



ÇOCUK VE GENÇLİK EDEBİYATI YAZARLARI BİRLİĞİ

8. ULUSLARARASI ÇOCUK VE GENÇLİK EDEBİYATI SEMPOZYUMU

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Dr. Öğr. Üyesi Tacettin ŞİMŞEK

22-23 Ekim 2021

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ÇOCUĞUN GERÇEKLE İLİŞKİSİ AÇISINDAN TEMATİK RESİMLİ KİTAPLAR

Prof. Dr. Jovanka DENKOVA*

Abstract

In this scientific study we refer to the illustrated books / picture books as a literary genre in children's literature. Once their age origins are indicated, an attempt will be made to define this term. Also, in this article we will look at the classification of different types of picture books. In the main part of the study, we will get acquainted with some of the works of the Macedonian children's writer - Jadranka Klisarova, more precisely with her work "Safe Children's World" (2017). Through the analysis of this work and its characteristics that define it as an illustrated collection of short stories/ illustrated children's novel, will be underlined the importance of this type of picture books for the general development of the child will be pointed out.

Key words: Children's literature, picture book, illustrated book, Jadranka Klisarova.

THEMATIC ILLUSTRATED BOOKS AS A CHILD'S RELATIONSHIP WITH REALITY

Prof. Dr. Jovanka DENKOVA*

Özet

Bu bilimsel çalışmada çocuk edebiyatında bir edebi tür olarak resimli kitaplara/resimli kitaplara değiniyoruz. Yaş kökenleri belirtildiğinde, bu terimi tanımlamaya çalışılacaktır. Ayrıca, bu yazıda farklı resimli kitap türlerinin sınıflandırılmasına bakacağız. Çalışmanın ana bölümünde Makedon çocuk yazarı Jadranka Klisarova'nın bazı eserlerini, daha doğrusu "Güvenli Çocukların Dünyası" (2017) adlı eseriyle tanışacağız. Bu eserin incelenmesi ve resimli öykü/resimli çocuk romanı koleksiyonu olarak tanımlanan özellikleri üzerinde durulacak, bu tür resimli kitapların çocuğun genel gelişimi açısından önemine dikkat çekilecektir.

Anahtar Kelimeler: Çocuk edebiyatı, resimli kitap, resimli kitap, Jadranka Klisarova.

Very old after birth (for it is known in the XIII and XIV century), picture book was a kind of coloristic flyer with different content (polemical, political, religious text or sensational story with intent to arouse the curiosity of the reader). Among the first picture, artistically decorated, is a famous work of Czech educator Jan Amos Comensky, *Orbis pictus* (1657), a book of drawings that gladly read and young adults.¹ Along with children's poetry, short story, novel, picture book belongs to the main types of children's literature. It is not pure form, but is a combination of artistic and literary expression. The picture book is a book in which the word should not be suppressed.²

Definitions of a picture books

¹ Blaze Kitanov, Voja Marjanović, *Za slikovnicata i stripot*, in *Literatura za deca i mladi*, Faculty of pedagogy „Goce Delcev“, Štip, 2007, p.92-93.

² Sunčana Škrinjarčić, *Život u slikovnici*, *Umjetnost i dijete*, XII (69/1980), Zagreb, str.56-59 (kaj Lidija Bakota, Valentina Majdenić, *Zbornik radova s međunarodnoga znanstvenog skupa Zlatni danci 14*, Filozofski fakultet, Osijek, 2013)

There are different definitions for picture books and illustrated story books, and there have been many opinions on their differences and similarities. In general, all books that target preschool period children which have or lack a narrative context are called "picture books". However, if the emphasis is supposed to be on the narrative, it is called a "illustrated story book"³. In a Cambridge dictionary, picture books are defined as a book, especially for young children, that has a lot of pictures and not many words⁴. A similar, almost identical definition given in the Oxford dictionary⁵.

Perhaps the most appropriate is the definition given by the American Association of Librarians (ALA, 2008), according to which "... picture books for children differ from other books with illustrations that provide visual experience for children. The picture book has a content uniformity throughout the story, theme or conceptual framework, developed through a series of images that make up the book". And again Nodelman, also provides an important definition "picture books are primarily intended for young children and transmit information or tell the story through images that are combined with some text or no text, whereby images and text in picture books convey information differently than when they use other terms"⁶.

Although different definitions have been made with regards to the picture story books, it is seen that these are close to each other and complementing one another. Picture story books have a great importance of the lives of particularly pre-school children. Picture story books tell stories through word and picture combinations enrich a concept and give various information. Pre-school and school-aged children start to develop concepts of literature and reading by listening to the picture story books read to them. Picture story books are the first books that children experience.⁷

About the picture book as a genre

As far as the characteristics of the picture book genre, there are more opinions on the classification of picture books. Thus, Violeta Nikolić emphasizing the cognitive character of picture book, believes that this type of picture books include multimedia, Laporelo and problematic picture book⁸. The first kind is actually an electronic picture book, Laporelo is designed for children of preschool age and problem picture book refers to solving any particular problem. Thus understood, this classification is almost identical to the classification that gives us Batarello Kokić and which has the following picture types: 1. Picture books for initial readers 2. picture books associated with a concept 3. Picture books in digital format 4. Picture books-toys and 5. picture books in verse 5.⁹ There are other classifications of picture books made by

³ Uzmen, F., S. (2001). Okul Öncesi Eğitim Kurumlarındaki Devam Eden Altı Yaş Çocuklarının Sosyal Davralarını Resimli Çocuk Kitapları ile Desteklenmesi. (Ongoing Children Under Age Pre-School Education Institutions supported by Prosocial Behavior Illustrated Children's Books.)Yayınlanmamış Doktora Tezi Ankara, Hacettepe Üniversitesi/

⁴ Meaning of picture book in the English Dictionary, <http://dictionary.cambridge.org/dictionary/english/picture-book>, accessed on 11.11.2016

⁵ Picture book - definition of picture book in English, https://en.oxforddictionaries.com/definition/picture_book, accessed on 11.11.2016

⁶ At Ivana Batarello Kokić, Nove razine interaktivnosti dječjih slikovnica, Školski vjesnik: časopis za pedagoška i školska pitanja, Vol. 64 No. 3, Hrvatsko pedagoško-književni zbor, ogranak Split i Filozofski fakultet Sveučilišta u Splitu, 2015, str.378.

⁷ Mübeccel Gönen, Mine Durmuşoğlu, Selma Severcan, Examining the views of preschool education teachers on the content, illustrations and physical characteristics of the picture story books used in education, Procedia Social and Behavioral Sciences 1 (2009), p. 753–759.

⁸ Violeta Nikolić, Značaj slikovnice za razvoj deteta, Book of proceedings from 10 international symposium "Vaspitač u 21 veku-14", Visoka škola za vaspitace strukovnih studija, Aleksinac, 2014, p.249-255.

⁹ Ivana Batarello Kokić, Nove razine interaktivnosti dječjih slikovnica, Školski vjesnik: časopis za pedagoška i školska pitanja, Vol. 64 No. 3, 2015, str.379.

various theorists of this literary genre, as Campagnaro (2012), Roxburgh (1983) and others. and they can all be considered as relevant, because each classification and any kind of picture books have their own characteristics, strengths and positive impact on children.

It seems that a special kind of picture books are "Problem picture books". This type of picture book appeared in Western Europe. Problem picture books are picture books from everyday life that deal with the problem of interpersonal relationships in the family and society - with children in the center of attention. Such picture books help children and parents in recognizing and facilitating problem situations in one's own life. Hela Čicko¹⁰ states how it rang with embellished stories about good, noble and obedient children living lovely, harmonious and happy with her teddy bears, brothers, sisters and parents.¹¹

About the book - "Safe Children's World" by Jadranka Klisarova

Collection for children "Safe Children's World" (published 2017), by Jadranka Klisarova,¹² consists of four parts, which are thematically and meaningfully related. They are entitled: Home Security, Traffic Safety, Stranger Security and Internet Security. For this book and its purpose, the author herself will say: „Childhood is the most beautiful part of every person's life. The child has the right to grow up in a safe environment, surrounded by family, peers, relatives and friends. The child in childhood lives freely as a bird, plays with his friends and develops curiosity. Sometimes innocent child play puts them in danger. That is why through the collection of short stories "Safe Children's World" I want to protect children and offer them the opportunity to learn from other people's mistakes. ... Traveling through the pages of the book, I wish you safe childhood dreams and days“.

At the very beginning, it should be mentioned that the whole collection of short stories is instructive and its primary goal is to acquaint the child with the dangers he may face in the home, which is only a seemingly safe place. Then, through the consequences that young readers face, they are instructed on how NOT to act, or how to act properly in a given situation.

The first story of the first unit ("Security in the home") introduces us to the child Zoran, whose mother entrusts him to the care of the younger, sick sister Neda while she is at work. Although Zoran's intentions are the best, the moment he faces more responsibilities in the home, he becomes careless and forgets about the electrical appliance on, which will result in burns on his hands.

In the second story entitled "Fire", the joint humanitarian environmental action of children, pointed out as an example to be followed in preserving the environment by collecting old paper, ends with a fire, for which the culprit is not pointed out, but the emphasis is on their carelessness in leaving the collected paper in an unsecured place.

The third story, entitled "The Real Moment", points to the mother as the culprit, who, in the midst of numerous household chores, leaves the machine on while she is shopping. And, it causes material damage to the home, but also endangers the life of its child. The basic idea of the stories from this whole, is that dangers are present everywhere around us, even in the

¹⁰ Hela Čicko, Dva stoljeća slikovnice, at R. Javor, Kakva je knjiga slikovnica, Zbornik, Knjižnice grada Zagreba, Zagreb, 2000, p.17-1

¹¹ R. Javor, Kakva je knjiga slikovnica, Zbornik, Knjižnice grada Zagreba, Zagreb, 2000, p.17-19.

¹² Jadranka Klisarova (1961, Gevgelija) is an elementary class teacher in Skopje. She is famous author, she has published several works, including the collection of short stories for children "Star Flock" (2009), children's picture books "New Year Gift" and "Star in the Night" (2009), the adult novel "Amulet" (2012), the collection for children "Children from my school" (2015), collection for children "Safe Children's World" (2017), Tradition through grandma's pen (2018), etc.

place that we all consider the safest - at home, and that both children and adults are exposed to them. Therefore, vigilance is always desirable.

The second set of short stories is entitled "Traffic Safety" and the writer Klisarova paid the most attention to it. Through the twelve short but instructive stories, Klisarova tries to cover all the situations that young readers may face, as everyday participants in traffic. Thus, traffic terms will be explained to the readers as a kind of educational classrooms: traffic policeman, bicycle path, crossroads, traffic light, pedestrian crossing, road, pedestrians, highway, passenger vehicles, trucks, proper movement on the road, etc.

Through all these notions and their meaning and knowledge in traffic, young readers will sometimes be led by the elderly, parents, grandparents, and sometimes the children themselves will appear as educators, while telling about the traffic to their relatives in the countryside ("Traffic in the city"). What is interesting about the writer Klisarova is that she does not convey all the concepts, knowledge and terms, as well as the explanations for them, to the children in a dry and didactic way, but she conveys all that knowledge through some experiences, positive or negative. In the final part of each story, the point is inevitably followed, given in the form of conclusions.

The third part of the book is entitled "Security from strangers" and as the title says, the author here paid attention to all those dangerous encounters with strangers, meetings to which both boys and girls are exposed. The first two stories "Famous Model" and "Concerned Mother" openly point out the danger of communicating with strangers. As shown in the indicated stories, in the first case, through the self-form, the "victim" (underage girl), who at home does not receive the attention requested by the parents in the years of adolescence, will faithfully and naively believe the false words of the abuser, who convinces her that he will make her a famous model that her parents will be proud of.

Fortunately, the girl manages to escape from the attacker, and in the second story "The Worried Mother" the same case is actually retold, but from the point of view of another worried mother about her child. Many instructive messages are heard throughout the conversation. The third story, entitled "The older boy's game" reveals the abuser who is younger, but close to the school children. This pedophile, as in the previous case, is stalking the young people in the school yard, approaching them with jargon similar to the youth, by sharing banned websites, etc. When the boy Mirko reveals his true character, for which his friends were silently ashamed, the abuser is caught, and the boys realize the danger that lurks everywhere.

The last part of the book, entitled "Internet Security", the author Klisarova dedicates to the dangers that lurk young people from the Internet, where often the danger can not be recognized by young people because it is skillfully hidden behind nice words or hidden / fake profiles. Through the example given in the story "Internet News" in which the girl Jovana out of jealousy, wanting to hurt her classmate Maria, uses her kindness and trust and sends offensive messages from her profile to another classmate, wanting to cause discord. Of course, the punishment comes from the environment that will isolate Jovana for the inappropriate behavior.

The lesson for young readers of this story is that the use of Internet technology is not prohibited, but what is appealed to is its proper use, by protecting their profiles, but also respecting other people's opinions on the Internet. The second story in this series, "The New Friend", reveals to us an actuality that is more and more present in modern life. Namely, in this particular case, the girl Maja comes to a new school where she is well accepted. In the new environment she comes with a single parent, with her mother, after the separation of the parents.

Another point that is pointed out in the story is her mother's busy schedule: "Maja's days were interesting, everyone at school wanted to hang out with her. Her mother started working, sometimes staying longer. Maja, when she was returning from school, was alone most of the day. The only entertainment in her home was to sit at the computer and communicate with her friends from the old school" (Klisarova: 2017, 44). In the moments of loneliness, Maja turns to the computer that opens the possibility for new friendships, in the moments when friendships mean a lot to her in the new environment: "In the following days, Maja started receiving messages for new friendships on social networks. She gladly accepted all the offers" (Klisarova: 2017, 45).

But, unaware of the hidden friendships, she starts communicating with a pedophile named Igor. At the same time, her behavior changes drastically and that is exactly what will turn her mother's attention to the girl: "Her girl's face was made up, her lips had red lipstick and she was wearing a blouse from her wardrobe" (Klisarova: 2017, 46). Fortunately, the timely action of the mother and the cooperation with the police, the pedophile hidden behind a fake profile is found in time, and the mother gets closer to the daughter again. As a lesson from this story, the author points out that communication via the Internet should be only with celebrities, as well as through controlled (by parents!) Internet sites.

About illustrations in the picture books

The picture shows the child the world around him. She is the most convincing mediator between reality and the child. The picture encourages a dialogue between the child and the character in the picture book. The illustration leads the reader-viewer to see more and more than the humble images evoked by words in his cramped world of literalism. The illustrator encourages the reader to see and read between the lines. The picture has an advantage over words because it is quicker and easier to read, i.e. it is immediately seen as a complete symbol. The illustration comes from the Latin word "ilustris" which means illuminated, bright, bright, famous, famous, excellent.¹³ Precisely because of this, the illustration often clarifies the text, makes it clear, even famous. The illustration in the picture book should be appropriate for the child's age.¹⁴ Illustrations are literature in their own right and, whether used by themselves or integrated with written texts, they sharpen the perception of children, stimulate their imagination and increase their sense of observation. The overall development of children can be aided by good illustrations. Illustrations can give children a sense of personal identity and an awareness of their cultural heritage. Events of long ago are made alive by vivid illustrations. Illustrations can also help to eliminate stereotypes and correct wrong cultural notions.¹⁵

Zhihui Fang speaking of the illustrations in the picture books, indicates that they can contribute to more in the story: First, illustrations establish setting. In picture books, as in all literature, setting is used to establish a story's location in time and place, create a mood, clarify historical background if necessary, provide an antagonist, or emphasize symbolic meaning. Second, Illustrations are also extremely effective in determining the mood of a picture book. Then, they define and develop characters. The characters in picture books must have specific traits that make them appealing to the child reader and that meet the demands of the short format. Since a short story does not normally allow for more fully developed characters,

¹³ Hlevnjak, B., (2000.), Kakva je to knjiga slikovnica?, str. 7.-8., u: Javor, R., (2000.), Kakva je knjiga slikovnica, str. 7.-11., Zbornik, Knjiznice grada Zagreba, Zagreb

¹⁴ Čačko, P., (2000.), Slikovnica, njezina definicija i funkcije, str. 15., u: Javor, R., (2000.), Kakva je knjiga slikovnica, str. 12.-16., Zbornik, Knjiznice grada Zagreba, Zagreb.

¹⁵ Mabel Segun, The Importance of Illustrations in Childrens's books in Illustrating for Children edited by Mabel Segun. Ibadan: CLAN, 1988. pp 25-27

illustrations help develop the characters by depicting situations and emotions immediately familiar and credible to the children. Also, the illustrations extend or develop plot. The brevity of text in picture books often severely constrains the development of story plot. Thus, the plot of a story is often advanced by illustrations. In wordless picture books, the whole plot is unfolded through pictures. In picture storybooks the plot can be extended or rounded a little by illustrations. Another thing that is important about illustrations is that they provide a different viewpoint. Whether intended or not, illustrations sometimes tell a slightly different or even contradictory story than the text. It seems that the greater proportion of illustration to text, the greater the influence illustrations have in the creation of story (Lukens, 1990) they contribute to textual coherence. Coherence refers to the extent to which the sequencing or ordering of ideas in a text makes sense to its implied readers and the extent to which the language used in discussing those ideas make the nature of ideas and their relationships apparent (Tannen, 1984). Illustrations can contribute to textual coherence when well integrated with print or through providing referential cues for the text, they reinforce text. In certain instances, the primary function of picture book illustrations is to reinforce, rather than to extend or amplify, the text. Nonfiction picture books often fall into this category, with the illustrations and diagrams providing a visual restatement of the words...¹⁶

The importance of picture books

The habit of reading books, which helps mental and social development, should be gained at an early age. The family's selection of the right kind of books help children internalize the reading habit and adapt it as a lifestyle. During the preschool period where children show significant improvement in many areas such as social, language, cognitive and psycho-motor, the correct choice of books is significant. The role of a good book is quite important especially in the language development and cognitive development field. At this stage, acquiring experience in any kind of literature will contribute to the development of preschool children's language skill. Both listening to the book being read and discussing while looking at the illustrations will not only contribute to the child's language and cognitive development, but it will also enrich his imagination. A book which is appropriate for the development of the child, fascinates him and meets his needs, helps him understand himself and his values as well as develop respect and commitment to his cultural heritage. Children find themselves in a properly selected book, discover their own talents and develop self-confidence.¹⁷

The place of the action in Klisarova's book is most often the home, in the city, in the family circle, but also, the author knows that there are dangers of every kind everywhere, so she often knows how to walk the child outside the apartment, around buildings, but also in the village, to guests and relatives. When she teaches the little ones about home safety, she brings the child into the most direct contact with the electrical appliances in the home, and when she wants to teach the child about the dangers of traffic, the author takes the child outside because she knows that children learn best and realize when and they visually observe things. In this way, through her illustrated book, the author realizes not only the educational-informative function, with which she does not acquaint the child only with the dangers, for example in traffic, or at home, here she introduces the child to all these terms and their meaning.

On the other hand, the cognitive function of these illustrated books must be mentioned, which is realized through the fact that the child acquires knowledge and gets acquainted with the way of functioning of a household, the proper way of managing electrical appliances,

¹⁶ Zhihui Fang, Illustrations, Text, and the Child Reader: What are Pictures in Children's Storybooks for?,

¹⁷ Miray Burcu Ozturk, Mine Canan Sendogdu, Esra Seker, Hatice Kubra Tekinsen, Parents with children in preschool children's picture book review elections, *Procedia Social and Behavioral Sciences* 15 (2011) 1906–1910.

crossing the street, use of internet technology, etc. Finally, we should not forget the experiential function of this illustrated book, which is realized through the many experiences listed in it. All those unpleasant situations in which the characters in the book will be brought, when faced with the danger of flooding in the home, the danger of fire, the danger of pedophiles at school or on the Internet, before the danger of abusing their Internet profiles, through all their experiences young readers learn about life, and how they act in some future unpleasant life situations.

As Lazzarich is point out, methodical approach to the stories presented in picture books, "must be adapted to the cognitive capabilities of students of junior school age. When choosing a picture book especially important are the principles of relevance, country longing, integration, interestingness, exemplariness and acceleration".¹⁸ The picture book is a faithful partner of the child who is always available and offers a fragment of the real world, which children can themselves slowly to realize, because the interpretation is a process that allows the child to enter their thoughts, experiences and feelings that are tailored to his situation and needs. Particularly important is the psychological importance because it confirms to the children that it's okay to feel as they feel, that they be as they are, which strengthens their self-confidence, and also indicate an ability to solve problems and enable children to fight the threat. In general, throughout the story, children learn how to recognize and name their feelings, so by way of a creative relationship to the story and to express them.¹⁹

A lot of things a child can't experience through direct experience, he can learn and know it through a picture book. The picture book enables the child to learn about multiculturalism and multiethnicity, traumatic experience of war or violence, the special needs of individuals and other social issues, old crafts, distant lands and the like. In the picture books such topics are treated on interesting, witty way, unobtrusive and in a figurative sense.

Its aesthetic function plays a major role in the picture book. The aesthetic function of the picture book has the task of causing the child to be different emotions and experiences. Aesthetic function it allows you to develop a sense of beauty. The child will be very happy to take a beautiful book. Fine and the graphic side are often the only and most important stimulus of interest in a book. The picture book has a significant impact to the taste of the child²⁰.

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¹⁸ Marinko Lazzarich, Integracijske mogućnosti slikovnice u nastavi materinskog jezika, Život I škola, Časopis za teoriju i praksu odgoja i obrazovanja, broj 26, Filozofski fakultet, Učiteljski fakultet, Osijek, 2011.

¹⁹ Lana Mayer, Alternativni obiteljski oblici u njemačkim dječjim slikovnicama, Zbornik radova s međunarodnoga znanstvenoga skupa Zlatni danci 13 – Suvremena dječja književnost, Filozofski fakultet, Osijek, str.283.

²⁰ Petar Čačko, Cacko, P., (2000.), Slikovnica, njezina definicija i funkcije, u: Javor, R., (2000.), Kakva je knjiga slikovnica, str. 12.-16., Zbornik, Knjiznice grada Zagreba, Zagreb.

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