

Introduction

For me, picturebook is a fascinating form of narration because it has text and picture together inside, which implies that there may be at least two perspectives in a book. In this dissertation I choose to read two picturebooks which include two different kinds of art forms respectively. *First book of the Recorder* is about music and playing the recorder, and according to the blurb of the book, this book is a 'guide' for beginners (Hooper and Hawthorn 1997). The word 'guide' implies that there seems an idea of leading and also a fixed and correct way of certain things. So in this perspective, this book is able to lead beginners to a seemingly correct way on learning of playing the descant recorder. Also, this word implies that the perspective which narrates this guide possesses enough knowledge to form his guide for the beginners to follow. So the beginners may need this guide due to their lack of the knowledge in the narration of the book. Moreover, for the perspective of the blurb, the knowledge inside the book is better to be updated so this 'completely revised edition' seems a better guide than the previous unrevised one (Hooper and Hawthorn 1997). Therefore, even though this book is first published in 1986, this 1997 version might be a more valuable one for beginners in this perspective. Here, the narration seems constructing the idea that new means good for a guide and also learning, and this book is praised due to this quality.

However, in the blurb of *Harold and the Purple Crayon* it claims that this book is

‘essential picture book classics’—a ‘timeless’ story for ‘every child’ to ‘treasure’ (Johnson 2012). Although the blurb of the book about the recorder does not claim it is a picturebook, like the one of Harold, they both consider the book appealing to children. It seems that both narrations carry some features that distinguish them from non-child readers according to the blurbs. In other words, there seems a special way of narration for children. Yet the blurb of the book about Harold claims that it is a story, a word that is different from the guide of the recorder. The word ‘story’ does not imply any guidance so the children are not beginners who have to follow it in certain way. Moreover, a story is for children to ‘treasure’ so children do not have to learn from the story. Instead, they seemingly need to keep and cherish it. Besides, the narration claims that it is for ‘every child’ so unlike the book about recorder which seems limited to absolute beginners and young children, this book appeals to all children individually. Furthermore, it also claims that it is an ‘essential’ picturebook. It seems that this book is a necessity for ‘every child’ in this perspective. So every child seemingly has to possess this book to fulfil this need. Yet this is a need from the blurb’s perspective, not every child’s; so this necessity seems a knowledge that the perspective claims to have of children. In addition, the word ‘classics’ and ‘timeless’ implies that this book is not a recent one for this perspective, but it is not like the guide which an updated version seems better. It is because of its ‘oldness’ that is praised in this blurb. Also, since the narrator claims that it is a

‘timeless’ story, this story seems able to be treasure in any time no matter when. So the time seems not a factor that can affect this story.

Furthermore, in the last paragraph of the blurb, it claims that it is a ‘joyful’ story because it is ‘full of funny twists and surprises’. Those ‘twists and surprises’ seem unexpected for this perspective, and it thinks they are the source of ‘joy’ in the story. So it seems that the story is enjoyable, and the joyfulness may be a quality for children to treasure. In addition, this story ‘shows how far your imagination can take you’ (Johnson 2012). For this perspective this story seems a fixed example for ‘you’ to recognise joyfulness in the story. However, what the story shows seems not its content but things about ‘your imagination’. It seems that this story appeals to ‘you’ to see ‘yourself’ with the story as an example. This narration seems trying to build the connection between the story and the ‘you’ through ‘your imagination’, so it seems that ‘your imagination’ may somehow involves in the story according to this claim. Moreover, the narration also implies that ‘your imagination’ is able to carry ‘you’ far away. It seems that the imagination as a thing possessed by ‘you’ can take and bring ‘you’ to a distance that you might not know before. Moreover, according to this narration, the twists, surprises, and even joyfulness maybe related to the imagination, otherwise this story cannot be an example to ‘show’ for you to see how the imagination is able to do.

It seems that the blurb claims that the joyfulness and the imagination are two things that

are mainly related to Harold's story; yet about the book of recorder, it is the skills that may be developed by young children according to its blurb. So it seems that the story is an example that might bring 'you' to discover the imagination which 'you' already have, but the guide is a 'help' that can bring development of skills that beginners do not have. Their difference seems lying on their approaches to music and drawing. It seems that for playing music on the recorder, there is a fixed path which can be followed and reach to a point called 'advance' in the blurb. Yet on the other hand, even though the story may be a fixed example, it can bring a seemingly limitless effect on 'your imagination'.