their atmosphere of irreverence and sophisticated disruption. The formulation of a strategy to decipher what it is that actually happens when reader, text and image meet and interact in the one place, the picturebook, and what significance can be wrought from this interaction is thus key to this investigation. David Lewis (2001), in his treatise on picturebooks, puts it quite succinctly:

A picturebook’s ‘story’ is never to be found in the words alone, or in the pictures, but emerges out of their mutual interanimation. The words change the pictures and the pictures change the words and the product is something entirely different (36).

Lewis also makes reference to the ground-breaking work of Gunther Kress and Theo van Leeuwen in an appendix to his text. Their work, *Reading Images: The Grammar of Visual Design* (1996), outlines a systemic grammar of visual design, and is a framework based on semiotics and linguistics for analysing the elements of visual images and how we process them.

Although Lewis argues that not every process described by Kress and van Leeuwen is applicable to narrative picturebooks (145), their work is a marked attempt to engage with social semiotics, and the innovative theories outlined in this text opened up a number of new avenues of enquiry in picturebook analysis. I will return to the work of Theo van Leeuwen later on, as it pertains specifically to an analysis of typography.

Perry Nodelman (1988) focuses more on the irony he sees as inherent in word/image interaction, commenting on the “combative relationship” between word and image in picturebooks as they each communicate something different, and their interaction and collaboration impose a necessary limitation on the interpretation a reader can glean from the synergy of the two: “As a result, the relationships between pictures and texts in picture books tend to be ironic: each speaks about matters on which the other is silent” (221). In their article ‘The Dynamics of Picturebook Communication’ (2000), Maria Nikolajeva and Carole Scott formulate an approach which involves identifying and categorising the level of synchronicity and interaction between an image and its corresponding text, listing “symmetrical”, “enhancing”, “complementary”, “counter-pointing” and “contradictory” as the phases of interaction which move from merely telling “the same story” to being “in opposition to one another” (225-6). This work thus endeavours to show not only the diversity of word-image interaction within the field of picturebooks, but also the complexity which can be found in many picturebooks, even those ostensibly intended for the very young.

An examination of the research in this area thus shows that the interaction between words and images has consistently engaged theorists on the question of what exactly is going on between word, image and reader in the creation of meaning, even as picturebook makers increasingly push the boundaries of the art. As Lawrence R. Sipe (1998) notes in his article ‘How Picture Books Work: A Semiotically Framed Theory of Text-Picture Relationships’, researchers attempting to describe this interaction have used a plethora of terms and metaphors: “duet”, “counterpoint” and “contrapunctual” [*sic*], all borrowed from music, have been used, alongside scientific and geological metaphors (97-98).⁴⁶ However, I find that Sipe’s use of the semiotic concept of “transmediation”, and his focus “on what happens in our heads” (99) when we interact with words and images together, is most convincing because of

⁴⁶ Sipe’s notes in particular Miller’s (1992) use of “interference” from wave theory, and the geological imagery of “plate tectonics” used by Moebius (1990) (97-98).

the idea that movement between signifiers in different sign systems creates an ever-expanding field of infinite meanings. In discussing the tension between the reader's desire to track backwards and forwards between successive images as well as along the verbal narrative, Sipe points to the oscillation "from the sign system of the verbal text to the sign system of the illustrations; and also in the opposite direction from the illustration sign system to the verbal sign system" (102). This is where transmediation comes in, which is "the translation of content from one sign system into another" (101). As we move from one sign system to another, new meanings are created and this gets to the heart of how word and image interaction can create something more than either element on its own. Building on from Sipe's concept, I would argue that this movement, or "impulse to be recursive and reflexive in our reading of a picture book" (101), creates the potential for interpreting the written text in a similar manner to the visual text; this blending of systems in the process of reading creates the space for the implied child reader to "read" the lettering or typeface used to tell the story as both a visual *and* a textual element, allowing for a multiplicity of interpretation.

Beyond the Division of Word and Image: Handwritten Words and Printed Typeface in the Postmodern Picturebooks of Sara Fanelli and Oliver Jeffers.

Martin Salisbury and Morag Styles (2012) have recently commented on the "blurring of boundaries between texts as representation of something visual and text as a pictorial element in itself" in the history of children's literature, while noting that this trend has become more prevalent as "more and more artists have taken control of the overall design of the page" (100). Innovative and unusual typography, including layout, colour, placement, framing, hand-lettering and sizing, are used in postmodern picturebooks to subvert meanings, disrupt the expected narrative, create a specific atmosphere and/or increase the potential meanings created when interacting with the text. For some picturebook makers, like Sara Fanelli and Oliver Jeffers, the inclusion of hand-lettered text is an integral part of the illustrative and design process, helping to create a whole which is more than the sum of its parts. The use of expressive handwriting and/or printed typeface by these two artists speaks to Johanna Drucker's concept of the "marked" and "unmarked" text:

Any text assumes a reader and marks that assumption to some extent. The texts which I am calling unmarked attempt to efface the traces of that assumption. The marked text, by contrast, aggressively situates the reader in relation to the various levels of enunciation in the text—reader, speaker, subject, author—though with manipulative utilization of the strategies of graphic design. (1994, 97)

These marked texts both foreground an implied child reader and use hand-lettering among other typographic strategies to present the narrative voice in a way that calls attention to the books' status as object, and the narrative processes at play in the books. By presenting case studies of each author-illustrator I hope to elucidate the significance of visual appearance of language in picturebooks for children, and introduce the concept that the physical representation of text has a lot more to do with the creation of meaning than has been previously considered.

Case Study 3: Sara Fanelli

Sara Fanelli's books are inherently postmodern, playing as they do with the form of the book, voice and tone, and with the inclusion of sophisticated philosophical and existential themes. Certainly her works display a number of the metafictional devices outlined by Anstey, including "unusual book formats and layout", "intertextuality", "the availability of multiple readings and meanings" and even "unusual use of the narrator's voice to position the reader/viewer" (147). The narratives of her texts eschew irony more than other postmodern picturebooks, however; her texts concentrate more on the concept of the book as material artefact and art object, and on philosophical concerns about the nature of existence, than they do on subverting authority and creating ironic counterpoints between images and words. The interplay of internal and external space and the imagination pervade in her books, which ask complex questions of their implied child readers, sometimes quite literally, and require complex responses too.

In one of the earliest texts by Fanelli, *My Map Book* (1995), the concept of maps, and what they depict, is illuminated through the presentation of numerous maps created by the author-illustrator. The narrator in this scenario, in as much as the reader is simply interacting with this person's creations as opposed to exploring a linear narrative, is a young child whose life is filled with simple, recognisable activities and figures – family, school, a pet, their own face, a trip to the seaside etc. The lettering is in a naïve style, all in capitals with irregular spacing and misspellings often corrected with a cross-out, and the language is basic and simply descriptive. These are topological, not topographical, maps – appropriately so, as the fictional naïveté performed in the drawing and lettering precludes any great skill in map drawing and draughtsmanship; yet there is a certain sophistication to Fanelli's presentations of a child's known universe.

Of particular interest to this part of the study is the nature of the topological landscapes themselves. These maps relate to metaphorical and imagined spaces, such as the

child’s heart, as much as physical ones, like the child’s bedroom. The text explores the desire to label and demarcate elements of importance in a child’s life; to categorise the things which make them feel good, or which hold a central position of importance, whether spatially, temporally or imaginatively. Thus there is a map of the child’s dog, and a map of a day at school – the dog is presented with a side-on view, like a simplified scientific diagram, and the day at school is drawn partitioned into time slots running vertically down the page, like a timetable (see fig. 26). A treasure map is also included, including monsters and a fire-breathing dragon, which marks the location of “my treasures” – although it’s unclear whether the presented landscape and booty is entirely fictional, or an embellished representation of the location of objects hidden which perhaps only this child would consider treasure. The metaphorical lines blur between objects, places, feelings and imaginative play, so that the impression conveyed to the reader is, paradoxically, not confusing but a vivid sense of the richness and simultaneity of both the child’s external lived and inner imagined landscape. The intimate connection young children have with familiar objects, animals, places and people is conveyed through the choices Fanelli has made, presenting these elements of childhood and imagination as both intimate and important.

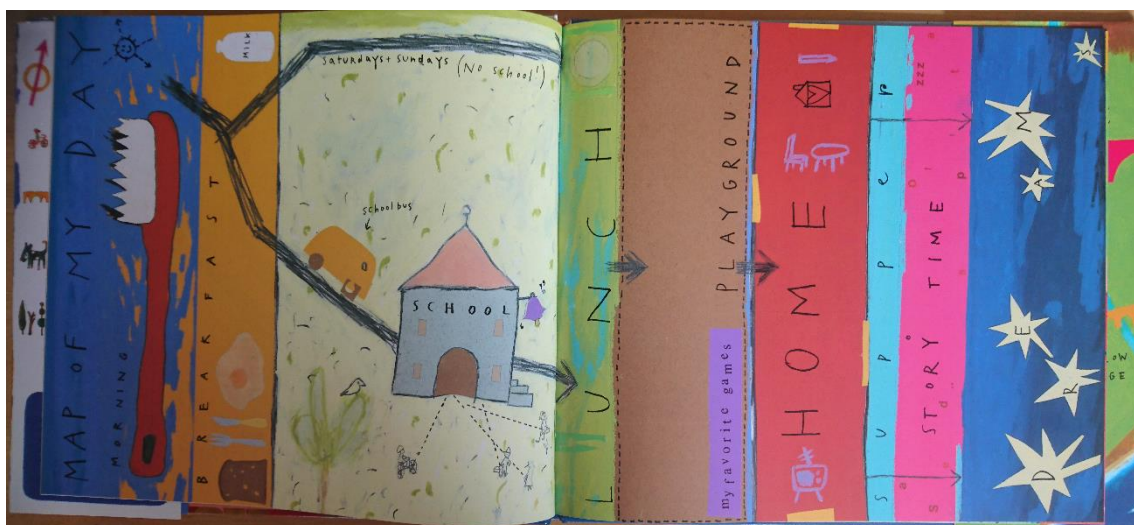


Figure 26: *My Map Book* (1995) by Sara Fanelli.

The presentation of text, and the specific spaces created for readers to insert themselves, is key to this endeavour to empower child readers. Each map is hand-lettered in an active attempt to represent a distinctive child voice [sic], but there is always a space on the page for one line of printed type which speaks directly from an authorial presence to child readers. It represents another voice, still friendly and childlike in its idiosyncratic letter forms and placement, but retaining some authority by its formal appearance when juxtaposed with the child narrator’s clear and organic hand-lettering. It invites child readers to inscribe themselves within the text, literally, by giving a simple title such as “my favourite toys”, “my

playground” or “my treasures” , often accompanied by a dashed line which demarcates an empty space on the page, in which child readers can contribute to or personalise the map. This change in typographical tone, from hand-lettering to formal type, is something which Fanelli makes use of to great effect in some of her later works, and here it has a direct and simple purpose – as the hand-lettered text invites child readers to see themselves in the voice of the narrator, the printed type addresses child readers directly and gives them authority to physically write in the book, making it personal and individual. Thus the hand-lettering , and the small amount of printed text, are vital to the creation of a space in which child readers identify with the narrator, understand that their view of the world and the elements of their daily lives are important and valued, and are given the authority to inscribe themselves in the text. To fully embrace this concept of personal experience and intimate childhood landscapes, the dustcover of *My Map Book* is itself a large fold out map, complete with legend, the flipside of which the child reader can use to create their own map-world. In this way the whole of *My Map Book*, paratextual elements included, is a map, a guide to show the child reader that their lived world is both important and worth mapping.

In *Dear Diary* (2000), Fanelli presents the reader with the young girl Lucy’s diary, followed by the diary of a chair at school, a spider on the ceiling, a firefly, a knife and fork at her parent’s party, Bubu the dog, a ladybird and finally a postscript from Lucy again. Each of the diary entries make reference to something from the previous entry, creating a string of different perspectives on the occurrences of the day in question, pushing the narrative forward while presenting the reader with different focalizers through which to experience the action. This is further emphasised by the cover, which depicts all of the characters holding on to an enormous pen as it completes the title, “Dear Diary”.

The bibliographic detail at the front of the book states that the text is “hand-lettered by the author-illustrator”, with each character’s hand-writing differing from the others, and designed, I would propose, to both reflect and help construct the characters. Lucy’s neat, carefully formed, joined-up script is very similar to the careful hand-writing of young, primary school aged children just after they have learned cursive script,⁴⁷ and this is emphasised by the lined notebook Fanelli has used as a background for her section – Lucy’s diary is the only section with lined copy-book material as a background. All the other diary entries have various types of book-keeping ledgers, engineering or mathematical paper as backgrounds. Constructing the background of the text in this way supports Lucy’s position as the primary,

⁴⁷ See figure 27 for an excerpt from the handwriting manual *Teaching Children to Write – For Parents and Teachers: Book 3 The Development of a Cursive Hand* (1982) by Tom Gourdie, which shows the careful linking of letterforms with “entries and exits” that exemplify the basic cursive handwriting children are taught.

human character, and as the child within the book that the implied child reader is most encouraged to identify with – Lucy constructs her diary much as the implied child reader might, on lined paper.

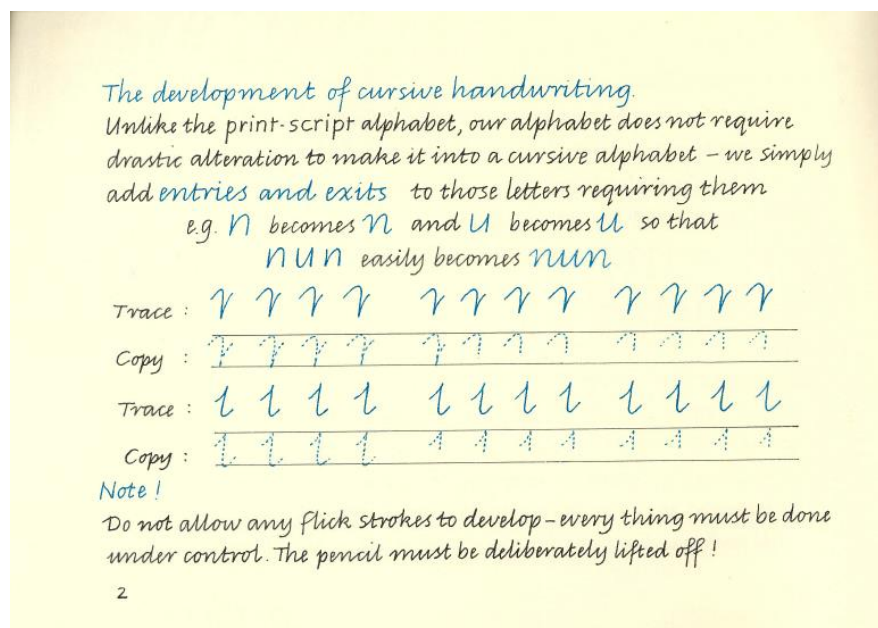


Figure 27. *Teaching Children to Write – For Parents and Teachers: Book 3 The Development of a Cursive Hand* (1982) by Tom Gourdie.

In Lucy’s first two pages she mostly stays within the lines, describing her day at school, with the addition of some line-breaking notation, illustration and doodles, as well as an example of her version of the alphabet which the children had to write ten times over as punishment for causing a ruckus in class. Here in fact the boundary between the narrator, Lucy, and the author-illustrator is also challenged; the alphabet presented is a collection of pleasingly designed, multi-coloured letters in different styles, much as one would find in an artist’s sketchbook as research or design practise,⁴⁸ and less like the homework of a young girl. The words “It took me all afternoon” are written underneath and a reader might wonder, is this Lucy talking about her punishment, or Fanelli talking about her artwork? This blurring of the boundary between narrator and implied child reader, and character and author creates a space where the child reader can play a part in the construction of the text, by drawing attention to

⁴⁸ Steven Heller has commented on the sketchbook quality of much of Fanelli’s work, and even points to *Dear Diary* as a natural product of her tendency to collect and use found objects in collage, and her “sketch-like” style: “Virtually all artists maintain sketchbooks or visual diaries. Few, however, are able to publish such casual material as a book. Since Fanelli’s finished art is itself so sketch-like, it seems logical that her most recent book [...] should actually take the form of a diary” (2001, 147-48). Heller, along with Lita Talarico, has compiled an excellent visual introduction to the concept of artist’s sketchbooks, including Fanelli’s, in *Graphic: Inside the Sketchbooks of the World’s Great Graphic Designers* (2010), in which he remarks: “A sketchbook is, first and foremost, a means, not an end. It is the result of the natural urge of artists and designers to make marks on paper, to explore, analyze [*sic*], and refine ideas and notions” (7). Examples of children’s book illustrator’s sketchbooks can be found online – The Victoria and Albert Museum has digitised some of Beatrix Potter’s roughwork, including some alphabet designs – and the Seven Stories Museum in Newcastle, UK also contains an archive of original material, including sketchbooks, from British (and some London-based Irish) illustrators.

its materiality and to the artist behind the creation. Reynolds (2007), referencing Gunther Kress, has drawn attention to some of the page layouts in *Dear Diary*, commenting on the apparent influence of computer screens on the text and image organisation, in particular on the page where Lucy and her dog Bubu go to the park:

Dear Diary [...] incorporates many of the principles associated with the screen-based media that now dominate popular culture – especially the computer screen. Screens are not organised by the logic of print, but the logic of icons and principles of visualisation (39).



Figure 28. *Dear Diary* (2000) by Sara Fanelli.

It is a convincing analysis of a page which differs markedly from the one before, juxtaposing a traditional format of a young girl's diary with an exuberant, multimodal double-spread which uses text, images, layout, positioning, repetition and mini-vignettes to communicate with the reader (see fig. 28). However, we may need to be cautious about assigning too much significance to the influence of digital screens, or assuming an illustrator's intention to evoke digital media through the use of collage. Sara Fanelli does not use computers at any stage of the process of her picturebook making; in fact, the process of having her books published in translation includes the arduous task of hand-lettering all of her text in each new language (Gallagher 2012a, 24). It would be safer to assume that this

playfulness in format, layout and design, and the awareness of the double-page spread as complete canvas in its own right as well as a page for turning, comes from Fanelli's influences – Paul Klee, Dadaism, Cubism, the Russian Constructivists and Surrealism (S. Heller 2007) – which speaks to her frame breaking, free-wheeling experimental style. What Reynolds's analysis does show, however, is that even an illustrator working without the overt influence of digital media can be seen to incorporate the rich visual organisation we have become familiar with, through embracing experimental forms and reaching for boundary-breaking formats; being, in a sense, thoroughly postmodern.

Concerning the appearance of the text itself, the lettering for the other character's diary entries are, for the most part, reflective of either the speaker's form or function – the chair's writing is solid and simple, the spider's is long and thin (like spiders legs), the fancy knife and fork's is flowing and elegant, and so on, creating another layer of visual information to aid the implied child reader in constructing and responding to the character. In this text even inanimate objects and tiny insects have a voice and Fanelli uses her hand-lettering to emphasise the unique nature of each character, trusting in the visual and design literacy of her reader to use the lettering to help create personality and difference. The text also returns to Lucy's perspective via a postscript, so that the imaginative play and fantastical elements are safely bookended by the fictional child character, allowing for a sense of narrative control by the child protagonist. Intertextuality in reference to Fanelli's other picturebooks also plays a part in this text, with the dog Bubu making a re-appearance, as well as a smaller, stylized, topological illustration of Lucy's heart at the end of her entry, much like the one from *My Map Book*, so that Fanelli is invoking concepts of inner imagined spaces and intimate childhood relationships that she expanded on in her earlier text, and creating a dialogue between that text and this one.

To emphasize and contextualize the diary format there is a quotation on the title page of *Dear Diary* from the Victorian diarist Charles Greville, which states:

The habit of recording is first of all likely to generate a desire to have something of some interest to record; it will exercise the memory and sharpen the understanding generally; and though the thoughts may not be very profound, nor the remarks very lively and ingenious, nor the narrative of exceeding interest, still the exercise is, I think, calculated to make the writer wiser and perhaps better. (2000, title page)

It is somewhat unlikely that the reader, either parent or child, will know the history of this particular person but it is the impression here that creates meaning – the archaic tone, the printed instead of hand-lettered text, the date 1838, which all lend the words a certain *gravitas*.

The quotation itself also functions to contextualise the author-illustrator's intention in offering this book up to the implied child reader – having a diary will create the desire to have adventures, exercise your brain and memory and generally make you more observant and happy, and here is the story that illustrates that. In addition, there are quotations from various authors and poets, many from the nineteenth century, at the beginning of each of the diary entries. These are all printed using a conventional but relatively elegant seriffed typeface, which lends a certain authority to the texts, juxtaposed as they are with Fanelli's handwritten lettering and multi-coloured collage illustrations. Thus the text of the diary entries of the various characters, and quotations drawn from historical figures and the literary canon draw a link between children and literature, allowing children's voices and children's books entry in to an established literary tradition. This combination of multiple voices, presented using different hand-lettering, and intertextual elements, adds depth and meaning as the textual and the visual interanimate and produce a narrative that is richer upon multiple readings than the mere story of the day in the life of a young girl. Fanelli expands on her use of hand-lettered text and printed type to create atmosphere and character, and to create links with literary genres, creating a unique text that would have very different meanings had the text been presented in a more traditional manner.

Not all of Fanelli's work is predominantly hand-lettered. Fanelli's 2002 work, *First Flight*, is intriguing for its use of layout and typography, which in this case was designed by a third party: the typography is listed as "by Chris Bigg" on the endpapers. According to Fanelli:

First Flight was an experiment for me. The idea was to ask a chosen typographer to respond to my work. Chris Bigg came up with the design and typeface himself. I think I remember him offering a choice of versions of types and I preferred the lightest one he showed me (the one we then used). My layout suggestions were only very small adjustments if any. (Sara Fanelli, pers. comm.)

So although Fanelli is undoubtedly the author-illustrator of the text, an important element, the way the physical text appears, has been designed by another person – and while this is duly noted in the copyright material at the front of the book, Fanelli's text, typography included, might easily be viewed by the general reader as a distinct whole, created by her as author-illustrator.

In this text, the story of a butterfly searching across the world for the skills to take her first flight, the narrative is printed in an unusual fashion – sometimes laid out like lines of poetry, sometimes listed vertically on the page, creating shapes and even reflecting the action of some of the illustrations. Thus the text mimics the illustrations, and other literary forms,

and refuses to conform to the linear layout of standard picturebooks. Alongside this, Fanelli's penchant for explicitly multi-sourced collage using old stationery, maps, diagrams, engineering plans, newspapers and everything else in between means that the illustrations themselves are rife with snippets of text and type – even the butterfly herself is made up of a jumble of random letters. This subtle addition of text adds to the narrative and atmosphere of each scene, mostly notably in the passages where the butterfly takes a plane to meet various experts on flying from around the world. In Italy she meets Leonardo, and there are scraps of Italian, and some mirror-writing, in the background, linking this encounter intertextually with the historical figure and artist Leonardo da Vinci (1452-1519). In Paris the Eiffel Tower is made up of blue, white and red scrap paper, evoking the French flag, with French advertisements printed on top – even the butterfly's wings have writing in French on them (see fig. 29).

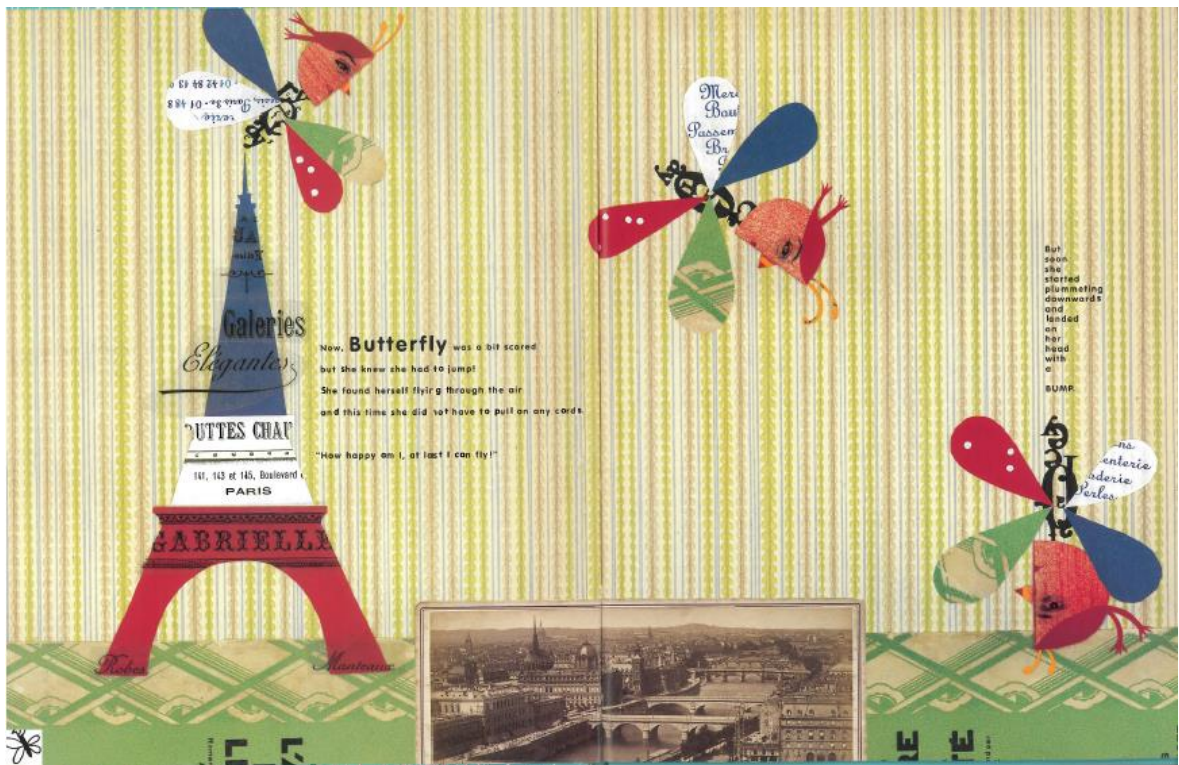


Figure 29. *First Flight* (2002) by Sara Fanelli.

Each encounter is designed to reflect the language and writing of the people she meets, as well as including clothing, symbols and cultural pursuits which speak to the national identity of each character.⁴⁹ As Fanelli creates the text from the scraps of cultural ephemera she has collected, it appears she is speaking to the ideas of sixteenth century humanist Michel de Montaigne ([1580] 1991) when he says:

⁴⁹ Fanelli also has the butterfly visit China and included on this page are some unfortunate, stereotypical characterisations of Chinese people and their physical appearance which perhaps shows Fanelli coming up against the limits of her own experience.

We are entirely made up of bits and pieces, woven together so diversely and so shapelessly that each one of them pulls its own way at every moment. And there is as much difference between us and ourselves as there is between us and other people (380).

Thus the text is a collaboration between the author-illustrator and the unknown creators of the scraps of text and papers she uses in her collage, and the potential for multiple meanings is created by the interaction between these multiple authors and the act of reading and interpreting the visual and verbal narrative by the implied child reader.

The playful nature of Fanelli's creative art is also evident in the way in which she pushes the function of the book, allowing it to physically perform in a number of different ways. For example, there is a small image of a butterfly found in the bottom left hand corner of each verso – the reader can use this corner like a flip-book from the end, to show a moving image of a butterfly taking flight. And Fanelli doesn't shy away from using the entire object of the book to tell the story – once the butterfly has returned happy to her mother and we turn the page to see an image of them cuddling on the verso, alongside a blank recto, it should be safe to assume we have reached the end of the story. However, if the reader flips over this last blank page, the end papers show the butterfly tucked up in bed, with three philosophical quotations that reflect on the nature of dreams and reality spread across the recto:

I don't think it, I know it. [Plato]

I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man. [Chuang Tse]

No flying without wings. [Old Proverb] (2002a)

By leaving the ending, and our conclusions, slightly more open, Fanelli creates a space for deeper contemplation for the reader, and possible discussion of the text on a metaphorical level with an adult co-reader. Significantly in this text, where type plays an important function in defining who the butterfly is (literally, for she is made up of letters) and who the people she meets are in terms of their national identity, clear and astutely designed typography plays an important role in demarcating the spaces where type might function as illustration versus type functioning as written form.

As we've seen already with *My Map Book*, Fanelli's work is often interactive, and this sense of playfulness and her consciousness of the role of the reader in constructing the text in her picturebooks can come out in very literal ways, even in texts which don't at first appear to be overly experimental. *Mythological Monsters of Ancient Greece* (2002b) is another text which is marked as "hand-lettered by the author-illustrator", with Fanelli's signature frenetic style of

illustration and text in evidence. By Fanelli’s standards the hand-writing is simple and unadorned, with just the names of the monsters written in larger letters and some key words underlined. However, this text seems to be pitched somewhere between picturebook and information book. The main section of the text contains large, delightfully grotesque illustrations of the various monsters of Greek myth and snippets of hand-lettered text relating to their depiction (see fig. 30). However, this information is expanded on in an index at the back of the book, which lists all the monsters, along with their page numbers, and includes more detail about each monster and its role in mythology. All of this is presented in typical information index format as part of a kind of pop quiz to test the reader’s memory, appearing almost jarringly mundane in comparison to Fanelli’s usually exuberant hand-lettering. This interactive element mirrors the first opening spread before the title page, which depicts small versions of each of the monsters with a label underneath marked with the first letter of each monster’s name and space for the reader to fill in the rest. Thus the book becomes more than a simple narrative or an information book – it takes on an interactive role, challenging the reader to recall the information in the story and to collaborate in the construction of the book by contributing his or her own handwriting. This idea of the book as interactive and three-dimensional object which the reader creates through the act of reading and writing is something Fanelli is constantly developing in her books, and which comes to a remarkable fruition in her “disappearing book”, *The Onion’s Great Escape* (2012).



Figure 30. *Mythological Monsters of Ancient Greece* (2002) by Sara Fanelli.

The Onion’s Great Escape is in many ways the culmination of different strands of metafictional elements that Fanelli has played and experimented with over the course of her career. It is an existential tour-de-force, part picturebook, part philosophical text, part theatre and interactive 3D object, as well as a work of art as a whole. The premise is simple but

unique: the narrator, an onion, wishes to escape the fate of the frying pan and the only way she (for the onion's simple dress suggests a female gender) can be rescued, is by the reader, in a twofold manner. First, readers must read, think about and answer her philosophical questions, posed in a cacophony of varied hand-lettered text on each page, which often highlights and emphasises certain words in order to create a sense of intonation – the narrator is after all speaking directly to the reader, with the expectation of a physical response in the form of written answers in the spaces provided. At each stage, after the reader has ruminated on and answered her ontological inquiries, they must pull the perforated outline of the onion from each page, until she is finally set free:

Help me out of this book!
Start me off on my flight!
Lift me out page by page
Use your hands and your brain
So I won't end up fried,
And some wisdom we'll gain (7th opening).⁵⁰

Readers must use both their physical presence as the holder of the book, and their intellectual presence as the reader of the book, to learn something new about the nature of existence in order to set the onion free. As Boyce points out in her study of Jan Pieńkowski's previously mentioned pop-up book, *Haunted House* (1979), some studies have shown that readers retain significantly more information from pop-up books than traditional format books:

Contributory factors appear to be the following: the fact that the book is read three times, once for the words and illustrations, again to experiment with the mechanisms and then once again to experience these elements in combination. Also, the fact that more senses than just reading are used. (2011, 254)

Fanelli's Onion character is not a pop-up, but an essential, tactile interaction with the physical book is still required in much the same fashion as the moving, lifting or pulling that one encounters in a pop-up book.

Another important word in the text here is "we"- readers are travelling on a path to enlightenment but they are not alone; the narrator is travelling with them as their guide, a position which is probably necessary, considering the subtle complexity of the philosophical and ontological questions posed here to an implied child reader. It is this balance, between respecting child readers' agency while at the same time acting as companion on their

⁵⁰ *The Onion's Great Escape*, like many of Fanelli's texts, is un-paginated, so references will be to openings counted from the first page after the title page.

intellectual and narrative journey that Fanelli's narrators achieve so well. Fanelli seems to understand implicitly what Lewis has pointed out about the relationship between children and picturebooks:

When children are able to play with language and with text we can be sure that they are in no danger of mistaking nonsense for sense, have understood the rules and are in possession of a competence that they can apply creatively in their own use of language. Young children are permanently on the borderline between ignorance and understanding and this very inexperience appears to liberate picturebook makers from pre-existent notions of what a book should look like and what it should contain, and offers them the freedom to create new kinds of text (2001, 79).

The character in this text, the onion, is at once a victim, trapped in the book and helpless to free herself physically, but also an agent of empowerment and wisdom, as her simple but astute questions encourage child readers to contemplate the reality of existence and indeed, the existence of a reality itself. The physical appearance of the text navigates this duality in a clever manner; the questions posed are written using Fanelli's various hand-lettering styles, some in ink, and others in pencil, but all very clearly written by a human hand. The questions and philosophical observations included inside the perforated line of the onion's bulbous head, however, are printed using a collage of bold, printed typefaces. This juxtaposition creates a dual effect, where the hand-written letters coax child readers into thinking more deeply about their reality, and moves the story along with its rhyming narrative, while the more authoritative printed type poses pithy, succinct, philosophical questions that strike at the heart of human existence. The hand-lettered questions are for physical interaction, requiring written answers; the printed statements and questions are for reading and internal contemplation. Here again then is evidence of a duality of purpose and meaning – the hand-lettering represents the individual, in both form and function, aligning itself with child readers and their physical interaction with the text, while the printed text represents the universal, addressing larger ideas which are not specific to child readers' own unique experience, but to the experience of humanity. Thus the changing physical appearance of the text denotes changing levels of interaction, and different ways in which to construct the narrative for implied child readers.

Intertextuality is never far away in Fanelli's text and there are allusions in *The Onion's Great Escape* to both her own previous work, and other cultural texts. She turns her knowledge of philosophy and Greek myth, last seen in *Mythological Monsters of Ancient Greece*, into a question of the materiality of objects versus perception:

When the ship of the ancient Greek hero Theseus began to fall apart, it had each of its wooden planks replaced, one at a time, until all the planks were new. Was there a point when the original ship ceased to exist? If so, when? (10th opening)

This is Theseus's Paradox, a thought experiment which focuses on whether an object which has every one of its parts replaced can still be considered the same object, first noted in print by Plutarch [ca. 45–120 CE] (1967, 49). A more subtle reference that may go over the head of many is the significance of the knives near the end of the book. In the double-page spread on openings 60 and 61 we see the knives ready to attack the onion, each with a steely grey, moustachioed face. This, according to Fanelli (pers. comm.), is a reference to the song *The Ballad of Mack the Knife* by Bertolt Brecht and Kurt Weill, from *Die Dreigroschenoper* [*The Threepenny Opera*] first performed in 1928.⁵¹ Here they act as another message to decode, another layer of meaning for readers to interpret— the knives are anthropomorphised as sinister gentleman murderers with curling moustaches and glowering eyes, their sharp edges swooping in on the onion, and this ominous imagery is backed up by the reference to the character of Mack the Knife, invoked by the opening lines of his ballad interspersed amongst the blades (see fig. 31). Fanelli remarked that she did not expect people to notice it at first as it was “hidden in there in German” (pers. comm.), and did not wish for it to distract from the story, but hoped that people would return to the text on later and notice the layers of intertextuality she inserted in the text. This layering of ideas, references, characters and functions within the one text, much like the layers of the onion, means the reader must still return to the book even when it has been changed forever. The onion can never go back inside the book but once readers have helped to free her, they have also created the book anew, performing the act of both reader and author to create an individual book that is completely unique. Just as an additional instructional slip of paper attached to the back of the book states, once you finish the book: “Now you have an onion friend to take with you wherever you go and a book that you’ve helped to make!”

⁵¹ The song was made familiar to English-speaking audiences by translated versions from Louis Armstrong and Bobby Darin in the 1950s – ‘Mack the Knife’ by Bobby Darin is number three on Billboard’s ‘Greatest of All Time Hot 100 Songs’ list, as per their website (Billboard, accessed 19th January 2017).

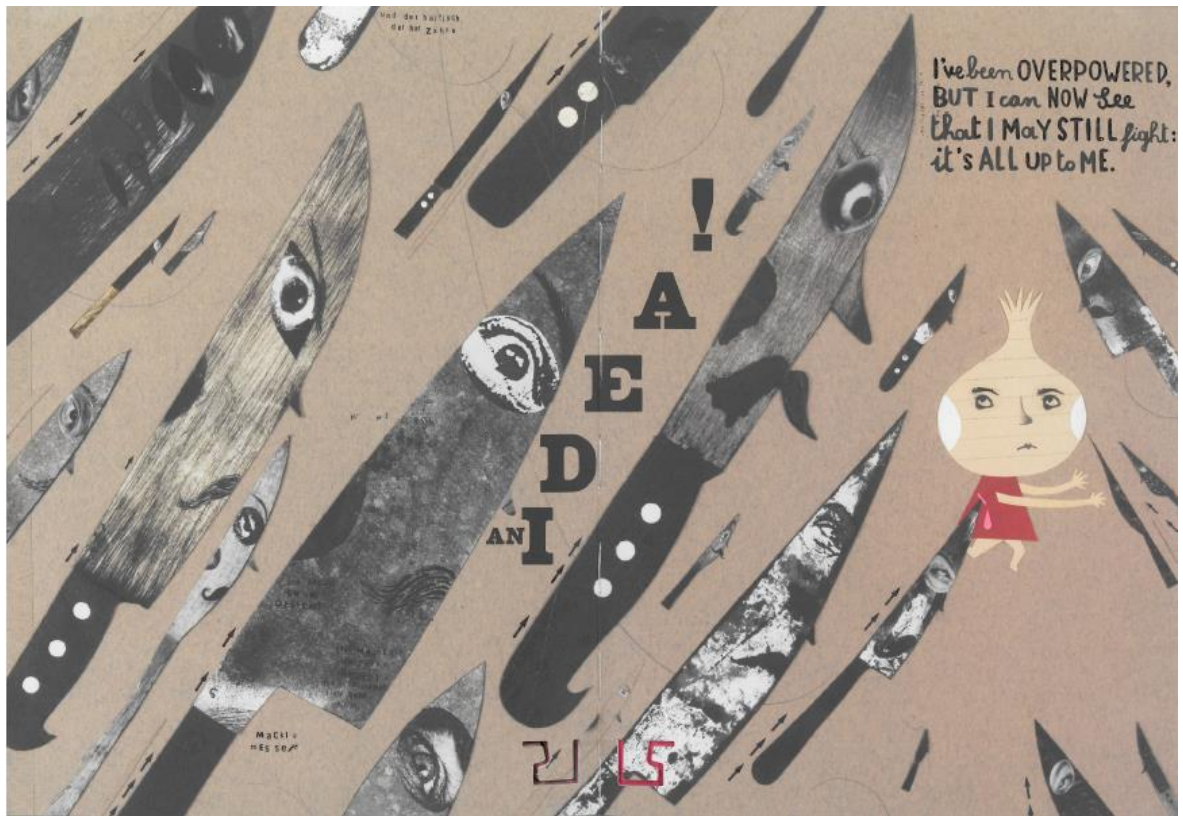


Figure 31. *The Onion's Great Escape* (2012) by Sara Fanelli.

The theme of making or transformation is central to the book. In the end there are two objects created from one – the onion, replete with its words of wisdom and pointed questions, representing the meaning which has literally been pulled from the book, and the shell of the book, akin to an artist's sketchbook, filled with the original responses of the child reader, and inscribed with the unique handwriting of that child. This is the process, the pathway to meaning, the journey on which the onion/author-illustrator has led child readers. Here again the hand-lettering of the author-illustrator takes on a vital significance; it is an explicit connection with that process of creation, made visible and obvious to child readers by their own contribution to the text when the two are laid side-by-side. The hand-lettering constantly reminds child readers of the act of constructing the text even as they contribute to it themselves, drawing out and making visible the author-illustrator even as she dons the costume of her narrator, the onion. Even the printed text contributes to this, as the stark juxtaposition between artfully idiosyncratic lettering and sophisticated, clearly designed type draws attention to typesetting and the art of typography itself. Perhaps coincidentally, considering the inclusion of references to Mack the Knife, this method of focusing attention on or defamiliarising the act of reading by drawing attention to the physical appearance of text can be compared to Bertolt Brecht's concept of *Verfremdung* or the "alienation effect", described by Meg Mumford as the "artistic strategies that both arouse new insights into concealed or overly familiar social phenomena, and initiate problem-solving activism" (2009,

156).⁵² By using hand-lettering *and* printed type throughout the text, as well as encouraging child readers to inscribe their own individual handwriting in the book, Fanelli is focusing reader's attention on the very forms the words take on the page, demanding recognition for the process of text creation, and what it means to use one, the other or both. Thus child readers are repeatedly reminded of the book not just as a familiar object to be read, but as constantly evolving, defamiliarised cultural object which transforms readers in the act of reading as much as readers transform or “make” the book anew (see fig. 32).



Figure 32. *The Onion's Great Escape* (2012) by Sara Fanelli.

This book then is more than a picturebook; while there exists a story and a narrative between its pages, its construction by Fanelli, and subsequent deconstruction by child readers, contributes to a sophisticated and ongoing dialogue between maker and consumer, artist and viewer, author and reader. By using the onion, an object which consists of layers which can be peeled away in the process of interacting with it, and which ultimately transforms in to a three dimensional object, Fanelli constructs a multi-layered verbal, visual and physical narrative which demands interpretation on a variety of semiotic levels. The interplay of reading visual and verbal narrative, as well as participating in the construction of that narrative, on top of the performance of peeling out the onion from the physical centre of the book creates something even more than Sipe's oscillation between visual and verbal sign systems, where movement and even sound (the slight tearing noise as the onion is pulled from each page) contributes to the creation of meaning while interacting with the book.

⁵² It should be noted that Mumford disagrees with the translation of *Verfremdung* as “alienation”, preferring the term “defamiliarization” (2009, 60-61).

I have shown how hand-writing in Sara Fanelli's work, sometimes on its own, sometimes juxtaposed with printed text, can offer implied child readers another mode to interpret, somewhere between the sign systems of written language and visual images. I will now examine and analyse some of the work of author-illustrator Oliver Jeffers, whose handwriting in itself is as recognisable to fans of his books as that of Enid Blyton's signature was to her young audience.⁵³ This offers us the chance to interrogate hand-lettered text on another level, at the point where the shapes of the letters themselves hold implicit meaning.

Case Study 4: Oliver Jeffers

Jeffers's work makes use of a number of easily recognisable postmodern elements, most noticeably "intertextuality" and "contesting discourse (between illustrative and written text)" (Anstey 2008, 147). His books are dotted with familiar figures from his earlier works, often included as background figures in his picturebooks, in a manner which constantly draws readers' attention to those previous books and the process of creation by the author-illustrator. Contesting discourse, or counterpoint, between the main story and Jeffers's hand-lettered speech bubbles or other textual commentary is also much in evidence – traditionally printed text is often used for the main narrative, but augmented by the inclusion of hand-lettered conversations, thoughts, hints and clues as part of the illustrations, creating an "intraiconic" text (Nikolajeva 2008, 62). This again serves not only to present different subject positions to child readers but also creates a level of self-consciousness, using the often contradictory voices in the text, and focusing readers' attention on the process of picturebook creation.

Jeffers's naïvely drawn human and animal figures, characterised by stick-like legs and dots for eyes, often appear on a background that is equally simplified. Placed in a landscape with rudimentary trees and box-like houses, or even just floating, context-free in panels of washed-out colours, these figures exist on a stage which is carefully constructed not to distract from the action of its players. At other times, however, the surface or canvas which Jeffers uses to create his illustrations and narrate the story is multi-layered and complex; in some of his creations the materiality of the paper or surface on which he tells his stories is intrinsically linked to the narrative itself. *The Incredible Book Eating Boy* (2006) is one such work. This

⁵³ David Rudd explores this side of Blyton's marketing acumen in *Popular Children's Literature in Britain* ed. by Briggs et. al (2008). He comments on the prominence of her name on the covers of her creations from very early on in her career, which was then coupled with her personal signature to create an instantly recognisable logo on her books from 1942 onwards: "Obviously the logo was a great help to those young fans who couldn't yet read her name" (259).

picturebook, a fable on the merits of consuming literature, addresses the materiality of books both through the narrative and in the design of the book itself.

In a book about eating books, Jeffers has chosen material books themselves as his canvas – each page of illustration is set on a backdrop of salvaged pages and covers, backboards, and even the usually utilitarian spines, of old books. Sometimes they are left as they are, with the figures in the story simply painted on top; sometimes they are covered in a wash that is just weak enough to allow the “original” text to show through; often the canvas Jeffers has created is a mix of old paper, slightly stained and mottled with age.⁵⁴ Regardless, at each turn of the page, the action is played out, literally, on old books. This sense of materiality, and also a certain sense of age and vintage quality, is reinforced by the typography in the text. Jeffers often hand-letters his books with his idiosyncratic, naïve style hand-writing but *The Incredible Book Eating Boy* is typeset in a mock-typewriter font, reminiscent of the once ubiquitous “Courier”, with some hand-lettering scattered throughout. This adds to readers’ consciousness of the book’s materiality and historicity, and also underscores the narrator’s position of authority. Before we all had word-processing capabilities in our pockets in the shape of smartphones, typewriters and those who used them represented the power of the printed word. This story has a moral about consumption – read books, don’t eat them – and the narrator’s voice needs to assume a tone of wisdom and slight separation from the illustrated action, so that the reader can accept the outcome (particularly because according to the pictures, Henry becomes The Incredible Broccoli Eating Boy at the close). Although, of course, there is still room for whimsy, and on the last page the story ends with the image of Henry reading a book and munching on a pile of broccoli, and the lines: “Now Henry reads all the time...although every now and then”. These last five words are placed at the bottom right-hand corner of the verso, just at the point where the bottom corner of this page, the end paper and the back cover have a cut out, as if someone has taken a bite out of the book.⁵⁵ Books, then, are consumed by the author through his art, in order to create this new book,

⁵⁴ Jeffers’s construction of a canvas based on the physical manifestation of the writing of others i.e. books themselves, speaks to Harold Bloom’s 1973 work *The Anxiety of Influence*, and the struggle to create original work against the pressure of knowing what has come before. Paradoxically, it also speaks to a certain confidence by the author-illustrator in his ability to create something new from the old – while acknowledging his indebtedness to the books that have come before, he uses their very materiality to construct a new narrative. The idea of painting over, or creating a layer of text over another text, is certainly not new and has been used in other ways to demonstrate the power of both language and the erasure or covering over of words. In Markus Zusak’s *The Book Thief* (2007) for example, a character called Max, a Jewish man hiding in a basement, paints over the pages of Hitler’s *Mein Kampf* in order to create blank pages to write his own story. For more on a paratextual analysis of *The Book Thief* see Jenni Adams’s *Magic Realism in Holocaust Literature* (2011), Markus P.J. Bohlmann’s chapter ‘Machinic Liaisons: Death’s Dance with Children in Markus Zusak’s *The Book Thief*’ in *Global Perspectives on Death in Children’s Literature* (2015) edited by Lesley D. Clement and Leyli Jamali and Grace Lee’s undergraduate thesis “Literacy in *The Book Thief*: Complicated Matters of People” (2015), from Spring Arbor University, Michigan, USA. (With thanks to Catherine Hearn for her assistance on these sources.)

⁵⁵ This feature appears in both the hardback and paperback editions.

which in turn should be consumed by child readers in an entirely different manner – through the traditional manner of reading the text, and certainly not by physically eating it as the ravenous Henry has attempted in the story. It is a narrative constructed both physically and metaphorically around the idea of consumption, and more pointedly, the most effective manner in which to consume literature.

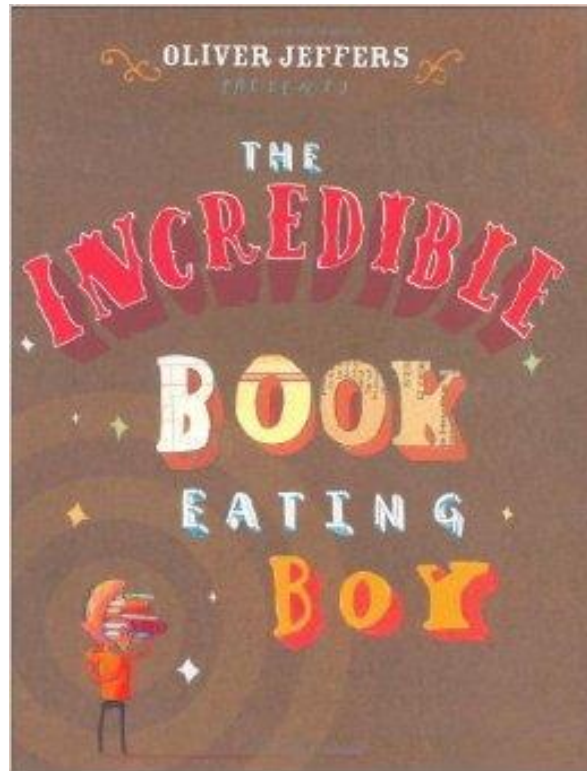


Figure 33. *The Incredible Book Eating Boy* (2006) by Oliver Jeffers.

The very cover of Jeffers’s text uses the connotations of certain typefaces to create atmosphere. The rhetoric of the book’s title – *The Incredible Book Eating Boy* – intertextually references a circus act, and this is undeniably carried through in one of the double-page spreads where Henry stands on a grand stage and performs the act of swallowing a book whole beneath a sign with states “The Incredible Book Eating Boy”. The cover is hand-lettered with each word in a different style, with the word ‘incredible’ drawn in a design generally recognisable as participating in the conventions of circus or vaudeville style lettering (see fig. 33).⁵⁶ These intertextual references, drawing on linguistic, performative and typographic components to evoke an atmosphere of grand performance and spectacle, cannot, of course, be assumed to be universally recognisable – there are children who have not been to the circus, seen a performance on a stage or read a circus bill or sign. As Christine Wilkie-Stibbs points out, “Children’s intertextual experience is peculiarly achronological, so the question about what sense children make of a given text when the intertextual experience

⁵⁶ I am referring here to the dust-jacket of the hardback, and the cover of the paperback editions

cannot be assumed, is important” (2005, 171). Yet Jeffers uses numerous elements to assist child readers to intuit the intertextuality, offering them multiple examples through language, image and texture, with which to construct the idea of a circus performance. The concept is thus reinforced by the way Jeffers has chosen to include his name as the author-illustrator; the book is not “by” Oliver Jeffers; rather “Oliver Jeffers presents” is placed at the top, centred, as if he is the director of a film, producer of a show or ring-master of an event. Indeed, the process of reading this book is explicitly aligned with viewing a performance, as the stage is carefully set on the scraps of old books and forgotten papers, and the character of Henry is shown performing his incredible feat only to find that the oldest method of consuming books, reading, is still the best.

Jeffers is careful that the child reader should not get the wrong impression from his text; along with the narrator’s warnings and the illustration’s graphic presentation of how it will all go wrong, there is a disclaimer on the back of the book, written in a more recognisable Jeffers script, which states: “Please do NOT try to EAT this book at home”, a phrase easily recognisable from exhibitions of dangerous activities seen on TV or theatrical acts live, again drawing attention to the performative theme of the book. This book is about the responsible consumption of books, in the appropriate fashion, and the consequences and dangers of ignoring this responsibility, foregrounded by the plot and the use of old texts as a canvas for the visual narrative. The typography used, both the hand-lettering and printed type, support this theme and add extra emphasis and meaning.

The next book I will examine is also about consumption, but this time about the ramifications of that consumption for the wider community. *The Great Paper Caper* (2008) is another text which draws attention to the materiality of the book, but in a completely different way from *The Incredible Book Eating Boy*. Here the process of producing paper, and how it can be used and recycled, is a central theme in the narrative, and Jeffers draws attention to this in the dust-jacket for the first edition hardback. Emblazoned on this cover is the warning “Wait: Remove this jacket to find out its top secret other use”. The back has speech bubbles from two characters who speak directly to the reader: “HEY This jacket must be REMOVED” shouts a beaver, while a small boy whispers conspiratorially “psst...follow the important instructions on the other side for a special surprise”. The reverse of the dust-jacket reveals instructions on “the secret of paper-makery”, so that the reader can learn how to re-use the paper as a paper plane after it’s served its purpose, as well as a diagram showing how to fold a simple version of one. The hardback cover is illustrated in full colour underneath, with a blurb about the book on the back, emphasising the author-illustrator’s sincere desire for the reader to follow the instructions and take the dust-jacket off. Like Fanelli’s tale of an onion in peril,

The Great Paper Caper is a call to create something new from the form of the book, and to be conscious of the very material it is made of. The purpose of this is to emphasise the importance of sustainability and the responsible use of resources. The book itself is marked with the logo of FSC (The Forest Stewardship Council) just underneath the bibliographic detail, which means it has been published according to the guidelines of this organisation, and that the paper used in production comes from ethically managed sources. There is still space for humour in this worthy endeavour though – the endpapers are decorated with schematic drawings of various complicated paper-planes that the reader might like to attempt, as well as a joke based on the complexity of some of these designs; the last model suggested at the back is “Model No. 73: The Flying Rock” which is ultimately just the frustrated, screwed up ball of paper one might inevitably make after attempting a more complicated design with the wrong sized piece of paper.



Figure 34. *The Great Paper Caper* (2008) by Oliver Jeffers.

The role of the typography in *The Great Paper Caper* is significant because it creates a contesting discourse between the main text of the narrative, which is printed in a straightforward typeface which is similar again to Courier, but higher on the x-axis and more expanded, and the speech bubbles and signage added in Jeffers purposely naïve and idiosyncratic hand-writing on a number of pages.⁵⁷ The narrator in this text, third person as is

⁵⁷ In an interview for the design blog Yatzer.com, Jeffers addresses the question of his distinctive handwriting: “My handwriting is really just how I’ve always written, although I’ve learned how to turn it up or down, so to say, over the years. I’ve been fascinated with typography since art school, when my eyes were opened to it by a lecturer I had there named Mike Catto. I experimented with loads of different fonts, and *I particularly enjoyed contrasting, say, Futura Gothic with my scribbled handwriting* [emphasis added]. Over the years I relied less and less on fonts and just began to do most things by hand. Lots of people ask me about turning my script into a font, but I never took to the idea. *I love that with handwriting nothing is ever the same twice, that the nuances and subtleties are endless* [emphasis added]” (Spirou 2015).

usual with Jeffers's work, tells a story that is often embellished by or even contradicted by the illustrations. There is a certain sense of the pantomime convention of "he's behind you" at play here, with the pictures often pointing to clues, and even the culprit of the crime, from early on; young children reading along with a parent are given the information visually to make the guess as to who is committing the crime long before the conclusion of the story (see fig. 34). The chosen typeface provides a tone that's at once authoritative and yet strangely naïve when placed in the context of the illustrations, with much of the individual personality of the characters left to both the illustrations and the hand-lettered speech bubbles. As Lewis has pointed out in his study of picturebooks:

We can stare at the page for as long as we like but the pictures and words will stay quite still and determinedly leave each other alone. The only relations they share on the page are spatial ones and if any animating gets done it is because an active, meaning-seeking reader is at work (2001, 55).

The narratee must do the work to solve the case from all the evidence given, from every graphic device and code, and this acts to empower implied child readers through their access to the visual narrative, which supersedes the formal textual narrative. This plays out the point that Moebius (1990) makes about picturebooks and perception:

The picturebook poses the challenge 'How much of the world to [sic] you know?' at the outset, and asks us [...] to prove our knowledge of reality by affirming the resemblance of what we see on the page to some figure already stored in consciousness. But the picturebook also asks us 'How much do you see?' To help us in this respect, it is likely to contain figures who represent points of view other than those of the main character. It may do this by editorializing in the text, or by depicting tacit witnesses on the fringes or in the foreground or background of the picture. (138)

Every element on the page, including the typography used, helps to create meaning for the narratee, to create points of view and positions to take, and draws attention to its own materiality.

Although many of the word/image analysis theories already outlined are relatively useful for interrogating the effect typography can have on multimodal creation of meaning, something more specific is required to really get to the root of what is happening when words and design meet at this fundamental level. One such theory has been applied to Jeffers's work *Stuck* (2011) by Unsworth et al. (2014) and is useful for discussion here. The premise of *Stuck* is a simple one; a boy, named Floyd, gets his kite stuck in a tree, and attempts to dislodge it by throwing more and more impossible objects up in to the branches in an increasingly

hyperbolic fashion. So the tree fills up with a cat, a ladder, a bicycle, a boat, a bigger boat, a whale and much more, until eventually the kite, deprived of all space, is expelled from the tree. The narrative tension in the story is created from both the incongruous objects *and* the seemingly useful objects, all being thrown in to the tree in Floyd's extremely single-minded attempt to retrieve his kite. It's an ironic take on the well-known adage about throwing everything at a problem, including the kitchen sink – which is actually one of the objects Floyd resorts to early on. His narrow view of problem-solving inhibits him from using any of the objects in a more helpful manner, and leads to him resorting to increasingly bizarre, and realistically unwieldy, objects to achieve his goal.

The text is entirely written in Jeffers's recognisable handwriting, which includes non-standard and seemingly randomised capitalisation. However, on examining the lettering in more detail, it becomes clear that the text is carefully designed to produce narrative impact and construct a particular narrator's voice. Unsworth et al. (2014) have examined this element of *Stuck* in their analysis of the book in translation, using semiotics and systemic functional linguistics to look at the impact of the lettering and how that might affect an edition of *Stuck* published in a language other than English, and not hand-lettered by the author-illustrator (119) – work which is informed by Van Leeuwen's pioneering grammar for deconstructing multimodal texts, particularly those incorporating images and words (Kress and van Leeuwen [1996] 2006; van Leeuwen and Jewitt 2000).

In his 2006 article 'Towards a Semiotics of Typography', van Leeuwen discusses the limits of literary research into typography, which in the past "concerned itself only with legibility", stating that "typography was not considered a semiotic mode in its own right" (141). He proposes a social semiotic approach to the analysis of typography, which examines how distinct features of letterforms assist meaning-making during the reading experience (139). Typography should no longer be considered simply "a humble craft in the service of the written word [...] but a means of communication in its own right" (142). By examining letterforms in reference to weight, expansion, slope, curvature, connectivity, orientation and regularity (148-150), Van Leeuwen reveals that typography can fulfil certain ideational, interpersonal and textual communicative functions within a text.⁵⁸ Applying this methodology, Unsworth et al.'s (2014) analysis points out the idiosyncratic features of Jeffers's hand-lettering, and how the variation in letter size, as well as use of upper and lower case lettering, can indicate moods such as frustration, annoyance, happiness and satisfaction, as well as the

⁵⁸ Van Leeuwen's "Semiotics of Typography" will be analysed in greater depth in Chapters 3 and 4.

more obvious visual salience which often indicates sonic qualities i.e.: shouting or whispering (119-120) (see fig. 35).

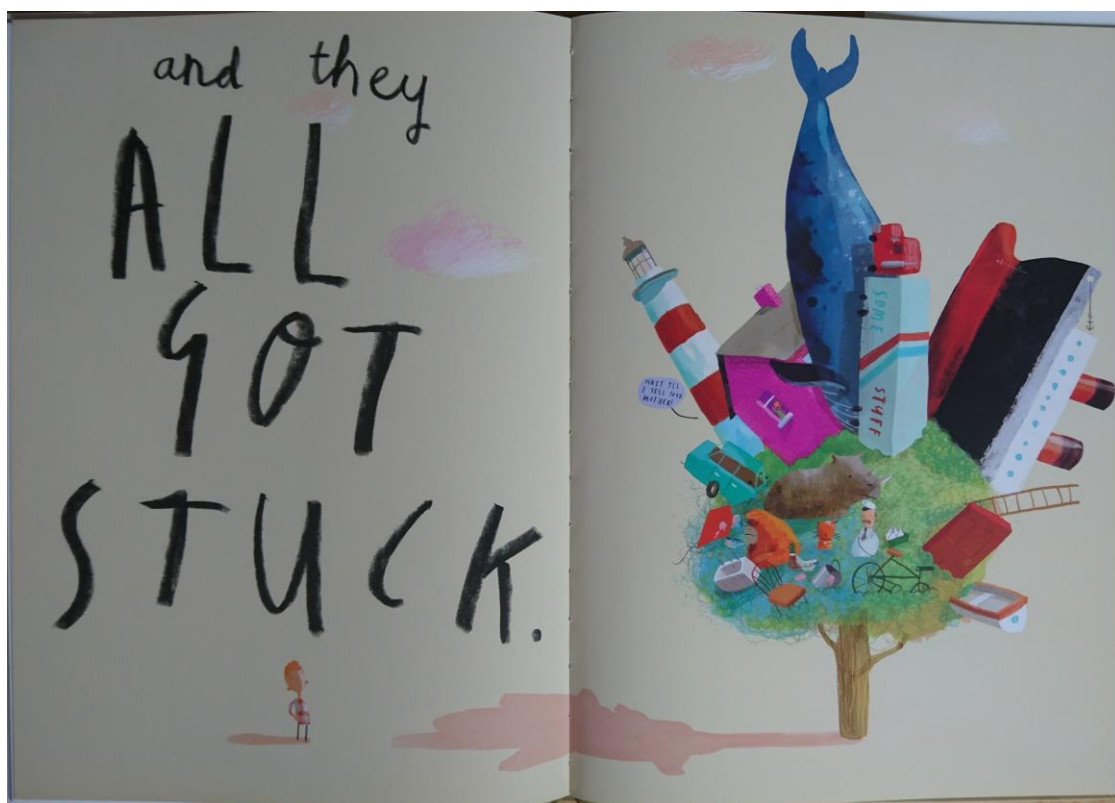


Figure 35. *Stuck* (2011) by Oliver Jeffers.

Compellingly they note that the font used in the Spanish translation of the book, *Atrapados*, has no variation or irregularity in the design of the letterforms, “does not include any typographical indication of salience, as the ‘weight’ includes no bold typeface” and overall, invokes “a sense of interpersonal stability in contrast to the overall effect of the typography in the English version” (121). Their discussion of the interpretative possibilities in relation to the typography and its contribution to the creation of meaning in picturebook narratives is thus aided by the choice of a text which has both been hand-lettered in the original and then reproduced in translation using a printed typeface, offering a stark contrast which illustrates the semiotic potential of analysing the physical appearance of text from a visual perspective. This approach also holds good when analysing typography in picturebooks without a comparison in translation, as a close-reading of such texts has the potential to reveal a multiplicity of rich and varied meanings in the interaction of image, word, typography and the materiality of the book. Even in subtle ways the comparison of printed and hand-lettered text within the same book can yield significant results, as we shall see from a final examination of two of Jeffers’s recent texts, *This Moose Belongs to Me* (2012) and *A Child of Books* (2016).

For *A Child of Books*, Jeffers collaborated with typographer and artist Sam Winston to construct a text which self-consciously attempts to marry image, voice, hand-lettered text and typography on the page. The narrative is short and lyrical, consisting of a poem in the voice of a young girl who proclaims herself to be “a child of books”. Over the course of the text she leads a young boy on a fantastical word-filled journey where the landscape is physically manifested by type itself. Jeffers’s hand-lettered text presents the narrative of the young girl, leaving typography free to form both readable snippets of a broad range of recognisable children’s classics, as well as the bulk of the scenery and settings for each double-page spread.

Typography functions on multiple levels throughout the text, above and beyond its most obvious use to present the story, and as an illustrative medium used like paint, collage or ink. The opening lines of texts such as *Robinson Crusoe* (1719), *Gulliver’s Travels* (1726), *The Swiss Family Robinson* (1812), and *Twenty Thousand Leagues Under the Sea* (1870) form the body of the sea the young girl floats upon, collections of random letters forming the choppy waves, and names of characters from these stories form slight shadows underneath her raft, tying together the nautical theme. On another spread type is used more traditionally on the covers of a newspaper being read by an adult whom the two children are observing through a window; its logo proclaims it to be a copy of “Serious Stuff” (see fig. 36). This is rendered in a hand-drawn version of Blackletter, giving it a sense of heaviness and importance.⁵⁹ The newspaper is full of “important things” and “facts”, and juxtaposed with the handwritten text of the poem which states “some people have forgotten where I live”, it emphasises the idea that adults have forgotten the joy of stories and words enjoyed purely for the potential for imaginative adventures. The printed jumble of numbers reflected in the man’s spectacles reinforce this message – his world view is dominated by facts and numbers, and there is no room left for the joy of words as a vehicle for imaginative play.

⁵⁹ According to Peter Bain and Paul Shaw: “Blackletter type is often misleadingly referred to as either Old English or gothic two terms that are only partially accurate. Blackletter is an all-encompassing term used to describe the scripts of the Middle Ages in which the darkness of the characters overpowers the whiteness of the page. The basic blackletter scripts are *textura* and *rotunda* [...]. Blackletter type grew out of calligraphy. The first typeface, used in Johannes Gutenberg’s 42-line Bible of 1455, was a *textura* based on contemporary liturgical scripts” (1998, 10). Blackletter types, tracing their roots all the way back to Gutenberg, have a history of use in newspaper logos as recognisable signifiers of traditional values, as Simon Garfield somewhat irreverently points out: “Their use today is largely confined to the confirmation of noble tradition, not least on Pilsner beers [...] and newspaper mastheads [...], or as a measure of pastiche denoting pomposity, grandeur and the presence of tourists” (2010, 188-90). For more on the history and use of Blackletter type see *Selected Essays on the History of Letter-forms in Manuscript and Print* (1981) by Stanley Morison, edited by David McKitterick, which contains Morison’s essays ‘Black-letter Type’ (1942) and both ‘Memorandum on a Proposal to Revise the Typography of ‘The Times’ (1930) and ‘Supplement on the Memorandum’ (1931) which outline his views on typography in The Times and in particular the re-design of the newspaper’s logo. Allen Hutt’s *The Changing Newspaper: Typographic Trends in Britain and America, 1622-1972* (1973) provides a relatively more up-to-date history of Blackletter use in newspapers, and *Blackletter: Type and National Identity* (1998), edited by Bain and Shaw, offers a modern analysis of Blackletter types history and current use, in both Germany and the wider world.

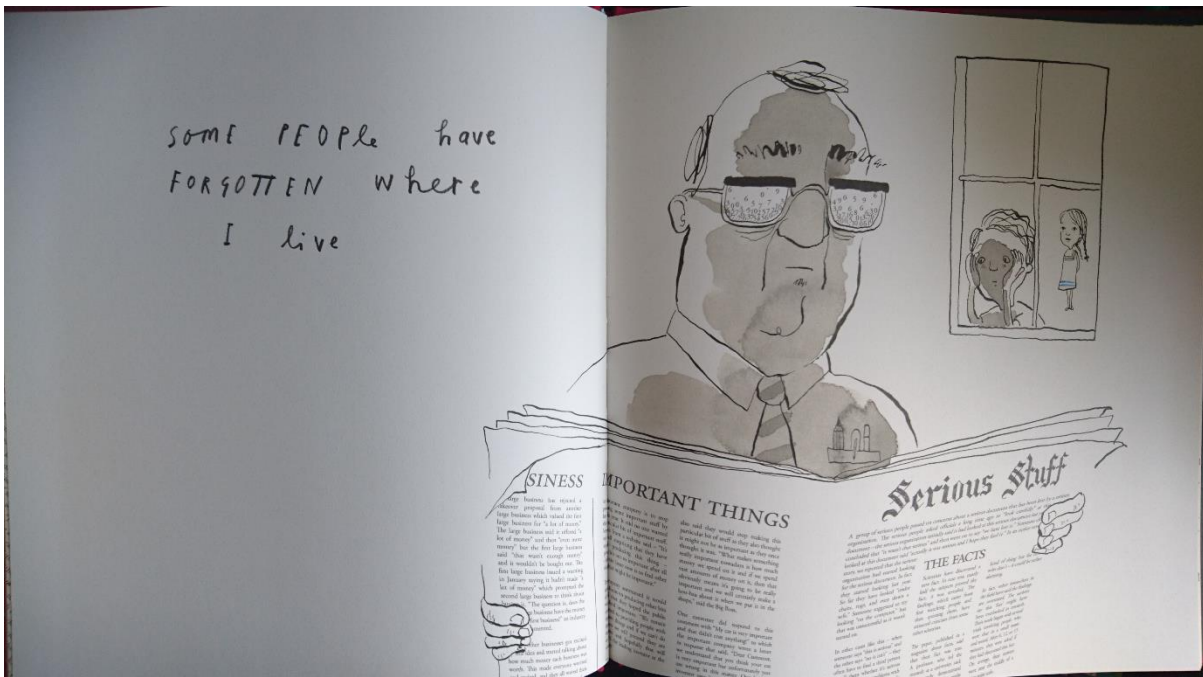


Figure 36. *A Child of Books* (2016) by Oliver Jeffers and Sam Winston.

There are subtle nods to other typographic experiments in the history of children’s literature in evidence as well, which point to the picturebook-makers’ consciousness of the role of typography in creating meaning in children’s books. On the fifth opening the text snakes down the page from a small picture of a house in the distance, creating the shape of a path which the children are walking along, and which links visually with the lines of the poem: “But along these words I can show you the way.” The design of the type also immediately evokes the typographic play used for the mouse’s tail poem from *Alice’s Adventures in Wonderland* (1865), and this visual reference is then backed up by the actual text used to make the path. The first section of type includes the mouse’s tail poem itself, and then the title of Carroll’s book is included just to the left of the young boy,⁶⁰ after which the text jumps back to the point where Alice falls down the rabbit hole; again this reflects the illustrations which shows the child of books leading the young boy down a hole made within the type.

The connection between narrative voice and typography is thrown in to sharp relief in this text, because of Jeffers’s hand-lettering and the implicit male authorial voice he has displayed in his work. In a panel discussion alongside Winston at the Children’s Books Ireland conference in Dublin, Ireland in September 2016, Jeffers commented that the narrator had originally been a boy (as so many of his main characters are) but changed quite late on in the project to become a girl. The reasoning behind this was that a female character seemed more appropriate to the role the character plays – Jeffers referenced childhood experiences with his

⁶⁰ All of the titles of books included in the typographic material are printed in bold italic, making them easy to spot.

mother and female librarians as the gatekeepers of stories and books. Yet despite the gender of the narrator as presented in the illustrations, the direct tone and language in the poem strongly aligns itself with a (male) authorial voice, reinforced in particular for those children familiar with his hand-lettering. One could almost argue that there is something of a disconnect between the representation of the narrator as female and the use of Jeffers's iconic hand-lettering. This has the potential to create an alienation between the female narrator as represented visually, and the text's physical representation. That is, in language terms the text is not overtly gendered but its physical appearance genders it as male, by the implicit visual connection of the iconic hand-lettering with the author.⁶¹ Thus the juxtaposition of hand-lettered text for the narrative, and printed type as part of the illustration, speaks to the intertextual nature of the reading experience, and to the importance of the physical appearance of text itself in shaping stories.

This Moose Belongs to Me is also a text which consciously makes use of the work of others, in this case the paintings of another artist. This picturebook concerning the story of a boy named Wilfred and the moose he has dubbed Marcel, explores ideas of ownership, naming and friendship, and through its simple story reveals some home-truths about the nature of human/animal relationships. Playing with the concept of the book-as-object once more, Jeffers uses the work of American oil painter Alexander Dzikursk as the canvas for the small boy on his big adventure as he follows Marcel across a vast mountainous landscape, and back to one of Marcel's other "owners". The re-use of the Dzikursk oil paintings as backdrop for this story mirrors the theme. They are part of the book, which the implied child reader would naturally assume was created entirely by Jeffers, as his name and his name only appears on the cover, and yet they are not really his, despite the huge role they play in setting the scene for the narrative. By appropriating the work of another artist, Jeffers posits that all art is an act of cultural collaboration with those who have come before. This question of ownership, and naming, is also played out in the typography used for the book. The narrative is mostly printed in a large, seriffed typeface except when the narrator is listing Wilfred's "rules" for pet ownership; at this point it changes to Jeffers's signature scrawl. The imperative is for readers to shift the voice in their head as they read; from one tone to another, creating a counterpoint between the omniscient narrator's clear-cut telling of the story, and the vaguely naïve and seemingly endless rules which Wilfred attempts to impose on the moose. It also resonates with what Unsworth et al. (2014) have noted about analysing the semiotics of typography in their article discussing *Stuck*. They point to the work of Clare Painter and J.R. Martin (2011)

⁶¹ The potential for future research in to gender and typography in children's literature will be briefly elucidated in the conclusion to this thesis.

and their theories of creating meaning through “coupling” in children’s picturebooks, meaning created by the relationship between typographical choices and alongside decisions about language and grammar:

This means a consistent linking of a particular font type or size with, for example, all occurrences of adjectives concerning sadness, or with the commands uttered by a selected character to suggest aggression. (Unsworth, et al. 2014, 118)

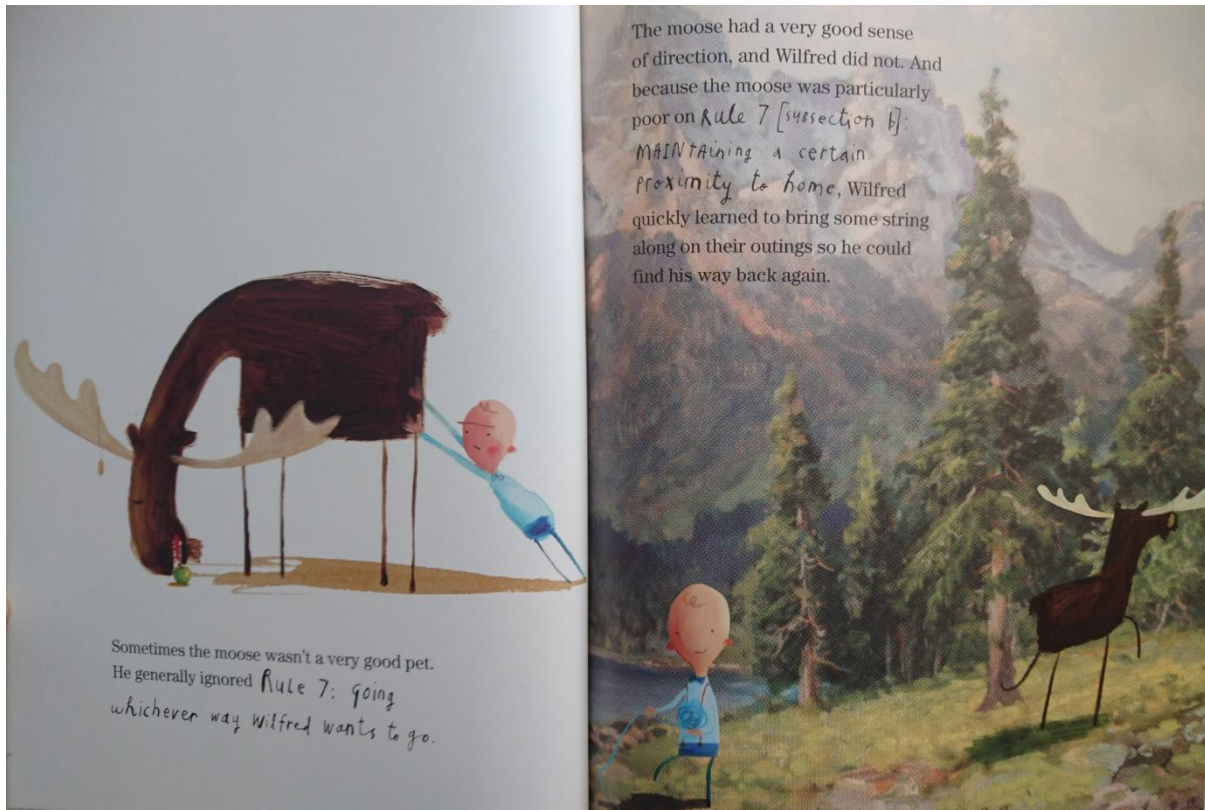


Figure 37. *This Moose Belongs to Me* (2012) by Oliver Jeffers.

The choice of the purposely naïve, idiosyncratic style of handwriting, juxtaposed against the printed text, highlights the absurdity of Wilfred’s pretensions to owning a wild moose, and of expecting a wild animal to follow human instruction (see fig. 37). The physical appearance of the text reinforces the central themes about ownership, friendship and the stubborn impetus of human beings to impose our way on others, doing what William Moebius (1990) states all the best picturebooks do: “portray the intangible and the invisible, ideas and concepts such as love, responsibility, a truth beyond the individual, ideas that escape easy definition in picture or words” (137). There are also hints of intertextuality in the illustration, with the appearance of *The Great Paper Caper’s* lumberjack bear in Wilfred’s imagination in a moment of crisis. Jeffers here self-consciously inserts a reference to his previous work, calling attention to himself as author/illustrator. The endpapers carry the visual reference to the blue string Wilfred uses to find his way home after going on adventures with Marcel, with a ball of

the same kind positioned on the top left-hand corner of the first opening, unravelling as it is drawn in loops across the page and carrying on to the final endpapers at the back, where it terminates on the bottom right-hand corner with the detached label “Marcel”; the ball of blue string is entwined around the picturebook from beginning to end.

This discussion of Fanelli and Jeffers then demonstrates that beyond the analysis of word/image interaction and appreciation of the innovative metafictional elements used to create multimodal picturebooks such as those outlined, there is space to interrogate the design choices made in books such as these, and how they potentially affect the creation of meaning for the implied child reader. Choosing how the physical text is presented, between hand-lettering or print typeface, or indeed a mixture of both, can have an impact on how the voice in the text is interpreted by the reader, and creates another layer of potential meaning in children’s picturebooks. Similarly, specific, conscious design decisions in relation to typeface, layout and even colour can shape the narrative structure and voice in a text, particularly when irony and subversion are the end-goal. In this final section I will examine a picturebook which offers a great deal to an analysis of semiotic resources and postmodern playfulness – *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992) by Jon Scieszka and Lane Smith.

Case Study 5: *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992) by Jon Scieszka and Lane Smith

The Stinky Cheese Man is a key text in the development of postmodern picturebooks, often cited as the quintessential example of the form (Stevenson 1994; Sipe and Pantaleo 2008) and considered by many within the industry as having had a huge influence on children’s book design since its publication.⁶² The intensely self-conscious construction of the text, alongside the ironic and subversive elements of the narrative, and the metatextual nature of the “fairly stupid tales” themselves mark it as a highly metafictional and experimental text. Robyn McCallum (1996) has outlined the elements which exemplify these kinds of texts, much or all of which can be found in Lane and Scieszka’s picturebook:

[...] overly obtrusive narrators who directly address readers and comment on their own narration; disruptions of the spatio-temporal narrative axis and of diegetic levels of narration; parodic appropriations of other texts, genres and discourses; typographic

⁶² See Britton’s article for *Publisher’s Weekly* which includes a quote from designer Isabel Warren-Lynch: “[Designer] Molly Leach opened the door in a lot of ways. When we saw *The Stinky Cheese Man*, designers said, ‘This is what we want to do, too!’—and that it worked and sold made that possible.” *The Stinky Cheese Man* is widely recognized as the book that moved children’s design into a new era.” (2002)

experimentation; mixing of genres, discourse styles, modes of narration and speech representation; multiple character focalisers, narrative voices, and narrative strands and so on. (393-394)

Our particular interest lies in the form of the text itself – the typographic experimentation which is evident in its layout, typeface, size and colour, and how it interacts with its highly unique narrative voice to create layers of potential meaning for child readers.

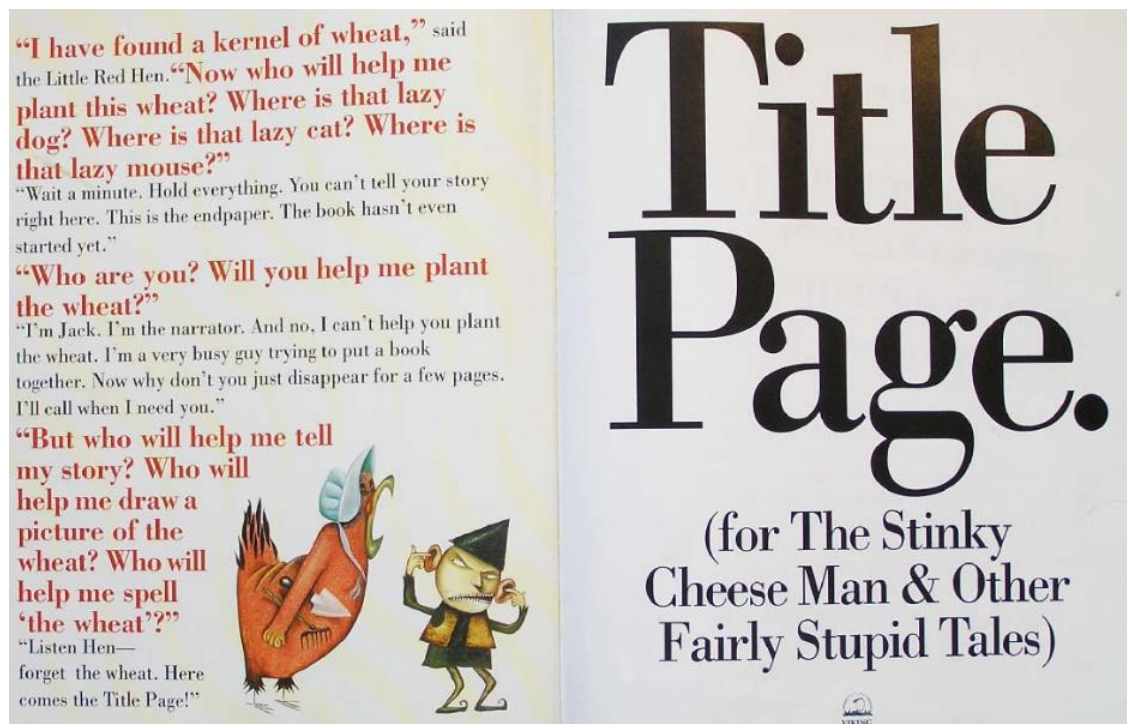


Figure 38. *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992) by Lane Smith and Jon Scieszka.

At first glance the typographical gymnastics on show in this text appear mainly to create and support the narrative's anarchic sense of humour. The comedy is derived from the irony inherent in the text, which acknowledges a knowing child reader. The conventions of picturebook formats, fairy tale structures and tropes, and how the narrator/narratee relationship usually works in texts such as this (i.e. the picturebook) are all used and re-configured in the knowledge that the intended (perhaps ideal) child reader will get the joke. It is created using a number of different devices, many of which reflect those on Anstey's list mentioned earlier: non-traditional ways of using plot, character, and setting, mixing or drawing upon multiple genres; unusual uses of the narrator's voice to position the reader/viewer; indeterminacy in written or illustrative text, plot, character, or setting; unusual book formats and layout; intertextuality and the availability of multiple readings and meanings for a variety of audiences. This book starts only after the first two characters (the Little Red Hen and Jack) have intruded into the endpapers before the narrative has actually begun; the title page is consumed with those same two words instead of the actual title (see fig. 38); the dedication

page is placed upside down and the stories themselves are constantly interrupted or even prevented from being told by the intrusive behaviour of characters from different stories. Constantly playing with the accepted material format of ‘the book’, the picturebook-makers create gaps in the text which readers must fill, in an act of communication between text and reader in which meaning is created. As Wolfgang Iser points out, within the text and the system of language influencing language, there must be a place for the reader:

This place is marked by the gaps in the text—it consists in the blanks which the reader is to fill in. They cannot, of course be filled in by the system itself, and so it follow that they can only be filled in by another system. Whenever the reader bridges the gaps, communication begins. The gaps function as a kind of pivot on which the whole text-reader relationship revolves. (1978, 169)

Much of this is achieved with judicious use of expanded, diminished, squashed, capitalised, condensed, melted or even upside down text, and eccentric layout, which both reflects and augments the unique narrative voice used to tell the “fairly stupid tales” (see fig. 39) – somewhere in between the system of written language and the system of visual language, lies the system of typographic language.



Figure 39. *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992) by Lane Smith and Jon Scieszka.

Perhaps one of the most important postmodern elements to this text is the ambiguity created around the identity of “the narrator”, or, more pointedly, the question of who exactly is in control of this narrative. Jack is introduced to us as the narrator of the story on the first

opening,⁶³ before the “Title Page”, in a conversation where he attempts to get rid of the Little Red Hen so that he can start the book: “I’m Jack. I’m the narrator. And no, I can’t help you plant the wheat. I’m a very busy guy trying to put a book together. Now why don’t you just disappear for a few pages. I’ll call when I need you.” Though he claims to be a narrator, Jack seems to be both a character in the book who interacts with the other figures, and the omniscient voice who tells the stories. This ambiguity is created by the use of quotation marks for Jack’s dialogue with other characters and when addressing the reader, and the lack of quotation marks for the introduction and the main body of the text, of which the former is specifically signed by Jack, and the latter which is implicitly Jack by typographic association. Jack is both the teller of the tales and an actor within them, and while things may seem out of his control at times, ultimately he makes an end that suits him. His is the irreverent and sardonic voice who recounts the increasingly bizarre fairy tales, yet still has to face the anarchic behaviour of the fairy tale inhabitants upending his already decidedly upside down stories. Jack, the voice in the text, is in cahoots with Lane and Scieszka, and also in a constant struggle with them as they inject surprise after surprise in the form of the other characters’ unpredictable actions amongst Jack’s attempts to narrate their stories. Everything in this text might appear to be chaotic, but it is in fact a tightly-controlled act of postmodern play.

The metafictional devices of the real creators of the book, Lane and Scieszka, consistently deflect and then refocus attention to and from themselves as author and illustrator, even as they focus reader’s attention on the artificiality of their construction – a book which begins before the title page, has endpapers before the end, completely misses out on the story of “The Boy Who Cried “Cow Patty”” because the contents page fell from a great height (which incidentally interrupts the first story by falling and killing all of its main characters) and which has illustrations “rendered in oil and vinegar” according to the copyright page – which is, of course, at the back. Jack’s apparent control of this carnivalesque (after Bakhtin) book is highlighted on the second opening where he holds the dedication page of Lane and Scieszka, itself a joke as they propose an “insert your name here” option, upside down:

I know. I know. The page is upside down. I meant to do that.

Who ever looks at that dedication stuff anyhow?

If you really want to read it—you can always stand on your head. (Dedication)

⁶³ Although there is a “contents page” included with page numbers, the text is unpaginated, and considering the highly unconventional layout of the text which aims to specifically disrupt the traditional book format, I will refer to page openings rather than page numbers when referencing this text, counted from the first page of text before the “Title Page”.

From the offset Jack is signalling to the reader that the book as an object is plastic – it can be shaped and changed by the characters in it and even by the reader, and does not have to follow the rules of tradition. In fact these lines advise readers that they don't have to follow the rules as readers either; forget turning the page the other way around, simply enact a new method of reading, on your head, instead.

Yet Jack also lacks control at other times in the text: when he ruins Little Red Running Shorts' tale by telling it all too fast, she and the wolf decide to head off out of the book because Jack "blew it":

"Let's go, Wolf. We're out of here."

"Wait. You can't do this. Your story is supposed to be three pages long. What do I do when we turn the page?" (10th opening)

The next page overleaf is entirely blank, and marked on the recto with a tirade in red ink by the Little Red Hen ranting about the presence of an empty page and wondering: "Where is that lazy narrator? Where is that lazy illustrator? Where is that lazy author?" (11th opening). Again we are reminded of the book as a construct, a fiction created not just by Jack, but by the author and illustrator – and also in responding to the book as a whole, the reader.

Typography also plays an essential role in highlighting the self-referential and metatextual nature of fairytales themselves, most pointedly on the page containing the "Giant Story". Here the Giant takes over the construction of the book, turning it literally on its head by creating a story from a collage of excerpts from various classic fairytales, all in different typefaces, beginning with "the end" and finishing with the classic "once upon a time". The lines in succession make absolutely no sense, but do include iconic tropes and characters from well-known fairytales, highlighting the metatextual nature of the fairytale form (see fig. 40). The illustration on the recto mirrors this, showing the figure of a man created by a collage of visual references to fairy tales and children's books, including Aesop, the fingers and grotesquely long nails of the child from the cover of *Struwelpeter* (1845) by Heinrich Hoffmann, Puss in Boots, Cinderella's slipper, a blackbird baked in a pie and many others.

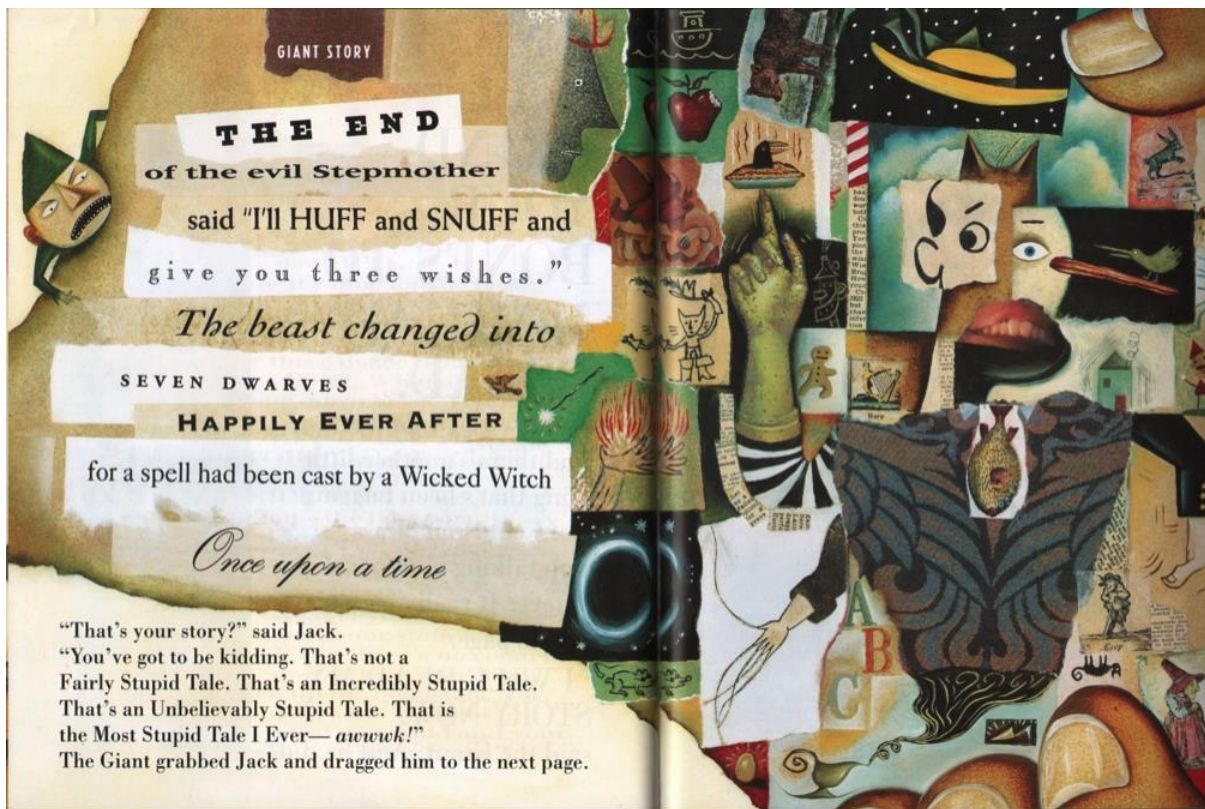


Figure 40. *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992) Lane Smith and Jon Scieszka.

This cacophony of collected imagery though, just like the almost random-seeming collection of fairytale lines on the opposite page, does not have any specific message for the reader to decode – it merely represents and reflects the anarchic, carnivalesque nature of the books’ creators use of the fairytales themselves, as fodder and fuel for their “fairly stupid tales”. As Deborah Stevenson points out: “If you do not see the figure, it does not matter; if you read the newspaper clippings, they do not tell you anything. You should still try to read them, *because their irrelevance makes them firmly a part of the book* [emphasis added]” (1994, 33). Even the title of the tale is self-referential joke on the layout and appearance of the text – it isn’t “The Giant’s Story”; it’s a “Giant Story”, pointedly highlighting the thirty-nine word long nonsensical tale which takes up more than half the page.

An important point to note in any discussion of *The Stinky Cheese Man* is that although it was written by Jon Scieszka and illustrated by Lane Smith, there is a third figure who was central to the book’s production and final look: the graphic designer Molly Leach. Leach first worked with Smith and Scieszka on *The True Story of the 3 Little Pigs!* (1989) and has continued to work on many of their collaborations, as well as most of Smith’s picturebooks (L. Smith 2016). It was Leach, just like the designer Chris Biggs for one of Sara Fanelli’s earlier picturebooks, who was brought in to design the form and layout of the text, and whose influence was surely even greater than that of Biggs on *First Flight*. While the irreverent tone of

the ironic re-tellings, alongside the dark and dynamic illustrations, form the foundation of this text, it is the carefully manufactured playfulness of the typography that elevate this book to a postmodern *tour-de-force*.

Leach chose a well-known, classic typeface, Bodoni, as the typeface for the entire book – a choice which reflected her background in magazine design. With its bold appearance, large degree of contrast between thick and thin strokes, and un-bracketed serifs, it's a typeface well-suited for display, or for headers and titles, and somewhat unusual as a choice for the main body of text in a picturebook. It would be foolhardy to suggest that many or all child readers have either the experience or knowledge of design to be able to point to Bodoni's attributes and explain why it was chosen, but as Sue Walker has pointed out, human beings exist in a world full of typographic imagery:

People grow up with a conscious or unconscious awareness of the graphic language history that is culturally appropriate to them. Few can escape the influence of the printed word in the form of books, newspapers, hoardings, and increasingly the digital word such as email and the web. The range of language varieties that people come into contact with in their everyday life bombards them with graphic conventions appropriate and recognisable within their genres. (2001, 15)

Bodoni could, according to Scieszka, be used in *The Stinky Cheese Man* “in unusual ways (expanding, shrinking, melting) to emphasize the fact that these were classic fairy tales told in an unconventional way” (1998, 202). Bodoni's stability, born out of the aforementioned un-bracketed serifs which firmly plant each word immovably on the baseline, and the solidity of its thick strokes, lend the entire text an atmosphere of confident trustworthiness, even as the type forms are bent and twisted by Leach in the service of the chaotic storyline.

The use of such a well-known, classic typeface can also function as an integral part to process of setting the tone of the book, something that did not go un-noticed in children's book design circles:

Using a single, well-known font established a solid foundation, which in turn helped to ground the overall design within which the illustrations were quite energetic and zany. But the real creative genius lies in how the type was manipulated and placed to create real emotion and energy and humor [sic]. You don't need to read a word to understand what each particular character means to say. (Marcus 2012, 44-45)

Furthermore, in an article in *The Horn Book Magazine* in 1998, Scieszka described the ways in which Leach's typographic and design choices heavily influenced not only the look of the final book, but also the humour (manipulating the appearance of the text to add to or reflect the

action, or expanding and contracting the type to control the drama of turning the page, and boosting punch lines) and the character construction (the Little Red Hen's text is always presented in red, to emphasise how irritating her voice is) (1998, 202). Simply put, *The Stinky Cheese Man* would not be the text it is if not for the typographic interventions employed by Leach.

Still, the limits of the typeface manipulation, and of picturebook production, are highlighted by Leonard S. Marcus in his short but illuminating text on picturebook collaborations *Side by Side: Five Favorite Picture-Book Teams Go to Work* (2001). In a section on Scieszka, Smith and Leach, Marcus outlines a barrier Leach and Smith came up against during the dummy stage of design:

For the scene where the Stinky Cheese Man is melting in the oven [...] Smith and Leach had torn off the upper corner of the page as a way of suggesting that the paper itself had melted from the heat. Hayes [their editor at Viking Publishing] saw the humor [*sic*] in the idea but said it would “cost a million dollars” to reproduce the torn-paper “special effect” in a picture book. As an alternative, Leach hand-lettered the type at the top of the page, making it appear to droop as though wilting from the heat of the oven. (33-35)

In the end, even in a text that is so heavily designed and print-type focused, hand-lettering was used to surmount obstacles in production and print technology. It is somewhat remarkable to think that only fourteen years later this kind of production barrier to creative impulses was clearly not an issue, when Oliver Jeffers designed a bite mark cut out for the back cover of his *The Incredible Book Eating Boy*, and is perhaps a testament to how far ahead of the times Scieszka, Smith and Leach were.

The effect of Leach's typographic innovation is the creation of an irreverent, ironic narrative voice which, when married with the tone of the text itself, completely upends the expected format of the classic fairytale, and the classic picturebook. This was achieved by choosing one typeface and pushing it to its absolute extremes. Because of the ambiguity in relation to who is actually in control of the narrative in this seemingly anarchic text, and the cavalier disregard for the conventions of picturebook formats in evidence, the solidity and stability of the chosen typeface is a key ingredient in lending weight and authority to a text which bucks conventional narrative forms and structure. Leach's confidence in Bodoni, and her ability to stretch it, sometimes literally, to the edge of its functionality, forms a typographic foundation from which the subversive and chaotic text can safely grow.

Conclusion

In this chapter I have argued for the construction of meaning in the presentation of the written word, in both handwritten and printed forms. The traditionally published works examined in this chapter represent the kinds of texts which children might first experience typographical play within narrative forms, and are an important site of investigation for research in to the potential semiotic meaning inherent in typography. Postmodern picturebooks in particular provide implied child readers with ample opportunity to interact with typography on a semiotic, meaning-making level. A more focused interrogation of typography in longer narrative texts for children's is required to reveal the ways in which typography can work alongside narrative voice to create meaning. This question of how text, voice and typography interact to create meaning during the act of reading will be addressed in the next chapter, which discusses current research in the semiotics of typography in adult literary texts and how these theories may be applied and expanded in relation to children's literature.

Chapter 3: Paratexts, Poetry and Parallel Worlds

Paratext, Multimodality and the Graphic Surface

In this chapter I turn more pointedly towards current theories in relation to meaning and the graphic presentation of text, namely the semiotics of typography as outlined by van Leeuwen (2006) and applied by Nørgaard (2009) in literature for adults and more recently Unsworth et al. (2014) in relation to literature for children, as well as theories concerning multimodal texts and paratext. Having argued for the ability of child readers to interact with typography on a semiotic level, and called for a refocus on the role that the interaction of typography and narrative voice can play in the creation of meaning through an analysis of handwritten and printed texts in the previous chapter, I wish to expand my analysis to include a broader range of texts. This will allow for an investigation of the kinds of elements that are at the disposal of book creators to create meaning through the visual representation of words on paper, and to what degree typographic elements can be shown to interact with the process of meaning making in texts for children.

Multimodal analysis is still a niche area of critical study, yet a number of different theoretical fields which concern themselves with relationships among the various modes of human communication (film, music, literature, art and visual communication, dance etc.) can offer insight into this area, and these have blossomed in the last thirty to forty years. The most fertile of them is firmly based in the realm of stylistics. Systemic functional linguistics, after Halliday (1994) (Kress and van Leeuwen ([1996] 2006; Baldry and Thibault 2006), multimodal discourse analysis (Kress and van Leewuen 2001; O'Halloran 2004), and multimodal stylistic analysis (Nørgaard 2009, 2010, 2014) are all examples of a concerted attempt to address the relationship among various modes working together within the one genre to create meaning. That is not to say that stylistics and linguistics have the monopoly on attempting to address the issue of multimodal communication, particularly in reference to the written word. A number of critics have attempted to investigate the relation between narrative fiction and its physical manifestation, including Levenston (1992), McGann (1993), van Peer (1993), Genette (1997), Bray, Handley and Henry (2000), Gutjahr and Benton (2001), White (2005), and Sadokierski (2011), who have all endeavoured to interrogate the physical nature of the written word in a broader sense. In addition to these literary approaches to the subject, there are a number of studies which have analysed word-image interaction, typography and design layout in texts from different perspectives: art, graphic design and typography (Spencer 1969; Elam 1990; Swann 1990; Drucker 1994), psychology (Lewis and Walker 1989; Doyle and Bottomley 2009), advertising (Cook 2001; Stöckl 2009a, 2009b), technical, educational and business communication (Morrison 1986; Gump 2001; Brumberger 2003a and 2003b), and document

design and visual communication (Norrish 1987; Schriver 1997).⁶⁴ This is to name but a few, and it is far from an exhaustive list.

Considering the importance of written communication to almost every imaginable academic field, it is unsurprising that there have always been those involved in research who are drawn to theories relating to how typography communicates meaning. But the diffused nature of much of this research across many fields means that clearly formulated, multidisciplinary theories and methodologies of the analysis of what happens when a reader meets the printed page are scattered and difficult to consolidate. This is not to mention those studies focusing more specifically on legibility, but which can also offer insight in to literary meaning, many of which I have already examined in Chapter 1.⁶⁵

Although Kress and van Leeuwen, and more recently Nørgaard, have identified the possibility of applying multimodal discourse analysis or multimodal stylistics to children's literature, there is still little evidence beyond Unsworth et al. (2014) that children's literature critics are embracing this theory, let alone applying it to research into typography. As is sometimes the case, translating newer theories from one area of study to another is slow. Because of the obvious complexity of the relationship between real adult author => real book => real child reader which children's literature researchers must always address, and the already strong focus on the visual appearance of children's books which exists in the field, the application of theories rooted in linguistics, and, to a lesser degree, multimodal theory,⁶⁶ have been less successful in attracting the notice of mainstream critics. On the other hand, what is clear from any cursory glance at children's literature criticism is that the visual elements, the notion of the book as object, and this materiality's relation to the narrative, have always been of huge interest to scholars. Perhaps one element of the lack of connectivity between literary criticism of adult literature and children's literature is that graphically experimental literature is

⁶⁴ The chapter on 'Typography and Discourse' by Robert Waller, in *Handbook of Reading Research Vol. II* (1996) edited by Barr et. al, has a decent overview of a range of the many studies and approaches, up until the mid-nineteen nineties.

⁶⁵ Miles A. Tinker's *Bases for Effective Reading* (1965) and *Legibility of Print* (1963a) and Bror Zachrisson's *Studies in the Legibility of Printed Text* (1965) are all detailed studies on legibility in general. Sue Walker's article "Letterforms for Handwriting and Reading" in *Typography Papers* 7 (2007), and her report published by the National Centre for Language and Literacy in 2005, "The Songs the Letters Sing: Typography and Children's Reading", are both very informative in relation to legibility and children's attitudes and reactions toward typography, as is her more recently published text, *Book Design for Children's Reading: Typography, Pictures, Print* (2013). Lynne Watts and John Nisbet's *Legibility in Children's Books* (1974) is also invaluable in relation to legibility.

⁶⁶ A significant amount of the published work on multimodal children's literature, some of which has been highlighted in Chapters 1 and 2, has been firmly grounded in educational and pedagogical theory, and on picturebook theory. Educational theorists have long been aware of the multimodal nature of children's literature, and how these modes can interact with narrative to create meaning in a real-world classroom setting. Theories of multimodality have given teachers a more concrete vocabulary with which to analyse these interactions in relation to real children interacting with texts, and theories about word/image interactions have assisted practitioners in analysing and promoting visual literacy amongst young children. Analysing multimodal children's literature from a literary perspective is still catching up.

much more common in children's books than in those for adults, and it is merely the latter's quick advancement in the more recent past which has focussed attention on the presence of graphically experimental texts in adult literature. According to Nørgaard, "over the last two decades and more, technological and cultural developments have led to an increasing output of multimodal texts and hence an increasing need to extend the stylistic tool-kit to incorporate tools for dealing with multimodal semiosis" (2010, 433). Indeed, although examples of self-consciously multimodal literary texts, such as *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) by Laurence Sterne, have existed in the academic and public consciousness for hundreds of years, dedicated research that specifically addresses the graphically challenging nature of these texts is far more recent – for example *The Routledge Companion to Experimental Literature*, ed. by Bray, Gibbons and McHale, which includes a subsection on "Experimental Forms and Design" was only published as recently as 2012, and much of the critical literature I have found on this subject is from the last twenty years or so. Children's literature on the other hand has a long-standing and consistent history with experimentation (in illustration, on the printed page, in the book's materiality etc.) which I would argue goes all the way back to its earliest iterations, as we shall see shortly.

At the heart of any critical engagement with the graphic presentation of narrative should be this fact; the way in which we present words on what Glyn White describes as "the graphic surface" (5) holds meaning. The creator of any piece of writing that is prepared, designed, printed and distributed on paper does so with the intention of connecting with an implied reader, with the hope that whatever the nature or genre of their creation, this ideal reader will be able to access the multi-dimensional idea they have presented on a 'two dimensional'⁶⁷ medium. This idea can be expanded from a single page to encompass the entirety of a printed text:

As the vehicle for the text the graphic surface may be anonymous and its role may often be only that of a reference point but when it is de-automatized the graphic surface does not only make us aware of its presence; it may also interact crucially with the text. Once again, the location for the interpretation of levels and/or metatexts operating within the text is the reader, who assimilates each and relates it back to prior knowledge. (White 2005, 11)

⁶⁷ For the sake of argument I will consider the page of a book as two-dimensional, although Nørgaard (2014, 478-79)) has argued for the potentiality of assessing paper on a semiotic level which would certainly render it a three-dimensional object for discussion.

Literature is mediated through the graphic surface of the page, which influences, mediates, even manipulates our comprehension and emotional reaction to any piece of writing we interact with. According to Stöckl,

[...] what intonation, speed and rhythm are to speech, typography is to writing.

However, to complicate matters, some aspects of typography like layout or paper quality are rather non-verbal as they seem further removed from language as such but still accompany writing and contribute to its meaning beyond the linguistic. (2004, 11)

Thus, typography exists within and as a complex semiotic mode which represents the verbal and non-verbal, and which must be considered in detail in order to understand what is communicated to readers alongside the semantic meaning of the text it is used to present.

For Gérard Genette, the importance of the “paratext” is obvious. The paratext, regardless of aesthetic or practical decisions of design, cannot be divested from the literary vision of the author; it is that which he describes as “the graphic realization of a work of literature which is inseparable from the literary intention” (Genette 1997, 34). In a very real and practical sense, without these paratextual elements, a book cannot meet and engage its readers, cannot generate a literary life of its own, and cannot participate in a conversation with its intended audience. Because of the inherently multimodal nature of children’s literature, and literary meaning in children’s literature, it seems short-sighted to look simply at the semantic meaning of the words themselves; rather, it is vital instead to consider what E. A. Levenston describes as “the meaning of meaning” (1992, 2). Indeed, in discussing the meaning behind typographic elements found in adult literature in *The Stuff of Literature* (1992), Levenston cites the work of linguist J.R. Firth and his clarification that “meaning [is] conveyed at *all* [emphasis in original] levels of linguistic organization – graphic, phonological, grammatical, lexical, and contextual—and not merely by the choice of words” (2). According to Firth, “whenever there is a choice—at any of these levels—it must by definition be meaningful choice” (2) and for Levenston, this is integral to analysing the stuff of literature and all its attendant graphicological devices.

The same could be said of children’s literature. The graphic messages which communicate to us as readers from that surface of the page can be shown to be integral to our understanding of story, character, setting, tone and plot. Levenston also recognizes the possibility of accessing these graphic themes by way of semiotics, as he rightly asserts that to a semiotician, the book itself, as object and sign, communicates with the beholder through multiple messages that can be “read” long before the story between the two covers has even begun. Certainly for social semioticians such as Kress and van Leeuwen, the importance of

viewing literary texts as multimodal items that have the potential to speak to readers on multiple levels is patently obvious, and for multimodal stylisticians like Nørgaard, it is essential. Children's literature, which comes in so many varied forms and formats, is a literature which begs analysis from this perspective, from its earliest iterations to the latest 21st-century manifestations; indeed, in the postmodern age of children's publishing, where authors and illustrators can also be designers and editors, and even their own publishers, the degree of creative experimentation in the physical manifestation of children's literature has only increased.

Having already referenced Theo van Leeuwen's pioneering work on the semiotics of typography in earlier chapters, it is relevant here to return to the subject and present a more detailed outline, as the theory proves particularly useful when analysing typography and design elements that are found littered throughout all kinds of texts for children. Van Leeuwen's aim in his article 'Towards a Semiotics of Typography' (2006) was, as previously outlined, to create a grammar which could facilitate the dissection of typography as a semiotic mode in its own right. For van Leeuwen, there is no doubt that typography can fulfil the three Hallidayan metafunctions which are present in all spoken and written texts: ideational, interpersonal and textual. These are outlined as:

[...]the 'ideational' metafunction is the function of constructing representations of what is going on in the world (and in our minds).[...] The 'interpersonal' metafunction is the function of language to constitute social interactions and express attitudes towards what is being represented.[...] The 'textual' metafunction, finally, allows us to use language to marshal individual representations-cum-interactions into coherent texts and communicative events, linguistically through the systems of cohesion, thematic structure, and given-new, and in images through the systems of composition, framing and salience. (van Leeuwen 2006, 142)

As van Leeuwen argues, typography can be used to represent the idea of something, such as "a scratchy" font being used to illustrate the idea of headache, and bones to illustrate the idea of death (2006, 143). Or it can be used to interpret the subject matter, and express the idea of something from a particular perspective, such as cursive or copperplate script representing the idea of "elegance", "luxuriousness" or "exclusivity". It can also assist us in marking out, emphasising or side-lining elements of a text, showing us similarities or difference, and aiding us in organising the textual event into a cohesive structure. Van Leeuwen's description of unique characteristics of typefaces, neatly assembled by Nørgaard (2009) and reproduced here in figure 41, show how the elements which make up letter-forms can be analysed to assist in the interpretation of the meaning created in their use in written works, and assist us in

analysing their semiotic potential in a meaning-making process which is always multimodal. This is particularly useful when analysing the interaction between voice and typography and I will return to this analytical tool in more depth in this chapter.

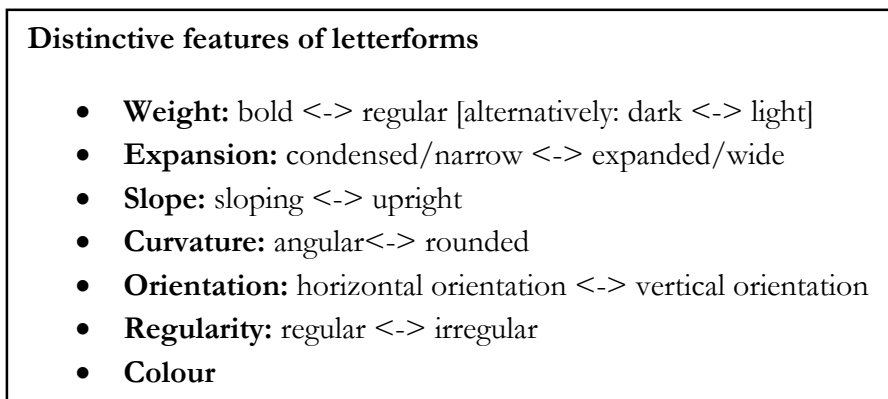


Figure 41. Reproduced from Nørgaard (2009, 145 fig. 1).

These approaches to typography and to the book as object can assist us in interpreting the creation of meaning in children's literature, particularly in those texts which present the printed word in unusual or experimental ways. In this chapter I will be focusing on texts which show how expressive printed type (emboldened words, type size, majuscules, decorative type), epigraphs, layout, design and colour have the potential to create complex meaning in literature for children. In support of these theories I will examine a number of texts for children which make use of paratextual elements, in particular typeface design choices, epigraphs, layout and colour, to create meaning alongside the narrative. These elements oftentimes interact with narrative voice directly, or with the characterisation of the central child figure, to create another layer of meaning for child readers. Although it is not the purpose of this study to compile a chronological list of texts for children which exhibit these particular typographic elements, in the case studies that follow I have endeavoured to give examples across a range of historical periods, from early to modern times. This, I hope, should highlight the fact that typographical experimentation, regardless of technological or design advancements in publishing, and across genres and age categories, has always had a place in books for children.

Case Study 1: Dynamic Type – Character, Action and Sound

The first book is an early example of fantasy writing for children, *The King of the Golden River, or the Black Brothers* (1851) by John Ruskin. In this text, written originally for a specific

young girl in 1841,⁶⁸ the title page and chapter initial letters, designed by Richard Doyle, all make use of a unique, stylised handwritten type, drawn to resemble timber or trees which have grown in the shape of letters. The arching main title (see fig. 42) is designed to look as though it may have grown out of the frame of the illustration. The subtitle, “A Legend of Styria” [*sic*], is designed to look as though it were hewn from a large rock at the base of the image, and the combination of these two design elements suggests to readers that this story is embedded in the landscape itself, echoing a major theme of the narrative – man’s connection with nature. Each of the chapter’s initial letters are similarly illustrated, superimposed on a small illustration, evoking something of a medieval manuscript (see fig. 43).

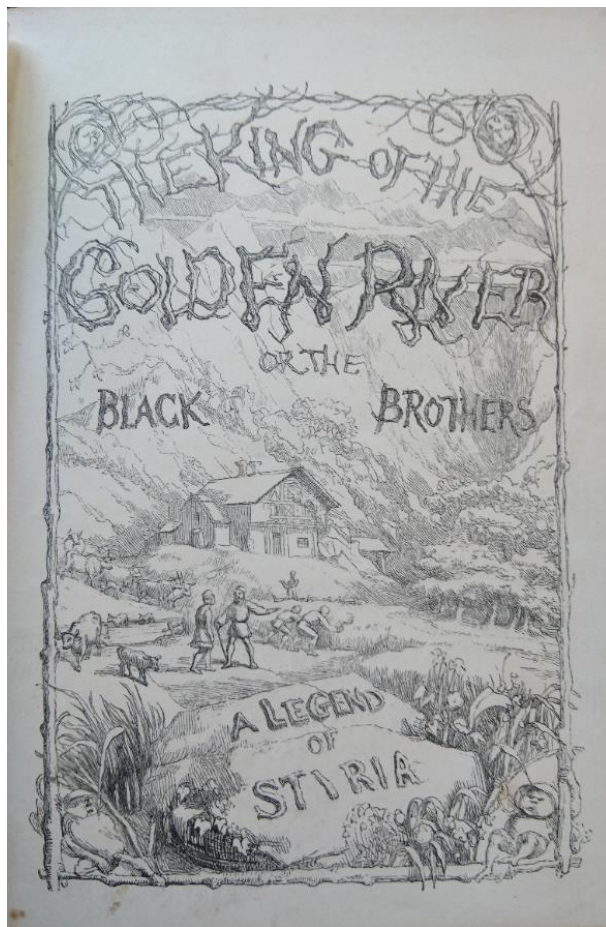


Figure 42. Title page of *The King of the Golden River or the Black Brothers: A Legend of Styria* (1851) by John Ruskin, illustrated by Richard Doyle.

⁶⁸ The advertisement in the first edition outlines the provenance of the story, and it is worth producing here in full: “The Publishers think it due to the Author of this Fairy Tale, to state the circumstances in which it appears. THE KING OF THE GOLDEN RIVER was written in 1841, at the request of a very young lady, and solely for her amusement, without any idea of publication. It has since remained in the possession of a friend, to whose suggestion, and the passive assent of the Author, the Publishers are indebted for the opportunity of printing it. The illustrations, by Mr. Richard Doyle, will, it is hoped, be found to embody the Author’s ideas with characteristic spirit” (1851, Advertisement).

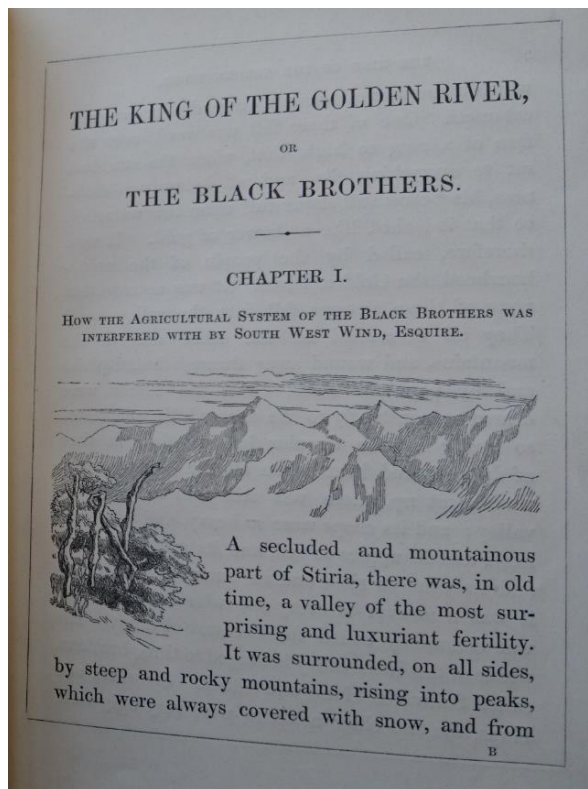


Figure 43. Initial page of Chapter 1 of *The King of the Golden River or the Black Brothers: A Legend of Styria* (1851) by John Ruskin, illustrated by Richard Doyle.

Additionally, there is the inclusion of a handwritten note (Ruskin 1851, 19) which is an example of iconic semiosis in relation to the narrative description of the character. Here, the South West Wind, personified as an eccentric old man with an exceptionally large, glossy black cloak which streams behind him, has paid the house of the “Black Brothers” a visit. When he is unceremoniously kicked out by the two badly-behaved older brothers, he threatens the ruin of their farm for their inhospitality, and indeed he is as good as his word; the next day the valley in which the three brothers live has been destroyed by a great storm during the night, and the evidence of the cause is left starkly obvious on the kitchen table of their flooded house – a white calling card inscribed with the words “South West Wind Esquire” (see fig. 44). However, in a similar manner to Nørgaard’s (2009) analysis of the “fictional indexical graphological meaning” (149) displayed by the inclusion of handwriting on a “notepad” in Jonathan Safran Foer’s *Extremely Loud and Incredibly Close* (2005), the “card” itself displays a low modality in that it is simply a card-shaped box outlined in a thin black border on the page, working against the high modality of the expressive handwriting specially designed for the character.

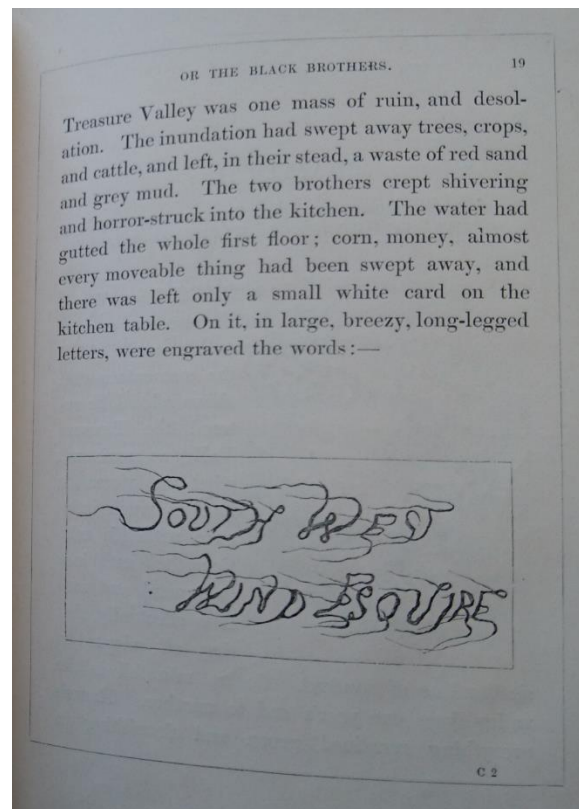


Figure 44. The South West Wind's calling card from *The King of the Golden River or the Black Brothers: A Legend of Styria* (1851) by John Ruskin, illustrated by Richard Doyle. According to Ruari McClean in *Victorian Book Design & Colour Printing* (1972) the image was originally drawn by Doyle and then engraved by H. Orrin Smith (179).

Still, the intrusion of highly-stylised handwriting like this creates meaning beyond the simple semantics of the words. Just as the character's description by the author – from his bulbous nose and red face (as if he had been blowing profusely) to his capacious cloak and three-foot-long cap – creates the sense of the wind personified in human form, the lettering appears to be intrinsically representative of the character. The words of the South West Wind on the card are almost blown away by an unseen gale in the moment of reading, creating an ideational link with the person whom they represent. This kind of figurative and typographical linking has been seen already in Chapter 2, in the handwriting of Tolkien's Father Christmas, where the ideational metafunction is realised by linking the form which the letters take to the character they represent. This early example, with a hand-lettered text, is not necessarily unique but serves to show that this kind of intervention – of a visual presence within the written narrative – has often been used to create another layer of meaning in children's literature.

In a much more obvious, and increasingly common, fashion in twenty-first century books for children, *Fortunately the Milk* (2013) by Neil Gaiman and Chris Riddell and *Dragons at Crumbling Castle* (2014) by Terry Pratchett use typography to indicate action, emphasis and

sound in support of the humour in the text, but with varying degrees of success. Both of these texts are overtly multimodal, as the narrative is strewn with typographic effects – emboldened lettering, large capitals, italics, unique typefaces for specific narrative voices, hand-lettering and even, in the case of *Fortunately*, the use of white text on a black background. In *Fortunately*, typography is used in various ways to express clear meanings. The story is told in two intermingling parts by a young boy and the boy’s father. The story revolves around the father taking care of his two children while their mother is away, and the consequences of having forgotten to get milk for their morning breakfast. The boy outlines the ordinary beginnings of the narrative and then the narration is handed over to his father who has returned to the house, with the promised milk, after undergoing a wild and wholly fantastical adventure while carrying out this seemingly mundane errand. The father is periodically interrupted by his children at moments when the outlandish nature of his tale becomes too much to believe.

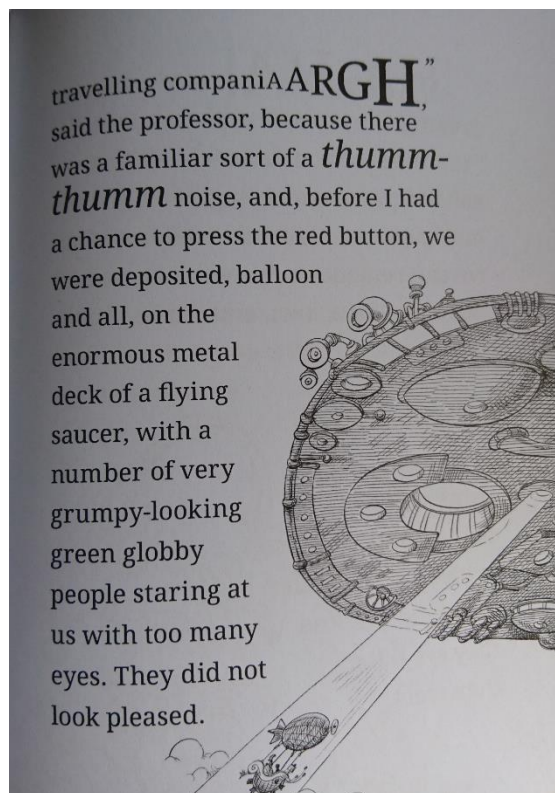


Figure 45. Page 95 of *Fortunately the Milk* (2013) by Neil Gaiman, illustrated by Chris Riddell.

To assist in this interweaving of narrative voice, the two narrators have very subtly different typefaces, which really only appear obviously different to the reader when they appear on the same page. As well as this, there is shaped type to add dynamic action, emphasise sound and the use of white ink on black pages to create an experiential sense of space. Here both ideational and interpersonal metafunctions are fulfilled by the typography used, particularly in the service of what Nørgaard calls “sonic salience” (2009, 150) through

the use of large and emboldened words – even to the extent of gradually increasing size and weight, alongside capitalisation to create a sense of action alongside the narrative as in p. 95 of the book (see fig. 45). It is interesting to note that the dynamic use of typography to emphasise sound and action only takes place during the father’s narrative of his fantastical journey, the textual metafunction being employed here to signal the difference between everyday narrative and tall-tale. Additionally, the difference in type is not hugely dramatic, and the story, while fantastic, is not overtly complex. However, the main turning point of the joke which runs through the entire book is the ridiculousness of the father’s story, and the scepticism of his children. Indeed this narrative structure presents readers with an inversion of the archetypal fantasy where the children are the ones who travel on an adventure or quest, and are the characters who are more often than not disbelieved when trying to explain their absence. So visually cueing the interruptions and separate narrative voices is an integral part of emphasising the humour inherent in the book.

Those familiar with Terry Pratchett’s work, in particular those texts set in the fictional *Discworld* universe, would easily acknowledge his subtle use of type to create meaning – not least in his use of majuscules to represent the speech of the character of Death. The leaden tones of the grim-reaper-personified were often earlier accompanied by a description that emphasised the nature of Death’s voice: “RINCEWIND? Death said, in tones as deep and heavy as the slamming of leaden doors, far underground.” (Pratchett, *The Colour of Magic* 1983, 62), but the continued use of majuscules throughout the entire series came to instantly signal the presence of Death’s distinctive tone of voice, without much call for heavy-handed signalling. The simple use of all-caps in relation to the voice of Death which first created a tone of funereal gravity in relation to the character’s pronouncements, could then be turned on its head in an ironic fashion later on, by having Death comment in a more recognisably human way with the same typographically serious tone of voice:

WELL? Said Death, in a voice with all the warmth and colour of an iceberg. He caught the wizards’ gaze, and glance down at the stick.

I WAS AT A PARTY, he added, a shade reproachfully.

‘O Creature of Earth and Darkness, we do charge thee to abjure from—’ began Galder in a firm, commanding voice. Death nodded.

YES, YES, I KNOW ALL THAT, he said. WHY HAVE YOU SUMMONED ME?
(Pratchett, *The Light Fantastic* 1986, 34-35)

In another of Pratchett’s texts set in Discworld, this one specifically aimed at younger readers, each of the chapters of *The Amazing Maurice and His Educated Rodents* (2001) is

preceded by a short epigraph from the fictional book *Mr Bunnsy Has An Adventure* (a clear intertextual nod to Beatrix Potter's *Peter Rabbit* books). These short passages are printed in an irregular, sans-serif typeface superimposed on an image of a stained and well-worn page, in order to mimic the copy of the fictional book which the rats in the text carry around with them. Each epigraph is an ironic joke at the expense of the kind of texts the author wishes to make fun of, as well as a naïve perspective from which to view the following chapter's events, as Perry Nodelman points out:

[...] *The Amazing Maurice* is chock-full of interesting subtexts, violence, and even social commentary, in ways that undercut and reveal the inadequacy of books like *Mr. Bunnsy*; and that in turn invites readers to take a specific view of *The Amazing Maurice* a more enterprising book about talking animals for young readers. (2017, 71)

Young readers are encouraged to view the tales of Mr Bunnsy with a critical eye, and to think about the irony inherent in tales for children involving talking animals interacting with the human world. All of this is subtly reinforced by the difference in typography used, between the bold, erratic, and slightly unstable typeface chosen for Mr Bunnsy, and the more standard, reliable serifed typeface use for the main body of the text.

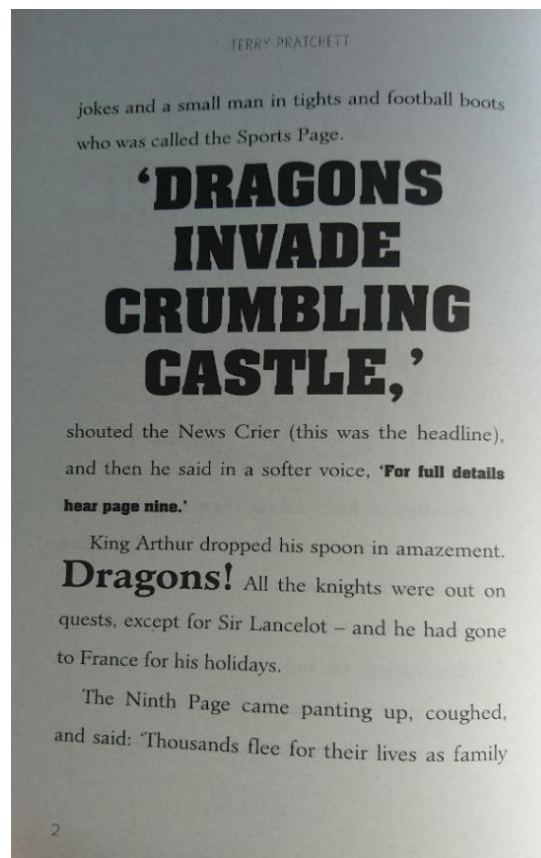


Figure 46. *Dragons of Crumbling Castle* (2014) by Terry Pratchett

Not surprisingly then, throughout the short stories collected in *Dragons of Crumbling Castle*, there are moments when emboldened or diverse typefaces are used to emphasise sound or indexically to link type appearance with the source of the words, or to denote different voices speaking in the narrative. But an excessive use of expressive typography and multiple types renders the effect almost useless in this text. The opening joke in the first of the collected short stories from Pratchett's early career is executed well, with a play on newspaper formats and medieval town criers (see fig. 46) where the use of clever layout and typography firmly adds to the overall humour. The joke works because of the link between accepted graphic formats for newspapers – large bold font for headline, slightly smaller for the sub-headline and then standard size for the main body of the story – and the connection we make with sound and typography (i.e. bold, all-capitals or enlarged words read as “shouting” for most modern readers). Thus the “page’s” voices, as part of the Sunday town crier’s troop, are presented graphically in a manner which both plays on the idea of reading the Sunday newspapers, and on the idea of having the news announced verbally in a style reflective of a newspaper format to a fictional, pseudo-medieval king. However, as the stories progress it becomes clear that whoever designed the typesetting for this book failed to make the connection between good design, the impact of typographic experimentation and multimodal semiosis. There are times when almost randomly emboldened and blown up words take over the page, with little connection to the action or meaning in the narrative. Some pages appear to show a lack of understanding of the basics of good typographic design, as evidenced on page 11, when the startling, yet hardly deafening “crack” of someone stepping on a twig in a forest is presented, centre justified, in huge letters on the page, completely out of proportion with the narrative construction of the scene (see fig. 47). According to Nørgaard, van Leeuwen’s ‘Semiotics of Typography’ indicates that the iconic meaning-potential of typography in creating the meaning of sonic salience through visual salience is obvious – in the example she uses she is referring to majuscules, or tall caps, but the same could be said of large, emboldened letters used as a contrast to the more standard letters of the narrative (2009, 150).

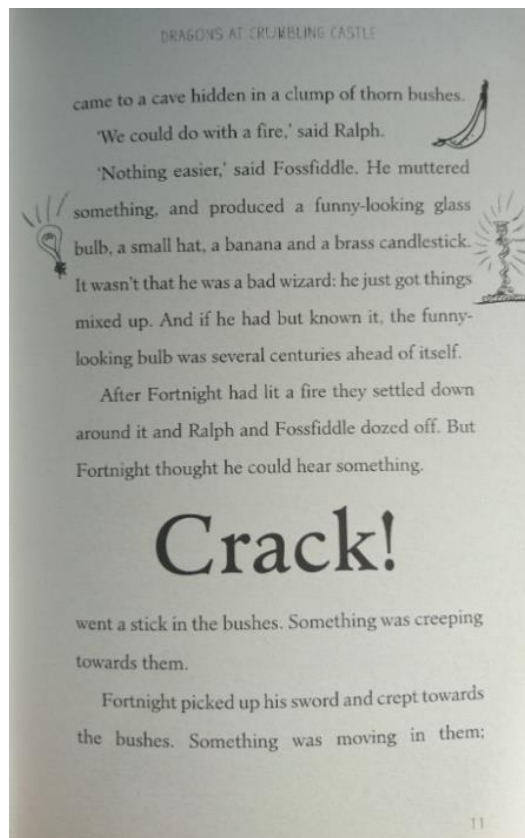


Figure 47. *Dragons of Crumbling Castle* (2014) by Terry Pratchett.

On another page of *Dragons* (see fig. 48), the specific instruction of the original author to use capital letters for the thoughts of a particular character, referenced with a sense of postmodern irony within the narrative, is barely adhered to. Astonishingly for a text littered with unnecessary typographic gymnastics, the typesetter here chose merely to capitalise the first letter of each word within the font used for the main body of the text. Presenting the words in all-caps, and perhaps emboldening and slightly enlarging them, would have added to the humour of the story by giving a certain imposing and grave attitude to the musings of a tortoise whose thoughts are anything but intellectually weighty – there is a missed opportunity to add irony to the text through the typography used, even when it was specifically outlined by the author. Unlike *Fortunately*, where typographic experimentation is used successfully for specific purposes, the haphazard nature of the typesetting renders the graphic surface of the page a semiotically confused failure.

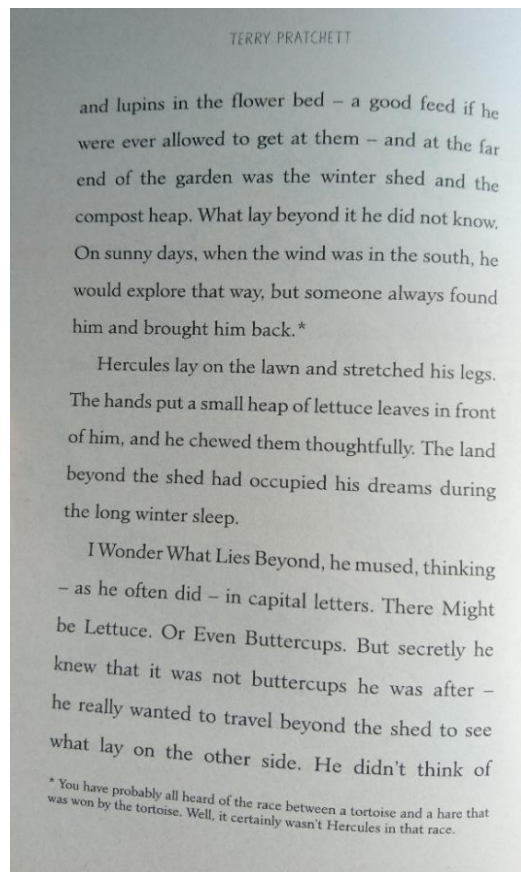


Figure 48. *Dragons of Crumbling Castle* (2014) by Terry Pratchett.

My fourth example of the role of paratext in creating meaning is Kate Thompson's *The New Policeman* (2005). This text includes epigraphs of traditional Irish music notation after each chapter (see fig. 49). I tentatively give them the name epigraph, although they do not come at the beginning of the book, or the beginning of each chapter, because it seems the most fitting term as they relate thematically, through the name of each piece, to the chapters they complete. According to Genette, the epigraph can appear at the end of a book (1997, 149) and, although usually a quoted piece of text, can also be “a nonverbal work, such as drawing or a musical score” (150). These musical epigraphs are used in *The New Policeman* to create meaning in a number of ways. The titles of each piece,⁶⁹ the majority of which are original traditional tunes, draw attention in some way to the plot of the preceding chapter; sometimes this is a major plot point, or sometimes just a passing remark in the discussion between characters. They function as point of reference, or kind of a call back to these instances and plot points in the preceding chapter.

⁶⁹ The selection of the specific tunes appears to be arbitrary in terms of the melody itself, and it is merely the name of the piece as it relates to the narrative that is significant. According to Breandán Breathnach, in *Traditional Irish Music* “titles have no musical connection whatever with tunes; they are merely labels used for ready identification. It is nonsense to suppose that *The Irish Washerwoman* in some mystical manner represents the strange personality of that now ancient lady [...]” (*Folk Music and Dances of Ireland* 1971, 63).

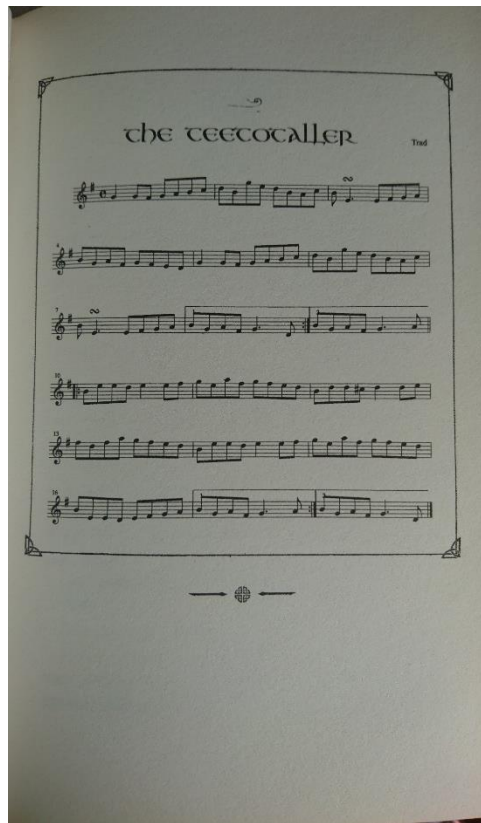


Figure 49. A traditional Irish jig from *The New Policeman* (2005) by Kate Thompson.

In addition to this, there is the thematic link between the main character's family, his own musical talents and the magical world of Tír na nÓg – there is literally music running through the book. JJ is drawn to the fairy land through music; it seeps through the barrier between the worlds for him, so that in the final act he is not only playing with the humans at the Liddy family's traditional music sessions, but also with the folk of Tír na nÓg at the same time (Thompson 2005, 402-403). Thompson uses music as a metatextual theme; just as JJ is aware of the fairy tunes bleeding in to the human world, the reader is constantly reminded of the music in the textual form of the book. Here we see the “textual” metafunction fulfilled, as the separate format of musical notation, placed on a page at the end of each chapter, and bordered with a thin black margin to evoke a page within the page, is rendered distinct from the narrative typographically (although, just like the card of the South West Wind in *The King of the Golden River*, it exhibits a low modality). Both the written words of the narrative and the musical notation have to be read to be understood, so this differentiation may appear obvious, but both elements serve a purpose within the narrative as a whole, and interact with each other to create something more than they would alone. As Robert Dunbar puts it, the

[...] attribution of this central symbolic role to the power of music endows the novel with a pervasive warmth and richness, complemented by the inclusion within the text

of a selection of Irish melodies: the precise placing of these affords various examples of mischievous and ironic juxtaposition (2007, 139-140).

Finally, there is an external performance and interactive element to these epigraphs – if readers have the capacity to read and play the music, they can do so. For those readers it is important to note the author’s preface acknowledging the method of musical transcription used – classical or staff notation – which may not appeal to those who play traditional music:⁷⁰

There are many different methods of transcribing Irish traditional music and the one I have chosen to use will not please everyone. However, I hope it will give easy access to the tunes for anyone interested in playing them. (Thompson 2005, Dedication)

This speaks to both the background of the author⁷¹ and her efforts to create an inclusive text which is accessible to as many readers as possible. Genette, in describing the four functions of epigraphs, reserves his most acerbic remarks for the final one:

The most powerful oblique effect of the epigraph is perhaps due simply to its presence, whatever the epigraph itself may be: this is the epigraph-effect. [...] The epigraph in itself is a signal (intended as a *sign*) of culture, a password of intellectuality. While the author awaits hypothetical newspaper reviews, literary prizes, and other official recognitions, the epigraph is already, a bit, his consecration. With it, he chooses his peers and thus his place in the pantheon. (1997, 160)

Thus it is clear Thompson uses these epigraphs in a twofold manner. She is clearly choosing her peers within Irish society as a whole, placing herself in a position embedded in Irish culture and music, and potentially aligning herself with a kind of “elite” grouping in Irish society – traditional Irish musicians. But she is also extending an offer of a way in to that culture for her readers through the relative democratisation of the manner in which the music is presented. As she outlines in the preface, “most of [the tunes] I have learned over the last few years from other musicians, and these I have transcribed from memory” (2005). Others were taken from reliable, acceptable sources on Irish music,⁷² so that her credibility in

⁷⁰ Traditional Irish music is most commonly learnt by ear: “[...] traditional music can be learned properly only by ear, which is the way a child learns his first language. A teacher who is not himself a traditional player should go no further than demonstrating to his class the fingering for the scale. *Attempting to teach airs and tunes by playing them from a printed text on the piano or other instruments, if persisted in over a period, could quite easily result in unfitting the children ever to play music in an accepted traditional style* [emphasis added].” (Breathnach 1971, 122).

⁷¹ Thompson is a British citizen who has lived in Ireland since the eighties and would traditionally be thought of as something of an outsider in Irish society. However her embrace of Irish culture and the length of time she has lived in Ireland, as well as her abilities as both a fiddle restorer and player, give her insider status in the country in which she has chosen to live. She has won the Irish Children’s Book of the Year Award three times, a prize which is awarded in order to “identify, honour and promote excellence in books for young people by Irish authors and illustrators” (www.childrensbooksireland.ie/cbi-book-of-the-year-awards/).

⁷² Thompson cites O’Neill’s *Dance Music of Ireland* and Breandán Breathnach’s *Ceol Rince na hÉireann* as her two sources in the preface, and here she is referring to Francis O’Neill’s *The Dance Music of Ireland*, first published in

reproducing the tunes is grounded in both her position in the Irish traditional music community, and in the accepted literature of that community. Taken altogether, the presence of the musical notation for Irish traditional music creates another layer of meaning within the text, foregrounding the presence of sound on the graphic surface of the page, in a text which is literally infused with music.

Case Study 2: Layout – Pattern Poetry and Shaped Prose

According to Dick Higgins's singularly thorough treatise on pattern poetry throughout the history of world literature, *Pattern Poetry: Guide to an Unknown Literature* (1987), Lewis Carroll's *Alice's Adventures in Wonderland* (1865) contains a late and rather rare example of the form – a pattern poem⁷³ from a known author (105). Higgins has asserted that pattern poems had completely died out as a literary form during the 18th century, and endured during the 19th century more often than not as anonymous comic verse (105). Johanna Drucker's view, in her discussion of the experimental typographic work of Symbolist poet Stéphane Mallarmé, aligns with this, and differentiates pattern poetry from the later, more avant-garde form of visual play of the early twentieth-century:

The literary form in which visual play with typographic arrangement existed prior to the sketched out plan for *A Throw of the Dice* was the pattern poem. The reductive iconicity of these work, with their limited pictorial imagery and generally popular or religious tone, was a far cry from the abstract metaphysics of Mallarmé's work [...] (1994, 51)

Both contemporary readers of *Alice*, and those coming to the text in the subsequent hundred years or so, may have somewhat different experiences with poetry presented in a visually playful manner. In general however, van Peer has noted “the ubiquitous nature of typographic foregrounding in western poetry”:

The existence of verse lines and stanzas illustrate this. Neither of these can be understood without an appeal to typographical deviations and parallelisms, which have themselves been turned into literary custom. This means that these forms must belong to readers' stock expectations concerning poetry. (1993, 50)

1907, and to perhaps one or more volumes of *Ceol Rince na hÉireann*, published by Breathnach in 1963, with a second volume following in 1976. Subsequent volumes were published in 1986, 1996 and 1999.

⁷³ I use the term pattern poem here, in deference to Higgins and others who are experts in the field. It should be noted that the term “concrete poem” or “shaped poem” would also suffice, and in particular because concrete poetry appears to be a name coined in the twentieth century, I will use that term where appropriate in reference to more modern works.

Still, the form, or more specifically, the visual pun which is embodied through the form, was clearly as important to Carroll as the content of the word play. Higgins points out that while the handwritten version of the original “Mouse’s Tale” (see fig. 51), beginning with the lines “We lived beneath the mat [...]”, has “the right shape because Carroll wrote on a slant” (1987, 204), a typeset example of this version loses much of the quality of a mouse’s tail, becoming simply an elongated squiggle (see fig. 52). The version readers are more familiar with, beginning: “Fury said to a mouse [...]”, which loses some of the narrative sense (although this hardly seems problematic in a story like *Alice*), appears visually as a more effective mouse’s tail when typeset. Carroll’s awareness of how the poem would appear when printed, and his willingness to re-write it so that the visual pun was effective, highlight how important he considered the look of the poem, not just its semantic meaning, to be.

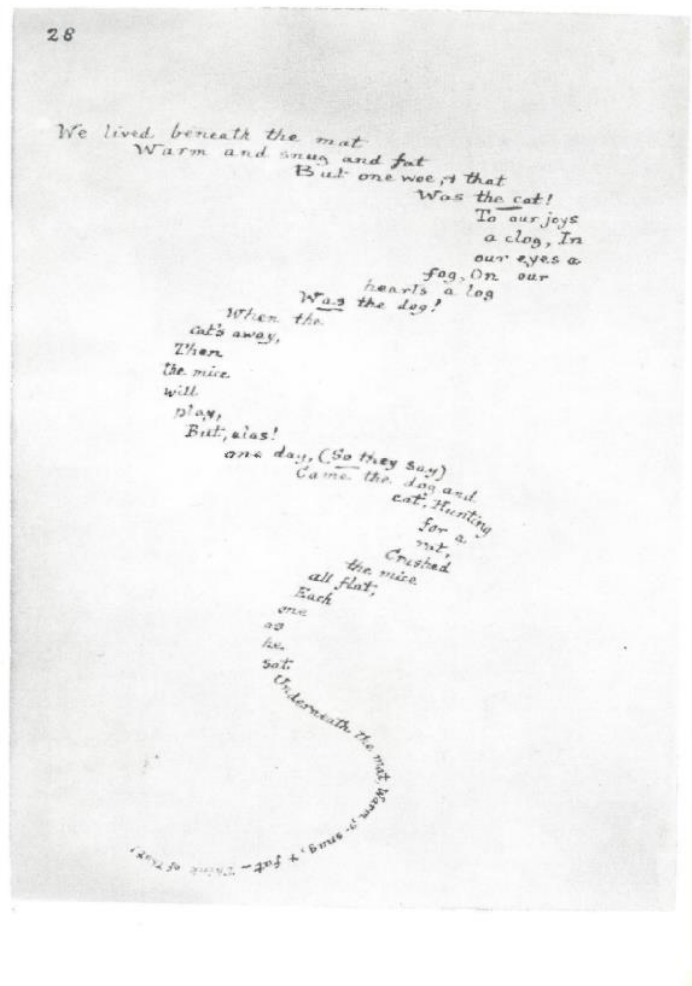


Figure 51. The original handwritten poem from handmade book *Alice's Adventures Under Ground* (1864).

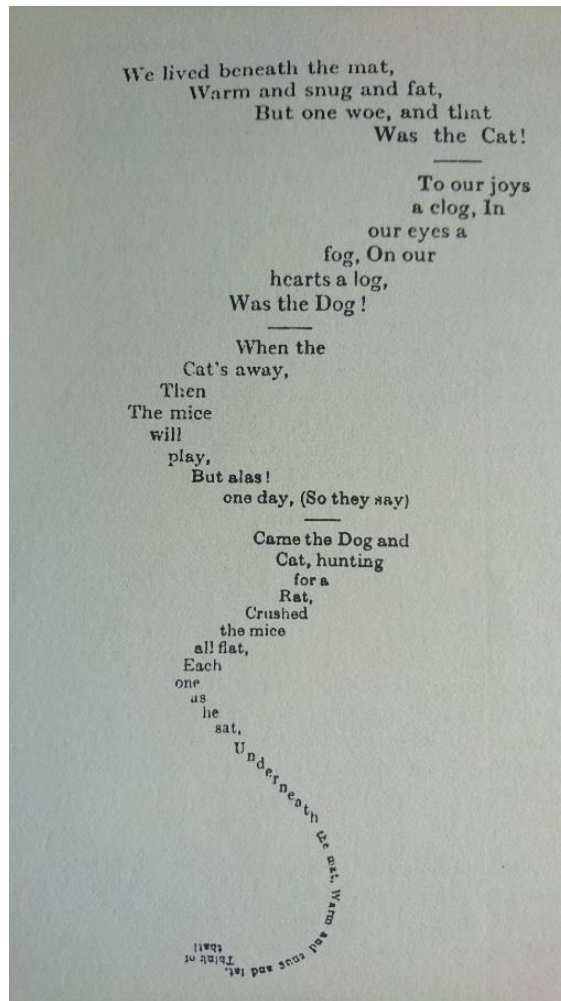


Figure 52. A typeset version of the original poem by Carroll, from Dick Higgins *Pattern Poetry: Guide to an Unknown Literature* (1987, 106).

Additionally, there is another layer of graphic and textual play to be found here, as highlighted by the discovery of two American high-schoolers in the late eighties, described in *The New York Times* ("Tale in Tail(s): A Study Worthy of Alice's Friends" 1991), of an additional visual pun, hidden beneath the surface of the poem. They detected that the second and best known version of the poem, when written out in a traditional format, is in fact a tail-rhyme in which the first two couplets are shorter than the final caudal line. Written in this way, they suggested the poem's three line stanzas form the appearance of a mouse (see fig. 53). One could argue then that the visual appearance of the poem, and the visual puns used, were as important to Carroll as the narrative sense of the text itself. Visual and verbal play with words were key themes in a text which attempts to subvert and contradict literary, educational and narrative norms in order to amuse and challenge the implied child reader. The fact that the additional pun constructed for "The Mouse's Tale" was discovered by two teenagers 127 years after the book was published strikes one as something like poetic justice for child readers everywhere.

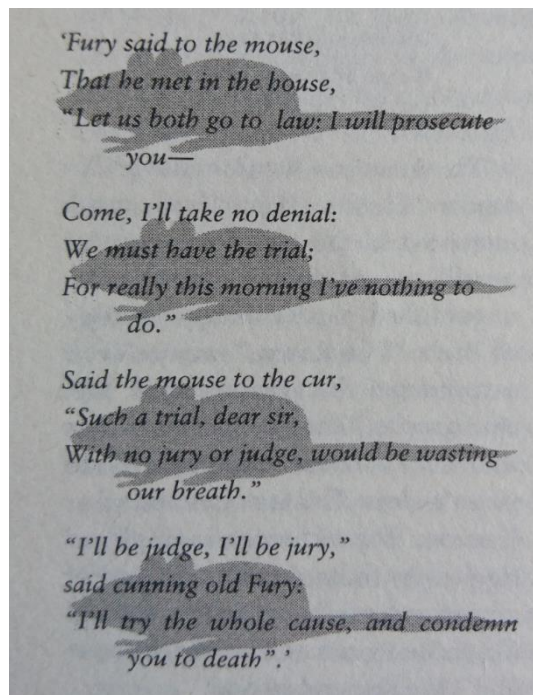


Figure 53. The Mouse's Tale, reprinted to show the tail-rhyme layout, from *The Annotated Alice: The Definitive Edition* (2000) by Lewis Carroll, introduction and notes by Martin Gardner.

Carroll's penchant for graphic realisations of puns and jokes started at a young age and continued in to his time at university; as a boy the young Charles Dodgson created "family miscellanies in the style of Punch" including "The Rectory Umbrella", and "Misch-Masch", which was devised in his early years as a student at Christ Church, Oxford (Warner 2011, 1). Marina Warner has pointed out that these early magazine-style creations were packed with illustrations and "graphic marginalia":

The frontispiece of 'The Rectory Umbrella', for example, shows a bearded old man beaming as fairies fly under the shelter of his umbrella. They're bearing cradle blessings labelled "Good Humour", "Knowledge", "Mirth" and "Cheerfulness", among other boons. [...] Most tellingly of all, the umbrella that is shielding the good sprites has written between its spokes, "Jokes", "Riddles", "Poetry", "Tales" and, in the centre, "Fun". The young Charles Dodgson was interposing a determined brand of fun between himself and unhappiness. He saw humour as somewhere, above all, to shelter; it had a purpose, and that purpose was intertwined with children and a child's way of being. (2011, 1)

Some of this content even found its way in to the *Alice* books – the first stanza of the poem Jabberwocky, found in *Alice Through the Looking Glass* (1871), appears in 'Misch-Masch' (see fig. 54) as a "stanza of Anglo-Saxon poetry", "written out in pretend runic script" (Warner 2011, 1) – it's impossible here not to be reminded of JRR Tolkien's attempts to

present his writing in the guise of Father Christmas not just in terms of his vocabulary and tone, but visually and graphically, many decades later. Unfortunately it didn't survive in its original graphic presentation in the final printed book.

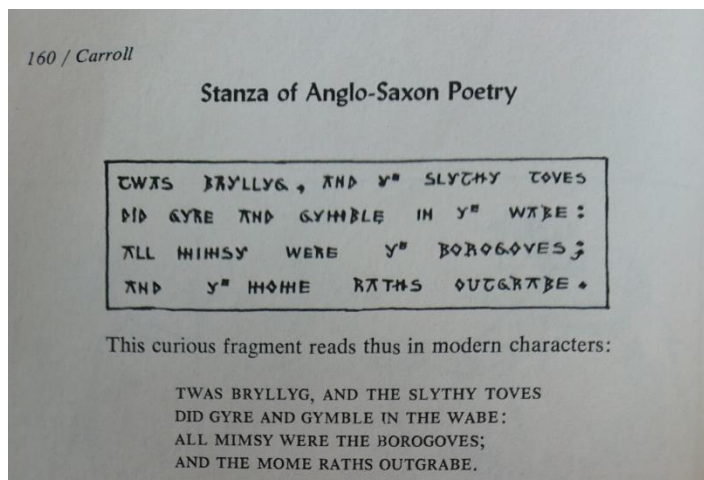


Figure 54. The “Stanza of Anglo-Saxon Poetry” from *Misch-Masch*, taken from Milton Klonsky’s *Speaking Pictures: A Gallery of Pictorial Poetry from the Sixteenth Century to the Present* (1975, 160).

Considering *Alice*'s iconic status as one of *the* preeminent classic books for children, it would be difficult to find a comparable text from the period that exhibits both the depth of skilled and irreverent word-play, as well as a consciousness of the appearance of type on the graphic surface of the page that can be found in *Alice*. To demonstrate both Carroll's accomplishment and the ubiquity of such pieces, regardless of quality, I want to contrast his text with another more humble, and now lesser known, book from the late Victorian period. *The Best Song Book in the World* (1892) was selected, edited, and published by E.W. Cole. This book is a compilation, according to the advertisement opposite the title page, of *The Thousand Best Songs in the World* (1890?) and *The Funniest Song Book in the World* (1890?), and was part of a number of texts compiled for children, the most famous being *Cole's Funny Picture Book* (1879), by the Australian bookseller Edward William Cole (1832 – 1918) (Cole Turnley 1969, 440). *The Best Song Book* is a collection of songs gathered by Cole from numerous sources and published for the children's book market, within which he was an extremely successful business man. Cole ran “Cole's Book Arcade” which opened its doors in Melbourne in 1873 – a glittering, mirror-strewn bookshop with mechanical men advertising his wares at the front entrance, which was festooned with a gigantic rainbow (Slade 1935, 106).

According to an undated letter included at the back of each of the two texts in the volume, and addressed to a “Friendly Reader”, it was Cole's aim to begin the process of creating a “Federation of the World Library” in which the 100 best books on “each subject of human knowledge” would be collected – his contribution to this was to be the books he

published for children. Of these “Best Books in the World”, Cole claimed he had already published two: “one entitled “Cole’s Funny Picture Book,” of which I have sold 50,000; it is the best child’s book in the world; and the “Fun Doctor,” of which I have also sold 50,000, is the best fun book in the world” (Cole 1892, 383). As far as Edward William Cole was concerned, those items selected for inclusion in his books were the best of literature, songs and entertainment available to children. Indeed the cover of the book features a flag with a rainbow under which is emblazoned the words “Federation of the World Library” and the quotation:

’Tis Books Will Cause The Flag Of Peace,
Through Earth To Be Unfurled.
Produce “The Parliament Of Man”
And Federate The World.

Reading about Cole’s life and bookselling acumen, it is difficult not to be reminded of John Newbery of the previous century. Cole originally got in to the bookselling business in order to publish his own book (Cole Turnley 1969, 439), and eventually turned his bookstall in to an enormous multi-storey book bazaar, where shoppers were encouraged to read for as long as they liked, with no obligation of purchasing, while a band played throughout the afternoon (Cole Turnley 1969, 439). According to one commentator:

The Book Arcade, in the early days, was looked upon as a dumping place for the booksellers’ dead stock. Cole would never refuse anything at a price, and he found means of selling books that the ordinary bookseller could not. He had the knack of getting people to crowd into the place, and the books sold themselves. (Slade 1935, 106)

It is worth noting that the availability of affordable literature for everyone was also extremely important to Cole, hence his suggested project for the creation of the Federation of the World Library. In speaking of his own plans for publishing further books of this kind, he reminds us:

Of course, I shall not make these selections with the completeness with which they will be done later, but I shall have the satisfaction of having done something towards initiating the greatest and most valuable necessity of the future—namely, *A cheap and universal library for all mankind*. (Cole 1892, 383)

The children’s books he self-published in subsequent years, including *Cole’s Fun Doctor* (1886), *Cole’s Intellect Sharpener* (1900) and *The Thousand Best Poems in the World* (1900), as well as those already mentioned, were hugely popular – the final print sales for *Cole’s Funny Picture Book* up to its 1966 reprinting was close to 885,000 copies (Cole Turnley 1969, 440). These

texts were invariably collections of games, puzzles, songs, poems, rhymes and pictures, much like any Victorian children's literature of this kind, and were mostly taken, with permission, from other sources.⁷⁴ In this respect Cole wasn't an author, and did not appear to attempt to change or alter the items he selected for his books, even in terms of their physical appearance. The fonts and formats used in *The Thousand Best Poems in the World* are far from uniform, presented as a mixture of serif and sans-serif types for titles and headings, and where the font size and spacing changes from poem to poem in order to accommodate its length, with little regard to legibility. *The Best Song Book* is much the same but has the potential to offer us some insight in to the kind of poems and songs available to child readers of the time, and what they looked like. There are a number of pattern poems included in this text, taken from unknown sources which show examples of typographic experimentation that range from working with the narrative of the text, to those which are disconcertingly unconnected with the semantic meaning of the words. These are all exclusively in the second part of the collected volume, in *The Funniest Song Book in the World*, and are presumably what Cole refers to as the "comic recitations and tit-bits" that he has included amongst the songs in the book (Cole 1892, Preface to *The Funniest Song Book in the World*).

In one, 'The Poor Fiddler's Ode to his Old Fiddle' (see fig. 55), we see an example of where form and meaning are one; where visual and poetic rhythm are matched to create a whole. The poem is structured in such a way that the distinct lines of it work at the textual metafunctional level to create the shape of a violin – no particular graphic manipulation has to happen here other than aligning the lines of the poem centrally. It also performs the iconic metafunction in symbolising the shape of the instrument which the poem is actually about. Whether it works coherently as an elegant piece of poetry is certainly up for debate, but the intention to marry verbal and visual meanings was clearly present when it was first composed. On the other hand, another of the "songs" included in *The Best Song Book*, 'Served Him Right' (see fig. 56), has none of this textual or iconographic cohesion. The text is about a hanged man – detailing the various ways in which he misbehaved, and including various puns on the theme of the word "hang" – and has been printed to show a hanged man dangling from a gallows noose.

⁷⁴ Many of the individual pieces are referenced as being included "By kind permission of..."

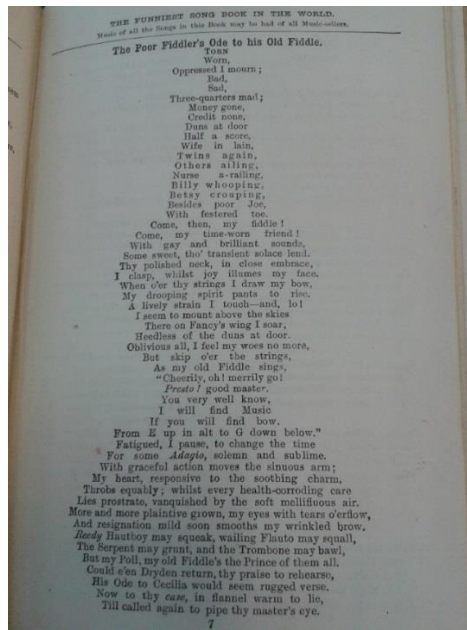


Figure 55. 'The Poor Fiddler's Ode to his Old Fiddle', Anonymous, from *The Best Song Book in the World* (1892) ed. by E.W. Cole.

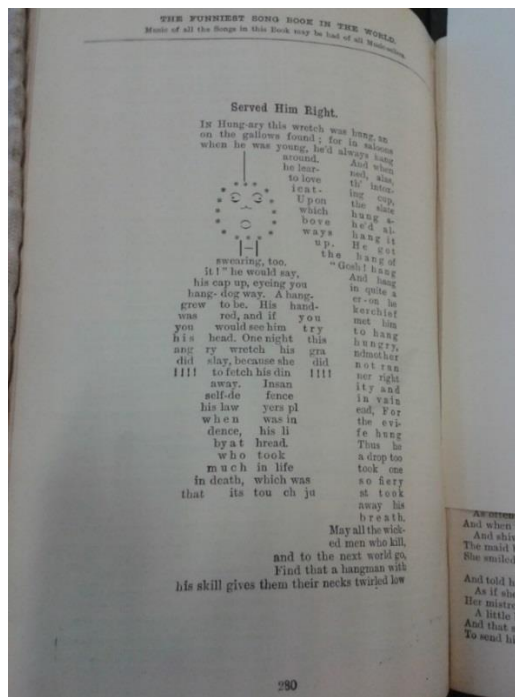


Figure 56. 'Served Him Right', Anonymous, from *The Best Song Book in the World* (1892) ed. by E.W. Cole.

However, the text and the image, although thematically linked, do not work together coherently; the text of the poem is simply arranged to mark out the shape of the image the typesetter required, with little regard for sentence or word structure. The poem becomes somewhat illegible as lines and even words are split in the attempt to create the desired image. This is an example of where the creator of a piece of pattern poetry, whether the author themselves or a later printer or typesetter, fails to understand the possibility of a connection

between the verbal and the visual, and misunderstands the construction of a truly multimodal text, for which there must be a purpose and a synchronicity of these elements if the created piece of work is to be wholly successful. *The Best Song Book* includes a number of other examples of pattern poems like these, with varying levels of success, but what is truly interesting about them is that this form of poetry and graphic manipulation, taken from obscurity, and used perhaps ironically by Carroll, should still exist and indeed be circulating in books for children in the late Victorian period, albeit in a degraded or decadent state. Certainly Cole's text is not the height of sophistication, nor am I suggesting it is an exemplar of Victorian children's literature of the time, but as a bookseller Cole certainly knew what children liked, and what they expected in their books – his inclusion of a number of shaped or pattern poems suggests that this was still a popular form in children's books,⁷⁵ and the varying quality of those poems shows us how typography was sometimes used, and misused, in an attempt to create multimodal texts during this period.

According to Dick Higgins, pattern and concrete poetry has existed in variable forms since Hellenistic Greece. Indeed, those cited in *Pattern Poetry: Guide to an Unknown Literature* (1987) were composed between 325 B.C. and A.D. 200.⁷⁶ Although the form has gone in and out of fashion across various geographical areas and over various historical periods, it appears clear that human beings have always been fond of playing with the shape and form of the written word and its presence on the graphic surface. The ability of readers, and in particular young adult readers, to interpret and interact with playful and complex text, both linguistic and graphic, is something that the author Aidan Chambers takes very seriously. His novels for young adults are brimming with literary references, puns, plays on well-known characters, themes, settings and genres, which attempt to actively challenge readers. Although his ability to play with language and narrative formats is widely recognised, his creativity in terms of graphic form is also a significant part of how meaning is created in his novels.

Breaktime (1978) is a particularly strong example of this playfulness and experimentation when it comes to form. The text, as Betty Greenway has pointed out, is very much an autobiographical one in the vein of James Joyce and D.H. Lawrence, but one in which Chambers is more concerned with “ideas than events, in philosophical significance, [...] more interested in language, how something is communicated, than in plot, what happens”

⁷⁵ Interestingly *The Thousand Best Poems in the World* does not include any pattern poems, and it may have been the case, as Guy Cook has observed in the twenty-first century, that oftentimes literature which makes use of such “paralinguistic” elements is considered of a lower form, either childish or whimsical at best (2001, 83).

⁷⁶ Higgins even suggests that the Minoan era Phaistos Disk (1700 B.C.) inscribed with symbols of the Linear A writing system, which unlike Linear B has not been deciphered, could potentially represent what we would now consider a pattern poem. However, I would be extremely hesitant to participate in this kind of conjecture, since interpreting an archaeological artefact in such a manner, without being able to read the language written on it, seems foolhardy at best.

(2006, 23). Thus the form that the book takes – with all its intermingling sections of literary and graphic genres, from letters to dialogue, signs and graffiti, illustration and concrete poetry – is a direct reference to the central question the protagonist of the text is asked to refute by his friend Morgan: that “literature is a sham, no longer useful, effluent, CRAP” (Chambers 1978, 9). The graphic realisation of the text, in a less than conventional style which plays with the layout of text and language to produce or imitate experience and the human adolescent mind in turmoil, thus addresses these accusations against literature itself, counteracting the assertion that it is “by definition, a lie” and that:

Novels, plays, poetry make life appear neat and tidy. Life is not neat and tidy. It is untidy, chaotic, always changing. Critics even complain if a story is not well plotted or ‘logical’. (Life, logical!) They dismiss characters for being inconsistent. (How consistent are you, Ditto? Or me?) And they admire ‘the literary convention’, by which they mean obeying rules, as in ludo or chess. (9-10)

In *Breaktime*, Chambers lends realism to experience by breaking from linear narrative to represent experience, sensation and emotion more closely. Ditto’s drunken experience at the Labour party town hall meeting is one example, where his inebriated condition means the narrative, having switched from third person to first person, becomes increasingly garbled and nonsensical:

I watched and listened and sawheard in minddazzle.
Went on the standingman, ‘government people solidarity people people party people
policy party left people party-strugglesocialistwelcome’
A waterfall of fryingpan exploding lightbulbs.
The standingman sat, the sittingman stood.
And spoke; an eloquent precision. (69)

Finally, with a turn of the page, the next speaker’s speech is presented to readers as a cartoon of a man’s face with a speech bubble, entirely rendered in capital Zs (see fig. 57) – a concrete poem presenting Ditto’s incomprehension and intoxicated point-of-view.

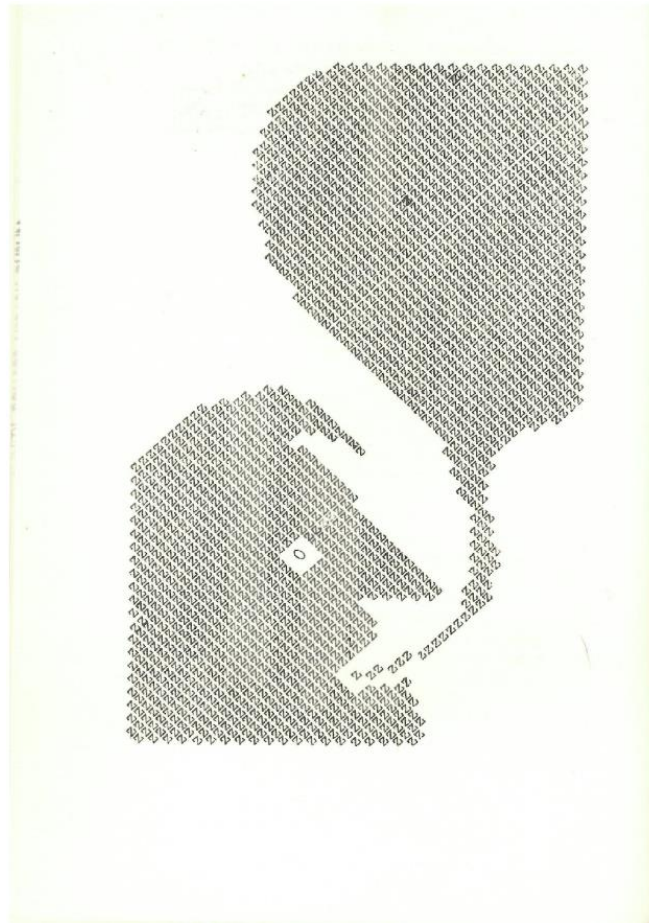


Figure 57. The concrete poem made up entirely of the letter 'Z', *Breaktime* (1978) by Aidan Chambers.

The deployment of unconventional page layout to create a temporal-textual representation of characters' experiences and potentially disrupt the act of reading is used to great effect in the scene where Ditto loses his virginity to Helen. The textual manifestation of a sexual act is represented by disrupting and reconfiguring the conventional layout of the page. The text for this passage is split into two sections; on the left is a column containing a stichomythic exchange between the description of action and the interior monologue of the protagonist; on the right, a column containing a description of the sexual act in scientific terms from a fictional manual on sex published for teenagers, entitled *Patterns of Lovemaking* (see fig. 58). Here Chambers has attempted, within the limits of graphic presentation on a printed page, to represent the rhythm of an intense physical experience; out of sequence and order, the "multimovement of circumsensethoughts" (Chambers 1978, 114). It is an attempt to exemplify the multi-sensory experience of an intimate sexual act using multiple semiotic modes: written language and its physical appearance on the page.

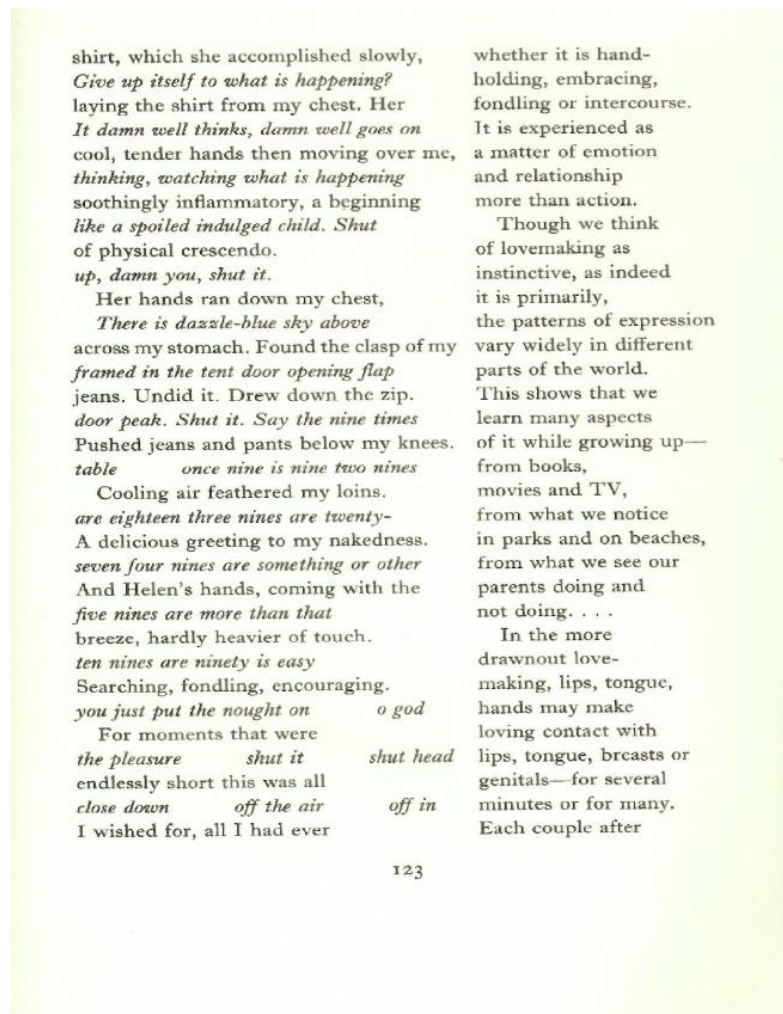


Figure 58. Stichomythic writing in *Breaktime* (1978) by Aidan Chambers.

Levenston, in assessing concrete poetry, uses a poem of American Poet E. E. Cummings,⁷⁷ as an example of those texts which, unlike “The Mouse’s Tale” and Cole’s selected pattern poetry above, are not capable of spoken realization – concrete poems whose very structure and form is dependent on their graphic presentation on the printed page (1992, 26). These kinds of texts are structured to convey multiple experiences or voices, which appear in their most complete realisation as a visual, not verbal, utterance: “The graphic form symbolizes the experience of simultaneously watching the beloved asleep and being reminded of a bee in a solitary rose. A single voice proceeding through time cannot, by the nature of things, easily convey two perceptions simultaneously” (26). This structure disrupts and re-organises the way readers must approach the text, while also powerfully expressing the multi-

⁷⁷ There is some debate as to how E.E. Cummings name should be styled – publishers have often mimicked the unusual typography and orthography used by the poet in his work by printing his name in lowercase as e. e. cummings. I am inclined to rely on standard punctuation and capitalisation as it seems clear to me that there are some inconsistencies with the rationale for using a non-standard format. See articles by Norman Friedman, ‘Not “e. e. cummings”’ (1992, 114) and ‘Not “e. e. cummings” Revisited’ (1996) in *Spring: the Journal of the E. E. Cummings Society*, for more detailed information on the subject.

sensory nature of human experience. It is simply impossible to read all sections at once, and constructing the interweaving narratives visually on the page in this manner, Chambers forces readers to slow down the act of reading. Readers must enact a new method of interpreting the text, making choices about the process of reading that forges new pathways to meaning. White (2005) has discussed the effect of using dual or multiple columns of print and the principle of disrupting conventional linear reading. He argues that rather than highlighting the physicality or external nature of the book, disruptions like this offer readers a greater insight in to the internal world of the book:

The reader will attempt to adapt his reading to understand a graphic device. If utilisation of the graphic surface offers a different or enhanced version of mimesis then, I would suggest, the reader is entitled to absorb it in this way, as part of the internal reality of the text, rather than as an example of the external reality of the book.
(20)

So although we talk about the book as object, and making readers aware of the physicality of the book, graphic devices such as this serve not to create an alienation effect, but create an “enhanced version of mimesis” in which the graphic surface offers a creative and unique temporal-textual experience –readers move further into the book, not out of it.

Additionally, readers are forced to choose *how* they are going to read the text; to choose between a scientific (and potentially more ‘accurate’) description and an intimate, emotionally charged depiction. Implied young adult readers are compelled to confront their own knowledge about sex and intimate relationships, and to open a dialogue about their own attitudes to sex and intimacy, their ideological positions on the subject and the way it is presented in the text. The text drives this kind of critical analysis and interaction from the reader through the graphic presentation of the narrative itself, challenging readers to be highly active in the reading process, and creating multiple layers of meaning along the way.

Although the Chambers text I have interrogated above exhibits a great deal of literary complexity and a certain expectation of referential literary knowledge on the part of the implied child/young adult reader, not all children’s texts that make use of layout and design do so with an expectation of the recognition of complex literary meaning. Indeed it’s safe to say that a large number of modern and postmodern children’s books are designed with a certain simple playfulness of graphic form as a given, with either the author, illustrator or editor/publishers adding in design elements and re-arranging text and images for seemingly straight-forward aesthetic reasons. Somewhere in between are those books which use the

introduction of graphic genres as simple nods to other literary or poetic genres, or as a way to construct setting and tone in particular scenes.

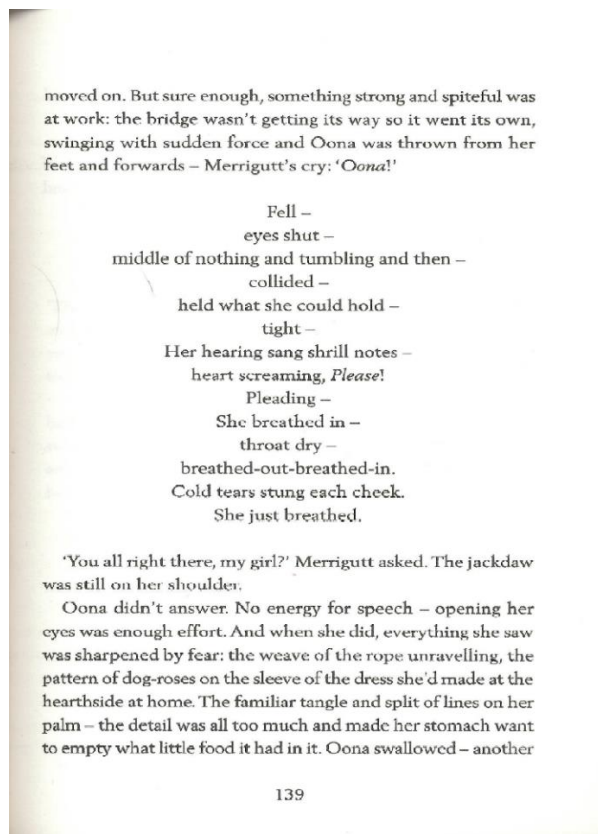


Figure 59. Shaped prose in *The Black North* (2014) by Nigel McDowell.

Once such book is *The Black North*, by the Northern Irish writer Nigel McDowell, which was published in 2014. It's a dark and exciting text which is for the most part presented as a traditionally-laid-out fantasy novel for twelve years and up. But there are nods to unconventionality which highlight the author's awareness of the power of presenting text in creative ways to create atmosphere and tone. For example, when one of the main protagonists, Oona, must cross a cursed rope bridge to travel further to the Black North, the magical bridge betrays her and sends her falling; this scene is presented to the reader graphically, almost like a free verse poem, the kinetic energy of the dramatic drop in to the unknown echoed by the stilted, sparse descriptive language and the short, garbled sentences aligned centrally in the middle of the page (see fig. 59). Levenston, in discussing layout in literary texts, points to the ancient Greek practice of arranging words on a page in order to convey information about their meaning and function, which predated modern printing; this is stichomythia, as briefly mentioned before (1992, 107). In the example in figure 59, by printing prose in the culturally accepted graphic format of a poem, the author attempts to manipulate the implied reader, to force them to

[...] seek deeper meanings, to expect symbolism, to accept ambiguities as meaningful rather than unfortunate, to assume an overall harmony and unity of structure even if the immediate impression is one of contradiction and diversity, and to trust the writer rather than to find fault (Levenston 1992, 107).

McDowell creates a poetic space in the description of experience, to enhance mimesis for the reader.

Indeed a sense of falling, or the connection with depth and darkness, is a recurring graphic theme, as shown by another descriptive passage on a journey underground later on in the book. Unlike Alice’s trip down the rabbit hole, where she passes unscathed while retaining a philosophical approach to the experience, “well [...] after such a fall as this, I shall think nothing of tumbling down-stairs!” (Carroll [1865] 2008, 10), Oona faces a more sinister descent – crawling in to a hole described in slowly subsiding words as “deep down dark...” (220), Oona’s journey is disturbing and oppressive, and the typographic layout of text plays a vital role in constructing this atmosphere.⁷⁸ At one point, the elongated description breaks up the word “d-o-w-n” (221) into individual letters (see fig. 60) as she descends into the oozing, clinging mud of the passage. The typographical elements of the layout here, interacting with the narrative, pull the reader into the internal world of the text, lending a sense of weight, depth and claustrophobia.

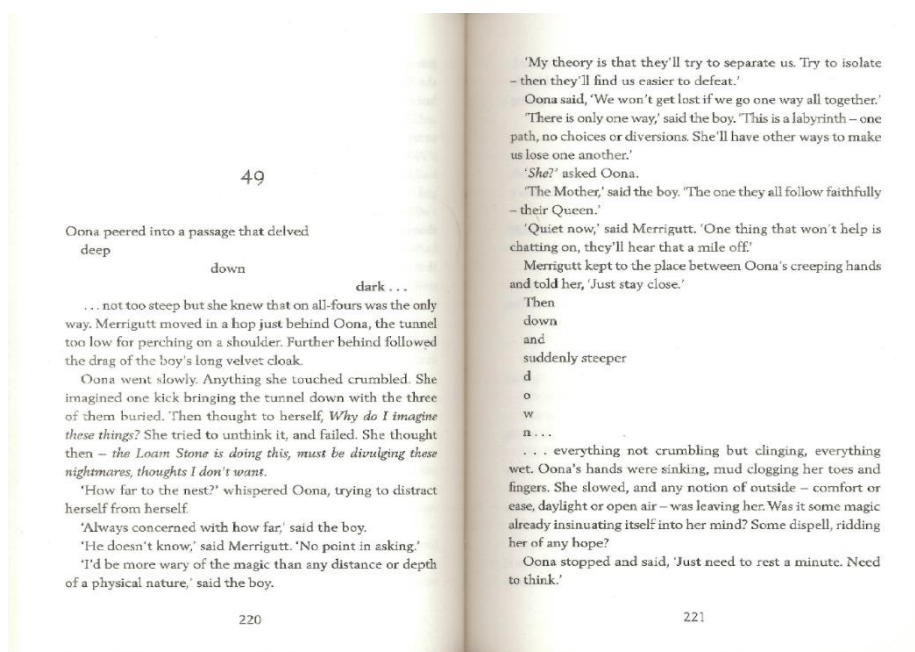


Figure 60. *The Black North* (2014) by Nigel McDowell.

⁷⁸ Drucker describes a similar effect in Mallarmé’s *Un Coup de dés (A Throw of the Dice)* (1914), in which the poet’s attention to each detail of letterform and layout effected or amplified meaning-making in the poem: “Line by line he adjusted spacing, as in the second turning where the first three lines, “SO BE IT / the Abyss” (“SOIT / que / l’Abyme”) make a rapid descent, one from the next, emphasizing [sic] the downward fall [...]” (1994, 56)

The more modern twentieth-century manifestations of pattern/concrete poetry are exemplified by the description of the house in the town of Loftborough, which is presented as a series of carefully placed words set in the shape of the precariously shifting house on stilts (see fig. 61). Here, as in the sleeping Z image in Chambers's *Breaktime*, which I have argued could be called a concrete poem in itself, the textual content of the passage does not lend any forward momentum to plot or events but creates strong visual imagery that pulls the reader out of the linear act of text recognition and forces them to access the graphic and textual image in front of them from another semiotic level – in this case helping to construct in the reader's mind's eye, the otherworldly scene of a town populated by bizarrely shifting and unsteady architecture. And to compound this awareness of the power of visual storytelling, the book's six sections are divided by intertitles which are illustrated by increasingly rampant thorn bushes (see fig. 62). The encroaching brambles evoke the choking blackness which is spreading across the landscape of the novel, creating a claustrophobic visual cue that works with the tension in the narrative.

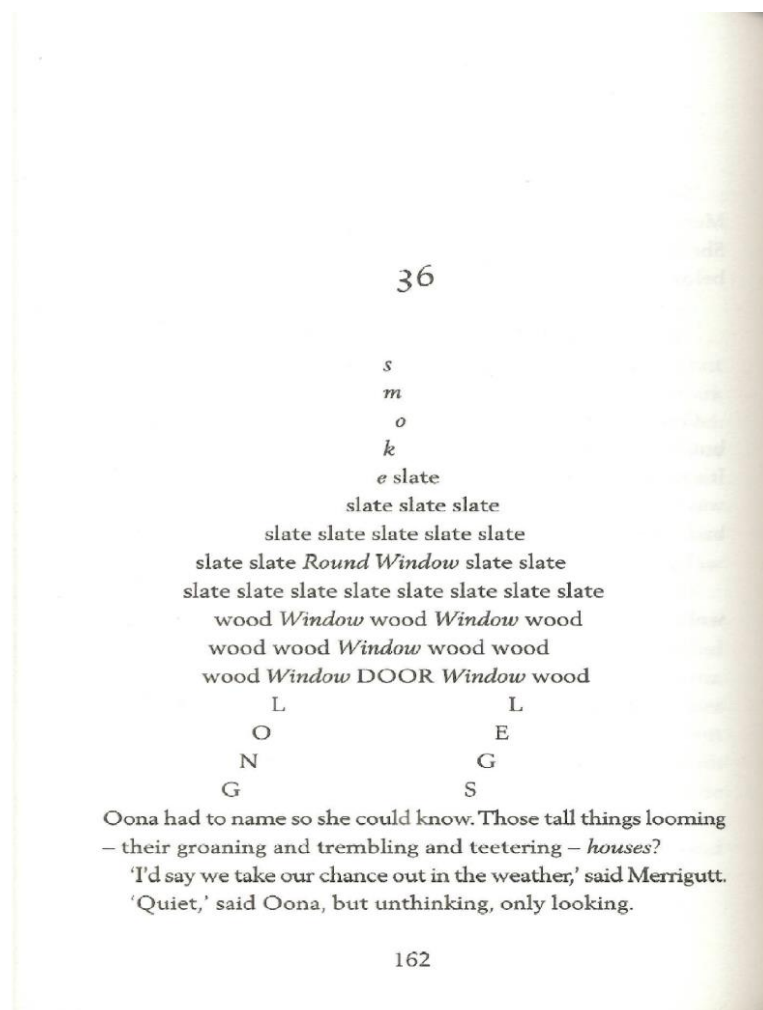


Figure 61. The house on stilts from *The Black North* (2014) by Nigel McDowell.

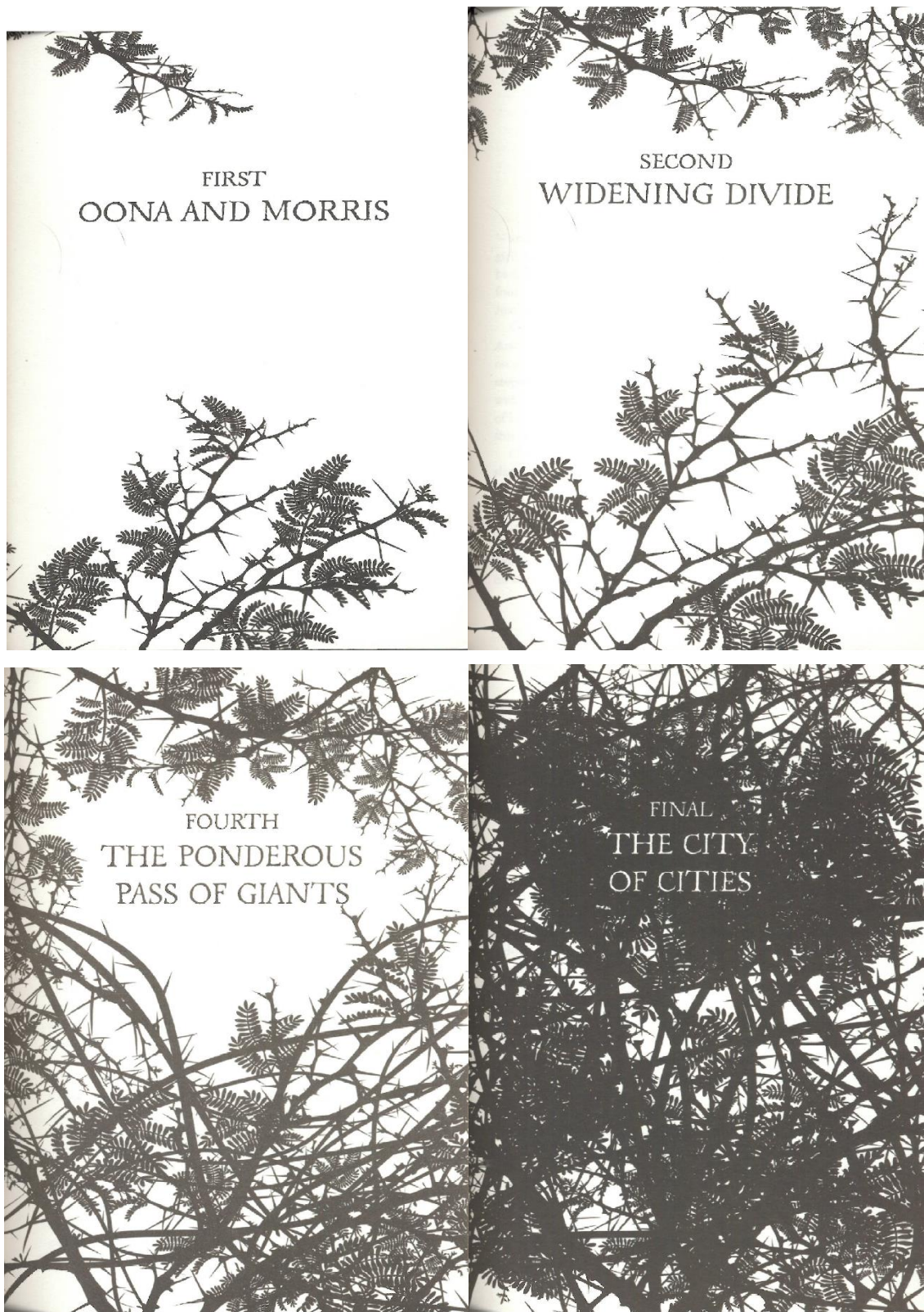


Figure 62. Intertitles from *The Black North* (2014) by Nigel McDowell

In numerous ways, then, authors of children’s literature, from the Golden Age⁷⁹ to the present day, have used multiple semiotic modes to communicate with their implied readers. Printed text which has been specifically designed to visually conceptualize, or even play with the meaning of the language which it represents can speak to readers on multiple levels. Those whose layout disrupts the expected reading process and force readers to re-assess written language in the context of the graphic surface of the page place readers in complex positions in relation to the text, and offer a deeply rewarding experience to those who embrace the visual alongside the textual. This licence to read more playfully does exist, however, alongside the tension between the implied reader’s agency to approach the text, and the implied author’s attempt to control how the text is read. In all of the texts examined in this section, the author/publisher has attempted to frame and control, through typography (in particular layout), how the reader should approach and subsequently read the text. This is worth bearing in mind as the analysis moves forward in Chapter 4, where I will interrogate some examples of unsuccessful attempts to control and direct the implied reader’s experience of a text through typography. The final element I wish to examine in this chapter, before moving on to issues connecting the semiotics of typography specifically with narrative voice, is the use of colour in typography.

Case Study 3: Colour and Typography

The standard convention in printed literature calls for black type on a white or near white background. This is something we universally accept in Western culture when we go to open up a book. So what meanings are generated in texts which flout this convention, and use coloured inks for some or all of their pages? The addition of colour in type in the twenty-first century is more accepted now than ever before – with the advent of desktop publishing and digital environments (such as Microsoft Powerpoint presentations), we are accustomed to using colour in type to highlight, compartmentalise and organise text.⁸⁰ However, this is still unusual in novels, and despite the much freer use of colour for type in other areas of children’s literature, such as picturebooks, extensive amounts of coloured type remains unusual in novels for children too. That is not to say it has not and is not used in books for

⁷⁹ The Golden Age of Children’s Literature was “the unprecedented explosion of children’s literature that took place from the mid-nineteenth to the early twentieth century” (Gubar 2009, vii).

⁸⁰ There are a number of articles and texts which look at document design, information structure and colour in typography, for examples see ‘Typography, Color [*sic*], and Information Structure’ by Elizabeth Keyes, *Technical Communication*, Fourth Quarter (1993), ‘Color [*sic*] in Document Design’ by William Winn, *IEEE Transactions on Professional Communication*, vol. 34, no. 3, September 1991, and the relevant sections in *Dynamics in Document Design: Creating Text for Readers* (1997) by Karen A. Schriver. Van Leeuwen also looks specifically at colour in Microsoft Powerpoint in *The Language of Colour* (2011) p95-97.

children, and I want to look now at perhaps one of the most famous examples, and what it can show us about how meaning can potentially be created through the medium of coloured type.

The Neverending Story (1979, English trans. 1983) by Michael Ende is an unusual text for children for many reasons but it is Ende's use of typography to create meaning which I will focus on here. The text details the fantastical journey of a shy, physically-inept young boy called Bastian who steals a book from a bookshop only to discover the magical world of Fantastica inside its pages – a world which is intrinsically linked to our own human world, and to the imagination of readers. The most notable typographic element of the text is the way the type is printed – using only red and green ink. The use of coloured ink for the two parallel narratives of the text indicates the fulfilment of a number of the semiotic metafunctions that have been outlined previously – ideational, interpersonal and textual. The physical appearance of the book – from the cover to the binding, and the typography used – was clearly very important to Ende. According to Dieter Petzold, “for a long time, Ende vetoed paperback editions because he wanted the book to be beautiful and to look exactly like the book Bastian steals from Mr Coreander” (2006, 227). The book is astoundingly metatextual in this manner. There are numerous references to the appearance of the book which Bastian steals from Mr Coreander – the cover and typographical elements inside are consistently described in detail, and referred back to throughout the text. The fictional book of “The Neverending Story” described in the text is

[...] bound in copper-coloured silk that shimmered when he moved it about. Leafing through the pages, he saw the book was printed in two colors [*siz*]. There seemed to be no pictures, but there were large, beautiful capital letters at the beginning of the chapters. Examining the binding more closely, he discovered two snakes on it, one light and one dark. They were biting each other's tail, so forming an oval. And inside the oval, in strangely intricate letters, he saw the title:

The Neverending Story

(1983, 6)

The first edition in German, *Die unendliche Geschichte*, published in 1979, certainly reflects this description, although not every element is reproduced faithfully. A shimmering copper silk cover was presumably outside of the scope of production costs so the cover is instead a deep red.⁸¹ However it does have the symbol of the two snakes, or Ouroboros,

⁸¹ In this instance I am describing the book's binding, not the dust-jacket – the description of the fictional “Neverending Story” implies the book's antiquity, to a time before dust-jackets were the norm. According to

swallowing each other's tails on the cover, with the title embossed in the centre. The Ouroboros is a symbol of "eternity, [...] ever-changing matter, death, and resurrection" (Petzold 2006, 219), thematically linked with the cyclical and metafictional elements of the narrative. The parallel nature of the narrative is highlighted even further by the fact that this is a double ouroboros – snakes devouring each other, signifying the connectivity of the parallel worlds of Bastian and Fantastica. The inside is printed in the alternating red and green ink, as mentioned, depending on which narrative is being presented (Bastian in the human world in red, and the events taking place in Fantastica in green). Indeed there is no black on any of the pages, with the page numbers printed in green, and the decorative detail surrounding these in red. These colours are also used in the large initial letter illuminations at the beginning of each of the twenty-six chapters (see fig. 63), running from A to Z, which attempt to link this text iconically to the idea of illuminated manuscripts.



Figure 63. An initial letter page from US first edition of *The Neverending Story* (1983) by Michael Ende, illustrated by Roswitha Quadflieg and translated by Ralph Manheim.

Martin Salisbury in *The Illustrate Dust Jacket:; 1920–1970* (2017), dust-jackets were plain paper in the nineteenth century and became specifically designed and illustrated items in themselves in the 1920s (11).

The English version, published simultaneously in 1983 in London by Allen Lane and in New York by Doubleday, is almost identical regarding the colour of the binding, the image of the snakes and the colour scheme of the printing (although there is some difference in the hue of red ink used which I will analyse further on). There are some relatively minor differences – the main title and intertitles of the German version were printed using a Blackletter type, and this was changed in the English version to a more flowing, ornate, italicised typeface – although this change was not the case with the illuminated initial letters, as these were faithfully reproduced from the original illustrations by Roswitha Quadflieg. One can surmise that the cursive flowing type was thought to be more appropriate for an Anglophone market, considering that Blackletter fell out of favour after the mid-twentieth century.⁸²

I will return to the issue of the text and its later editions in a moment, but it might be pertinent here to note that while researching the use of the coloured type in *The Neverending Story* I came up against an issue of colour perception. In articles about the early editions of the text, the text is sometimes referred to as being printed in purple and green ink (see for example Petzold 2006, 213), while others refer to the colours used as red and green, as I have. The earliest copy that I was able to source, a thirteenth printing of the first German edition, is indeed printed with a deeper shade of wine red than the first English language edition, which is undeniably a bright scarlet red (see figs. 64 and 65 respectively). However, evidence within the narrative itself appears to clear up any confusion about the specific colour choice. Although the narrative is non-specific when it refers to the fictional text as being written in “two colours” (1983, 6) at the beginning of the story, later on when Bastian is reading about the Childlike Empress’s mission to the old Man of Wandering Mountain who is the author of “The Neverending Story”, it becomes clear that the appearance of the type in the book is fundamentally supposed to reflect the appearance of the type as presented in the “real” *The Neverending Story* within the text:

The Childlike Empress had come closer. On the other side of the hovering book he now saw a man’s face. It was bathed in a bluish light. The light came from the print of the book, which was bluish green. (1983, 171)

⁸² The Nazi party’s conscription of Blackletter scripts as the national German type ultimately led to a tenacious negative association with the script by all occupied and allied countries after World War II: “[...] fraktur [a form of Blackletter] is now perceived worldwide as Nazi script, even after its interdiction by the Nazis themselves. In France, the Netherlands, Belgium, Czechoslovakia, Denmark [...] and Poland – in short, in every neighboring [sic] country that had been occupied – fraktur was viewed as the writing of the occupier. Above all, it was the writing of the oppressor for those who had been arrested, with or without trial, and deported to concentration camps. This association has remained unchanged, even with regard to the most beautiful, innocent forms of blackletter types.” (Willburg 1998, 49)

And later:

Submitting to her will, the Old Man of Wandering Mountain began telling the Neverending Story from the beginning. At that moment the light cast by the pages of the book changed color [*sic*]. *It became reddish like the letters that now formed under the Old Man' Stylus* [emphasis added]. His monk's habit and the hood also took on the color [*sic*] of copper. (1983, 174)

The repeated references to the colours red and green within the pages of the text and in the book's production (e.g. the numerous descriptions about the copper colour of the fictional book's cover, the rich red colour of the German and English first edition's actual cloth-binding, Atréju's identity as a member of the greenskin tribe, the colours indicated in the passage above etc.) leaves me confident that these colours were the ones Ende intended for the printed type of his book, and that red is the correct colour to identify for Bastian's narrative. Ende's consistent use of metaphor and the metatextual symbolism used throughout the narrative indicates that the colour choices were intentional and specific.

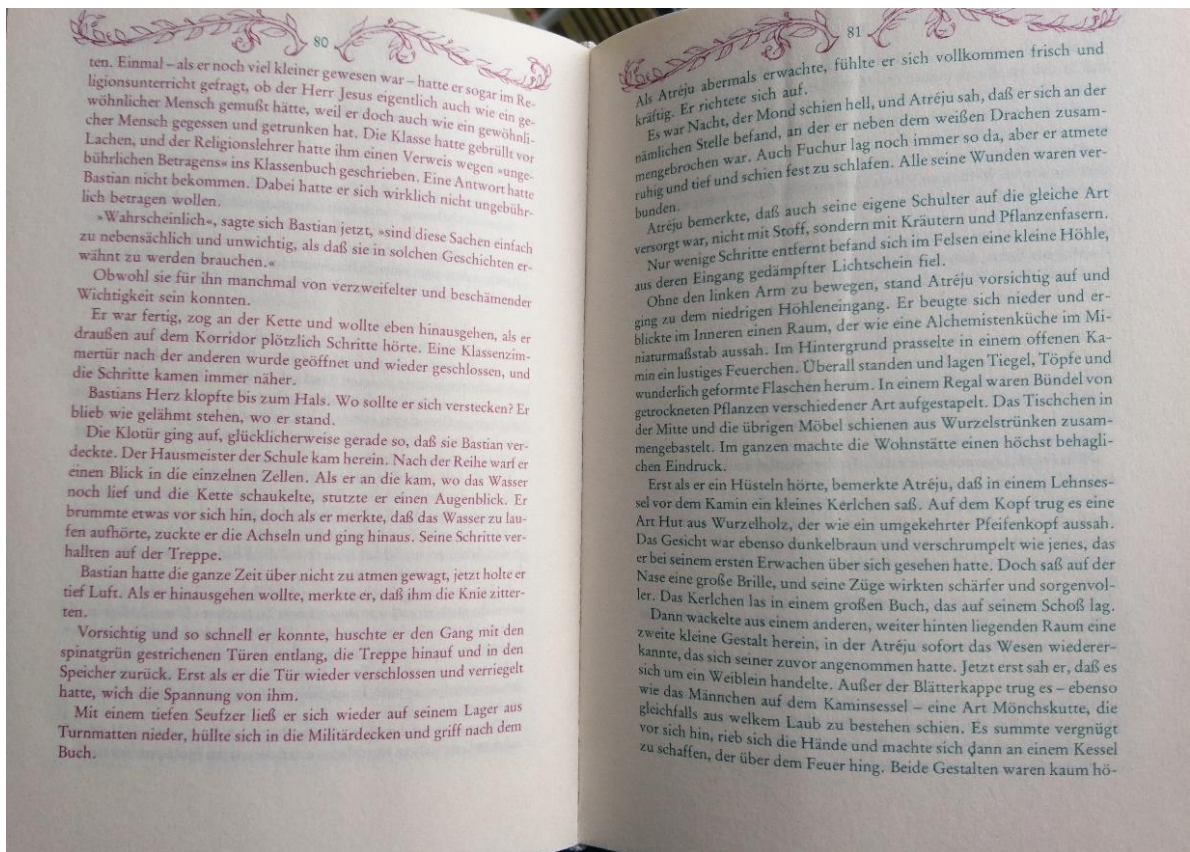


Figure 64. The German first edition of *The Neverending Story* (1979) by Michael Ende, illustrated by Roswitha Quadflieg.

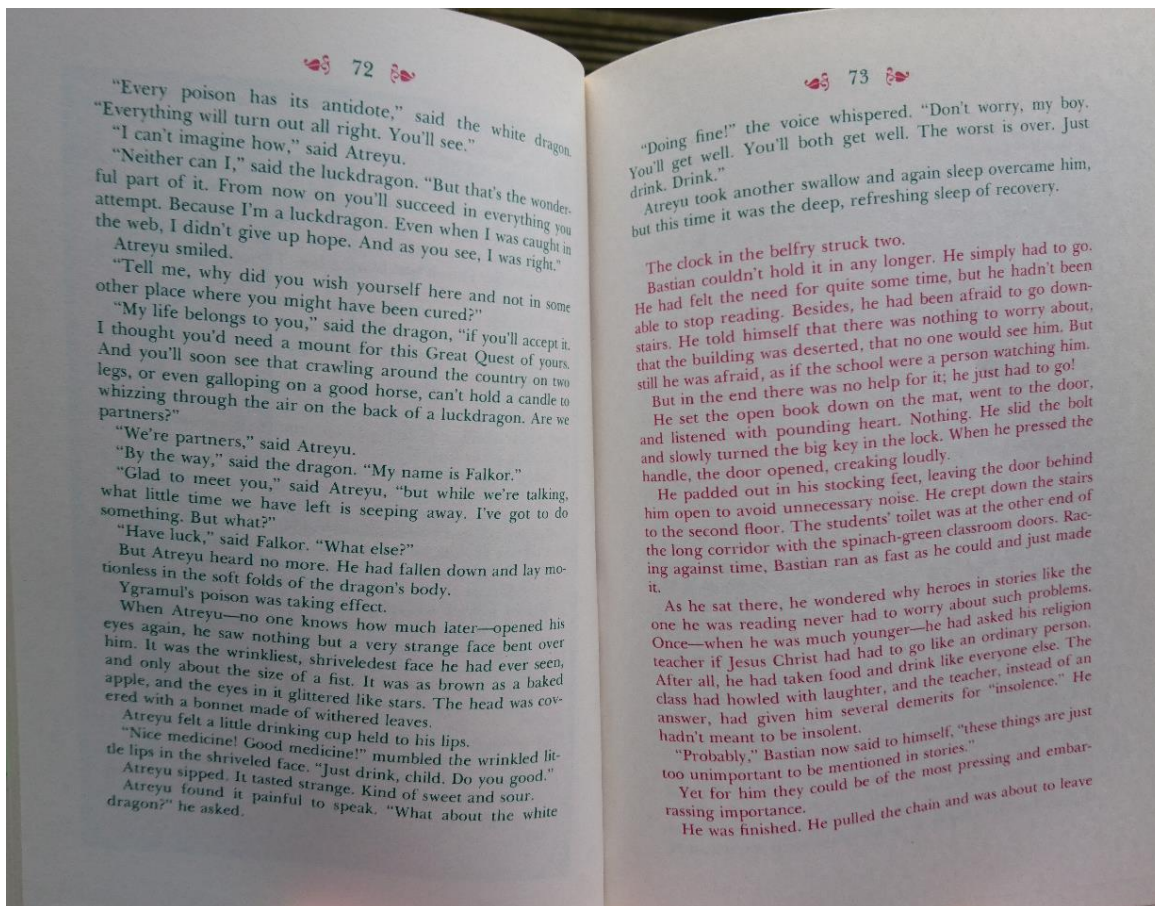


Figure 65. The English language US first edition of *The Neverending Story* (1983) by Michael Ende, illustrated by Roswitha Quadflieg and translated by Ralph Manheim.

This issue of colour perception does not necessarily pose a major problem in discussing the use of colour in the text in general, as it is not my intention to propose any kind of psychology of colour which attributes definitive meanings to specific colours used in this text. Colour does not have intrinsic values, or fixed metaphorical meanings, as van Leeuwen is keen to point out in a chapter on ‘Colour Meanings’ in *The Language of Colour* (2011):

Despite the title of this book, and despite the efforts of psychologists to construct universal psychological meanings for colour, there does not seem to be a single ‘language of colour’. Instead there are a multitude of codes, conventional associations and uses of colour, many of them with limited contexts of application and limited semantic domains. (15)

However, the issue of confusion between red or purple ink used does highlight how human perception, and more importantly in this instance, each individual reader’s perception of the

book as an object can be highly subjective.⁸³ In looking at the references in the text which clarify the link between the appearance of the physical book and the description of the fictional one, there might be something lost if the type on the graphic surface of the page is perceived as a different colour to that of the fictional book. The metafictional and symbiotic thematic structure of the text, which includes the object of the book as intrinsic to the reader's experience, is somewhat diluted if there are discrepancies in how the colours in the book are actually perceived.

Despite these issues, I will be making some observations about the use of red and green in this text, as the author intended, and how this usage might potentially create meaning for the reader. Van Leeuwen concludes that little has changed in the last one hundred years of colour study: "The central idea continues to be that colour is affective, a direct unmediated feeling, and that colour can have involuntary effects, and it continues to play a key role in Western colour discourse [...]" (2011, 25). Whether a reader reacts positively or negatively to the particular colours used will be highly subjective, correlating with their own experience, preferences, and personal taste, and indeed with societal codes and conventions. In many countries the colour red means stop, and green means go, and this fundamental juxtaposition might have an effect on how readers perceive the rhythm or flow of either narrative stream. So for example, Bastian's narrative is red, and exists in the here and now. He is stuck in the attic of his school after stealing the book from Mr Coreander, and is also somehow stuck in terms of maturity and life progression – he is a child who lives his days with his head in the clouds and cannot make a connection with his father after the death of his mother. The green part of the text however, exists in *Fantastica*, and exhibits limitless possibilities. Events here move at an alarming rate, each one more fantastic and otherworldly. In this respect I argue that socially-accepted concepts of the colours red and green (in relation to traffic management) respond to and/or engage with the narrative itself; but as you can see, any argument based on this line of thinking is limited within considerations of reader's life experiences of the codes and conventions of modern industrialised society.

Red and green are also complementary colours – that is:

Complementary colours are the colours which include the other primary or primaries, e.g. the complementary colour of the primary colour red is green, the mixture of the other two primaries (yellow and blue), and the complementary colour of purple, which

⁸³ Indeed, it becomes obvious when following this line of thought that persons with colour-blindness, in particular in relation to the most common colour-blindness which affects perception of the colours red and green (see https://nei.nih.gov/health/color_blindness/facts_about for more information), would experience *The Neverending Story* in a unique and potentially confusing way – they might find it difficult to differentiate between the two narrative streams (Bastian in the attic and the unfolding events in *Fantastica*).

mixes the primaries blue and red, is yellow, the one primary it does not contain in itself. Complementary colours also appear in afterimages. When staring intently at a colour, say green, and then closing your eyes, an ‘afterimage’ of the complementary colour red will be ‘seen’. (van Leeuwen 2011, 31)

This concept of colours which work together in a system, or which are somehow a mirror or inverse image of each other optically, could easily have been familiar to Ende. His father, Edgar Ende, was a surrealist painter, and the young Ende spend his childhood surrounded by artists and creatives in the Munich artist district (Zipes 2000, 145). He also illustrated some of his own work, including *Momo* (1972; English 1985), and some thirteen picturebooks (Petzold 2006, 212). For a writer who was so visually creative, and who grew up surrounded by painters, the connection between green and red, and what it could potentially mean for readers, could have played a central role in his typographical choices. This idea of the colours red and green appearing as an “afterimage” of each other as outlined above, especially in relation to a page of text, works symbolically with the structure of the narrative – the book Bastian is reading is, in a way, a reflection of “The Neverending Story”. Bastian is using his eyes to read the text of the book, but he is also the creator of *Fantastica*, and it is hard not to imagine him, eyes closed, as he tells himself stories:

“Screwball? Why do they call you that?”

“I talk to myself sometimes.”

“What kind of things do you say?”

“I think up stories. I invent names and words that don’t exist. That kind of thing.”
(1983, 5)

In this light, the narrative set in *Fantastica* (in green), is an afterimage of the Bastian’s real world narrative (in red), which mingles with his imagination and creates something wholly and fantastically new, but entirely relying on the real world. The real world and *Fantastica* are not exactly mirror images of each other, but complementary planes of existence, that reflect and interact with each other. And this meaning is reinforced by the use of complementary colours for the printed text.

We can see in these two short examples how coloured type can be interpreted to create meaning in interaction with the text, and how this can play an important metaphorical or symbolic role in the construction of narrative as a whole. Later editions of the text did not exhibit this particular layer of potential meaning as they were published in plain black type. The issue of the alternating narratives was solved by italicising Bastian’s narrative. One presumes that the publishers chose Bastian’s side of the story for italicisation as it is much

shorter in total than the main action in *Fantastica*, and italics do not make for comfortable reading over extended passages of text – according to studies carried out by Tinker, italicised text “is read slightly more slowly than ordinary lower-case characters, and readers do not like it” (1963a, 54-56). These later paperback editions included the original illustrated initial letters for each chapter, but also in black and white.⁸⁴

How does this change in both colour and typography affect the way the text speaks to the reader? The use of italics creates meaning in contrast with the standard presentation of text – in assessing the “iconic meaning-potential of typography”, Nørgaard cites examples of both tall caps and italics as visually salient typographic elements whose presence can “convey a different kind of salience” on the graphic surface of the page (2009, 150). These can add salience to word-meaning, potentially indicating emphasis or sound, or perhaps signalling internal thoughts, depending on the context in which they appear. Context is key, as the use of italics themselves does not indicate a specific meaning: “Because italics may be used for the creation of many different kinds of meaning, the need for other signifiers to disambiguate the meaning of this typographical feature is obvious” (Nørgaard 2009, 152). In relation to the text of *The Neverending Story*, the textual context of the use of italics and standard type in the narrative is to differentiate between the locations in which the story is taking place – the fictional attic of Bastian’s school, and the metafictional world of *Fantastica*. A contrast between the physical appearances of both narratives is required because of the complex metatextual nature of the narrative. On a basic level readers would become confused if there was no typographical cue for these changes of location, and thus the difference fulfils the “textual” metafunction as outlined by van Leeuwen. However the differences in relation to the two versions – coloured ink versus italicised type – and how they contribute to the creation of meaning in interaction with the text itself is also marked.

⁸⁴ There is some difference, and considerable deterioration in quality, between the first paperbacks and more recent editions. One only has to compare the 1985 Puffin edition (see fig. 66), which reproduces the initial letters in relatively good quality black and white and continues to use the letters as part of the actual text, with a more recent edition from 2014, which despite its newly designed cover by Chris Riddell, falls short in the interior (see fig. 67) – the reproduction of the initial letters is of far lower quality, and they have been cut off from the main body of the text, functioning now as only a vaguely murky chapter illustration.

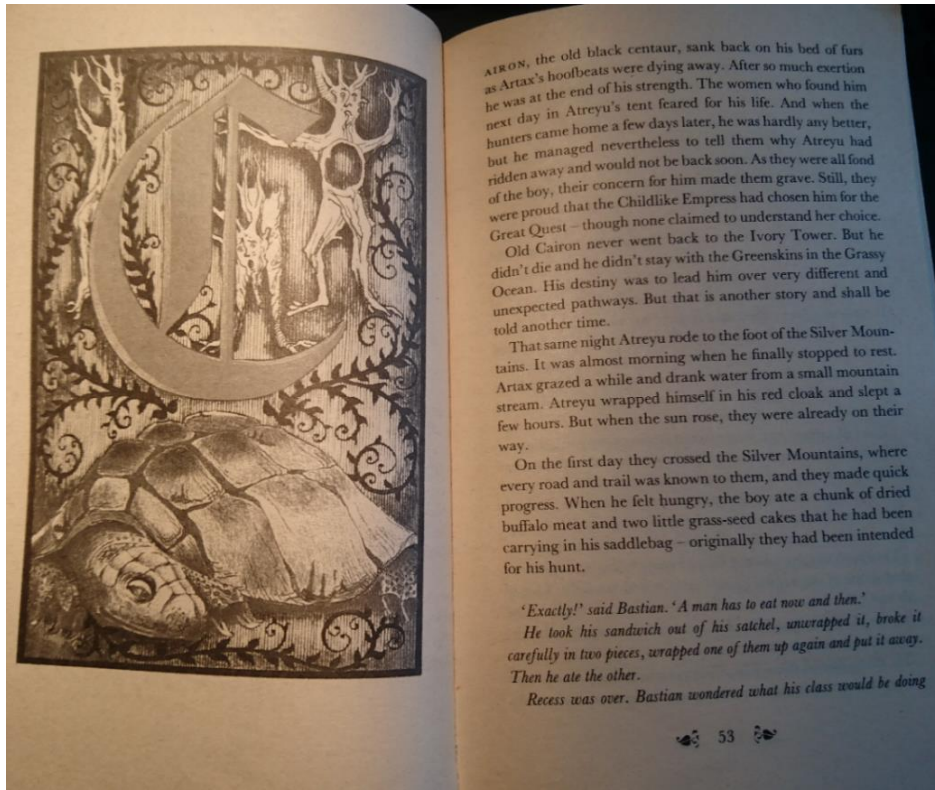


Figure 66. The 1985 Puffin paperback edition of *The Neverending Story* (1983) by Michael Ende, illustrated by Roswitha Quadflieg and translated by Ralph Manheim.

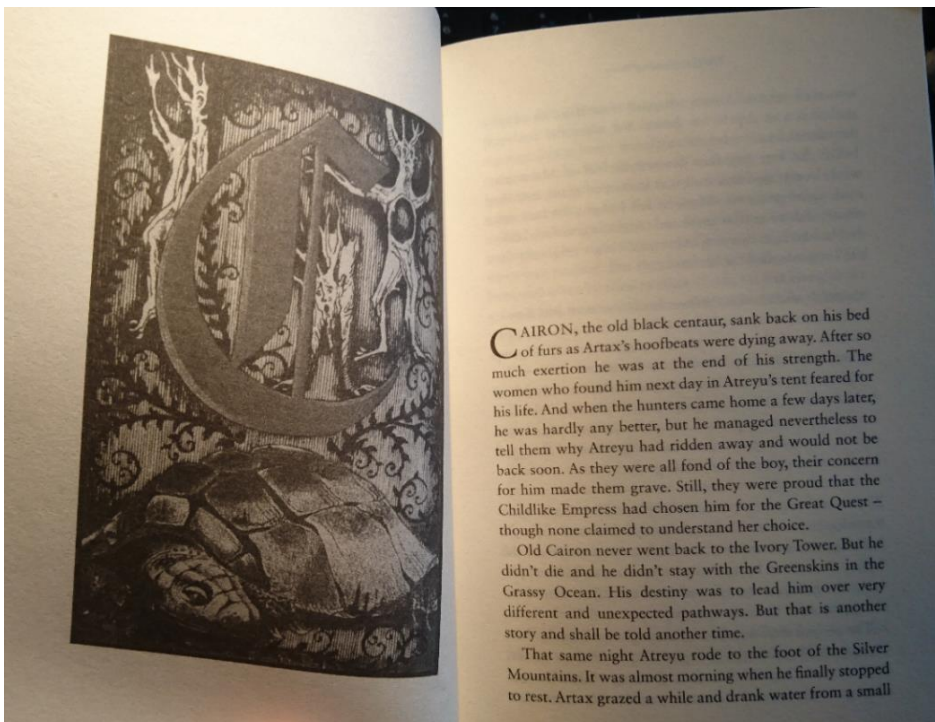


Figure 67. The 2014 Puffin paperback edition of *The Neverending Story* (1983) by Michael Ende, illustrated by Roswitha Quadflieg and translated by Ralph Manheim.

In using italics to present Bastian's story in the human world, the publishers have placed his narrative in a curious position. Bastian is constructed as a human child – clearly a fictional character but one grounded in a real, human world similar in design to the world of the potential reader. There is no apparent magic in Bastian's world. The world of *Fantastica* on the other hand, is presented as the ultimate fantasy land. It is filled with countless, unnamed creations of pure imagination, infinite, and infinitely unreal. Yet the entire premise of the book is the idea that fantasy can become real, or indeed, that we, or more specifically readers of fantasy, make it real with our imagination. This is presented as a cyclical and symbiotic relationship that breeds creativity and is essential for human happiness. Although presenting Bastian's story in italics may well have had more to do with legibility than semiotic meaning, it's interesting that the text as presented in italics, juxtaposed with the standard type, can appear more ethereal and less permanent. Referencing van Leeuwen's distinctive features of letterforms, these italics appear sloping, curving and angular, and the impression of weight is lighter. The effect of this could be the suggestion of an internal monologue, even though in this case the narrative is told from a third person, omniscient perspective, or of representing a narrative which less solid, less real, more fictional somehow than the fantastic story of *Fantastica* itself. In a book which repeatedly plays with the metatextual nature of the narrative and the real book's appearance, rendering the realistic narrative as more ethereal and unreal as the fantastical narrative inadvertently interacts with the themes of "meta-fantasy" (Petzold 2006, 216) and metaphor which Ende paid so much attention to.

The original red and green ink also contributes to the creating of meaning in interaction with the text, but in a different way. It can be argued that the use of red and green ink for the typography in *The Neverending Story* creates a layer of indexical meaning – it is implied in the earliest description in the text (1983, 6) that the fictional book that Bastian buys is supposed to be ancient, magical and mysterious. Certainly type printed in anything other than black is unusual in most modern, mass-produced books, and an entire text printed in two colours is more unusual again, lending the real book an air of mystery from the moment it is opened by the child reader. The appearance of the physical book invokes the mystery of the fictional one, and connects it to its mysterious and unknown origins. The illuminated initial letters bring to mind medieval manuscripts, and the entire design of the physical object of the book speaks to its participation in a long history of books in general. These initial letters, running from A to Z as mentioned already, also serve as a metaphor for one of the major themes of the text – the idea that stories are created by readers, that fantasy is the ultimate realm of the imagination, and the power to create, destroy and recreate entire kingdoms is held by readers themselves. The book gives readers that power, and this is emphasised as

every chapter foregrounds a letter of the alphabet – the twenty six letters are, after all, all anyone would need to construct a fantasy world of their own. According to Nørgaard, “indexical typographic meaning occurs when a given typeface can be seen as a trace of its own coming into being” (2014, 477). This is eerily relevant considering the passages quoted earlier which reference the Old Man of Wandering Mountain and the production of the fictional book of “The Neverending Story” – the appearance of the type in the real book is mirrored in a description of how the type is actually created in the fictional book.

The Neverending Story as a text is full of metatextual and metafictional themes and references. It is a self-reflexive narrative that collapses in on itself once you to attempt to pull at any single part – much like the Ouroboros on its cover. It is, as Petzold argues:

[...] groaning under the load the author has put on its back: by means of a fiction that is extremely complicated, operating on several levels and featuring a protagonist who is the reader, the hero, and the quasi-author of one and the same story, he tries to philosophize about the nature of fantasy, and, at the same time, to teach about the social importance of fantasy. He employs metafictional devices to demonstrate that each reader creates his own story, and asserts his authorship by designing a parabolic narrative calculated to the therapeutic uses of fantasising for the individual and to suggest, moreover, that society could be healed in the same way. (2006, 228)

Yet as Petzold also argues, and this is something which can be borne out by the sales of the book over time – over 7.7 million copies worldwide (2006, 227) – the book clearly speaks to readers “on more than one level” (228) and has successfully communicated its complex narrative and themes to a wide range of readers. The effect of the use of typography, both the original coloured type and the subsequent italicised type, should not be underestimated in this success. As Nørgaard has argued in relation to the different editions of *Extremely Loud and Incredibly Close* by Jonathan Safran Foer and the appearance of a page of handwritten words purportedly written with different coloured markers: “different kinds of meaning are [...] created by different edition of the book, as the cheap black-and-white paperback edition clearly differs semiotically from the edition in colour” (2009, 159). That those who read either the coloured or black-and-white versions of *The Neverending Story* are experiencing different texts is certain, although both can offer meaning that works with the narrative of the text. Both contribute not only to textual cohesion and understanding, but also interact with the narrative to create meaning.

Conclusion

In examining a selection of children's books which overtly use a range of paratextual elements in the construction of their story worlds, I have shown that typographic elements can play a significant role in the creation of meaning. This chapter interrogated the use of typography in terms of sonic salience and tonal emphasis, and the significance of layout in constructing ideas of parallel worlds, both fantastical and realistic, and internal and external. I have suggested colour as a potential site for analysis in relation to typography, especially in its capacity to signify difference – an even more detailed analysis of colour in terms of meanings and atmosphere might provide a useful theoretic framework in the future. The paratextual elements analysed in this chapter display the wide variety of ways in which typeface, layout and type colour can all create meaning in interaction with a narrative. In Chapter 4 I will take the theories I have examined in this chapter and use them to undertake a detailed analysis of how typography works in interaction with the complex inner voices constructed in highly multimodal texts, working with language and character simultaneously to create meaning.

Chapter 4: Typography and Narrative Voice – Symbiosis

Typography and First-Person Narratives – Finding the Child on the Page

The interaction between narrative voice and the typography used to present it graphically is perhaps at its most powerful in first-person narratives, when the distance between adult author, narrator and the child reader is reduced to a hairline, despite the impossibility of their existing on an even plane (Rose 1984, 2). In first-person narratives, the text embodies a narrator's voice, which speaks to readers directly from their own point of view, creating a dialogue between the author's creation and the real individual reader of the book. Alongside this is the voice of the author, whose presence can be felt to differing degrees depending on the text. This speaks to the concept of multiple voices, or varieties within a single language, derived from M.M. Bakhtin's idea of "heteroglossia", which he defines as "[...] another's speech in another's language, serving to express authorial intentions but in a refracted way" (1981, 324). This idea takes on a heightened importance in the context of adult authors writing for implied child readers:

Such speech constitutes a special type of double-voiced discourse. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. (324)

While we are concerned specifically with how narrative voice and typography interact in texts for children in this discussion, the presence of the implied author, even the real author, cannot be ignored – indeed, it is their conscious use of typography in constructing the child or young adult voices in their texts which creates complex layers of meaning.

Children's literature criticism acknowledges the potential for empathy or a deep connection between the young reader and the narrator in the text to be at its highest when that voice is that of a child or young adult character. Indeed, first-person narratives are seen as a central and distinctive trope in modern young adult literature in particular (Cart 2005, 784; McCallum 2006, 216) and the majority of YA fiction is constructed through the voices of children or young adult characters. This is not to suggest that child readers are being encouraged to view the text only from the child character's first-person point of view, falling in to what Nikolajeva calls the "identification fallacy" (2010, 188-189) which limits their ability to read the text subjectively; rather, I am concerned with the opportunities presented to child readers to inhabit subject positions that are more authentic and child-centric through the use of first-person child narrators. In this way, adult authors use narrative voice, language and

typography to construct children's and young adult texts in which the implied reader actively participates in constructing the text on an individual level. As Bakhtin notes:

The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own. (1981, 293-94)

The texts I examine were published in the nineteenth, twentieth and twenty-first centuries and present a variety of different strategies to create authentic-sounding voices in children's and young adult literature, through a symbiotic relationship between language and typography.

Case Study 1: An Early School Story With No Lessons In It

Mrs. Leicester's School: or, The History of Several Young Ladies, Related by Themselves (1809)⁸⁵ by Mary and Charles Lamb is an early example of a text presented ostensibly in the voices of children. It exhibits both the unusual use of female children's first-person narrative voices in a nineteenth-century text for children, and the intrusion of an authorial voice which both frames and disrupts the children's voices on occasion. Ten individual stories, of varying lengths, are presented in this text, prefaced by a dedication from an anonymous "M.B."⁸⁶ Seven of these were written by Mary Lamb⁸⁷ and the other three by her brother Charles.⁸⁸ In the text, the young girls who are encouraged to tell stories from their lives by their new teacher on the first night at Mrs. Leicester's School are all of eight, nine or ten years of age (Tyler Hitchcock 2006, 187). Commissioned by William Godwin for his *Juvenile Library*, the book was popular from its first run, going through nine editions between 1809 and 1825, appearing in America by 1811 and eliciting considerable praise at the time (Bottoms 2000, 40). Re-prints dwindled in the later nineteenth century and by the twentieth the text had become an object of merely "scholarly curiosity" (Tyler Hitchcock 2006, 192). A copy held in The Pollard Collection in Trinity

⁸⁵ The book was finished and published in late 1808 but the year 1809 appears on the title page of the first edition (Watson 2004, 145; Tyler Hitchcock 2006, 193).

⁸⁶ Kathy Watson has plausibly suggested that this was Mary's way of putting her mark of authorship on the book, initialling it with the first and last letters of her name; the book was published anonymously in its initial run, and then accredited to only Charles for many years (2004, 144).

⁸⁷ "Elizabeth Villiers: The Sailor Uncle", "Louisa Manners: The Farm-House", "Ann Withers: The Changeling", "Elinor Forrester: The Father's Wedding-Day", "Margaret Green: The Young Mahometan", "Emily Barton: Visit to the Cousins", and "Charlotte Wilmot: The Merchant's Daughter".

⁸⁸ "Maria Howe: The Witch Aunt", "Susan Yates: First Going to Church", and "Arabella Hardy: The Sea Voyage".

College Dublin details its fall from grace due to the changing style and tone of children’s literature – an anonymous inscriber from 1947, in an edition from the mid-nineteenth century, warns readers that the book is “quite unsuitable”, and written with a “very stilted old fashioned style and a great deal of preachiness” (see fig. 68).

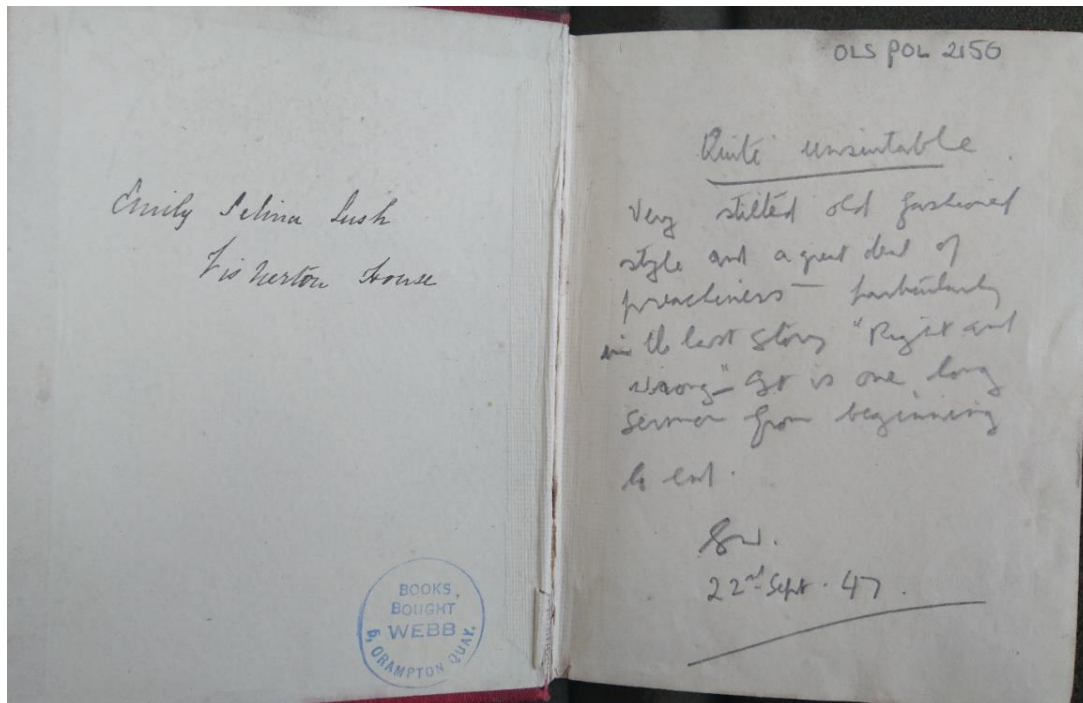


Figure 68. Inscription in *Tales for Girls: Mrs. Leicester's School* (1860?) by Charles and Mary Lamb.

The format of the book is not exactly unique, with a number of critics pointing to Sarah Fielding’s *The Governess: or, Little Female Academy* (1749) as a probable influence. According to Watson, the Lambs’ book was only one of “forty or so imitators it inspired in the eighteenth and nineteenth centuries” (2004, 135), although as Aaron notes “it differs markedly in tone and content from the earlier work” (1991, 32). The differences lie most obviously in the extensive use of the female child first-person narration and the somewhat erratic adult authorial intrusion. In *The Governess*, the young girls tell the story of their lives as a way to “confess their faults and apologise” (Manley 2009, 118), each of their stories presented as a kind of speech within the overarching narrative which is told in the third-person. Fielding’s text always makes clear that there is absolute adult authorial control over the narrative – the girls’ voices are granted a space within the text to tell their stories (marked by framing quotation marks, see fig. 69) but it is always bookended by the adult author’s moral interpretation, and the girl characters (and child readers) are encouraged to bend to her will and moral authority.

The LIFE of Miss Jenny Peace.

‘ MY Father dying when I was but half
 ‘ a Year-old, I was left to the Care of
 ‘ my Mamma; who was the best Woman in
 ‘ the World, and to whose Memory I shall
 ‘ ever pay the most grateful Honour. From
 ‘ the Time she had any Children, she made
 ‘ it the whole Study of her Life to promote
 ‘ their Welfare, and form their Minds in
 ‘ the manner she thought would best an-
 ‘ swer her Purpose of making them both
 ‘ good and happy: For it was her constant
 ‘ Maxim, that Goodness and Happiness
 ‘ dwelt in the same Bosoms, and were ge-
 ‘ nerally found to live so much together,
 ‘ that they could not easily be separated.

‘ My Mother had Six Children born
 ‘ alive; but could preserve none beyond
 ‘ the first Year, except my Brother *Harry*
 ‘ *Peace* and myself. She made it one of
 ‘ her chief Cares to cultivate and preserve
 ‘ the most perfect Love and Harmony be-
 ‘ tween us. My Brother is but a Twelve-
 ‘ month older than me: So that, till I was
 ‘ was Six Years old (for Seven was the Age
 ‘ in which he was sent to School) he re-
 ‘ mained at home with me; in which
 ‘ time we often had little childish Quar-
 ‘ rels: But my Mother always took care to
 ‘ convince

Figure 69. *The Governess; or, Little Female Academy* (1749) by Sarah Fielding.

Alternatively, in *Mrs. Leicester’s School*, the text is presented as a kind of transcript of the girls’ stories, told to their teacher – in her self-titled role as their “amanuensis” (ii) – and then written out, although the mysterious M.B. is quick to point out that she has indeed made some slight alterations to the girls’ stories:

If in my report of her story, or in any which follow, I shall appear to make her or you speak an older language than it seems probable that you should use, speaking in your own voices, it must be remembered, that what is very proper and becoming when spoken, requires to be arranged with some little difference before it can be set down in writing. Little inaccuracies must be pared away, and the whole must assume a more formal and correct appearance. (vii-viii)

Here our authors pre-empt any accusation that their child voices are inauthentic, and reassuring child readers, in the guise of addressing the fictional schoolgirls, that although the stories may not derive directly from the voices of real girls, it is only the necessity of conforming to the conventions of printed literature that makes them seem more adult. Indeed M.B. assures both narratees and readers that despite these corrections, she has “endeavoured

to preserve, as exactly as I could, your own words, and your own peculiarities of style and manner..." (viii).

Additionally, although the text is introduced with a clear indication of the adult authors' intentions, the authorial intrusions afterwards are sporadic. As Janet Bottoms points out, unlike Mrs. Teachum in *The Governess*, who remains an ever watchful (and judgemental) presence, the titular Mrs. Leicester "is remarkable for her total absence from the book which bears her name" (1997, 118) – the only adult presence in the text is the new teacher M.B. The first two stories of the text are finished off with a kind of post-script (in italics) by this figure, and two later in-text intrusions in one of Charles's stories, "The Witch Aunt", but other than these instances the text is left entirely to the young girls to narrate, with no moralising and interpretation from the watchful adult "author" of the text. One of the reasons for this is apparently M.B.'s desire to keep the text from growing too long: "I shall also leave out the apologies with which you severally thought fit to preface your stories of yourselves, though they were very reasonable in their place, and proceeded from a proper diffidence, because I must not swell my work to too large a size" ([1809] 1995, 29-30). More importantly, there seems to be very little desire to admonish or lecture the young girls after they have told their stories, and no attempt to have an adult figure show them the error of their ways. The girls self-censure, begging forgiveness for their past follies and expressing embarrassment at earlier behaviour. In comparing the girls in the Lambs' text to other contemporary stories, Bottoms finds that there is little adult pedagogical influence on their growth and self-awareness, and no evidence of an adult-led moral regime: "Lamb's child narrators [...] have neither achieved such a resolution, nor are subject to direct pedagogic influence. Rather, several of the stories give the impression of an exploratory process at work in the telling" (2000, 41). This does create a sobering effect in the tone of the text. There is only one almost completely joyful story which focuses on a visit to the countryside, "Louise Manners: The Farm-House", and this is actually cut short by M.B., who politely but firmly informs the young girl that she has rambled on long enough (see fig.70). But the lack of an adult authorial voice interpreting the girls' faults as displayed in the stories allows them the space to be their own educators. They admit to their own mistakes in the safety of the community of school-girls and thus take ownership of their own emotional and intellectual growth. As Bottoms so eloquently puts it, the lessons at this school, above all else, "concern the need to be heard – to be able to tell their own stories" (1997, 132).

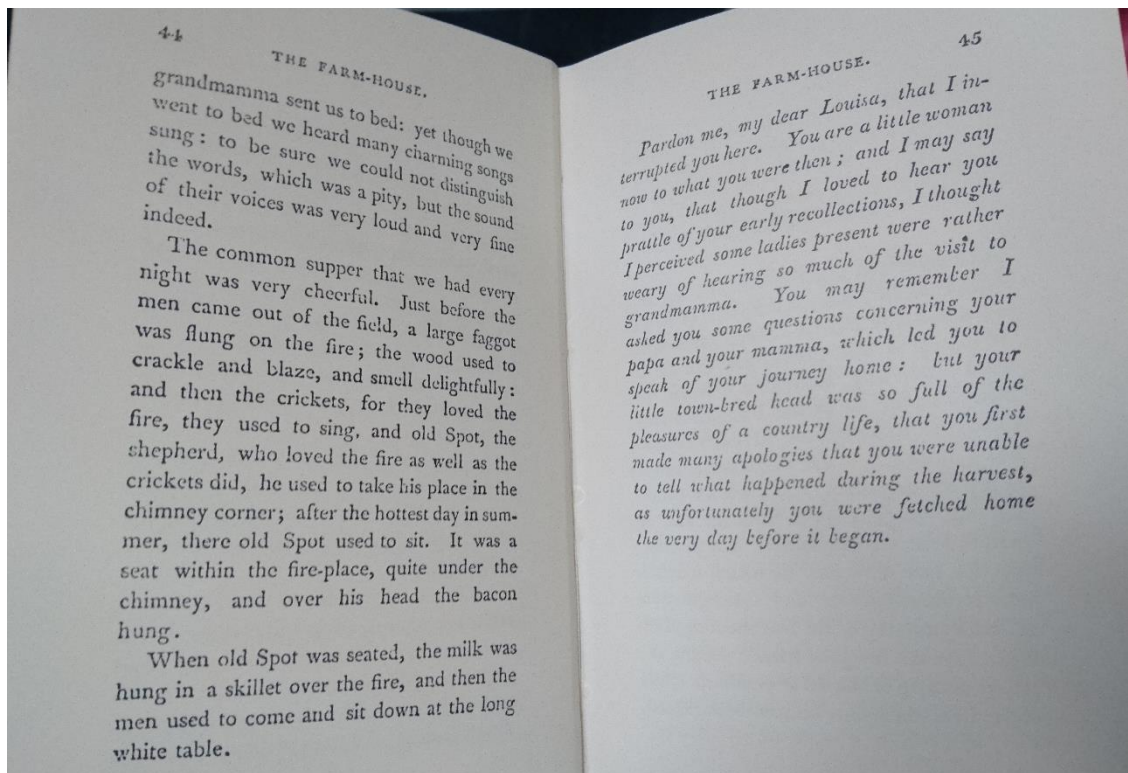


Figure 70. Detail from “Louisa Manners: The Farm-House”, in *Mrs. Leicester’s School: or, the History of Several Young Ladies* ([1809] 1995) by Mary and Charles Lamb.

From the implied child reader’s perspective, the text presents multiple subject positions to inhabit, while intermittently drawing attention to the physicality of the text by presenting child and adult voices in roman and italic types respectively. This, at times, disrupts the act of reading with adult authorial intrusions, but also foregrounds the young girls’ voices in the text as, for the most part, reliable and authentic. By differentiating between the adult voice of M.B. (who although undoubtedly signalled as authoritative, still takes a back seat as the young girls’ historiographer) and the ten girls who speak their own stories, the Lambs have given both authenticity and a certain amount of autonomy to their child characters – and this is foregrounded by the typographic differentiation between child and adult voices. While it is true that their stories have been filtered through the lens of adult transcription, it is also clear that a genuine attempt has been made to construct authentic young voices in the text, allowing child readers to see themselves represented on the printed page. Bottoms, in comparing the text to other similar contemporary models, illustrates how *Mrs. Leicester’s School* exhibits the “radical” idea of “treating children’s narratives as valuable in themselves” (1997, 120). The child voices in the text are foregrounded as worthy and meaningful, even as they are shaped by the adult authors, both textually and typographically:

There is the primary experience of the child, the story, to use Blake’s term, of ‘Innocence’; there is the voice of the girl reflecting upon her younger self – the story of ‘Experience’; and finally there is the shaping power of the adult author, whose

subtly ironic perspective on the social world within which the children struggle to make sense of their lives informs the whole. Child readers can identify directly with the narrator heroines, while adults may be struck by the view from this novel angle. (120-121).

Combined with the sense of community-building which is the thematic framework for the entire book, we see the authors encouraging young girls to carve out a space in which they can write their own stories – as Susan Manly points out, “...the adult ‘historiographer’ encourages the girls to see themselves as individuals, as authors and heroines, rather than as subjugated generic creatures – creating their own sense of self and social sense through story-telling, thinking for themselves” (2009, 118). The tension between agency in adult and child voices is typographically signalled through the different forms the text takes on the page. Much as we saw in the comparison between italic and roman type in the reprints of *The Neverending Story* in the previous chapter, the sense of solidity displayed by standard type when juxtaposed with italics lends the girls’ stories an air of authority, with the gentle intrusions of M.B. sporadically presented in a more conversational, personal format (in that italics often evoke handwriting). The idea of constructing drama, action, even sound through the differentiation of type on the page has been analysed in Chapter 3, but here we can see how type can lend weight, authority and agency, however subtly, to children’s voices in a text. In the next section I will examine how expressive or unusual typographic elements, used to present child or young adult narrative voices, can have an even more complex effect on how meaning is further created.

Case Study 2: Trauma, Memory and Power

The Moon King (1998) by Siobhán Parkinson is constructed, both thematically and typographically, around the trauma of young boy in foster care. The novel opens on the young protagonist, Ricky, and his arrival at a foster home where he must endeavour to integrate with a large group of children, and learn to trust his new foster parents. The main body of the text is written in a third-person narrative, but opens with a stark first-person internal monologue from Ricky’s perspective which initiates the reader into the child’s fragile and naïve mind:

Up and up. Pain in your throat and back of your neck from looking up. Can’t see the tiptop of roof from here. Tall gate, and thin. Iron. Bars. Like cage. All those steps. So high. Steps climb up through garden. Grass all tilted down, like carpet out to dry. Good for rolling. Terrible for football. (9)

Stylistically, Ricky’s internal voice is presented as disjointed and rudimentary; visually, it is printed in a sans serif typeface that is completely different from the main text (see fig. 71).

Readers' first introduction to the text then is to Ricky's confused, abrupt and fearful mind – of particular note is the immediate association of the gate with a cage in the quotation above. Ricky's internal thoughts punctuate the rest of the text in a similar fashion, so that while the majority of the novel is presented in the third-person, the thoughts of the main protagonist presented in the first-person are essential to child readers' understanding of the narrative as a whole. His thought processes are thus shown to be different in kind from the dominant discourse of the text, suggesting by extrapolation that he thinks differently from those around him.

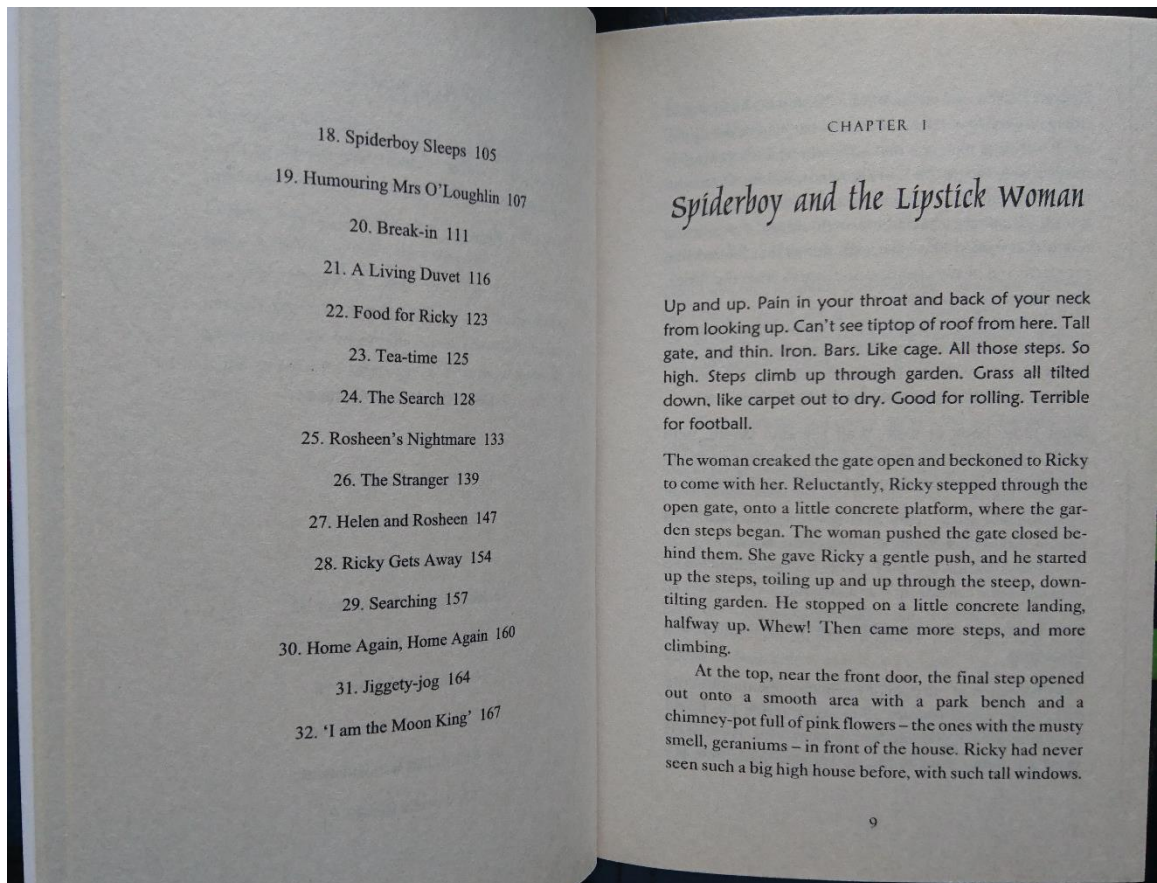


Figure 71. *The Moon King* (1998) by Siobhán Parkinson.

In this text both the style of the internal monologues and the typeface work together to create meaning. Ricky's narrative is fractured and naïve – he rarely forms full sentences and his thoughts are presented more as feelings and reactions than complete rationalisations. On the few occasions that Ricky speaks out loud, he never uses a possessive pronoun such as “I” or “me”. When Rosheen tries to get him to say that he is the “Moon King”, he is unable to switch the subjective pronoun from “you” to “I”:

‘You are the moon king, Ricky,’ she said again. ‘You are the moon king.’

‘You – are – the – moon – king,’ Ricky said carefully after her.

‘No, no, Ricky, you always get that wrong. I can’t be a moon king, I’m a girl. I can be a queen, but not a king. *You* are the moon king’

‘You are the moon king,’ Ricky repeated.

‘No, no, oh Ricky, can’t you get this right? Listen. Say it after me: “I am the moon king.”’

‘I?’ said Ricky

‘Yes, yes, “I”, that’s right,’ said Rosheen. “I am the moon king.”’

‘You are the moon king!’ said Ricky again. ‘You are the moon king!’ (Parkinson 1998, 76-77)

This is also part of his thought pattern – he never speaks independently in pronouns, and here is simply mimicking Rosheen’s words. He lacks the ability to construct his own subjectivity in language, denying the manifestation of his identity and inner-self which would come verbally from using “I”.

The abrupt nature of his thoughts, which are sometimes just the names of objects he sees and his own fears garbled together, effectively creates an image of a troubled and scarred child’s mind. The typeface used to present this narrative is, as mentioned previously, sans serif, with a point size slightly larger than that of the main text. Working from van Leeuwen’s (2006) concept of the unique characteristics of typography, we can see that in this typeface the letterforms are much more rounded and expanded, giving a sense of space but also evoking a kind of simplicity or naïveté. The spaces between words are exceptionally large but the letterforms themselves are regular, with no attempt to make them appear handwritten. Ultimately this typeface would not look out of place in a modern child’s early reader⁸⁹ and it is perhaps this connotation, of simplicity and inexperience, that the typeface used is supposed to evoke, especially when placed alongside the seriffed, bookish type of the main body of the text. When we are given an extended section showing Ricky’s inner voice, as in chapter twelve ‘Ricky Goes Moon-flying’, it is presented as a page and a half of free-wheeling, extended sentences with little standard punctuation (see fig. 72). Here then, the voice is recognisably Ricky’s (signalled by the typeface and the erratic style) but his sense of joy and comfort at finding a place for himself, curled up in the moon chair in the attic, comes through in the

⁸⁹ As previously referenced in Chapter 2, Sue Walker’s *Book Design for Children’s Reading: Typography, Pictures, Print* (2014) provides a detailed analysis of typography in children’s early reading books, and in particular pages 178-187 are useful for specific examples of modern children’s readers which exhibit a similar form of sans serif, expanded, regular typeface.

extension of his sentences, his construction of language literally growing with his feeling of belonging and safety.

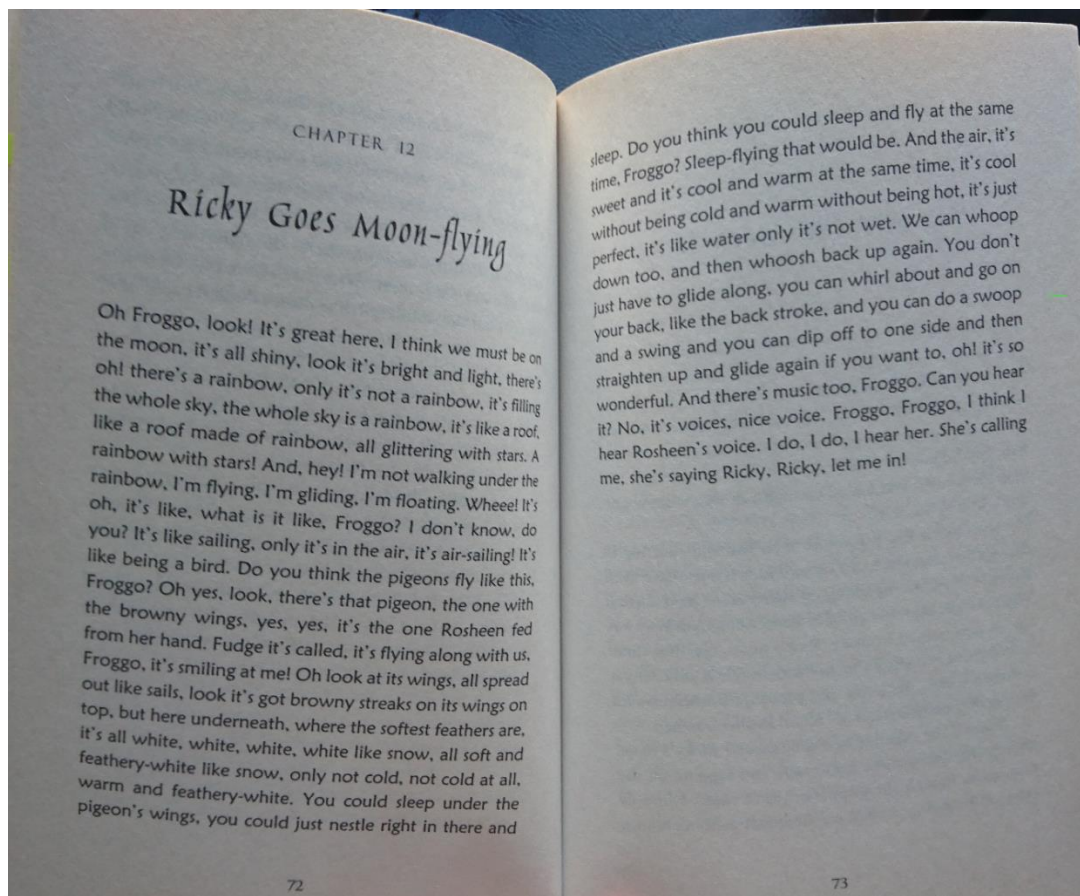


Figure 72. *The Moon King* (1998) by Siobhán Parkinson.

Ricky is a child who has suffered abuse, and this manifests itself in the “traumatised silence” (A. Piesse 2007, 102) he exhibits when in the presence of other people throughout the book. Our only real clues as to what he is thinking are presented as the “fragmented interior monologues” (102) which offer readers a sense of what he’s feeling at that moment in time, and/or some hint of the background to his psychological and physical trauma. It is an elegant and emotive narrative technique which allows child readers to interpret the pain which Ricky feels, while refraining from exposing readers to a detailed description of the physical abuse in his past. In this way readers are empowered to empathise with Ricky, while understanding that they can’t fully access his individual scarred history. This is juxtaposed with the third-person narrative which details Ricky’s integration in the family, as he forms relationships but also faces conflict – his presence changes the family dynamic and one member of the household is not happy with it. Amanda Piesse has pointed out how Parkinson “foregrounds the child’s voice and sets up a conflict between the socially acceptable ‘nice’ family and the child-on-child conflict that can arise in any situation” (2011, 92). The complexity of writing about both an abused child trying to cope with strange and frightening experiences, and the difficulties that

arise from foster home situations, is aided by the use of different narrative and typographic styles. Ricky's final growth and acceptance in to the foster family circle is signalled through his utterance of a complete, grammatically correct statement in the last moments of the book, illustrating his progression in to the world of verbal communication and the community of language:

'I – am – the – moon – king.'

Rosheen nudged Helen delightedly. 'Did you hear that?' she whispered. 'He's *talking*. And he's talking *right*.' (172)

"Right" in this case signifies Ricky's acceptance of himself as the subject, finally able to place himself at the centre of his own narrative in which he is empowered. Thus typography and narrative work together in this text to present a multifaceted vision of the protagonist, allowing readers both an outside and inside perspective, which feels authentic in a manner that would have been much more difficult to convey using only uniform print.

In Siobhan Dowd's young adult novel *Bog Child* (2008), knowledge of the traumatic past of a character is also presented obliquely through small changes in narrative voice and typographical difference. Dowd's story focuses on a teenage boy living in the border counties of Northern Ireland in the summer of 1981, right in the middle of the Troubles of the 1970s and the Hunger Strikes of the 1980s. The text is written in the third-person present tense from the perspective of the main protagonist Fergus, a seventeen-year-old boy with plans to ace his A-levels and leave the fictional small town of Drumleash for a new life at medical school in Scotland. Liminality is a central theme to this text, as Éilís Ní Dhuibhne illustrates in her chapter on borderlands in *Irish Children's Literature and Culture: New Perspectives on Contemporary Writing* (2011) – the text is constructed in the space between the past and the future, childhood and adulthood, dependence and independence, politics and landscapes, family and nation:

Bog Child can be read as an in-depth exploration of many kinds of borders and borderlands. It opens in a transitional moment, between night and day, in a transitional place, the border, and in a location that is a portal to the past, namely the bog. (2011, 31)

Threaded through the main narrative of Fergus's struggles with juggling school work, his concerns for his brother Joey's participation in the Hunger Strikes, and his burgeoning love interest, is the story of the bog child. In the opening chapter, Fergus and his uncle Tally find the small body of what appears to be a young girl, later dubbed Mel, in a turf cut in the bog and throughout the text her story is juxtaposed with Fergus's, divided by some 2,000 years of

history. Mel's voice is woven throughout the narrative, written in first-person past tense and typeset in italics, as she speaks to Fergus from a distant historical period, and slowly but surely reveals the truth about her life and violent death. Ultimately, it is revealed that she wasn't a child at all, but a little person,⁹⁰ and that her death was, in a way, her own sacrifice, enacted to safeguard the future of her family and her village. This idea of sacrifice for family, community and nation is another theme woven through the narrative (linked to Fergus's brother Joe joining the hunger strike) and forms another thread of connection between the disparate historical periods.

Mel's first-person intrusions in to the main narrative are a stark shift in voice and perspective, constituting a break in style and creating a sense of distance with the modern day events of the narrative. According to Ní Dhuibhne, this keeps the text firmly in the realistic mode as opposed to the fantastic: "although Fergus thinks and dreams about the bog child, he does not engage with her in any other way; she remains in her realm—the ancient past—and he in his time—the more recent past" (2011, 38). Although it's clear that Fergus feels a great deal of empathy towards Mel, and a connection of sorts, there is still a distance between them that is more than the stretch of time and history – this is emphasised somewhat by the typography, and reinforced by both the alternating tenses and the contrast between first-person and third-person. Perry Nodelman highlights this creation of distance in his recent work, *Alternating Narratives in Fiction for Young Readers: Twice Upon a Time* (2017):

Alternating past and present invites a comparison that foreground the pastness of the past and the presentness of the present, so that the mixture of tense comes to seem more significant than it often does in novels exclusively in either the present or the past—and that added significance seems especially prominent when the alternating narratives also offer contrast between first-person and third-person. Like differences in person, then, choices of tense are clues for readers about how to solve the puzzle that connects the alternating fragments. (30)

Mel's story intrudes on Fergus's thoughts in daydreams and during the night, so that she is constructed as an imaginary being, not fully realised or fully described. This may have been part of the plot to keep her true identity as a young woman, and not a child, secret until the

⁹⁰ On pp 200-01 it is revealed that Mel was a fully grown adult woman with dwarfism: "She was a dwarf, Fergus. That's why they killed her" (Dowd 2008). According to the Little People of America website, in relation to appropriate terminology for persons with dwarfism, "such terms as dwarf, little person, LP, and person of short stature are all acceptable, but most people would rather be referred to by their name than by a label" (Little People of America, FAQ). Within an Irish context, the academic and activist Sinéad Burke has successfully campaigned for the correct terminology to be used in the Irish Dictionary, collaborating with Foras na Gaeilge to have the term *Duine Beag* included as the official term for a little person in the Irish language in November 2016 (Elkin 2016).

big reveal near the end, but the presentation of her narrative in italics works to undermine and elide her agency in the text. This is perhaps because italics are used extensively in the rest of the narrative. Inflection, emphasis, asides, titles, internal thoughts and a considerable quantity of song lyrics present in the text are all italicised, giving nothing typographically special or unique to passages written from Mel's perspective. The sense of difference, of a voice that rings true that we experience in a text like *The Moon King* falters here a little because of the ubiquity of the typography used to present it in the book as a whole.

Thus while *Bog Child* does succeed in evoking a sense of distant memory, and of an almost inscrutable past, it also foregrounds the unreality of Mel's narrative within the framework of realistic fiction – Fergus can't possibly know Mel's story at such an intimate level, being neither a time traveller nor a psychic, so are these merely imaginings and daydreams, fantasies that have been constructed in Fergus's mind? The bog child that wants to appear so clearly in Fergus's mind is rendered more unreal and unbelievable by the anaemic use of typographic design, when it could have so easily been used to conjure Mel in to vivid life. In this text then we see that not all forays outside the standard format for the printed novel are successful, and some may even diminish the power of unique narrative voices and inhibit their ability to connect with readers.

The last text in this section uses the smallest of typographic differences to great effect, proving that less can be more if appropriately applied. Set in a dystopian future inspired by Margaret Atwood's *The Handmaid's Tale* (1985), *Only Ever Yours* (2014) by Louise O'Neill focusses on the commodification and disposability of the young female body in a world where society is strictly demarcated along gender lines. In this future version of earth, environmental disaster involving rising heat and melting ice-caps has rendered much of the planet uninhabitable, so that the world's last surviving populations occupy only three locations – the Euro-Zone, America-Zone and Chindia-Zone. Reproduction of the species after the initial "Destruction" becomes tightly controlled, as the desirability of having only male offspring causes a fertility crisis in which the shortage of child-bearing women dwindles to unacceptable levels. To address the issue, "Engineers" begin designing women that can be born in a laboratory, and in doing so begin a project to produce more and more improved "eves".⁹¹ These genetically modified girls will be as physically "perfect" as possible, and are specifically designed to serve the various Zones obediently by being raised in special schools and divided among the "thirds" once they turn seventeen. These three factions – companion, concubine and chastity – are the only options for women living in this dystopian future, and failure to

⁹¹ As in the original text, I will continue to use lower case letters in reference to female characters and other female groupings mentioned here, in order to fully illustrate the effectiveness of the strategy.

conform to the standards set for eves at any time in their lives will result in either immolation on “the pyre” or exile “Underground”.

In this oppressive environment the narrator of the text, freida, is constantly bombarded with the pressures of trying to conform to an impossible standard of beauty. The eves have been genetically designed, constructed in a laboratory, but this does not diminish the pressure they are under to be perfect: “Remember, you may be perfectly designed, but there is *always* room for Improvement” (O’Neill 2014, 38). The lower status of women in the Zones, and the constant feeling of inadequacy which is engendered in the eves because of their human fallibility (i.e. their inability to achieve true ‘perfection’), is reinforced within the plot of the text itself, and highlighted in a simple and ingenious manner using typography. All names of women, whether eves at the school, their teachers the “chastities”, or women in the Zones who have been divided in to their respective thirds, are referred to using all lower case letters.⁹² Proper nouns, such as their names, are not capitalised. Within the everyday narrative of the text this is jarring, the use of unconventional typography constantly reminding readers of the lower position and lack of agency of women in the world of the book. When this is juxtaposed with the more standard use of capitalisation for brand names, titles and men’s names, it is even more effective. TV-show titles with the name of an eve in them, such as *What kate Did Next*,⁹³ are especially striking, the absolute wrongness of the lower case “k” rendered hyper-visible because of the surrounding capitalisation.

The use of capitalisation for other nouns in the text also highlights the inferiority of the eves in the society of the narrative. Brand names are capitalised including those of prescription drugs: “SleepSound” (3) and “BeautyTabs” (28), as well as locations and specific areas in the school: the “Fatgirl buffet” (30), “Nutrition Centre” (7), and certain activities and punishments: “Organized Recreation” (7) and “Interactions” (131). The names of electronic items such as the eves’ “ePads” (5) and “eFones” (22) are capitalised after the idiosyncratic fashion of the real-life US tech company Apple. The names of the young men who are brought to the school in the final year to choose an eve each as a “companion” are endowed with intellectually or theologically important names, and all appear using standard capitalisation: Darwin, Socrates, Abraham etc. They are collectively titled “Inheritants” (15).

⁹² According to O’Neill, this visual element to the text was there from the beginning: “It was part of my original concept and was quite a painful process – Microsoft Word was NOT keen on it. It also caused raised eyebrows when I first started sending the manuscripts to agents as I had to explain it was a deliberate decision. I had been playing around with using capital letters for the men (He, His etc.) to suggest that they were almost viewed as gods when I had the idea to use lower case letters for the women. It was a deliberate choice to emphasise the denigration of women in this society. They are second class citizens in literally every sense.” (Pers. Comm. 27th July 2017)

⁹³ O’Neill is also making use of intertextuality here, evoking the classic children’s text *What Katy Did* (1872) by Susan Coolidge.

The juxtaposition of the standard capitalisation of the male names with the eves' again highlights a constant disparity between women and men in the world of the book for readers – freida's shock at seeing her classmate's new name, "megan Goldsmith" (380), near the end of the text can potentially be mirrored by readers' discomfort at the discordance of the capitalised male surname alongside the un-capitalised female first name.

Thus we can see that in this text, the simple act of using lower case letters for the names of women constantly reinforces the powerless and subjugated position of the eves in the society created through the narrative. Women in this dystopian future are disposable, sent to the pyre if they fail to deliver sons for their husbands, or become physically unattractive to the men who expect complete submission in sexual intercourse. They are essentially things, but not even things which merit the treatment of proper nouns. As Baccolini and Moylan point out in relation to the history of dystopian fiction, "the conflict of the text runs on the control of language" (2003, 5):

To be sure, the official, hegemonic order of most dystopias [...] rest, as Antonio Gramsci put it, on both coercion and consent. The material force of the economy and the state apparatus controls the social order and keeps it running; but the discursive power, exercised in the reproduction of meaning and the interpellation of subjects, is a complementary and necessary force. Language is a key weapon for the reigning dystopian power structure. (5-6)

They go on to assert that one of the main forms of resistance manifested by the main protagonist in dystopian fiction is often the "reappropriation of language" (6), but in this instance, freida is in fact orthographically complicit in the reification of female oppression in this society, failing to challenge it even in her own narrative. The use of lower case letters from the narrator's perspective consistently reminds readers of the position and subjugation of women in society, and like much dystopian fiction, holds a mirror up to contemporary western society and the pressures and inequalities people face. The typographical choices the author has consciously made are essential to this world-building, working in a symbiotic relationship with the young adult narrative voice to create complex meaning. The 'conflict of the text', then, is reinforced not only by the language itself, but by the physical presentation of that language, making it doubly redolent of the violence inherent in O'Neill's dystopia.

Case Study 3: Typography and Narrative Voice in Symbiosis

While the texts considered above make use of more simple and/or conservative typographical experimentation, the advent of more advanced, digital design techniques and

printing technologies has resulted in an upsurge in experimental typography in the twenty-first century. Desktop publishing means that authors have more freedom over the physical appearance of their manuscripts from the very first draft, leading to a naturally increased awareness of the impact of typography on the making of meaning. It stands to reason then that many of the most graphically-bold multimodal texts in children's and young adult literature have been produced in the twenty-first century. In this section I analyse three texts published over the last thirteen years which, to me, exhibit a kind of a symbiosis between typography and narrative voice, and a shared emphasis on constructing distinctive and unique characters, aided by the appearance of text on the page. Each of the main narrative voices in these texts display naïveté and wisdom in different ways, and are characterised by an unusual outlook on life because of their unique perspectives on their respective situations, and much of this is personified through the use of expressive typographic elements.

The three novels that make up The Chaos Walking series have an expanding set of narrators. The first, *The Knife of Never Letting Go* (2008), is narrated entirely from the perspective of thirteen year old Todd, the youngest boy in a frontier town on a new planet populated only by men. The second novel, *The Ask and the Answer* (2009) introduces the alternating narrative voice of Viola, a young girl Todd unexpectedly discovers and goes on the run with in the first text. The final novel in the trilogy, *Monsters of Men* (2010)⁹⁴ includes chapters from the perspective of one of the original native inhabitants of the planet, 1017, or The Return as he is also known, who also appears to be a young adult of his species. Todd's voice is the obviously dominant voice in these texts, as he is the first focalizer readers encounter, and it is his perspective which invariably makes up the bulk of the trilogy as a whole.⁹⁵ Todd is virtually illiterate at the beginning of the first book, and learns to read during the course of his adventures. His mother's diary, which he initially cannot decipher, is the plot device used to create his incentive to learn to read, so that the expansion of his perspective and his journey in to the wider world is mirrored by his journey in to literacy and greater knowledge. It would be difficult not to see a connection between Todd's inculcation in to the world of literacy through his mother's diary and the long tradition of parents writing for their children we have seen even in some of the texts covered already in this thesis – from Anna Letitia Barbauld, to Jane Johnson, and J.R.R. Tolkien. In particular, it is significant that in a world apparently populated by men, it is Todd's mother who provides his pathway to

⁹⁴ The three texts will be referred to as *Knife*, *Ask* and *Monsters* from here on.

⁹⁵ Viola and 1017/The Return are given their own space and narrative, and this expansion of perspective contributes much to the richness of the trilogy as a whole. Although the focus will mainly be on Todd as a narrator in this analysis, I will also address their contributions to the creation of meaning, albeit in lesser detail.

language, and indeed, a woman's perspective overall which leads him to a more complete knowledge of his history and the world he inhabits.

In *My Name is Mina* (2010) by David Almond, readers are introduced to a highly eccentric young narrator whose effervescent intelligence and boundless enthusiasm for knowledge is barely contained within the pages of the book. Mina is a gifted child who is home schooled because her particular outlook on life does not fit in with the standardised testing and rigid rules of state education. The book is in fact a prequel to Almond's award winning *Skellig* (1998), and its central concern is exploring an unconventional child's mind and the wisdom that can be gained from following a path of your own choosing. Finally, in Mark Haddon's *The Curious Incident of the Dog in the Night-Time* (2003),⁹⁶ fifteen year old Christopher Boone discovers the lifeless body of a neighbour's dog and sets out to discover the identity of the killer. Although never specifically mentioned in text, peritextual evidence from the book's dust-jacket clarifies that Christopher has Asperger's Syndrome. His clinically detached frame of mind and pathologically logical view of the world make him a fascinating focalizer, allowing Haddon to keep readers in suspense as they struggle to solve the underlying mystery with only partial information due to Christopher's condition.

There are multiple connected themes in these three texts – concepts of truth and justice, child-like wisdom and naïveté, literacy and story-telling, child and adult power dynamics and agency, and concepts of authority and ideology, to name but a few. Crucial for this analysis however is the presence of innovative typographic and graphic elements in each, which work not only to construct a vivid image of each narrator, but also to create complex meaning alongside their unique narrative voices. The analysis here asks how a strong relationship between narrative voice and the way it is presented on the printed page not only contributes considerably to making meaning, but can also be shown to be essential to the creation of distinctive child and young adult voices.

In the process of creating their unique narrators, each of the creators of these texts have opted to create texts which convey and indeed create meaning using more than one semiotic mode:

Multimodal texts integrate selections from different semiotic resources to their principles of organisation.[...] These resources are not simply juxtaposed as separate modes of meaning-making but are combined and integrated to form a complex whole which cannot be reduced to, or explained in terms of the mere sum of its separate parts. (Baldry and Thibault 2006, 3)

⁹⁶ *The Curious Incident* from this point onwards.

Indeed, Ness's Chaos Walking trilogy is an exemplar multimodal text, where paratextual elements in conjunction with young adult narrative voices are intrinsic to the creation of meaning, and are essential for the narrative structure and creation of subjectivity for readers. The books present not only the highly distinctive voice of the main narrator Todd, with his Huckleberry Finn-esque patois, and the later voices of Viola and 1017/The Return, but also make use of innovative typography and graphic presentation in order to populate the narrative world with a vibrancy of multimodal meaning that is highly reliant on the appearance of the text on the page. According to Gibbons, "multimodal novels in their employment of multiple sensory stimuli are self-conscious of their material form, playing upon the integrative nature of cognition and embodied nature of reading" (2010, 100), and this is true of Chaos Walking. The use of such unusual graphic play, which alongside the narrative aids the communication of subjectivity to the reader, creates a sophisticated literary space in which young adult readers are encouraged to engage with complex ideas about power, identity, morality, life, death, and the very nature of humanity.

Todd's dominant voice in the trilogy as a whole warrants a more detailed analysis than the other two narrators, and doubly so because of its construction as a "literary dialect". This, according to Sumner Ives (1971) in his treatise on the subject, is "an author's attempt to represent in writing a speech that is restricted regionally, socially, or both" (146). Todd's narration is riddled with regionalisms, specifically those which evoke the American Deep South, and which instantly draw to mind one of the most famous literary figures from the canon of children's literature, the eponymous hero of Mark Twain's *The Adventures of Huckleberry Finn* (1885).⁹⁷ Spelling in Todd's narration is manipulated so that words are amalgamated – for example, "ought to" becomes "outta". Other words are spelled phonetically: "your" and "you're" become "yer", and "though" becomes "tho", which force the reader to read the text phonetically in his accent – we can find a similar tactic on the first page of *Huckleberry Finn* where the word wasn't is written as "warn't" ([1885] 2009, 11). More complex words are misspelled to emphasise this accent, particularly those ending in "tion", so that "preparations" becomes "preparayshuns", and neologisms are manufactured as Todd recreates language to deal with the new experiences he encounters: the word "horrorpilashuns" (Ness 2008, 25) is a new term coined by Todd to describe the trauma of experiencing the drunk men of Prentisstown thinking (and broadcasting through their 'Noise') about the women who have long disappeared. "Ain't" also appears frequently in Todd's narration, as well as double negation, and it is perhaps this element that most strongly evokes

⁹⁷ *Huckleberry Finn* from this point onwards.

Huckleberry Finn. A comparison of the opening lines of each text quickly reveals the connected accents:

You don't now about me, without you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain't no matter. That book was made by Mr Mark Twain, and he told the truth mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or another, without it was Aunt Polly, or the widow, or maybe Mary. (Twain [1885] 2009, 11)

The first thing you find out when yer dog learns to talk is that dogs don't got nothing much to say. About anything. (Ness 2008, 3)

Indeed, the opening scene with Todd, his dog Manchee, and a squirrel in the swamp is somewhat evocative of the opening scene of chapter eight in *Huckleberry Finn*, in which Huck, having slept in the woods, awakes and observes how the light glinted through the leaves and “a couple of squirrels set on a limb and jabbered at me very friendly” (Twain [1885] 2009, 44). Huck feels comfortable and safe in this space, much as Todd does in the swamp in the opening scene of *Knife*, but for different reasons:

[...] but even tho it's dark, there's slashes of light that come down from holes in the roof and if you ask me, which you may not be, I grant you that, to me the swamp's like one big, comfy, not very Noisy room, Dark but living, living but friendly, friendly but not grasping. (Ness 2008, 10)

So Todd and Huck appear to be linked not only by their accent, but by discreet intertextual references that Ness has used in *Chaos Walking* in order to trigger the ghost of Huckleberry Finn during the reading process.

By evoking Huckleberry Finn through the use of a literary dialect, the author creates a number of effects. Literary dialects can be a tool to create meaning in lots of different ways in literature, but here it appears to have a twofold purpose. The first is as a subtle intertextual reference to a figure from the literary canon of young adult books,⁹⁸ one who is illiterate, deceptively naïve and functions as an outsider figure. The outsider figure is prevalent in much of young adult literature, as Sue Page points out:

⁹⁸ Kenneth S. Lynn has remarked on the repeated exposure of American students to *The Adventures of Huckleberry Finn* over the course of their formal education (1977, 338) and Aidan Chambers described it “the first great book written on behalf of youth, the prototype for young adult literature” (Chambers 2001, 37). A number of children's literature critics, including Michael Cart (1996), Julia Eccleshare (1996) and Roberta Seelinger Trites (2000), have cited *Huckleberry Finn* as an early text which would have appealed “directly to adolescent readers” (Eccleshare 1996, 387) at a time when the modern definition of teenager or young adult did not exist culturally.

Whether the conflict at the heart of the story is against self or society...a key element in books for this age group is some kind of resolution of the dislocation between individuality and community, self-concept and social expectations, and past, present and future. (2009, 2)

Todd is an outsider,⁹⁹ “the last boy in town” (Ness 2008, 10), excluded from the secret workings of the men of Prentiss town because of his youth and innocence. In *The Adventures of Tom Sawyer* (1876), Huckleberry Finn was originally described by Twain as the “juvenile pariah” ([1876] 2007, 45) of the town of St. Petersburg, a renegade and outcast who functions outside of ‘society’. In the later work narrated by Huck, Twain gives voice to this outsider figure, allowing for a different perspective on society which could be used to perform an ironic social commentary on that society. In fact by doing so, Twain has participated in the process of legitimizing this dialect, and allowing for its appropriation in to literary language, as outlined by Bakhtin in ‘Discourse and the Novel’ (1981):

As they enter literature and are appropriated to literary language, dialects in this new context lose, of course, the quality of closed socio-linguistic systems; they are deformed and in fact cease to be that which they had been simply as dialects. On the other hand, these dialects, on entering the literary language and preserving within it their own dialectological elasticity, their other-linguagedness, have the effect of deforming the literary language; it, too, ceases to be that which it had been, a closed socio-linguistic system. (294)

In this respect, Ness’s construction of Todd’s accent and orthography is a direct response to Huckleberry Finn’s distinct voice as a feature of the canonical literary landscape. Todd as a character is, in many ways, quite different from Huck – his naïveté is real, and is used by the author to engage young adult readers on a journey of enlightenment alongside the young adult narrator. There is a commentary on the nature of good and evil, morality, ethical behaviour, and indeed a critique of the way power is used by adult figures in society in *Chaos Walking*, but Todd is never the knowing outsider who comments on the flaws of humanity with a sense of irony like Huckleberry Finn. Rather, he is constructed as a truly naïve young adult who comes to knowledge over the course of the trilogy.

The second purpose of the literary dialect used for Todd appears to be the attempt to create a uniquely individual voice in itself. Susan Tamasi, in assessing the use of literary dialect

⁹⁹ Although the analysis will concentrate on the construction of Todd’s voice here, it is important to note that Viola and 1017/The Return are also very much constructed as outsiders – in particular, the hybrid language which 1017/The Return speaks, a mixture of the emotive, communal telepathy of the Land and human language, marks him as linguistically alienated from his people when he returns to them.

in *Huckleberry Finn*, points to the merits of creating distinctive characters through use of a particular accent:

In this, the author abandons standard orthography and prescriptive syntax in order to portray more precisely the speech that he or she hears as an integral part of the character's personality. (2001, 129)

In the world of young adult fiction, in which “authenticity, authorial honesty, and relevance to reader' lives” (Cart 2005, 784) are considered essential, this evocation of voice of a unique sort takes on even more meaning. Texts written for young adults often try to mimic teenage voices in an attempt at authenticity (Reynolds 2007, 77-79) but these are more often than not unsuccessful, and as Caroline Hunt notes, serve only to render their narrators' voices dated and irrelevant:

Language, particularly dialogue, can date a young adult book faster than anything else [...] the more accurate the portrayal of adolescent speech patterns, the shorter will be the life span of that particular book's 'relevance' to the present experience of teenaged readers. (1996, 6)

As we shall see further on in this chapter, there are authors who attempt to recreate contemporary teenage language with varying degrees of success, but in this instance, Ness is evoking a voice that feels true and authentic in the literary space which he has created. Todd is very much a teenager; the sarcastic and sardonic way in which he responds to authority figures, and his humorous use of the term “effing”, all signal this: “You can eff off, too,” I say, except I don't say “eff”, I say what “eff” stands for” (Ness 2008, 6). However, the author avoids alienating readers by attempting to appropriate their language, and manages to construct a convincing, rebellious, vulnerable young adult voice through syntax, spelling and grammar – in a way which is arguably visual as well as linguistic. His alignment with a literary figure from the nineteenth century creates a certain amount of distance between him and the implied young adult reader, but this distance is narrowed by the familiar teenage behaviour he exhibits and the recognisable negative attitude he has towards figures of authority. By constructing Todd's voice as linguistically and orthographically authentic, Ness has created a teenage voice which feels exceptionally real.

Alongside the construction of a unique narrative voice for Todd, the text displays a number of multimodal features. The typographic play evidenced in these texts can be split in to two parts: firstly, each of the narrator's voices are presented in slightly different typefaces, which are specified in the copyright pages of the respective texts. Todd's voice appears in

“Fairfield”, Viola’s in “Tiepolo” and 1017/The Return’s in “Gararond” [*sic*].¹⁰⁰ Secondly, readers are also faced with often frame-breaking and graphically exuberant pages of text, printed using numerous fonts which defy standard layout and alignment, and criss-cross the graphic surface, bleeding into the gutter and off the edge of the page. This represents the ‘Noise’, the multisensory experience of the narrator Todd who, like all the men living in his town, is able to hear the voices of all sentient creatures living on the planet. Different typefaces are used for the “Noise” of both animals and humans. According to the publishers of the trilogy, Walker Books, the “Noise” of the various animals is printed in ‘Born Free’, that of the character Aaron and various other male characters’ in “Dinkscratch”, Mayor Prentiss’s in “Copperplate” and the boy Jacob’s in “Kidprint” (Daisy Jellicoe, pers. comm. July 4, 2012). Besides the pages in which the “Noise” overwhelms Todd during dramatic scenes, the more mundane, singular examples of “Noise” are presented in the aforementioned typefaces mingled within the standard layout of the narrative. Taken together then, it’s clear the visual manifestation of the narrative is linked specifically with each of the narrator’s focalization of events, and to their own construction within the fictional world. In engaging with these books as textual objects, readers are being overtly asked to construct complex meaning from the multiple semiotic modes employed by the book’s creators.

Readers will only register the difference between the physical appearance of the different narrators’ text once they are introduced from the second book onwards; the main typeface of *Knife* appears unremarkable in the first book as there is nothing to contrast it with. The most visually salient typographic element then is, undoubtedly, the use of expressive, irregular, bold typefaces to represent the “Noise”. Readers are first made aware of the phenomenon of “Noise” in the text world in a simple way, through Todd’s narration of the thoughts of a squirrel as it goads his dog Manchee in the opening pages (see fig. 73). The squirrel’s thoughts appear in “Born Free”, an expanded, bold, irregular type which appears squat and malformed. Interestingly, Manchee’s thoughts are presented as standard dialogue throughout, perhaps inferring or foreshadowing the narrator’s close bond with his pet. Or this design decision could have been made for more pragmatic reasons – Manchee’s thoughts feature largely in the text, and the interruption of the narrative with excessive amounts of non-standard type may have seemed a hindrance rather than asset to the reading process. In these first few pages, we are also confronted with a smattering of thoughts from another character, the preacher Aaron, and these are presented in “Dinkscratch”, an irregularly sloping, inelegant

¹⁰⁰ Gararond was designed by graphic designer and typographer Pierre di Sciullo as “an irreverent tribute to Garamond. It is close to it in terms of its proportions, but it was drawn freehand on the computer, solely using curves, unlike the original matrices which were drawn on copper with a graving tool” (di Sciullo 2009). Described as an homage rather than an interpretation, Gararond, “with its rounded forms, looks almost as if time has eroded the original’s serifs and smoothed away the angles” (Held 1996).

type which mimics basic handwriting in its form – there are multiple forms of the “o”, “a” and “i” letters, creating a sense of irregularity and disassociating it from the mechanical appearance of traditional print. As we soon discover through Aaron’s behaviour, the choice of typeface is entirely appropriate. The crude, rudimentary scrawls of “Dinkscratch” match the ignorant, narrow-minded psyche of the preacher, whose violent actions almost lead to Todd and Viola’s deaths.

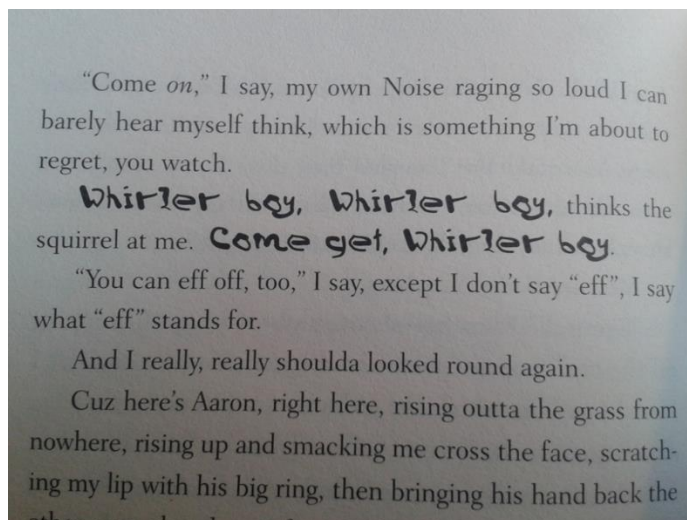


Figure 73. *The Knife of Never Letting Go* (2008) by Patrick Ness.

“Dinkscratch”, alongside many other typefaces, appears again when Todd leads the reader to Prentisstown. Leaving the sounds of animal voices in the swamp, readers are bombarded by a cacophony of human voices which fill the air as Todd approaches the town. This is presented in the text in layers of different typefaces, printed in an explosion of consciousness over three pages (see fig. 74). The single words and sentences, representing the collective thoughts of the men in the town, run from left to right at uneven angles, passing over each other and intermingling as they run to the edge of the page. The typefaces used are a mixture of those mentioned above, displayed in various sizes and weights, signifying the multiplicity of voices that make up this community of men. The words presented in this way take on an almost aural quality, as the expected appearance of the page is overwhelmed by the extreme graphic nature of this moment. As previously outlined in Chapter 3, Nørgaard has commented on the “sonic salience” of tall caps and bold lettering (Nørgaard 2009, 150) – here, the outlandish and unexpected typography blasts readers with a visual sensation which goes some way to convey the aural experience that the narrator is having. Indeed, the “Noise” is not just voices, but also images and even feelings:

And them’s just the words, the voices talking and moaning and singing and crying.
There’s pictures, too, pictures that come to yer mind in a rush, no matter how much

you don't want 'em, pictures of memories and fantasies and secrets and plans and lies, lies, lies. (Ness 2008, 22)

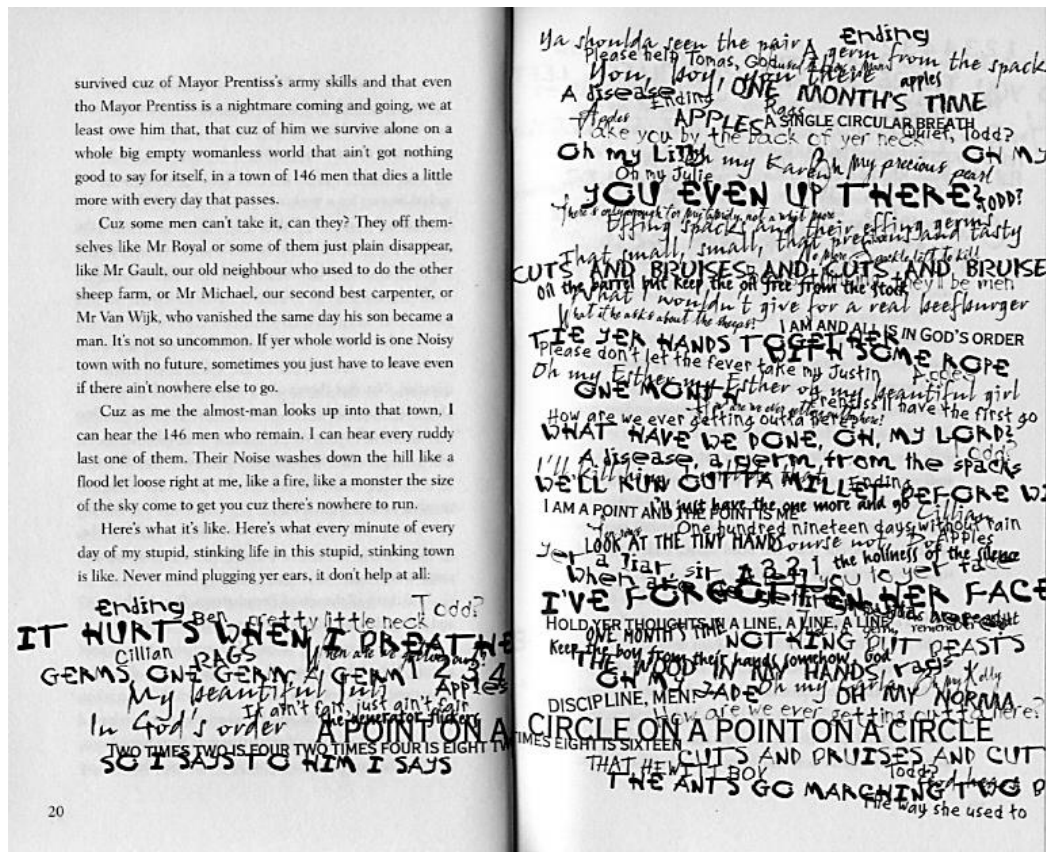


Figure 74. *The Knife of Never Letting Go* (2008) by Patrick Ness.

It is a multi-sensory experience which seems inherently difficult to describe or present to an audience. However, using typography, and playing with how language is presented on the graphic surface of the page, allows readers to construct complex meaning from the non-standard appearance of the text. If the narrative was presented in film form¹⁰¹ there would be more scope to exhibit different elements of the “Noise” in visual and aural form – moving images, sound, lighting and perspective would give us a richer visual display of how the “Noise” might appear. However, we would be outsiders, presented with the complete experience externally but not *imaginatively*. The semiotic potential of the page may seem limited in comparison to film, but as readers, because we are consuming the text ourselves through the process of reading, our experience of the “Noise” through the form of the book is actually far more mimetic and quite overwhelming.

Additionally, readers are immediately made aware of the book as object, emphasising the metatextual nature of the reading experience as they grapple with graphic imagery which

¹⁰¹ Indeed, Lionsgate are set to release a film adaptation of *Knife*, in March 2019 (see <http://variety.com/2017/film/news/tom-holland-daisy-ridley-chaos-walking-release-date-1202492450/>)

strains at the margins and threatens to break from the confines of the page itself. The author uses and indeed manipulates the conventions of typographic formatting to push readers in to thinking and participating in the story in as many ways as possible. The multi-sensory experience of the “Noise” would be difficult to describe were the author to confine himself to the limits of language alone, so Ness uses the *appearance* of written language, and the expectations of readers what that should look like, to convey a complex idea. Glyn White (2005) has examined the kind of “defamiliarising” potential of graphic devices in prose fiction which disrupt the act of reading, sometimes to create an alternative or contradictory layer of meaning, but at other times to complement the narrative: “Some devices may be comparable to the paralinguistic features of speech: pauses, volume, hesitation, etc. Others may be visually iconic, forming images which directly illustrate or conceptually support the prose” (White 2005, 6). So while we talk of disruption, defamiliarisation, and making the reader aware of the metatextual nature of the narrative, it is also important to consider how these elements can work in tandem with each other, in a kind of symbiotic relationship which is essential for the creation of complex meaning:

The graphic devices of any particular book have to be read simultaneously with the semantic context of the text. The graphic surface cannot be divorced from the syntactic capabilities of language that allow it to function as fiction and the graphic surface and the text which it mediates can produce meaning concurrently. (White 2005, 21)

The graphic presentation within Ness’s work helps readers construct a multi-dimensional concept of the ‘Noise’, creating a subject position for them to occupy that aligns with Todd and his experiences.

The sensory immersion of the “Noise” presented in typographic form is particularly powerful when the narrator of the text’s own consciousness is overwhelmed and confused. As he struggles to regain control of his consciousness while in a hallucinatory state in *Knife*, Todd is psychically inundated with the word “coward” repeated over and over, which threatens to not only to overwhelm his senses, but also the narrative on the page itself (see fig. 75). The white space which Ness so expertly deploys in other areas of the text to create a unique rhythm and pace to Todd’s narrative is here taken up with the explosion of typographic experimentation. This creates a mimesis between the narrator’s overwhelming confusion and disorientation, and the sensory overload caused by the experimental, barely legible type, which threatens to smother the unfolding narrative for the reader. Indeed, this connection, between the text-world of the book and the real-world reading experience, enhances the empathetic link between implied young adult reader and mind of the narrator. So heightened is the

implied reader's sense of connection with Todd and his experience that when he finally shakes of his feverish visions, and sees Aaron at the river praying beside the unconscious body of Viola, his final word of the chapter (printed in standard typography) creates meaning through its immediate evocation of the traumatic experience just witnessed by the reader:

I see an Aaron kneeling down in prayer.
 And I see Viola on the ground in front of him.
 "Aaron," Manchee barks.
 "Aaron," I say.
 Coward. (Ness 2008, 328)

The specific word which overwhelmed both the narrator and the reader in the previous scene is invoked by Todd in this moment of cold clarity, in which he takes control of his thoughts and sees clearly once more.

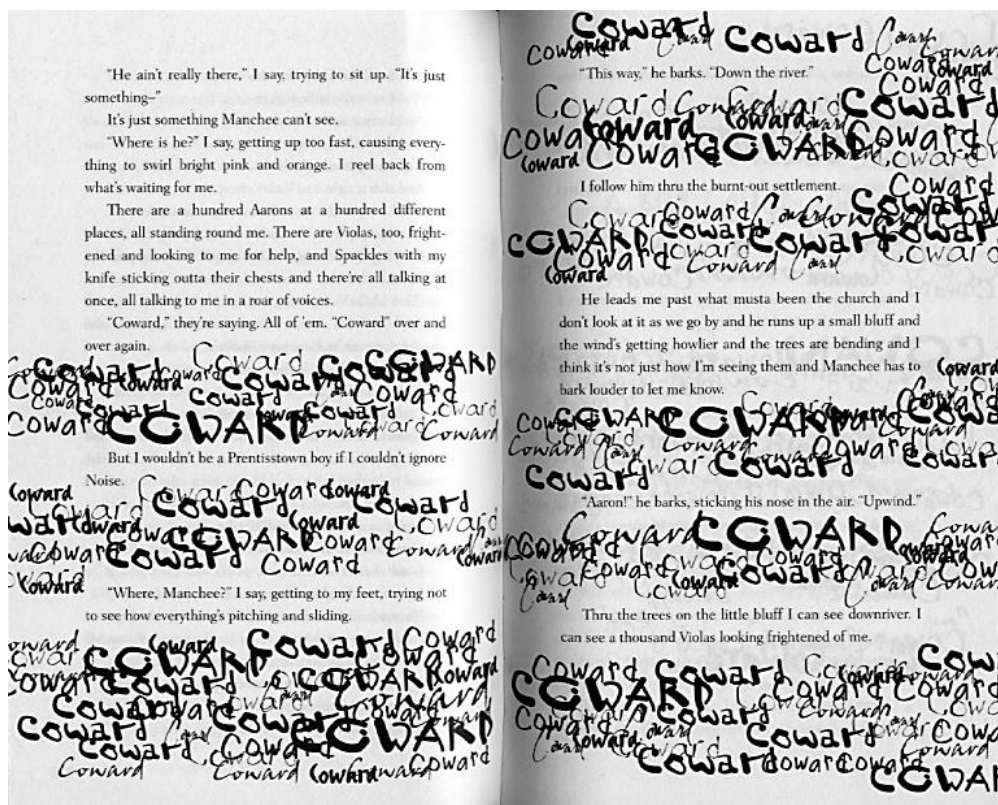


Figure 75. *The Knife of Never Letting Go* (2008) by Patrick Ness.

Other highly visual typographic experimentation used in the trilogy include italicised or emboldened words, the presentation of large onomatopoeic words (see fig. 76) and the use of font size to create spatial and temporal tension,¹⁰² as well as the use of majuscules to convey

¹⁰² See for example the use of larger and smaller fonts for the words "Todd Hewitt", as shouted by Aaron as he searches for Todd and Viola in the cave about Haven – the size of the words indicate how close or far away he is from them, creating dramatic tension (Ness 2008, 431-44).

power dynamics between adult and child characters.¹⁰³ What is ultimately clear is that expressive typography is used in a symbiotic relationship with the young adult narrative voices present in the trilogy in order to create complex meaning, in a marriage of semiotic modes where no graphic or linguistic decision in the text is without purpose. This includes the decision to use different typefaces for the appearance of each of the narrative voices in the trilogy as analysed below.

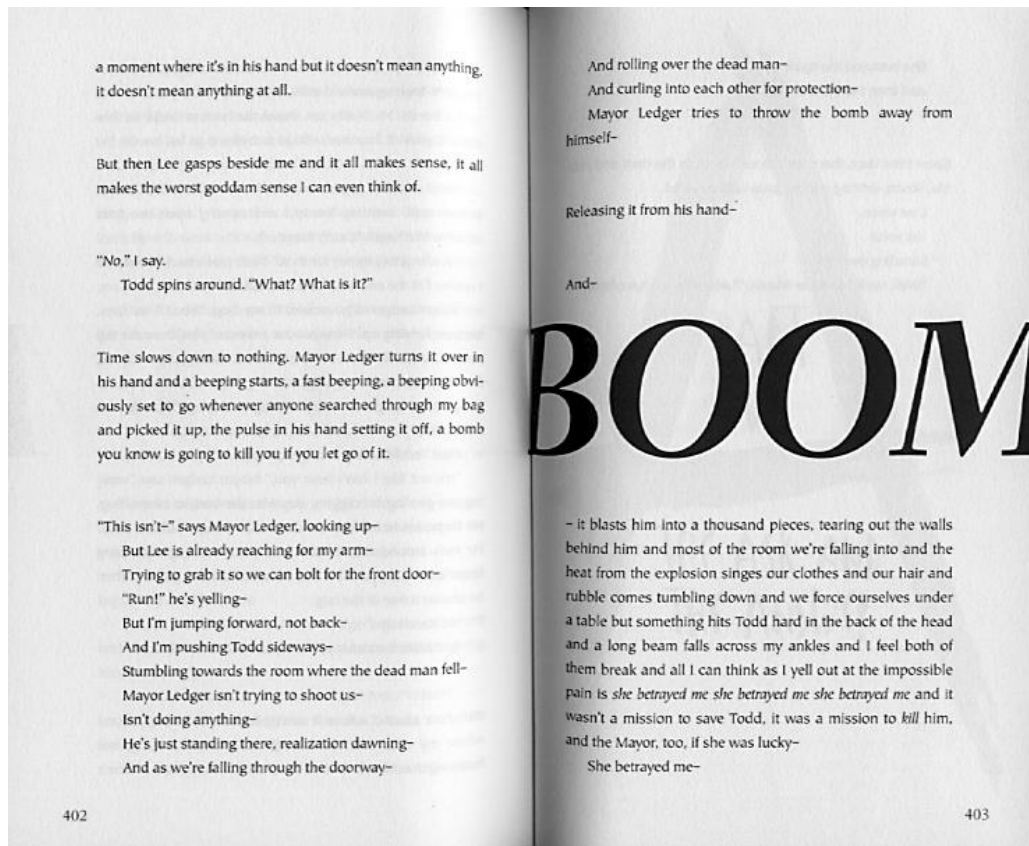


Figure 76. *The Ask and the Answer* (2009) by Patrick Ness.

The significance of the three separate typefaces used for the individual narrative voices is perhaps not as straightforward as the boldly expressive typographic design used for the ‘Noise’, but it does contribute to the creation of meaning for the implied young adult reader. First, the fact that the voices are presented in subtly different typefaces is an act of meaning-making in itself – it broadcasts the author’s intention that readers should experience the text-world from three distinct perspectives, so differentiated that even the appearance of each narrator’s words is unique. It invites readers to occupy a subject position through another semiotic mode other than simply the narrative itself, offering unique ways in which to inhabit

¹⁰³ In *Ask*, Todd develops the ability to use his Noise as a kind of weapon, something which Mayor Prentiss has been able to do all along. At the end of *Ask* he uses Viola’s name, printed in larger font and all capitals, to psychologically attack the Mayor who is attacking him with the words “YER NOTHING” (2009, 489-96). In *Monsters*, they continue to periodically do battle using their Noise, the size of the capitalised words reflecting the strength and power of the attack.

the text-world through each character's perspective. Typography such as this speaks to what Beatrice Warde describes as the job of any decent typographer: "The book typographer has the job of erecting a window between the reader inside the room and that landscape that is the author's world" (2009, 42). Although Warde was discussing the "invisible" nature of type in the 1930 speech to the British Typographer's Guild quoted here, in this text, in which the author has specifically integrated the meaning potential of typography into the narrative, the visibility of well-designed type acts as a conduit to complex meaning-making. It is the typography itself, the "window" through which readers view the landscape of Chaos Walking, which creates meaning in harmony with the narrative, shaping and enhancing our understanding of it. Indeed, her comments seem particularly pertinent in the context of a series of books which place the concept of seeing inside a person's mind at their heart:

It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person halfway across the world. Talking, broadcasting, writing, and printing are all quite literally forms of *thought transference* [emphasis in original], and it is this ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization. (2009, 40)

As already mentioned, Todd's narrative voice is printed in a typeface called Fairfield, which is a seriffed, book-print-friendly type with a "t" which does not rise far above the x-height and an eye-catching rounded "P" which merges with the dot on the "i" when placed together (see fig. 77). An old-style serif type, it is elegant and readable, is slightly condensed and extends vertically more so than other similar, recognisable types such as Times New Roman. On its own it would be difficult to judge it as any kind of reflection on Todd's narrative voice, and it is only when readers view it in conjunction with the other typefaces used later on that we can really begin to suggest how it might create meaning. Viola's voice, which is introduced in Part Two some seventy pages in to *Ask*, is printed in Tiepolo. This is a much bolder type, more expanded and with shorter ascenders and descenders. It looks far more robust on the page, with unique diamond shaped dots over the "i" and for punctuation marks "?" and "!". The serifs here are far more subtle too, blending in to the letterforms, and there is an angular curvature to the bowls and stems of the letters in the overall design. Tiepolo in comparison to Fairfield appears more solid, more practical, although we might ask: does it appear so because we learn of Viola's practicality and good sense and attribute it to the typeface or the other way around? Van Leeuwen (2005, 2006) has argued that by applying the semiotics of typography, these kinds of judgements on how a typeface creates meaning can be asserted, and indeed

there is a stability and robustness to Tiepolo that is made obvious when it is directly juxtaposed with the thinner, lighter form of Fairfield.

Fairfield
Tiepolo
Gararond

Figure 77. Examples of the three typefaces used for the narrators in *The Chaos Walking* trilogy by Patrick Ness.

This difference is extended again when the voice of 1017/The Return appears in *Monsters*, printed in Gararond. This voice is introduced in a different manner from Todd and Viola's. It appears isolated on its own at the end of each chapter, with a heading printed in a slightly larger font. The author metatextually references the inclusion of 1017/The Return's voice by titling the first instance, "And a Third" (Ness 2010, 77). The voice is entirely distinct from Todd and Viola's due to the tone and syntax, as well as the much more overt difference in graphic appearance. Gararond is a sans-serif type but with rounded flicks at the terminals of each letter. It is relatively expanded and wide set in design and the orientation is flat. Although not intended to mimic handwriting, there is a far less mechanical feel to this typeface – it is softer, more flowing than either Fairfield or Tiepolo. Overall it has quite an organic feel in comparison with the other two types, and is glaringly different. Additionally, the italic version used to represent the thought-transferred dialogue of the Land¹⁰⁴ accentuates the natural or organic feeling of the type. In particular, the italicised version elongates the tails, descenders and ascenders of specific letters, including the lower case "p" and "y", and upper case "R" and "A", which make it appear particularly expressive and lyrical. Again, referring to van Leeuwen's (2006) guidelines about dissecting typeface to analyse the creation of meaning, it is clear that the author's decision to choose this typeface, with its connotations of concepts like "nature" and "organic", contributes to the construction of the narrator 1017/The Return as closely aligned to the environment and the ecosystem of the planet.

Indeed the construction of the Land as a species, both textually and typographically, is an interesting site of investigation, where different semiotic modes, voice and intertextuality

¹⁰⁴ The Spackle was the name given to the native hominid species by the human settlers upon their arrival. They refer to themselves collectively as "the Land", and this is the term which I will use when referring to them as a species.

come together. The native species of the planet have been presented to readers, up until this point, as the kind of archetypal mid-twentieth century science-fiction “alien” – greyish skin, long limbs, small noses, and perhaps most importantly, high set, unusually large eyes. This image of the Land as a species is constructed through the narrative but also intertextually, as the author takes for granted that readers will be familiar with the classic appearance of “aliens from outer space”. They have also had no voice to speak of, and readers have only seen them through the eyes of the human narrators. By introducing the narrative voice of 1017/The Return, readers finally experience the events on New World from the perspective of a sentient species who have always called it home. The organic, close to hand-written form of the typeface used to present this voice creates an extra layer of meaning for readers as they occupy a new subject position which places the human settlers in the role of invaders, or indeed “aliens”, and expands readers understanding of the way in which a sentient hominid species can play a central role in the ecosystem of an entire planet. By setting up readers to construct a particular, culturally resonant image of the native species as “aliens”, and then revealing the intrinsic, holistic relationship this species actually has with the planet, as opposed to the conflict ridden, antagonistic relationship the human settlers have been playing out, the author subverts expectations and forces readers to examine the binaries of “them” and “us”, “human” and “alien”, and indeed “native” and “invader”. This is successfully achieved through narrative voice, typography and intertextual references which all work together to both construct, and then subvert, expectations.

So not only does the use of distinct typefaces aid in the division and identification of each separate voice (this element being particularly important during the final pages of *Monsters*, when the perspective switches with increasing speed between narrators), the slight difference in form is enough to draw reader’s attention to the book as object. This subtle disruption draws implied young adult reader’s attention to the metatextual nature of the narrative and to the semiotic potential of typography itself. The reading process is momentarily interrupted, as the seamless digestion of invisible type is disallowed, so that ideologies, assumptions and information are not uncritically absorbed and accepted, but examined, critiqued and analysed. By drawing attention to exactly who is speaking, what perspective they may have on events and what they are including (or not including), through the physical appearance of type, the author empowers readers to occupy numerous subject positions, and to take an active part in constructing meaning in the text on multiple levels.

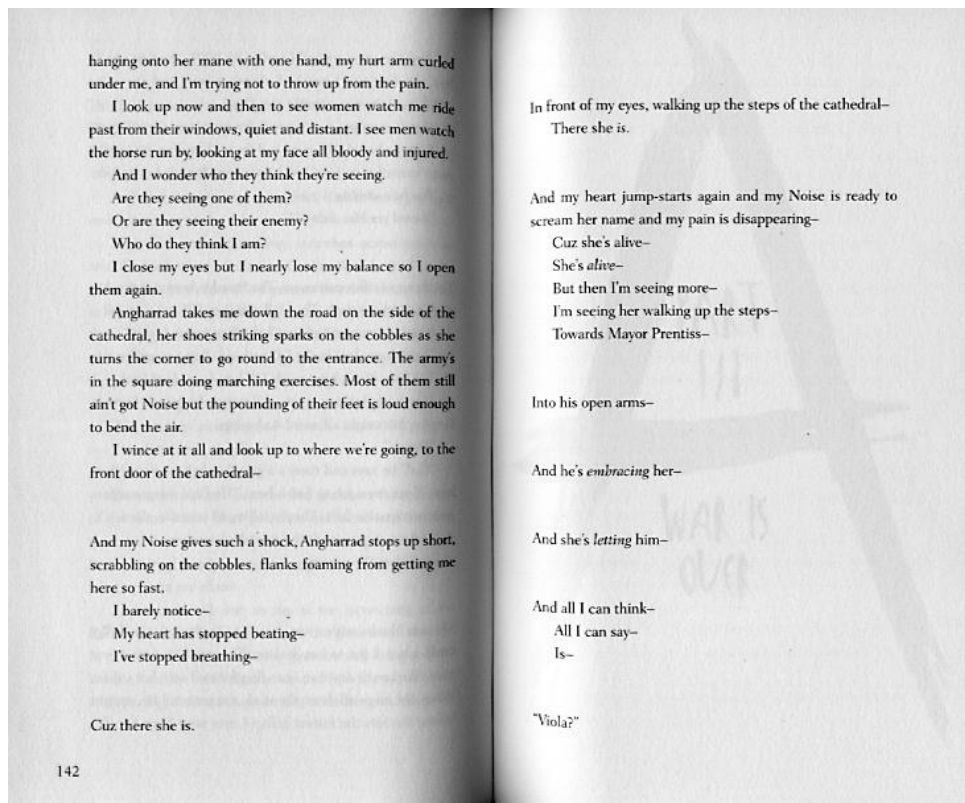


Figure 78. *The Ask and the Answer* (2009) by Patrick Ness.

In addition to the potential for meaning-making through the physical form of letterforms via the medium of typeface design, the layout of text on the page in *Chaos Walking*, as already briefly mentioned, offers opportunities for the creation of meaning. White space, line breaks and short, unfinished sentences are used throughout the trilogy to create tension, heighten drama and to signify extreme internal emotions in the minds of the narrators, particularly in the case of Todd. So while expressive, frame-breaking sections of “Noise” disrupt the text to draw the reader’s attention to the metatextual nature of the book, pauses, breaks and white space give breathing room – a “respiratory break” as I have previously argued (unpublished dissertation 2012b, 20) – to the sections of narrative where the narrator struggles to comprehend the events unfolding, and indeed their own thoughts and feelings about those events (see fig. 78). It also forces readers to slow down, and creates a rhythm and sense of pace during climactic events which are described with few words. Comparisons can be drawn here with the way in which Aidan Chambers’s work *Breaktime* (1978) disrupts the expected layout of a scene, as investigated in Chapter 3. Eventually the author takes this graphic play to the extreme, in the final few pages of *Monsters*, where language is almost abandoned and white space takes over. Todd, horrendously injured and unconscious, utters fragments of sentences and single, questioning words, as his mind drifts in white space (see fig. 79). The words defy typographical convention and are scattered across the pages, iconically evoking Todd’s mental state which is trapped in a space of indeterminate

consciousness. The final hopeful line, “Cuz here I come” (Ness 2010, 603), is followed by an unusually large number of blank pages, signifying silence but also the potential for readers to read their own interpretation in to Todd’s, and indeed New World’s, future. There is ambiguity, yes, but the present tense, active clause which finishes out the trilogy indicates the author’s intention that readers find hope in the strength of Todd’s promise to return.

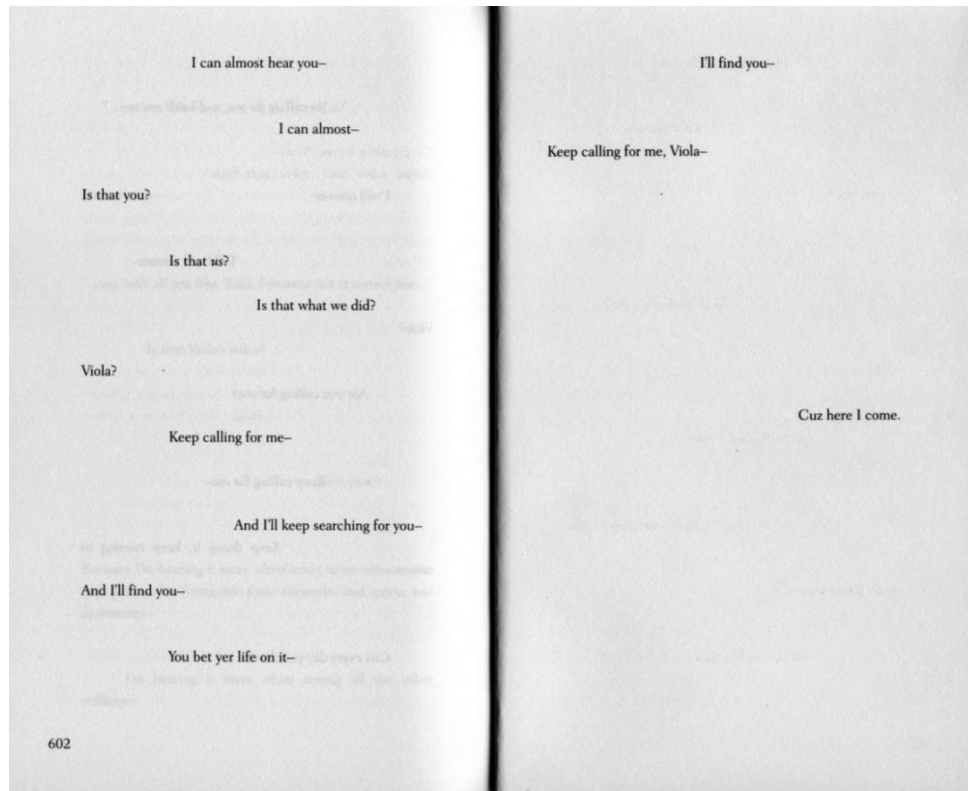


Figure 79. *Monsters of Men* (2010) by Patrick Ness.

There is a strong sense in *Chaos Walking* that the authorial intent, or at least that intent which we can perceive in relation to characterisation, is to create honest, clear, realistic young adult voices, aided and supported by the typography in which those voices are represented. David Almond’s *My Name is Mina* (2010) is, in this regard, a much more complex text, as the lines between author, implied author and child narrator are blurred throughout a text which is overtly and self-consciously multimodal. *My Name is Mina* is a prequel to Almond’s critically-acclaimed book *Skellig* (1998). The narrator and protagonist Mina is an eccentric, and an outsider who explicitly identifies with the nineteenth-century poet and artist William Blake: “Blake the Misfit, Blake the Outsider. Just Like Me. He was a painter and a poet and people said he was mad—just like they say about me” (2010, 18). The outsider is a recurring figure in Almond’s work, a “pivotal figure” (2014, 126) according to Deborah Grace, as is the figure of William Blake and the religious and spiritual themes with which he was concerned. And although some of these elements make Mina a comparable character to Todd in *Chaos Walking*, the construction of Mina as a narrator is of a very different kind.

Mina's voice is presented to the reader in a highly visual manner. There are at least twenty-five different typefaces used across the novel, between the main body of the text, chapter headings, footnotes, text boxes, dialogues and poems. This in itself is relatively unusual as even in overtly multimodal texts such as *Chaos Walking*, expressive typography is not present on every single page. Here, there are few pages which do not exhibit some decorative or non-standard typographic examples. The cacophony of type appears, at first glance, to be an attempt to mimic Mina's personal thoughts as written in her journal. The typography is used in an attempt to signify her highly creative, intelligent and rebellious mind. Mina doesn't respond or relate to the rules and regulations of a normal childhood – her favourite quotation and motto is: “HOW CAN A BIRD THAT IS BORN FOR JOY, SIT IN A CAGE AND SING?” (Almond 2010, 18), from ‘The School Boy’ in Blake’s *Songs of Experience* (1789) – and the physical presentation of her words continuously refuse to conform to standard formats in response to this.

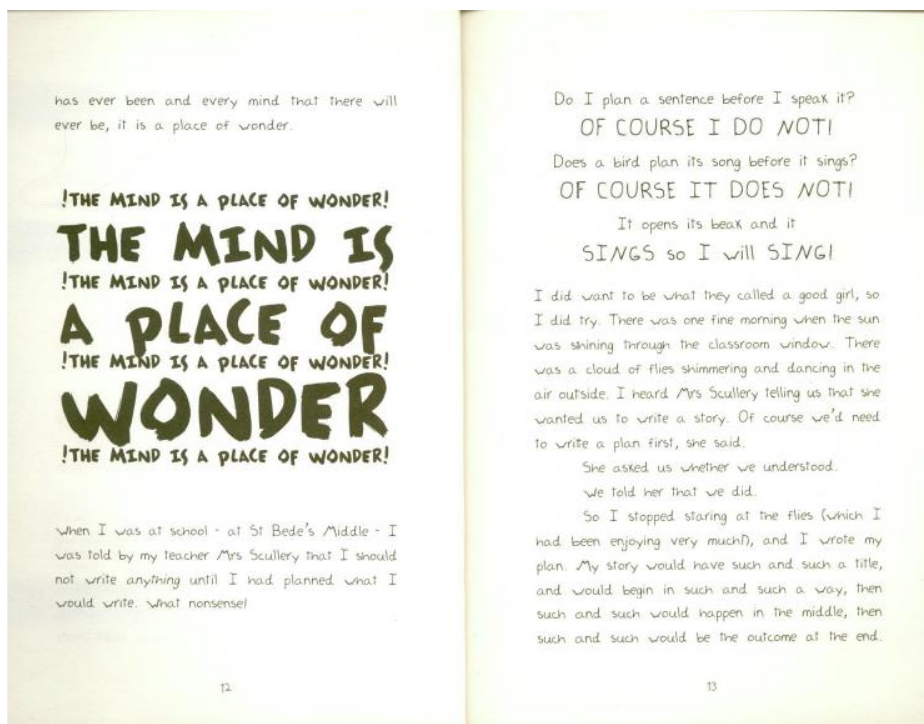


Figure 80. *My Name is Mina* (2010) by David Almond.

The first typeface readers encounter is a kind of mock handwritten type, un-joined spindly letterforms imitating a juvenile hand, interspersed with large all-caps declarations in a bold typeface reminiscent of thick paint-brush strokes (see fig. 80). This, as Eve Tandoi points out in her article ‘Unruly Girls and Unruly Language: Typography and Play in David Almond’s *My Name is Mina* (2014), establishes Mina’s narrative “as a story that is to be seen and heard; the rounded edges and irregular handwritten feel of the main font match the conversational tone [...]” (3). The changes in type come thick and fast though, as Mina’s effervescent mind

bubbles from one subject to the next. Indeed, her journal contains multiple forms of writing – poems, stories, mottos, footnotes – as well as multiple forms of type. She tells the story of St Kevin and the blackbird in third-person, in a stylised insular script, replete with letter ‘t’s like Christian crosses (see fig. 81), and adds in formal, explanatory footnotes in small, muted, staid roman type – these stand out as completely out of character with the rest of her confessional, exuberant style of story-telling (see fig. 82). The rapid changes in tone, form and perspective are matched only by the different types used to present them. This works to both construct Mina’s exuberant character, but also to potentially obfuscate reader’s sense of who is really the voice in text – the author, or the narrator he has created.

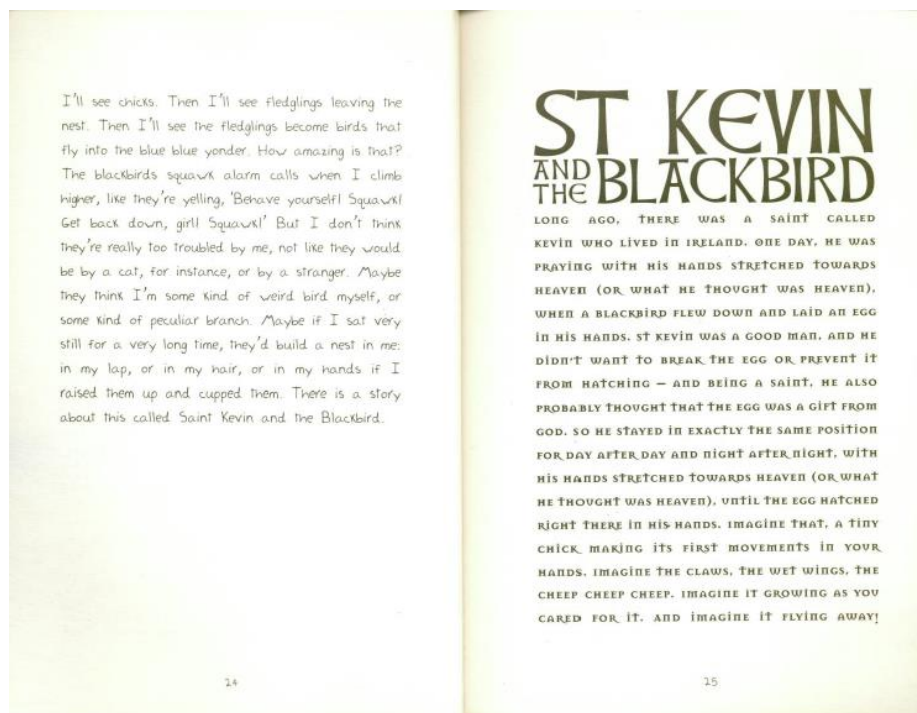


Figure 82. *My Name is Mina* (2010) by David Almond.

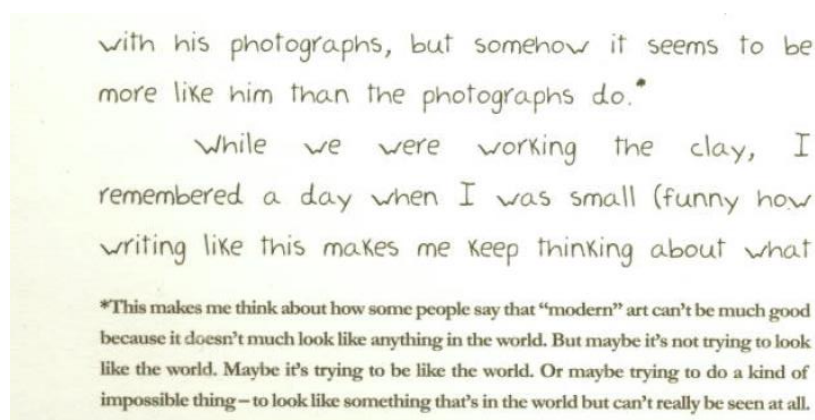


Figure 83. *My Name is Mina* (2010) by David Almond.

At times Mina literally appears to flip the script, to invite us to participate in a self-conscious inverted perspective. We can see this in figure 84, where an account of her trip

underground involves the flipping of text, colour and narrative voice. This is undertaken completely self-consciously, with even the decision on what voice to write in declared to the implied reader:

I thought I'd write the story of the Underworld in the first person [sic], and say, "I did this and I did that." But somehow it's better to write this in the third-person, to say, "Mina did this and Mina did that." (42)

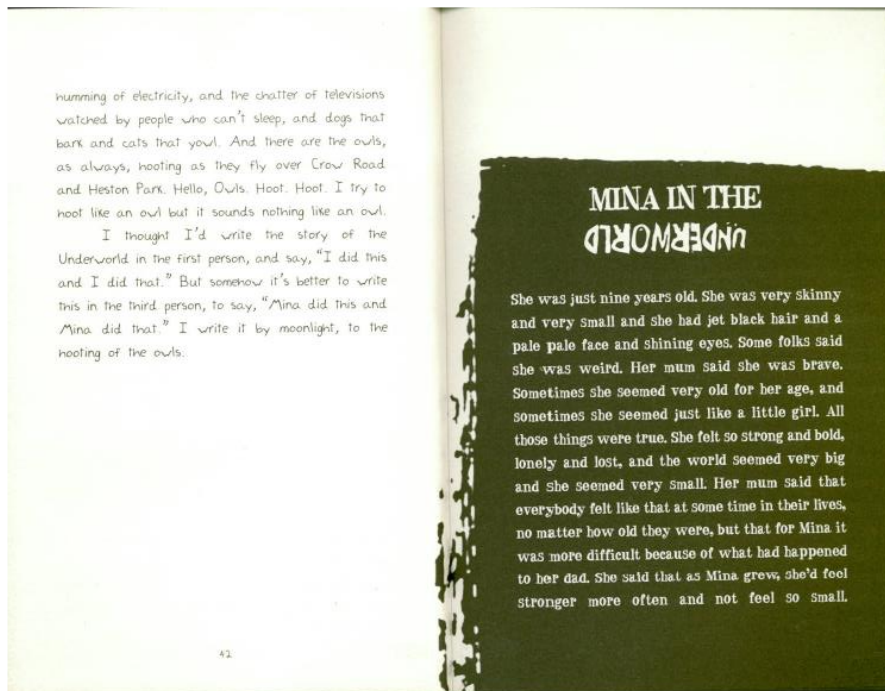


Figure 84. *My Name is Mina* (2010) by David Almond.

Indeed, the narrator “writes” about herself in the third-person on numerous occasions. These moments often take the form of long passages of narrative, printed in a different, chunkier seriffed typeface, as if she is uncomfortable with placing herself in the story she wants to tell; in others, it seems like the veil slips when the text is in the first-person, perhaps revealing the implied author underneath: “I’ve been known to sit here for hours at a time, drawing or reading or just thinking and looking and listening and wondering” (23). Or perhaps the authorial intent is to allow the implied reader to see these slippages, to break the illusion and remind the reader of the metatextual nature of the book: “I close my eyes and it’s like those creatures are moving inside me, almost like I’m a weird creature myself, a girl whose name is Mina *but more than just a girl whose name is Mina* [emphasis added]” (10). On numerous occasions Mina makes reference to writing in the third-person, to placing herself outside of her own story, looking in: “OK. The Corinthian Avenue Pupil Referral Uni. We... No. Not we. Not I. Third person [sic], Mina. She. They.” (220). Even when writing as herself, in the first-person, she often obliquely questions who she is: “MOST OF ME IS NOT ME! MOST OF MINA IS

NOT MINA! MOST OF ANYBODY IS NOT ANYBODY!” (124), and in one particularly revealing passage, the mask slips entirely and it appears the author of *Skellig* is revealed for all to see:

AND SO THEY ALL APPEAR IN MY BOOK:
THE BOY, THE WOMAN, THE MAN, THE CAT.
THE HOUSE, THE GARDEN,
THE BLACKBIRDS, THE TREE, THE EGGS, THE NEST.

AND SOMETIMES I HESITATE.
AND SOMETIMES I WONDER.

IS THERE SOMEONE WHO WRITES,
“THERE IS A GIRL CALLED MINA SITTING IN A TREE.”

IS THERE SOMEONE WHO WRITES,
“SOMETIMES SHE HESITATES AND SOMETIMES SHE WONDERS.”

AND IF THERE IS, WHO IS IT?
WHO WRITES MINA?
WHO WRITES ME? (187)

The thinly veiled presence of the implied author can be read as problematic. The implied author constantly constructs Mina as a unique, distinctive narrator who questions the world around her as much as she questions herself. However, even for such a precocious and gifted nine year old, the typographic and philosophical experiments on display in *My Name is Mina* seem a little unbelievable at times. For example, the footnotes which pop up randomly in the text appear very sophisticated in their analysis of human art, culture and behaviour (see fig. 83). Mina’s views on school and formal education are also constructed in an unusually mature way. It is perhaps not unusual to find a child character who doesn’t want to go to school, but Mina’s reasoning is particularly sophisticated:

Even though I hate school, I sometimes think it’d be very interesting to work in one. Or even to run one. I’d make sure there were some really interesting lessons, though I wouldn’t call them “lessons”. That’s what my “Extraordinary Activities” are – much more exciting and productive than the worksheets put out by the Mrs Scullerys of this world! (Almond 2010, 98)

By contrast, in *Skellig* she explains her rejection of school to Michael as a collective decision between her and her mother, which a reader could easily conceive of as a child parroting the words of a parent:

‘My mother educates me,’ she said. ‘We believe that schools inhibit the natural curiosity, creativity and intelligence of children. The mind needs to be opened out into the world, not shuttered down inside a gloomy classroom.’ (Almond 1998, 49)

Mina derides school numerous times in *Skellig*, but because the narrative is focalised through Michael, and his perception of Mina is as a strange, clever, almost mystical figure, these sophisticated opinions do not seem unbelievable. But in the first-person narration of *My Name is Mina*, the conviction that school is a cage, and Mina’s epistemological views of society seem even more mature and questionable coming from the mind of a nine-year-old girl. Mina’s obsession with William Blake also seems far-fetched – if one were attempting to construct a believable nine-year-old girl in fiction, an interest in the spiritual musings of an eccentric and tortured poet and artist from another century would perhaps not immediately suggest itself. Almond himself has used the themes that concerned Blake – heaven and hell, man’s relation to God and faith, the juxtaposition of the sacred and the profane¹⁰⁵ – in much of his writing in the past, including in *Skellig*, so again we are left with the question: who is Mina? And more importantly perhaps, who is she for?

Indeed, this may be the key to decoding the function of *My Name is Mina* as a text. Mina is an extraordinary and unique character, and as a narrator she is wildly unpredictable, playful, rebellious and generous – she just doesn’t seem like a real girl. But then, is the main aim of first-person narration in children’s literature always to create an authentic child voice? In some narratives, such as the *Chaos Walking*, trust in the authenticity of the young adult narrator is highly important because the plot and narrative require readers to trust those telling the story to get them through. In a book such as *My Name is Mina* where the plot, such as it is, is less important than the unique point of view of the narrator, we are distanced as readers because we are not required to travel on a journey with Mina. Or at least, we are at not travelling on a physical journey, but most certainly a philosophical one. The text is, of course, supposed to be her journal – it explicitly invites us as readers to peek in to a private, intimate mental space. This invitation to intimacy raises a number of issues. The adult author has constructed the narrator as a nine-year-old girl, but uses her to express opinions and musings

¹⁰⁵ For more on religion in David Almond’s work see Valerie Coghlan’s “‘A sense sublime’: Religious Resonances in the Works of David Almond”, in *David Almond* (2014) edited by Rosemary Ross Johnston. For a brief overview of Blake’s themes and inspiration, as well as the technical methods he used in producing his illuminated books, see the introduction to *William Blake: The Complete Illuminated Books* (2000) edited by David Bindman.

which clearly come from the perspective of an adult. Any research in to the author David Almond quickly reveals how much of his own interest and life experience is used in the construction of Mina's voice. Almond is heavily influenced by the work of William Blake, and has referenced him overtly or obliquely, in much of his work (Grace 2014, 121). Likewise, he has often been critical of the rigidity of formalised education, including these comments made in 1999 after he was awarded the Carnegie Medal for *Skellig*:

We are being asked to test children almost when they are still in nappies. [...] The exhaustive chase after what we are told are higher standards has become a national obsession—an established religion. What children need is ten percent 'Eureka time.' When they can be left alone to use their own imagination; a time when target setting consists of maps of possibilities, where record keeping can consist of speculation, a time perhaps when we can admit that we haven't really got a clue what's going on in children's minds. (quoted in Abbott and Ryan 2001, 54)

He also grew up in a mining town near Newcastle-upon-Tyne, which explains the mining song included by Mina in her short story 'Mina in the Underworld'. As Tandoi concedes: "[...] Mina's insistence on the natural world, the scientific method, reason and humanity can, at times, transform her into a mouth-piece for Almond's own social and political beliefs" (2014, 10) – although she argues that these elements are merely new pathways with which readers are encouraged to "renegotiate his or her relationship with the text" (10). However, time and again, Mina references things that clearly come from the life experience and philosophical beliefs of the adult author, and these intrusions into the narrative can have the jarring effect of pulling the reader out of the text and making them question the authenticity of Mina as a child character.

Taken all together, it appears as if the author intended to write Mina as a worldly and eccentric child but then didn't know where to draw the line between himself and his child narrator – once he had broken the boundaries of believability, he allowed himself to slip in to her words. Almond has himself, in discussing writing Mina, commented that the lines between himself and his character blurred: "It often did feel as if Mina was speaking through me as I wrote her book, scribbling her stories, poems, memories and dreams, and leaving empty pages like empty skies waiting for birds to appear" (Crown 2010). It seems that that much of himself slipped through in to her also, in ways which do not also sit comfortably with the reader. And this is mirrored typographically in the extensive use of different types throughout the text – the bulk of the narrative is in the irregular sans serif script of "Mina", but the intrusions of so many different typefaces, used in graphically sophisticated ways, constantly points to the author's presence behind the narrator. There is arguably too much graphic play, too much

experimentation which works to obfuscate readers' sense of Mina as an authentically realised child narrator.

It's possible that *My Name is Mina* speaks to Jacqueline Rose's concept of "the impossibility of children's fiction" (1984): "Children's fiction is impossible, not in the sense that it cannot be written [...], but in that it hangs on an impossibility, one which rarely ventures to speak. This is the impossible relation between adult and child" (1). Perhaps the problem with Mina is that Almond has tried to bring these two elements together, an adult thinking in the voice of a child, in a way that is impossible, and that she represents an unrealistic, Romantic ideal of what the child should be. Indeed, Grace outlines the connection between Blake and Almond in the latter's approach to concepts of the child, in his, "Romantic construction of the child as natural visionary, whose innate responsiveness and spontaneity are threatened by socialisation and the imposition of an overly 'mechanistic' or deterministic world vision" (2014, 121). Mina's almost primal connection with nature and language speak to an idea of the child as deeply connected to the beginnings of human subjectivity – a conduit to the origins of our connection with the world around us and the community of language which makes us human. Rose argues that the concept of the child as "a pure point of origin in relation to language, sexuality and the state" (1984, 8) can be traced back to Locke, Rousseau and the very beginnings of children's literature, and that instead of moving away from this concept, children's literature has "constantly returned to this moment, repeated it, and reproduced its fundamental conception of the child" (8). And it is not difficult to see this new iteration in Mina who, having left the structured, formal school environment, is benefitting from a Lockean education, which is "based on the child's direct and unproblematic access to objects of the real world, an education which would by-pass the imperfections of language" (8). The child narrator is used by the adult author in an attempt to bridge an impossible gap between the incommunicable reality of childhood, and the desire to recreate and control the child herself.

There is no doubt that this text is a fascinating exploration of some of the most fundamental questions that face humanity: Who are we? How do we learn? What does it mean to be normal? Indeed, how do we write "normal"? As Tandoi concludes:

By playing with words and experimenting with typography, Almond interrogates normative writing practices and undermines conservative or conformist power position that promote univocal perspectives. These perspectives can be seen in schooling systems that insist on there being a "right" answer and in novels that work towards delimiting the subject positions available to the reader. (2014, 14)

However, the case could be made that while it achieves these aims, it sacrifices the voice of Mina as an authentic child character. By using typography and voice to create conflicting effects which attempt at once to respond mimetically to the concept of a child's creative writing, and additionally defamiliarise the object of the book and the narrative for the reader, the text which Almond has produced could prove difficult for readers to navigate successfully. This text works less as an exuberant and creative narrative told from the perspective of a highly intelligent, unusual nine-year-old girl, and more as an adult commentary on personal, creative writing, society, and education in the guise of a young girl's narrative voice. This interplay of voice, typography, author, narrator, and implied reader, and the complex questions it throws up, is what makes a text such as this so fascinating, and difficult to interrogate. *My Name is Mina*, for all its enlightened perspective and sophisticated design, shows that there is a balance to be struck when overtly using typography to construct child voices, something which not every highly multimodal novel achieves.

Finally, Mark Haddon's *The Curious Incident of the Dog in the Night-Time* (2003), is arguably a more successful multimodal novel in this regard, but one which still throws up many questions as to the dynamic between adult creator, child/young adult narrator and implied reader. The book was a huge commercial and critical success on publication, and a clear crossover hit, winning the Whitbread Prize and The Guardian's Children's Fiction Prize among others. Julia Eccleshare, in her role as chair of the judging panel for The Guardian Children's Fiction Prize, commented that

[...] it is one of the few titles for which the ubiquitous claim of 'crossover' is not a gimmick. It genuinely has equal, though different, appeal to all readers – 15-year-old Christopher Boone's narrative voice is at once childlike in its observations, and adult in its profundity (2003).

The main protagonist and narrator with self-proclaimed "Behavioural Problems" (Haddon 2003, 59) is presented in the first-person, in two narrative streams – one narrated in the simple past, the other in present tense (Falconer 2009, 107) – by a narrator whose unspecified struggle with Asperger's Syndrome¹⁰⁶ renders his experience of the world complex, and oftentimes difficult and tumultuous.

¹⁰⁶ The terms Autism or Asperger's Syndrome are never mentioned within the narrative itself, but paratextual elements, including the book's original cover description and some promotional and marketing material, specifically diagnose Christopher as being high on the Asperger's spectrum. This element of the specifically epitextual elements of the book's existence in the world was regretted by the Haddon afterwards, with him stating: "*Curious Incident* is not a book about asperger's [*sic*]. It's a novel whose central character describes himself as 'a mathematician with some behavioural difficulties'. Indeed he never uses the words 'asperger's' [*sic*] or 'autism' (I slightly regret that fact that the word 'asperger's' [*sic*] was used on the cover)." (Haddon, 2009)

On first inspection Christopher seems to be the antithesis of Mina as analysed above; his world-view is narrow, his emotional range is limited, and his capacity to put himself in others' shoes is non-existent. In fact Christopher has never begun to develop a "Theory of Mind" which would enable him to empathise, understand and predict other people's behaviour. Bettina Kümmerling-Meibauer (2012), in her analysis of representations of emotions in young adult literature, outlines Theory of Mind as follows: "This concept demands the ability to understand other people's feelings and thoughts, but also the ability to purposefully map activities" (130). Theory of Mind is essential to the development of empathy, a trait which Christopher in *The Curious Incident* appears to be incapable of exhibiting. Haddon uses Christopher's very particular point of view to deconstruct and reframe the archetypal detective story, using the limitations of Christopher's social and emotional abilities in order to heighten mystery and tension.¹⁰⁷

Christopher's unique voice is constructed through two significant elements – the ultra-logical, lexically limited and tonally flat tone of voice with which he is presented, and the typographic and illustrative elements included in the text. The book is sprinkled with a number of different fonts, which are in fact the same typeface rendered in regular, bold and italic forms. These are used to produce emphasis, salience, and inflection, or for quotations and the presentation of his mother's writing. There are also a large number of illustrations, including a historical photograph (fig. 85) and drawings by Christopher himself (figs. 86 and 87), graphs (fig. 88), tables (fig. 89), maps (fig. 90), quadratic equations (fig. 91), lists (fig. 92), timetables (fig. 93), and flow charts (fig. 94). The text is strewn with these graphic elements, which represent exactly the opposite of the graphic experimentation of *My Name is Mina* – here these elements illustrate the workings of an extremely, one could say excessively, ordered mind. As Wolfgang Hallett (2014) points out,

[...] these nonverbal forms of representation not only serve to communicate his experiences and actions to the reader or to replace further detailed descriptions but also to show Christopher's individual, possibly solipsistic ways of understanding and constructing the world. In this way, these different semiotic forms [...] not only are [sic] a constitutive part of the fictional world of the novel but also represent Christopher's thoughts, cognitive strategies, and consciousness. (153)

¹⁰⁷ Christopher identifies himself with the literary figure Sherlock Holmes, and frames the narrative as a mystery novel because he can relate to the way in which Conan Doyle's eponymous detective views the world through extreme logic and reasoning: "I also like *The Hound of the Baskervilles* [emphasis in original] because I like Sherlock Holmes and I think that if I were a proper detective he is the kind of detective I would be" (Haddon 2003, 92). The title of Haddon's book is taken from a line in one of Conan Doyle's stories, *The Silver Blaze* (1892) (Gilbert 2005, 246).

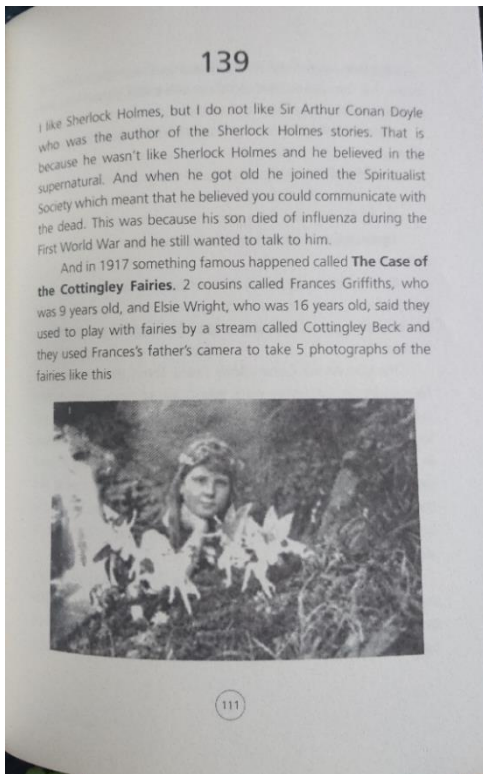


Figure 85: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

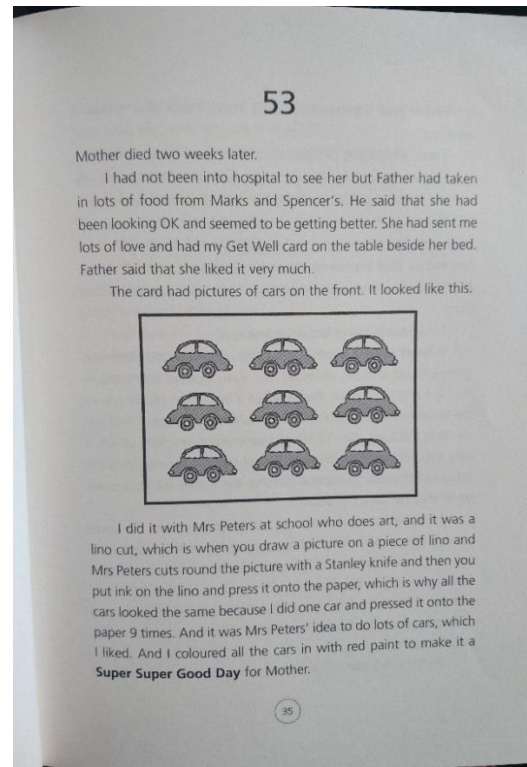


Figure 86: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

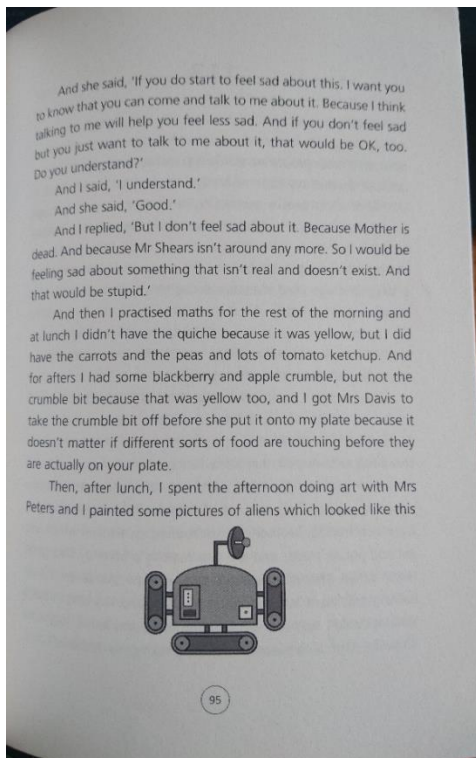


Figure 87: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

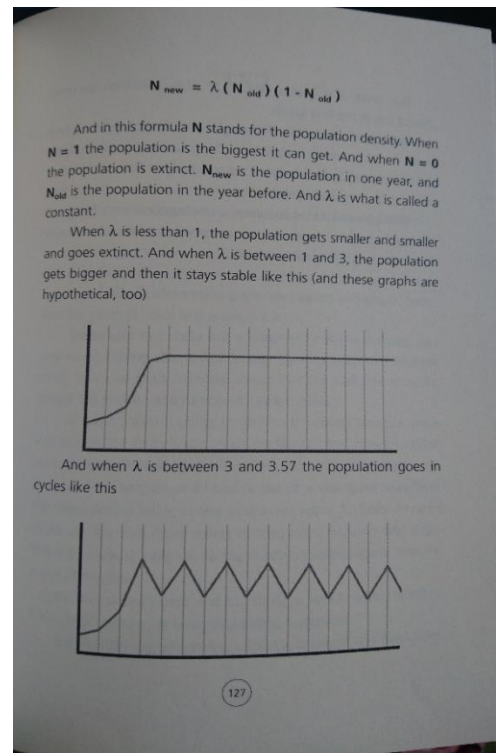


Figure 88: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

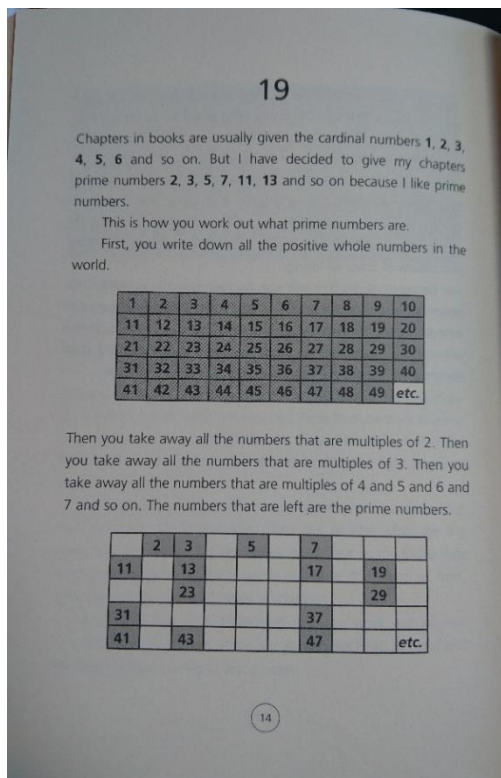


Figure 89: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

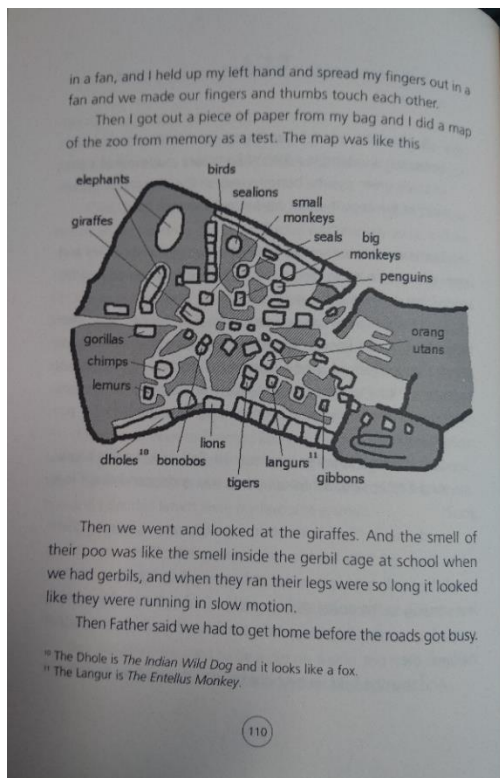


Figure 90: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

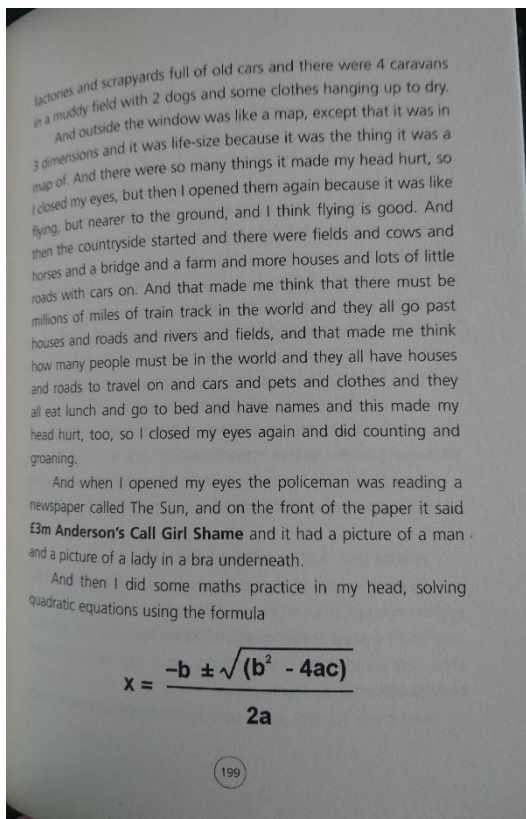


Figure 91: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

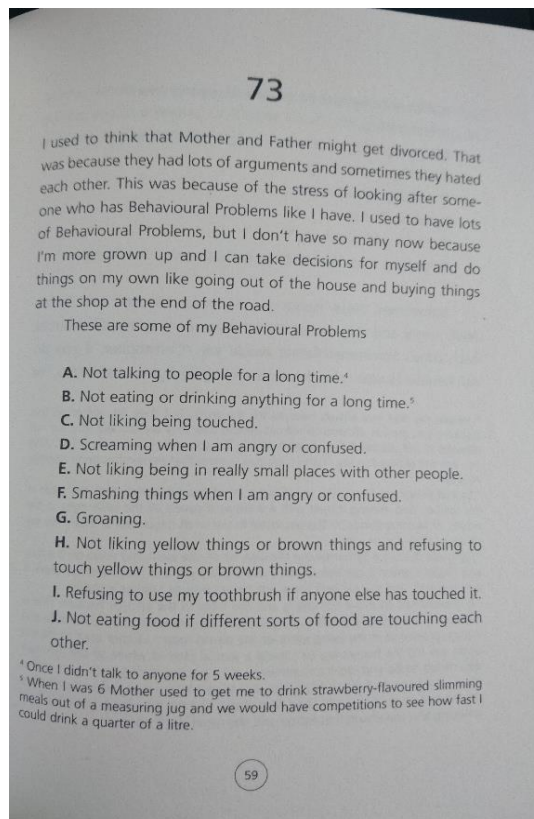


Figure 92: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

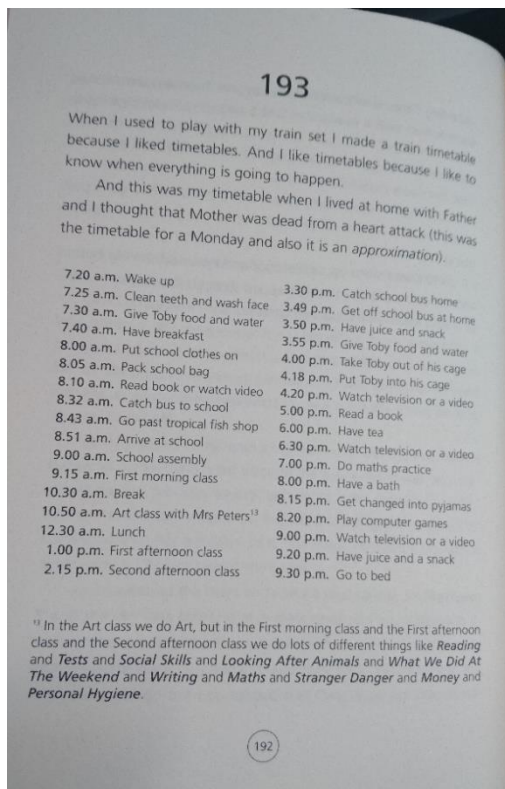


Figure 93: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

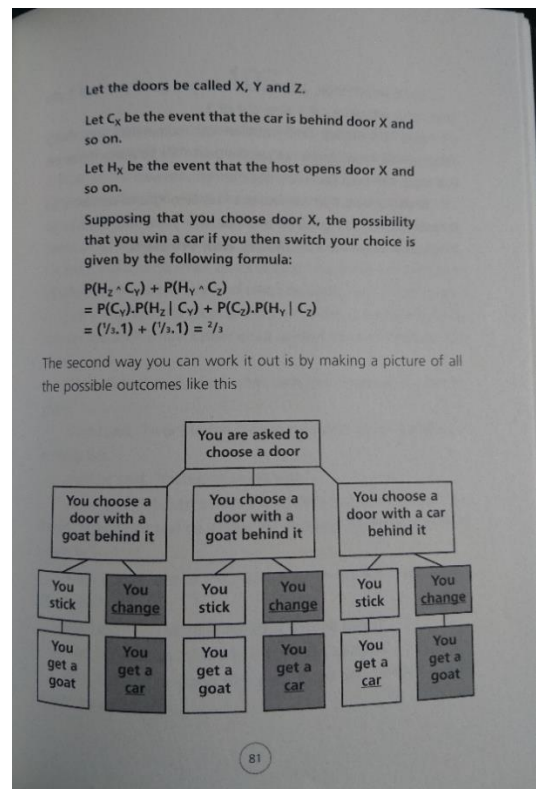


Figure 94: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

One particularly obvious example of the significance of the interplay of narrative and typographical elements is the manner in which the narrator has actively engaged with the chapter numbering system for this text. Chapter headings are an example of what Johanna Drucker calls “navigational devices”, which “provide the means for moving through or manipulating the sequence of the elements that constitute the narrative” (2008, 123). In *The Curious Incident*, the numbering does not follow a standard format – the numbers used are all prime numbers, from 2, to 3, to 5, to 7, to 11, and so on. This element is not overtly typographically foregrounded in the text, appearing much like any chapter number would – in a larger font at the top of the page of each short chapter. But even if the implied reader has not noticed this unusual element, eventually Christopher addresses the issue himself in chapter nineteen, which is actually numerically the eighth chapter. Christopher explains that he has decided to use prime numbers, “because I like prime numbers” (14), but more crucially because they make sense to him:

Prime numbers are what is left when you have taken all the patterns away. I think prime numbers are like life. They are very logical but you could never work out the rules, even if you spent all your time thinking about them. (15)

Thus the graphic elements of the text, supplemented by the explanation in the narrative itself, encourages readers to engage with Christopher as a narrator on a multimodal level. In the presentation of a highly unusual mind, these elements work in tandem with the style of narration

to give readers “access to dimensions of the fictional world that cannot be rendered in verbal form” (Hallett 2014, 153).

There is also a useful comparison which can be made between the presentation of overwhelming stimuli in this text, and in *Chaos Walking* as previously discussed. In *Knife* there are at least two instances where the crushing weight of the “Noise” on the senses is presented to the reader – first when readers are introduced to the concept in graphic form as Todd enters Prentisstown (see fig. 74), and then again when Todd is hallucinating later on in the text (see fig. 75). In particular, the second instance, in which Todd as narrator is overwhelmed by “Noise” through the repetition of the word ‘coward’, can be compared to Christopher’s experience of the over-stimulating environment of the train station on his journey to London. In this scene, the graphic and aural bombardment of announcements, chatter, engine noises, advertisements and signs completely overwhelm Christopher – first they are presented as an unpunctuated list in a variety of different fonts (see fig. 95) and then, as he becomes increasingly flustered, these are repeated again, only this time the text has become a garbled mish-mash of misspelled and incomplete words, symbols and emoticons, which are completely unintelligible. Holly Blackford describes this as “an unfiltered experience of cultural stimuli” (2013, 299), reflective of the human condition that demands a repression of the senses in order to be able to function in our frenzied modern environment. This same comparison could certainly be made in relation to the phenomenon of “Noise” as presented in *Chaos Walking*, as an apt metaphor for the staggering level of stimuli and information faced by human beings on a daily basis in the twenty-first century. In both these instances, the narrators’ psychological or neurological overload is presented using the medium of typography, which aptly captures the sensory deluge Todd and Christopher are experiencing in each scene. In Christopher’s case, this is particularly effective as we have become accustomed to his ordered mind, and the experience of typographic gibberish is all the more striking because of the breathless, panicked stream of conscious narration that follows:

[...] because there were too many and my brain wasn’t working properly and this frightened me so I closed my eyes again and I counted slowly to 50 but without doing the cubes. And I stood there and I opened my Swiss Army Knife in my pocket to make me feel safe and I held on to it tight. (209-10)

In this way typographic presentation and narrative voice work together to create a vivid scene of both the inner world of the narrator’s consciousness, and the external environment he is dealing with.

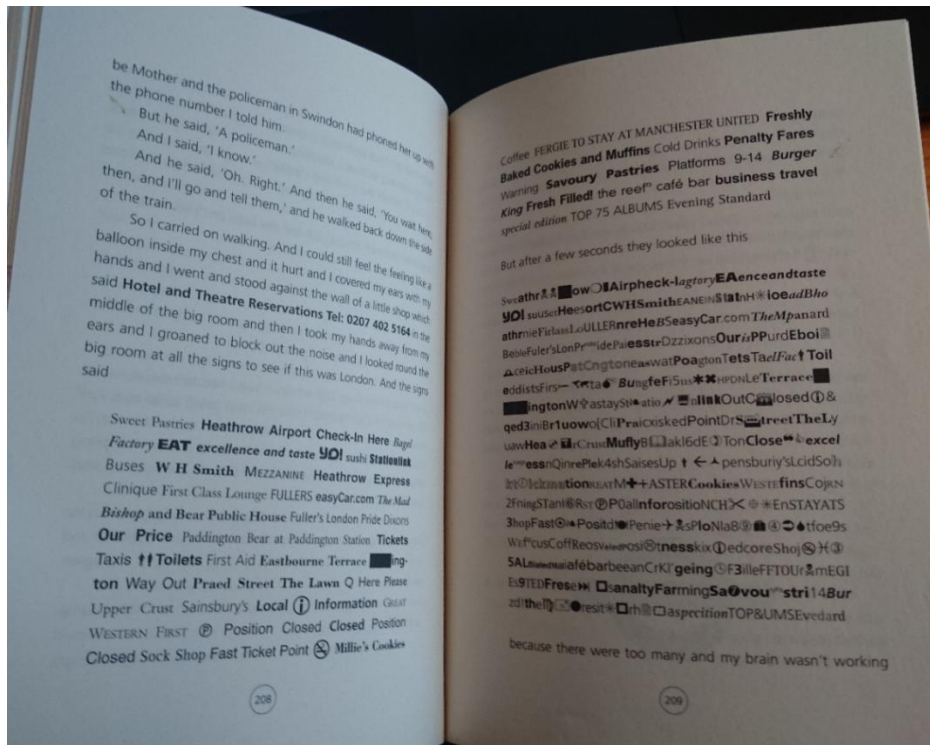


Figure 95: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

However, Christopher as a narrator on the Autism Spectrum also poses something of a problem. As Bill Greenwell argues in his assessment of novels about Asperger's Syndrome: "[...] an Asperger character presents an unusual challenge to the writer. He will not socialise easily; his language may be ponderous; his literalism will prevent, it would seem, the use of metaphor" (2004, 274). In this case it seems that Haddon has used this very limitation to aid in the construction of a detective fiction, but the question must then be asked – as a character who exhibits many of the traits of Asperger's Syndrome, how reliable a narrator can Christopher be? How can readers trust a character whose perception of the world allows him only a partial viewpoint and an arguably limited ability to create narrative? The issue of reliability is actually self-consciously foregrounded in the text by Christopher himself; he informs the reader that he is unable to lie within the first twenty or so pages: "I do not tell lies. Mother used to say that this was because I was a good person. But it is not because I am a good person. It is because I can't tell lies" (24). He finishes this explanation of why he can't lie with a definitive statement: "And this is why everything I have written here is true" (25). But just because Christopher can't "lie" doesn't mean he is essentially reliable as a narrator; Stefania Ciocia argues that Christopher's slavish adherence to facts and figures actually encourages more experienced readers to see the interplay between "creative writing and fiction":

Paradoxically, in spite of his protestations about his incapacity to lie, Christopher is an unreliable narrator [...], not because he sets out to deceive the reader (or himself), but because adherence to facts is not necessarily a guarantee of "truth": it does not always

capture—in fact, it is likely to miss—all the possible nuances of meaning, and those imponderable events (human emotions, for example) that defy empirical measurement and rational interpretation. (2009, 328)

His limited life experience and world view means readers have to actively navigate the text through a restricting lens – as we move through the text it becomes clearer that what Christopher *hasn't* noticed or communicated to us on the page might be just as important as what he has. As readers, either child¹⁰⁸ or adult, we must use our ability to go beyond logic, to reach for the empathy which Christopher cannot comprehend in order to understand more of what's going on. In this relationship between narrator, reader and the text, readers are placed in a superior position to Christopher – we can see and understand the limited versions of events relayed to us by the narrator in a more complete, complex way. According to Falconer: “Because of his limited ability to read emotion or decode figurative language, both child and adult readers understand the tangled situations in which Christopher finds himself, more clearly than he does” (2009, 105) (unless the readers themselves have Asperger's, of course).

However, I would argue that this power imbalance is offset by Christopher's 'savant'¹⁰⁹ abilities, in particular his talent and skill in logic and mathematics, which are often presented to the reader in graphic and diagrammatic form. I have already briefly examined how the author uses expressive typography, layout and navigational devices to create a unique text-world, and a sense of the mental landscape of Christopher's mind. On another level, the inclusion of mathematical equations, graphs, maps, lists and tables presents readers with another semiotic mode to decode. These elements are non-standard forms in literary fiction – they belong to the realm of textbooks, manuals and non-fiction in general. Their invasion into the literary fictional space of the book – and incidentally, into the real, physical space of the reader holding the book – acts as a kind of reclamation of power for the narrator. Readers may understand more of the

¹⁰⁸ According to Kümmerling-Meibauer, cognitive psychologists have shown that children from the age of ten or eleven have usually reached the seminal fourth and final stage of achieving empathy on a neurological basis: “This phase of empathy is far more complex and abstract, since it demands discernment of not only individuals' feelings, but also those of groups, such as the peer group, a sports team, or an ethnic, social, or religious group” (2012, 130). As she later points out, *The Curious Incident* is aimed at an audience of about thirteen years or older, so implied child readers, although less emotionally sophisticated than implied adult readers, should be well able to demonstrate the kind of “complex emotional competence” (138) that is required when interacting with this text.

¹⁰⁹ This particular construction of characters like Christopher, which assigns a “savant” status to those on the Autism Spectrum and ultimately distils an entire group of diverse people in to one homogeneous trope, can obviously be problematic, as pointed out by Douwe Draaisma (2009): “The stereotype of autistic persons being savants is without doubt one of the most striking discrepancies between the expert's view and the general view of autism” (Draaisma 2009, 1478). This stereotype pits the individual with Asperger's against the perception of what people with Asperger's are like held by the general public, which is mostly garnered from examples in popular culture, including of course, this text. Constructing the individual with Asperger's as someone akin to a computer or a robot, not only generalises on a massive scale, but can also work to dehumanise those with the condition: “That is why it is vital to scrutinize media representations of autism and to see to it that we do not allow these stereotypes to stray too far from the clinical reality of autism. The unrealistic stereotype of autistic savants having supercomputers for brains, to mention but one example, may create the myth of autistic persons having no feelings” (2009, 1479).

workings of human minds and emotions than Christopher, but this is his narrative, and in the realm of logic and mathematics, he has the upper hand. James Bucky Carter, in discussing WJT Mitchell's concept of "imagetext" in relation to *The Curious Incident*, points to this tension in the text:

On the one hand we accept our narrator as someone with certain limits on his ability to express himself, but [...] we see that there is a strong possibility that these instances aren't limiting at all; they simply call for us to read like, and sometimes *as well as* [emphasis in original], Christopher. (Carter 2007, 11)

And indeed, although Christopher is definite in his knowledge of his own powerful intellectual abilities, and somewhat dismissive of those elements of human behaviour which he cannot understand, including empathy, it is clear that he wants and expects readers to understand the complex mental games he likes to play. Many of the illustrative graphic elements in *The Curious Incident* are the result of Christopher's desire to explain and be understood. The mathematical games and logic exercises which he presents to the reader are his way of showing how his mind works, and indeed how he might wish the world, and other people, would work too. Thus we can see that the narrow perspective of Christopher's narrative is juxtaposed with the expansion of the reading experience into a "multi-literate act" which readers have actively to decode:

In this act of multisemiotic reading, on the one hand, the reader must decode and comprehend each of the semiotic modes utilized and displayed in the novel in its own right. A map or a photograph or a diagram each employs its own codes and grammars and unfolds a meaning of its own. On the other hand, the reader must be able to understand the semiotic interplay of all these modes and often of visual modes and verbal discourse in particular, so that reading becomes a multi-literate act based on the capacity to integrate a range of single literacies (e.g., linguistic, visual, topographical, mathematical, and so forth) in an act of making meaning out of the narration. (Hallett 2014, 168)

This tension between a restricted narrative perspective and the demands of a highly multimodal text create a dynamic space for readers to participate actively in navigating the text, and is in my view a considerable part of what makes this book so successful as both adult and children's fiction.

Finally, the point must be made that a text like this, in which the narrator acts self-consciously in the role of the author constructing the text, the mimetic nature of graphic experimentation is vitally important in the creation of subject positions for implied readers. The mixture of graphic devices create a space for the narrative to appear as if it were really, physically written by fifteen year old Christopher, although there are varying degrees of success in this

regard. In particular, the illustrations included in the text have supposedly been drawn by Christopher (see figs. 86 and 87) but display low modality in their digitally generated appearance. The presentation of Christopher’s mother’s letters also provide an interesting intersection of graphic and linguistic attempts to mimetically present an “original” document. Christopher includes some of the letters in the text, but these are presented simply in an italicised version of the sans-serif typeface used in the main narrative – so we can say that an attempt has been made to present the text in a more graphically-sympathetic form (something more akin to hand-writing), but which fails to reach further towards a different, more calligraphic typeface which would more visually mimetic. However, the inclusion of his mother’s poor spelling in the letters, something which stands out glaringly in a narrative from the perspective of the overly pedantic Christopher, does create a sense of these elements as existing somehow in ‘real life’, or at least having some existence outside of the book itself. Indeed, during these chapters, we are also presented with samples of Christopher’s mother’s handwriting (see fig. 96), which display a high modality as they are images of actual handwriting inserted in to the text.

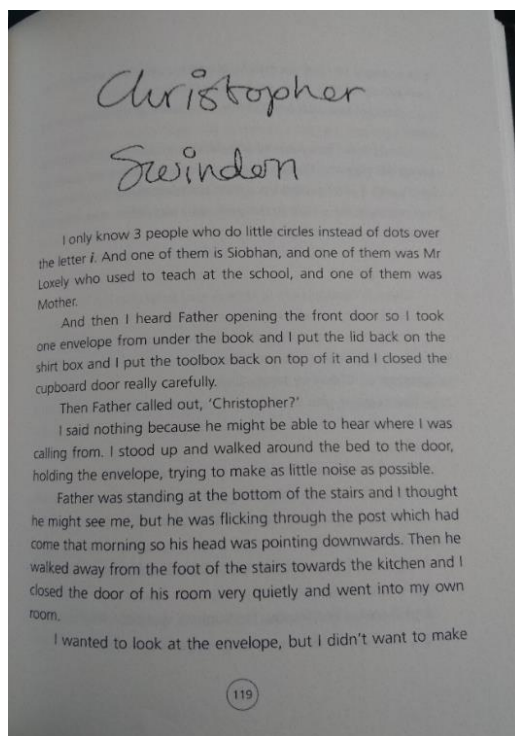


Figure 96: *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon.

This combination of elements not only makes readers highly aware of the metatextual nature of the book, but also work to encourage them to invest in the narrative on another level. In examining the semiotic resources in play in this text, Mariana Mussetta highlights the work done by these graphic elements by inviting readers to “mimetically accompany the narrator through his experience” (2014, 102):

The letters perform a mimetic function since their graphic surface, especially the inclusion of spelling mistakes, contributes to convey the impression of their being reproduced “just

as Christopher’s mother wrote them,” and not having been proofread or edited in any way: readers are closer to the illusion of Christopher’s really having attached them to his book, the graphic surface of the letters—with the facsimile signature included—operating in a pseudo–indexical fashion. (2014, 101)

Indeed, Mussetta points out that the inclusion of elements like these, particularly in works of fiction in which the text is framed as the writing of the narrator themselves, create a sense of the text having been truly created by the character. These fictional writers “engage readers in the writing process”, and the inclusion of graphic devices which signal the writing process itself – handwritten notes, crossed out words, ink blots and stains – all contribute to a kind of “*mimesis of production*” (2014, 102). In this the reader is invited to suspend disbelief and absorb the narrative as the work of the narrator in a fuller sense, through the construction of a fictional text-world which acknowledges the role of the physical presentation of text and the object of the book in the process of meaning-making.

Case Study 4: Power, Censorship and Young Adult Voices

I have examined thus far texts in which typography, and most particularly different typefaces and graphic elements, can work in harmony, even in symbiosis, with child or young adult narrators. First-person narratives generate an immediacy, and a sense of intimacy, between narrator and reader, and so the graphic presentation of text on the page can often seem as if it is the very work of the narrators themselves. But what happens when the first-person narrator appears to self-censor through the crossing out or erasure of certain sections of the narrative? When physical traces are left of this act of suppression in a text, what meaning is created? Indeed, what does it say about the power dynamics inherent in children’s and young adult literature when the adult author constructs a child or teenage narrator who’s narrative is visibly and graphically censored? As Roberta Seelinger Trites points out in *Disturbing the Universe: Power and Repression in Adolescent Literature* (2000):

Power is a force that operates within the subject and upon the subject in adolescent literature; teenagers are repressed as well as liberated by their own power and by the power of the social forces that surround them in these books. Much of the genre is thus dedicated to depicting how potentially out-of-control adolescents can learn to exist within institutional structures. (7)

What happens when those institutional structures – family, government, society – appear to have broken down in the text? And how can typography work to create meaning in a text which deals with these issues of power, repression and struggle?

In Laurie Halse Anderson's *Wintergirls* (2009), control and truth are framed in the narrative through the narrator Lia's struggles with anorexia and paranoia, and through the graphic presentation of the narrator's voice on the page. Lia is eighteen years old and is supposed to be on the path to recovery after her second internment in a clinic for eating disorders. Readers are introduced to her at the moment in which she is told her former best friend, Cassie, has been found dead in a motel. Through the homodiegetic first-person narrative, which involves switches between the present and the simple past, the story of Lia's complex relationship with food, body dysmorphia, friends, family, and her future, unfolds, involving numerous flashbacks, and ghostly visitations from Cassie. We learn that Lia's life is mostly out of her control – her parents are divorced, her father has remarried, and she has a stepmother and stepsister to contend with. Indeed her relationship with her stepsister is the only overwhelmingly positive personal connection Lia exhibits throughout the novel, which is saturated with her nihilism: "There is no safer. There's not even safe, never has been" (16). Her childhood friendship with Cassie both contributed to, and fed off, the girls' need to control what was happening in both their lives, and by extension their bodies:

I took the knife out of my pocket and cut my palm, just a little. "I swear to be the skinniest girl in school, skinnier than you."

Cassie's eyes got big as the blood pooled in my hand. She grabbed the knife and slashed her palm. "I bet I'll be skinnier than you."

"No, don't make it a bet. Let's be skinniest together."

"OK, but I'll be skinnier." (179)

Their highly dysfunctional relationship forms the central thematic framework of the novel, as Lia deals with the aftermath of Cassie's tragic and lonely death, and her own role in their self-destructive behaviour.

The theme of control is woven through the narrative: from Lia's obsession with counting calories (every item of food she eats is followed by the calorie count in brackets), to her manipulation of the weighing scales used by her stepmother to check her weight. She obsessively uses her own secret weighing scales to check her actual weight, which is always recorded in the format '000.00': "Five days ago I weighed 101.30 pounds" (Anderson 2014, 27). Indeed, this obsession is reflected in the presentation of chapter numbers in the text, which are also presented in the same format i.e. Chapter 1 is 001.00. We have already seen in *The Curious Incident* how the narrator Christopher self-consciously controls this navigation device in the text by subverting the expected numerical order of the chapter numbering; in this case, Lia does not address or explain her reasoning, as this text is not constructed from the perspective of a self-aware narrator. The

numbering system strikes one as odd at the beginning but the motivation becomes clear once Lia starts to list her weight in pounds. This graphic device creates a layer of graphic/visual meaning in which the reader's progress through the narrative is systematically marked by a number, which creates a reflexive call-back to Lia's obsession with her weight.

Verbalising truth is also a major theme which is manifested typographically in the text, with Lia's inability to talk about her mental health and anorexia to either her parents or her therapist forming a central element in the story. Her mother's overly ambitious plan for her future, and her own failure to live up that plan, has put a huge strain on their relationship:

...When I was a real girl, my mother fed me her glass dreams one spoonful at a time. Harvard. Yale. Princeton. Duke. Undergrad. Med school. Internship, residency, God. She'd brush my hair and braid it with long words, weaving the Latin roots and Greek branches into my head so memorizing anatomy would come easy. Mom Dr Marrigan was furious when the guidance counsellor kicked me out of Honours and dropped me down to College Track. [...]

I used to fantasize about taking the Mensa test to prove that I wasn't a total loser. Maybe I'd score total off-the-hook genius. I'd make one hundred thousand photocopies of the test results, glue them to the walls of my mother's house, take a bucket of red paint and a thick brush, and I'd write HA! a million times.

But there was a pretty good chance I'd flunk it. *I really didn't want to know.* (16-17)

Lia is unable to either face her own insecurities, or admit her anger, pain and vulnerabilities to her family, and this renders her impotent and inert, unable to move forward in her life. This manifests itself powerfully in crossed out words and sentences within the narrative itself. This first appears in relation to her new family:

~~My stepmother~~ Jennifer could lock the door, twist the dial to SCALD, and press on. (2)

~~My stepsister~~ Emma doesn't answer. (3)

The crossed out words here appear to reflect the fractured nature of her relationships with her new family – an act of apparent self-censorship which exposes the inherent contradiction between Lia's consciousness and the performative reality she lives in. Her internal, mental designations for her family members are unfixed and unstable, as if she is unable to fix or accept the role of these people in her life. It then progresses to include thoughts which Lia does not want to admit to herself or the reader:

“Why don't you have one of the muffins? I bought oranges yesterday, or you could have toast or frozen waffles.”

~~Because I can't let myself want them~~ because I don't need a muffin (410), I don't want an orange (75) or toast (87), and waffles (180) make me gag. (2014, 5)

The numbers here relate to her compulsion to count calories, literally breaking down the physicality of food in to the minimum amount of numerical elements she needs to survive. Lia is constantly correcting herself, or looked at another way, allowing the ugly truths that she doesn't want to acknowledge slip through, and then partially erasing them so that her words perform what she believes to be her "correct" thoughts. Nodelman draws attention to this kind of typographic element, in which the process of writing, including crossing out, is presented in another young adult text, *Monster* (1999) by W.D. Myers. He draws a comparison with Heidegger and Derrida's concept of language "under erasure", which signals the ability of words to retain their power even though they have been partially marked out:

[...] the image of the words comes to represent something like what philosophers such as Martin Heidegger and Jacques Derrida identify as a state of language being 'sous rature': a word erased yet still visible in the place it occupies signifies that while the word is not an adequate marker for the concept it represents, it must still be acknowledge as having some power or usefulness. (2017, 78)

These strike-outs are a powerful typographic tool which enable the author to reveal intimate truths about the narrator without completely undermining her young adult character's authority within the narrative.

The progress through the novel is thus a constant battle between Lia as a character trying to control her body, and the (conflicting) outside forces, i.e. her family and health professionals, trying to keep her alive and help her get well. It is also a battle between Lia as a narrator trying to control the narrative, and the implied author allowing slippages of truth to creep in, so that the narrative never seems to quite be under Lia's control. These erasures frame Lia's narrative then in a few different ways. Although we are allowed to see the unwelcome, almost unspoken parts of Lia's thought process, they have been marked out, partially erased so that we know they are a negative Lia does not wish to face, or for us to see. Yet the fact that they are included tells us that they are a part of her character, an uncontrollable and perhaps unpalatable part of her consciousness. The implied author allows the implied reader to see them, thus undermining Lia, but it also conveys the message that Lia is made up of many facets – her unconscious thoughts, even the ugly ones, and the narrative she presents to us, as well as the face she presents to her family, teachers, therapist and friends. The crossed-out words and lines contribute to the multi-layered construction of Lia as a complex teenage girl, who is both in and out of control of her life and body, as much as she is partially in and out of control of her own narrative. The words have

the power to reveal some of Lia's consciousness, but they are subordinate to the main narrative, showing us another side of her so that she is presented as a multidimensional and complex creation.

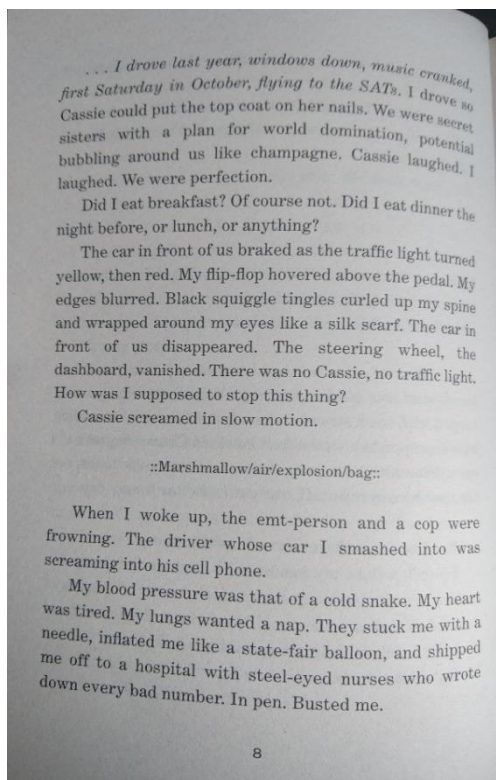


Figure 97. *Wintergirls* (2009) by Laurie Halse Anderson.

There are also a number of other typographical devices used to signify Lia's fractured state of mind. Short lines of unpunctuated text, framed by a double colon, represent catastrophic or overwhelming moments of physical or mental anguish (see fig. 97), the most visceral of which represents the menacing internal voice which plagues her mind:

::Stupid/ugly/stupid/bitch/stupid/fat/

Stupid/baby/stupid/loser/stupid/lost:: (103)

These interruptions in the text invite the reader to experience the immediate and relentless negativity which lives in the subconscious of Lia's mind, eroding her confidence and any effort to achieve wellness, and this is partially achieved by using typography and layout to reflect intense mental or physical moments. This negative energy also manifests itself as questions over her culpability in the death of her friend Cassie. As Lia tries to concentrate on managing her own problems, the final moments of Cassie's life, or at least as much as she knows about these final moments, creep in to her narrative (see fig. 98). These are always presented justified right on the page, in a slightly smaller font and with no uppercase letters. The fact that her body was found alone in a motel, and that she called Lia thirty-three times that night, appear to haunt the

narrator, cropping up in the narrative when Lia is feeling vulnerable or emotional. The numbers one to thirty-three are also presented periodically in a list, particularly in moments when Lia is confronted with her feelings of guilt and anguish (see fig. 99). Laying bare the number of times Cassie actually called Lia, in a stark list of numbers, creates a graphic space for readers to visually process the implications of the breakdown of their friendship, allowing them to empathise with Cassie's desperation and understand Lia's feelings of guilt.

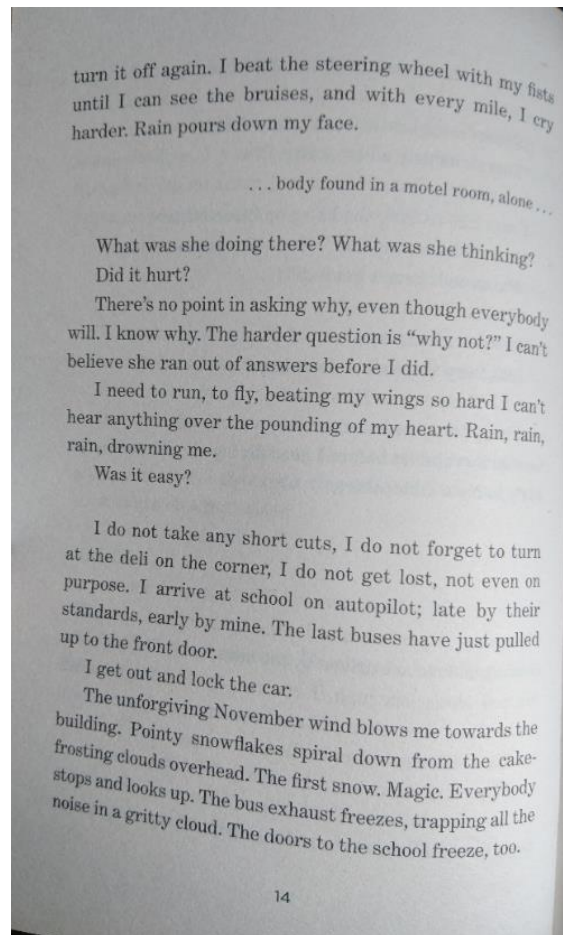


Figure 98. *Wintergirls* (2009) by Laurie Halse Anderson.

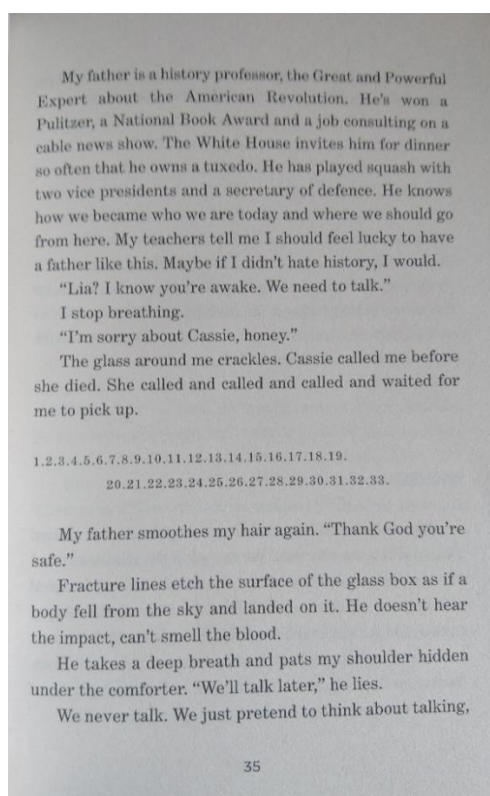


Figure 99. *Wintergirls* (2009) by Laurie Halse Anderson.

Eventually, when Lia's mental and emotional state has become so strained that she takes drastic action and savagely cuts in to her own body with a blade (cutting and self-harm have also been themes of Lia's life), the narrative breaks down completely and we are presented with two pages of complete white blankness (224-25), devoid of a single word or mark. The blank double spread reflects, and speaks to, a number of different elements of the text: the title of the book itself, the blanket of snow which has begun to fall in Lia's home town, the intertextual references to Snow White which Lia has included in the narrative, and finally her blank, unconscious state as her body finally succumbs to the oblivion brought on by extreme dehydration, starvation and blood loss. The moment when Lia almost achieves her aim, to be a 'wintergirl', is signified by the blank, featureless void of a pristine white page. It is a silent witness to the ultimate consequence she faces in her apparent attempts to obliterate the self.

Writing in *The Guardian*, Melvin Burgess commented that the themes and style of *Wintergirls* have been attempted many times before in young adult fiction, but rarely so effectively, and that the imminent danger which Lia is in from her increasingly precarious mental condition is palpable from the very beginning:

But it is the raw stylistic power that makes this so memorable. Those clever word games are used to powerful effect, from the endless repetitions of Lia's self-hating mantras to the crossed-out words that give the lie to her own thoughts. (2011)

And yet these mutilated words are still visible to readers – in this narrative drawing a line through the text is like drawing a line through the flesh, it is an act of self-harm, not of self-obliteration. Lia’s resistance to her existence is recorded physically in the text, not erased but disfigured. The text serves as a record of protest, of her struggle with ‘being’, where in the end she still manages to survive despite all her acts of self-immolation.

Central to the construction of Lia as a complex character, and the insight into her mental state, are the typographic elements which work to generate meaning on another semiotic level. The self-censorship which the narrator apparently participates in serves to give readers a glimpse in to the conflicted and fractured state of her mind, and the passages of repetition and unpunctuated lists work to give us a visceral insight in to the mental anguish Lia is suffering. In the construction of a unique, complex young adult voice, typography and graphic play contribute hugely to readers understanding and empathy with the character. In particular, the partial erasure of significant words and lines of text create meaning for the implied young adult reader, in the implicit understanding that what has been erased still holds power and meaning in the overall narrative. Thus although the young adult narrator’s power to control the narrative absolutely is subverted by the implied author, the implied young adult reader is empowered to fully consider all the facets of the main character’s personality, warts and all – readers are trusted with the full knowledge of who Lia is, in the hope that they will accept her as a flawed but ultimately redeemable human being.

Virginia Bergin’s *The Rain* (2014), and the follow-up text, *The Storm* (2015), both play extensively with typography in ways which we have seen in texts in previous chapters. These two post-disaster young adult novels, set in the present or near future, deal with issues of environmentalism and global catastrophe, when the human race is almost decimated by a deadly extra-terrestrial microbe which flourishes and spreads through contaminated water. Doomed to suffer a painful and gruesome death if exposed to even one drop of contaminated water, human beings have to scramble to survive in an extremely hostile climate with diminishing resources. There is ample use of italics and bold type for emphasis and to create sonic salience, used liberally to construct the voice of the extroverted, sarcastic and somewhat solipsistic fifteen year old narrator Ruby, one of the few survivors of the initial outbreak. Unlike Lia in *Wintergirls*, but similarly to Christopher in *The Curious Incident*, Ruby is conscious of her reader and of her role as the author of the text. It is unclear what the specific context of her writing is in the post-apocalyptic dystopian Britain she is apparently surviving in, but periodically she remarks on her control of the narrative:

And this is too much information, isn’t it? This is exactly what I said I wouldn’t do, which is go on about how things were. I can’t stand it. I’ll shut up. (2014, 7)

Meantime, because I've got no one to talk to, I started writing this. I didn't think I'd get this far, but there you go. (2014, 383)

Additionally, unlike the crossed-out sections in *Wintergirls*, Ruby includes passages which she is embarrassed by or ashamed of, but marks them for deletion (see fig. 100). Here then she is conscious of the act of writing, or of her narrative as an actual book – at the end of *The Storm* in fact she talks about people finding her narrative on a bookshelf: “I want to put a copy of this story in Dartbridge Library, right next to my earlier epic tale of survival” (2015, 370). And yet she includes the details which make her embarrassed, marking them for deletion within the narrative but leaving them visible for readers to see.

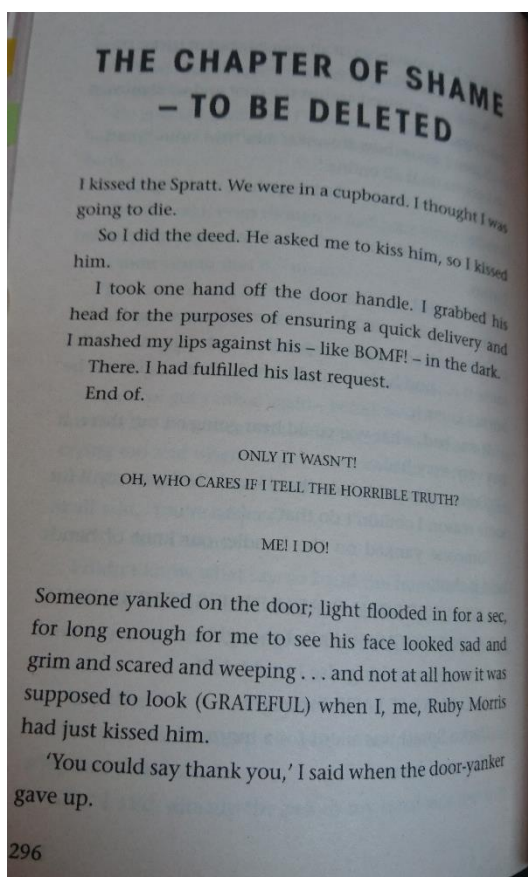


Figure 100. *The Rain* (2014) by Virginia Bergin.

Most importantly for this investigation, she interrupts her own narrative within the first few pages of *The Rain* to explain why there won't be any swearing in the story. Although she vows to tell the truth about what happens to her, Ruby cannot face writing swear words. Her mother found swearing objectionable, even “the word ‘God’” (2014, 12), so she replaces each one with a symbol of a butterfly (see fig. 101):¹¹⁰

¹¹⁰ In the sequel *The Storm*, Ruby changes the symbol to a squiggly blob, symbolising the deadly microbe, instead of a butterfly, addressing her mother with her reasons for the change: “Mum, I can't put any more pretty butterflies where swear words should go. I'll put a new thing [...]. It is what killed you. It is the thing in the rain. There is no worse thing. So I will put this thing instead. And I will fill it with hate” (2015, 15). For the purposes of

Actually, there *is* quite a lot of need for it in this story, and a lot of swearing did happen, but out of respect for my mum I will not write those words. If, like me, you curse all the time anyway, you can go ahead and add your own swear words, but I hope you'll understand why I can't. (2014, 12)

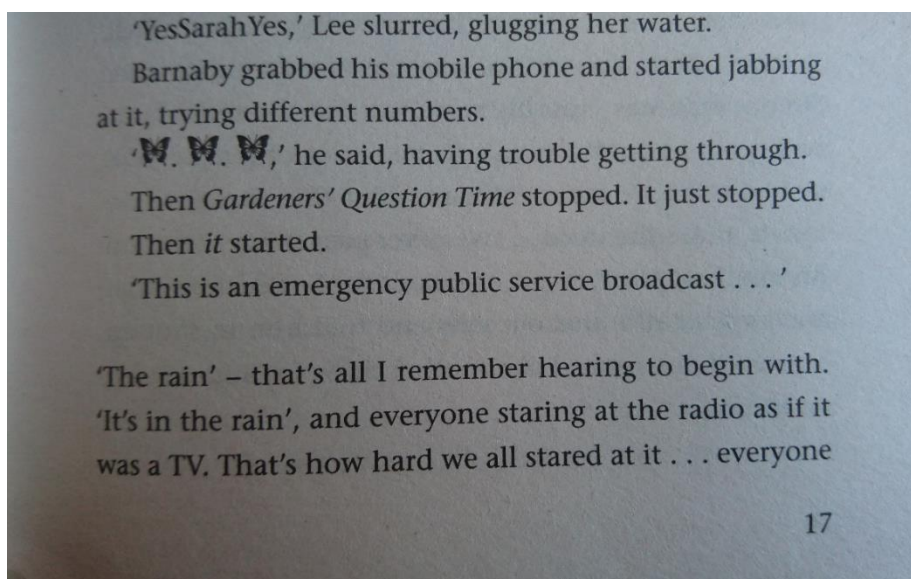


Figure 101. Detail of butterfly symbols from *The Rain* (2014) by Virginia Bergin.

What does this act of self-censorship mean? At first it might strike the reader as odd that an assertive and opinionated teenage narrator such as Ruby would decide to eradicate all swear words from her own narrative based on what might appear as shaky reasoning. The visible and self-conscious nature of this act might even make readers wonder whether it is more the implied author's issue with swear words that has led to their erasure from the text. However, as the story progresses, and the proliferation of butterfly symbols increases, an interesting side-effect in the reading process takes place. As Ruby states in the quotation above, readers are perfectly entitled, even encouraged, to read whatever swear word they wish in place of the butterfly, and indeed it becomes an almost automatic response when interacting with the narrative. It is not always clear what kind of swear word is necessary in each situation, although the context of the dialogue and Ruby's narrative sometimes indicate that a particular character has said something specific, like 'God': "For ☼'s sake!" shouted a bloke through the hatch of the first cell. 'Come on!'" (2014, 186)

For many others though, it is entirely up to the reader what swear word they would substitute for the symbol, and it is remarkable how quickly this adjustment to the act of reading becomes fluid and instinctual. Indeed, the use of a symbol instead of a specific swear word provokes a much more active reading of the text, in which context, character and setting take on

demonstration I have attempted to reproduce quotations including a symbol for swear words – in these cases a sun symbol will have to suffice in place of a butterfly or a microbe.

a new significance as the reader must proactively construct part of the narrative themselves. It even leads to cases of re-reading, when a more appropriate swear word comes to mind for a particular situation after more of the context and situation is revealed. The improbability of a narrator as vocal and tempestuous as Ruby self-censoring lessens as readers immerse themselves in her sometimes rambling and effervescent narrative, becoming active participants in an individually transgressive act of reading alongside the teenage narrator.

Ruby is the epitome of an ordinary, middle-class teenage girl, and indeed feeds in to the image of the teenage “saviour” which Elizabeth Braithwaite identifies in much of post-disaster young adult fiction: “The idea of young adults as saviours, by virtue of their young adulthood, is perhaps the reason that [...] the main character in survivor texts is usually a young adult who tends to be portrayed as ‘ordinary’ in terms of the text’s ideology” (2010, 10). She has no special skills, apart from a brief driving lesson at the age of thirteen which enables her to drive cars (badly). She is preoccupied with her friends, the boy she has a crush on and most importantly her mobile phone, which she spends a considerable amount of time worrying about, even in the midst of a global catastrophe. She is also a distraught teenager who loses her mother, stepfather and half-brother – her “babiest brother-brat beloved” (2014, 41) – within the first few days of the disaster, and endures the sight of gruesome dead bodies, survives water riots, escapes gangs of dangerous people, and manages to eventually find her father and other half-brother in the midst of all the madness. She is sometimes painfully naïve and behaves in a foolish or irresponsible way, or makes silly and impetuous decisions. In short she behaves in a mostly believable manner for a sixteen-year-old British girl who has no particular special skills or training, trying to survive in an extreme situation in which moments of panic and fear are often accompanied by brief periods of relative safety and/or even boredom. Within the construction of this character, whose hallmark is a sarcastic and prickly exterior that hides a vulnerable and often terrified interior, the eccentric choice to censor swear words that even she uses profusely works to consolidate readers’ image of Ruby as a somewhat typical teenager. She is certainly anti-authoritarian but not in the extreme – she does not balk at raiding the high street for clothes, jewellery and make-up but feels uncomfortable about joining the questionably cult-like gang led by Xar, with their complete disregard for social norms, and ultimately murderous tendencies. She veers between moments spent obsessing over her appearance and clothes, and dramatic events where she works to save herself and others, with no concern for what she looks like – and this continues throughout the two books. There is no moment when she decides to become the heroine of the story and put aside what could be considered frivolous things; she continues to behave like a teenager despite the extreme nature of her situation.

In fact, Ruby rejects the pervading narrative that John Stephens identifies in children's literature, which is "the transition within the individual from infantile solipsism to maturing social awareness" (1992, 3), by resisting the transformative turn, responding more to Trites's interpretation of the YA Novel in a postmodern world, "[...] which is less concerned with depicting growth reverently than it is with investigating how the individual exists within society" (2000, 19). As a narrator, Ruby refuses to follow the classic disaster narrative which calls for her speedy maturation and the blossoming of some long hidden survival skills,¹¹¹ and instead continues to act in a way that reflects her age and personality. This is counterpointed by the immaturity and ineptitude of some of the adults she encounters on her journey, including her own father in *The Storm*, so that the dichotomy of immature and mature actions is deconstructed and spread between adults and children alike.¹¹² What readers are left with then is a narrator whose expressive and sometimes eccentric narration is entirely unique, even as Ruby proves to be a divisive character among fans of the books.¹¹³ She is constructed as a particularly recognisable kind of teenager, whose self-absorption, foolishness and naïveté is offset by her courage and genuine kind-heartedness. This is particularly visible and poignant in the complex family dynamics that are in evidence across the two texts – Ruby clearly loves her mother, father, half-brothers, and even her stepfather, and the deaths of some of these have a profound effect on her. Her relationship with her mother strikes the reader as particularly strong, reinforced by the periodic refrain of "Mum, I am still breathing" (2014, 385), so the decision to censor swear words in her mother's memory rings painfully true and ultimately works within the context of Ruby's character construction and narrative style.¹¹⁴

¹¹¹ As Braithwaite observes, the post-disaster young adult novel generally forces the young adult to take on adult responsibilities: "Simple day-to-day survival in many instances means that the young protagonist has to take on such traditionally adult responsibilities such as finding food and defending against physical threat" (2010, 7). Although Ruby does in fact learn to cope by scavenging food and water, there is rarely a sense that she is truly on top of the situation.

¹¹² This construction of adult figures as unreliable, untrustworthy, or even culpable for the disastrous situation young adults find themselves in, is not unusual in this context – in post-disaster young adult fiction, "[...] adults as a generation are no longer to be trusted: even though individual ones might be, the disaster has been brought about by those in authority either directly or indirectly, and so 'identifications' with adult figures become more difficult" (Braithwaite 2010, 7).

¹¹³ Bergin has noted that readers either love or hate Ruby, commenting in an interview: "I think she annoys some people (!), but I love her so much . . . what you have to remember is that she's writing her story in a state of extreme shock, confusion and grief; and I don't think she seriously thinks anyone is ever going to read it; she's just telling it to herself – so she doesn't hold back (much). But as a reader I think you have to weigh up what Ruby SAYS against what she DOES. I think she has a good heart. . . and I think that's true for a lot of teens" (MP! Interviews: Virginia Bergin author of 'The Rain' 2013).

¹¹⁴ Bergin, in relation to replacing swear words with the butterfly symbol, explained that she felt that swearing, although true to life for teenagers and adults alike, very much belonged in the realm of the adult world, and also that "excessive swearing in fiction is sometimes a kind of failure in the writing – much as excessive swearing can be a failure in real-life speech! Swear words are a kind of shorthand for conveying emotions like anger, horror or disgust. For me, when someone (in real life) resorts to excessive swearing, in most cases I'll tune out (ditto on social media). I'm seldom offended by it, it's just that what I want to hear about and understand is *why* someone is upset, not just hear the upset . . . AND, in any case, writing isn't life. Writing is writing. It's my job to convey 'bloody hell!' without having to use those words." In the context of Ruby as a narrator, she explained: "It felt absolutely right for the story,

Thus Ruby's typographical self-censorship works to create a distinct subject position for readers to occupy, that of an active participant in her narrative, contributing textually through the signification of the butterfly symbol as 'swear word'. This text works to imbed the implied reader in the actual text itself, meaning *every* reading of this book is categorically and unequivocally unique. Stephens, in referring to Wolfgang Iser's theory of the implied reader, states that, if we accept

[...] what brings a literary work into existence is the convergence of text and (real) reader, then the being or meaning of the text would be best characterized as a dialectic between textual discourse (including its construction of an implied reader and a range of potential subject positions) and a reader's disposition, familiarity with story conventions and experiential knowledge. (1992, 59)

This text plays with the conventions of the dystopian or post-disaster young adult novel in the construction of the main character/narrator, and has her perform an act of self-censorship which reconfigures the act of reading in order to create a unique subject position for the implied reader. It successfully creates complex meaning through the innovative use of typography and graphic elements in order to construct a narrative voice which, although not always popular, is undeniably authentic.

Conclusion

Ultimately, what many of the much more complex multimodal texts interrogated here do is acknowledge and represent inner voices and create a space in which the implied child or young adult reader plays a central role in the construction of the text, and they do this through the use of typography and narrative voice. From the intertextuality of Todd Hewitt's voice, to the overtly graphic play used to visually represent the 'Noise', the author of *Chaos Walking* explicitly invites implied readers to immerse themselves in the sensory experience of his world-building through typography. In *Curious Incident* and *Wintergirls*, what is revealed, or concealed, through both the narrator's personal perspective, and how that is presented on the graphic surface of the page, is central to implied readers' subjectivity in relation to the narrative. In *Chaos Walking*, *The Rain* and *The Storm*, the use of specific, prohibited language (swearing) is signified not through the words

and in keeping with her character. The butterflies are there to honour her mother, so they also show us how Ruby's heartbreak runs right through the story: every single butterfly is not just a swear word replaced, but a remembering of her mother. It might also be worth mentioning the response from readers; I think the majority of people like them! I suspect some parents, librarians and educators appreciate the 'absence' of swear words, and certainly the teens I've spoken to seemed to enjoy 'filling in' the missing words for themselves. It seems to add to their engagement with Ruby and with the story." (Bergin, pers. comm. 17th November 2017)

themselves, but through symbols which correspond to socially transgressive language – language that can only be constructed and decoded by an active reader who constructs the text with each act of reading. All of this cuts to the crux of how the interaction of typography and narrative voice can create complex meaning, and why that is important – the reader is asked to actively construct the text through engagement with the physical appearance of words on the page and the voice which presents them, in an act of reading which is unique and individual to each reader in any given moment.

In examining these texts in detail, it becomes clear that the relationship between the construction of narrative voice and the typography used to present it can have a profound effect on the creation of meaning. Those texts which embrace the inherent multimodality of the book, and indeed consciously use it as a tool to construct narrative voice, show us the potential of a symbiotic relationship between language and typography, in which the verbal and the visual reify and amplify each other during the act of reading. Or indeed, those which attempt to use typography to create meaning, and which falter because of a lack of understanding of how type and text work together semiotically. The power of typography to create simultaneous multiple meaning as a semiotic mode is undeniable in texts where *how* the text is presented to readers is almost as important as *what* it actually linguistically says. An increasingly sophisticated social articulation of the complexity of young people's minds has, I would argue, necessitated a newly complex form of literature. The democratisation of typography as a readily available tool in the construction of text has empowered new generations of readers to actively think about the appearance of the written word on page and screen. The texts examined here are symptomatic of a wider trend whereby literature produced for children and young adults in the twenty-first century responds to and reifies the flexibility and receptiveness of its implied readers to expressive typographic forms. What is essential here is the recognition that twenty-first century children's literature has made space for complexity of meaning in precisely the same way that early eighteenth-century writers did; acknowledging the physical presence of the type on the page to reify the physically felt pressure of conflicting emotions.

Conclusion

A Story Retold

In my introduction, I briefly outlined the publishing history of Anthony Browne's picturebooks *A Walk in the Park* (1977) and *Voices in the Park* (1998).¹¹⁵ I now want to return to the later text, and to apply the theories and methodologies I have outlined in this thesis to an examination of the typography used. Each of the narrative voices in *Voices* are presented, as already highlight in my introduction, using a distinct typeface – “bold Baskerville for Mrs Smythe, squat Franklin Gothic for Mr. Smith, light American Typewriter for Charles, and Smudge's font is as if hand-written, in Stanton”, according Doonan (1999, 47). The shift in narrative perspective and focalizer from *Walk* to *Voices* makes for a narrower, non-sequential overview of the entirety of the (admittedly sparse) events that occur in the story, but allows for more insight in to the personality and interior lives of the protagonists of the story. Sylvia Panteleo identifies this text as a “multistranded narrative” (2004, 219), as defined by McCallum (1996), which are narratives that “are constructed of two or more interconnected narrative strands differentiated by shifts in temporal and spatial relationships, and/or shifts in narrative point of view” (402). The use of distinct typefaces for each voice gives readers an opportunity to create meaning from both the physical appearance of typeface in relation to the narrative voice it presents, and also the typefaces as presented in juxtaposition with each other. In order to elucidate this potential I will first examine each individual voice and the typeface used to present it, and then interrogate how they work together to further the creation of meaning.

Mrs Smythe is the first voice presented to the reader (see fig. 102). The bold Baskerville used to present her voice to the reader is not dramatic or unusual – Baskerville is a well-known, highly recognisable book-friendly seriffed typeface, which both adults and children would not find unusual in a picturebook. Baskerville is considered a seminal “transitional” typeface, coming somewhere between the old-style types and more modern look which began to develop near the end of the seventeenth century (Felici 2003, 46). In Baskerville,

The contrast between stroke weights is much more marked than in old-style faces, and this is especially evident in the uppercase letters. In addition, the stress of the curved letters is now vertical, giving the lowercase characters in particular a more upright and erect appearance. (46)

According to Garfield (2010), Baskerville typefaces were revived in the 1920s and became popular again for use in advertisements in the 1950s in the United States, “not least when a face

¹¹⁵ From here on referred to as *Walk* and *Voices* respectively.

was required to portray authority and tradition – or something folksy or English” (109), and Felici (2003) notes that transitional typefaces like Baskerville “are still very popular for book, journal, and magazine work” (46). This upstanding, stable, traditional typeface is then a perfectly suitable type to introduce Mrs Smythe’s authoritative, priggish personality, which readers experience through her use of first-person plural: “It was time to take Victoria, our pedigree Labrador, and Charles, our son, for a walk” (1998, first opening), and in her snobbish attitude to the dog Albert: “When we arrived at the park, I let Victoria off her leash. Immediately some scruffy mongrel appeared and started bothering her” (1998, second opening). Baskerville in bold further emphasises Mrs. Smythe’s forceful personality, working to somewhat negate the slender, delicate elegance that Baskerville is known for in its standard form (Garfield 2010, 103).



You get some frightful
types in the park these
days! I called his name for
what seemed like ages.

Figure 102. Mrs. Smythe from *Voices in the Park* (1998) by Anthony Browne.

The second voice in *Voices* is Mr. Smith, the down-cast father of Smudge. His perspective in the narrative is marked by his pessimism and dejection, which is ultimately turned around by spending the day under the sunny influence of his young daughter and their dog. His voice is printed in Franklin Gothic, which is, as Doonan remarks, a “squat” sans serif typeface – there is little contrast between stroke weights, the letterforms are thick, regular, relatively expanded and disconnected (see fig. 103). The “Gothic” in Franklin Gothic does not refer to a connection with the more ornate Blackletter types I have discussed previously; it is an example of a modern (twentieth century) American type design, as Garfield outlines:

It was made by Morris Fuller Benton, a young star at ATF who created a family of fonts that remain ever present in newspapers and magazines. His Franklin Gothic font had its roots in the German Akzidenz Grotesk, and has survived all manner of fashionable and faddish political pressures. It is not geometric or mathematical or futuristic: it is wide and squat [...]. (2010, 201)

There is a broad solidity to Franklin Gothic, and a simplicity and heaviness which is reflected in Mr. Smith's outlook on life: "I settled on a bench and looked through the paper for a job. I know it's a waste of time but you've got have some hope, haven't you?" (1998, seventh opening).

Pantaleo (2004), in garnering children's interactions with this text in a classroom setting quotes one of the children's groups as follows: "One group thought the father's font was bigger because the character was a 'big man.' Sam said, 'Yeah, it's bigger because he's a bigger monkey'. Phillip stated that, 'these are the same kind of printing that we [Grade 1 students] use'" (225). The children here have associated Franklin Gothic with both Mr. Smith's size and indeed his gender as male gorilla – he is never illustrated as appearing overtly larger than Mrs. Smythe.

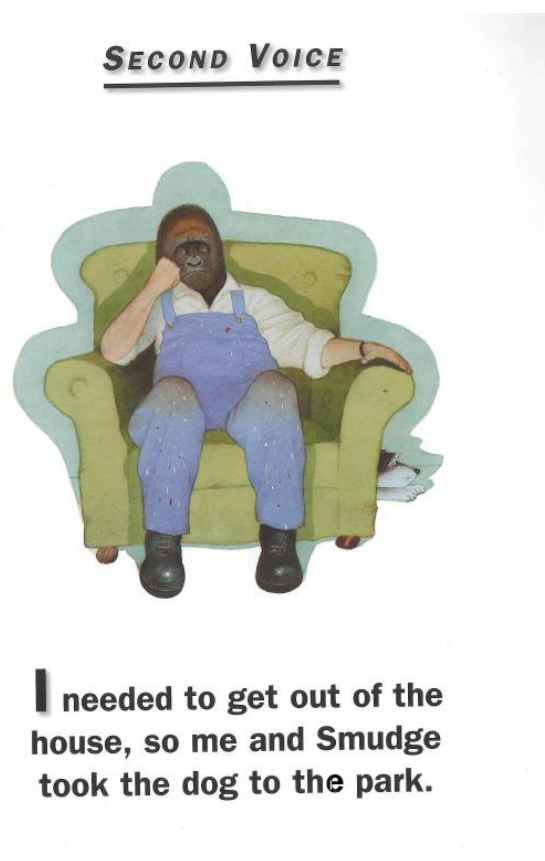
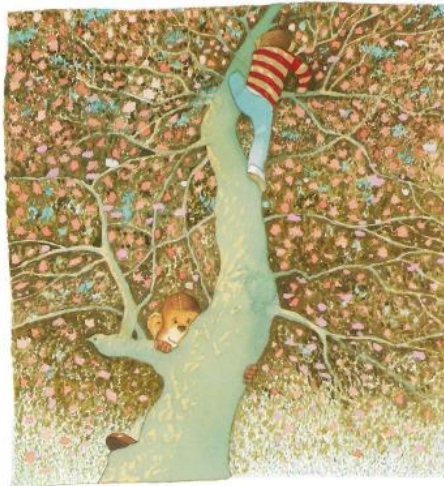


Figure 103. Mr. Smith from *Voices in the Park* (1998) by Anthony Browne.

Charles, the third voice in this text, is presented using the lightest, least impactful typeface, American Typewriter (see fig. 104). This typeface was designed, as the name suggests, to

evoke typewriter-style letterforms, in a similar way to Courier, which I examined in Chapter 2. The strokes of this typeface are exceedingly thin, with no differentiation in stroke weight, and quite wide, unbracketed serifs. The dots and ears on the lowercase letters “a”, “c”, “f”, “g”, “j”, “r” and “y” are slightly curled and filled in, giving what is otherwise a very austere typeface a slightly decorative, organic touch. The typeface appears almost grey against the page because of the thinness of the strokes, as if the words could fade in to the white surface and disappear. Garfield, in describing typefaces like American Typewriter and Courier which evoke old-fashioned typewriters, finds that “the effect amuses for a very limited time” and that they “lack all emotion” (2010, 303). Charles voice in the text is quite mournful: “There was a very friendly dog in the park, and Victoria was having a great time. I wished I was” (1998, eighth opening).



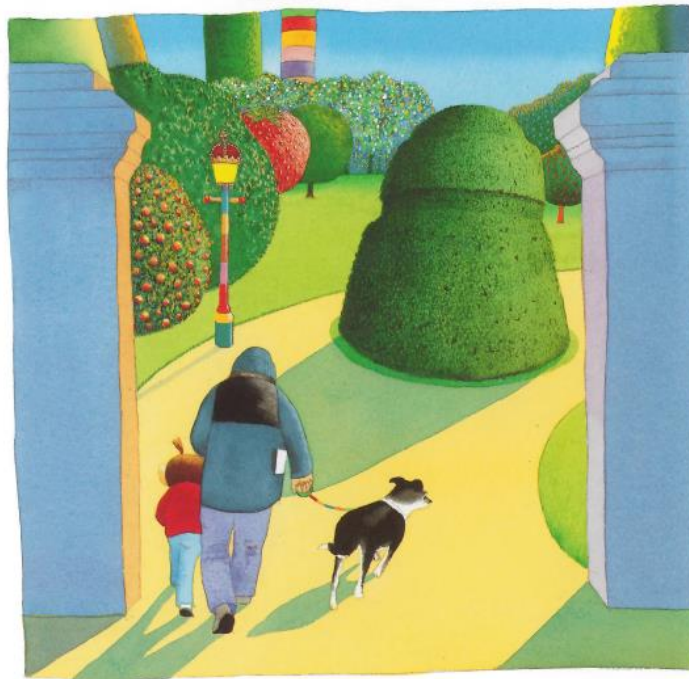
I'm good at climbing trees,
so I showed her how to do it.
She told me her name was
Smudge—a funny name, I know,
but she's nice. Then my mother
caught us talking together,
and I had to go home.

Figure 104. Charles from *Voices in the Park* (1998) by Anthony Browne.

Again, when Panteleo asked children about how they viewed the appearance of Charles's voice, one child “observed, ‘It's smaller because he's very small.’” (2004, 225). In fact the type is not necessarily smaller in point size or x-height than the others, but is markedly lighter and thinner. The illustrations work with this perception of Charles created through the typography and textual narrative, depicting him with a worried or fearful expression in each of the images during his narration, except for the second to last illustration, where he finally expresses some confidence

and has finally allowed himself to have fun, although this is short-lived: “I’m good at climbing trees, so I showed her how to do it. She told me her name was Smudge—a funny name, I know, but she’s nice. Then my mother caught us talking together, and I had to go home” (1997, eleventh opening). The illustrations in his section all carry the shadow of his mother in the form of her hat, the shape of which often appears in the clouds, in shadows, in the branches of trees and the outline of streetlamps. All of these elements, including the use of a very light, vertically-oriented typeface, contribute the implied reader’s construction of Charles as a quiet, unconfident, anxious child.

FOURTH VOICE



Dad had been really fed up, so I was happy when he said we could take Albert to the park.

Figure 105. Smudge from *Voices in the Park* (1998) by Anthony Browne.

The final, fourth voice in the text is the most overtly expressive, perhaps because of its irregularity in both stroke width and position on the x-line (see fig. 105). Smudge is cheerfully bold young girl who befriends Charles in the park. Her narrative is marked by her sunny disposition, and refreshing disregard for issues of class or decorum: “Albert’s always in such a hurry to be let off his leash. He went straight up to this nice dog and sniffed its backside (he always does that). Of course, the other dog didn’t mind, but its owner was really angry, the silly

twit” (1998, twelfth opening). Her voice is presented in Stanton, which as already mentioned, is a highly irregular, disconnected, thick-stroked typeface which appears almost handwritten. Smudge’s voice in the narrative is the most uninhibited – she does not worry about propriety, or class, or confidence. She is not oppressed by her parent’s expectations and attitude as Charles appears to be, and is unconcerned with issues of social worth or financial burdens as her own father appears to be. Her positive and carefree attitude is mirrored in the illustrations which are more brightly saturated with primary colours than the other three sections, in the language of her narrative, and in the typeface used to present her voice, which is exuberant, rule-breaking and expressive.

I have shown then that an interrogation of the physical appearance of each narrative voice tells us something more, and in this case works with both the language and illustration used to construct the characters in *Voices*. Furthermore, when we consider all four typefaces together, and in comparison with each other, these meanings are emphasised and reified. The two adult figures are opposite in gender, and it appears, in terms of class – the depiction of the areas which the two families come from hints at this, although we don’t see the Smiths’ terraced house as in *Walk* in this text. The typefaces chosen for each also emphasise this – one is a traditional, bookish, elegant seriffed type, the other is a wide, squat, heavy sans serif one. Charles’s and Smudge’s voices, as the two children represented in the text, are also hugely differentiated from each other. Charles’s thin, largely un-expressive typeface can be juxtaposed against Smudge’s bold, unself-conscious type which appears handwritten on the page. Although the narrative and the illustrations which accompany each section play the larger part in forming readers’ opinions of the characters, if we were to take American Typewriter and Stanton in isolation and question whether readers felt that one represented a careful, quiet, neat kind of voice, and the other a more brash, bold, irrepressible one, I think it would be safe to say they would agree. We can also compare the voices in relation to the two genders represented. Mrs. Smythe performs a very particular type of female authoritative voice, rooted in her Baskerville typeface, use of first-person plural, performance of respectability epitomised by her hat and her disapproval of others because of perceived class difference. Smudge on the other hand represents an open, strong-willed femininity, which disregards class or propriety in favour of free expression and friendship. Mr. Smith, with his broad, thick letterforms represents a stolid, immovable, firm masculinity, one which responds eventually to the simple warmth of his daughter’s positive attitude. This can be contrasted with Charles, and his light, insubstantial type – he is young so not fully rooted in his sense of self, and there are signs that he may be able to break out of his shell, if only he can become bolder in opposition to his mother’s rigid outlook.

Fascinatingly, the Anthony Browne official website, www.anthonybrownebooks.com, offers a link to a project undertaken by Kingston University, London which offers an interactive version of *Voices* (Kingston University London, n.d.). This flash-powered storytelling program offers children the ability to track the four characters spatially on a map of the park, and to read the story with small sections of the original illustrations lightly animated. There is also a “Read Story” option which when selected, starts an audio track which reads the text of the book, recorded in four distinct voices for each part – a firm, clipped upper-class accent for Mrs. Smythe, a thicker, working-class London accent for Mr. Smith, a quiet upper-class voice for Charles, and a slightly more casual, London accented voice for Smudge (Smudge’s voice is the only one which is perhaps less overtly accented, the soft rounding of word endings being the only differentiation from the voice used for Charles). The construction of character in the text makes use of both visual – the suburban, affluent style of the Smythes’ house juxtaposed with the scenes of Smudge and her father walking to their home past a skyline of tower-block apartments, with a homeless person on the footpath – and textual codes – Mrs Smythe’s haughty manner and tone and Mr. Smyth’s admission of his unemployed status – elements that work together to give readers hints as to the nature of the social position of each character. But the typography used is visual *and* textual. The use of specific typefaces to give a visual accent to the voices has clearly influenced the way the University chose to use a specific social or regional accent to present each narrative. This speaks to the quotation from John Ayres in 1698 referenced at the beginning of this thesis: “‘tis almost a Miracle that a meane could be invented whereby...the Objects of y^e Ear should be made y^e Objects of the Eye” (Douglas 2017, 8) – here, the researchers at Kingston University have instead converted “y^e Objects of the Eye” to “the Objects of y^e Ear”.

Thus the construction of character, perspective and subjectivity can all be investigated in this text without even addressing the wealth of intertextual references, illustrative styles, use of colour and theme, borders and framing that Browne uses in the illustrations for *Voices*, or examining the interweaving narratives which show diverse elements of the narrative to readers from different points of view, using a plurality of perspectives which lends an undeniable richness to what is ostensibly a very simple story. I have shown that interrogating the typographic choices in a children’s text, and indeed analysing the semiotic potential in type itself, can provide us with a new way of looking at children’s literature, and revealing new elements which we may not have fully considered before. Certainly in relation to *Voices*, the construction of gender through typography could be explored more fully, and the way that emotions and attitudes are presented through typeface too, but this need not be limited to texts like *Voices*, or indeed to picturebooks in general.

Further Applications and Future Research

Popular and mass-produced children's fiction is often created with a specific gendered market in mind (Nodelman 2008; Sunderland 2011; Hateley 2011). The diary format children's book, where narrative voice mimics or imitates either a female or male child's voice, is a popular genre within children's fiction. These books often make use of layout, typeface and decorative or illustrative elements to construct and support this confessional voice, in an attempt to create an empathetic peer relationship with the implied child reader (Stephens 1992). These gendered voices can often tap into and connect with children's culture, but can also fall into the trap of relying on clichéd tropes of youth culture and language (Cadden 2000). As Bakhtin argues in *The Dialogic Imagination* (1981):

In any given historical moment of verbal-ideological life, each generation at each social level has its own language; moreover every age group has as a matter of fact its own language, its own vocabulary, its own particular accentual system that, in their turn, vary depending on social level, academic institution (the language of the cadet, *the high school student*, the trade school student are all different languages) and other stratifying factors. (290)

This is no less true of young adults of the early twenty-first century, who re-construct and disseminate their own hegemonic language on a global scale through technology and social media.

Future research in this area then could examine the ways in which texts attempt to relate to the implied child reader by imitating children's diary formats both in voice and design. An example of potential research interest would be Jeff Kinney's *Diary of a Wimpy Kid* series (2007-2017), and Rachel Renée Russell's *Dork Diaries* series (2009-2017). These texts use very a particular style of typography, doodles and pictorial elements, and cartoon-like illustrations, in an attempt to communicate with the implied child/young adult reader using humour and irony. They represent an obvious effort by the books' producers to reify and affirm gender stereotypes, and align these texts with social and cultural gender norms. As Butler notes:

The institution of a compulsory and naturalized heterosexuality requires and regulates gender as a binary relation in which the masculine term is differentiated from a feminine term, and this differentiation is accomplished through the practices of heterosexual desire. (Butler 1990, 31)

These texts not only respond to each other in their construction of ideas of "boy's diaries" and "girl's diaries" but also paratextually – the internal paratextual appearance of *Dork Diaries* is a direct reference to that of the slightly earlier *Wimpy Kid* series, while its external paratextual

elements – cover, typeface, design and colour palette – are all designed to designate the series as explicitly for girls. In each series the main characters seek attention and affection from members of the opposite sex, as well as craving acceptance and admiration from their same-sex peers, thus proscribing strongly to a binary gendered, heteronormative ideology. Research that interrogates how gender is constructed paratextually in these enormously popular contemporary books for children would yield fascinating insight in to constructions of gender in American middle-grade fiction. Further research in to texts which affect a diary-format appearance would give an insight in to constructions of gender in young adult literature in particular, and perhaps especially in multimodal, performative texts that are less narratively linear, such as *Diary of a Wimpy Kid Do-It-Yourself Book* (2008) and *Wreck This Journal: To Create is to Destroy* (2007) in which the implied child/young adult reader is not only encouraged to recognise the voice in the text as a child or young adult, but also contribute to the writing act during the reading process.

This thesis has also examined, albeit briefly, the ways that typography can be used not only to create relationships with characters and/or narrators, and to get the implied child reader on the character's and/or narrator's side, but also as a way of hinting at or even manipulating emotional reactions in the implied child reader. Typography, that is typeface, layout, colour, size and orientation, is a tool that can be used to trigger emotional reactions in readers (Morrison 1986; Koch 2012). The “atmosphere” or feeling of a typeface is something that has long been recognised in graphic and typographic design but has rarely been quantified empirically – indeed it seems to be an important element of design and typography which is practically universally known but almost entirely unacknowledged as a specific component of typeface design (Zachrisson 1965). This ability to attribute feeling or atmosphere to typefaces can also contribute to our perception and creation of meaning and empathy with the voice in the text. In the simplest of ways, typeface choice, style and even size can be used to trigger and illustrate emotional reactions to the narrative or characters within the narrative, as evidenced by the fear and anger which are typographically expressed in texts like Mo Willems's picturebooks *That Is Not a Good Idea* (2013) and *Leonardo, the Terrible Monster* (2007). Layout, typeface and even the exclusion of elements of the narrative in text form can be used to convey complex situations, and complex emotions, such as those found in John Burningham's *Granpa* (1984). Whether an omniscient, third or first person narrator is present in the text, the designer, publisher and/or author “dress” the voice child readers encounter in the “garments” of a particular typeface, affecting their internalisation of that voice or character. This is particularly effective in the case of more specific and experimental use of typography in relation to narrative voice, creating multiple opportunities for meaning-making during the act of reading. For older readers, new experiences, traumatic situations and emotional conflict can be framed and expressed through creative use of layout and

typeface, so that emotional trauma such as the characters experience in Siobhan Parkinson's *Bruised* (2011) and Patrick Ness's *Chaos Walking Trilogy* (2008-2010), and the kind of intense physical and emotional first time experiences that can be found in Aidan Chamber's *Breaktime* (1978), can be presented to the implied child/young adult reader in a multimodal and multi-layered way (Nørgaard 2010). This represents another, quite direct way in which adult producers of children's texts use narrative voice and typographical devices to create subject positions for implied child reader's to occupy, consciously manipulating and influencing their real child reader's experience of the text, and provides an opportunity for the expansion of this research in to areas dealing with emotion, reader-response theory and even cognitive approaches to children's literature.

I have argued for the rhetorical importance of typography as a semiotic mode in communicating narrative in children's literature by drawing together two mechanisms used to create meaning in the act of reading – narrative voice and the typographic elements used to present it on the page. I have also placed the study of typography in the context of the multimodality of children's literature in general, and in the larger context of multimodal adult literature, which also makes use of typography to create opportunities for meaning-making. I believe this thesis is significant in advancing our understanding of how we communicate stories, or more specifically, how adults communicate stories to children through the medium of print. Focusing on textual analysis alone denies the multi-semiotic framework in which children's literature exists. By recognising the multi-layered communicative apparatus which exists within texts written for children, in this case the interaction between voice and typography, we can greatly broaden our understanding of children's literature as an important cultural, artistic carrier of meaning.

Works Cited

1744. *A Little Pretty Pocket-Book*. London: John Newbery.
- Aaron, Jane. 1991. *A Double Singleness: Gender and the Writings of Charles and Mary Lamb*. Oxford: Clarendon Press.
- Abbott, John, and Terry Ryan. 2001. *The Unfinished Revolution: Learning, Human Behavior, Community, and Political Paradox*. Alexandria: Association for Supervision and Curriculum Development.
- Adams, Jenni. 2011. *Magic Realism in Holocaust Literature*. New York: Palgrave Macmillan.
- Allan, Jim. 1978. *An Introduction to Elvish, Other Tongues, Proper Names and Writing Systems of the Third Age of the Western Lands of Middle-Earth as Set Forth in the Published Writings of Professor John Ronald Reuel Tolkien*. Hayes: Bran's Head Books Ltd.
- Almond, David. 1998. *Skellig*. London: Hodder Children's Books.
- . 2010. *My Name is Mina*. London: Hodder Children's Books.
- Anderson, Laurie Halse. 2009. *Wintergirls*. New York: Viking Books for Young Readers.
- Anstey, Michèle. 2008. "Postmodern Picturebook as Artefact: Developing Tools for an Archaeological Dig." In *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, edited by Lawrence R. Sipe and Sylvia Pantaleo, 147-163. London and New York: Routledge.
- Avery, Gillian. 2001. *A Very Pretty Story by Jane Johnson: Facsimile of a Manuscript Held in the Bodleian Library*. Oxford: Bodleian Library.
- Baccolini, Raffaella, and Tom Moylan. 2003. *Dark Horizons: Science Fiction and the Dystopian Imagination*. NY and London: Routledge.
- Bain, Peter, and Paul Shaw. 1998. *Blackletter: Type and National Identity*. New York: Princeton Architectural Press.
- Bakhtin, M.M. 1981. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist. Translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press.
- Bal, Mieke. [1985] 2009. *Narratology: Introduction to the Theory of Narrative*. 3rd. Toronto: University of Toronto Press Inc.
- Baldry, Anthony, and Paul J. Thibault. 2006. *Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook*. London: Equinox.

- Barbauld, Anna Letitia. 1781. *Hymns in Prose for Children*. London: J. Johnson.
- . 1787. *Lessons for Children, from Two to Three Years Old*. London: J. Johnson.
- . 1788. *Lessons for Children from Three to Four Years Old*. London: J. Johnson.
- . 1788. *Lessons for Children of Three Years Old Part I*. London: J. Johnson.
- . 1788. *Lessons for Children of Three Years Old Part II*. London: J. Johnson.
- Bateman, John A. 2008. *Multimodality and Genre: A Foundation for the Systemic Analysis of Multimodal Documents*. Basingstoke and New York: Palgrave and Macmillan.
- Bergin, Virginia. 2014. *The Rain*. London: Macmillan Children's Books.
- . 2015. *The Storm*. London: Macmillan Children's Books.
- Billboard. n.d. "Greatest Hot 100 Singles." Accessed January 19, 2018.
<https://www.billboard.com/charts/greatest-hot-100-singles>.
- Blackford, Holly. 2013. "Child Consciousness in *Flowers for Algernon* and *The Curious Incident of the Dog in the Night-Time*." *Children's Literature Association Quarterly* 38 (3): 284-303. Accessed October 4, 2017. doi:10.1353/chq.2013.0038.
- Bloom, Harold. 1973. *The Anxiety of Influence: A Theory of Poetry*. Oxford: Oxford University Press.
- Bottoms, Janet. 1997. "In the Absence of Mrs. Leicester: Mary Lamb's Place in the Development of a Literature of Childhood." In *Opening the Nursery Door: Reading, Writing and Childhood 1600-1900*, edited by Mary Hilton, Morag Styles and Victor Watson, 117-132. London and New York: Routledge.
- . 2000. "Every One Her Own Heroine: Conflicting Narrative Structures in *Mrs Leicester's School*." *Women's Writing* 7 (1): 39-53.
- Boyce, Lisa Borgiss. 2011. "Pop Into My Place: An Exploration of the Narrative and Physical Space in Jan Pienkowski's *Haunted House*." *Children's Literature in Education* 42 (3): 243-255.
- Braithwaite, Elizabeth. 2010. "Post-Disaster Fiction for Young Adults: Some Trends and Variations." *Papers: Explorations Into Children's Literature*, 5-19.
- Bray, Joe, Alison Gibbons, and Brian McHale. 2012. *The Routledge Companion to Experimental Literature*. Abingdon and New York: Routledge.
- Breathnach, Breandán. 1971. *Folk Music and Dances of Ireland*. Cork: Mercier Press.
- Britton, Jason. 2002. "A New Day for Design." *Publisher's Weekly*, October 28.

- Browne, Anthony. 1977. *A Walk in the Park*. London: Julia MacRae.
- . 1983. *Gorilla*. London: Julie MacRae.
- . 1984. *Willy the Wimp*. London: Julie MacRae.
- . 1992. *Zoo*. London: Julie MacRae.
- . 1998. *Voices in the Park*. London: Doubleday.
- Brumberger, Eva R. 2003a. "The Rhetoric of Typography: The Persona of Typeface and Text." *Technical Communication* 50 (2): 206-223.
- . 2003b. "The Rhetoric of Typography: The Awareness and Impact of Typeface Appropriateness." *Technical Communication* 50 (2): 224-231.
- Burgess, Melvin. 2011. "Wintergirls by Laurie Halse Anderson - Review." *The Guardian*, January 30. Accessed November 4, 2017. <https://www.theguardian.com/books/2011/jan/30/wintergirls-laurie-halse-anderson-review>.
- Burningham, John. 1984. *Granpa*. London: Jonathan Cape.
- Burt, Cyril. 1959. *A Psychological Study of Typography*. Cambridge: Cambridge University Press.
- Butler, Judith. 1990. *Gender Trouble*. New York: Routledge.
- Cadden, Mike. 2000. "The Irony of Narration in the Young Adult Novel." *Children's Literature Association Quarterly* 25 (3): 146-154. Accessed June 7, 2012. doi:10.1353/chq.0.1467.
- Carpenter, Humphrey. 2002. *J.R.R. Tolkien: A Biography*. London: HarperCollins.
- Carroll, Lewis. [1864] 2008. *Alice's Adventure Under Ground: A Facsimile*. London: The British Library.
- . [1865] 2000. *The Annotated Alice: The Definitive Edition*. Edited by Martin Gardner. London: Allen Lane The Penguin Press.
2009. *Alice's Adventures in Wonderland and Through the Looking Glass*. London: Oxford University Press.
- Cart, Michael. 1996. *From Romance to Realism: 50 Years of Growth and Change in Young Adult Literature*. New York: HarperCollins Publishers.

- . “YA Literature.” In *The Continuum Encyclopedia of Young Adult Literature*, edited by Bernice E. Cullinan, Bonnie L. Kuntzel and Deborah A. Wooten, 783-88. New York & London: Continuum.
- Carter, James Bucky. 2007. “Imagetext in *The Curious Incident of the Dog in the Night-time*.” *ImageText: Interdisciplinary Comics Studies* 3 (3). Accessed October 7, 2017. http://www.english.ufl.edu/imagetext/archives/v3_3/carter/.
- Chambers, Aidan. 1978. *Breaktime*. London: Bodley Head.
- . 2001. “All of a Tremble to See His Danger.” In *Reading Talk*, by Aidan Chambers, 29-50. Stroud: The Thimble Press.
- Ciocia, Stefania. 2009. “Postmodern Investigations: the Case of Christopher Boone in *The Curious Incident of the Dog in the Night-time*.” *Children’s Literature in Education* 40: 320-332. Accessed October 7, 2017. doi:10.1007/210583-009-9093-0.
- Coghill, Valerie. 1980. “Can Children Read Familiar Words Set in Unfamiliar Type?” *Information Design Journal* 1 (4): 254-260.
- Coghill, Valerie. 2014. “‘A sense sublime’: Religious Resonances in the Works of David Almond.” In *David Almond*, edited by Rosemary Ross Johnston, 84-99. Basingstoke: Palgrave Macmillan.
- Cole, E.W., ed. 1879. *Cole’s Funny Picture Book*. Melbourne: Cole’s Book Arcade.
- . [1890?]. *The Funniest Song Book in the World*. Melbourne: Cole’s Book Arcade.
- . [1890?]. *The Thousand Best Songs in the World*. Melbourne: Cole’s Book Arcade.
- . 1892. *The Best Song Book in the World*. Melbourne: Cole’s Book Arcade.
- . 1886. *Cole’s Fun Doctor*. Melbourne: Cole’s Book Arcade.
- . 1900. *Cole’s Intellect Sharpener*. Melbourne: Cole’s Book Arcade.
- . 1900. *The Thousand Best Poems in the World*. Melbourne: Cole’s Book Arcade.
- Cole Turnley, E. 1969. “Edward William Cole.” In *Australian Dictionary of Biography, Volume 3: 1851-1890*, edited by N.B. Nairn, A.G. Serle and R.B. Ward, 438-440. Melbourne: Melbourne University Press.
- Conan Doyle, Arthur. 1892. “Adventures of Sherlock Holmes: The Adventure of Silver Blaze.” *Strand Magazine* IV: 291-306.

- Cook, Guy. 2001. *The Discourse of Advertising*. 2nd. London and New York: Routledge.
- Coolidge, Susan. 1872. *What Katy Did*. Boston: Roberts Brothers.
- Crain, Patricia. 2006. "Spectral Literacy: The Case of Goody Two-Shoes." In *Childhood and Children's Books in Early Modern Europe, 1550-1800*, edited by Andrea Immel and Michael Witmore, 213-242. London: Routledge.
- Crown, Sarah. 2010. "A Life in Writing: David Almond." *The Guardian*, August 21. Accessed October 26, 2017. <https://www.theguardian.com/culture/2010/aug/21/david-almond-skellig-writing-books>.
- Darton, F.J. Harvey. 1982. *Children's Book in England: Five Centuries of Social Life*. 3rd. Edited by Brian Alderson. Cambridge: Cambridge University Press.
- di Sciullo, Pierre. 2009. "The Gararond." *Qui? Résiste*.
http://www.quiresiste.com/projet.php?id_projet=55&lang=en&id_gabarit=0.
- Doonan, Jane. 1993. *Looking at Pictures in Picture Books*. Stroud: Thimble Press.
- . 1999. "Drawing Out Ideas: A Second Decade of the Work of Anthony Browne." *The Lion and the Unicorn* 23 (1).
- Douglas, Aileen. 2017. *Work in Hand: Script, Print, and Writing, 1690-1840*. Oxford: Oxford University Press.
- Dowd, Siobhán. 2008. *Bog Child*. London: David Fickling.
- Doyle, John R., and Paul A. Bottomley. 2009. "The Massage in the Medium: Transfer of Connotative Meaning from Typeface to Names and Products." *Applied Cognitive Psychology* 23: 396-409.
- Draaisma, Douwe. 2009. "Stereotypes of Autism." *Philosophical Transactions for the Royal Society B* 364: 1475-1480. Accessed October 8, 2017. doi:10.1098/rstb.2008.0324.
- Drucker, Johanna. 1994. *The Visible Word: Experimental Typography and Modern Art, 1909-1923*. Chicago & London: The University of Chicago Press.
- . 2008. "Graphic Devices: Narration and Navigation." *Narrative* 16 (2): 121-139.
- Dunbar, Robert. 2007. "Kate Thompson." In *Irish Children's Writers and Illustrators*, edited by Valerie Coghlan and Siobhán Parkinson, 133-143. Dublin: Church of Ireland College of Education Publishers and Children's Books Ireland.

- Eccleshare, Julia. 1996. "Teenage Fiction: Realism, Romances, Contemporary Problem Novels." In *International Companion Encyclopedia of Children's Literature*, edited by Peter Hunt, 387-96. London & New York: Routledge.
- . 2003. "The Guardian's Children's Fiction Prize." *The Guardian*, October 4.
- Edgeworth, Maria, and Richard Lovell Edgeworth. 1798. *Practical Education*. 2 vols. London: Johnson.
- Elam, Kimberley. 1990. *Expressive Typography: The Word as Image*. New York: Van Nostrand Reinhold.
- Elkin, David. 2016. "An Official Gaeilge Translation for 'Little Person' Has Been Added Thanks to Campaigner Sinéad Burke." *The Daily Edge*, November 2016. Accessed 22 January, 2018. <http://dailyedge.ie/3073979>
- Ende, Michael. 1983. *The Neverending Story*. Translated by Ralph Manheim. New York: Doubleday.
- . 1985. *The Neverending Story*. Translated by Ralph Manheim. Harmondsworth: Puffin Books.
- . 2014. *The Neverending Story*. Translated by Ralph Manheim. London: Puffin Books.
- Falconer, Rachel. 2009. *The Crossover Novel: Contemporary Children's Fiction and Its Adult Readership*. New York: Routledge.
- Fanelli, Sara. 1995. *My Map Book*. London: ABC.
- . 2000. *Dear Diary*. London: Walker Books.
- . 2002a. *First Flight*. London: Jonathan Cape.
- . 2002b. *Mythological Monsters of Ancient Greece*. London: Walker Books.
- . 2012. *The Onion's Great Escape*. London and New York: Phaidon Press Ltd.
- Felici, James. 2003. *The Complete Manual of Typography*. Berkeley, CA: Peachpit.
- Fielding, Sarah. 1749. *The Governess; or, Little Female Academy*. London: A. Millar.
- Flieger, Verlyn, and Carl F. Hostetter. 2000. *Tolkien's Legendarium*. Westport: Greenwood Press.
- Foer, Jonathan Safran. 2005. *Extremely Loud & Incredibly Close*. London: Hamish Hamilton.
- Gage, John. 1993. *Colour and Culture: Practice and Meaning from Antiquity to Abstraction*. London: Thames & Hudson.
- . 1999. *Colour and Meaning: Art, Science and Symbolism*. London: Thames & Hudson.

- Gaiman, Neil. 2013. *Fortunately the Milk*. Illustrated by Chris Riddell. London: Harper Collins Children's Books.
- Gallagher, Louise. 2012a. "Great Escapes into the Absurd: Sara Fanelli's Picturebooks." *Inis Magazine*, Winter.
- . 2012b. "Language and Power in Patrick Ness' Chaos Walking Trilogy." M.Phil diss., Trinity College Dublin.
- Garfield, Simon. 2010. *Just My Type: A Book About Fonts*. London: Profile.
- Genette, Gérard. 1972. *Figures III*. Paris: Seuil.
- . 1980. *Narrative Discourse*. Translated by Jane E. Lewin. Oxford: Blackwell.
- . 1997. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge: Cambridge University Press.
- Gibbons, Alison. 2010. "'I Contain Multitudes': Narrative Multimodality and the Book that Bleeds." In *New Perspectives on Narrative and Multimodality*, edited by Ruth Page, 99-114. New York: Routledge.
- . 2012a. "Multimodal Literature and Experimentation." In *The Routledge Companion to Experimental Literature*, edited by Joe Bray, Alison Gibbons and Brian McHale, 420-434. Abingdon and New York: Routledge.
- . 2012b. *Multimodality, Cognition, and Experimental Literature*. New York and Abingdon: Routledge.
- Gilbert, Ruth. 2005. "Watching the Detectives: Mark Haddon's *The Curious Incident of the Dog in the Night-Time* and Kevin Brooks' *Martyn Pig*." *Children's Literature in Education* 36 (3): 241-253. doi:10.1007/s10583-005-5972-1.
- Gourdie, Tom. 1982. *Teaching Children to Write – For Parents and Teachers: Book 3 The Development of a Cursive Hand*. Edinburgh: MacDonald Publishers.
- Grace, Deborah. 2014. "'Neither can they Die any More; for they are Equal unto the Angels': Secular Epiphanies in David Almond's *Counting Stars*." *Children's Literature in Education* 45: 116-128. doi:10.1007/s10583-014-9219-x.
- Graham, Judith. 2005. "Reading Contemporary Picturebooks." In *Modern Children's Literature: An Introduction*, edited by Kimberley Reynolds, 209-226. Basingstoke: Palgrave Macmillan.

- Greenway, Betty. 2006. *Aidan Chambers: Master Literary Choreographer*. Lanham, Maryland: Scarecrow Press.
- Greenwell, Bill. 2004. "The Curious Incidence of Novels About Asperger's Syndrome." *Children's Literature in Education* 35 (3): 271-284.
- Grenby, M.O., ed. 2013. *Little Goody Two-Shoes and Other Stories: Originally Published by John Newbery*. Basingstoke: Palgrave Macmillan.
- Gubar, Marah. 2009. *Artful Dodgers: Reconceiving the Golden Age of Children's Fiction*. Oxford: Oxford University Press.
- Gump, John E. 2001. "The Readability of Typefaces and the Subsequent Mood or Emotion Created in the Reader." *Journal of Education for Business* 270-273.
- Gutjahr, Paul C., and Megan Benton. 2001. *Illuminating Letters: Typography and Literary Interpretation*. Amherst: University of Massachusetts Press.
- Haddon, Mark. 2003. *The Curious Incident of the Dog in the Night-Time*. London: Jonathan Cape.
- Hallett, Wolfgang. 2014. "The Rise of the Multimodal Novel: Generic Change and Its Narratological Implications." In *Storyworlds Across Media: Toward a Media-Conscious Narratology*, edited by Marie-Laure Ryan and Jan-Noel Thon, 151-172. Lincoln and London: University of Nebraska Press.
- Halliday, M. A. K. 1994. *An Introduction to Functional Grammar*. 2nd. London, New York, Sydney, Auckland: Arnold.
- Hammond, Wayne G., and Christina Scull. 1995. *J.R.R. Tolkien: Artist & Illustrator*. London: HarperCollins.
- Held, Ursula. 1996. "Read This Aloud". *Eye Magazine*, vol. 23. Winter.
<http://www.eyemagazine.com/feature/article/read-this-aloud>.
- Heller, Steven. 2001. "A World Somewhere Else." *Print* 142-149.
- . 2004. *Design Literacy: Understanding Graphic Design*. 2nd. New York: Allworth Press.
- . 2007. "Wolves, Logic and Happy Mistakes." *Vroom: The Journal of Illustration and Made Images*, vol. 3: 6-11.
- Heller, Steven, and Lita Talarico. 2010. *Graphic: Inside the Sketchbooks of the World's Great Graphic Designers*. London: Thames & Hudson Ltd.

- Henderson, E. N. 1903. "A Study of Memory for Connected Trains of Thought." *Psychological Monographs* 5 (6): 1-94.
- Higgins, Dick. 1986. "The Corpus of British and Other English-Language Pattern Poetry." *Visible Language* 20 (1): 28-51.
- . 1987. *Pattern Poetry: Guide to an Unknown Literature*. New York: State of University of New York Press.
- Hollindale, Peter. 1997. *Signs of Childness in Children's Books*. Stroud: The Thimble Press.
- Huey, Edmund Burke. 1908. *The Psychology and Pedagogy of Reading, with a Review of the History of Reading and Writing and of Methods, Texts, and Hygiene in Reading*. New York: Macmillan.
- Hughes, Laura E., and Arnold J. Wilkins. 2000. "Typography in Children's Reading Schemes May Be Suboptimal: Evidence from Measures of Reading Rate." *Journal of Research in Reading* 23 (3): 314-324.
- . 2002. "Reading at a Distance: Implications for the Design of Text in Children's Big Books." *British Journal of Educational Psychology* 72: 213-226.
- Hunt, Caroline. 1996. "Young Adult Literature Evades the Theorists." *Children's Literature Association Quarterly* 21 (1): 4-11. Accessed July 9, 2012. doi:10.1353/chq.0.1129.
- Hunt, Peter. 1988. "Degrees of Control: Stylistics and the Discourse of Children's Literature." In *Styles of Discourse*, edited by Nikolas Coupland, 163-82. London: Croom Helm.
- Hutt, Allen. 1973. *The Changing Newspaper: Typographic Trends in Britain and America, 1622-1972*. London: Gordon Fraser Gallery.
- Immel, Andrea. 2016. "Gingerbread Alphabets and Books: "Useful Knowledge by the Pound"?" December 2. Accessed January 3, 2018. <https://blogs.princeton.edu/cotsen/2016/12/eating-useful-knowledge-by-the-pound-gingerbread-alphabet-letters-and-books/>.
- Iser, Wolfgang. 1978. *The Act of Reading: A Theory of Aesthetic Response*. Baltimore: The Johns Hopkins University Press.
- Ives, Sumner. 1971. "A Theory of Literary Dialect." In *A Various Language: Perspectives on American Dialects*, edited by Juanita V. Williamson and Virginia M. Burke, 145-77. New York & London: Holt, Rinehart and Winston, Inc.
- 1995-1996. "Jack B. Yeats's 'A Broad Sheet'." *Irish Studies Review* 4 (15): 39.

- Jackson, Mary V. 1989. *Engines of Instruction, Mischief, and Magic: Children's Literature in England from Its Beginnings to 1839*. Aldershot: Scolar Press.
- Javal, Emile. 1881. "L'évolution de la typographie considérée dans ses rapports avec l'hygiène de la vue." *Revue Scientifique* 27: 802-13.
- Jeffers, Oliver. 2006. *The Incredible Book Eating Boy*. London: HarperCollins Children's Books.
- . 2008. *The Great Paper Caper*. London: HarperCollins Children's Books.
- . 2011. *Stuck*. London: HarperCollins Children's Books.
- . 2012. *This Moose Belongs to Me*. London: HarperCollins Children's Books.
- Jeffers, Oliver, and Sam Winston. 2016. *A Child of Books*. London: Walker Books.
- Jenkins, Martin. 2004. *Jonathan Swift's Gulliver*. Illustrated by Chris Riddell. London: Walker Books.
- Jones, Nicolette. 2008. "David Almond: 'Story is a Kind of Redemption'." *The Telegraph*, October 25. Accessed October 26, 2017.
<http://www.telegraph.co.uk/culture/books/3562549/David-AlmondStory-is-a-kind-of-redemption.html>.
- Keyes, Elizabeth. 1993. "Typography, Color, and Information Structure." *Technical Communication* 40 (4): 638-654.
- Kingston University London. n.d. "Voices in the Park." Books Alive! Accessed January 14, 2018.
<http://research.kingston.ac.uk/booksalive/flash/book.html>.
- Kinney, Jeff. 2007. *Diary of a Wimpy Kid*. New York: Amulet Books.
- . 2008. *Diary of a Wimpy Kid: Do-It-Yourself Book*. New York: Amulet Books.
- Klonsky, Milton, ed. 1975. *Speaking Pictures: A Gallery of Pictorial Poetry from the Sixteenth Century to the Present*. New York: Harmony Books.
- Kramnick, Isaac. 1980. "Children's Literature and Bourgeois Ideology: Observations on Culture and Industrial Capitalism in the Later Eighteenth Century." In *Culture and Politics from Puritanism to the Enlightenment*, edited by Perez Zagorin, 203-240. Berkeley: University of California Press.
- Kress, Gunther. 1997. *Before Writing: Rethinking the Paths to Literacy*. London and New York: Routledge.

- . 2000. "Multimodality." In *Multiliteracies: Literacy Learning and the Design of Social Futures*, edited by Bill Cope and Mary Kalantzis, 182-202. London; New York: Routledge.
- . 2010. *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London: Routledge.
- Kress, Gunther, and Theo van Leeuwen. [1996] 2006. *Reading Images: the Grammar of Visual Design*. 2nd. London: Routledge.
- . 2001. *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Arnold.
- Kümmerling-Meibauer, Bettina. 2012. "Emotional Connection: Representation of Emotions in Young Adult Literature." In *Contemporary Adolescent Literature and Culture: The Emergent Adult*, edited by Mary Hilton and Maria Nikolajeva, 127-138. Farnham and Burlington: Ashgate Publishing.
- Lamb, Mary, and Charles Lamb. [1809] 1995. *Mrs Leicester's School*. Edited by Jonathan Wordsworth. Poole and New York: Woodstock Books.
- Lee, Grace. 2015. *Literacy in The Book Thief: Complicated Matters of People*. Spring Arbor University. <https://whitelibrary.dspacedirect.org/bitstream/handle/11210/49/Lee-Grace-thesis-BookThief.pdf?sequence=1>.
- Lerer, Seth. 2008. *Children's Literature: A Reader's History, from Aesop to Harry Potter*. Chicago and London: The University of Chicago Press.
- Levenston, Edward A. 1992. *The Stuff of Literature: Physical Aspects of Texts and Their Relation to Literary Meaning*. Albany: State University of New York Press.
- Lewis, Clive, and Peter Walker. 1989. "Typographic Influences on Reading." *British Journal of Psychology* 80: 241-257.
- Lewis, David. 2001. *Reading Contemporary Picturebooks: Picturing Text*. London: Routledge/Falmer.
- Little People of America. "FAQ." Lpaonline.org. Accessed November 27, 2017. <http://www.lpaonline.org/faq-#Definition>.
- Lynn, Kenneth S. 1977. "Welcome Back from the Raft, Huck Honey!" *American Scholar* 46 (3): 338-347.
- Manley, Susan. 2009. "Mrs. Leicester's School and School for Treason." *The Charles Lamb Bulletin* 147: 116-121.

- Marcus, Leonard S. 2001. *Side by Side: Five Favorite Picture-Book Teams Go to Work*. New York: Walker & Company.
- . 2012. "Give 'Em Helvetica: Picture-Book Type." *The Horn Book Magazine*, September/October: 40-45.
- McCallum, Robyn. 1996. "Metafiction and Experimental Work." In *International Companion Encyclopedia of Children's Literature*, edited by Peter Hunt, 393-405. New York: Routledge.
- McCarthy, William. 2005. "Mother of All discourses: Anna Barbauld's Lessons for Children." In *Culturing the Child, 1690-1914: Essays in Memory of Mitzzi Myers*, edited by Donelle Ruwe, 85-112. Maryland: The Scarecrow Press, Inc.
- . 2008. *Anna Letitia Barbauld: Voice of the Enlightenment*. Baltimore: The Johns Hopkins University Press.
- McClellan, Ruari. 1972. *Victorian Book Design & Colour Printing*. 2nd. London: Faber.
- McDowell, Nigel. 2014. *The Black North*. London: Hot Key Books.
- McGann, Jerome J. 1993. *Black Riders: The Visible Language of Modernism*. New York: Princeton University Press.
- McKitterick, David, ed. 2009. *The Cambridge History of the Book in Britain Vol. VI, 1830-1914*. Cambridge: Cambridge University Press.
- Melville, Herman. 1851. *Moby-Dick; or, The Whale*. London: Richard Bentley.
- Miller, J.H. 1992. *Illustration*. Cambridge, MA: Harvard University Press.
- Milliot, John. 2014. "Children's Books: A Shifting Market." *Publisher's Weekly*, February 2014: 15-17.
- Moebius, William. 1990. "Introduction to Picturebook Codes." In *Children's Literature: The Development of Criticism*, edited by Peter Hunt, 131-147. London and New York: Routledge.
- Montaigne, Michel de. 1991. *The Complete Essays*. Edited by M.A. Screech. Translated by M.A. Screech. London: Penguin Books.
- Morison, Stanley. 1955. *First Principles of Typography*. London: The Monotype Corporation Limited.
- . 1981. *Selected Essays on the History of Letter-forms in Manuscript and Print*. Edited by David McKitterick. II vols. Cambridge: Cambridge University Press.

- Morrison, Gary R. 1986. "Communicability of the Emotional Connotation of Type." *Educational Communication and Technology* 34 (4): 235-244. <http://www.jstor.org/stable/30218198>.
- "MP! Interviews: Virginia Bergin author of 'The Rain'." 2013. Maximum Pop! Accessed November 7, 2017. <https://maximumpop.co.uk/virginia-bergin-interview/>.
- Mumford, Meg. 2009. *Bertolt Brecht*. London and New York: Routledge.
- Munck, Thomas. 2000. *The Enlightenment: A Comparative Social History 1721-1794*. London: Oxford University Press.
- Mussetta, Mariana. 2014. "Semiotic Resources in *The Curious Incident of the Dog in the Night-time*: The Narrative Power of the Visual in Multimodal Fiction." *MATLIT* 2 (1): 99-117. Accessed October 5, 2017. doi:10.14195/2182-8830_2-1_5.
- Myers, M.D. 1999. *Monster*. New York: HarperCollins.
- Myers, Mitzi. 1989. "Socializing Rosamond: Educational Ideology and Fictional Form." *Children's Literature Association Quarterly* 14 (2): 52-58.
- . 1995. "Of Mice and Mothers: Mrs. Barbauld's 'New Walk' and Gendered Codes in Children's Literature." In *Feminine Principles and Women's Experience in American Composition and Rhetoric*, edited by Louise Wetherbee Phelps and Janet Emig, 255-288. Pittsburgh; London: University of Pittsburgh Press.
- Ness, Patrick. 2008. *The Knife of Never Letting Go*. London: Walker.
- . 2009. *The Ask and the Answer*. London: Walker.
- . 2010. *Monsters of Men*. London: Walker.
- Ní Dhuibhne, Éilís. 2011. "Borderlands: Dead Bog and Living Landscape." In *Irish Children's Literature and Culture: New Perspectives on Contemporary Writing*, edited by Valerie Coghlan and Keith O'Sullivan, 29-40. Abingdon and New York: Routledge.
- Nikolajeva, Maria. 2008. "Play and Playfulness in Postmodern Picturebooks." In *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*, edited by Lawrence R. Sipe and Sylvia Pantaleo, 55-74. London and New York: Routledge.
- . 2010. "The Identification Fallacy: Perspective and Subjectivity in Children's Literature." In *Telling Children Stories: Narrative Theory and Children's Literature*, edited by Mike Cadden, 187-208. Lincoln and London: University of Nebraska Press.

- Nikolajeva, Maria, and Carole Scott. 2000. "The Dynamics of Picturebook Communication." *Children's Literature in Education* 31 (4): 225-239. Accessed April 17, 2012.
- . 2001. *How Picturebooks Work*. New York and London: Garland.
- Nodelman, Perry. 1988. *Words About Pictures: The Narrative Art of Children's Picture Books*. Athens and London: University of Georgia Press.
- . 2008. *The Hidden Adult: Defining Children's Literature*. Baltimore: John Hopkins University Press.
- . 2017. *Alternating Narratives in Fiction for Young Readers*. Cham: Palgrave Macmillan.
- Nørgaard, Nina. 2009. "The Semiotics of Typography in Literary Texts: A Multimodal Approach." *Orbis Litterarum* 64 (2): 141-160.
- . 2010. "Multimodality: Extending the Stylistic Tool-Kit." In *Language and Style: In Honour of Mick Short*, edited by Dan McIntyre and Beatrix Busse, 433-448. Basingstoke and New York: Palgrave Macmillan.
- . 2014. "Multimodality and Stylistics." In *The Routledge Handbook of Stylistics*, edited by Michael Burke, 471-484. Abingdon and New York.
- Norrish, Patricia. 1987. *The Graphic Translatability of Text*. Reading: Department of Typography & Graphic Communication, University of Reading.
- O'Halloran, Kay L., ed. 2004. *Multimodal Discourse Analysis: Systemic-Functional Perspectives*. London and New York: Continuum.
- O'Neill, Louise. 2014. *Only Ever Yours*. London: Quercus.
- Oxford English Dictionary, 3rd ed., s.v. "literacy, n." Oxford: Oxford University Press. Accessed March 19, 2016. <http://www.oed.com/view/Entry/109054>.
- Oxford English Dictionary, 3rd ed., s.v. "pretty, adj., n., and int." Oxford: Oxford University Press. Accessed January 20, 2018. <http://www.oed.com/view/Entry/151023>.
- Page, Ruth. 2010. "Introduction." In *New Perspectives on Narrative and Multimodality*, edited by Ruth Page, 1-13. New York; Oxonbury: Routledge.
- Page, Sue. 2009. "A Celebration of Outsiders, Or a Call to Conform?: Decoding the Message in Young Adult Fiction." *Margins and Mainstreams: Refereed Conference Papers of the 14th Annual Australasian Association of Writing Programs Conference*. Accessed 22 January, 2018. http://aawp.org.au/files/Page_0.pdf.

- Painter, Clare, and J.R. Martin. 2011. "Intermodal Complementarity: Modelling Affordances Across Image and Verbiage in Children's Picture Books." In *Studies in Functional Linguistics and Discourse Analysis*, edited by F. Yan, 132-158. Beijing: Education Press of China.
- Panteleo, Sylvia. 2004. "Young Children Interpret the Metafictive in Anthony Browne's Voices in the Park." *Journal of Early Childhood Literacy* 4 (2): 211-233.
- Parkinson, Siobhán. 1998. *The Moon King*. Dublin: The O'Brien Press.
- . 2011. *Bruised*. London: Hodder Children's Books.
- Petzold, Dieter. 2006. "A Neverending Success Story? Michael Ende's Return Trip to Fantastica." In *Beyond Babar: The European Tradition in Children's Literature*, edited by Sandra L. Beckett and Maria Nikolajeva, 209-240. Lanham, Maryland: Scarecrow Press.
- Phinney, Thomas, and Lesley Colabucci. 2010. "The Best Font for the Job: Typography and Caldecott Winners, 1990-2010." *Children & Libraries: The Journal of the Association for Library Service to Children*, 17-26.
- Pieńkowski, Jan, Jane Walmsley, and Tor Lokwig. 1979. *Haunted House*. London: Heinemann.
- Piesse, A.J. 2007. "Siobhán Parkinson." In *Irish Children's Writer's and Illustrators 1986-2006: A Selection of Essays*, edited by Valerie Coghlan and Siobhán Parkinson, 97-108. Dublin: CICE and CBI Publications.
- Piesse, Amanda. 2011. "Fictionalizing Families." In *Irish Children's Literature: New Perspectives on Contemporary Writing*, edited by Valerie Coghlan and Keith O'Sullivan, 85-97. Abingdon and New York: Routledge.
- Plutarch. 1967. *Plutarch's Lives: Volume I*. Translated by Bernadotte Perrin. Cambridge, MA: Harvard University Press.
- Poffenberger, A. T., and R. B. Franken. 1923. "A Study of the Appropriateness of Type Faces." *Journal of Applied Psychology* 7: 312-329.
- Pratchett, Terry. 1983. *The Colour of Magic*. Gerrard's Cross: Colin Smythe Limited.
- . 1986. *The Light Fantastic*. Gerrard's Cross: Colin Smythe Limited.
- . 2001. *The Amazing Maurice and His Educated Rodents*. London: Doubleday.
- . 2014. *Dragons at Crumbling Castle*. London: Doubleday.
- Premsky, Mark. 2001. "Digital Natives, Digital Immigrants Part 1." *On the Horizon* 9 (5): 1-6. Accessed August 22, 2012. doi:<http://dx.doi.org/10.1108/10748120110424816>.

- Reynolds, Kimberley. 2007. *Radical Children's Literature: Future Visions and Aesthetic Transformations in Juvenile Fiction*. Hampshire, New York: Palgrave MacMillan.
- Riddell, Chris. 2013. *Goth Girl and the Ghost of a Mouse*. London: Macmillan Children's Books.
- . 2014. *Goth Girl and the Fete Worse Than Death*. London: Macmillan Children's Books.
- . 2015. *Goth Girl and the Wuthering Fright*. London: Macmillan Children's Books.
- Rimmon-Kenan, Shlomith. [1983] 2002. *Narrative Fiction: Contemporary Poetics*. 2nd. London: Methuen.
- Robbins, Sarah. 1993. "Lessons for Children and Teaching Mothers: Mrs. Barbauld's Primer for the Textual Construction of Middle-Class Domestic Pedagogy." *The Lion and the Unicorn*, December: 135-151.
- Rodgers, Betsy. 1958. *Georgian Chronicle: Mrs Barbauld & Her Family*. London: Methuen & Co.
- Rose, Jacqueline. 1984. *The Case of Peter Pan or the Impossibility of Children's Fiction*. London: Macmillan.
- Rudd, David. 2008. "From Froebel Teacher to English Disney: The Phenomenal Success of Enid Blyton." In *Popular Children's Literature in Britain*, edited by Julia Briggs, Dennis Butts and M.O. Grenby, 251-269. Farnham: Ashgate Publishing Ltd.
- Ruskin, John. 1851. *The King of the Golden River, or The Black Brothers: A Legend of Styria*. London: Smith, Elder & Co.
- Russell, Rachel Renee. 2009. *Dork Diaries: Tales From a Not-So-Fabulous Life*. Simon & Schuster: New York.
- Sadokierski, Zoë. 2011. "Disturbing the Text: Typographic Devices in Literary Fiction." *Book 2.0* 1 (2): 101-125.
- Salisbury, Martin. 2017. *The Illustrated Dust Jacket: 1920-1970*. London: Thames & Hudson.
- Salisbury, Martin, and Morag Styles. 2012. *Children's Picturebooks: The Art of Visual Storytelling*. London: Laurence King Publishing Ltd.
- Sassoon, Rosemary. 1993. *Computers and Typography*. Oxford: Intellect Books.
- Saussure, Ferdinand de. [1916] 1959. *Course in General Linguistics*. New York: The Philosophical Library Inc.

- Schriver, Karen A. 1997. *Dynamics in Document Design: Creating Texts for Readers*. New York: John Wiley & Sons, Inc.
- Scieszka, Jon. 1998. "Design Matters." *The Horn Book Magazine*, March/April: 196-209.
- Scieszka, Jon, and Lane Smith. 1992. *The Stinky Cheese Man and Other Fairly Stupid Tales*. New York: Viking Press.
- Scwarcz, Joseph H. 1982. *Ways of the Illustrator: Visual Communication in Children's Literature*. Chicago: American Library Association.
- Serafini, Frank. 2010. "Reading Multimodal Texts: Perceptual, Structural and Ideological Perspectives." *Children's Literature in Education* 41: 85-104.
- Serafini, Frank, and Jennifer Clausen. 2012. "Typography as Semiotic Resource." *Journal of Visual Literacy* 31 (2): 1-16.
- Sipe, Lawrence R. 1998. "How Picture Books Work: A Semiotically Framed Theory of Text-Picture Relationships." *Children's Literature in Education* 29 (2): 97-108.
- . 2008. *Postmodern Picturebooks: Play, Parody, and Self-Referentiality*. London and New York: Routledge.
- Slade, Leonard. 1935. "Melbourne's Early Booksellers." *The Victorian Historical Magazine*, May: 98-107.
- Smith, Keri. 2007. *Wreck This Journal: To Create is to Destroy*. London: Penguin.
- Smith, Lane. 2016. *FAQ*. Accessed February 10, 2017.
<http://www.lanesmithbooks.com/LaneSmithBooks/FAQ.html>.
- Spencer, Herbert. 1969. *The Visible Word*. 2nd. London: Lund Humphries.
- Spirou, Kiriakos. 2015. "Oliver Jeffers Talks to Yatzer." Yatzer.com. Accessed June 20, 2016.
<https://www.yatzer.com/oliver-jeffers>.
- Stephens, John. 1992. *Language and Ideology in Children's Fiction*. Harlow: Longman Group UK Ltd.
- Sterne, Laurence. [1759-67] 2009. *The Life and Opinions of Tristram Shandy, Gentleman*. Edited by Ian Campbell Ross. Oxford: Oxford University Press.
- Stevenson, Deborah. 1994. "'If You Read This Last Sentence, It Won't Tell You Anything': Postmodernism, Self-Referentiality, and The Stinky Cheese Man." *Children's Literature Association Quarterly*, Spring: 32-34.

- Stewart, Susan. 1993. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham and London: Duke University Press.
- Stöckl, Hartmut. 2004. "In Between Modes: Language and Image in Printed Media." In *Perspectives on Multimodality*, edited by Eija Ventola and Cassily, Kaltenbacher, Martin Charles, 9-30. Amsterdam: John Benjamins Publishing.
- . 2009a. "The Language-Image-Text - Theoretical and Analytical Inroads into Semiotic Complexity." *AAA – Arbeiten aus Anglistik und Amerikanistik* 34 (2): 203-226.
- . 2009b. "Beyond Depicting: Language-Image-Links in the Service of Advertising." *AAA – Arbeiten aus Anglistik und Amerikanistik* 34 (1): 3-28.
- Styles, Morag, and Evelyn Arizpe. 2006. *Reading Lessons from the Eighteenth Century: Mothers, Children and Texts*. Lichfield: Pied Piper Publishing Ltd.
- Sutherland, Sandra Wright. 1989. "The Forgotten Research of Miles Albert Tinker." *Journal of Visual Literacy* 9 (1): 10-25.
- Swank, Kris. 2013. "The Hobbit and the Father Christmas Letters." *Mythlore* 32 (1): 129-146.
- Swann, Cal. 1990. *Language and Typography*. London: Lund Humphries.
- Tamasi, Susan. 2001. "Huck Doesn't Sound Like Himself: Consistency in the Literary Dialect of Mark Twain." *Language and Literature* 10 (2): 129-144.
- Tandoi, Eve. 2014. "Unruly Girls and Unruly Language: Typography and Play in David Almond's My Name is Mina." *Barnboken: Journal of Children's Literature Research* 37: 1-16.
doi:10.14811/clr.v37i0.183.
1766. *The History of Little Goody Two-Shoes; Otherwise Called, Mrs. Margery Two-Shoes*. 3rd. London: J. Newbery.
- The New York Times. 1991. "Tale in Tail(s): A Study Worthy of Alice's Friends." May 1.
<http://www.nytimes.com/1991/05/01/books/tale-in-tail-s-a-study-worthy-of-alice-s-friends.html>.
1764. *The Renowned History of Giles Gingerbread: A Little Boy who Lived upon Learning*. London: J. Newbery.
- Thompson, Kate. 2005. *The New Policeman*. London: Bodley Head.
- Tinker, Miles A. 1943. "Readability of Comic Books." *American Journal of Optometry* 20: 89-93.
- . 1963a. *Legibility of Print*. Ames: The Iowa State University Press.

- . 1963b. "Legibility of Print for Children in the Upper Grades." *American Journal of Optometry* 40: 614-621.
- . 1965. *Bases for Effective Reading*. Minneapolis: University of Minnesota Press.
- Tolkien, J.R.R. 1937. *The Hobbit, or There and Back Again*. London: Allen & Unwin.
- . 1954-55. *The Lord of the Rings*. London: Allen & Unwin.
- . 1976. *The Father Christmas Letters*. Edited by Baillie Tolkien. London: Allen & Unwin.
- . 2012. *Letters from Father Christmas*. Edited by Baillie Tolkien. London: HarperCollins.
- Townsend, John Rowe, ed. 1994. *Trade & Plumb-Cake for Ever, Huzzza! The Life & Works of John Newbery 1713-1767*. Cambridge: Colt Books Ltd.
- Trites, Roberta Seelinger. 2000. *Disturbing the Universe: Power and Repression in Adolescent Literature*. Iowa City: University of Iowa Press.
- Twain, Mark. [1876] 2007. *The Adventures of Tom Sawyer*. Edited by Peter Stoneley. Oxford: Oxford University Press.
- . [1885] 2009. *The Adventures of Huckleberry Finn*. Oxford: Oxford University Press.
- Tyler Hitchcock, Susan. 2006. *Mad Mary Lamb: Lunacy and Murder in Literary London*. New York and London: W. W. Norton & Company.
- Unsworth, Len, Alejandra Meneses, Maili Ow Fonzález, and Guillermo Castillo. 2014. "Analysing the Semiotic Potential of Typographic Resources in Picture Book English and in Translation." *The Journal of the International Research Society for Children's Literature* 7 (2): 117-135.
- van Leeuwen, Theo. 2005. "Typographic Meaning." *Visual Communication* 4 (2): 137-143. Accessed June 15, 2012. doi:10.1177/1470357205053749.
- . 2006. "Towards a Semiotics of Typography." *Information Design Journal + Document Design* 14 (2): 139-155.
- . 2011. *The Language of Colour*. London: Routledge.
- van Leeuwen, Theo, and Carey Jewitt. 2000. *The Handbook of Visual Analysis*. London: Sage.
- van Peer, Willie. 1993. "Typographic Foregrounding." *Language and Literature* 2 (1): 49-61.
- Venezky, Richard L. 1984. "The History of Reading Research." In *Handbook of Reading Research Vol I*, edited by P. David Pearson, 3-38. New York: Longman Inc.

- Vernon, M.D. 1971. *Reading and Its Difficulties*. Cambridge: Cambridge University Press.
- Walker, Sue. 2001. *Typography and Language in Everyday Life: Prescriptions and Practices*. Harlow: Longman.
- . 2005. *The Songs the Letters Sing: Typography and Children's Reading*. Reading: National Centre for Language and Literacy.
- . 2007. "Letterforms for Handwriting and Reading." *Typography Papers* 7: 81-114.
- . 2012. "Describing the Design of Children's Books: An Analytical Approach." *Visible Language* 46 (3): 180-199.
- . 2013. *Book Design for Children's Reading: Typography, Pictures, Print*. London: St Bride Foundation.
- Walker, Sue, and Linda Reynolds. 2002/03. "Serifs, Sans Serifs and Infant Characters in Children's Reading Books." *Information Design Journal + Document Design* 11 (2/3): 106-122.
- Wall, Barbara. 1991. *The Narrator's Voice: The Dilemma of Children's Fiction*. London: Macmillan.
- Waller, Robert. 1996. "Typography and Discourse." In *Handbook of Reading Research, Vol. II*, edited by Rebecca Barr, P. David Pearson, Michael L. Kamil and Peter B. Mosenthal, 341-380.
- Ward, Lee. 2010. *John Locke and Modern Life*. New York: Cambridge University Press.
- Warde, Beatrice. Warde, Beatrice. 1970. "The Making of Children's Books." *Monotype Recorder* 44 (1): 39.
- . 2009. "The Crystal Goblet, Or Why Printing Should Be Invisible." In *Graphic Design Theory: Readings from the Field*, edited by Helen Armstrong, 39-43. New York: Princeton Architectural.
- Warner, Marina. 2011. "Curiouser and Curiouser." *Tate Etc.* 23: 1.
- Watson, Kathy. 2004. *The Devil Kissed Her: The Story of Mary Lamb*. London: Bloomsbury.
- Watson, Victor. 1997. "Jane Johnson: A Very Pretty Story to Tell Children." In *Opening the Nursery Door: Reading, Writing and Childhood 1600-1900*, edited by Mary Hilton, Morag Styles and Victor Watson, 31-46. London: Routledge.
- Watts, Lynne, and John Nisbet. 1974. *Legibility in Children's Books*. Windsor: NFER Publishing Company Ltd.

- Welsh, Charles. 1885. *A Bookseller of the Last Century: Being Some Account of the Life of John Newbery, and of the Books He Published, With a Notice of the Later Newberys*. London: Griffith, Farran, Okeden & Welsh.
- White, Glyn. 2005. *Reading the Graphic Surface: The Presence of the Book in Prose Fiction*. Manchester & New York: Manchester University Press.
- Whyman, Susan E. 2009. *The Pen and the People: English Letter Writers 1660-1800*. New York: Oxford University Press.
- Wilkie-Stibbs, Christine. 2005. "Intertextuality and the Child Reader." In *Understanding Children's Literature*, edited by Peter Hunt. Abingdon and New York: Routledge.
- Wilkins, Arnold, Roanna Cleave, Nicola Grayson, and Louise Wilson. 2009. "Typography for Children May Be Inappropriately Designed." *Journal of Research in Reading* 32 (4): 402-412.
- Willburg, Hans Peter. 1998. "Fraktur and Nationalism." In *Blackletter: Type and National Identity*, edited by Peter Bain and Paul Shaw, 40-49. New York: Princeton Architectural Press.
- Willems, Mo. 2005. *Leonardo, the Terrible Monster*. New York: Hyperion Books.
- . 2013. *That is Not a Good Idea*. New York: Harper Collins.
2000. *William Blake: The Complete Illuminated Books*. London: Thames & Hudson.
- Winn, William. 1991. "Color in Document Design." *IEEE Transactions on Professional Communication* 34 (3): 180-85.
- Yule, Valerie. 1988. "The Design of Print for Children: Sales-appeal and User-appeal." *Reading* 22 (2): 96-105.
- Zachrisson, Bror. 1965. *Studies in the Legibility of Printed Text*. Stockholm: Almqvist & Wiksell.
- Zipes, Jack, ed. 2000. *The Oxford Companion to Fairy Tales*. Oxford: Oxford University Press.
- Zusak, Markus. 2007. *The Book Thief*. London: Doubleday.