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## NARRATIVE STRUCTURE IN DRAWINGS ILLUSTRATING STORY TEXTS BY A FIVE-AND-A-HALF YEAR OLD FLUENT READER\*

This paper deals with a 5 1/2 year old fluent reader's spontaneous drawings, illustrating episodes from stories that she has read on her own. Episodes from 16 stories have been illustrated. Only three of the 16 stories were illustrated immediately or shortly after they were first read. The majority were illustrated from 4 months up to 2 years 5 months after they had been originally read. In the case of these "time lag drawings" texts read shortly before the drawings were made had triggered the original stories causing the child to reread and illustrate them. The narrative structure of the drawings were analyzed in relation to the narrative structures of both the illustrated text and the triggering text as well as to relevant pictorial material in both texts.

### Introduction

In our literate Western society, the linguistic development of the child is influenced by written language. Very early children get acquainted with books, and the bedtime story is often a cultural characteristic (Heath 1983).

The earliest books read aloud to children are picture books, in which pictorial material illustrates the verbally composed story. Generally, the pictures closely follow the narrative, and the child can "read" the pictures simultaneously with listening to the adult reading the verbal story.

In studies of preschool children's narrative development, pictorial material as well as stories read aloud have been used as stimuli – see e.g. the contributions to the International Conference on Children's Discourse from a Narrative Perspective, September 1998, published in the present journal. Children were asked to tell or retell stories and their narrative linguistic competence was evaluated on the basis of these (re)tellings.

In this study of a 5 1/2 year old girl (born 27.5.1963) the child read stories on her own, being a fluent reader since 3 1/2 years of age. Based on such stories she spontaneously made drawings, 28 of which have been collected and dated.

Sixteen literary texts were represented by drawings, made over a period of two months, November–December 1968. The girl had no interference or prompting from adults – her

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completed drawings were found in her room, and were collected and dated. With the aid of a reading diary, regularly kept by the girl's mother, it was not only possible to relate the drawings to the underlying texts but also the dates of the drawings to the dates of the first reading of the corresponding texts.

The 28 drawings representing the 16 texts reveal the reader's interpretation of the written text and her ability to render this interpretation in the pictorial mode. In earlier studies (Söderbergh 1988a, 1988b, 1990, 1991, 1992), by means of a close formal analysis of the drawings in comparison with the underlying texts, I was able to demonstrate a pictorial morphology and syntax. This paper is devoted to the narrative structure of the drawings.

### **Factors of importance in analysis of the narrative structure of drawings**

Two factors are of special importance in analyzing the narrative structure of the drawings: 1. the relation of a drawing to the narrative structure of the underlying literary text; 2. the relation of a drawing to pictorial material accompanying the text.

But other texts may also be relevant to the analysis. A comparison between the dates of the drawings and the dates of the first reading of their underlying texts showed that only three texts were illustrated immediately or shortly after they were read for the first time. For 13 of the 16 texts there is a time lag ranging from 4 months up to 2 years 5 months between the first reading and the illustration of the text. The intriguing question is: what made the girl recall earlier read texts and illustrate them? A careful examination of the readings of the girl in the days preceding a time lag drawing more often than not seems to give us a plausible answer to this question.

For 8 out of the 13 stories underlying time lag drawings a "triggering text" was read shortly before the drawing was produced. This was a text strikingly similar to the earlier read one, with a similar theme, story structure, wording, etc. Borrowing a term from literary theory we may speak of *intertextuality* (Dällenbach 1976; Olsson & Vincent 1984; Söderbergh 1998). These triggering texts evidently called to mind the earlier ones and inspired the girl to reread and illustrate them.

This means that a triggering text, as well as pictorial material related to this text, may also have influenced the narrative structure of the drawing. Thus a thorough analysis of triggering texts and related pictures was undertaken.

In my analysis I have used the following terms and made the following distinctions:

**Immediate drawings** are those produced immediately or shortly after the (first) reading of a certain text and illustrating this text.

**Time lag drawings** are those produced considerably later than when the underlying text was read.

**Original drawings** are those where no pictorial material from texts was copied or exploited in the artist's pictorial representation of read texts.

**Picture – influenced drawings** are those where pictorial material from texts was copied or exploited in the artist's illustrations.

**Triggering texts** are those calling to mind an earlier read text and causing the artist to reread and illustrate the earlier one, thus producing a time lag drawing.

### **The books from which the stories and episodes illustrated are taken**

The book illustrating drawings were based on stories and episodes taken from the following books (cf. References):

Selma Lagerlöf, *Nils Holgersson's Adventurous Journey*

(here referred to as **NH**)

Nienke van Hichtum, *Mother Afke's Ten Children*

(here referred to as **MA**)

Anne De Vries, *The Children's Bible*

(here referred to as **CB**)

J. de Brunhoff, *Babar Flying the Airballoon*, and

J. de Brunhoff, *Babar in the Circus*

(here referred to as **Babar I** and **Babar II** respectively)

Peterson, H. and Källström Y, *The New Road*

(here referred to as **New Road**)

### Analysis of 28 drawings according to narrative structure

#### A. Immediate and original drawings.

Four drawings are immediate and original, drawn shortly after the reading of their corresponding texts and without pictorial influence from these texts. They represent episodes from three stories: "*Kåre the buck*" (NH), "*Mårten the goose and the swans*" (2 pictures; NH) and "*The student*" (NH).

"*Kåre the buck*" is an illustration of a series of dramatic events taken from the story with the same name in NH. The part of the story preceding these events tells how a peasant follows his buck into the wood to find out why every afternoon the buck comes home with red horns. He then finds out that the buck rubs his horns against a cliff giving the red colour. The illustrated text runs as follows (here and elsewhere my own translation from Swedish):

"As he stood there thinking, a block of stone came rolling down a hill close by him. The peasant jumped out of the way and saved himself, but Kåre the buck was hit by the block and was killed. When the peasant looked up the hill, he saw a big, strong giant woman, who was just going to roll another block of stone at him."

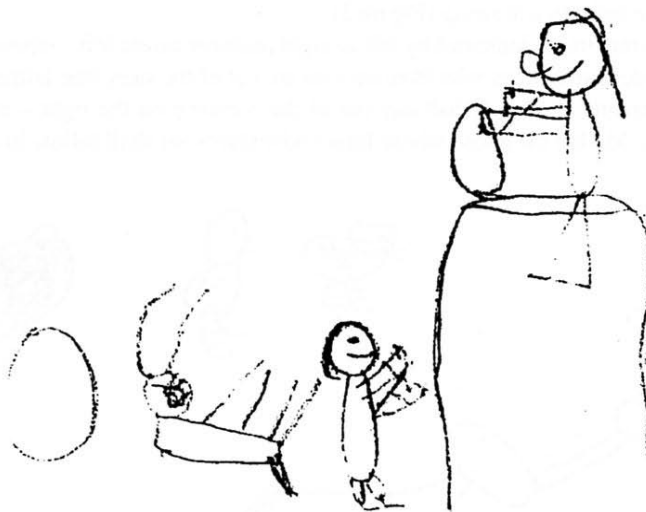


Figure 1

The events told in this dramatic text were presented on a "time line" left-to-right, seen from the perspective of the moment when the farmer is catching sight of the giant woman on the verge of rolling down a second stone, i.e. the very peak of the drama where the outcome is still uncertain (Figure 1).

In "*Mårten the goose and the swans*" (NH) both the peak of the drama and its unfolding were represented, each in one picture. The entire story, covering 2 pages, tells how a flock of (grey) wild geese, including a tame white goose Mårten, has just arrived at a bay inhabited by hundreds of swans. At the sight of Mårten they fly into a rage, accusing him (because of his colour) of trying to pretend being a swan. The attack is described and was illustrated by the girl (Figure 2).

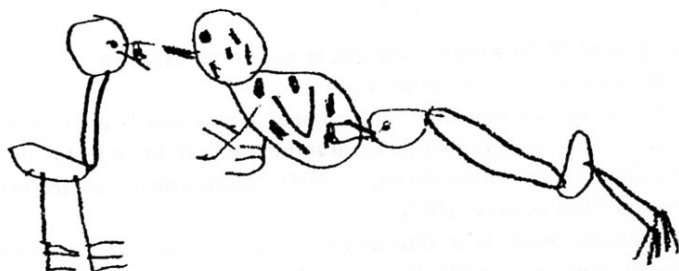


Figure 2

"He (the old swan king) hissed with anger and rushed straight at Mårten the goose and snatched a couple of his feathers ... And from all directions the swans stretched their strong beaks to pick off his feathers."

In the following page of the book we are told that sparrows come to the rescue and in their turn attack the swans. When they had finished and the swans had regained consciousness, the geese had already flown away to the other side of the bay – it is implied that Mårten the goose has escaped and is following the flock. The resolution of the drama was rendered by the artist in a drawing (Figure 3).

In this drawing time is indicated by left-to-right position: on the left – representing past time – are the defeated swans who from now on are out of the story (the leftmost swan in this second drawing is already halfway out of the picture); on the right – representing future time – is Mårten the goose whose future adventures we shall follow in the book.

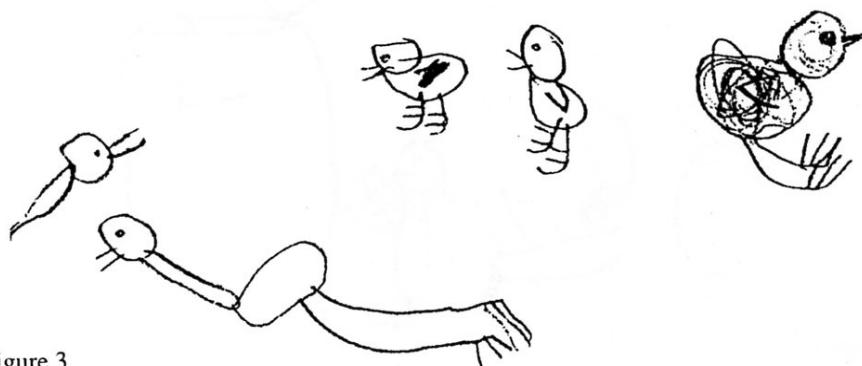


Figure 3



In "*The student*" (NH) there is one single picture representing a dramatic story occupying no less than 17 pages in the book. The girl devoted five evenings (16–20 November) to reading this text and she made the corresponding drawing on the 22nd of November.

The story tells that a student at Uppsala university gets a handwritten manuscript to read from a friend who wants his opinion. The manuscript has taken him many years to complete. Putting the manuscript on his desk, leaving the nearby window open, the student hurries off to be in time for an examination. As he leaves the room there is a through-draught and the manuscript is carried by the wind and spread all over the town. Returning after an unlucky day where he failed his exam the student realizes what has happened to the manuscript and overwhelmed by sorrow he goes to bed, falling asleep after having left his lamp burning on his bedside table. Then Nils Holgersson enters the scene, standing on the roof outside the attic looking through the window into the student's room. There is a retrospect of 7 pages telling how and why Nils has got there, transported by Bataki the raven. The end of this retrospect is marked by the repetition of the phrase about the lamp burning on the bedside table: Nils, now entering the room, notices the lamp. He makes himself a sandwich – there is bread and butter on the student's table. Then the student wakes up, and now the episode begins which will bring the drama to a happy end. The beginning of this new important episode is marked by the repetition of the phrase about the lamp: the student notices that he has left the lamp burning on his bedside table. Then we get a description of the room as seen by the student, including Nils eating a sandwich on the table. The student and Nils begin to talk. Their conversation results in Bataki the raven looking for, finding, and bringing back the manuscript, page by page. At the end, the author mentions that Bataki is perched on the windowsill looking at the student putting all the pages in order.

The girl has chosen to represent the resolution of the drama. But the moment proper depicted has not been explicitly mentioned in the text – when Nils hands over the manuscript to the student. This moment, however, may be inferred from what is told. In the drawing the student is still in his bed, the lamp on the bedside table has been carefully drawn, and Nils is standing on the other side of the bedside table facing the student. The rest of the "stage property" necessary for the story and inspired by the text is situated behind Nils (Figure 4).

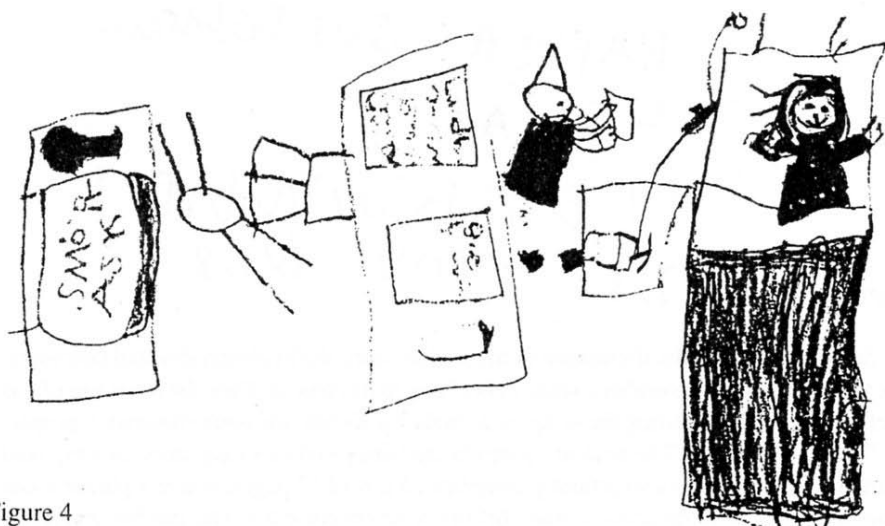


Figure 4

The most interesting part of the furnishings of the room is the bedside lamp, which has been mentioned three times in the text with one and the same phrase. This phrase plays a crucial role for marking off the different episodes of the story. The artist has evidently noticed the importance of this lamp for the structure of the literary text: she has given it a central position between the hero and his benefactor and made it an exact copy of her own writing desk lamp, carefully drawing it with its cord, its switch and the plug into the wall. In the total collection of the girl's drawings you also find a drawing depicting her own writing desk with a tablecloth, the lamp, a letter, a pen and an eraser (Figure 5).

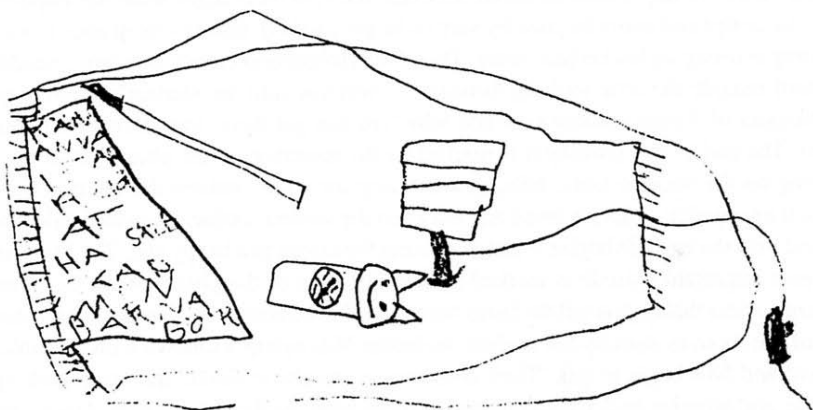


Figure 5

On the back of this drawing the girl has written November 21, i.e. the day immediately after she finished reading the story about the student and the day before she illustrated this story (Figure 6).

PENNA  
PAPPER SUDGUMMI-  
UGGLAN  
ILE KRUNNET  
21 NOV 1868

Figure 6

So before making the illustration of the student story she evidently devoted considerable time to making a naturalistic study of her lamp in its context. Then she made use of this preliminary study, inserting the lamp on a smaller scale into the book illustration proper.

Thus the drawing "The student" portrays the happy end of a long story, at a moment correctly inferred from a structurally complicated text of 17 pages, where a phrase about a burning bedside lamp helps to mark off the different episodes. The girl has given this

bedside lamp a prominent position in her drawing as a copy on a smaller scale of a preliminary naturalistic drawing of her own lamp, thus most probably she has noticed the function of the phrase about the bedside lamp for the structure of the verbal story and wanted to use it as a "marker" also in her pictorial rendering of the narrative.

B. *Original time lag drawings*. Seven stories were represented by original time lag drawings. For three of them, a triggering text was found: "A sailing tour" (4 drawings) (MA), "The Israelites on their way to Canaan" (CB) and "Jarro the wild duck" (NH).

Apart from "A sailing tour", two more of the seven stories, represented by one drawing each, were taken from the book about Mother Afke's ten children: "Sugarbiscuits" and "Mother Afke fainting". As the corresponding drawings were made simultaneously with those illustrating the sailing tour, it is probable that the sugarbiscuit story and the story about the fainting were both brought to the fore in connection with the "triggered" reading about the sailing tour. Having the wellknown Mother Afke book in her hand the girl simply found two other dramatic stories worthy of illustration.

For two of the seven stories no explanation was found for the timelag of the corresponding drawings: "Hunting Gråfäll the elk" (2 drawings) (NH) and "The squirrel" (NH). So let us start our analysis with these drawings and the two from Mother Afke where only the underlying texts can be accounted for.

All these drawings were based on dramatic events. For three of them, the artist chose a moment in time before the final resolution of the drama, and for one the bitter end was represented.

"Chasing Gråfäll the elk" is based on a story which occupies more than two full pages in Nils Holgersson. It tells that three huntsmen at the time of year when it is not legally permitted went out to chase an elk. They are skiing, with dogs on the lead, knives in their belts, and spears, but no guns (not to make any noise). When they find their game the elk starts running. The text tells that he is a good runner, but because of the hard crust on the snow his feet and legs are hurt and he begins to bleed. Staggering with every step he sinks still deeper down into the snow. At last he stops and turns to fight his persecutors before being killed.

The artist has given us two versions of her picture. In one, we see – left – a huntsman on skis, spear, two skiing poles and a lead in his hands. In front of him there is a dog. In the right half of the picture we find the elk running, tail upwards. A black blot in connection with the hands of the huntsman shows that the girl had great difficulty drawing the equipment of the hunter (Figure 7).

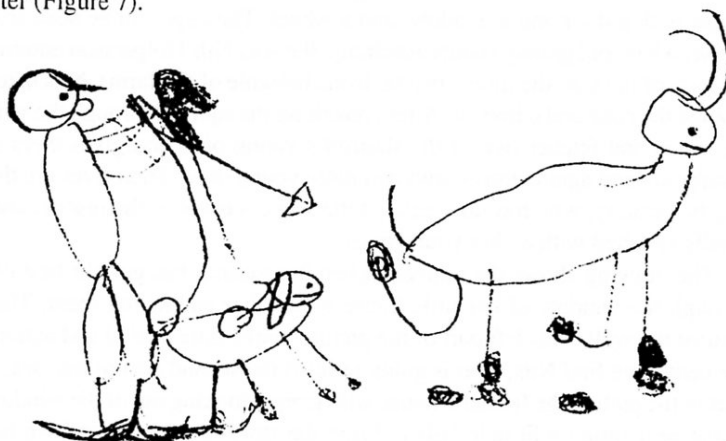


Figure 7

In the second version she has simply placed the dog to the left, his lead pointing horizontally to the left frame of the picture (indicating the huntsman holding him). In front of the dog we find the elk, here occupying three-quarters of the picture. This time he is sinking deep into the snow, his tail down. In this way the elk as the tragic hero of the story is focussed upon and his approaching death is indicated (Figure 8).

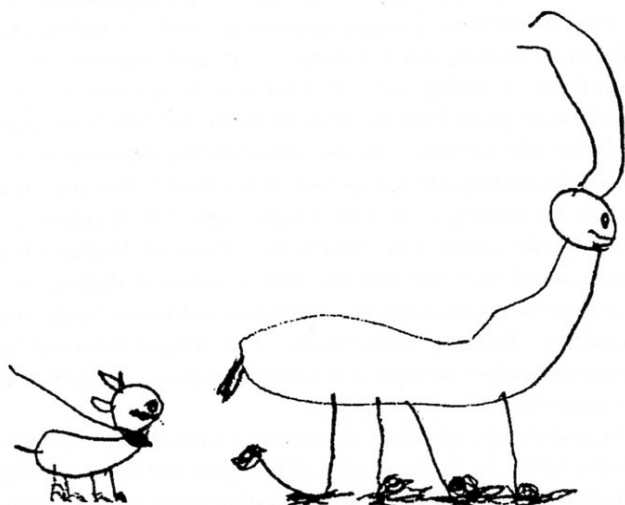


Figure 8

In "*Sugarbiscuits*" (MA) the hero, good brother Jouke, is commissioned by his mother to give sugarbiscuits to his brothers and sisters in order to celebrate the birth of the tenth child in the family. Finally he carefully eats his own biscuit. Then the rascal brother Jetse, annoyed by Jouke's cautiousness, attacks his brother, hits his hand and causes the biscuit to fly all over the room and break into pieces. The artist has chosen to represent – to the left side of the picture – Jouke peacefully eating his biscuit, mother in bed in the background. The rascal occupies the right half of the picture waiting to appear on the scene.

The dramatic story corresponding to "*The squirrel*" (NH) occupies four pages in the book. A squirrel is taken captive, brought to a farm and put into a cage consisting of a little house with a door and a window, and a wheel. The cage can be seen from the farmer's house, where old granny stands watching. She sees Nils Holgersson entering the scene (on account of his size she thinks that he is the brownie of the farm). Nils takes a rod, leans it against the cage and climbs it. After consulting the squirrel through the window he runs to the wood and fetches two of the squirrel's young ones and gives them to her. Then he disappears and again returns with two more young ones. Their lives are threatened by the cat, but granny, who has now entered the scene, comes to the rescue, and the squirrel is finally reunited with all her young ones.

The drawing shows the moment when the squirrel has got her first two babies back: through the window of her little house we see her embracing them. The rod is leaning against the wall. This left part of the picture marks time passed and action completed. At the center we find Nils, who is going to fulfil the second part of his task, and in the right part of the picture the farmer's house with granny looking out of the window – granny who in the near future will help Nils to bring the story to a happy end. So here the drawing

marks the middle of the drama, and the left-to-right position of the persons and "stage properties" indicate the time line of the story with the acting hero in the middle.

"*Mother Afke fainting*" (MA) tells that two little girls are asked to look after their baby brother, but playing outside in the lovely summer weather they forget their duty. After a near fatal outcome of this neglect, mother scolds her girls, gives them a spanking and immediately after faints into the arms of a neighbouring woman. The girls then leave the scene weeping. Thus in the story there is a double tragic end: Mother is fainting and the girls are weeping, both on account of the emotion resulting from the spanking and its cause. These parallel events have been represented each on one half of the picture with an empty space separating them.

Now let us examine the time lag drawings representing stories for which triggering texts have been found.

"*A sailing tour*" has been illustrated by four drawings showing 1. the preparations for the sailing tour, 2. the idyllic start in good weather, mother waving farewell on the shore, 3. the dramatic peak of capsizing in rough weather and 4. the happy resolution of the drama, the boat safely by the shore, clothes drying in the sun, father cooking and the children playing.

The book story, however, does not end here. After father and children have finished their meal, a dangerous riding trip adds to the drama. Finally they all sail back home. Very late they arrive to a scared mother, for many hours waiting for them to return – her many desperate wanderings to the harbour and back home are described in great detail in the book. The warmth and joy by the fire at home, when the adventures are retold, form the happy end of the story.

The artist's choice of what part of the sailing tour to illustrate is no doubt decided by the triggering text. This text tells about lake Mälaren in bad and in good weather, focussing on a deluge and its consequences. When rereading and illustrating the sailing tour story the girl singled out the first part, telling about the good and bad weather, the sailing boat capsizing and the disorder caused in the family's luggage, which is partly lost. Thus inspired by the flood and the ensuing disorder in the lake Mälaren story she reread the sailing tour story through this optic and let it influence her structuring of the pictorial retelling of the sailing tour.

The story about the Israelites on their way to Canaan (CB) is a long and dramatic one from the Children's Bible, but the girl only exploited the first part of it, making a descriptive drawing showing the Israelites walking in a line with their cattle, and led by Moses with his long staff, all details being inspired by the wording in the Bible text. This choice of theme was determined by the triggering text, a detailed description (NH) of how Swedish peasants in springtime, following an old Nordic tradition, take their cattle up to the mountain meadows to graze during the summer. They are walking in a long line, with their cattle – a boy with a rod in his hand playing an important part. Both texts tell about the happiness at the prospect of reaching the final goal. So a Bible text with much dramatic potential was called to mind and used for making a descriptive picture only of people in a line, under the influence of another text where a similar description dominates the whole text.

The story called "*Jarro the wild duck*" was represented by a series of five drawings, all focussing on Jarro and what happens to him during a day on a farm where he is taken care of after having been shot but not killed: 1. The farmer's wife prepares a basket for Jarro to

sleep in, 2. and puts him to bed; 3. he wakes up and is almost scared to death as he meets the dog of the house; 4. he gets a bowl of cornmeal; 5. he is in bed again, flanked by the cat and the dog as watchful sentinels. These five drawings showing a scriptlike series of events (Stein 1988, p. 293), remind us of a typical children's picturebook ending up with the obligatory final picture of going to sleep.

In the book story, however, we learn that Jarro is taken care of with the intention of being used later as a decoy bird. When he is finally put out into the lake again in order to fulfil his new duty, he is liberated by Nils Holgersson and is able to escape and lead a free wild duck's life again.

The design of the child's drawings relating to the Jarro story may be imputed to the triggering text. This is also a NH text and like the Jarro text it starts with a detailed description of waters where seafoal breed their young. The triggering text then mentions an old huntsman who is living in the archipelago, now devoting himself to taking care of the seafoal instead of shooting them: an elaborated phrase about shooting birds – common to both texts – evidently “triggers off” and updates the old Jarro text. But instead of following the classical theme of the underlying Jarro text about being captured and then liberated, well-known to the girl, she concentrates on the first part of the story where the duck is cared for (cf. the huntsman taking care of the seafoal in the triggering text) and composes her five drawings, veridically based on the wording of the underlying story.

*C. Time lag drawings influenced by pictures.* All the picture influenced drawings are also time lag drawings. There are nine of them, corresponding to six different texts, two of them – “*Babar I*” and “*Babar II*” – forming one story. For five of these texts the young artist based her drawings on book illustrations that she found in these texts, for one – “*Offering*” – she based a detail of her drawing on a picture in the book. None of her drawings are copies, however – she made creative use of her picture models, the underlying text being of great importance for the changes made. Also the triggering text played a role: for five of the six illustrated stories a triggering text was found.

Four of the six texts are dramatic ones, one is script-like, and one a descriptive passage from a story. Let us begin our analysis with the drawings representing dramatic stories.

One is the well-known “*David and Goliath*” (CB), represented by two versions of the same drawing, made at the beginning of November, simultaneously with the original immediate illustration of “*Kåre the buck*”, which has evidently been the triggering text. In both texts somebody is killed by a stone, and a giant is involved.

In both versions of the drawing two different pictures in the underlying text have been collapsed into one: the illustration of David killing Goliath and an earlier picture showing the preparations for the fight, where Saul equips David, dressing him in armour then putting a helmet on his head. The text tells, however, that the armour and helmet were too heavy for David, so he takes them off. And the sword he gives back to Saul. Instead he puts five stones into his bag, and takes his sling and his rod.

The child has inserted the figure of David with Saul by his side into her drawing: David, however, in the act of killing Goliath, who has just been hit by the stone. In one version David is holding the sling and the rod, his bag hanging down in front. His head is hidden behind a big black blot, touched by his companion (cf. Saul putting the helmet on David's head in the book picture. – in the child's picture he is probably removing it!). The other version of the child's drawing shows David holding his sling only. The companion Saul is just standing by watching.



Both versions show Goliath as he is in the book picture – a big man with armour and helmet and a sword. The stone has struck his forehead. In one version Goliath is still standing upright, in the other (where Saul is just standing by watching) Goliath is leaning backwards, his helmet falling off and his sword on the ground. The emphasis here is on the end of the story and the total defeat of Goliath.

Comparing the child's drawings with the picture in the book we find an interesting change in the position of the two main figures. In the book Goliath occupies the front position on the right side of the picture and David is situated at the back on the left side. The child has also represented Goliath in front and David at the back, but placed Goliath left, in the "past time" frame of the picture, where as a defeated enemy he rightly belongs, and the hero David right, near the "future time" frame of the picture.

"*The spear and the pitcher*" (CB) is a time lag drawing for which no triggering text has been found. The underlying text tells that Saul, chasing David whom he wants to kill, has gone to sleep in a tent guarded by his soldiers. He has placed his spear and a pitcher near his bed. In the middle of the night David and his companion Abisai enter the camp. They silently steal into Saul's tent so as not to wake the sleeping soldiers. "Only fancy if they caught sight of David!" the text says. David tells Abisai not to kill Saul because Saul is God's anointed king. David just takes Saul's spear and pitcher to show that he has been there. Then the companions silently leave the camp (Figure 9).



Figure 9

The drawing is based on a picture in the book showing Saul to the left, sleeping in his tent, and David and Abisai to the right. There is one very important difference, however. In the book picture David is carrying the spear and the pitcher, in the child's drawing the weapon and the pitcher have been placed at the foot and the head of Saul's bed. So where the book picture shows David and Abisai going to leave the scene, our artist has represented the very peak of the drama, where David and Saul are about to enter the tent. Thus the child's drawing reveals a very exact reading of the text, resulting in an independent recre-

ation of the focus given to the story, realized through the change of details in the drawing compared to the model picture in the book.

Two stories about Babar and Celeste are told in two little picture books where one is a direct continuation of the other. In "*Babar I*" Babar and Celeste, on a honeymoon tour in a balloon, fall down into the sea just by the shore of an island. Later, Celeste is taken captive by the inhabitants of the island, and is bound with a rope. Babar comes to the rescue, cuts the rope and chases the enemy away. In "*Babar II*" Babar and Celeste are liberated from their confinement on the island and taken on board a big ship. The captain later gives them away to a friend who is the director of a circus. Finally they succeed in escaping.

"*Babar I* and "*Babar II*" are represented by two drawings each, showing Celeste taken captive (ropes tightly bound); Celeste liberated (ropes cut), Babar and Celeste entering the big ship, and Babar and Celeste performing in the Circus. All four drawings are based on pictures in the books, unimportant details in comparison with the underlying text being left out.

Interesting changes have been made in the third drawing: in the book picture the elephants are taken on board the ship by means of a machine, while in the child's drawing they are climbing the ship by themselves. Moreover the position of the elephants in relation to the ship has been changed – in the child's drawing the elephants are on the left side of the picture, climbing the stern of the ship, the ship occupying the main part of the picture with its prow turned right, towards the "future frame".

The choice of the four book pictures as models for the child's pictorial representation of the Babar books must be seen in relation to the triggering text, which is a story from Nils Holgersson's wonderful journey. This story tells how Nils Holgersson is kidnapped by a grey goose called Vingsköna. She drops him into the sea, but he is picked up by a fisherman and taken into his boat. The fisherman binds Nils with a rope and then sells him to Klement, who is a violin player at the open air museum of Skansen in Stockholm. Klement cuts his ropes after having made Nils promise to stay with him for the time being. Without this promise Klement would have given him away to the director of Skansen, who would then have put Nils into a glass cage on display to all the visitors at the open air museum.

The many similarities between the NH text and the Babar text are evident: falling down into the sea, being taken up into a boat/ship, being taken captive and bound with a rope, the cutting of the rope and – finally – being shown to spectators, a threat in NH but a fact in Babar II.

These similarities could be related directly to four pictures in the books, which were accordingly chosen as models for the child's pictorial representation of the Babar stories.

"*The new road*" – the story about a new road being constructed – is told in a picture book dear to the girl; she had not only read it frequently but also used it for dramatic role play. The book mentions two children living outside the village proper and the story is seen through their eyes. The first thing they see is that four men are turning up. "They were measuring. Then they put down sticks in the wood. And across the fields". It is the corresponding picture in the book that has inspired the artist. The four men in the book picture are holding 1. a measuring stick, 2. a map (you just see the blank back – only an adult would know that it is a map), 3. a stick, and 4. a telescope of the kind used by constructors of roads.



In her drawing the girl has skipped the fourth man. (there are traces of a fourth, unfinished, head in her drawing). She has put the mapholder to the left, but his sheet of paper contains a text saying: "Dig, measure, put (down sticks), pick". The next man holds a stick, and the third one holds a long measuring tape with numbers from 1 to 17. Evidently she has interpreted the map in the picture as being an instruction for work (cf. the mapholder's pointing gesture) (Figure 10).



Figure 10

The instructions on the back of the map corresponded with the underlying text which stated that the men were measuring and that they were putting down sticks. Later in the book we also learn that they were digging. Moreover we are told that trees are cut down, that bushes and stones are taken away. There is a lot of transportation going on: trucks and lorries with stone, gravel and sand. Finally, when the new road has been constructed, they put down turf beside it to make it look nice.

But the last word in the girl's instruction – pick – cannot be found anywhere in the book. This word, however, is repeatedly used in the triggering text, a NH story that was read shortly before the drawing was made. Here the poor Swedish province of Uppland, in the shape of a man, goes out begging from the other provinces. And everywhere he picks up what he is given, putting it into his sack: stones, earth, marlpit, peat, parts of fields, wood, turf. Back home again he picks it all out of the sack and constructs his new province, finally putting down the turf.

So this undramatic and almost scriptlike text of taking apart and constructing, of gathering and picking, and of finishing with the turf has evidently triggered the old and well-known text about the construction of a road. This text, also undramatic and scriptlike, has been evoked in an index at the back of a sheet of paper, inserted into the child's drawing freely made after a picture in the book. In this index the key word "pick" reveals the triggering text.

The child's drawing called "Offering" was based on a descriptive passage in the story telling how Zacharias travels to Jerusalem in order to make the incense offering in the temple (CB). The drawing shows the difference between an incense offering and a burnt

offering (of meat), both being minutely described in the text. Each offering was illustrated on its own half of the picture, separated by a wall with an open door (with a handle and a lock). The incense offering is to the left, inside the temple, and the burnt offering to the right, in the open court (Figure 11).

There is no picture of these two offerings accompanying the Zacharias story in the book. But the drawing of the burnt offering turns out to be a modified copy of a picture from the beginning of the Children's Bible showing Abel's offering, where the accompanying text describing the burnt offering is very similar to that in the Zacharias text.

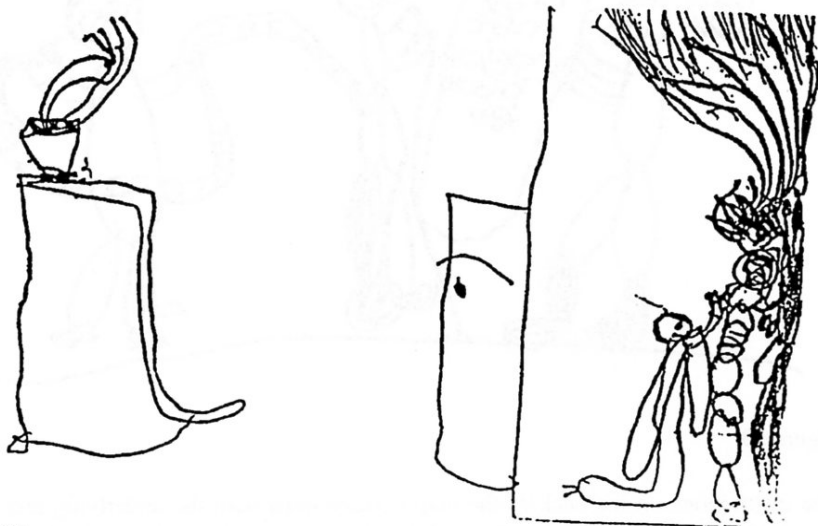


Figure 11

An attentive reader who has read the whole Children's Bible will also remember that there is a third text dealing with a burnt offering, namely, that of Abraham, when he offers a ram after God has stopped his planned offering of his only son Isaac. But neither the Abraham nor the Abel text could possibly have triggered the Zacharias text (and its drawing) because they had been read well before the drawing was made. The solution must be sought elsewhere.

"Offering" is one of the last of the book-illustrating drawings, dated December 20. For a fluently reading preschool child, the days before Christmas is a time when you again and again consult the calendar, counting the days. The two days preceding the date on the drawing "Offering" are crucial to the solution of our problem: December 18 with the name Abraham and December 19 with the name Isaac (in the Swedish calendar every day carries a name). For our artist, who knew her Children's Bible, this must have been enough to trigger a rereading of the Abraham and Isaac story. This dramatic story would trigger both the Abel story and the Zacharias story, all three stories containing almost identical descriptions of a burnt offering. But the Zacharias story also contains a description of an incense offering.

So our artist chose to describe and picturewise define a distinction between the two offerings, copying a picture of a burnt offering belonging to one of three crucial and inter-textually related texts in the Children's Bible.

## Conclusion

In our analysis of 28 drawings based on 16 different stories spontaneously read and illustrated, during a period of 2 months, by a 5 1/2 year old fluent reader, we have found a pictorial narrative structure related both to the underlying text, to other associated texts and to pictorial material in the books read.

12 of the 16 pictorial representations are dramatic, two are scriptlike, one is a description and one a descriptive definition.

The earliest drawing refers to a very short dramatic event, just covering 10 lines in the underlying text. Here it has been possible for the young artist to illustrate the entire event by means of one single drawing (Käre the buck). As in most of her other pictures, she has used a left-to-right positioning of the elements of her drawing to mark passage of time – a cultural convention no doubt picked up from our writing system.

In one or two cases the dramatic story can be summed up in two principal events: a conflict and its resolution. Here the child has chosen to illustrate these two events, each with one drawing: Mårten the goose and the swans; Babar I. – In Babar II, a promising start is followed by a bad end: also here the girl has represented these two events with one drawing each.

A text about a sailing tour, contained in a chapter of some 30 pages with many dramatic episodes, has been elegantly rendered in four pictures, where the girl – evidently inspired by the triggering text – has concentrated on the first part of the story, illustrating the preparations for a sailing tour, the idyllic start, the dramatic turn when the boat is capsizing, and the happy end of this drama.

Seven of the dramatic stories have been represented by one drawing only, illustrating a crucial moment in the story.

A tragic end is given in Mother Afke fainting; a moment very close in time to and predicting the tragic end in the two versions of Hunting Grafäll the elk. A moment preceding the dramatic turn when the hero is attacked has been illustrated in Sugarbiscuits.

A happy end is shown in the two versions of David and Goliath and in The student. A very dramatic moment where the (successful) outcome is still uncertain has been represented in The spear and the pitcher, and a moment in time where the hero has successfully completed half of his mission in The squirrel.

In all these dramatic drawings the girl has demonstrated a keen awareness of what makes up a dramatic story and competently transformed the drama as given in a written text into a pictorial mode. An interesting detail that reveals her sensitivity to structural markers in a written text, is her minute drawing of the bedside lamp in The student, where the phrase about the bedside lamp being left burning has been used three times by the author of the text to mark off the different parts of this structurally rather complicated story.

We have also got two scriptlike representations of events. One is a series of five drawings showing the story of Jarro the wild duck; here the triggering text seems to have influenced the scriptlike rendering of the Jarro story. The other is just one single drawing, where the script has been given as an instruction for work, written down by the girl on a sheet of paper held by the boss of the workmen and summing up the different moments in the construction of a road (The new road). The underlying text as well as the triggering text have a scriptlike character, which is thus mirrored in the child's drawing.

A purely descriptive drawing, closely following the underlying text, is the one showing the Israelites having just left Egypt, marching in a line, with their cattle, heading for the

promised land (The Israelites on their way to Canaan). Here the triggering text, with its detailed description of Swedish peasants marching in a line with their cattle, heading for the mountain pastures, where they are going to spend the summer, has reinforced the child's illustration of the Bible text.

A descriptive definition, finally, is the drawing Offering, showing the difference between a burnt offering and an incense offering, as described in the underlying text and in other related texts in the Children's Bible. In the child's drawing, a detail has been copied from a picture in the book, illustrating one of the related texts. This shows how well the artist is acquainted with her texts, and her ability to make use of both written and pictorial material in fulfilling her task of transforming a literary text into a pictorial representation.

A real problem with this investigation is the fact that it cannot be related to any similar work. The nearest I can come is a paper by Nancy L. Stein (1988) dealing with the development of children's storytelling skills. Here children were asked to construct their own stories, and were given three different topics. The children belong to three different age groups: kindergarten children (5–6 years of age), third grade children (8–9 years old) and sixth grade children (11–12 years old).

The task of these children, however, is very different from that of our drawing girl and in many respects much more demanding. They are prompted to complete a task, whereas our girl is doing her work spontaneously. They are forced to create their own story, whereas the girl need only recreate a given story. They are forced to use spoken language in a construction on the spot – which will put great demands on their working memory – whereas the girl can take her time without pressure, recreating written stories into the visual, pictorial mode, thus unloading her working memory as her work is proceeding.

In spite of all these differences, however, it will add much to our understanding of this paper to take Nancy Stein's study into consideration.

First of all, her definitions of a story, summed up into a decision tree, (after Stein and Policastro, 1984) will make a good model for analyzing our narrative drawings and comparing them to the stories told by the children in her study (Figure 12).

Using this schema for classifying the 16 texts underlying the 28 drawings analyzed in this paper, we first must exclude the drawing "Offering", as this is a definition of two contrasting concepts, based on a description of a burnt offering and an incense offering in the underlying text – which is part of a story, but in itself not a pictorial "story".

The remaining drawings, based on stories, could be referred to four of the eight types in Figure 12 below, namely:

3. "Jarv the wild duck"
5. "The new way", "The Israelites on their way to Canaan"
7. "Kåre the buck", "The spear and the pitcher", "Sugarbiscuits"
8. "Mårten the goose and the swans", "Babar I and II", "A sailing tour", "David and Goliath", "The student", "The squirrel", "Mother Afke fainting", "Hunting Grafäll the elk", "Sugarbiscuits".

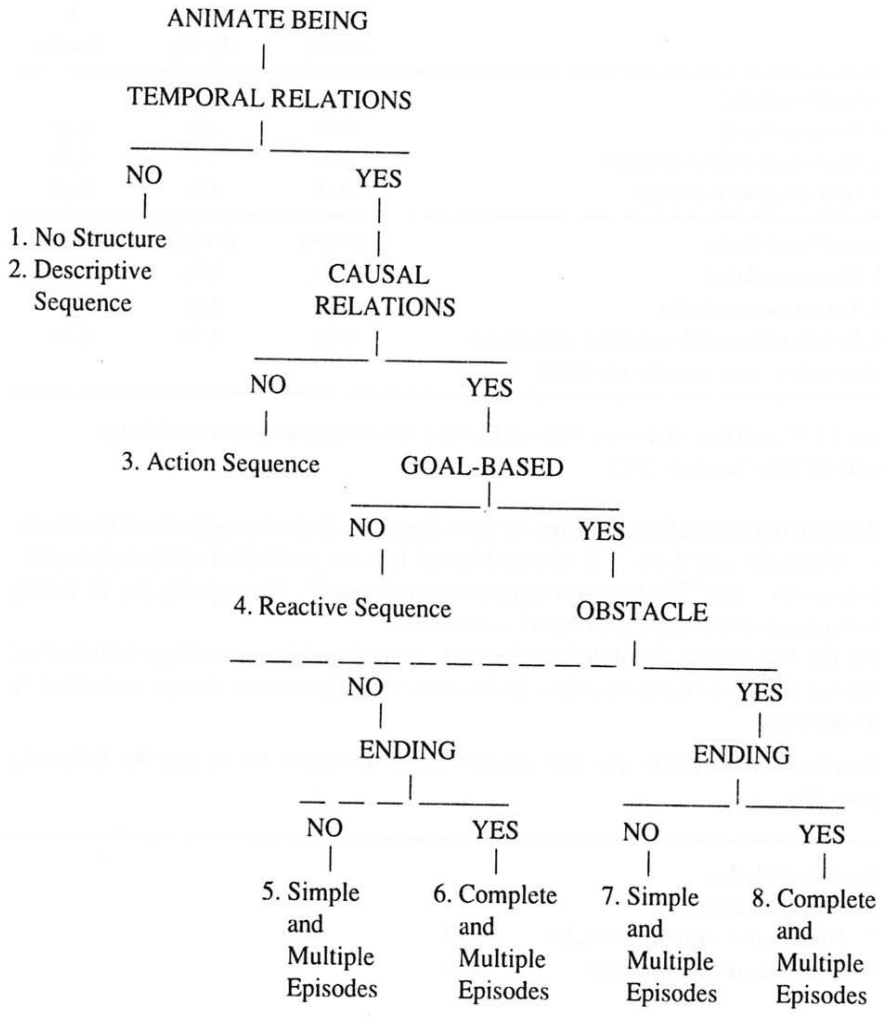


Figure 12. Definitions of a story (Stein 1988, p. 286)

In her Table 24-3 (Figure 13 below) Nancy Stein has summed up her analysis of the stories with regard to the dimensions included in the narrative.

	Grade level		
	K (N=54)	3 (N=54)	5 (N=54)
Dimension included			
1. Non-goal-based	0.49	0.28	0.19
2. Goal-based without obstacles	0.40	0.11	0.18
3. Goal-based with obstacle	0.11	0.61	0.63
For goal-based stories	(N=28)	(N=39)	(N=41)
4. Endings included	0.39	0.54	0.68
5. Two or more episodes	0.20	0.62	0.71
6. Episodes connected with cause-relationship when two or more episodes are linked	0.22	0.77	0.74

Figure 13 Proportion of stories with each of the five dimensions included in the narrative (After Stein, p. 291).

Relating our storytelling drawings to this schema we find, that only one of the 15 stories – “*Jarro the wild duck*” – is non-goal-based, two are goal-based without obstacles – “*The new way*” and “*The Israelites on their way to Canaan*”. The majority, i.e. 12, belong to the more advanced type: goal-based with obstacle.

For the 14 goal-based storytelling drawings we find that 9 have endings included and 12 consist of two or more episodes. In this case the episodes are always connected by cause-relations.

Entering these results into the schema given in Figure 13 we get the following (Figure 14):

Dimension included	
1. Non-goal-based	0.07
2. Goal-based without obstacles	0.13
3. Goal-based with obstacle	0.80
For goal-based stories	
4. Endings included	0.64
5. Two or more episodes	0.80
6. Episodes connected with cause-relationship when two or more episodes linked	0.80

Figure 14. Proportions of stories with each of the five dimensions included in the pictorial narratives

Comparing these figures with those of Stein, we find that the stories told in drawings by our 5 1/2 year old reader as regards complexity match those verbally told by 11–12 year old children. Keeping in mind the differences in task and the far greater demands put on the children who are asked verbally and on the spot to construct stories on a given topic – which I have already elaborated on above – we may, cautiously, draw the following conclusions.

On the base of written stories our 5 1/2-year-old girl has been able to reconstruct in pictures these stories in a way that shows a good understanding of the story structure of the underlying texts, and to render them in the pictorial mode. Her understanding of written story structure seems to match the active ability of 11–12-year-old children in their production of oral stories on a given theme. That her understanding is something more than pure “comprehension” is demonstrated by her ability to transform these story structures into the pictorial mode, and her independent use of pictorial material (in the four cases out of 15 where the underlying stories are accompanied by pictures).

The girl having been a fluent reader for two years already when she started to make her book-illustrating drawings has had free access to all the texts illustrated. She has also been seen frequently rereading many of these texts. It is thus beyond all doubt that she has learned story structure by reading all on her own. Her independence of adults reading stories aloud to her gives her in this respect a far better position than children being read aloud to, but not being able to read on their own. Also the interesting phenomenon of intertextuality documented in this study and elsewhere, with the girl singling out and comparing texts that are intertextually related – be it on the base of their theme and/or their story structure, and/or identical words and/or phrases – shows the effect of active and independent reading during the preschool years that cannot be disregarded when taking into account a child's total linguistic development.

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For lack of space not all the child's 28 drawings (and relevant pictorial material from the underlying texts) are included in this article. The interested reader is directed to Söderbergh 1991 (see above).

- The book-illustrating drawings have been based on the following books:
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