Globalization of Culture: A Study of the Influence of Children's Picture Books on the Transformation of Culture in the Global Age

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CERTIFICATE

This is to certify that the thesis entitled "Globalization of Culture: A Study of the Influence of Children's Picture Books on the Transformation of Culture in the Global Age" is a bonafide record of studies and research carried out by Sheme Mary P.U. under my guidance and supervision in partial fulfillment of the requirements for the Degree of Doctor of Philosophy in English. The research work has not been previously formed the basis of award for any degree, diploma, fellowship or any other similar titles. Its critical evaluation represents the independent work on the part of the candidate.

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DECLARATION

I hereby declare that the thesis entitled "Globalization of Culture: A Study of the Influence of Children's Picture Books on the Transformation of Culture in the Global Age," is an authentic record of my studies and research carried out under the guidance of Dr Anto Thomas C., Associate Professor and Head of the Department, Research Centre, Department of English, St. Thomas' College (Autonomous), Thrissur, in partial fulfillment of the requirements for the Degree of Doctor of Philosophy in English. I hereby certify that no part of this work has been submitted or published for the award of any degree, diploma, title or recognition.

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Sheme Mary P U

DEDICATION

To my parents, teachers and family

A NOTE ON DOCUMENTATION

I, hereby, would like to acknowledge that the documentation in the thesis is prepared in accordance with the style format suggested by *MLA Handbook* (8th Edition).

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CHAPTER **– 1**

Introduction: Children's Picture Books and Globalization of Culture

"What is the use of a book," thought Alice, "without pictures. . ." (Carroll 2).

Alice verbalizes the voice of children and pictures make the most of it. Passing through the countless phases of human development, we are now in an age of visual culture sublime and outlandish at the same time, bringing about transitions from conditioned beliefs to unexplored horizons. This project analyses and identifies how the picture books for children can be influential in the developmental years in the era of globalization. The cultural globalization is evolved especially with the growing generation and these children are often influenced with the books specially designed for them. This notion remains, many a times, unidirectional as the books selected for them are not from diversified culture across the globe. So globalization of culture takes place in tune with the culture of popular and powerful culture of the world without the proper representation from the marginalised ethnic groups. So the proposition is to make this umbrella term an encompassing notion by giving due representation to the diversified culture across the globe.

Globalization is the evolving movement of the world by shedding the divergence and enhancing the convergence. It reduces the world into one globe than many varied entities. Culture is socially constructed. So the social force of

globalization naturally results in globalization of culture too, where the people adapt to the culture around them towards which they are exposed. The influence on lives of children especially in the early years of development is decided by the experiences they are given to, in form of interaction with people around, books, and other media. The picture books are introduced at a very young age and form a greater part of literature, during the phase it plays a major role in shaping their socially relevant attitudes. Transformation of culture is a natural process, constructing culture to remain dynamic. The major part of the ever evolving culture is also owned by children all over the world.

The adaptive human characteristic is often influenced to a greater extent with the visuals appear in different forms; so are the children. The clear minds of children can easily be moved in tune with what is presented to them. In addition, to inspiring a love for reading and providing hours of enjoyment, children's literature serves emotional, social, intellectual, linguistic and literary purposes (Temple et al. 202). In this era of increased mobility and adaptations the cogent evolving of the globe into one unit resulting in globalization must be acknowledged. It effects changes in all walks of life. Globalisation of culture is not the end result of one immediate action but rather effects from a series of actions and reactions all around. According to Tomlinson in *Globalization and Culture,* "in this rather abstract, general way, globalization refers to the rapidly developing, and ever-densening network of interconnections and

interdependencies that characterise material, social, economic and cultural life in the modern world'' (352). Cultural globalization is an established reality and we try to combat with it in the most desirable way. "Cultural globalization has contributed to a remarkable shift in people's consciousness" (Steger 75). Cultural globalization exempts none so are the children. The proposition generates the greater necessity to evaluate the factors influencing globalization of culture from children's perspective.

The quantum of culture is always reflected and embodied in literature. Culture is not static, rather evolves dynamic by continuously disseminating from one generation to next. Children's books provide a wonderful way for children to learn about diversity and fairness (Derman and Edwards 7). The books are mostly adapted, undergo an evolution, shared through recreation, and at times go off-track and turn absent for the future. There are a few literary works that sustain the test of time. This is true to children's literature too. Children's literature, meant for children and crafted by adults, spans over many genres namely, fairy tales, fantasy fiction, picture books, concept books, fables, historical books, realistic fiction, nonfiction and so forth. Present study analyses picture books for children meant for the age group between two to eight years of age. A picture book is crafted infusing the pictures into the text and vice versa. The proper amalgamation of both helps to bring in the subtle effect. Most picture books present one plot stories following a conventional, continuous narrative

pattern in linear sequence with pictures illustrating the written text. A handful of

picture books deviate from the traditional narrative style to produce visually

engaging multiple narratives. Multiple narratives can be, as Maria Nikolajeva

and Carole Scott describe, either counterpointing, with two or more mutually

dependent narratives, or sylleptic with narratives independent of each other (12).

Picture books remain close to the life of children as these books are introduced at

a very early age and that they are replete with pictures arresting their attention.

The association with children of an early age necessitates this study and

develops the insight positively towards globalization of culture. Amidst the

accelerated momentum of cultural globalization, we also detect glimpses of

cultural imperialism, transnationalism, multiculturalism, and ethnicity. The

potential of literature to posit these multiple factors, invite a detailed research

into this. Globalization of culture manages on a line between pro-social and anti-

social line. As Jill P. May notes in *Children's Literature and Critical Theory,*

"children reading for enjoyment bring their own experiences with them and

relate them to the story. They want a positive experience, even when they are

reading a textbook'' (vii- ix). When children are introduced to the literature we

also introduce them to a world outside their realm in complete vivacity. The

children hardly realize that they are likely to be influenced or rather their

attitudes are formed partially on the basis of early literature of their lives; this

calls for the study to probe into the world of picture books from the globalization

perspective. The study revolves on the point of globalization of culture involving the picture books which could act influential to the toddlers to bring about a transformation of culture in the global scenario.

The strategy of the study is to look into how globality is enforced with the aesthetic, emotional and affective content analysed in the socio-cultural context and application of cultural theories of globalization. Located at a point of intersection between cultural globalization and children's picture books, the research tends to be a part of an extensive study drawn largely on children's literature, narratology and cultural studies. In particular, this study concentrates on tentative influences picture books could initiate in children especially toddlers in developing and understanding the cultural difference, bringing about a transformation resulting in globalization of culture. Popular children's picture books irrespective of the time frame have been identified for the study, and analysed thematically, conceptually and aesthetically. The theories of globalization on culture are also applied to observe the changes of the embedded themes. The key question addressed is how the picture books become a decisive factor in encouraging the globalization of culture; together with attending the issue of ethnicity that gained momentum in the era of globalization. A comparative study of globalization and ethnicity is weighed with the representation in picture books from the readerly and writerly positions. Many studies repeatedly claim that literature contributes to children's socialization, but

for Nikolajeva, there is a lack of such research on "readers' affective engagement with fiction'' (275). The potential of picture books in promoting the prosocial behaviour is identified and has been employed greatly. The behavioural patterns thus developed incite the actions positively towards globalization of culture. An attempt is made through this corpus,to redefine the globalization scene so as to effectuate changes especially in promoting multiculturalism.

Seeing is a great deal more, than believing these days. The same applies to magazines, shopping malls, theme parks, product packaging, advertising in all its forms, and all the other sites of contemporary visual cultural to which art educators are now turning their attention (Duncum 1). Visual culture is concerned with visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology. Visual technology includes any form of apparatus designed either to be looked at or to enhance natural vision, such as picture books, television, computer and the internet. Picture books play a significant role in transforming the culture of a society since it strongly influences the children who are the future citizens. Picture books represent cultural elements as its foundation is on the cultural setting of the nation they represent, but at the same time, the literary exposure of the children is not limited to one particular region or nation. It transcends the boundaries which finally accelerates the process of globalization of culture.

The design of the research moves along the larger spectrum of children's literature focusing on picture books towards globalization of culture. The general milieu of the study is children's literature, which we often know is over shadowed by the obscurity generated out of the intentions of those who work behind them. Children become a part of it only at the last point of the scale. Furnishing the final role of beneficiaries, children actually gratify the varied hidden interests of the writer, publisher, parents and teachers. The idea is sounded by Kenneth Kidd as he questions the whole notion of 'children's literature' based on the fact that it is mostly written by adults (109). Recognizing this adult mediation, we have scholars like Goldstone and Labbo define children's fiction as stories written by adults for children (197). Katherine Jones observes "the fundamental definition problems'' (305) associated with the existing term 'children's literature' for the text that produced almost entirely by adults ''with child readers usually being the target of the book.'' The term is better replaced with 'child literature' giving the substance of the idea remained latent, even though the former terminology children's literature continued to be the accepted and recognized among the scholars. The hidden intervention of adults is intended to fulfill the objectives expected out of this genre. "Children's texts function as agents of socialization,'' explains Bradford, "inscribing ideologies concerning social and cultural norms'' (92). The view is also shared by Masha Kabakow Rudman in *Children's Literature*, '' the means to inculcate values; develop skills; influence attitudes; and affect the physical, social,

emotional, intellectual and more development of today's youth and tomorrow's adult''(1). What is specific to children's literature is that, it revolves around the themes familiar to children and also the characters would be mostly children, hence making the genre close to their heart; but the social, cultural, and literary purposes envisioned through the books should not be under estimated. "Literature shows human motives for what they are, inviting the reader to identify with or to react to a fictional character" (Lukens 5).

Children's literature has always been fascinating for both children and adults. But at the same time, these books are given only a limited perspective and we cease to consider these books to be a part of a higher literature. The difference that is found between the adult literature and children's literature is that in the former, the writer directly communicates to his intended readers. Whereas, in children's literature an interference of adults is present in instructing the intended readers as what to read and how to read. The mediating role is based on the generalizations, which adults make about children and their ability to comprehend. The dictum that picture books are easy to understand rests on the assumption that children have a visual imagination and pictures are automatically understandable.

According to Nodelman, picture books convey simple delight by surprisingly complex means and communicate only within a network of conventions and assumptions about visual and verbal representations and about

the real objects they represent (72). According to Umberto Eco, "something stands to somebody for something else in some respect or capacity" (176). All picture books have three levels of reading, 1) reading of the pictures 2) reading of the dialogue and 3) reading of both picture and dialogue. The verbal and the visual interact and constitute the whole indivisible impact. Hall, in *Representation: Cultural Representation and Signifying Practices* suggests that, there are three general approaches to the question done by representation, 1) the reflective approach 2) the intentional approach and 3) the constructionist approach (15).

A major function of picture book illustrations is that they help establish setting. "Some stories depend on picture settings in much the same way that spoken conversation depends on the physical and social setting in which it takes place" (Elster and Simons 149). Illustrations also serve in defining and development of characters. The visual actions and reactions of these characters towards others are an important way of showing the reader, who they really are. Extension or development of the plot is another function of illustrations. Due to the compactness and the shortened nature of the children's picture books, it is imperative that the development of plot relies upon information that is supplied by the illustrations. Another important functional contribution of pictures in children's books is that they convey the author's or illustrator's point of view to the readers both visually and verbally.

Even the most simple stories are embedded in a network of relations that are sometimes astounding in their complexity. The familiar and straight forward stories reveal depth, that we do not anticipate as we do not see the network of relations in which story resides. These networks of relations actually remain entangled in the arbitrary conventions and the meaning remains limited. Narratology helps to unfold these intricate culture related network of relations which finally constitute the meaning to the narrative. It is not only the aesthetics of a picture that convey the meaning but many other elements also work together. Normally, a minimal or uncomplicated plot and setting supported by both verbal and visual is present in picture books. In a picture book, narrator forces the reader to see certain details of the setting. Visual representation of setting is "nonnarrated" and therefore, non manipulative, allowing a considerable freedom of interpretation from the reader. Picture books present a unique challenge and opportunity in their treatment of temporality (Nikolajeva and Scott 139). The narrative perspective present in most picture books has an omniscient and omnipresent visual perspective.

Nodelman explains in *Words about Pictures: The Narrative Art of Children's Picture Books*, that, Children's literature has evolved to "a distinct and definable genre of literature'' (242), and also picture books established a new format of literature that tell stories through pictures alone or through the balanced participation of both pictures and words. The texts could be either visual texts,

while others would be visual verbal texts. Picture books varied in format like visual, verbal or digital and the themes discussed suited the age of the readership that is between two years to eight years. Even these were greatly enjoyed by teenagers and adults. It is understood that literature is an ideological production and a cultural artifact. Likewise, the books for children are meant to transmit the values and motifs of society and culture and thereby influence their lives. The French scholar of comparative literature Paul Hazard regards children's literature as a means in which "a national soul is formed and sustained'' (111). Charles Sarland observed that, "literature is a product of the particular historical and social formations that prevail at the time of its production'' (41). The literature of a period reflects the history that led to the creation of that particular piece of writing and it also includes the societal patterns and attitude that contributed to its production. The approach to literature for children is more complicated as they are incorporated with didacticism. The insistence on the moral intent is for moulding the attitude of the budding spirits in tune with the preferences of the adult community. Curtailing the natural instincts towards the forceful inculcation of values is the predicted result of children's literature. The scene remains the same in picture books too, but comparatively easier as the targeted group belongs to a younger age group and hence easy to influence. Children's literature presents gender roles and culture norms to readers that are overt and underlying within the story (Rodman and Hildreth 5).

Picture books remain significant in the life of children. The stories of our childhood reside within us, engaging us to live and view the world in certain conditioned ways. These experiences are not intellectual alone, but heart forming experiences as well. Naugle asserts that each story is read through the lens of a worldview:

> A worldview, then, constitutes the symbolic universe that has profound implications on a variety of significant human practices. It digs the channels in which the waters of reason flow. It establishes the hermeneutic framework by which texts are interpreted. It is that mental medium through which the world is known. Human life in its variegated aspects, so it seems, proceeds "kardioptically" – out of a vision of an embodied heart living in the world (Belcher 30-31).

The idea that children can be influenced should help to develop not only the national soul but also to understand the world around them. Karen Sands O' Connor's essay, "All There in Black and White: Examining Race and Ethnicity in Children's Literature," takes a deeper look at the world's progressively positive reception of different races in terms of children's books. Considerations of race or ethnicity are especially significant because young readers are especially ''impressionable'' (Chapleau 38).

The schema of the research can greatly contribute to our understanding of how texts represent cultural diversity as multiculturalism along with

stereotyping and western meta ethic. The study identifies how readers respond positively or negatively to these representations. Children would be easily attached to the cultural attitudes exhibited by the characters of the stories they read, and can develop social consciousness in a greater or lesser degree. Chapleau finds that race is becoming "increasingly blurred'' (39) which in turn results in the increased momentum gained by the heritage stories.

Communication through images has remained an age old convention. The images either as illustrations or as paintings for communication gained importance in history. Later on, picture communication has been scaled down and narrowed in literature especially to children's literature. The relevance of pictures and illustrations is increased with the fact that we are living in an age of visual culture and what is remained in the mind of an individual is a set of images pertaining to the world around us. Moreover, the evolution of technology had made illustrations to undergo drastic changes making them more effective.

Down the ages we see many artists who made the picture book genre pervasive and powerful marking its values at literary, literacy, cultural, and political levels. The scope of picture books is mostly limited to children's literature, of course graphic novels being an exception. Even though the books were written, illustrated, published, chosen, and at times explained by the adults these narratives are not considered to be a part of adult literature. The format of a picture book is largely designed for children but it is enjoyed and greatly

appreciated by people of all ages. The father of picture book Randolph Caldecott, an artist who belonged to the nineteenth century only; but the commencement of illustrations and images as part of communication found its place in history long ago.

The concept of picture book is still an obscuring one, since, at times the word employs one word spelling- picturebook- emphasizing the unity of both picture and text or commonly expresses the idea in twin words as – picture book- functioning picture as adjectives (Matulka 2). Whether pictures support the text or text extends the pictures is still a debating issue. However, the pictures and texts maintain a balance and a complementary relationship. According to Bodmer, illustrations serve to "expand, explain, interpret, or decode a written text" (72). Matulka explains it is based on the picture- text balance that they are classified into many; they are picture book, picture story book, and illustrated book. These classifications bring an understanding that in a picture book, the story is evolved through pictures and text is comparatively short. Talking about illustrated books the text content will be more and pictures are used for decorations. The balance in between is generally found in picture story books where both the text and pictures complement each other (5).

Knowing the history of picture books will definitely help to realize how influential the medium remained through the annals of time. The numerous cave paintings of BC and AD and other forms of graphic scripts have been

excavated, the steady growth of illustrations are found from fifteenth century onwards up to the nineteenth century. The illustrations of this period were only precursors of picture books. The picture book that we see today gained its ultimate entertaining form only in the twentieth century. ''Ulrich Boner's *Der Edelsein* (1461) is often cited as the first example of a book with type and image printed together. *Comenius Orbis Sensualium Pictus* (The Visible World) published in Nuremberg in 1658 is generally seen as the children's first picture book in the sense that it was a book of pictures designed for children to read'' (Salisbury and Styles 12). The illustrations of an earlier period were mostly employed as an adornment than to supplement the text. In course of time many popular figures attempted experimenting with the text image combination. The literature for children aiming at entertainment came into materiality in the 17th century, after the publication of Lewis Carrolls' *Alices' Adventures in Wonderland.* Until then the books for children focused on instructing with a didactic overtone. A change of attitude was set in with the theories and studies of John Locke and Jean Jacques Rousseau. These scholars identified children as a different entity capable of independent thinking faculty and activities. Followed by them, John Newbery came out with his *A Little Pretty Pocket Book* (1744) purely meant to provide amusement for children. His reputation rests mainly as a publisher, who identified the scope of market for children's literature which in turn brought a revolutionary change to the genre by helping it to flourish the publishing industry. Among the other noted figures, who employed the visual style of

narration are William Blake, in *Songs of Innocence* (1789) with a visionary visual style. Thomas Bewick of late eighteenth century is counted for the general development of the book illustration. His creative art for *Pretty Book of Picture for Little Masters and Misses* or *Tommy Trips History of Beasts and Birds* were appreciated and recognized for the illustrations in the books. A direct influence on the modern picture book is *Der Struwwelpeter* by Henrich Hoffman. Its English translation *Slovenly Peter* appeared in 1848. A similar work was produced by Edward Lear with the title *A Book of Nonsense.* These landmarks actually paved a way for the modern picture book. The industrial revolution improved printing techniques and the literary needs identified for the children generated a mass of books for children. Therefore, artists of the time found an audience eagerly waiting for each production; of these prominent figures none is credited as the father of modern picture book, except Randolph Caldecott. In the words of Maurice Sendak, the greatest author of visual literature ''Caldecott's works herald the beginning of the modern picture book. He devised an ingenious juxtaposition of picture and word, a counter point that never happened before. Words are left out- but the pictures say it. Pictures are left out- but the words say it. In short it is the invention of picture books'' (Salisbury and Styles 16). The' rhythmic syncopation' as suggested by Sendak, was different from that was prevalent until then. In his works, illustrations were as a subtext which expands the original.

Apart from the names discussed so far, two names that shouldn't be missed out from the history of children's picture books are the artists of the Victorian era- Walter Crane and Kate Greenaway. The period from the latter half of the nineteenth century and early twentieth century has come to be known as the golden ages of children's books. It was a time when the developments of printing technology, change of attitude towards childhood and a number of gifted artists were conglomerated to bring out the best of the period. The change was visibly brought into existence with Lewis Carrolls' *Alice's Adventures in Wonderland* (1865) with Sir John Tenniel as the illustrator. Beatrix Potter, another celebrated writer, with *The Tale of Peter Rabbit* (1905) continued to amuse the masses for a long period. The work was considered by many as a modern picture book. The following years, the war struck world produced no original talents and the works appeared were mostly imitating Potter's Rabbit even though these imitations were tokens of the popularity of Potter's work. The world war affected the world scenario and slowed down the publishing activities; even after the war original talents were not flourishing much. Wanda Gag wrote and illustrated *Millions of Cats* (1928) was notable for the innovative design. The later works of the period *Clever Bill* (1926) by Heinmann and the *Pirate Twins* (1929) by Faber also counted as important pieces of art production hence the kind of books could achieve near perfection at a time when such works were rare to be found.

The experiments in technology were going on all over the world, to make text and image a unified whole and making them attractive too. In France, they experimented with hand colouring after making the black line with lithography. Even though, 1930s witnessed the Great Depression, special interest in children's literature remained fostered. Periodicals of the time dedicated their pages for reviews of children's books. The picture book that stood out of the period was *The Story of Babar* (1931) by Jean De Brunhoff. The book was large colourful and hand written above all with child like clarity. Another key work stamped in the evolution of the genre was Ardizzone's *Little Tim* books. We gather the glimpses of greatness of Dr. Seus in 1937 with the work *And to Think That I Saw...* Another artist praised to be most imaginative and original at that time was Mervyn Peake. His first picture book *Captain Slaughter Board Drops Anchor (*1939) was criticized as unsuitable for sensitive children as it discussed a decadent world and alien creatures. But the creativity and the subtle interplay of verbal and visual made it far ahead of its time. The disturbed political scenario of Europe due to world wars slowed down the pace of creative exuberance. The war also affected *Curious George* (1941) to reach America as the creators fled from war torn Europe with the draft. Curious in features and characters, the book appealed to masses around the globe through eight books of the series.

Noel Carrington, a well known figure in London, obsessed with the idea of producing affordable educational picture books for children heralded the

puffin picture book employing autolithography which brought about a revolution bringing picture books to somewhat in the present day form. In the post war period many books followed the auto lithography technique popularised by Noel Carrington with the sole aim of cutting the cost. Prominent works among them were *Ballet in England: ABook of Lithigraphs* by Shiela Jackson and *The Little White Bear* written and illustrated by Enid Marx. The 1950s showed a great leap towards visual thinking reflecting more works appearing with images to support the texts. Antonio Frasconi's concept book for children *See and Say* introduced a few words in five languages is a book worth mentioning here, as the book supported linguistic and cultural aspects from the children's perspective fully justifying the visual verbal balance. Many prominent figures stepped in to illustration and made huge success. Roger Duvoisin, Leo Lionni, Andre Francois were a few to be named among them.

Children's picture books were established as a prominent genre by the 1960s. Talented artists, new media and production techniques, experiments with themes and formats accelerated the pace of the genre. Artists identified limitless possibilities of this genre and many greatest and budding talents flourished during this period. John Birmingham's *Borka; The Adventures of a Goose with No Feathers* published in 1963 won Kate Greenaway medal. After bringing in a multicultural character, Ezra Jack Keats' *The Snowy Day* published in 1962 won the Caldecott Award. Another curious and fascinating picture book of the period

was *A Tiger Who Came to the Tea* in 1968 by Judith Kerr, about a war refugee from Germany under Nazi rule. Maurice Sendak, ever greatest picture book illustrator for children also contributed to the momentum of the period by publishing his most acclaimed work *Where the Wild Things Are* (1963). The book deals poetically with the subject of anger, though the book is primarily about love. In a drifting way the book also delineates emotions of hatred, obsession, security, and also about imagination.

Children from diverse culture found place in the picture story book in the 70's. This was quite a challenging step as until then only children from western middle class were representing the childhood all over the world. Even though, multiculturalism set in, most of the representations were stereotyped and carried inaccuracies. The notable works of this decade were by Antony Browne, popularly known as Britain's child laureate. *Stieve* (1969) set the tone of what has to follow in succeeding years. It was the first book about a black child in a realistic setting. Late eighties and nineties witnessed multicultural literature for children making its presence. The picture books of the period about children of colour were by authors of colour; which in turn ensured the realistic and accurate portrayal of life, race, and culture. Reaching to the twenty first century, the awareness of picture book as an art form was growing steadily hand in hand with technology. What we have today is the digital art spreading infectiously.

Switching to digital formats like e-books in the production and publication of art, gifts the readers an unsurpassed experience.

Suggested by Matulka, it is often confusing between whether picture books to be termed as a type of children's literature or a genre itself (83). The approach that a person generally holds towards picture books are on three levels at first, immersion, secondly, comparing and contrasting and finally, past preferences. It should be understood in this context these levels are related to the external feature format, as whether a wordless book the arrangement of pictures, the size of the type setting and similar other features. Whereas, genre refers to the content of the book; the inside elements that make it in to a book. For example the mood set by the story, the rhythm with which the reader may approach the book, the style, and the subject matter all goes into this classification.

Easy classifications of picture books are picture book, picture story book, and illustrated book. This categorisation alone would not comply with the variety of books available in this group. The major subtypes are beginning reader's concept books, digital format toy (novelty) books and verse. This categorization is based on the distinct features prevalent in them. Beginning readers initiate children into reading by themselves without their knowledge and mostly based on a story. They are characterized with small sentences and larger fonts. To draw an example we have the quite famous book *A Cat in the Hat* 1957

by Dr. Seuss which contain only 236 words and often suggested as an easy reader.

Concept books as the name suggest introduce concepts like numbers, colours, sizes and shapes. They are used as an effective tool for childhood Learning. The titles *Caps for Sale* (1940) by Slobodkina Esphyr and H*ow Many Snails* (1988) by Donald Crews are major concept books. An important feature that distinguishes the concept book is that of clarity. This can be ensured with the close association between the words and the pictures. Tana Hoban's concept book *Look Again (*1971) has charmed generations. The classification of alphabets book can further be made on theme, potpourri and sequential books. The theme alphabets books are not just alphabets books but which also follows a topic or theme in order to introduce the alphabet. A good example for this sort of books is Cathi Hepworth's *Antics* (1992). The theme based alphabet books restrict the freedom of the author, potpourri provides limitless freedom. They provide as many words as possible with the single alphabet which shows apparently no connection. *The ABC Bunny* (1933) by Wanda Cag is one of such sort. The third classification, the sequential story alphabets books introduces the alphabets to children through the narration of the story. Among the alphabet books the bifurcation can be made according to the age of the children or the target audience.

Number books too are counted among concept books. There are books which deal with themes of colour, shape and size and sometimes synonyms and antonyms meant to introduce mostly the basic concepts as the primary colours how they make it into secondary colours or the basic shapes. The books like *Colour Zoo* (1989) by Lois Ehlert combined assorted concepts like shape and colour into one book. Toy (novelty) books make another major type. Toy books either as board books pop-up or flap books or cut-out books ensure interaction with the book and children often recognize them to be toys as the idea is suggested by the name.

The categorical associations of books to different genres keep them further classified. The general research questions pertaining to different genres in children's picture books are limited; one cannot ignore the characteristics of each work making it distinct and unique. According to the themes, characters and treatment of the story a general classification caters to animal stories, fantasy stories or magic realism, realistic fiction, historical stories, folklore or traditional stories. The simplicity of the animal stories realistically creates them to be childish and possess a close association with children. All the animal characters in the stories represent children and their childlike perspectives. They reflect the child itself. They talk, walk, act, dress, just as children and most importantly think according to a child's perspective. These anthropomorphic animal characters are very powerful to leave deep impressions in the minds of the

readers. Majority of children's picture books feature an animal character. Lilly in *Lilly's Purple Plastic Purse* (1996) is an unforgettable character. Beatrix Potter's Peter in *the Tale of Peter Rabbit* (1900) and many more of the kind. Sometimes these stories employ a natural setting and at times imaginary or contemporary.

Fantasy fiction makes an important position in children's picture books. These stories do not adhere to natural laws of reality. The presence of the supernatural element in an ordinary or natural setting or an alluring feel of magical realism categorizes a work of art into fantasy literature. Other than this, the works which share the traits of an entire imaginary make belief world, like imaginary settings, characters etc. Fantasy in literature found to play symbolism through the presence of archetypal figures. Apart from fairy tale fantasy, the one, every one is quite familiar with is fantasy children's picture books, which are affluent with contemporary themes treated with elements of fantasy.

Children's picture books aren't for awe, excitement, and surprises alone. They initiate the children to the world around them that is both familiar and unfamiliar. Realistic fiction discussing the somber topics helps children identify and empathise with the characters. Recent in trend, realistic fiction delineates the social issues like diseases, divorce, death, adoption or even homosexuality giving a chance for children to find the characters in the same situations as they are. In fact they see their reflections. It should also be noticed that realistic fiction discusses serious topics alone. For example, Allen Say's *Grand Father's Journey*

(1993) is a simple story with realistic setting and theme diffusing the thought how to deal with ordinary life and dreams. *When Sophie Gets Angry- Really Really Angry* (1999) is a picture book which tells how the protagonist learns to manage her emotions. The events in a realistic fiction though fictional could actually take place and the characters are life-like ordinary beings without any special skills.

At times, realistic fiction depends on historical setting hence they are listed separately. Historical picture books feature stories set some time in the past from a few years to many years. Themes also vary greatly likewise the perspectives. The authentic portrayal of past events would definitely brings to children the familiarity of their roots and traditions specific to their social conventions. The World War II perspectives from American, Japanese and Jewish outlook are reflected through the books like *But No Candy* (1992), *Bracelet* (1992) and *Star of Fear Star of Hope* (1985). A sub genre of historical picture book is picture book biographies. They discuss in detail the life of an individual along with a historic heroic endeavour. Provided that factual in details these books are brought out after a thorough research with all supporting details as maps and bibliographies. Apart from these genres the mass of picture books come under the genus of traditional literature including folklore, folk literature, fairy tales which pass on from one generation to next orally. Consequently it includes a great variety, which is further divided into sub genres as beast tales, fables, fairy

tales, folk tales, cumulative tales, fractured tales, legends, myths, *Jataka* tales, trickster tales, noodlehead tales, pourquoi tales, and tall tales.

Beast tales feature animals with human characteristics or they behave as humans; this feature is commonly known as anthropomorphism. These could be funny or serious but morals were not presented directly. *The Three Little Pigs* is an example of this sort. Beast fables, where humans interact with animal characters they are given only secondary importance. A very close associate of beast tale is fables. The characters could be animals but these stories usually end in morals for children. The oldest work that belongs to this category is *Aesop Fables.* From India, *Panchathantra* too share this classification. The specific picture book example is *Fables* (1980), *The Lion and the Mouse* (2000) by Bert Kitchen *The Ant and the Grasshopper* (2000) by Amy Lowry Poole.

The classification of picture books

The classifications of picture books are not limited to genres. It is also done in accordance with the age group of the target audience though overlapping is unavoidable. It should be admitted that this distinct format of text and illustrations spread over 32 pages are widely read and greatly enjoyed by the older readers and adults. The classification concerns only the targeted audience between the age group of two to eight years; and attempted on the grounds that not all titles suitable for all ages. The grouping meets with the cognitive, emotional and physical transitions the children undergo in this span. Keeping

the age of the intended audience and the content of the picture books, a rough grouping suggests board books are meant for toddlers. These books less in pages engages a toddler and easier for them to handle. Alphabet books and number books belong to this group. The picture books where the illustrations predominate over text are meant for emergent readers. These books contain less than ten words per page which the children comprehend with the help of illustrations. *Hondo and Fabian (*2002), narrates the misadventures of a cat and a dog, falls under this category. The publishers generally mention the intended age of the readers on the book jacket itself. This classification is usually ''zero to three, four to eight, and all ages'' (Matulka 181) and this recommendation cannot be treated as final. The younger readers significantly enjoy the picture books where the text and illustrations are given equal weightage. In case of older readers, more sophisticated picture books are used that are embedded with both literary and literacy concepts. Concept picture books on subjects such as Maths and Science, historical picture books, biographical picture books and similar one satisfy the older readers along with literary picture books for pleasure.

Perceptions of the Children

Regarding the content, the books are ever evolving due to the changes transpire in culture across the boundaries. The strong assumption is that children should be protected from everything unpleasant, "attitudes to and perceptions of childhood are highly significant. We know that the notion of the childhood is

socially constructed and varies over time and across cultures'' (Salisbury and Styles 113). Childhood reflections in the books are deeply decided by the culture of that society that produces it at a given time frame. Even though the creators and publishers of picture books daringly attempts 'objectionable content' under the pretext that, 'books for all ages' it must be accorded by the society and decided by adults comprising parents, teachers, and librarians whether it should be handed over or transmitted to children. The offensive picture books with themes like death or domestic violence are less discussed. Books with violence and inhumanity are discussed with chosen children if they have any special need recommended by the therapist. For example, *Sinna Mann* by Gro Dahale and Nyhus discusses the domestic violence which was produced on demand by a family therapist. Same should be the criteria with books on war and racial tensions and the suitability of these books is decided by how they bring about the awareness without tampering the readers' aesthetic, social, and personal understanding of realities.

Influence of picture books

Picture books encompass three major territories namely, art, education and culture. The realistic and reliable representation of themes in picture books gift a child the experience of being a part of the situation discussed. As Kiefer remarks that, ''the greater part of the twentieth century the content of the picture books were shaped by the emerging audience of young children and the

technology available'' (87). The representations in a picture book are distinguished as an art form and used as an educational tool. A common understanding how picture book works is always towards the direction of academia. A picture book is primarily a work of art and performs only a secondary role towards literacy. It is also taken into account that there are picture books solely produced for educational purposes. The idea is clearly resisted in Thomas Hooks' *Engaged Pedagogy*,

> picture books as 'art form' is not simply a set of beautiful, exciting stimulating images without profound meaning or consequence for the reader. And the picture book as the educational tool is not a sight for banal straight forward lessons void of aesthetic merit; not only does this separation act as an erasure of ideology, it also enforces a problematic separation between pleasure and learning (Hooks 13).

Thus it is necessary to maintain a fine balance between the aesthetic and the academic elements in a picture book, in order to imbibe the soul of picture books.

A picture book is designed to be an artistic vehicle of signification and this approves with the pedagogical dimensions. The artistic and aesthetic acumen forms a strong foundation for pedagogy, hence it is important to know how children choose picture books or rather how they are given to know the picture books. This quotation by Judith Graham illustrates the issue: ''Children respond

to the respect which these serious author/ illustrator accord them and learn how to read the important message that books can bring'' (107). When given a chance, the children choose books that are presented attractively, or they might be interested due to identifiable characters. Most of the cases, they choose because the adult guides them to choose one from the given option. Peer recommendations are comparatively less since; the targeted group belongs to the age group where such specific interactions would be limited. But they likely to choose a particular book picked up by his/her friend. ''Children looking at books on their own also had their idiosyncratic approaches'' (Kiefer 21). They would examine the book from front to back; the budding readers would look for pictures than text first. Only fluent readers are likely to ignore the illustrations and move to the text directly.

Just as choosing and reading patterns are strong-willed by the oddities of children, the response to picture books is also significantly determined by it. Their responses are conditioned by the experience with the book and interaction with the adult in discussion, interpretation and explanation. "Sometimes the format of the illustrations inspires the form of response'' (Kiefer 22). That is younger ones often move with physical feedback, while the older ones may look in for details, they even engage in discussions and inquisitive about the cause and effect. Although their responses vary according to their age at some point it is evidenced that they are developing an aesthetic awareness. The cognitive

awareness about illustrations is developed not with adult interference but bud from their critical evaluation of the same. Even the smallest detail is not left unnoticed. Eliot Eisner states that, there are aspects of visual learning that play an important role in human development. It also helps one to cultivate a variety of connotations from the world. In his own words ''visual learning makes . . . forms of experience possible. In doing so it becomes a means through which we make sense of the world we inhabit and learn to experience and enjoy visual forms for their own sake'' (81). The visual learning holds a second phase that of using visual forms in analysing the forms and words that have cultural connections. ''A second way we use a visual form is to perceive or create images when expressive properties afford us a certain quality of life as we perceive them. The visual arts represent the quintessential realization of this use of visual form'' (Eisner 84).

A variety of methods, which would contribute to the development of experience, is necessary for children to extend in finding their faculty to use imagination in learning spheres. Varied and diverse experiences offer the learner the ability to answer questions that stretch throughout their educational life. It improves their ability to judge intelligently and take decisions about the issues they face in a broader spectrum. This begins with the aesthetic judgment children attempt in picture books by analysing the illustrations, finding the connections between the illustrations and the text involve critical thinking skills which in turn

stretches for a whole life span. The critical observation is exercised on analysis of objects of artistic merits and decoding them with personal interpretation. Illustrations in picture book offer the reader a glimpse of variety styles which include author's and illustrator's point of view. The way that illustrations in children's books offer a variant point of view is by presenting information about cultures other than the one with which the reader is familiar with. Along with the aesthetic acumen, a cultural awareness, understanding, and acceptance is evolved with their exposure to other cultures through picture books.

''Picture books have never been the product of only one culture; it seemed to develop independently from culture to culture around the world'' (Kiefer 87). It is unabated that picture books reflect the culture of the land; an example would be *Christmas Trolls* written and illustrated by Jan Brett, bears strong symbols of Scandinavia. The vivid visual descriptions are impressionable. The visual literacy, aesthetic understanding, cultural acceptance, and other similar ideologies are expected out of picture books; but they mostly appear unifacial. Though we have much hue and cry about multicultural literature the reality exists nominally and the issues like prejudice, racism and marginalization remain largely unattended. The projected notion of children identifying and accepting the culture worldwide would remain unsuccessful hence the representation of the real is never attained. The picture books and the represented group in them appear to be limited to the white culture and the

children from other culture could hardly see their reflections, forcing them to realize that these sorts of experiences are meant not for them but for the mainstream society alone.

Studies have shown that the children who are exposed to pictures alone, of the picture books discern the information they have gathered and employ it in their day to day experiences. Carl M. Tomlinson suggests, "in contrast to the information encountered in text books, compelling fictional stories help students gain a deeper understanding of people and cultures" (3). The pictures shown to them need not be assured to be true to their culture and life. This may lead to a clash between what is shown to them and the real cultural life experiences. The children who are given this exposure can be drawn broadly into two sections one, the real benefactors of the culture whose life is reflected in the picture books and two, who remain as onlookers and might develop a distorted view of the world. The first group never realizes to know that there exists a marginal group with different cultural values and patterns. Whereas, for the second group the world belongs to a powerful majority and they had to strive to be one among them forgetting their roots. Picture books are considered to be powerful tools for transferring the ideas and values of the world to which children are initiated; they should be incorporated in to the life of children with a judicious balance. The balance is difficult to be accomplished as the number of books exploring the

themes of races, people, and voices of minority cultures are not encompassed either completely or meticulously.

The notion of cultural awareness could be achieved by encouraging the representation of the other parts of the world in children's picture books. French literary critic Paul Hazard in his influential book *Books Children and Men* discusses how literature for children could promote international understanding. When children are given to know their culture they identify and respond; similarly they should be exposed to other cultures to enable them to identify and develop the fraternity (146). Children are given a window to the world outside. The process of universalization of various nuances of human life should eradicate the notion of prominent culture and marginal culture.

How children approach the picture book and interact with the text and illustrations are highly determined by the contrast and comparison between culture discussed in the book along with what they have been exposed to as their ethnicity; this is what Mitchell calls "a culture of reading and a culture of spectatorship" (3). In brief, it can be said that, there exists a distinction of perception between the group of readers and the group of spectators. Culture of spectatorship also details how visual culture dominates the contemporary culture. The insistence for multicultural literature developed from culturally significant period which aims to incorporate the experiences and ethnicity of minority culture other than the Euro- American one. The idea of multicultural

literature should be treated as a collective term in order to accomplish the enterprise completely. There exists various views on multicultural literature; for some it is literature characterised on and produced by people of colour. And for others, these books cross the cultures and share feature with international literature. Some scholars also believe that these are strictly about the marginalised (Matulka 153). Roachman observes it is an area of literature that focuses on the reality of various cultures, showing both the positive and negative aspects of a culture (Matulka 159). Thus a multicultural literature is diversified in experience and characterization revolving around a specific cultural notion. Including minority experiences from around the world also ensures that no particular perspective is dominant. Heart-warming stories elicit an engaged response, and empathizing with characters in compelling stories is important for initiating the pleasure of literature (Krashen and Bland 8).

Accurate portrayal and appropriate handling of the issues is what mostly sought out in multicultural picture books. The cultural understanding bring about the realization to children, that they are distinct on their own and how are they related to the world outside, is far reaching that it contributes towards globalization. At the same time the idea to acknowledge the group outside is equally necessary. This recognition should be naturally cultivated through various situations involving both the main stream culture and marginalized one. Globalization turns to be the sum total of multiple accelerated movements from

all over. Giddens explains that we live in a globalised world that is being transformed at every level and is affecting every aspect of our life (6). According to Edwards, globalization is the "compression of the world and intensification of the consciousness of the world so that people, services, and goods are available to each other across the globe through a variety of means . . .and ways'' (244). Thus the scope of globalization is vast and it has an impact on capitalism, technology and also on cultural transformations. The changes at these three levels are interrelated and involves larger continuum. The flows in capitalism and new mass media technology result and generate cultural alterations with the universalization of Western mores and cultures. Marshall Mc Luhan predicted in the 1960s that new technologies not only facilitate the growth of international interconnectedness, cross border exchanges, as well as trans-cultural phenomena, but also help foster cultural transactions (Wang I-Chun and Li Guo 2).

The transformations of Asian cultures in this phase need special mention. For most Asian countries globalization resonates with the idea of Westernisation or Americanization resulting indirectly in cultural colonization. The shift from geographical colonization to cultural colonization is occurring with the indirect involvement of the people from those countries. The blind imitation of the life style, food, language, literature, products, technology, and attitudes enslaves one to their culture. These Eurocentric or American ideals take us at an early age in the form of literature. *The Story of Babar, the Little Elephant* is an example.

Appadurai reminds us that globalization marks a new crisis for the sovereignty of nation-states and ethnic identity (4). In the picture of globalization, cultural transactions take place on all directions. Just as Eurocentric culture and Americanization is adapted so is the food culture from the east and musical interest. These cultural exchanges are made possible as it was open to the world. But when it comes to literature, especially for children we hardly notice the 'other'. India, a land of perplexing diversity is hardly picturised and hence the opportunity to be acquainted and understood is denied. Similar situations exist with African, Chinese and other countries. The heritage and diversity of these countries other than the mainstream countries never find a place in picture books, and if at all picturised they carry inaccuracies and stereotypes. The absence of multiculturalism bears strong impact among child readers as the scope for cultural interpretation would remain limited. "We should celebrate cultural diversity not because it is politically correct and makes us feel fuzzily open minded, but because all people have much to learn and much to teach" (Blank 226-27). Books written on different cultures of different countries help the young readers to receive an educational exploration about the world and its people.

The gravity of non representation of the marginal group reflected largely when Nancy Larrick published a paper with the title, "The All- White World of Children's Books" in 1965, where she clearly stated that, "integration may be the

law of the land, but most of the books children see all are white" (63). The

omission of other classes of people from different cultures reflects the diffidence

towards the marginalised. The picture books for children heavily drawn upon

the themes from the Western culture are mostly represented by white characters.

The characters from Afro- American, Hispanic American, or from other Eastern

countries are either omitted or were featured as unimportant characters.

According to a study by Botelho and Rudman only 6.7 percent of the books had

one or more African American characters, many of whom were featured as

"backdrop or rendered as slaves, servants, sharecroppers, migrant or menial

workers" (74). So as Larrick urged, racial equality should be ensured in

children's picture books which else would result in lack of developing humility

among children turning world cooperation a farfetched reality. In 2004, the

United Nations *Human Development Report* described the world as "ever more

interdependent . . . in this age of globalization the demands for cultural

recognition can no longer be ignored" (2). In the era of globalization, there is an

ultimate necessity to look beyond territorial borders and recognize the people

and cultures of other lands. "To recognize that we are all members of a world

community and that we all have responsibilities to each other is not romantic

rhetoric, but modern economic and social reality" (Department for Education

and Skills 7). In order to overcome the discordance and inculcate the notion of

global citizenship, Hadaway suggests using literature as a bridge. "To use

literature as a bridge to understanding in our global village, to reach across the national, cultural and religious differences that often divide us"(3).

"A culture's evaluation of its own literature for children has direct effect on status internationally" (Sullivan 45).The accepted fact that literature especially children's literature helps in conditioning the mindset of children which in turn could be influential in the global movements does not assure the representation from all over the world. The reason for this limited accessibility is due to the under flourished publishing houses in the under developed countries. For example, in a country like India, the publishing houses for children's literature is very limited, hence, the outcome would be limited number of books in this regard. The global scene is also not different. Only very few leading publishing houses from US, UK and countries like Australia and New Zealand dominate the industry; which indirectly influence the lack of representation from other countries. United States and Great Britain are two leaders in the children's literature market, exporting the most children's books and importing the least (Sullivan 60). A positive approach to represent the diverse culture in children's books by the prominent figures is hence a necessary step. Most importantly the representation of the other countries should be authentic and accurate, as children develop strong impressions about the world and other cultures from what is presented to them through stories. "As cultural artifacts consumed at an early stage in the socialization process, children's books are a particularly

valuable source for studying the various schemata, conventional national

attributes and their counter stereotypes which may be acquired at that stage"

(Sullivan 33). The relevance of imbibing the attributes at a young age is identified

as part of many studies in the child education which invariably notes that the

attitudes developed are likely to last longer when accepted at an early stage. It

also helps to place oneself in the global outlook and asses the importance and

develop the fellow feelings towards other cultures.

The representation of other cultures in children's books especially the

books with illustrations invites much criticism. The books suffer from a twofold

incongruousness that is, the themes and characters are limited to the culture

which produces it; and most importantly, even if they represent other culture

they are either stereotyped or carry inaccuracies. Talking about Indian culture,

the land remains as a land of magicians, and snake charmers and colours. It is

hard to find the real spirit of the land in books produced outside the country.

Even though a few books have been produced such as, *Excuse Me Is This India* by

Anushka Ravisankar that establishes the real spirit of the country. But

unfortunately these books are limited to Indian market only and fail to create any

impact in the global scene. Even the children from India relate themselves to

western cultural ideas and aspire for a foreign childhood. Similar situations are

found with other countries too. This ultimately leads to cultural assimilation

rather than amalgamation. "Primers extolling the benefits of European life and

values, literature was a foreign phenomenon imposed on the indigenous"
(Sullivan 47). The cultural assimilation inclined to develop racial bias among
children. As we see in the study conducted by Kenneth and Maime Clark who
asked the Black children to choose between a white doll and a black doll,
alarmingly, most of them opted for a white doll. The racial self identity and racial
preferences are biased due to many of the reasons already cited. The results
suggest that, "black children were experiencing internalized racism, or prejudice
towards their own race" (Wilson 2). The situation also creates the possibility for
White children to develop racial prejudices and negative racial attitudes.

Cultural globalization includes two broader terms that of multiculturalism
and transnationalism. Children's books addressing multiculturalism give space
for diverse voices while transnationalism transcends the geographical borders
towards unified whole. Writers of children's fiction began to appropriate
multiculturalism in their writings. Stephens in his essay, "Advocating
Multicultaralism: Migrants in Australian Children's Literature after 1972"
considers, multiculturalism "strongly advocated as a desirable social value and
one to be inculcated in child readers" (180). To define multiculturalism,
"multicultural children's literature is about the socio cultural experiences of
previously underrepresented groups. It validates these group's experiences,
including those occurring because of differences in language, race, gender, class,
ethnicity, identity, and sexual orientation" (Gopalakrishnan 5).

The underrepresented culture should find a place in children's literature so as to enable the children to accept the difference. It promotes diversity and helps to observe marginalised characters without cultural bias. The racial stereotyping and racial prejudices should give way to cultural acceptance leading to cultural globalization. Multiculturalism is perceived at two levels, in general sense, where people accept and celebrate the customs, costumes and cuisine of a multiethnic society and comprehensively multiculturalism means the acceptance of cultural difference as central to human identity (Kymlicka 4).

Looking in to the cultural reality today, one should admit that world is moving more diverse emphasizing the ethnicity focusing on the cultural patterns which suffer from a cultural invasion. This posits three ideas 1) actualization of ethnicity 2) emphasizing the cultural milieu and 3) realization of cultural invasion. The invasion on the marginalised culture and the resulting resistance towards the invasion acts against global citizenship. Global citizenship is the need of the hour. We should think globally in terms of planet shedding away the local identities. The geo-political-cultural identities should tune into one greater reality making each a global citizen. Global citizenship ensures one's responsibility towards humanity crossing the state borders. Ideals of global solidarity must be communicated to children above prejudices and racial stereotyping from an early age so that they grow up as global citizens. The

interdependence and multiculturalism should prevail over differences and prejudices.

This study ultimately probes on two crucial issues one, how picture books could be influential and two, how does it accelerate cultural globalization. The wider reach of the influence of picture books is a highly determining factor in the era of globalization. The divergence is giving way to new thoughts and universalization is reflected in all spheres including culture. The world with one culture is not a faraway dream, but will that be a melting pot of all or just the mouthpiece of the powerful is a tantalizing question.

The Cultural Approach

The discipline of Cultural Studies examines the ways in which culture is constructed and organized and the ways in which it involves and changes over time. Cultural studies can be succinctly defined as a mode of textual critique which concentrates on issues of power. This critical practice is underpinned by a sense of culture as a battlefield on which the dominant groups in society seek to impose their will whilst subordinate groups attempt to resist the powerful and invent new identities for themselves. Cultural studies mostly revolves around the popular culture alone, it is not all, rather it includes the popular culture and studies the factors responsible for where marginal and aboriginals are determinant factors. All social practices can be observed from the standpoint of culture. Cultural studies equals the different moments of cultural articulation.

Based on the qualitative methods, cultural studies critique the text on different levels to look at the cultural construct.

Cultural studies coheres around the representation of culture through signifying practices in texts the articulation of which is consumed by readers. The analysis and interpretation of texts at the level of production, reception, and cultural significance create literature as a culturally signifying practice. Cultural studies subvert both the distinctions of 'high literature' and what were considered to be lower forms that appeal to a much larger body of consumers. The construction of culture and its sustenance through literary works are greatly inclined towards homogenization of culture with a voluntary or involuntary erasure of the specific culture.

The methodology of cultural studies involves on the whole, qualitative methods focusing on cultural meaning. A text, in cultural studies, is approached with three methods for analysis and they are ethnography, where the text has often been linked with culturalist approaches; multiple textual approaches, predisposed to draw from semiotics, post structuralism and deconstruction; and the last method is a series of reception studies. The first approach ethnography is a practical and theoretical approach. It qualitatively explores the values and meanings in the context of a 'life' – that is, ethnography asks questions about cultures and identities. How the cultures and identities of life were given voice in the books. The second approach is rather a textual one, to understand and

analyse rules of reference about the way the social order is constructed through the narratives. Stories take different forms with narration and stylistics to deploy the subject matter and utilize a variety of characters, and situations. The third approach, reception studies considers readers are the creators of meaning in relation to texts. The meanings are constructed by applying previously acquired cultural notions resulting in differently constituted audiences work with different meanings for the same text. A significant strand of work in Cultural Studies is mostly theoretical than empirical. Theoretical understanding is arrived at with narratives that seek to distinguish and elucidate general features that describe and define the perceived occurrences. Cultural Studies coheres around the representation of culture through signifying practices in texts the articulation of which is appreciated by readers.

The psychological substratum

Every work of literature has its own psychological significance. The psychological considerations present in children's picture books are decisive by characteristics for children and how they deviate from adults. The latter premise is really important as children are growing adults. "Literature can be of value in helping the child cope with and master those problems of importance in his age- be it what to do on a rainy afternoon, how to play a new game, or how to manage anger at one's mother" (Sanders 15). If the child is able to make sense of what he is reading in relation to his wishes understanding or an emotion, the

piece of writing is said to be effective. "The best authors are the best psychologists: they provide through their writings, deep insights into human nature and thereby a powerful tool for a better living and growing" (Sanders 22). A sense of belongingness is acquired by children through the narratives.

The child subjectivity in picture books should be related to the emotional and psychological working of their mind. The social and emotional developments of the children evolve at early childhood days with no specific pattern devised; it develops naturally through the experiences they are exposed to, the situations and people they interact with and books they read too. The collective efforts of the society, condition the minds of the children that they are hardly given the chance to look beyond the projections to see the truths by themselves. Everything around the children professes the assimilation of culture indirectly and involuntarily. The ideologies expressed through the books for children are accounted for the behaviours and approaches children adopt in their later life.

The major contexts that we need to consider in the analysis of child psychology are the social context, the cultural context and also the socioeconomic context. The thoughtful acceptance of the world takes place with the early cultural traditions, the myths and folks involved and also by the learning and appreciating the culture and art of other people. The social context is relevant as the relationships with peers and adults have an effect on how children think,

learn and develop. Families, schools and peer groups all make up an important part of the social context. The second decisive area is the cultural context, where the child lives amidst a set of values and customs which have an influence in the developmental phase and also throughout the lifespan. The third major field poses to be the socio economic context, which is very crucial for children. Higher the socioeconomic status better the nurturing children receive. Such factors can have a major impact on child psychology.

By analyzing the child psychology theories or by applying neo-Freudian children's psycho analysis these narratives are shown to be addressing the unconscious of child in a language similar to dreams, which in turn helps children to deal with the plethora of feelings and desires that remain unspoken or unidentified. The involvement of psychological theories in publishing the picture books for children orbits around the universal psychology of childhood which is Eurocentric in spirit; moreover, it would also take into account the publishers interests on the feasibility of the business.

"It is now, in fact, a commonplace in developmental psychology that even small babies can soon be actively occupied in learning about their environment by a continuous process of assimilating and adjusting to new experience, so that their first reactions eventually become organized into ever more coherent patterns of thought and behaviour" (Tucker 23). This coherent pattern of thoughts and behaviour appropriate to the society is determined by the socially

constructed psychological visions of the writer, publisher and parents who mediate before the concept ultimately reaches the children.

Children's literature in India: Unfolding the transpiration

The children's picture book scenario in India kept a slow pace, and mostly the stories were retold or adapted from *Panchathantra, Jathaka Kathakal, Kadhasarith Sagara.* In comparison to the proportion of picture books produced all over the world the number of books from India is comparatively lesser. The publishing houses dedicated to bring children's books in market are few limiting the wider reach. In addition, the books published are mostly in English than in local languages. These factors critically interfere with the circulation and availability of books to the readers. The absence of multiple factors made many generations of Indian childhood to blindly accept Western classics, German fairytales, and Greek mythologies which were easily available around in vernacular languages. For long, the imagination and creativity of Indian childhood were channeled in tune with these westernised conditioning without essentially feeling connected to the stories narrated. They found the midnight feast and the white skin absorbing.

Today, Indian works attempt to rethink stereotypes; with more publishing houses and challenging writers with contemporary realistic stories comprising real people, places, time and locale took over the scene. The advent of realistic rendering of situations help readers to see themselves reflected in literature.

These stories also enforced cultural content. The independent themes and realistic portrayal of the cultural content the stories were made them more Indian. The stories with relevant story lines, and realistic in theme with the local colouring by inclusion of words from regional languages and scenes set in the Indian locale became more common. To effectuate these changes require increased circulation with a deliberate and increased demand fulfilled with availability of these books; which is still in a budding state. The share of Indian picture books cannot make a strong standpoint of its own on the front of cultural globalization. Non inclusion of picture books into the lives of children can be attributed to the factors like publication issues, linguistic limitations, vastness of the land and culture, which make it difficult to produce culturally authentic children's literature for the masses in the country. Publishing children's picture books in India faces the major problems of increased cost of production causing poor quality of production of the books along with preference for foreign productions with dominant western theme hold back the full growth of the industry in India. The children's sections in book store and libraries have more books produced in Western countries and mostly in English language.

The representation of Indianness in children's picture book is not limited in the books produced in India alone. The books produced about India in other countries bear the stamp though stereotypical to some extent. The picturisation of India by other countries were more according to the way they wanted India to

be. The stereotyping can be viewed in terms of culture, characters, locale, climate, and life style, which rather abide by negative stereotyping. For example, the book *Once a Mouse* by Marcia Brown produced in 1961 generates the idea that the people in India still live close to nature. The locale of the story is set as forest as if nature encompasses every aspect of India.

Review of literature

Children's picture book has become an exciting area of interest to the research scholars in the past few decades. Roxburgh (1983) states narrative is the most vital element in literature for children, not only in the novel, but also in the modern picture book. Golden and Gerber (1990) studied the semiotic perspective of the picture story book. Hearne (1993) opined that knowledge can only deepen our reading and listening, especially of stories that grow from unfamiliar traditions. Johnson and Janisch (1998) emphasize that children's picture books provide continuing focus for teaching and offer opportunities for reading and thinking. Mendoza and Reese (2001) identified the importance of picture books that depict the variety of ethnic, racial, and cultural groups in allowing children to develop their understanding of others. Wallace (2005) establishes that the function of literature is to transport children to new cultural contexts, giving them an insight into the perspectives of the people, and providing them with vivid experiences. Yang (2006) studied the narrative art of Anthony Browne's *Gorilla* focusing on word and image interactions and concluded that visual

literacy has inevitably become an essential part in the literary and literacy curriculum in the English-speaking world. Ugochi (2010) examined the relevance of children's literature to the society and asserts that children's literature can help to promote and sustain the national heritage. Bradford (2011) examined the concepts of transnationalism in children's literature in the global age and concluded that transnational texts combine and blend elements from different cultures. Zawahrehn (2012) studied *The Sandwich Swap* a story picture book and concludes that it is of great educational value as it reflects a unique royal writing in children's literature. Thompson (2012) identified a number of key research challenges and opportunities to understand how child development is shaped, and reshaped, by broader cultural elements. Wilson (2014) analysed race representations in children's picture books and concluded that parents and educators bear the responsibility of finding and demanding more accurate and positive racial representations within children's picture books. Dev (2017) documented that children have become more advanced and technologically sound with the help of globalization and they are moving far away from their culture and tradition as a result of this process. Belcher (2018) examined three older children's picture books and their revisions in a later decade and concluded that picture books provide hope and direction to readers and make them experience a cultural world view. Gauvain and Munroe (2019) studied the effect of cultural change on children's development and concluded that the child

development is a bidirectional process, and children are more likely to be early adopters of resources that are introduced during cultural change.

Objectives

The study is intended to analyse the children's picture books from different perspectives. The research would focus on the influence of children's picture book on the globalization of culture. The major objectives in undertaking this analytical study were:

to examine how picture books remain culture bound. The study would explore how children's picture book aids to understand cultural traditions of humanity and thus help children to develop an appreciation for culture.

to explore how children familiarize themselves with the many different languages and dialects of cultures around the world through picture books resulting in globalization of imagination and culture.

to look into the role and importance of picture books in the life of children. Picture books provide visual literacy to children with stimulation for creative drama, writing, and other forms of artistic expression, and encourage children to realize people all over the world.

to understand the aesthetic potential of the picture book on the

transformation of culture in the global age

Chapter two, 'Globalization: The Transformation of Globalized Identity

and the Augmented Multiplicity under the Overarching Global Entity', sees the

different nuances of globalization with specific thrust on cultural globalization.

The chapter discusses how globalization became the hallmark of the present era.

The economic and political aspects of globalization move steadily towards

cultural globalization. Along with the historical aspects of globalization, the

chapter also studies in brief the different processes that affect cultural

globalization. The major criticism raised against cultural globalization is how

the process was scaled down to the culture of consumerism from western

countries. Cultural globalization in turn imposes the cultural practices from the

powerful western countries by keeping the marginal under the imperialistic

globalization of culture. The imposition of globalization in tune with that of

developed countries are questioned and resisted with multiplicity.

The third chapter in the study is about culture, titled, 'Culture: Framing

Stereotypes under Imperialistic Transformations of Culture Readdressed with

Multiculturalism.' The characteristics of culture are studied in detail with thrust

on theories of Cultural Studies. The evolution of culture passes through multiple

phases down the ages. The dynamic nature of culture is analysed and found how

culture undergoes three vital processes in the evolution. Homogenization,

heterogenization and hybridization are the three processes that perform collectively in the sphere of culture. The major concern of the globalization of culture is how the minority culture faces a threat of erasure in the face of homogenization. These attempts were resisted with heterogeneity. The dynamic nature of culture remains static at the pre conditioned notions about race, gender, and nation; hence the outlook never undergoes a change to accept the diversity. By looking into the literature that manifest the cultural evolution, it is often found that these remain limited in the perspectives mentioned. The stereotypes in literature will leave an eternal register in the young minds and initiate an attitude formation towards the differences and similarities that exist among people. The demand for a multicultural outlook shedding away the stereotyping is identified as the need of the hour.

The fourth chapter is the direct study of the picture books selected for this project. The title of the chapter is: 'The 'Otherness' Revisited: The Re-interpretation of the Picture Books through Ethno-Cultural Analysis.' The selected picture books are grouped based on the content, period, themes, and nationality reflected. The study revolves on seventeen selected picture books. The first group consists of the picture books cum fairy tales include *Little Red Ridinghood* and *Cinderella. The Tale of Peter Rabbit* by Beatrix Potter and *A Cat in the Hat,* by Dr. Seuss; *Babar, The Story of Babar the Little Elephant* by Jean De Brunhoff are selected from popular picture book genre. *Five Chinese Brothers, The*

Story of Little Black Sambo, Brother Eagle Sister Sky, Smoky Night, Snowy Day, Grand Father's Journey, and *Yo!Yes?* form multicultural picture books for the study. These books have at least one minority or multicultural character and contexts which construct a supposition about race, ethnicity or adaptations. The last of the section is picture books from India consisting the Gita series (*A Gift for Gita, Roses for Gita and Lights for Gita), The Toy Horse,* and *Raju's Ride*; produced by Indians reflecting the Indian culture authentically. These books were grouped and analysed to see how culture is reflected to transfer to the young minds. The books selected do not belong to a time frame in order to study the cultural evolution from the past. The books were studied on the basis of the theme, characters, setting and how they reflect culture positively or negatively.

Finally, the conclusion states the findings of the study and identifies and reinforces the need for the multicultural literature without stereotyping as the need of the hour. In the era of globalization the inclusion of diverse, heterogeneous and multicultural aspects facilitate unbiased transformation of global culture through picture books.

Scope of the study

This study is unique as it proposes a new outlook on picture books of children and the globalization of culture. Similar research has not been conducted on this notion of children's picture book, relating the concepts in the cultural background. The study of cultural globalization has always remained

limited to higher literature and sociological perspectives. The project is also important because it observed the recent trend of globalization and studied the various reasons with specifically thrusting the unidentified realm of children's picture books. The way globalization is actualized involuntarily through little buds is a topic which invite quite importance. This thesis contributes to an emerging area of research on picture books in performing a sociological role necessitating the incorporation of diverse voices around the globe.

Chapter 2

Globalization: The Transformation of Globalized Identity and the

Augmented Multiplicity under the Overarching Global Entity

Introduction

Globalization is a clichéd term due to the hackneyed use by everyone,

relating to the various nuances of transformations. The connotative meaning of

the term is identified quickly, but very few realize the denotative implication the

term globalization bears. For many, it is a 'borderless world' where the territorial

divisions are seemingly irrelevant. Pronouncing the rise of borderless world, the

hyper globalization seeks to convince the public that globalization inevitably

involves the decline of a bounded territory as a meaningful concept for

understanding social and political change (Steger 61). The idea suggested by

Steger puts forward three main dispositions. One, that there is an inevitability of

change both on social and political front. Secondly, these changes can be

understood beyond the terms of territorial boundaries only, and finally, this

marks the rise of globalization.

Globalization is a concept that is so frequent in usage and it has lost the

vigour and fervour from it. Sociologist Roland Robertson a prominent theorist

studied the cultural aspects of globalization. In his book *Globalization: Social*

Theory and Global Culture, globalization is defined as "the compression of the

world and the intensification of the consciousness of the world as a whole" (8).

The concept offers, a researcher, a higher scope for elaboration as the occurrences of change in the various fields, from economics to cultural exchange reflects globalization. Each school of thought identifies globalization according to the influence of globalization on the discipline. Various fields such as the economic activity, social relations, cultural transactions, educational openness, the new travel horizons are affected by globalization, and these disciplines reciprocate by accelerating the pace of globalization. It is hence difficult to comprise the concept to one single definition that is spread over multiple spheres. The defining characteristic of the process is "the movement towards greater inter dependence and integration" (Steger 9). The integration and inter dependence occurs in all domains.

The history of globalization undoubtedly predates modernity and evolves mostly since fifteenth century continuing till present day. Even though the process of globalization is not static and rather an ongoing process, the relevance of a history is in regard of the reach of this dynamic process from the age old times to the present times. The people and organizations around the globe are involved in the phenomenon of globalization and the process is assessed from two major stand points that of pro-globality and anti-globality. The multidimensional nature of globalization has turned it to one of the most polemical debates in many academic circles, dealing with various topics such as literature, art, feminism, human rights, technology, ecology and many more.

Based on the credos of these various disciplines it is attempted to establish a certain doctrine of globalization. Emerging global economy grounded in modernization and fuelled by the expansion of western capitalism, developed a response from economists and sociologists on two major grounds; namely, the growth of capital production and the rise of transnational corporations. The proliferation of markets crossed the nation state boundaries.

Many additional qualities of this movement come afloat when we analyse each of the definitions produced in this regard. A few such features to be mentioned are: one, creation of the new and multiplication of the existing activities as suggested by Steger (9). The second quality of globalization is reflected in the expansion and stretching of social relations. The third is intensification and acceleration of social exchanges and activities. The fourth and the most important is that globalization process also involves subjective plane of human consciousness. Considering all the aspects mentioned above the need of the hour is a multidimensional approach to globalization. The consecution of globalization went from globalization of countries to globalization of companies, and finally reaching to globalization of individuals. It should involve social, individual political and economic activities stringed together. But unfortunately what actually takes place is seeing the trees for forest. The outlook on globalization is scaled down and a biased or partial view is projected. A complex phenomenon like globalization tends to slip down to a narrow domain. Many a

time this transpires as the scholars concentrate on only the aspect applicable to their expertise.

The globalization studies revolves around multiple phenomena, to state a few, it is about a global economy where the production and consumption involves new world wide systems resulting in economic integration. Another aspect is the global political processes with far reaching implications like global government; along with this, the movement of the people crossing the geographical boundaries across the globe has given rise to transnationalism, all these should be brought under scrutiny. A major signifying characteristic to be examined in this regard is the social hierarchy marked with cultural domination on one side and inequality on the other. Each of the aspects is to be discussed as emergent variants in the backdrop of globalization with appropriate weightage.

Globalization: Range, Scope and Limitations

Anthony Moran, the social scientist explains globalization as "the widening, deepening, and speeding up of worldwide interconnectedness in all aspects of contemporary social life" (7). This suggests that globalization is not limited to any one discipline; rather it acts as a phenomenon stretched to all fabrics of society. The pattern of globalization is distinct in each domain following a set of processes. According to Huggan, globalization works through "four linked processes: deregulation, diversification, individualization, and informatization" (47). The contemporary globalization arises out of long standing

historical contexts. The people from different parts of the world expected for a single place with their culture at the centre. John Tomlinson in *Globalization and Culture* stresses that, the particular culture masquerading as universal ones is not evolved solely from religious world views and pre-modern cultures; rather, the concept was present at the core of European enlightenment rationality (358).

Escalation of globalization has instigated from economic dimension at first place. The reason is the greater transformations ruling the giant leap were first experienced in terms of economy. "Economic globalization refers to the intensification and stretching of economic interrelations across the globe" (Steger 37). The economic relations across the globe existed so far geared up transformation in a high accelerated pace with a wider reach in chorus. Steger continues to exemplify the economic transformation as "huge transnational corporations, powerful international economic institutions, and large regional trading system have emerged as the major building blocks of the twenty first century's global economic order" (37). This asserts that the economic globalization left the impact both at regional and international level.

Any discussions about social change cannot be completed without putting thrust on political aspect, so is globalization. "As the nation- state is replaced by the globe, the logic of the modern age becomes replaced by a new logic in which the globe becomes the primary source of identity and arena for social action" (Robinson 139). Even though, primarily identified as an economic social change,

the deeper political undertones, which made the transformation possible, should not be missed out. The political and economic globalization is so interconnected that it is difficult to find out which domain takes over the first position with prominence. As we discussed and defined economic globalization as intensification and stretching of economic interrelations, political globalization is the same with increased political interrelations across the globe resulting in unified governance or global governance. This facet of globalization is the most sought out and despised at the same time; since it facilitates the 'powerful' advance, and abates the 'weaker' section. Political globalization and global governance would operate hand in hand which would in turn result in cosmopolitan democracy. "Sceptics have also expressed the suspicion that the proponents of cosmopolitanism do not consider in sufficient detail the cultural feasibility of global democracy" (Steger 68). The contentious approach of globalization elicits more criticism on matters of governance, cultural diffusion, information and media interference. The era of globalization stamps itself through augmented media interference; a greater momentum is acquired for media with the latest technological advances which is resultant from globalization. The source of most informational flow is mass media. The flow of information is always in a single direction, from the source to many, which entails not only dispersion but also cultural globalization through conditioning.

Technology has facilitated the emergence of a global culture with faster dissemination of knowledge and information. The cultural boundaries are swept away by television, internet, and satellites; whereby, the dreams and attitudes of the people around the globe are determined by the global entertainment companies. The spread of values, norms, and culture tends to endorse western ideals, indirectly launching the cultural imperialism. Accordingly, certain issues surface into the scene as the fate of local cultures against the global consumer culture, a future world of global culture reinforced by social solidarity and political unity and the status of a language like English in the global arena. These issues are upshots of cultural globalization which need specific mention. Globalization of culture is a fairly well established theme. Intrinsic worth of culture and its importance as a sociological premise, the conditions which caused the explicitness of culture, genealogy of the concept of culture and affiliation to other interdisciplinary areas of study, and the significance of culture in diverse studies concerning global arenas are among the dominant discussions in globalizational approach. Cultural response to globality and globalization should also be scrutinized.

The cultural flows around the world is seemingly influenced by globalization through multiple meddling factors; hence, cultural globalization emerges as a significant facet of global phenomenon. According to Castells, cultural globalization is "the emergence of a specific set of values and beliefs that are largely shared around the planet" (117). This phenomenon is both caused by

and lead to globalization. The values disseminate due to globalization and societies interact and simultaneously, this dissemination results in globalization of culture. Galton identifies that the classic formulation of interdependence of societies leads to cultural diffusion (Babones 157). Cultural globalization remains entangled with set practices and symbolic expressions of life which remain enrooted in culture. The inception of cultural globalization went unidentified initially. Apart from the civilizational exchanges with new technologies, consumerism and similar practices the cultural transformations were stamped to be the cultural globalization. The local culture is influenced by the global culture and new combinations arise; these new combinations are partially homogenized and partially remain with local cultural forms and identities giving way to hybridization. Cultural globalization act as a medium, dissolving the differences in culture and creating homogeneity across the globe.

The technological advances like internet, geared up the pace of cultural globalization. Consumerism, mostly equated as the American sociologist George Ritzer commented in his book *Globalization: A Basic Text,* with Coca Colonization and McDonaldization (105). This too has caused to raise brows against the cultural globalization concept and practices. The three main ideologies associated with globalization are hyper globalist, sceptics, and the transformationalist. The first group considers that the world is increasingly global and they see the state and nation overshadowed by global. The second

group, goes completely in opposition to the former and holds the view that globalization is only a myth. For them globalization still lacks the global or universal element hence not valid. While the third, transformationalist approach views, globalization as a driving force in society causing economic, political, and social changes. The perception of globalization dominant in the world is opening up extensive opportunities for economic development of the world and significant changes to make the people's conditions of existence better.

The Third World perception of globalization is that of a harmful process that promotes inequality within and among states. It can be said, that globalization is integrating and fragmenting the world simultaneously, enhances uniformity and localization, places prosperity and deepening misery side by side and finally weighs homogenization and heterogenization alike. The idea of globalization stemmed out from the western culture that it has been forcibly applied on to the Third World or marginalized countries, keeping everyone as a part of it. Thus the ideas hidden behind globalization are also fixed according to Eurocentric terms. Criticisms were also received regarding how sameness is enforced among all cultures or how difference is perceived. Out of these two which should be given preponderance is still an intriguing question. As long as sameness of culture does not guarantee to preserve diversity of the world cultures and effectuate Western culture or dominant culture upon others, cultural globalization would remain under shade of doubts.

The pessimistic hyper globalizers' argue that, we are not moving towards a 'cultural rainbow' that reflects the diversity of the world's existing cultures. Rather, we are witnessing the rise of an increasingly homogenised popular culture underwritten by a 'western culture industry' based in New York, Hollywood, London and Milan (Steger 70).

This demonstrates how cultural globalization in turn concludes into cultural colonization. The cultural colonization is resisted and ethnicity is preserved in extremism. This tendency enroots from religion and through literature to a greater extent. On the other side there are people who hold on to a positive characteristics of cultural invasion, being optimistic, they agree on certain terms like spread of democracy, awareness about new systems, exposure to free market, and new educational horizons. A contrary assessment is also confirmed by people like Robertson, sociologist, who contends that global cultural flows often reinvigorate local cultural niches (Steger 75). To sum up, cultural globalization could bring about a change of attitude in people's consciousness wavering between optimistic and pessimistic vision. As culture is an ever evolving process, it should be admitted that no culture today remain authentic to its self contained nature, so three possible shifts can be noticed in the age of cultural globalization as suggested by Steger in *Globalization: A Very Short Introduction.* These shifts are the one towards popular culture, the one towards a cultural particularism, and the one which allows cultural hybridity (76).

The subjectivity of Globalization

Globalization has become a part of human history and trusted to be beneficial to everyone. It is a movement inevitable with no one in charge of the changes occurred. The linguistic, political and cultural globalization extends to the spread of ideological globalization, like the spread of democracy. The impulses of globalization are prevalent from primordial times. At one point the people involuntarily desired for it, on the other side, there are powerful civilizations colonised the countries and imposed their cultural and economic practices over others. The European imperialism equated with colonization can also be considered as globalization since the process transplanted the values and practices in the colonized countries.

The criticisms against globalization have set in an inescapable trend of the society, where many features of globalization are met positively. At the same time the challenges posed are equally strong. Along with accelerating forces, the anti globalists camps are equally thrusting. Two major categorisations mainly found are, first, particularist protectionism and the second universal protectionism. The particularist protectionists are particular about their nation, its culture and not seemingly ready to change in tune with global solidarity ensured by globalization. Whereas, universal protectionist are lead by social justice and equality and questions the inequalities created by global elites. For them globalization should take place at the grassroot level among the ordinary

people. In cultural terms, the new pattern of globalization has to effectuate a new form of global mass culture.

The advocates of globalization put forward arguments on modernity, progress, development and other positive changes as the ramification of globalization. However, they transform and replace our customs, cultural values, morals, norms, and even behavioural patterns at will. This endorsed globalization as the despicable form of internationalization and homogenization which supports loss of power, ethnic identity, and autonomy in the affected nations. Globalization generates the idea that everyone outside the globalized circle is not civilized; therefore one has to metamorphose into a main-stream-cultural-figure stripping off the ethnic identity to fit into the present trend. This wrong conviction has influenced our values as well as our intellectual and cultural development. Globalization although has its contribution in national development people consider themselves as awkward or barbaric when they indulge in those activities which previously made them feel proud in the community. The concept of globalization should be seen as an encouragement towards upgrading or promoting our cultural values and national heritage. Dismally, it has deteriorated to subduing or substituting our heritage. No culture or language should be seen as inferior to another but should be given an accommodating path. This would bring better national growth and better integration globally.

In so far as the role of culture in global process is concerned, there are mainly two approaches. First approach focuses on the positive consequences of globalization, where a free exchange and dissemination of goods, people, ideas, and technology is possible between different cultures worldwide and the instance of cultural diffusion is conceived. The second approach posits that cultural globalization is characterized by massive homogenization and resultant worldwide acculturation. The ethnic annihilation is the inevitable and deplorable side effect; "that of neo liberals and neo imperial warmongers who believe that economic progress and modern institutions are worth the price of disposing of traditional and local cultures; and that of liberals and third positionists who see in local cultures and in ethnic diversity the alternative for globalization with a human face" (Trigo 7). Thus the impact of globalization in the cultural sphere is mostly viewed in a pessimistic light. It is equated with the destruction of cultural and ethnic identities. Further, it accelerates the encroachment of a homogenized, westernized, consumer culture. Ultimately, globalization is interpreted as an absolute extension of western cultural imperialism.

The globalization scenario necessitates the analysis of the future of globalization and the related phases. Debate on globalization focuses on the social inequality and the cultural dominance in existence. Hence the future of globalization will be in new lights if it remains truly democratic global order. Transnationalism and multiculturalism emerged as off-shoots of globalization

and both the concepts bear a heavy gravity of ideologies attached to them. The rhetoric of globalization have remained locked primarily in the spheres of economics and politics for a long time. The far reaching results were visible slowly spreading in to the other realms of culture, language, dogma and literature making globalization a multidimensional process. The momentum was gained with "media and communication technology" (Tomlinson 354). Incorporating the multiple genres, as Tomlinson commented globalization tends to act as, "a complex, accelerating, integrating process of global connectivity" (Tomlinson 354). The connectivity among different parts of the world with the technologies of computers, mobile phones, and internet make the lives of the people all over the world more integrated. It also influences and conditions the thinking faculty to act globally. The cultural changes initiated by the globalization process can be measured to some extent by examining the shifting global patterns of language use. It is obvious that some languages are increasingly used especially in international communications at the same time a few others lose their prominence and sometimes slowly disappear as the speakers assimilate to a different language. This can be cited as one characteristic of homogenization. The everyday life of a local person acts from the global front. Even the global social issues manipulate the reasoning faculties of common man. The life style, food habit, and entertainment changes make globalization sound subjective.

Global mass culture has a variety of different characteristics but I would identify two. One is that it remains centered in the West. That is to say, Western technology, the concentration of capital, the concentration of techniques, the concentration of advanced labour in the Western societies, and the stories and the imagery of Western societies: these remain the driving powerhouse of this global mass culture. In that sense, it is centered in the West and it always speaks English (Hall 6).

Cultures are propagated and mix with one another in the course as it is exposed to one another in the fast moving world of media and transportation. It is susceptible to influence each other and tends to get modified from their original and authentic form. When the interaction is with dominant culture, it would overtake and absorb the marginal cultures in any part of the world; the danger of losing cultural integrity on the part of each culture is thus evident.

Globalization consigns too many related processes in the economic, political, and social fields. However, it is within the cultural sphere that the popular idea of globalization takes root and effectuates changes in the lives of most people. What leaves globalization under the shadow is the specificity of what globalization is and how it affects the lives of people. In general, Robertson's reference to globalization as "a particular series of developments concerning the concrete structuration of the world as a whole" (20) is a useful place to begin understanding globalization as a cultural phenomenon because it

captures the idea that humans perceive the world in a similar way. But Arjun

Appadurai in his book *Modernity at Large: Cultural Dimensions of Globalization,*

comments of culture differently, as "culture is regarded as a dimension of

phenomena that attends to situated and embodied difference" (13). Further it is

mentioned that"culture is a pervasive dimension" which utilises the differences

of human interactions to create new concepts about group identity. The

discussions on cultural globalization remain self contradictory at these levels.

Boli and Thomas explain, through globalization "definitions, principles,

and purposes are cognitively constructed in similar ways throughout the world"

(173). The investigations with regard to the different perspectives to explain the

forces driving globalization and the consequential findings are diverse.

Globalization dominated the ways in which the visual and graphic arts have

entered directly into the reconstitution of people's life, entertainment, and

leisure. It is dominated by television and by film, and by the image, and styles of

mass advertising. The principal forces behind the adoption of global practices are

the multinational corporation and national elites adjusted to global trends. The

multinational corporation promotes a culture of consumerism that in turn creates

a necessity for its products by the elitist group. According to this view,

globalization creates contradictory processes—the generation of wealth and

"globalized" marginality that stir up migration within and between countries

toward global cities (Appiah XII). These processes will provide the basis for

conflict and hostility now and in the near future. The realist school of international relations, which originally believed on the power of nation-states as the source of structure in the world, now focuses on multiple international factors, including multinational business enterprises and nongovernmental organizations, as sources of structure. Globalization leads to a complex interdependence among these multiple determinants that pursue their own interests on a global playing field.

Military security no longer dominates international politics as economic and social issues play increasingly important role in international relations. Reacting to the rationalism implicit in both the Marxist and neo-realist approaches, world polity theorists such as Meyer et al. (144) understand the adoption of transnational practices to be caused by forces of mimetic isomorphism. Mimetic isomorphism refers to the tendency of organizations to imitate the structures and practices of other organizations and institutions in the face of environments characterized by great uncertainty (DiMaggio and Powell 151-52). World polity theorists argue that the adoption of organizational practices by international and local actors depends upon a world culture to which they conform. Among the elements of this world culture, Boli and Thomas (171) identify five values: universalism, individualism, rational voluntaristic authority, human purposes of rationalizing progress, and world citizenship. Finally, for world culture theorists, a world culture does exist, but is much less

homogeneous than suggested by the world polity theorists. Instead,

globalization is best characterized by processes, alternatively called

hybridization as suggested by Robertson, creolization as discussed by Cohen, or

glocalization suggested byHannerz (Hassi and Storti 14), in which different

cultural elements are joined in new and sometimes unexpected ways as they

come into contact with each other as a result of different cultural flows.

Appadurai in his book *Modernity at Large: Cultural Dimensions of*

Globalization, postulates that cultures come into contact with each other through

five specific kinds of global cultural flows: ethnoscapes (tourists, immigrants,

refugees, etc.), mediascapes (radio, television, etc.), technoscapes (low and high

technology transfers), finanscapes (capital flows), and ideoscapes (ideologies)

(33). These cultural flows occur in all directions between North and South and

East and West. In each case, these flows bring people into contact with new ideas

that serve as catalysts for the creation of new cultural forms. According to

Hannerz, cultural flows occur in four ways. The market causes cultural

commodities to move across borders. The state as a manager of meaning

implants cultural norms and categories to standardize practices as well as to

accentuate some differences in order to aid the creation of national identity. The

third pattern or process involves the everyday activities involved in production

whether at home, work, or school, which may or may not be subject to

considerable global influence. The fourth deals with movements (women's,

environmental, peace, etc.) that transcend national borders and often deliberately transmit new values. These four processes contribute to the flow of cultural products from the North (or the center) to the South (or the periphery) (Husted 83) and this flow is not one-way. Rather, actors in the periphery take cultural products from the centre, modify them to local conditions and tastes, and develop new synthesis or hybrids.

The common supposition about the globalization process is that it will effect in a single global culture. Even though it is a speculation, the chance of actualizing it is more as there is an accelerated unifying effect of connectivity in the globalization process. This is not limited to any one sphere but spreads in multiple spheres. The general unifying character of the practices at the globalization phenomenon is welcomed and resisted at the same time. Contemporary globalization is not an overnight change but the end result of longer history where the societies and people imagined the world to be closer and a single place. They also assumed or rather hoped that their culture would be remained at the centre of this imagined single entity. It turns to be a single place encompassing all and is criticised for excluding the minority and thrusting the mainstream upon the rest. This makes globalization idea as not quite global.

The process of globalization is often termed to be an umbrella concept but hardly gives space for economic, social and technological development for countries like Africa. "What used to be called the 'Third world' clearly does not

partake of the globalized economy or of globalized communications *in the same way* as the developed world" (Tomlinson 355). This leads to conceive globalization of culture to be a cultural imperialism. "The most common way in which this is conceived is in the assumption that . . . cultural globalization implies a form of cultural imperialism: the spread of western capitalist- particularly American- culture to every part of the globe, and the consequent threat of a loss of distinct non-western cultural traditions" (Tomlinson 355). Tomlinson shares the fear that there might occur a total domination of world cultures with the initiation of the iconic brands like Disney, Coca –Cola, Google, Microsoft, McDonald's and many similar giants. But these tendencies face a cultural opposition which too has become one phase of cultural globalization.

In seeking to describe the cultural facet of globalization, it is often sceptical that global culture acts as a property of non territorial spaces with convergent tastes. The neo-marxist accounts see globality as "uniformity of culture . . . and necessary fallout from the spread of capitalist commodification" (Axford 93). Lechner and Boli consider the cultural globalization to be a double process, that is, it includes the process of localization or indigenization together with the process of common frame work. "People interpret globally circulating symbols very differently according to their own needs and customs" (35). People practice the localization by adapting the global symbols as per the local customs. And indigenization takes place in the back drop of globalization. The resistance

towards globalization remains relevant when globalization acts as a reference

system. It should be admitted that, these global symbols remain flexible and

need not incorporate the differences from all cultures. But it also doesn't mean

that global culture thrust aside the differences. "Global culture is not an alien

force suppressing difference, because when global symbols are freely

appropriated they can be part of anyone's authentic culture" (Axford 95). The

globalization of culture is not a movement to abandon the individual cultures,

but "global culture organizes diversity and provides ideas, symbols, concepts,

and models that seep into daily life and thus add a layer to people's experience"

(Lechner and Boli 36). The idea of global culture is not against particularism of

culture, it rather constitutes it with flexibility. Giulianotti and Robertson in their

book *Globalization and Football* argue that, "any particular experience, identity or

social process is only comprehensible with reference to universal phenomena"

(32). Hence, it is clear that the culture, universal or global and particular or local

are not apart but they share an interrelationship. This relationship is moving

from universal to particular and equally moves from particular to universal.

An interpretative debate can be initiated on the positive and negative

effects of globalization on the world economy, transculture, and global

governance by means of empirical analysis. Globalization is believed to have

exacerbated segregation at economic and cultural level within and between the

nations. The reactions and resistance to globalization have contributed to the rise of fundamentalisms and nationalistic and ethnic effervescence.

Global goes local

"Global and local are the two faces of the same movement from one epoch of globalization, the one which has been dominated by the nation-state, the national economies, the national cultural identities, to something new" (Hall 5). The condition of globality as a result of globalization would be realized through the two partaking concepts global and the local. The globalization brings the global to interact with the local or vice versa and indirectly leads to the assimilation of the local to the global by gradually ceasing the existence of latter; in the words of Robertson, locality gets reproduced and valorized globally (38). The return to the local is time and again a response to globalization. People do it, when, in the face of a particular form of modernity confronts them in the form of the globalization. The hybridization of culture or glocalization of culture is articulated with the global pressure on the vernacular. The convergence of the global and local embarks glocalization. "The global penetrates the local, the local reacts, and the glocal emerges" (Axford 98). Glocalization tend to be a compelled interaction of the global and the local peculiarised by cultural borrowing:

> Glocalization both highlights how local cultures may critically adapt or
> resist global phenomena, and reveals the way in which the very creation
> of localities is a standard component of globalization. There is now

universal normalization of locality, in the sense that the local cultures are

assumed to arise constantly and particularize themselves vis-a-vis other

specific cultures (Giulianotti and Robertson 134).

Glocalization identifies and places local culture either with resistence or

with adaptation to globalization as the main component. Glocalization make the

local, global and make the global, local. Giulianotti and Robertson identifies four

categories of cultural glocalization in their essay; namely, relativization,

accommodation, hybridization, and transformation where each carries a distinct

influencing element. Relativization is where the society tries to preserve their

cultural institutions and practices in the new environment on the basis of

differentiation. The second category is accommodation where the practices and

meanings associated with other societies are accommodated and at the same time

pragmatically maintain the major elements of their prior local culture. The third

category, the hybridization synthesizes the local and other cultural phenomena

leading to hybrid cultural practices and meanings. Final category is the

transformation where the social actors come to favour the practices and

meanings associated with other cultures and give away with fresh cultural forms

and also there is abandonment of the local culture in favour of alternative

cultural forms. This categorization makes the local as a represented entity and

the global as a totalizing process.

Contemporary globalization is censured for and approved of homogeneity caused from convergence. Homogeneity is not a forced process but can be realized through unconscious everyday practices and experiences. An important characteristic of global mass culture is its peculiar form of homogenization, which is, enormously absorptive of things. It wants to recognize and absorb those differences within the larger, overarching framework of what is fundamentally an American conception of the world. Moreover, globalization is influencing these experiences to cause the convergence. An example for this is often cited as George Ritzer's *Mcdonaldization* thesis. The thesis emphasizes the westernized cultural uniformity with hyper consumerism. According to him, the fast food restaurant chain guides to a global supremacy by providing a consumer experience involuntarily (105). The domination over the society spreads not in the American society alone but to the rest of the world too. Ritzer's argument correlates to Max Webber's theory of societal rationalization. And Mcdonaldization is a debilitating global process moving against diversity. "McDonaldization of the world amounts to the imposition of uniform standards that eclipse human creativity and dehumanize social relations" (Steger 71). At the same time it is positively considered to be a growing and progressive global phenomenon. But this is resisted and attempts were made to create indigenous principles as though to counter the cultural imperialism.

The cultural logic of globalization is always wrapped up with the binary concepts like convergence and divergence, global and local, homogenization and heterogenization and the list may include a few more; these two fold principles together work towards a cultural hybridization by mixing of cultures creating new and at times unique cultures which are otherwise not possible to be produced either locally or globally. It is quite easy to project globalization of culture as hybridization by viewing it as the cultural structure of globality and a process of intermingling. According to Jan Nederveen Pieterse, globalization is "structural hybridization or the emergence of new, mixed forms of social cooperation and cultural hybridization, or the development of translocal mélange cultures" (46). To challenge and reinvent the boundaries are the most potent feature of cultural hybridization. Hybridization forms to be the natural outcome of increased intercultural contact. Contemporary globalization is in an accelerated pace and also accelerates the shift from one principle to the other pertaining to different social order. But it also creates unevenness, asymmetry and inequality in global relations. This detection is absent or neglected in cultural interplay. "If a global cultural system is emerging, it is filled with ironies and resistances . . ." (Appadurai 29).

Transnationalism can be termed as the humane face of globalization. If globalization primarily concerns about economics, market and politics; transnationlism is about human activities germinated from globalization. But

these two are often used interchangeably. Socially relevant practices and resulting phenomena extend across the borders of geographical territories together give sense to transnationalism. As we are on the move of a new global order nation-state has become obsolete and witness the emergence of transnationalism. Transnationalism allows seeing oneself in another. The concept extends through human cultures; it encompasses and combines the elements of more than one culture. Even the idea of nation flourishes transnationally. Appadurai states that,

> these sodalities are often transnational, even postnational, and they frequently operate beyond the boundaries of the nation. . . have an additional complexity that, in them, diverse local experience of taste, pleasure, and politics can criss cross with one another, thus creating the possibility of convergences in translocal social action that would otherwise be hard to imagine (8).

The term transnationalism gives the idea that the connectivity among the societies has increased beyond the territorial borders. Transnationalism and transnationality are two terms to be analysed on the global scale. Transnationalism, "denotes a range of social, cultural and political practices and states brought about by sheer increase in social connectivity across borders" (Robinson 136). The term transnationality indicates the rise of new communities along with the new social identities. Transnationality particularly functions

beyond the conventional reference point of nation-states. In connection with

globalization transnationalism is referred to more general transformative

processes and practices which take place at the local and global level equally.

These transformative practices link people and communities across the globe

surpassing the boundaries.

Transnationalism can transcend boundaries and reveal the reduction,

diminution, even elimination of a sense geographical space. The raising voice of

transnationalism is given to those nations which have been the objects rather

than the subjects of global movements of power. A transnational approach

enables us to foreground the ethno national group interactions. Transnationalism

achieves literary dimension and identifies a point at which two or more geo–

cultural groups intersect and engage with or conflict with each other in literary

form. The concept of transnationalism necessarily includes issues of linguistic

and cultural translation. The languages of stronger groups are forced to be

adopted by weaker minority groups. Minor literature does not imply the

literature of a minor language but it is the literature of a minority group makes in

a major language (Deleuze and Guattari 16). The Indian English writing befell

from a colonized environment stands evidence to this. Transnational process

represents the translation and adaptation of foreign literary forms across national

literatures. In the light of exaggerated and extreme claims made for globalization,

the concept of transnationalism is potentially more effective for enabling

investigation into how children's books work across and between cultures.

The era witnesses an extended pace of changes occurring in all fields. It is

seen that the movement of the people across the globe has increased and this

takes place due to the innovative links available in the fields of transportation

and communication. The globe is developing an immigrant identity which in

turn results in transnationality. "Transnationalism came to refer to the activities

of immigrants to forge and sustain multi stranded social relations that link their

societies of origin and settlement as a single unified field of social action" (Basch

et al. 7). Thus these immigrant communities are living in two worlds

simultaneously and make a transnational space for them to float on. In regard to

migration these transnational migrant communities' movement is influenced by

the accelerating pace of globalization in the economic, institutional, and cultural

fields. When compared to the immigrants of the previous era the connectivity

among the new immigrants is more intense due to the technological

advancement both in communication and travel of the time. Hence the

transformations of globalization are primarily effectuated upon these

immigrants. But the transnational studies are not confined to the issues of

immigrants alone. It should be noted on a wider perspective with many layered

experiences including the economic, political, cultural and gender issues.

In the past, an underlying assumption continued that language, nation and identity belong together, whereas now with globalization this entity was shaken and has become problematic. Transnational spaces include a multitude of identities ranging from those based on culture, gender and ethnicity. "Transnationality must be seen as constructed through class and racial boundaries and as a gendered process" (Robinson 137). People from communities culturally different and who live in different countries remain connected on the basis of their cultural preferences and initiate to construct the transnational identities. People across the globe following the practices in terms of culture, race, gender and religion, that connect each other, cause to create the transnational social spaces. Transnationalism remains an important phase beneficial to preserve the ethnic identity. The inequalities faced by the ethnic communities in the foreign countries and racial issues related to ethnicity are addressed in transnationalism studies.

Literature has always been transnational, and yet, as we have seen, is at the same time tied to the nation, to the sense of local group identity, language, and particularly the language of literature, moves to counter the tendencies of globalization. Literary transnationalism identifies that aspect of literature which represents the encounters of geo-cultural identities, registers the effects of globalization on groups and individuals, and charts the movement of narratives across cultural and national boundaries. It is an epistemology or a mode of

knowing which, as Djelal Kadir has pointed out, embraces cognitive dissonance as a means of finding truth (Kadir 644). Indeed literary transnationalism might be defined in terms of the necessary dissonance of the global and the national rather than as a medium of globalization itself. Cultural transnationalism frequently relates to practices for which immigrants travel to their original community on a regular schedule.

Examining globalization from the literature perspective, it is possible to employ three levels of analysis. These include the conceptual level, the mediums of globalization and finally the methods which evoked globalization. This pattern of conceptual, methodical, and thematic level examination helps to afloat the major nuances of interrelationship between globalization and literature. At the first level, the conceptual level engages the literary theory and criticism. Many studies have tried and succeeded to fit discussions of globalization with certain established fields of literary studies; which include Post modernism and Post colonialism. They rather explicitly address the relation between literature and globalization. The second level analysis includes the means such as the media. Modern technologies such as satellite communications and World Wide Web have brought in drastic changes in dissemination of various forms of literature and quite relevantly, information explosion has played a central role in distribution of social and cultural packages all around the globe. The third level analysis calls for methods to identify globalization in literature, that is the

reflection of different themes of globalization. An example would be Aravind Adiga's *The White Tiger,* which proclaims the advent and consequences of globalization in the life of a country and an individual.

The term transnational indicates a duality in the lives of people and community. The duality is also given the textual manifestations and they form the transnational literature. The transnational identities formed by accommodating between cultures; and languages are given voice through such works. The transnational consciousness is embodied through one of the characters resulted from a tension between dual identification experienced. What is peculiar to transnational literature is that they present side by side the views and values of the other society with local and particular treatment of identity and place.

Globalization phase in India

Globalization has changed our present social conditions and contributed positively connecting to the globality and negatively to the deterioration of nationality. The infusing of world views and ideas into communities has led to a major transformation on the standard of living. Indian culture is also not exempted from this transformation process. India owns a rich cultural milieu of its own with values, mores, and customs. Globalization has led to the westernization of the land in many aspects. The Indian society is acting in accordance with the Western ideals than with the cultural values of their own

land. Culture and traditions of any geographical region hold a special significance with respect to their distinctiveness and that is the demarcating feature for a population within a geographical boundary. The absorption of Western culture is occurring at a higher rate than disseminating the Indian culture globally. Replacing the rich culture for the Western culture would inevitably realize in sweeping away the ethnic identity of the land. Globalization replaces the native culture by consumerist culture. Globalization offers a social world whose precincts have become flexible. Global culture has been imposed by debasing local, individualistic culture. The First World countries are trying to inflict their rules and laws upon the Third World countries in the guise of extending a helping hand which ultimately upsets the politics and international relations.

Globalization and children

Globalization is incredibly transforming people and nations world wide reflecting the changes. The cultural aspects of globalization is reflected in all fields including the work people take up, the domestic activities they are involved, food habit, the education of children, how and what values are given to them. Globalization connects the people, communities, nations, and the world beyond. These changing conditions of life expose children to new modes of interaction, retrospection, and learning. Inspecting this process is important for envisioning the child developments in developed societies as well as developing

societies; where rapid changes are undergoing associated with globalization. Children are influenced directly and indirectly by changes in cultural values they receive from institutions and social interactions. This occurs within social ecologies, which are massively being altered by processes associated with globalization.

It is inferential at the first place how changes in technology and other related sources accompanying globalization relate to childhood experience; secondly, the active role of children in the cultural exchange has to be analysed. These two factors determine the susceptibility of children towards globalization. Certain characteristics of childhood make them uniquely open to cultural change; in fact, they play a leading role in cultural change with their adaptability competence. The way children respond to these socio cultural changes varies across cultures and some conditions of childhood may be more affected than others. Children's social attitude is developed and shaped with nation, geographic location, neighbourhood, and culture. But these factors alone are inadequate to describe environment of child development.

During the process of socialization children adopt many values and practices akin to the culture and in doing so maintain culture across generations. Children are inclined to adopt new resources and attitudes in an accelerated pace when compared to the grownups. The reason is not that they have a great capacity for learning but rather because of their inexperience and the non

habituated ways with the world. Their responsibilities and strivings are limited,

so is their cognition. They are open to experiences different from adults. Their

motor skills and mental capacity enable them approach differently to knowledge,

awareness, and exploration. The propensity towards their peers too is decisive

about how they adopt and adapt in a given situation. The lives of children are

significantly affected by the increased urbanization, an off shoot of globalization.

Transitions in economic, political and social conditions along with the shifts in

technical and communicative spheres direct the course and shape the

developmental process of childhood. The long reach of globalization has affected

the communities in many ways, thereby affecting the childhood directly or

indirectly. Moreover, it is not limited to a few but an entire cohort of children

and represents the world at large. Psychological growth of an individual consists

of the appropriation of culturally specific knowledge resulted from the

interaction with older and more experienced cultural members. The people,

children interact with, are on the phase of transformation of culture. Children, as

passive agents are also affected by this. Eventually, globalization has changed

their lifestyle, food habits, dressing sense, recreation medium, and consumer

approach.

        The cultural preservation of communities is foreseen from the growing

generations. This forms the base for realizing the relevance of children's

literature functioning as the voice of communities' cultural practices and an

instrument in national development. The primary facet of globalization is to encompass all countries into one economic unit, later, possibly harbingering global government without singular governments and nations, whose social forces are not powerful enough to compete with the advent of globalization.

Globalization and children's literature

The era of globalization necessitates developing a new perspective towards children's literature. The changes reflected in literature are equally bringing changes to children's literature too. As Brien and Szeman comment, "all literature is now global, all literature is a literature of globalization" (611). The globalization and literature are seemingly two different areas but share some structural and institutional meeting points. There are two aspects of globalization from the literature point of view one is how literature get globalized through the processes of production, reception, and translation of works across the globe. And the second is a more contemporary feature where the literature projects the images of a globalized world. As previously stated, all literature is literature of globalization; the study looked in to how globalization is understood as a textual characteristic. Some texts explicitly thematize globalization while, a few other texts indirectly accelerate the pace of globalization. The literary works are analyzed in order to verify the realities of globalization and to focus on understanding globalization's discourses. The idea of literature promoting globalization is generated largely from the Post Colonial traditions. The literary

traditions of Post Colonialism view the canonical literature causing globalization acting as an extension of imperialism. Globalization has reinvented the idea of internationalism or as what Goethe has addressed "world literature" (Brien and Szeman 603) in relation to literature. The same idea has been expressed by Marks and Engels when they pointed the existence of a "world literature produced out of the constant revolutionizing of bourgeois production and discussed its spread across national and cultural boundaries" (Tucker 469). The deliberation of world literature or international literature has foregrounded the cultural forms and geopolitics of Europe and America with disagreement towards the modalities of race, ethnicity, nation and gender in connection with the global activity. This leads the literary theories to conclude that the social relations and its features that characterize to be global like mass production mass communication and mass consumption are derived generally from Western countries and the United States. "Ideologies can thus function most powerfully in books which reproduce beliefs and assumptions of which authors and readers are largely unaware" (McCallum and Stephens 360). Thus globalization is said to be setting a new global order with a new form of political sovereignty. The reflections of the aforesaid political global order are found with the literature especially in the children's literature.

The literature for children carries at the same time a nationalizing and transnationalizing upshot. They transcend the national, linguistic, and cultural boundaries while they also enhance the national and cultural spirit. The stories

serve as mirrors of the world and illustrate to children what they could be and what they should not be, by looking at the theme and characters. Children discern what they do and do not wish to be like in stories. The fairy tales and folktales produced in the 18th and 19th centuries "functioned on the one hand as a means of enhancing a sense of national tradition and identity within young nations, and on the other by crossing European borders, as agents of intercultural exchange and understanding" (Panau 2). The retellings and translations of the age old stories enable a widespread intercultural exchange. The contemporary children's literature gives a more intense form of cultural assertion, while the globalizing aspects of children's literature emphasize the relation with historical process of globalization that remained unnoticed for a long time. With the advent of globalization, children's literature goes global and local at the same time. As commented by Livingston, "Literary studies, the disciplined investigation of texts produced or consumed under the sign of literature, has historically inscribed itself in the tension between canonical universals and serial particularity, and these two poles can help frame a first approach to globalization" (147). This statement is valid in the case of children's literature as the works in children's literature deal with issues of universality and specificity along with the local and the global tensions function as part of globalization and children's literature. The global outlook of children's literature is often confronted on account of the universal childhood which remains Eurocentric. On the other hand, the vision is to be in Hazard's view a 'universal republic of

childhood' (146); that is to connect the children across the world by means of

bridges of books in to a united peaceful world with no cultural barriers.

Universal childhood aims at exchange of ideas and cultural understanding

between children's literature around the world shedding the national spirit and

contributing towards transnational communications. International

understanding over cultural barriers is to be dealt with issues of sameness and

difference. For Appadurai, the mutual contest of sameness and difference is the

central characteristic of global cultural process. "The central feature of global

culture today is the politics of mutual effort of sameness and difference to

cannibalize one another and thus to proclaim their successful hijacking of the

twin enlightenment ideas of the triumphantly universal and the resiliently

particular" (100). The most important feature of globalised literature for children

is the potential to unlock the cultural barrier between sameness and difference.

Children's literature is global and local in the global era. The books for

children in comparison to the adult literature especially embody and transmit the

culture of the society. This is true to picture books too, the dominant cultural

identity of the society acts synonymously with national culture and find place in

children's picture books. But the globalization nuances have created literature in

a new garb by replacing the national culture with global culture. The scheme to

be noted is that this global culture is found nowhere and so is the global child.

The so called globalized features are mainly drawn from mainstream American

and European culture which does not always represent the larger spectrum of childhood across the world. Thus it can be concluded that none of the books can be named as an international children's book. The books that are said to be international or global are produced at a specific country and have a homogenized setting and carry the concept of the world that is mostly American or European. The idea of global literature for children raises a few thoughts on national literature and culture; it also asks about how national literature acts as ambassadors. It further delineates whether the other cultures are treated diminishingly or with due representation.

As globalization involves marketing, economics, and finance the production of the children's books of most countries remain limited in number. Hence the national cultural voice of the developing countries is not heard much. This leads to a condition that the emerging literary voices that have the power to shape the global outlook is from mainstream countries alone. As with everything else in the post colonial world the notion of global literature is no longer stable. Stuart Hall identifies the new forms of globalization as global and local, "two faces of the same movement from one epoch of globalization, the one which has been dominated by the nation-state, the national economies, and the national cultural identities, to something new" (27). The suggested idea of "something new" is the mass global culture. This mass global culture is a homogenized one from the Western world with western technologies.

As we speak about the cultural bias which enter in to globalized children's literature, it is also noted how the themes and patterns presented are forced to keep in line with that of mainstream cultures. The concepts and themes should suit to the major market in order to keep the publishing business viable; the receptors of the book are kept in mind while preparing the content. The children from minority culture are not considered to be the feasible receptors to meet the requirements in publishing the books for children. The picture books that undergo a translation process are treated cautiously because if the original book is culture specific the task of the translator will be challenging. To facilitate the convenience, the writers are careful not to include specific places and incorporate as many as ordinary objects; hence the books lack the cultural specificity. The globalizational flow is unidirectional; it forces the global to act local for the mainstreamers. Being specific about minority needn't be accepted as King commented, "essentially . . . American conception of the world" (10). An example is the work *Finn Cooks* by Birte Muller, where she picturises the relationship between the mother and the son and their dialogue over healthy eating. The American co production house of the book demands, to redraw certain pictures, as they consider the original images to be evidences of poor parenting. When the protagonist Finn argues with mother insisting about eating healthy food they come to an agreement by allowing him to cook for himself on one day. Any how the boy receives a stomach ache and manages the situation. But the intention of the mother was not to punish the child rather make him

realize the need for balanced and healthy diet. But the culture which receives the work strongly suggests that it could be only treated as poor parenting and certain portions should be reproduced suiting the requirement of the target culture.

The nature and cultural content of the books produced is greatly determined by the leading countries who act as the single biggest market and producer of books. But this situation brings into being the emergence of locally grounded books; these books are not intended to reflect the international or national culture, but they are strongly rooted in local diversity. The national identities are forced to assimilate itself to the global mass culture which indirectly gives way to the rise of local identities. "One of the things which happen when nation-state begins to weaken, becoming less convincing and less powerful, is that the response seems to go in two ways simultaneously. It goes above the nation-state and it goes below it. It goes global and local at the same moment" (Hall 27). This argument is reinforced by Cornel West when he suggested it as a new cultural politics of difference. He notes the distinctive features of this cultural identity as "to reject the abstract, general, and universal in the light of the concrete, specific, and particular; and to historicize, contextualize, and pluralize by highlighting the contingent, provisional, variable, tentative, shifting and changing" (257). These remind the world that we are in a new era of identity, and that identity is proclaimed with differences found at the

local level and not at the national level. Thus the global children's literature and especially picture books are challenged by the literature that portrays specific cultures. These books struggle to be noticed among the international or global market but their goal is to stand the test of time and affirm the cultural subjectivity of the group who are likely to be erased with the advent of globalization of culture.

The globalised scene in literature is opposed with a counter measure from cultural specificity and leaves the national literature off the scene. Clare Bradford in her paper, "Children's Literature in a Global Age: Transnational and Local Identities," compares and contrasts the British childhood with that of transnational childhood (22). According to her, in British childhood model children are set as a norm and naughtiness an exception while in the transnational childhood the situation is opposite that model children are unusual and naughtiness is considered to be normal. Regarding imposition of rules British children are regimented and controlled and they respect authority whereas the transnational children are relatively free from constraints and the attitude of the children is to resist authority.

Cultural globalization is often criticized as a one way importation of standardized cultural practices, icons, food style from a single country – America- to the rest of the world. Therefore globalization is synonymous with Westernization and for many it is Americanization. The international

consequence of globalization is a widespread sense of cultural insecurity over which none holds a control. To resist this perception of cultural insecurity, no universal responses were emphasized so far. Rather the responses are limited to basic and unpredictable forms of anti- Americanism. John Tomlinson states that "in the case of cultural imperialism in the Third World, this term might point towards the links between present domination and a cultural past" (19). During the process of globalization, first the economy system of the world tends to be homogenised followed by the political system. The homogenization continued to affect the related spheres. In the case of a deterritorialized culture it is possible to transform other cultures and even produce new ones by hybridity.

In India, though few in number, the small independent publishing houses interfere to bring books feasible to the Indian children, filling the cultural gap that children might necessarily experience while going through the imported children's picture books from Europe and other countries. The story lines, the characters, and art forms, had little relation to the lives of Indian children in these imported books. These books were brought into life with indigenous art forms and colours conforming to the Indian format of life. Similar cultural specificity was introduced in various countries where globalized onset generated a gap between the local and the global. Ethnic approach is a constructed power structure by humans who think of ethnicity as a tool to counter the voluntary or

involuntary collective force of common culture. It is concluded that cultural particularism or ethnicity is a forced reaction from globalization.

Ethnicity refers to a set of characteristics defined by racial, cultural and historical elements. Ethnicity suggests the divisions among the humans which gained momentum particularly in the globalization era. The rise of ethnicity questions the socio-political-national identity. The common feature and function of all ethnic communities was to maintain diversity at the face of global unit. According to Nodelman and Reimer "ideology works best by disappearing, so that people simply take their ideological assumptions for granted as the only, whole, and unquestionable truth" (80). Ethnic identity is composed of the subjectivity of social and cultural components and these are realized in a certain human group. Moran asserts that the effects of globalization are not as universal and homogenizing as it usually claims to be; he says, "the feeling or sense of being part of global reality . . . is experienced differently in different places" (17). A global culture lacks roots because it is not constricted to any particular place, particular community or group of people; hence it cannot satisfy any living needs and construct any identity of its own.

The arguments discussed in this chapter propose the need to treat culture as a constitutive dimension of globalization and it also tries to suggest the principles and concepts to understand cultural globalization. The following chapter would delineate various nuances related to the topic how culture bound

texts perform as a tool to bring about transformations and how the same is

challenged with multiculturalism.

CHAPTER -3

Culture: Framing Stereotypes under Imperialistic Transformations of Culture Readdressed with Multiculturalism

Introduction

This chapter would study the various phases in cultural reality as observed in children's picture books. It will also probe in to how these picture books cater to cultural globalization. The diversified nature of culture around the world leaves no chance for uniformity. The evolution of culture during different periods acquired different dimensions; previously culture was synonymous with human society while the recent notions view culture and society as two systems act in relation, and culture majorly exhibits the diversity of the society. This suggests that every action in the society bears a cultural significance. Culture demonstrates the connections within a social system and suggests a larger frame of a community including the life, daily activities, and experiences of the individuals. Common culture—in British cultural analysis, the idea of a common culture has been connected with the valued cultural life of a 'community' and with the commonness of its everyday meaningful activity - as in Raymond Williams' dictum that 'culture is ordinary'. He writes in *Resources of Hope: Culture, Democracy, Socialism,*

In talking of a common culture, then, one was saying first that culture was the way of life of a people, as well as the vital and indispensable

contributions of specially gifted and identifiable persons, and one was

using the idea of the common element of the culture - its community - as a

way of criticising that divided and fragmented culture we actually have

(35).

Every community holds its own set of values and ideals along with its own way

of living, which all together constitutes its identity.

Demographic changes around the globe have accelerated an increased

need of authentic multicultural literature. The need arose out of the traditional

Eurocentric literature which otherwise acts as an extension of cultural

colonization. The picture books for children are chosen based on the mainstream

curriculum and are mostly influenced by the concepts, patterns, events, and

paradigm of European and American culture. These books fail as the experience

of human diversity is lacking, hence multicultural should focus on shifting the

thrust from Eurocentrism, integrating the historical perspectives and literature

acting as a representative of the cultures of all children. Homogeneousness of

culture in a global age should act as an all inclusive phase where the voice of

different cultures should be heard. The marginalized culture and the mainstream

culture should be amalgamated to result in cultural globalization. Only then

children are likely to develop valuable insights into the cultural identity and

historical experiences of the ethnic group as well. Thus the children from the

mainstream know a culture other than theirs. And similarly the children from

the ethnic group see themselves worthy to be represented in literature. They get to see their own image and realize themselves to be a part of the greater reality. In most of the picture books especially award winning or recognized popular works as we could see the marginalized are not represented accurately which poses a great issue in the days of globalization.

Cultural studies: theoretical background

The discipline of Cultural Studies examines the ways in which culture is constructed and organized and the ways in which it involves and changes over time. The study of culture spurs from sociology and ends in politics. It studies the evolution and thereby remain connected to the human history. Cultural studies look at culture not in the narrow sense, as the objects of higher excellence nor as a process of aesthetic, cognizant and spiritual development; but culture understood, according to Raymond Williams's famous appropriation from anthropology, as "a particular way of life, whether of a people, a period or a group" (90). Cultural studies are mostly associated with the study of popular culture alone, but it is not all, rather it includes the popular culture and studies the factors responsible for it. "Cultural studies is a discursive formation, that is, 'a cluster (or formation) of ideas, images, and practices, which provides ways of talking about, forms of knowledge and conduct associated with, a particular topic, social activity or institutional site in society" (Hall 6). All social practices can be observed from a cultural point of view, which are in turn effected by the

texts to a greater extent. "But the ultimate object of cultural studies is not . . . the text, but the social life of subjective forms at each moment of their circulation, including their textual embodiments" (Storey 2). Culture should not be addressed as something generated from a collection of canonical works because culture is not about carrying the notion of high culture alone, it also incorporates the everyday and ephemeral cultural experiences of the masses. "Cultural studies seeks to keep in equilibrium the different moments of cultural production - material production, symbolic production, textual production, and the 'production in use' of consumption" (Storey 2).

The methodology of cultural studies involves on the whole, qualitative methods focusing on cultural meaning. A text in cultural studies has to be approached with three methods and they are categorised as 1) ethnography, where the text has been often linked with culturalist approaches; 2) multiple textual approaches, which have predisposed to draw from Semiotics, Post structuralism and Deconstruction; and the 3) makes a series of reception studies. The first approach ethnography is a practical and theoretical approach. It tries to explore qualitatively the values and meanings in the context of a 'life' – that is, ethnography asks questions about cultures and identities. While the second one that is textual approach, offer understanding and analyse rules of reference about the way the social order is constructed through the narratives. Stories take different forms with narration and stylistics to deploy the subject matter and

utilize a variety of characters, and situations. The third approach, reception

studies is meant that audience act as creators of meaning in relation to texts. The

meanings are constructed by applying previously acquired cultural

competencies on texts, resulting in differently constituted audiences work with

different meanings for the same text. A significant strand of work in cultural

studies is mostly theoretical than empirical. Theoretical understanding is arrived

with narratives that seek to distinguish and elucidate general features that

describe and define the perceived occurrences. Cultural studies coheres around

the representation of culture through signifying practices in texts, the articulation

of which is consumed by readers.

Does the culture embedded books strive for ethnicity amidst globalization

or do they move towards a world with one identity shedding the divergence?

This tantalizing question is to be answered with thrust upon the factors that

leave a picture book not as a children's first world of knowledge. "Studies show

that young children are also developing their own racial identities, as well as

racial attitudes. Therefore, the stories and illustrations within picture books that

depict diverse racial populations are likely to have an influence in shaping

children's racial attitudes towards others, and their own racial identities"

(Wilson 11).

The concept of text in cultural studies is a meaningful artefact of culture

and not merely a written language. The analysis and interpretation of text at the

level of production, reception, and cultural significance creates literature as a

culturally signifying practice. As Richard Johnson argues, "the situation . . .

especially in literature . . .on the one hand, the development of immensely

powerful tools of analysis and description, on the other hand, rather meagre

ambitions in terms of applications and objects of analysis" (94). Cultural studies

subvert the distinctions of 'high literature' and what were considered to lower

forms that appeal to a much larger body of consumers.

> The connection with children's literature and culture is clear: how
>
> do books reflect the desires and anxieties of children? More importantly,
>
> how do the books to which we expose our children influence the way they
>
> think and act as individuals and members of a social group? Simply put:
>
> how do books and other cultural products manage our fantasies and our
>
> children's fantasies (Mc Gillies 348).

These concepts answer the cultural anxieties in the cultural globalization

scenario. This leads to the concepts of cultural homogenization, and cultural

heterogenization that are brought to surface as social realities. *Pinocchio* or *Heidy*

the popular classics of children's literature always spoke loudly of their countries

and conveyed the culture and history sustaining the national soul. These books

projected their countries as a whole to the world, but in their own countries they

validly represented only one facet of a complex social system. The construction

of culture and its sustenance through literary works are greatly inclined towards

homogenization of culture with a voluntary or involuntary erasure of the specific culture.

Leslie Edmonds in her article, titled, "The Treatment of Race in Picture Books for Young Children" explains that the fictional picture books published between 1920-1984 , with human characters could be identified with white children in as much as 57%. Among them the multicultural stories were only 27%, of which, only 75% were about Blacks; while 5%focussed on Asians and much lesser percentages about the rest of the communities. She also found that half of the characters in multiracial books were whites. This is a substantiation that white culture predominates in books. Characters other than white people were stereotypes in roles, cultures and colour. Further, the depictions of Asians were limited to Chinese and Japanese characters with inaccurate representation (32). This study by Edmunds highlights three important aspects of children's picture books of twentieth century, one, the minorities are hardly represented; secondly, the representations are mostly inaccurate; and finally, they are generalised to stereotypes. Emphasizing multiculturalism sounds to be the only solution for the issues mentioned in this regard to promote social equity and equality.

Cultural Homogenization

Homogenization includes a number of spheres like sports, food, and technology in these days. Local identities and cultures are slowly disappearing.

Different countries have ''soft power'' one such power is popular literature from powerful countries. These stories are infused gradually and imbibed unknowingly by the masses just like an American Hollywood film or Chinese food or Paris fashion or *Yoga* hailed from India. Cultural homogenization enables diffusion of many ethnic cultural notions and popularization of ideas and values of mainstream culture. The cultural transformations are guided by the dominant culture absorbing and disseminating. Cultural homogenization thus caters to assimilation to authorised norms and exchange of various cultural components towards the direction of universalization around the globe. Cultural globalization if aims at a homogenization of culture, the norms and patterns from the orient to the occident should be infused and without any bias, people all over the world are cognizant of it. Cultures are not closed systems, it dynamically evolves and combines the elements of various cultures and tends to act intercultural and results in transcultural.

The important particle of culture is language which enables the expression of cultural patterns in a society. Culture is a social product and the culture of the community is mirrored through language. With an accepted lingua franca the oneness is reinforced. English spoken around the world enjoys the privilege of global language today overshadowing the vivacity of other languages. This asserts the power of the Anglo-American culture industry to get English the privileged position. The significance of English language gains momentum from

the days of colonization. The number of people who uses English as their mother tongue steadily increased over the period of time. "By the 1990s, this number had swollen to over 350 million native speakers, with 400 million more using English as a second language. Today, more than 80%of the content posted on the Internet is in English" (Steger 84). While examining the evolution of dictionaries, the number of words adopted, accepted, and included in the dictionary shows how other languages were treated with least priority for communication. People around the world are forced to use English language directly or indirectly narrowing down the dynamism of their native language. Homogenization of language thus tends to end up as stamping upon the masses by the foreign or even alien language under the garb of universal language.

The globalization of culture also undergoes the same situation. Homogenization or cultural globalization limits itself to stamping the powerful notions of the mainstream culture upon the marginalized giving them hardly any representation. Like language, culture too is dynamic in nature ever evolving and changing, but the process is narrowed down and limits the horizon by neglecting the scope of other. The culture of the globe should be all inclusive as the global society includes every entity. "Only by making international/global studies an integral part of the curriculum can schools hope to meet today's challenge of preparing students for effective citizenship in an economically integrated, but politically divide world"(Becker 56). Unfortunately the divide

exists between the 'makers' and 'readers 'of the literature. The one, who has the potential to create, ignores the 'other' and leaves the creation so powerful and propelling that it is stamped permanently upon others leaving no choice. For example, Carrolls' *Alice's Adventures in Wonderland* sounds didactic at points; similarly the other popular works *The Diary of a Wimpy Kid* indirectly impose the cultural consciousness familiar to the western ideologies excluding the other specific cultures. The homogenization towards the cultural identity takes place more among the youngsters and this acts as a strongest tool that fights against heterogeneity of culture. The disappearance of local cultures should be observed seriously to maintain the balance of varied cultural traits.

Ultimately the readers are not effectuated to be benefactors, instead, remain as a forced part-taker. Boutte et al. explain, "children's literature presents society's overt and covert values and often explains and justifies appropriate patterns of behaviour and belief. Because children's literature is a vehicle for the education and repository of cultural values, it should represent broad range of diversity in a society" (943-44). The books for children must include characters from specific diversified culture without being stereotyped so as to render the cultural consciousness among children. It helps the specific group to judge themselves developing a cultural consciousness while the rest of the group is given a cultural understanding.

Fostering cultural awareness is set as an aim specially targeting the children. Children develop an identity by themselves more in relation to who they are NOT- than with who they are. The inculcation of desired awareness should begin at an early age so that the adaptation would be natural. The children are expected to recognize and appreciate other culture at school as well as in their social interactions. The book *The Story of Ruby Bridges* throws light into this serious issue. What is looked ahead is a global citizenship in the transformative phase of global community. In the days of convergence there is an urgent need for children to look beyond the borders and recognise the divergence.

Representation of culture in children's picture books

According to Noll, culturally authentic literature has the "capacity to break down negative stereotypes and encourage understanding and appreciation of different cultures" (183). Bishop states that if "multicultural literature is to. . . help readers gain insight into and appreciation for the social groups reflected in the literature, then the literature ought to reflect accurately those groups and their cultures" (16). Norton cites Carlson's eight aspects in which children's understanding of the world is increased through narratives: stories help children understand cultural traditions of early humanity, show children the interconnection of different types of tales and motifs, teach children about cultural diffusion, help children develop recognition for culture and art of

different nations, provide children with realistic information about different countries, familiarize children with the different languages and variations of cultures around the globe, provide children with inspiration for creative drama, writing, and other forms of artistic expression, and encourage children to understand people all over the world have innate goodness, mercy, courage, and industry (282-84).

A major shortcoming of cultural homogenization is that it might cause a cultural loss. And on the other side there is a cultural gain. On the surface level, cultural homogenization is equated with fast food, internet and yoga. The food culture diverse and loaded narrowed down to pizzas and Coca cola. Mc Donaldization, the concept introduced by George Ritzer, and Coca Colonization left the vibe quite prominent that, it was reasonably obvious for young ones from a distant land to miss these words. In the sport of cultural gain and cultural loss, most people conform to homogenization practice and accelerate the process further, while a few chooses to be different, but their non conformity is hardly noticed and recognized to generate any change. Such resistance comes from elder group but the younger children scarcely realize that there is a room for non conformity. A popular children's classic *Little Red Riding Hood* is challenged mostly, at a later stage, on the grounds that there is a bottle of wine in Ridinghood's basket prepared for the grandmother. The idea that the consumption of wine as something normal enroute from the culture which produced the book. The story went circulated so widely that the matter left

unnoticed in the initial phase and accepted in terms of the story line or the message which instructs that strangers shouldn't be entertained. And in many parts of the world the story continues to be a well loved tale. A challenge on the popular tale arises at a point where the targeted group for whom the book is produced, is fascinated and carried away with the illustrations and the adventures of the central figure. A biased outlook on the values of childhood is suggested here, and hence, a culture which does not entertain alcohol consumption on any grounds at any situations will find it difficult to bypass this notion. The initialisation of children to social values through literature fails at this point. Howard argues that, an authentic book is one in which a universality of experience permeates a story that is set within the particularity of characters and setting. The universal and specific, come together to create a book in which, "readers from the culture will know that it is true, will identify, and be affirmed, and readers from another culture will feel it is true, will identify, and learn something of value about both similarities and differences among us" (92). The books should discuss situations that are universal and characters authentic to their setting together transfer the properties of culture to the readers. This ultimately leads to the understanding of similarities and differences that exist in the universe.

The confused childhood brought up on double standards would find it difficult to place themselves on the right track. The world of children is too small

and they make it big with their imagination. A polarised imagination would definitely create distortions. In the setting of cultural homogenization, if the culture the children are born into and the culture they are exposed to through various manifestations are in an eternal clash, the children will obviously face difficulty to place themselves meticulously. Moreover, they do not see themselves as they were told to them through the cultural patterns and symbols. Cultural homogenization in picture books is challenged on these grounds.

> Children's books keep alive a sense of nationality, but they also keep a sense of humanity. They describe their native land lovingly, but they also describe faraway lands where unknown brothers live. They understand the essential quality of their own race, but each of them is a messenger that goes beyond mountains and rivers beyond the seas to the very ends of the world in search of new friendships. Every country gives and every country receives- innumerable are the exchanges- and so it comes about that in our first impressionable years the universal republic of childhood is form (Hazard 146).

The innocence, imagination, and fascination of childhood transcends borders and remain universal. The story that they read about themselves and about others should resonate. Homogenization should give room to assimilate from both ends. The values, ideals, and patterns that exist in different cultures should be focused on. Homogenization in the real sense results from the cultural

exchanges. A major shortcoming in this regard is faced as the major part of the production of children's picture books remains focused on a few developed and mainstream countries. The weightage given in the books would be naturally towards the culture which produced it. If at all they attempt to produce the books about other cultures, they all tend to be stereotypes. Another issue coupled along with this, is the books from these nations enjoy wide circulation even today. They remain to be well loved and accepted. Children when continue to read more books on a particular pattern, the mental conditioning is likely to be influenced by it. "Literature can be one of the most powerful tools for combating the ignorance that can breed xenophobic behaviour" (Jacobs and Tunnell 179). The over whelming number of books with biased reinforcing, the children are unknowingly forced to suspend their own culture, support a foreign culture and welcome the codes and mores of it. A child from Indian context, fifty years back, cannot relate to a ball party at night as suggested in *Cinderella*; but over these years the events need no explanation. We notice similar unfamiliar episodes and mores in *The Three Little Pigs*. The book has been challenged due to various reasons including religious reason; stating that the book is culturally and religiously insensitive by using pigs as the characters. Discussing the plot, the book strongly imply the idea of separate settlement of the new blood at a very early age which could prove to be unwarranted concept for a society where family bonding is considered supreme. On the other hand, the culture which produced the book never consider the idea offensive. The idea is followed in the

community and children from such community could identify this notion without being heuristic about it. The views in the book operate contrastingly only when children from different cultures approach the same book. The situation becomes grave as the publication industry is active in a few main stream countries only and it is likely to promote the publications from limited range that is profitable. This leads to a persisting influence and the resulting cultural homogenization ends up biased. The problem is that most of the people imitate without any real experience of Western life. All they could see is the projected realities and could develop a feeling of inferiority on their own leading to the rejection of one's culture by accepting the mainstream mono-culture. A superior self perception is achieved by the younger ones in the dominant culture while a negative self perception is obtained by the minority group as a result of the uni-directional cultural globalization that lack multi ethnicity.

The flow of culture in cultural homogenization is unidirectional. The process includes less and excludes more the practices around; thereby, results not in amalgamation of practices leading to homogenization but rather acts as a powerful extension of cultural colonization. The occupancy of this element alone challenges the authenticity of cultural homogenization. The potential of cultural homogenization as the most sought after phase in cultural globalization loses clarity and resisted largely on this ground. The cultural flow is defended and

responded with ethnicity. Cultural authenticity includes the power of imagination and creative perception (Hearne 36).

The culture is self expressed by the values they embody and enforce. They are reflected through language, dressing, food and life style. When an opposing notion from a foreign culture is presented to children and brought to the reconciliation at the end they likely to foster a positive attitude towards it and is assimilated to the foreign culture. In the 1954 formulation by the Social Science Research Council (SSRC), acculturation was defined as, "culture change that is initiated by the conjunction of two or more autonomous cultural systems. Its dynamics can be seen as the selective adaptation of value systems, the processes of integration and differentiation, the generation of developmental sequences, and the operation of role determinants and personality factors" (974). The process of acculturation acquires a dual approach. Socialising takes place by the norms, practices, and patterns of the culture to which they are born and to the culture they are exposed to through various means especially literature. Marden and Meyer extend to say that, acculturation is inevitable, "who take over traits from another culture" (36).

Heterogenization, the upshot from homogenization

Cultural heterogeneity refers to the presence of multiple different cultures in a given population where each member is given a home and in return defends the community against external influences. Culture is a shared experience ever

evolving. Culture is a pattern evolved from conventions and practices that create distinct groups of communities enmeshed in boundaries. It produces various norms which in turn guide and influence the commonality. The cultural environment hence is an important factor and cannot be overlooked. When it is said that culture is not static it doesn't mean that we should not try to conserve some of our cultural traditions that we hold dear. The path to cultural understanding, leading to assimilation, is slow but faces many challenges that include racial and ethical. Appadurai addresses culture as an adjectival phenomenon rather than nominal artefact. According to him, "the central problem of today's global interaction is the tension between cultural homogenization and cultural heterogenization" (32). This tension aggravates with the resultant instability and prominence one achieves over the other.

At length discussions on cultural homogenization can be summed up into breaking the geographical boundaries through increased global interactions on multiple spheres resulting in universal patterns of existence inclusive of subtleties of thinking. Cultural homogenization spur when cultural uniformity is forced upon pushing away the ethnic identities. As a result of globalization, what happens in specific local places can be deeply influenced by processes taking place globally. Globalization thus includes the local practices and responses to the global. It is a kind of resistance towards the invasion of the dominant culture out of the fear that the local identities might be eliminated from the scene. It is

also viewed as enhancing cultural diversities in between the growing similarities

in the global scene. The local identities, perspectives, experiences all are replaced

with universality of culture. Cultural homogenization and heterogenization

move in opposite directions. Heterogeneity in culture is manifested through

resisting the force from the dominant culture and by reinstating the local

practices. The collective and individual efforts in the multifarious realms reflect

how monopoly is challenged. Homogenization of literature is the sum total of the

monopoly of the publishing houses from developed countries like US, UK and

Australia hold, giving little space for the 'other literature' to flourish.

Heterogeneity questions this autonomy stressing local cultural identity.

Children's literature is also not exempted from this.

The diverse cultural voices find a place in children's literature realizing

the potential of literature to influence and condition the attitudes and lives of

children. Local identities are stressed, yet the access to these works remain

limited to the local scenes only hence one cannot suggest to children of the main

stream countries about the real situations that existed. The illustrations, however,

offer stereotypes; for example, Australian Aboriginal peoples, the natives of

Africa and indigenous peoples of the Americas are frequently depicted wearing

historic clothing, further, they often appear with stereotypical physical features

and sharing no eye contact to the reader implying the inferiority of their culture

for others. We have specific instances of culture in children's picture books for

the immediate targeted group along with distant future of culture. For instance, the book *The Lights for Gita* delineates the way how Indian culture and people gets along in a foreign land through the occasion of festival and giving glimpses of immigrant life in Canada. Picture books around the world with diverse cultural portrayal make room for authentic depiction of the marginalized. Allen Say's impressionistic work *Grandfather's Journey* shows the power of cultural difference. Say remembers his grandfather's journey between America and Japan and the cultures of the West and the East. "The themes of the book centre on to places, two worlds. . ." (Kiefer 130). Resembling approaches are found in the works like *I Hate English* and *My Name is Sangoel* were the protagonists exhibit cultural identity powerfully. The books that discuss multicultural experience give children the sense that their cultural identity equates with the social identity for others.

Interference of the publishers is one reason mostly remained unnoticed in connection with the books produced for children with content that lack cultural identity. Their interest mostly concerned with the business than with the cultural consciousness of the readers goes with the cultural representation with more of western inclinations. The picture books are quite expensive in terms of production because of which the publishers want to generate higher profit out of it. Due to this, they insist not to include any material that projects the local identities but to make it all more global so that they can sell it to as many

publishers as possible around the world. All manner of do's and don'ts for illustrations germinate at the book editors' offices whose prime concern is business and they never prefer to include any local visual references. "People won't pay so much for this book. It needs to be smaller" (Salisbury and Styles 170). They look for stories that can happen anywhere or everywhere that any reader can easily identify and relate to. But most of the time these global outlooks remain limited to somewhere between North America and Northern Europe. The publishers also look for a market in translation of these works; where the nations that could accommodate the translation would come forward which depends largely on the neutral setting of the story.

Dilution of domestic culture is viewed as a threatening situation with the unidirectional flow of culture. Globalization is invariably related to the lessening consortium of the state which is negatively assimilated to cultural imperialism while positively viewed as internationalism. There exists an increased integration of people turning into global society where the culture is unified but, unfortunately not enriched by absorbing the various elements from the increased integration. The cultures are not bound to geographical fringe but rather related to the time frame they exist. Accordingly, cultures hover in an emergent state. These various situations related to culture, challenge the cultural values, patterns, and identities of existence. Heterogeneity does not emphasize for a society with multiple cultures making communication difficult in an ever

growing world. What we need today is a society that thrives together. A picture book that sheds some light on the culture of a distant land is sure to incite in the minds of children an abstract idea making the land no more unknown.

Hybridization a midway?

Hybridization of culture cannot be synonymous with integration; because integration stand on interdependencies from both sides. Hybridization is different in terms that it is evolving into a new phase of culture. Hybridization, however, is not merely the mixing, blending, and synthesizing of different elements that ultimately forms a culturally faceless whole. In the course of hybridization, cultures often generate new forms and make new connections with one another.

Globalization is equated with a borderless world by many where the territorial divisions are seemingly irrelevant. Pronouncing the rise of a borderless world, hyperglobalizers seek to convince the public that globalization inexorably involves the decline of bounded territory as a meaningful concept for understanding social and political change (Steger 61). The much debated term globalization could find a lot many characteristics. According to Ritzer and Malon, ''it is the transnational flow of people, financial resources, goods, information and culture and have recently been increasing in a drastic way and have profoundly transformed the world. This phenomenon has been labelled Globalization" (160). Finally there is a flow of culture but ethnicity resists the

unidirectional flow of culture from western meta ethics threatening the localized one. The cultural flow around the world is also seemingly influenced by globalization. The cultural globalization is often entangled with the set practices and symbolic expressions of life which remain enrooted in culture. The inception of cultural globalization went unnoticed initially and later on, apart from the civilizational exchanges in addition to new technologies, consumerism, and similar symbolic practices the cultural transformations were stamped as cultural globalization. Further, the technological advances like internet accelerated the pace of the same. "Cultural theories of globalization tend to line up along one of three positions according to Tomlinson and Nederveen Pieterse; the three positions suggested by them were (1) that of homogenization theory which sees global cultural convergence resulting in a uniform pattern of existence. (2) Heterogeneity theory or approach maintains the cultural difference and establishes the autonomy of the local culture. Finally, (3) hybridization stresses a new and constantly evolving cultural forms and identities produced by manifold transnational processes and the fusion of distinct cultural processes (Robinson 140). The surfacing through globalization over the years is likely to realize in hybridization than any other. In an era of convergence and divergence the two former positions that of homogenization and heterogeneity is dubious to take place; as the former, homogenization is an improbable situation. The uniform pattern of existence is always challenged by heterogeneity of local culture. The major points of debate in cultural theories of globalization are universalism and

particularism. As culture continually evolves, the authenticity of the local culture will also be lost and likely to embrace new forms which in turn lead to hybridization. The continual conflict between homogeneity and heterogeneity for authority levels on synthesizing both to a new connection and giving a new form of cultural hybridization; though the claim for the other two continue to exist. As Giddens comments, globalization is becoming increasingly decentered; its effects are felt as much in Western countries as elsewhere (Curran and Park 7).

Adaptations: Retelling or translations?

Childhood cannot be enmeshed into geographical boundaries because this natural phase is common to all cultures and same everywhere. The spirit of childhood is present in different cultures of the world especially in the narratives about them. These narratives are original to childhood and only adaptations and retellings in different cultures. The origins of many stories are still unknown and claimed by many countries and cultures. Though the kernels are unknown the roots are strongly grounded on childhood and it has grown and spread over, branches reaching over to other cultures, like a huge tree giving shade to all, encompassing everyone. If the elements of childhood are similar all over then why do these retellings and adaptations originate is an introspective element. The central values and assumptions common to childhood are common to all cultures and still the retellings show up over and again. The concrete images and abstract symbolism particular to each social heritage comes afloat making each

retelling bound to the social conditioning. The meta narratives thrive on global platform while each adaptation forcibly clings on to local entity. "Two versions of a story involving the same characters, settings, and events can differ substantially in their implications or significances" (Stephens and MacCallum IX).

An ever evolving pattern exists for literary works and they are modified from time to time moving from one form to another. The oral tradition of literature was adapted to written form with fundamental and appurtenant transformations. Retold stories take different forms as they travel from one land to another, while the translations of the literary works in to different languages, leave the original story retold in the target language. In the case of picture books even the illustrations accompanied with the text would be changed accordingly to suit the target audience. The adaptation of stories should be carefully made keeping the authenticity to reflect the culture and origin keeping in view of the value implications in the recipient culture. It should be culturally credible. Another method of reversion is adaptation into multiple forms like films, narrative books to picture books and vice versa.

Retelling takes place often with the primary objective of cultural reinstating. The concept on reworking on stories started with biblical stories, classical stories, folktales, and legends and all of them which bear a literary value. The two possible motivations behind this are, one, the stories mirror life

and also the aspirations of the society; two, they transmit cultural traditions and significances. The relation that a retold text holds with the pre text is that of aesthetic, social, ethical and at times dominant with cultural overtones (Stephens 93). We have an androcentric, ethnocentric, and class based assumptions according to John Stephens which ultimately persist into retellings of the metatexts. There is a penetrating tendency for the adaptations to produce a modified social conservatism and cultural heritage. A story meant purely for the children helps them to initiate to the experience or situations discussed, while, a story retold induct the audience to the social and cultural values of the producing culture. The social issues and social maturation make the retellings for children a special area. Ethnic groups are frequently defined in cultural terms, they refer to "a segment of a larger society whose members are thought, by themselves and/or others, to have a common origin and to share important segments of a common culture and who, in addition, participate in shared activities in which the common origin and culture are significant ingredients" (Yinger 200).

The translations form a major part of literary tradition and same for children's literature too. The literature in translation throws light into the lives of people living in the other parts of the world. The experiences mirrored in literature receive a new insight with the new cultural perspective added to the translation of that literature. The rendering of the work in the new language and

culture leave a chance to know the unknown realms and identify how the same experience find a new voice in a culture vastly different. "Translation is not merely matter of shifting linguistic gears. It is also a shift from one culture to another from one way thought into another, from one way life into another. What may be strange and exotic must be made to seem, if not familiar, at least rational and acceptable" (Fenton 639). The books perform as carrier of one culture and spokesperson of the other at the same time. When it comes to the translation of picture books there is an additional challenge, as the Finnish translator Ritta Oittinen observes, "when the translator sees the original text with certain illustrations, the pictures influence solutions. This affects not only the choice of words, but also the style of writing throughout the book" (15).

Retelling of the works indirectly reinforces the ethnicity, they also familiarise the foreign experiences and themes comprehensible to the children of target language. The unfamiliarity of the unknown experiences might make the messages obscure and comprehension of ideas difficult. In the case of picture books, translators need to address visual elements and preserve the intricate relationship between image and text intact. "Studying different illustrated versions of the same folktale can help children to see how artists make choices to convey meaning and how various choices can enhance and extend different parts of the story" (Kiefer 165). The children are also given to see how these modern versions were evolved from the traditional ones. They realize how the sequels

were developed; the regional versions came to life; how the reversals, as mostly in the cases of the Disney films we notice how the stories take unexpected turn of events, were constructed.

Considering the popular classic, the *Cinderella* story, was actually a very late production by Charles Perrault in 1605. The story started circulating from the Egyptian tradition and it follows as how a slave ended up ruling the kingdom. The feature that remained intact throughout the numerous versions is how serfdom gave way to kingdom. But each version of the story is rich in cultural significations and people keep it close to their lives. The sense of culture is effectuated with the narrative frame, thus the process of retelling is always involved in the processes of cultural formations. That is the reason that the eagle who took way the sandals in the Egyptian version gets replaced as a carp, a reincarnation of the dead mother in Chinese *Yeh-Shen* which further projected as a fairy god mother in the Perrault's version. *Little Red Riding Hood,* a popular fairy tale too has undergone similar variations with multiple retellings. Among many, Potter's *The Tale of Jemima Puddle Duck* and *Lon Po Po* by Ed Young are the most popular ones. The original version can be traced back to the 10th century. Even then the version remained close to the children. The popularity and acceptance created a space for retelling of the story under different garbs. All of them followed the same thread line of the story identifying it, as holding a powerful message to be communicated to children yet each of the retellings

remained uniquely different grounding firmly on the cultural roots. Beatrix

Potter's *The Tale of Jemima Puddle Duck* (1908) is modelled after *Little Red Riding*

Hood and the fact was admitted by Potter herself, where she replaced the main

character with animals. Another version modelled on the same story was

produced by Pat Mc Kissack who created a more logical support to the reasoning

faculty. *Lon PoPo* by Ed Young, a Chinese sequel of the *Little Red Ridinghood* story

the main character was replaced by three sisters and the problem and solution

both are evolved at their intervention. Many versions still continues to be

produced in recent years too. Recent retellings are placed on the chances of

popularity of such works and the realization that a reproduction of the same will

definitely enrich the literature of their country, culture along with the idea that

the values of their culture can travel to children more efficiently through a

successful medium or an accepted chronicle. The retellings help to confine one

into his own culture; it also spreads globalization, making each anecdote reach

millions and bring them all to one greater reality and unified whole.

Folk tales are treasure houses of culture, history, wisdom, and values.

Hearne points out, "Folktales are not born and nourished in isolation they grow

from social experience and cultural tradition" (33). As suggested, childhood is

common around the globe so is the folktales about the childhood experiences.

The folk tales though differ in the cultural details; they exist as sequels to each

other from different traditions which make one suspect that they come from one

origin. A comparative study would definitely provide interesting understanding about the story patterns that exists in many cultures (Kiefer 165). Children attend folktales without prejudice. They hardly pay attention whether it belongs to Grimm's tradition or from African origin. They go for the underlying message. These folktales can prove to be a good tool to teach cultural understanding. Children would recognise the idea how distinct they are and how they are related to the world outside. Further, comparing the art in these tales can often provide details about a culture and how the same is reflected through depictions. When a folktale is transferred from one culture to another, the author or illustrator has to consider the possible value conflict that might take place due to cultural transfer and the recipient culture's capability of accepting the introduced value. Along with the aesthetic understanding the differences of culture and cultural connections that exist in different parts of the world will be realized. The illustrated version of a popular tale thus brings into the understanding about patterns and motifs that cut across many cultures, "and looks that represent an illustrator's use of historical and cultural details in illustrations" (Kiefer 168).

Time and again, each popular story has been adapted and retold in different languages, consequently culture. ''These identities – based on common language, collective memory, history, and culture – are immutable and fixed and inevitably result in 'natural' divisions between various groups'' (Wolff 33). "The best known classics of children's literature books like *Pinocchio, Heidy, The Secret*

Garden have been widely translated and always either explicitly or implicitly conveyed the culture, history, and sensibilities of a discrete, albeit exclusivist, cultural or national population at a given time in history"(Stan 3). The cultural adaptation in these stories is at numerous levels, for example, in the German translation of *Pinocchio*, food is made more German. The reference to little creatures is shifted from cricket to Maybug. One is sure to notice the cultural adaptation in the setting of the story too, by taking away the fairy tale to Mediterranean planes. Bierbaum, who brought Pincchio to German tradition, claims that a straight translation was impossible as the original Italian version bears a strong element of national character. The adaptation of a popular work is made with an eye to match the taste and traditions of the target culture. "Instead of the graphic vigour of the original, we find sentimentality reinforcing the moral attitude" (Sullivan 119). The culture imposed translations ultimately lead to retellings of the classics. Hearne noted in her "Respect the Source", that "selection dictates how much a story will need to be adapted to translate from one culture to another and how ready it will be absorbed" (34). These retellings adopt only the story line based on the morals to be imbibed by the children to whom the books are meant to be and to make them realize the universality of human problems; but they differ in all other aspects like setting, dressing, expressions, relationships, and even the names. The examples are ample and many. *Yeh Shen* (1982) a Chinese rendering of the famous children's story *Cinderella, Lon Po Po* Chinese version of *Little Red Riding Hood* are a few among them. The cultural

elements are affirmed at many levels in these works. In the former, Young breaks the pictorial plane into panels reminiscent of Chinese scroll paintings (Kiefer 138). "In the theme of the book, its setting in time and place and its overall effect is strengthened by the artists' choice of certain historical or cultural conventions" (138); for example, instead of fairy granting the wishes it's a carp which is a symbol of good fortune according to the Chinese values. The crucial point of the story, the lost slipper is a tiny one reflecting the traditional concept of beauty in China. The creative mélange of the motif of fish and the scenes in the story are very poetic and also not out of sync with the story. Therefore, we must judge the book, not as to, whether the illustration match the definition of a particular period or culture but as to whether the artist has chosen elements that enhance and extend the meaning of the book for today's reader. Whereas, in *Lon Po Po,* it is two clever sisters instead of Red Riding Hood takes over the scene. It is self evident through the retellings that the chance of being influenced to a different culture is resisted deliberately and thus the ethnicity of the culture is reinforced. Stories for children perform a major social function as to initiate children into social heritage. Hence the retold stories perform the same function with concrete images of cultural heritage entrenched in them. The discussion on culture would not cease until a proper comment given on ethnicity, the tag of the time.

Ethnicity: Reclaiming the identity

The reflective analysis would fetch the realization that the focus on ethnicity results from globalization. That is until and unless a unified code was regularized and forced, the awakening remained latent. Furthermore, cultural globalization faced the criticism on the questions how sameness is enforced among all cultures and how difference is preserved simultaneously. Among the two which one should be given weightage is still an intriguing question. As long as sameness of culture does not guarantee the due involvement of the local culture with its diversity and conversely effectuate the Western culture or dominant culture upon others, cultural globalization will remain under the shade of doubts. Slowly, taking the garb of nationality, ethnicity became a point of presence. Even though started slowly it was steady, stressing at the social and individual level of identity. The term ethnicity includes the insights, methods, and patterns of cultural interactions, which individualize a certain community from the others. The lack of these distinguishing qualities is often questioned by the pessimistic hyper globalizers. "The pessimistic hyper globalizers argue that, we are not moving towards a cultural rainbow that reflects the diversity of the worlds' existing cultures. Rather we are witnessing the rise of an increasingly homogenized popular culture underwritten by Western Culture industry based in New York, Hollywood, London, and Milan"(Steger 70). Altogether this remarkably lead cultural globalization into cultural colonization. The cultural

colonization is defended against, and ethnicity is preserved in extremism. This tendency to support ethnicity flourishes from the roots of religion through literature and other activities. The multiple issues reasoned for the claim of ethnicity is discussed further in the following paragraphs.

Under representation of the minority in children's picture book

Claim for ethnicity can be reasoned as the under representation of minority culture and also the misrepresentation of the culture in children's picture books. Some have inappropriate depictions of dresses, hairstyles, and architecture, making the Asian cultures as a hurled up affair. *The Paper Crane* is a story where elements of Chinese and Japanese cultures are fused together. A few mixes Asian with Western cultures and these would sound Asian but remain Western. These tendencies mirrored in picture books for children just like any other area. Asians were depicted as looking similar and "choosing to live together in quaint communities in the midst of large cities, clinging to outworn customs" (Harada 137). Nodelman in his book *Words About Pictures: The Narrative Art Of Children's Picture Books* explains how pictures force viewers,

> it is inherent in the nature and purpose of the picture books that the pictures in them be specifically oriented towards meaningful elements. Those picture books that have practical purposes such as alphabet books require their viewers to focus on the names of the objects their pictures convey; picture books that tell stories force viewers search the pictures for

information that might add to or change the meaning of the accompanying text (18).

Two basic concepts related to visual narratives are suggested through this, firstly, how illustrations remain an inevitable part of the story; second, these illustrations must be recognized as what they represent; whereas, the accurate representation is found lacking in most situations. Under representation is a situation where the culture of the minority community hardly get represented in the major works thereby the children really cannot identify themselves with the situations dealt with. The major works of art are produced by the western developed countries and it tends to relate and portray the situations of their culture giving no extra emphasis to the culture of the marginalized and under developed countries. The lack of cultural proximity in these works leaves a kind of estrangement in the young minds.

Misrepresentation of cultural values

Misrepresentation is a further situation where the ethnicity of the minority culture is presented pleasing to the larger spectrum of readers than the real benefactors of the culture. There is an essential difference between the concept of authenticity in literature and the concept of nonstereotyping. The food habits, dressing, customs all produced as replicas of the established stereotypes as illustrated by western artists and appeal to the readers, but unfortunately remain detached from reality. This creates the cry for ethnicity louder. Hearne warned

the writers and illustrators in her article, "Respect the Source", 'to establish their cultural authority' (34). She suggests that the creators of a work should train themselves to identify the values embedded, attitudes to be developed, patterns to be realized, and motifs realized which members of the culture as a whole would weigh "worthy of acceptance and belief". Thomas Hardworth's *Mei-Li* is one work often conflicts with authenticity of the original. The book fails at the point where, aesthetic authenticity clashes with the value authenticity apart from the obvious errors of depiction. The silly mistake of illustrating the fan during the winter time in Peiking, China is an example. Another major short coming that we come across in the book is the bound feet of the protagonist's mother which has ceased to be an accepted cultural value ever since it was officially banned when the Ching dynasty was overthrown. Even though Chinese hates themselves to be picturised like this, the world outside limit the land of Chinese to these exotic and painful practices. Only the accepted cultural values in the work could make it authentic. The major misrepresentations are evident in stories where blacks are characters. They are mostly fitted in menial roles with stereotyped features and dialogues. For a book to be universal; it should be stocked up with multicultural situations rendered authentically and characterised realistically.

Daniel Hade observes, ''the mass market place selects which books will survive and thus children's books becomes less a cultural and intellectual object and more an entertainment looking for mass appeal (511). The globalization

brings under its claws the independent interest of creators as well as the

children, the target group. The mass appeal towards something in the

globalization era tends to lean towards western hemisphere. The idea of

globalization is resisted mostly as it is identified with Western ethics.

Globalization is destroying the cultural diversity of the world, declining the local

identities, and demolishing the distinctions of the local cultures that form our

identity (Tomlinson 269). Globalization also indicates the powerful influence of

other cultures bringing about changes in the local culture thereby the cultural

peculiarities and characteristics of the society move in tune with the dominant

culture. This trend of cultural standardization results in uniformed set of values

to which one cannot relate. The inclination against globalization or western

universalization reinforces ethnicity.

Stereotyping: A Farce

Diverse cultural voices are not heard much in children's picture books.

The reasons are the number of minority authors is few; thereby the minority

experience portrayed remains less. The portrayal many a times lacks either

clarity or credibility. These inaccurate representations tend to give only a

stereotype account of the minority culture.

Stereotypes and prejudice are the results of white people not knowing the

life of any black people closely. Therefore, children's books that are accurate and

positive in their portrayal of black Americans are intended to help white children

understand black children as they really are and to offer black children stories that reflect their real life and experiences.

Mendoza and Reese have found that even in award winning books inaccuracies and stereotypes are visible. Susan Jefffers' praise worthy picture book, *Brother Eagle, Sister Sky* projects Seattle a Squamish chief from the North West using regalia of the Lakota people the ethnic group of the Great Plains (Creany et al. 190). The illustrations predominantly represent Plains' cultures, which is communicated with the use of horses, headdresses with feathers, and tipis featured significantly instead of Northwest tribal lifestyle. These inaccuracies signify lack of firsthand knowledge about the culture they depict in the books. But it reinforces the stereotype image of the community in front of the world along with catering wrong racial representations in the minds of children. In Lynn Cherry's book, *A River Ran Wild* (1992) an inaccurate portrayal of Native American children painted as wearing feathers. Native Americans are depicted as ghostly spirit beings suggesting that their culture is a bizarre relic of the past rather than a vital contemporary one. An artist can portray a black child with black skin, natural hair, and flat features and make him attractive or make him a stereotype or a caricature child. The child who sees such pictures which ridicule his race may be deeply hurt, feel defeated, or become resentful and rebellious; while the white child, who sees the stereotyped presentation of the black person, begins to feel superior and to accept this distorted picture or type.

Along with misrepresentation under-representation too creates an adverse consciousness among children, the targeted readers of these productions. It leaves a distorted view of the world that it belongs to a majority and that they are not important enough to be portrayed and to be known among the rest of the world. A lighter skin, would create in the minds of the children a biased reflection of the world. The underrepresentation can be explained as the absence of minority character in the title roles or influencing roles and illustrations. Their representation is mostly limited to the stereotypes of occupational roles and passivity.

Picture books prepare young minds with a fundamental understanding of the world and initiate them to a cultural diversification through visual language. We need to understand that the impact left by books in the minds of children is powerful, deeper, and lasts their lifetime. Children begin to notice race by age two, and "by age three, children show signs of being influenced by societal norms and biases and may exhibit 'prejudice' towards others on the basis of gender, race, or disability" (Erin 307). They identify the skin labels and emotionally respond to it where for the minority cultures might develop a conflict within them. It is difficult to alter the impressions so we must be careful to provide with accurate and authentic cultural traditions through the books. It is not a child's play anymore. '' These technological, cultural, social underpinnings provide the basis throughout history for the individuals response to image and

ideas now found in picture books'' (Kiefer 71). In a study conducted in 1939, to

learn about the racial preferences and attitudes, a group of black children were

asked to choose between a white or a black doll. Neglecting the self

identification, majority of the children preferred a white doll to a black one

proving that they experience an internalized racism or prejudice towards their

own race. This study thus suggests about an alarming state. To sweep away the

particular cultural identity will work against cultural globalization (Wilson 12).

The internalized racism is present in white children too, and they develop

negative racial attitudes towards a culture and race other than theirs.

The way the children comprehend the picture books today is based on the

cultural heritage, social trends, and technological advancements of which they

are part of. The literature for children should therefore, embrace cultural

essentials equipping them to deal with the issues through their reading and

learning. It helps to develop a chance to see the similarity among people around

and also appreciate the differences. This could be facilitated when the culturally

authentic representations are brought in the picture books for children. The goal

should be to affirm the cultural existence of and give voice to the groups of

people being erased by the move toward global culture in picture books.

Globalization is definitely not a negative growth; but the course of path should

be amalgamating both dominating and minority culture alike. What should be

looked forwarded is the fruitful interaction between the particularity of the local

culture and the global significance of the local knowledge.

Multiculturalism and Acculturation

Multiculturalism is an all-encompassing term and appears in

contemporary social, political, literary, and educational discussions. From the

sociological perspective, multiculturalism is a technique for society building. At

the same time the political ideology stamped to it. Multiculturalism is presented

in a new garb by the Western Governments not only as a new ideology that

conceptualizes diversity, but also to address the fact of diversity. The political

overtones cannot make the concept under stated. Multi cultural literature is

defined as "trade books, regardless of genre, that have as the main character a

person who is a member of a racial, religious, or language micro-culture other

than the Euro-American one" (Lynch-Brown and Tomlinson 188). Multicultural

literature entails with the racial identity other than European or American. Its

main aim is to promote children's literature that would reflect the conditions of

living in a diversified culture. Multicultural literature shares a number of

positive aspects concerning the acquisition of language skills, personal

enrichment, and also to develop a cultural consciousness among children as part

of educational ideology.

There is little recognition of the darker side of multiculturalism, of its

genesis in the recognition of oppression of ethnic groups by the mainstream as

implied in Donnarae MacCann's definition: "Multiculturalism addresses the

warfare waged against specific groups of people—armed warfare, plus

aggression implemented through forced labor and forced acculturation" (341).

The definition needs to explain the few terms related to multiculturalism of

literature especially as a movement in literature and the necessity out of which it

was created.

Acculturation process acts as a natural upshot; "the concept of

acculturation refers to the social processes by which we learn the knowledge and

skills that enable us to be members of a culture" (Barker 2). But most of the time

it is a forced one which is resisted strongly in the garb of multiculturalism. The

"warfare" as suggested by Mac Cann (341) is waged by the specific group as they

undergo the suffrage from forced acculturation.

Analysis of picture books in the light of multiculturalism moves beyond

the primary goal of socialisation. The demographic diversity and the cultural

hybridization reflected in the picture books have led the way to the rise of the

sub-genre of multicultural picture books. These multicultural books help

children with cultural relativism. Multicultural literature helps to develop their

understanding of others and affirm themselves to diverse backgrounds. The

multicultural picture books perform a dual role as that of a mirror and that of

window as said by Sims Bishop (16). The children see themselves reflected and

they are also able to see the life of others and how the differences and similarities

exist among them. The chance to see and include the lives of minority in the children's picture book makes the multicultural act as a window while earlier it was just the mirror where only the mainstream reflections found a place. The children from other cultures were invisible and they were represented in the stereotypes, that too mostly negative stereotypes. The socio cultural changes taking place everywhere fostered the diverse experiences; "the diverse life experiences, traditions, histories, values, world views, and perspectives of the diverse cultural groups that make up a society" (Grant and Ladson-Billings 185).

The production of multicultural picture books faces a steady increase in the progressive era, still they face a number of criticisms. These include the stereotyping, racial profiling, inauthentic representations, and lack of accuracy. The most critical issue faced in this regard is the representations still equates with the pre conditioned notions of the white world about the minority, because the people who work behind these books are from white culture. The lack of understanding on their part about the ethnic cultural practices and values of the minority reflects as inaccurate and misleading representations of the minority culture. The intercultural nature of the present era initiates a deep understanding of the cultural issues involved by addressing the topics like identity, ethnicity, inclusion along with racial and gender stereotyping. These topics are dealt in detail in the following paragraphs.

Global harmony must be communicated to children from the very early

days before stereotyping or prejudices corrupt their mind. Racial profiling is

term directly associated with law and order. To a greater degree it is the

conviction of the officers that the person from a particular community is likely to

be from a criminal background and attempts to take disciplinary measures abide

by it. Applying the idea to literature, particularly in children's literature, it

indicates the approach of the writers and illustrators that the person from a

particular ethnic community is likely to behave in the pre conceived manner.

They might incorporate in the texts misleading ideas related to this which could

influence the mindset of the children to reach the same sort of conclusions about

the ethnic community which is far-flung from reality most of the time. These

depictions hinder the possibility of the ethnic community to be identified as the

distinctive community with the set practices, customs, and values. Forever their

identity remains overshadowed and misunderstood. Charlemae Rollins says,

> Writers are now making a conscious effort to reproduce the natural speech
>
> of all children who are presented from any particular section of the
>
> country. The colourful speech of all who share the same economic,
>
> regional, or historical background should be reproduced as faithfully as
>
> possible in order to give flavour to the story, but never at the expense of
>
> any individual in the group. . . . There is rarely a need to use profanity and
>
> obscene language in children's books for the child who finds it there

assumes that it is acceptable and is confused when his use of it is

challenged (Baker ii).

The racial consciousness children develop is to be viewed seriously, they learn

from the surroundings and jump to the conclusions about life and society. Jed

Bland defines gender stereotypes as the behaviours, attitudes, values and beliefs

that a particular cultural group considers appropriate. When we address them as

boys and girls they build up gender profiling as boys are different from girls;

they need to be addressed first, or should be given emphasis, more important

and so. Likewise many natural episodes germinate in them the idea of social

hierarchy without being endorsed by the adults. The white children always show

a pro-white social behaviour whereas the minority children are negatively

impacted by stereotyping. Rollins commented that, we have to recreate with

conscious efforts so that children maintain an unbiased outlook of the world.

The following chapter would discuss the selected picture books for the

study; where the analysis includes multiple cultural and social parameters. The

lens through which the analysis of picture books is conducted includes critical

content analysis based on culture. The critical content analysis is partially based

on the model suggested by Mendoza and Reese in their work. The depiction of

the character is analysed to see if it belongs to the main stream culture or

marginalized culture. Further it was also studied whether any stereotyping is

reflected. The cultural informations received from the books are also considered.

Are the books effective in communicating authentic cultural details in text as well as in illustrations? The questions on what the narratives and these pictures say about race, class, culture, gender, age, and resistance to the status quo are vital factors in the study. The next parameter was the theme analysis to see if the distribution of power is biased or not; does the minority characters in the story are given a supreme position in the narratives is a significant question. The investigation also probed into author's ethnicity and authenticity. It studied to find answers for whether the author belongs to the original culture of the narrative or are they from a different culture? Was the story produced on first hand information, and did they keep up the authenticity of the culture depicted in the narrative. Questions on language used in the narratives are also addressed. It also examined how the stories remain bound to childhood and their experiences.

CHAPTER 4

The 'Otherness' Revisited: The Re-interpretation of the Picture Books through Ethno-Cultural Analysis

The broad aim of this study as stated earlier in the introductory chapter is to look into the multicultural aspects of globalization of culture through picture books and which is actualised by investigating the narrative techniques along with illustrations in the selected picture books published during different periods of time. The study also focuses on how the ethno cultural contents in the picture books influence children aesthetically and culturally. A picture is worth thousand words is true especially to children. Barbara Bader notes that each story is an experience for children. She defined picture book as, ''text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and, foremost, an experience for a child'' (1). A book for children is not merely a work of art; it includes an economical perspective along with social and historical values to set forth the cultural milieu. The books should primarily provide experiences that enrich and enhance children's lives. It is viewed that a deeper understanding of picture books, which includes pictures and text, could help to manifest meanings to promote and enliven the discourse that surrounds it. The following paragraphs will analyse the various objectives identified in the picture books selected for this study.

"Children's literature can be defined as literature specifically written, adapted, or formulated by adults for children, based on the domain of cultural practices, with the purpose of socialising the target audience, according to the social, cultural and educational norms inscribed" (Sullivan 12). A picture book is not just an extension of children's literature; in fact, a unique genre where the pictures interact and interferes strongly with the text. Arnheim states that, "visual learning enhances the cognitive understanding of abstract concepts to children. A child's perception of ideas . . . can be radically enriched by a visual example. This understanding leads to excellence in perceptual thinking" (94). "Art, when it's really good, doesn't imitate or mirror the text. Rather, it adds a new dimension that goes way beyond the words" (Raymond 64). A good illustration does not imitate what is written in the text but rather supplements and thus bridges the gap. It adds to the visual imagination of the target reader. This is the case in picture books, where words and images reinforce each other without necessarily offering the same information. As stated in *Words About Pictures: The Narrative Art of Children's Picture Books,* good picture books are a richer experience than the simple sum of their independent components (Nodelman 199).

Character focalization is yet another factor to be considered in the visual mode, which analyzes the eyes through which the narrative world is seen. The reader cum viewer of the picture book can contemplate the actions or thoughts of

the characters that make up the narration vicariously through the point of view of a character, be it main or secondary, and not through his own eyes. ''Central to the picture book is the notion of gap the readerly that imaginative space that lies hidden somewhere between the words and the pictures'' (Styles and Watson 2). The imaginative space between the words and pictures allows the readers to place the work on the due comprehensive and cognitive level; the readers interact to make out the meaning with the pictures. Over the years the genre of children's picture books has undergone vital changes in terms of the subjects discussed and tone of narration. These books were formerly meant to be bedtime stories intended to initiate children in lieu of binary opposites like good and evil, giving and taking, needs or wants, to the societal patterns which has lost prevalence and got replaced with realistic portrayals of actual happenings of the life around. Instead of the inculcation of ideals, only a familiarization of the real is taking place.

The picture books under analysis in this study belong to different period of time. They all bear a cultural significance by creating the cultural milieu for children. These books were selected on the parameters of how they exhibit or inhibit the cultural difference causing an emphatic response among children through the theme, characterization, cultural back ground, settings and a multiple similar factors. To be specific with the objectives the analysis should fetch deeper understanding on how culture is reflected in the picture books

especially those books which are produced and illustrated by artist from a different culture. It should also be analyzed to see whether the books develop cultural consciousness among children about the other cultures. "When children cannot find themselves reflected in the books they read, or when images they see are distorted, negative or laughable, they learn a powerful lesson about how they are devalued in the society of which they are a part" (Bishop, 557). The exclusion of realistic experience pertaining to their identities and culture, the readers are left invalidated. ''False portrayals of race and culture, and persistent invisibility continue to negatively impact racial attitudes and identities in children today'' (Wilson 12). Acting as a mirror the books should reflect on the lives of children bearing the significant truth. This vivifies a character along with the culture. Discovering a work's ''significant truth' provides much pleasure to the reader, and this act often provides enlightenment about a particular character trait or cultural detail (Lukens 130). In picture books, the illustrations being the essential component of the storytelling, they provide absorbing access to characters as well as their specific cultural details. Ultimately the pictures may transform into dynamic mental images that remain in the reader's repertoire of experience, anchoring ideas, concepts and feelings along with new language – increasing retention of both the language and the message (Bland 26). The otherness in the texts stretches over to the marginalisation of individuals, their cultures and sub-cultures. The representation of the world, the misrepresentation of specific

categories of people and the consequences of both poses challenges to cultural

globalization.

Under representation of the racial communities is to be discussed in

comparison with the over representation of the whites. Most often a picture book

revolves around a white dominated community with characters and situations

that can easily be assimilated by whites alone. The under representation of racial

communities is followed with misrepresentations too. Those representations of

ethnic minorities offer idealised views of cultural heritage, focus on

dissimilarities rather than similarities, and there continues to be a

underrepresentation for people of colour (Wilson 12). The cultural diffusion is

taken over with mainstream culture embedded with western values. The literary

establishment and publishing industry canons further present obstacles to the

visibility of minority communities. Sandra Yamate comments that, in the

reviewing process, ethnic children's literature is often viewed by editors and

reviewers without looking into the multicultural issues involved; Asian

American literature suffers in particular because of the lack of familiarity with

the many cultures in question, and while reviewing with mono cultural criteria

that are supposedly universal standards (101). The proliferation of folktales

meant to teach Americans about Asian cultures instead reinforces and

perpetuates the stereotype of Asians as exotic foreigners (96). The focus of the

study acknowledges the problems of under representation of racial communities,

misrepresentations, assimilation to white supremacy, commodification, and stereotyping along with cultural globalisation in the selected picture books listed below. The books selected for study are grouped as classical fairy tales for children, popular picture books, multicultural picture books and picture books from Indian Culture.

The picture books cum fairy tales which forms the store house of English classics analysed include *Little Red Riding Hood* and *Cinderella. The Tale of Peter Rabbit* by Beatrix Potter and *A Cat in the Hat,* by Dr. Seuss; *The Story of Babar, the Little Elephant* by Jean De Brunhoff are selected from popular picture book genre. *Five Chinese Brothers* by Clare Huchet Bishop, *The Story of Little Black Sambo by* Helen Bannerman, *Brother Eagle Sister Sky* by Susan Jeffers, *Smoky Night* by Eve Bunting, *Snowy Day* Ezra Jack Keats*, Grand Father's Journey* by Allen Say, and *Yo! Yes?* by Chris Raschka are the multicultural picture books for the study. These books have at least one minority or multicultural character and contexts which construct a supposition about race, ethnicity or adaptations. Though the characters are multicultural, the writers and illustrators are mostly from mainstream cultures leaving a hint as how other cultures view the minority cultures. Hence the representation of minority cultures is not always authentic in its cultural details. The last of the section is picture books from India consisting the Gita series comprises of three stories namely, *A Gift for Gita, Roses for Gita and Lights for Gita* written by Rachana Gilmore, *The Toy Horse* by Deepa Agarwal and

Raju's Ride by Pratima Mitchell produced by Indians reflecting the Indian culture authentically.

The classical picture books lack an exact date of origin and are usually adapted from folk tales or other similar sources. *Little Red Riding Hood*, written by Perrault in the 17th century, is a famous folktale turned fairy tale about a young girl's encounter with a cross-dressing wolf. The little girl with her mother lived at the edge of a wood. One day, mother sends her to Grandma's with a basket of eateries, as Grandma isn't feeling well. Mother tells Little Red Riding Hood to be very careful and she mustn't talk to strangers or leave the path. Little Red Riding Hood puts on her red gown, took the basket and left for Grandma's. While walking through the woods she meets a wolf who asks her to pick some flowers too for Grandma while the wolf runs straight to Grandma's cottage. When the wolf arrives at the cottage he pretends he's Little Red Riding Hood and locks the grandma in a closet. He waits for Little Red Riding Hood in Grandma's clothes. Little Red Riding Hood arrives and notices the changes and identifies the wolf. She screams for help and a woodcutter saves her from the wolf and unlocked the Grandma.

This popular fairy tale has nearly 50 different versions designed to suite the demands from time to time. These versions also bear cultural subjectivity according to the languages and ethnicity they were positioned. Of these various versions, the three multicultural variants deviate on multiple levels but remain

equally powerful in communicating the message rooted strongly in their ethnic culture. *Lon Po Po*: A Red-Riding Hood Story from China, by Ed Young is the most popular among them securing Caldecott medal of 1990. This story is different than the versions we mostly find. The major difference is that the protagonist is not alone but has company of her two sisters. *Pretty Salma:* A Little Red Riding Hood Story from Africa, by Niki Daly, changes the locale of the story to urban Ghana. In this version, the woods are replaced with market place and the wolf with a sly dog. The cultural authenticity of *Pretty Salma* is achieved by diverting from its European inspiration. The illustrations for *Pretty Salma* communicate urban aspects and at the same time traditional cultural settings of Ghana, and it also depict various aspects of the culture, including masks and fabric patterns authentic to the culture. Apart from cultural details Niki Daly has modified the story from the classic *Little Red Riding Hood* as Pretty Salma and her grandfather tricks the dog and forces it to leave granny's house. The characters involved in the story are also unlike from the classic version. *Petit Rouge*: *A Cajun Red Riding Hood,* by Mike Artell is a funny version of the classical old tale. Set in the bayous of Louisiana, a duck named Cajun Little Red sets off to bring some gumbo to her sick grandmother and the wolf is replaced by an alligator. This version of the book reinforces the French cultural elements in terms of language, food and situations.

The importance for these multicultural versions were necessitated as the classic version of the story cannot be related by children from different cultures in many ways. The story has often been criticized for carrying the negative cultural stereotypes; the wine bottle in Little Red Riding Hood's basket is one such example. Children need to learn and understand other cultures and diversity positively instead of negatively. *Little Red Riding Hood* by Jerry Pinkney shows characters in a different way than the other versions. The characters in this book are not white instead has darker skin. Little Red Riding Hood's brown curly hair is different from the other adaptations as well. This can have a positive effect on children because it is teaching them about diversity and how all stories and characters need not look exactly the same; because children who are not white and are from a different race might be able to relate to this book more. The books for children should not always have white characters. It is vital children should be exposed to books that include different kinds of characters who belong to different cultures and have different values and beliefs.

The change in image of Little Red Riding Hood's over time, adapting itself to different nationalities and culture needs special mention. Change is inevitable; moving forward to reaffirm or backward to reclaim. Mostly the changes in the new adaptations are brought on outer level alone; and the inner conflicts of the characters resulted from their interactions with other characters remain the same. This would generate a discordant feeling in readers. The language and motifs of

the tales are to be internalised within the culture. When fairy tales are rendered it should follow lifestyle choices and gender models of the target culture.

The story Little Red Riding Hood is embedded in our cultural unconscious, and its survival till day signifies its relevance and interest to children, artists, critics and audiences of popular culture. "The way in which people school their children is culturally diagnostic" (Akenson 9). This truth bears the significance since the socialization of children take place indirectly with various mediums including picture books. If at all this takes place the cultural diagnosis as suggested by Akenson will be Western. Following the track we have many stories rooted strongly in western culture they remain alien to the children from the name of the characters, back ground of the story, context, situations dealt with, the language employed , the food suggested, the manners followed all together make children westernised rather than socialized. The story of *Cinderella or The Little Glass Slipper,* the next story to be discussed, too have many instances of this sort.

Cinderella is again a folk tale turned fairy tale when Perrault made this tenth century Chinese folk tale to one of the most loved, read and adapted story for children of all time. The story is so popular that need not be mentioned further. The story was believed to produced some time around tenth century. Realizing the scope of the story or the fascinating element to attract the children all over it was reproduced in numerous versions. Still the variation by Perrault

continues to hold an important position and receive attention that it became an inseparable part of childhood. No child ever missed their childhood without being listened to this story at least once. The popularity that the story gained, inspired many, to bring about different version and adaptations and these too were welcomed unconditionally. The adaptations to different forms such as picture books, cartoon, film, and rendering into different languages show the unquestionable popularity the story enjoyed. But all these adaptations were based on the version Charles Perrault brought about in the fifteenth century, which clearly manifested western culture in characterisation, setting, background, and cultural patterns communicated. The little girls dreamt to be a princess like Cinderella with all minutiae.

The book is filled with the western subtleties in the natural and supernatural details alike. The motifs like the chariot, the glass slipper everything stamped the same. When the book was adapted to various languages including Chinese, it was these features which got apparently translated along with the language. As we introduce the book to the toddlers, it is easy to believe that it is a supernatural story just meant to convey the message of how virtue rewarded. But a deeper level understanding evolves for a child who is hardly unaware of the hidden cultural patterns of the book. Furthermore, the conflict of the story is how Cinderella gets united with the 'prince charming' is accentuated with the ball at the palace. The idea of groom hunting is set as a major goal

which stamps culturally in the minds of the children. The details of these would surely enthrall the children that they tend to focus on the colours, the riches, the royal, all equate with beauty. The child who faces this belongs to one of the three categories; first, the child leads a life amidst the same scenario, second, the child who is totally outside this scenario, and third, the child who knows about the scene discussed, but cannot relate to the situations discussed in either way possible. The influences that a child undergoes, as previously suggested, manipulates the life and dreams and leaves an everlasting impression in their minds.

The increased popularity and glaring cultural subjectivity is the reason that this story got adapted in to different versions the most. The story has been told and retold in different countries in varying fashions for centuries. The French man Perrault's version of *Cinderella* strongly resonates with children of American and European birth (Megis 9). Each of the retellings has even shifted the focus of the story. It varied from the supernatural elements to menacing step sisters or the idea of beauty in order to suit the preferences of the time and culture. For example in the new Chinese version *Yeh Shen,* inspired from the classic version of the Perrault keeps the size of the glass slipper small, as small feet were considered to be the symbol of beauty in China at a previous time. In that sense, each version is complete in its own way remaining truthful to the culture they represent.

The classic version failed at certain levels and remained foreign which caused the construction of the retold versions. It was in terms of culture that these variations with specific cultural contents were attempted. Shirley Climo in collaboration with different illustrators ventured many cultural variations of the story. *The Egyptian Cinderella* illustrated in 1989 by Ruth Heller is in tune with African culture especially the colour of the skin. The story was developed partly on fact and partly on folk legends of the land. This story is remarkable for its details of life of people in ancient Egypt and for the Egyptian-style illustrations proving the authenticity. *The Persian Cinderella* by the same writer illustrated by Robert Florczak makes the female characters suit to the engaging cultural values of their land by confining the women and girls to a certain section of the houses. Unlike the other adaptations, they were picturised to cover their faces when they move out. The cultural differences other than the details of illustrations are present in the values expressed through the narrative. The French and European versions have forgiveness and reconciliation as the value embedded while the Chinese version strongly recommends punishment. Cinderella establishes a universal archetypal structure that is familiar deep down hence it charms us in spite of our multiple intellectual and cultural issues such as fairy godmothers, princes and glass slippers.   .

These adaptations challenge the notion that the works produced can be understood from the white stand point alone. The lingering imaginations of the

world are trapped in whiteness, towards which literature considerably contribute. The gazes are predominantly white and one overlooks the otherness if exhibited. Though the adaptations proclaim the ethnicities and cultural stand point, it should also be noted that these works never gained the momentum as that of the classic tale that the world cherishes. Approaching *The Tale of Peter Rabbit,* the story presents a conflict within between the oppressed and the oppressor. But again the popularity of the story speaks the white predominance.

Beatrix Potter best known for her imaginative children's books featuring animals such as those in *The Tale of Peter Rabbit,* which celebrated the British landscape and country life. Beatrix Potter is an English author, illustrator, natural scientist, and conservationist; she showed keen interest in pets and found herself happy in their company. She also showed special interest in sketching the landscape later in her life after the production of her first work *The Tale of Peter Rabbit*; she owned a farm namely Hill Top Farm where she spent her time in close contact with Nature. Her strong taste for animals was further developed in close acquaintance with Nature. She used the farm as background material for the illustrations in many of her books. She wrote *The Tale of Peter Rabbit* in the form of a letter, to a five year old child, Noel Moore, the son of Beatrix's governess, Annie Carter, and later in 1902, Frederick Warne andCo. brought this delightful story to the public. "It is much more satisfactory to address a real live child; I often think that that was the secret of

the success of Peter Rabbit, it was written to a child—not made to order" (Linder 110).

The tale has remained in print in order to satisfy children's and adults' demands since its first publication in 1902. In this timeless children's classic, Peter Rabbit comes to life as a mischievous and curious young bunny. He ignores his mother's warning to stay away from Mr. McGregor's vegetable garden despite her stern reminder that his father was baked into a pie by Mr. McGregor. Peter satisfies himself with variety vegetables, and goes looking for parsley leaves to calm his queasy tummy. Alas, conflict comes in the form of Mr. McGregor, who chases Peter through the garden waving a rake, almost catches him when he gets caught in a gooseberry net, but he manages to escape Mc Gregor with the help of good spirited sparrows. Again in the tool shed he encounters the misfortune, Peter escapes the shed, manages to avoid the cat, and finds the gate again. Finally, when poor Peter gets home completely worn out after a day's chaos, he was put to bed with a dose of chamomile tea as a result of disobedience, while, his sisters get a rewarding meal of bread, milk and blackberries.

The story makes the animal world as a cross section of the society; with due representation of commons, victims, oppressors, good spirited, ambiguous, indifferent set of beings. The very powerful idea of the "world outside" is well created and added horror to the situations. The cosy and safe home and the

troublesome world outside are contrasted in Peter's day-out experience. It warns

one about the crisis waiting outside the houses' comforts. The awaiting threats

like Mc Gregor, and the situations of terror, the unexpected help, and

unexplainable indifference and to face these situations alone, taking decisions by

oneself completes the idea of the "world outside". From the sociological point of

view, the story unveils with a simple plot following the usual home-away-home

pattern of children's literature. A well ordered society has been recreated by

Potter with definite set of laws, rules and regulations. Those rules are forcefully

abided by the members of the society as the violation of which causes to be

perishable. "Mc Gregor's garden is a vivid coherent analogue for the world

beyond the young child's home: the world of huge, all powerful, hostile,

ambivalent or patronizing adults, and of the confusing laws of who can have

what" (Kennedy 55). Transgression of boundaries has been kept a major design

as the story strives to the culmination of action from there on.

The superficial characteristics of its deceptively simple plot should not be

allowed to blind the reader to the more substantial fabric of its deeper

motivation. The sociological and colonial reading takes the readers to a new

realm of experience. The mischievous "good bunny" acts as the representative of

the oppressed, victimised layman. The current study offers an innovative

approach with regard to the previous methods of analysing the children's stories

which remained cluttered on the moral and vocabulary perspective alone.

Apart from the surface level reading, the work takes the readers to the understanding of realistic portrayal of the world where they all would like escape to. The multiple deeper level implications of the work are interwoven artistically with the help of the illustrations. The illustrations give a thorough understanding of the mischievous character of Peter, his sisters as Good bunnies, expressions on the face of animals like that of humans, details of gender, dressing, realistic setting, landscape, attitudes and characteristics. Illustrations further provide a narrative space for the imagination of children. Nowhere in the text has the author mentioned the gender of the bunnies. Peter obviously with his name, represents masculinity; but his sibling's gender are revealed through the illustrations. The girls in pink and boys in blue are clearly communicated to the targeted readers/viewers. A careful reading of the illustrations and verbal text immediately reveals a counterpoint between the two: the illustration depicts a realistic scene of a group of wild rabbits under a tree, while the verbal narrative immediately fictionalizes the rabbits by naming them. The verbal text also clears the ambiguity of the number of rabbits in the illustration by overtly stating that there are "four little Rabbits" (Potter n.p.). The recent approaches with regard to these elements contrast to the previous methods of analysing the children's stories which remained cluttered on the moral and vocabulary perspective alone.

The illustrations in the book, celebrate Beatrix Potter's interest for nature. Nature in all beauty is well expressed. The Nature in perfect harmony with all

blending elements has been effectively communicated. Nature not only for aesthetic but also for kinaesthetic pleasure is provided herewith. It includes the birds, animals, humans, plants, trees, fruits, water, roads, and boundaries. The landscape painted and gleam in colours natural to nature enhance the visual fiesta of the story. As in language, visual images also possess degrees of modality ranging from high to low levels of credibility. In the case of naturalistic modality, the more an image resembles whatever it is in the real world in a specific setting, the higher degree of modality it is likely to have (Kress and Van Leeuwen 252). The "good bunnies" in pink is plucking the blue berries; the white cat watching the gold fish in the mirror like pond; the neat and tidy household, the luxury of the vegetable garden, all extravaganza of nature comes together to an unforgettable ride on nature. The illustrations supplement and augment the text and thereby make it equally verbal and visual contributing each other.

The illustrations communicate the slightest to the sublime expressions in a finer way. The happy joy family on the opening page introduces all the major characters including Peter with his mischievous expression while, other bunnies are engaged in the usual play. The inceptive illustration helps the readers to register the setting of story and also to understand the distinctive quality of the protagonist which trigger off the action. "The rabbits are located near the tree trunk where they live. Mrs Rabbit, the mother of the litter, directs her gaze directly at the viewer, inviting him into the story and introducing her children as

the verbiage also does through a 'there'-construction: 'ONCE UPON A TIME there were four little Rabbits, and their names were –Flopsy, Mopsy, Cotton-tail and Peter.' In this scene, although both the verbiage and the illustration are essential to the creation of the story, the illustration conveys more relevant information about Peter's personality than do the words. Peter is represented through a visual metonymy (Forceville 61), one part (his tail) for his whole, attracting the reader's attention in a special way. The illustration in the next page of a neat and tidy house hold help the children to identify with their own situations. The gender of the bunnies is clearly established by following the conventions where the females are given pink outfits whereas the only male member of the family Peter is in blue. Later on Mc Gregor also appears in blue dress. Further on exploring the expressions, the sickness of Peter, by over eating the vegetables, is sublimely portrayed. The illustrations vividly describe the different tools and surroundings and enhance the vocabulary supplied by the text. The swiftness of action and the rhythm of movement too are set with illustrations.

Colonialism is another major theme lay latent without notice. Peter represents the oppressed class, where Mc Gregor, the powerful deals with them autocratically. As Nature said to be the natural habitat for all creatures, the boundaries set by Mc Gregor against the natural law must be looked at seriously. His attitude to suppress all who questions his authority is typical of colonialism.

The helplessness of the commons is vividly taken to the limelight through Peter and with the reference of his father. By disobeying his mother's words, despite the accident of his father, Peter proves his natural instinct to challenge the authority. The attitude of the oppressor remains the same as he uses the dress left by Peter in his garden as a scare-crow; an interminable warning for all those who might challenge him. The strongest tool of a capitalist is the all pervading fear established among the oppressed has been suggested by Potter. Potter's fiction of rabbits should not be read as mere fables or didactic moral parables. Rather, their representation of animals and landscape contribute to early twentieth century discourses of nation, gender and national identity (Nyman 20).

The Tale of Peter Rabbit is one such work where the child, the targeted reader of the work, never misses out the realistic portrayals of environment. The modality of the illustrations is high with its specific thrust on details as well as clarity. The children acquaint the different aspects like the natural habitat of animals, organised method of farming and natural instincts expressed in normal environment. The story remains appealing to children from every part of the world since the work transcends all boundaries as the setting of the story can be related by all. The book invariably attracts multivalent application and it meets varied interests. Infusing the verbal and visual, Potter creates an embedded text with diverse reading. Peter, the protagonist leaves the traces of a mischievous bunny in the first reading and later as the prey of the situation, who further

grows as an agent of the oppressed community. He acts well within the frame of a limited society of animals and at the same time suits to the larger than life frame.

Fantasy makes the most of a conventional children's picture book *The Cat in the Hat* by Dr. Seuss that follows a direct and simple story line to be an unforgettable experience for all. Sally and her brother, who narrates the story, forms the human characters, while the mysterious black cat that makes his appearance in a boring rainy day during the absence of their mother completes the triptych. The Seussian magic with the cat takes the readers on a tour to the world of fantasy. While the Cat proposes to entertain the children with some tricks the pet fish at home refuses, and insisted the Cat to leave. In response, the Cat balanced the fish on the tip of his umbrella forms the first revolting action against the convention. The game grew worse and got a mess at home with each trick by the cat. The fish warned him again, but the Cat suggested another game and brings in a big red box from outside, and he released two identical creatures. This caused more trouble. All this comes to an end when the fish noticed that the mother returned. Soon the Cat appears with a machine and cleaned the house, delighting the fish and the children who were bewildered in the unmanageable situation. Then the Cat left just before their mother arrived, and the fish and the children were back to the position, as they were at the beginning of the story. As mother steps in, she asked the children what they did and did they have any fun,

but the children are hesitant and do not answer. The story ends with the question to the readers, "What would you do if your mother asked you?"

Dr. Seuss' *The Cat in the Hat* sparked a children's literary revolution. In just 223 words, Dr. Seuss created a text packed with rich themes and ideas. The cat in the book, share a black lineage as could be observed from the illustrations and is all set to upset the conventional white social order. Nel writes, "the Cat's minstrel ancestry reveals Seuss's racial unconscious, indicating how his imagination resuscitated and revised early twentieth-century stereotypes" (41). In addition Ishizuka and Stephens noticed how people of colour are portrayed in Dr Suess' children's book through Orientalist and anti-Black stereotypes and caricatures. They assert that the characters are presented as subservient, and peripheral to, the white characters (14). She points out that the Cat in the hat, perhaps Seuss' most famous character, is based on minstrel stereotypes. The Cat's physical appearance, including its costumes like the oversized top hat, floppy bow tie, white gloves, and his appearance with frequently open mouth, mirrors actual subservient performers and does the role as an entertainer to the white family — in whose house he doesn't belong. Phillip Nel recently published a book *Was the Cat in the Hat Black? The Hidden Racism in Children's Literature, and the Need for Diverse Books,* which examines *The Cat in the Hat*'s roots in blackface minstrelsy.

The Cat was also influenced by actual blackface performers and minstrelsy, which is seen in both the Cat's physical appearance and the role he plays in the book. Physical attributes mirroring actual blackface performers include: "The Cat's umbrella (which he uses as a cane) and outrageous fashion sense link him to Zip Coon, that floppish "northern dandy negro". His bright red floppy tie recalls the polka-dotted ties of blackfaced Fred Astaire in Swing Time and of blackfaced Mickey Rooney in Babes in Arms. His red-and-white-striped hat brings to mind Rooney's hat in the same film or the hats on the minstrel clowns in the silent picture Off to Bloomingdale Asylum" (Nel 40).

Dr. Seuss partook in minstrelsy and blackface performance himself. He wrote and acted in a minstrel show for his high school called "Chicopee Surprised", and performed in blackface (Nel 34). Minstrel shows exploited Black stereotypes for profit and mocked African Americans and Black culture. They mimicked white perceptions of the attributes and function of Blacks as: "subservient", "ignorant", "buffoonish", and serving/performing at the pleasure (and profit) of Whites. The role the Cat "performs" in *The Cat in the Hat* mimics the role of blackface performers in minstrel shows. The "black" Cat's purpose is to entertain and perform "tricks" for the White children: "I know some new tricks, A lot of good tricks. I will show them to you. Your mother Will not mind at all if I do" (Seuss 8). Although he is there for entertainment value, it is made clear that he does not belong in the white family's home: "Tell that Cat in the Hat

You do NOT want to play. He should not be here. He should not be about" (11). These words spoken by the fish in the story reflects the segregation on part of the family.

The Story of Babar the Little Elephant by Jean de Brunhoff was published in 1931. Babar the young elephant escapes from the hunter who killed his mother. He runs away from the jungle to a big city. There he meets an old lady who gets him new clothing and engages a teacher to educate him. He lives with her for a while and gets acquainted with western ways of life. His cousins Arthur and Celeste come to meet him who also joins Babar and adapts new ways of life. The story takes a turn when Babar decides to return to the forest along with his relatives. He marries Celeste and was crowned the King of Elephants.

The story of Babar is quite a loved one among the children as it is with teachers and parents. On the peripheral level the book discusses those elements of refinement and manners. But at the same time the story is notorious with the cultural assimilation towards West. The originality and the ethnicity of the community are stripped off from Babar and forced him to adjust with the foreign situation; further, the story uses Babar as a puppet to condition his fellow folks in the same ways of life. Those who didn't get changed were not accommodated as we see in the journey by car in the last pages of the book. They have to run behind. The parents are forced to follow their refashioned children without

realising that they are denounced. Power has been transferred to the young

Europeanized generation.

Ever since Babar left his jungle home for city life and wore human clothes

he has remained a favourite with children. His pleasures are multiple, including

going up and down on his first trip in a lift so often that he has to be cautioned

by a shop employee that this is not a plaything. The book is flooded with the

symbols of colonialism and imperialism. By enthronement of Babar, it is further

ensured that the colonization is sure to continue. Kohl in his book *Should We*

Burn Babar states that, "what is read in childhood not only leaves an impression

behind but also influences the values, and shapes the dreams, of children" (61).

When there are no examples of stories for young people that fundamentally

question the world as it is and dream it as it might be; he writes, "resignation,

defiance, or the quest for personal success become the only imaginable option

unless the young have other sources for generating hope" (63). Who has power

and how power is distributed remain a critical state in Babar. Kohl dissects the

text bit by bit. The hunter, dressed in "full colonial regalia" is a faceless,

impersonal force that is difficult to identify with the other, more benevolent

humans in the book. When Babar meets the Rich Lady, whose wealth is never

explained, he eagerly, without resistance begins to lose his elephant nature. The

affluent lady dresses Babar like a human; teaches him table manners and bathing

habits; and educates him like a human being. The story also sets a distinction

that the rich are good and one should assimilate like rich and blindly follow forgetting oneself. The mind of the readers too moves with the character and starts admiring the rich unconsciously at a small age. Yet another hidden feature of the story is how the protagonist of the story, Babar acts as an agent for humans conditioning other elephants to blindly follow the practices of the imperialists and find happiness in their servitude and enjoy power in reward. Though it is easy to conclude that children would see and enjoy the company of an elephant in green suit unlike the adults reality is different. Children even without realizing would imbibe and follow what is being practised in these sort of literature, where they see life got mirrored in their way. Paulo Freire once said that, "to study is not to consume ideas, but to create and re-create them" (4).

Other races and cultures appears to be objectified that they present a characteristic worth to be analysed and not as an extension of humanity. For example, the authors Jennifer and Meeker discuss the book *Nina Bonita*, in which a white bunny is "intrigued with the beauty of a young Black girl" and decides to marry a black rabbit so they can have an attractive black daughter like the Black girl (274). In this way, the young Black girl is objectified as a distinct one, and not a rounded of character. In their words in multicultural picture books the race representations are often positioned from the white point of view, thereby objectifying the people of colour at the same time implicitly "otherizing" racial minorities (272). Commodifying takes place from the perspective of the producer

of culture, ignoring the quintessence of the minority culture forcing them to be the 'other'. It ends up as a process of making a culture a commodity. It is often identified that the view that the world shares is primarily white. The perspective of the Western or the mainstream culture is projected as the world ought to be alienating the rest of the communities as exotic. This projected perspective condition the mental status of both the majority and minority culture; the majority view as the other while compelling the minority see themselves to be irrelevant. The following paragraphs will analyse a few books in this regard. Modern day picture books fail at a point, where the representations of the minority culture remains as part of commodification or objectification. They are still detached from the collective human experiences of a given culture.

Originally written in 1899 by Helen Bannerman, the wife of a British colonial agent in Madras, *Little Black Sambo* tells the story of a South Indian boy. In 1898 there "came into her head, evolved by the moving of a train," the entertaining story of a little black boy, beautifully clothed, who outwits a succession of tigers, and not only saves his own life but gets a stack of tiger-striped pancakes (Bader 536). The boy who encounters with four tigers in the jungle one day and unwittingly outwits the hungry predators with his flashy new cloths. Sambo eventually tricks the tigers into chasing one another to exhaustion, when they all melt into a giant pool of ghee, or Indian-style clarified butter. Sambo scoops up the tigers-turned-butter; takes them home, and gives his

mother to make a feast of pancakes and celebrate with the neighbourhood. Though the story was written nearly a century ago the book is still in reference and which makes the study of it relevant even today.

The idea of 'black sambo' was employed as 1) cultural identifier and 2) a racial descriptor. And thereby, racial and cultural stereotype has been evidenced here. It is assumed that the time when the book was published it was not intentional, but natural way to address the group. But the primitive way in which Indians are illustrated invites criticism. It generates in the mind of the readers the idea that India is a land of primitivism and where humans and animals interact normally. Furthermore, the entire community is simply confined and generalised to the single notion of 'black sambo' stripped of their individual social and national identity. These deviated projections are sure to create biased vision about a land with distinct culture and identity. Even though the story was conceived after continuing in the country for a considerable period of time it has to be agreed that the book couldn't grasp the culture completely and left it distorted. This Book leaves create an impression in the minds of people that the blacks are people with no dignity or culture.

The Story of Little Black Sambo was deeply rooted and entrenched in the society which causes anxiety and emotional insecurity. The demand to remove the book from the list of books given to children was declined stating that the book has got a wider appeal among students and there is nothing mentioned

about racial conflicts. But such a statement hardly inculpates the hard feelings of the black. Though the racial conflicts are not evident in the book cultural stereotyping is notoriously present in the book. For example, the parents and the neighbours are presented as just an extension of 'Little Black Sambo'. Though the book consider how the boy plays trick over the tigers, the concentration of the book is more on the exotic life and food which is far away from reality.

So these types of cultural distortions present in children's picture book must be warned against in the accelerated pace of cultural globalizations. Painting the minority group of different skin colour as an exoticized caricature and racialized community might be feasible for only white consumes; the Indian and African American context surely loathe it. When Sambo was retold due to the outcry from the public it still maintained the characters as black and not white which clearly shows the white dichotomy that existed in the society at that time. But though we have travelled so far and move hand in hand with the globalization of culture the representations of black positively does not appear in the same proportion with room for racial politics.

The book was a huge success with the primary and the subsequent publications. It remained close to the public for a considerable period of time until many racist under tones were identified. From a cultural perspective, the reworked versions of the book *Sambo and the Tigers* and *The Story of Little Babaji* proves the arguments raised against the initial work. The book still enjoys a

wider circulation. White readers accentuates on Bannerman's non-racist design and the unfairness of judging yesterday's "classics" by today's standards of race and culture while blacks find the book's title and the illustrations obnoxious. In 1932 Langston Hughes said Little Black Sambo exemplified the "pickaninny variety" of storybook, "amusing undoubtedly to the white child, but like an unkind word to one who has known too many hurts to enjoy the additional pain of being laughed at" (Woodson 248).

The detailed study of the picture books uncovers how misrepresentations of culture creep in picture books leading to varying levels of consequences. The investigation of the stories like *Five Chinese Brothers* and *Brother Eagle Sister Sky* float on multiple misrepresentations. The misrepresentations appear in terms of cultural inaccuracies; the characters for example in *Five Chinese Brothers* share nothing of Chinese appearance except that of the slanted eye, the dialogues bear no cultural reference to make it authentic, on the other hand, in *Brother Eagle Sister Sky* the Squamish appearance of the chief Seattle and the horses in the illustrations make them more of a plain culture than the original. Cultural reinforcement would help the readers gain a better understanding about the rich and variedness of cultures. As observed, " in *How My Parents Learned to Eat* by Friedman, the pictures depicting in detail the way Japanese eat and the way Westerners eat, reinforce the text and help the readers gain a better understanding of the

differences between oriental and occidental cultures"(Fang 136). While the racist

overtones dominates in *If I Ran the Zoo*

Claire Huchet Bishop in collaboration with Kurt Wiese published Five

Chinese Brothers in 1938. The book is a retelling of a Chinese folk tale. The five look

alike Chinese brothers trump up the law and the society by their extra ordinary

individual qualities. The first brother has the ability of swallowing the sea. One

day, a little boy asks to go fishing with him. As they fish, the first Chinese

brother swallows the sea. The little boy gets delighted and runs into the dry

ocean and gathers up beautiful things but when called back, he didn't obey and

returned to the shore. When the sea leaves the Chinese brother's throat and

covers the ocean floor, the boy disappears. As a result, the first Chinese brother is

condemned to be executed. He asks permission for one last visit with his mother

and permission was granted. The second Chinese brother, whose neck made of

iron, returns in his place. Since his head cannot be cut off, he was ordered to be

drowned. The second brother too plays the same trick and returns home to say

good-bye to his mother and the third one, who can stretch his legs, was sent in

his place. He could not be drowned and this pattern of new punishments and the

brothers overcoming them with their special traits continues. At the end people

agreed with the judge who said that the first brother must be innocent because

he has overcome all abandonment.

Though often considered a classic of children's literature, *The Five Chinese Brothers* has been denounced for ethnicity portrayed in stereotypes, especially through its caricatured illustrations where Chinese element is fulfilled with the yellow faces. The book bears a dedication line to his father whom he says, made him love China and develop a fondness for their culture and looks. Apart from the title and the source, the book miserably fails to be authentic towards the Chinese culture; the story has nothing to do with the Chinese life, to surprise the readers. The only reason it takes such a title is that it is a retelling of a Chinese folk tale and apparently it came to be known as a children's classic. But a child who approaches the book with the expectation to get acquainted with a foreign culture will be greatly disappointed. Taking note of the illustrations the book is notorious for racial stereotyping where almost all the characters share the similar appearance along with the five look alike brothers. And most strikingly the Chinese appearance was attempted by the colour of the skin and the slanted eye. The controversy is treated both by supporting and declining the argument. But a crucial question to be answered in this scenario is that of the absence of culture from the story. The embedded cultural traits are transferred on second hand information where the yellow faces with absolutely no identity were brought into play. When a retold version of the same story appeared with a title *Seven Chinese Brothers* by Margaret Mahy, a writer from New Zealand, a stark contrast was hinted at with the illustrations giving the brothers a character with their faces even though they were look alike. The negative stereo typing in *Five Chinese*

Brothers would definitely produce negative indication shedding no light to the culture of the land. A child from the Chinese culture can never appreciate the transfigured folk tale of their culture with themselves being caricatured and creating no impressionable score in front of the world about the values and identities of their culture. The issue is treated in better light in *Seven Chinese Brothers*. Mahy deliberately de-stereotyped the tale with a radical reworking of the plot, characters and settings. Though extended in number the characters are lookalike brothers with some spectacular power to support each other. While the story moves along the same note she has carefully interwoven certain patches or instances which make the story abide by the Chinese culture. That is to say, Second Brother's amazing eyes could look right across the hundred miles and see the fly sitting on the Great Wall of China, ''sneezing and feeling very sorry for itself" (4). Mahy has purposely related the Han dynasty legend. It was Emperor Chin Shih Huang's who planned and began construction of the Great Wall to consolidate his power. And these details could take the readers to the land and culture of China with historical relevance. The story could also bring in the emotional subtlety with the unusual power of the seventh brother who should always be kept happy whose tears elsewhere would drown the village; which children could happily assimilate. Thus in a thoughtful approach the book meets those elements which were lacking in the precursor.

The two renditions of the Chinese folk tale present the simple message of collaborative brotherhood on two different planes. The *Five Chinese Brothers* only attempted to recapitulate the traditional folk tale devoid of its cultural settings. The caricature of the Chinese men through the illustrations made the work a mistaken appropriation of the folk tale lacking the legitimacy. Whereas, in *Seven Chinese Brothers* the same situation was evolved naturally keeping it firm on the cultural background familiarising and enhancing the cultural elements. The folk tale of a culture that remained in a limited sphere was adapted in a way more feasible to the mainstream onlooker and was accepted and loved by all.

Jennifer Willis-Rivera and Melissa Meeker emphasized that diverse populations are observed from an objectified position (274). Similar views are stated by Bogum Yoon, Anne Simpson, and Claudia Haag who argued that there is obvious assimilationist ideology deep seated within modern multicultural literature, especially picture books. In both the arguments, the position of children demands to forgo their native cultural values and traditions so that they can assimilate and become part of American society (110). Modern multicultural literature deviates from international literature as they include a major or minor minority cultural character but the themes generally don't sound to be in terms with the life and situations common to them. The themes found in the book bound to be assimilationist because the truest experiences are not discussed in these books.

The "Rodney King riots"1990's in the South Central forms to be the background for this picture book *Smoky Night* by Eve Bunting published in 1994. A black man named Rodney King was beaten to death by four white police officers who were acquitted later. This caused a massive violent riot, at a predominantly Black and Latino neighbourhood, which lasted several days and resulted in tolling the causalities and much destruction. Though the violence has been brought into focus in the book the causes were ignored. The episode set in motion the issues related as racism, lack of educational opportunities, poverty, unemployment etc. The boiling issues never got to the depth in the book. The story intends to discuss the boy's anxiety as the mother and her son Daniel were forced to move out of their apartment due to some unfavourable incidents from the rioters. The boy looks for his cat Jasmine which went missing in the mishap. Daniel, his mother, and the other apartment tenets including Mrs. Kim, an Asian neighbour were taken to a local shelter. Daniel and his mother do not get along with Mrs. Kim because their cats fight often and also due to the fact that they belonged to different nationalities. Daniel and Mrs. Kim's cats were rescued by a fire fighter who said that the cats survived by staying together in the building. Daniel makes a comment that the cats are good friends now because they got to know each other better. This subtle statement made Daniel's mom to introduce herself to Mrs. Kim and start to build a familiarity regardless of her race.

Although the story looks simple direct and straight forward the character delineation in comparison to the backdrop create the contrast. The mother in the story explains to her son Daniel about the south central rebellion as "People get angry, they want to smash and destroy. They don't care anymore what's right and wrong. . . After a while it's like a game." (n.p.) A Black woman can never discuss the rebellion with such words as they share nearly the same feeling as that of the rioters. Thus the notions of a white woman fit into that of a black woman's tongue. The book could make a child reader to estimate something unpleasant in Daniel's neighbourhood. The real demand of the riot has been masked and misinterprets the perspective to be developed among the young readers. The triviality with which the social issue is discussed in the book would ultimately lead young readers who are not black to conclude that it is a bad neighbourhood.

The book also discusses, being a multicultural story, the topic of race relations through the eyes of a young boy. Daniel and his mother do not intermingle with Mrs. Kim because she is Asian and they are Hispanic. By the end of the story with the help of two little cats, Daniel and his mother observe that one cannot judge someone based on their race, nationality, culture, language, or appearance. The text does not specifically go in depth into either Mrs. Kim or Daniel's cultures but rather revolves around the relations between the two.

By using the narrative voice of a young child, Daniel who doesn't understand why his neighborhood is exploding, Bunting tries to fend off complex social issues in any depth. In reality, this young boy would definitely know what's going on; he would have experienced, in ways large and small, the anger and disillusionment of his community. Children begin to learn about their surroundings at a very young age. They quickly imbibe and internalize the values and cultural elements of their family and society. If the marginalized children continually see themselves reflected in books such as Smoky Night, they are likely to develop socio-emotional problems. And the non marginalized main stream children continually see children who are marginalized as "other," developing a lasting impression which might lead to further racial tensions.

Picture book genre of literature educates and entertains the targeted group. *Brother Eagle Sister Sky* is recommended for the education and awareness among children about the environment. The book is a recollection of a speech that, Chief Seattle made during the negotiations process with the American Government, forms the soul of this book. The speech speaks of the connection the Native Americans hold towards the land and it also asserts the Chief's concern for protecting the environment. "The Earth does not belong to us. We belong to the Earth" (20), his message to respect the Earth and every creature on it has stood the test of time and is inculcated with sentiments born of love of the land and the environment. Illustrated by Susan Jeffers, the drawings in this book

attempt to depict the life of Native Americans while capturing the beauty of land and environment. Elevated in theme, message and dialogues the book holds a special position among those books which are meant to convey a serious thought on nature preservation. But the inaccuracies and stereotypical presentation would definitely leave a distorted view of the Squamish chief and his life. The illustration's research is not in tune with the solemnity the chief has to offer.

There are all together 16 paintings out of which 8 of them figures horses prominently. The truth that Seattle and his tribe were not from a horse culture proves these illustrations to be the greatest inaccuracy in the work. The Suquamish and Duwamish homeland is the northwest coast of America, and their traditional clothing, homes, and means of transport needs to reflect that location. However, Jeffers's illustrations mostly represent plains cultures. Without a note in the text explaining which cultures are portrayed in each picture, however, young readers have no way to know that Seattle's people did not wear large feathered headdresses and fringed buckskin, live in tipis, and spend a lot of time on horseback. Long-standing stereotypes about native dress and life ways are thus reinforced (Reese and Caldwell-Wood 155).

In most of the illustrations, native people are shown as partially transparent, ghost-like figures. In combination with the fact that all Native people are represented in historical traditional rather than contemporary clothing, this portrayal suggests that Native Americans, no longer exist as a

reasonable people. They are nowhere to be found and are only reminiscences or spirits. Thus *Brother Eagle, Sister Sky* fails on two major grounds that is to say inaccurate rendering of Chief Seattle's words and depicting the Native Americans as visual stereotypes. The deviation of Chief Seattle's actual words was justified by Jeffers by noting in the afterword of the book. She claims "the origins of Chief Seattle's words are partly obscured by the mists of time" (32). This justification remains unaccountable by looking at the great commercial success it has made unlike the other versions. The popularity of the work demands the authenticity the author should have observed with regard to the message and the setting of the work. Naomi Cladwell- Wood has noted that, the book tries to "illuminate the strong relationships the Indian people have with the environment and how this relationship must be respected and maintained" (MacCann and Olga 31). But "the lack of sensitivity for the accurate portrayal of the Squamish people" as "ghostlike" images "dressed in Sioux regalia dismays anyone. This flaw presses the misconception that all native people dress alike". The target readers of the work, especially, the young readers would be misinformed without realizing the true spirit of Chief Seattle's words. Though the claims of the book were to transcend the inspiring words of Chief Seattle's, it deviates at the representation of the folk with the lack of attention paid to the details of folk culture. The message might inspire the readers, but the shortcomings intruded in to the portrayals of the Native Americans questions the

authorial responsibility in folk materials leaving an invalid impression about the folk amidst the readers.

Snowy Day analyses and investigates how the illustrations in this picture book helps to float the strong undercurrents of sub plots to appear and vanish time to time. Along with bringing clarity to the surface meaning, illustrations through many stylistic devices analyses the deep implicit layers of meaning. *Snowy Day*, written and illustrated by Ezra Jack Keats was published in 1962. This story won the Caldecott Award in 1963. The book unravels the experience of a young boy Peter, who is an African American, in the beauty and wonder of a lovely snowfall. As we watch young Peter explore and enjoy the snow, we get to see the perspective and excitement of a child. As the story progresses, Peter finds new ways to enjoy the snow that has mounded all over the city streets. As Peter returns home at the end of the story, we find him sad because the snowball he has brought in his pocket has disappeared. However, the next morning, when Peter awakes he discovers that the snow outdoors has also disappeared, and he calls to his friend across the hall to join him for another day of fun in the snow. The main character Peter is appealing to every child as they could relate to him easily and the situations he is involved. The big snowy city forms the background of the story. The adventure Peter goes on as he wakes up and find snow piled high outside his bedroom window invites the readers to

move along with the character. The creativity and imaginative skills that children possess is illustrated by the way Peter plays with snow.

What separates this book from the multitude of other children's books written about similar situations is that Peter, the story's protagonist, is black. As Ezra Jack Keats, himself said that "None of the manuscripts I'd been illustrating featured any black kids—except for token African Americans/Blacks in the background. My book would have him there simply because he should have been there all along" (Allyn 44). Though the book has an African American boy as the central figure, what makes the story different from other stories is that while other stories attempt to highlight the child's race or make it a central to the story, *Snowy Day* does not. Peter is portrayed as a child without adding any additional label of his community. His race is though represented not celebrated because the plot focuses more on the snow, the beauty that Peter finds through his experience, the carefree nature of his happiness, and these experiences that all children can easily relate to. Thus *Snowy Day* breaks down the barriers of race produced a timeless story enjoyed by children of all ethnicities. This book captured a child's innocence in all essence. Keats does an excellent job with his illustrations and takes the reader along on the journey, with Peter. His images are full of life and he attempts to blend bold colors and simple shapes, with mixed texture.

The vivid images of the book and the adventure of Peter are complete in itself that the book doesn't have any latent messages, or underlying tones. It is meant to inspire the young readers to use their creativity and explore the universe we live in. Award winning illustrator and author Bryan Collier, shared his view that when he found a boy of his folk was depicted in the book it turned to be a life changing moment for him (Bailey 257). Similarly, Nina Mikkelsen also recollected how her son's teacher commented "she wished there were more stories about black children . . . more stories about children from interracial homes" (608). But *Snowy Day* is often criticised on grounds that the white author created a black character, the young boy Peter who moves out in a snowy day, as to cater an award. Though the book is filled with the action of two main characters that is the boy who is obviously black and the snow, the embarking features remain absent. The snow performs in full vitality and vigour, while, the playful black boy had not left any specific aspects particular to his group except employed to produce a colour contrast with the snow. The wilful, active and enthusiastic boy allures the attention, but fails to leave any comments about his community.

The immigrant experience and the love torn between two nations is created with artistic subtlety in Allen Say's *Grandfather's Journey.* The story proves to be a powerful and unforgettable portrayal of the Japanese American immigrant experience. The story is on personal note, almost autobiographic, and

discusses about three generations. Say narrates the experience of his grandfather as a traveler, he crosses the Pacific on a steam engine and reaches to the "new world" as Say has said in the text. He explores the land and settles down there after marriage. But he turned reminiscent about his homeland in Japan, watching the childhood of his own daughter. He yearns for the feel of the homeland and returns to settle down in Japan. Grandfather spent his later years in Japan though he wished to visit California once again which he could not fulfill. The story reaches to the culmination when Say himself, inspired by the stories of grandfather decides to take up the journey to cross the sea. Say explored the land and spent and loved the land his grandfather loved; but he too grew homesick like his grandfather at the time he experienced the childhood of his daughter; and he decides to return to Japan. The story concludes with the words, "the moment I am in one country, I am homesick for the other". This nonfiction book *Grandfather's Journey* evocates in words in the story of three generations in a family and how they come to terms with the love and try to balance what they feel for both America and Japan.

The cultural themes discussed in the book, located mostly on extended family connections, especially, the attachment Say developed with the grandfather to follow his suit, structure the powerful groundwork of the story. Voyages and travel make *Grandfather's Journey* a moving spectrum where the message of the book reinforced with the careful intervention of the artist. "The

artist's careful choices of the elements and principles of design can deepen the power of a book's written message" (Kiefer 130). The Grandfather's journey between two countries turns to be the journey between the cultures of East and West. "The themes of the book," as commented by Kiefer, "centre on two places, two worlds, and two people" (130). The twin existence of the grandfather is synonymous with the crisis of creating an identity in the new environment which may indirectly strengthened the homesickness and an urge to return to the motherland. This homesickness is experienced by Say's mother too who was forced to move to Japan. The children exposed to this book would certainly realize though a sharp contrast exists between these two countries and races, the characters in the story displays value for both cultures and appreciate both equally. The grandfather left the strong impressions in the mind of Say as a young boy that he decided to travel overseas and explore. The book reveals for children how can one appreciate the landscape, culture, values, mores, and life of a different country and ultimately remain connected to one's motherland. How world war interfered with the life and aspirations of people is also hinted at unconscientiously, as Say remembers how his grandfather passed away without actually fulfilling his dream to visit California once again.

Illustrations in the book astonishingly invite us to hang around on the details of landscape and emotions. The balance of the pictures shifting from past to present is dealt with subtlety. The first illustration of the book is where the

grandfather appears in Japanese costumes and the same illustration is carried to

the last page smaller in proportion to suggest the closure indicating the return to

the motherland as aspired by Say too. This culturally sensitive book with

poignant human experience is deepened with the artistic illustrations.

Yo! Yes? is an innovative picture book in 34 simple words. Chris Raschka

in this story aims to explore the temperament of friendship in minimum number

of words. *Yo! Yes*? gains magnitude as the two boys, each very different, in most

aspects consider the possibility of friendship. By exchanging few words, they

slowly choose and accept the idea of spending time together over the impression

that their differences are so great they should remain apart. As reading through

the story, we see the boys one black, outgoing, and street smart, while the other

one white, shy, and nerdy, make briefest exchanges which helps the story

develop. Both decide to take a chance on friendship. With no scenery provided

just like a two-character play and minimal dialogue, the story is experimental

and challenging side by side. The story grows solely on the expressiveness of the

actors and the excellence of the artwork and perception of the readers to hook the

meaning. Raschka the author and illustrator uses the watercolour and charcoal

pencil illustrations to portray a vigorous range of emotion; they are offbeat and

witty at once. In the small space of this bold picture book, less is definitely more.

The text controls throughout the story to communicate emotions, volume

of dialogues, and energy of the characters along with the body language. Each

page has a single character and speaks just a few words creating a feeling of interaction with the readers. The text, with just thirty four words, the dexterous use of facial expressions, and body language convey an array of emotions. It clearly transmits the outward brashness of the African American and inward consciousness of the white boy. The story thus proves to be the celebration of friendship that looks at movement in terms of body language and facial expressions. Nature not for aesthetic but for kinaesthetic pleasure is the concept provided here. The scope of the work is that it gives an imaginative space to provide anew recent reading every time attempted.

The minimalism in the words used was on purpose as the author himself noted at the back of the text that, the first eight lines of the text were conceived while he was en route to the post office. Out of the thirty four words used a few of them are repeated hence making a total nineteen different words to tell a story with a cultural, racist, and national undertone. The book is identifiable to children since it resembles their way of communication. Character consciousness reveals that Chris Raschka captures the spirit of the boys true to their age and ethnicity. He maintained the balance that both the boys receive equal weightage and stand on their own.

Linguistic and cultural diversity analysis of the book project a positive attitude developed towards cultural differences The most noticeable about culture in this book is the first word, "yo!" Being American slang, it is normally

not used openly, yet the daring use of the word is meant to indicate the culture and attitude. Slang of a language is a good way to explore a child's background and differences that create their identity. The diversity is also brought about in the way of dressing style of the boys; the Afro American casual style contrasts with the formal style of the White American. Children will identify both and could possibly relate to their reality. Bold language presentation is accompanied by the exact body language. Children will explore to consider new possibilities without making judgments. The representation of the minority with authentic details in an equally important position makes *Yo! Yes?* a culturally diverse literature.

Indian Picture Books

The children's picture book arena in India keeps a comparatively slow pace. Most of the books are adaptations and retellings from storehouse of stories like *Panchthantra kathakal* or *Jatahka Tales* or *Kathasarithsagara*. In comparison to the proportion of picture books produced all over the world the number of books on independent themes with realistic portrayal is comparatively lesser in India. In addition, the books published are mostly in English than in local languages. These factors critically interfered with the circulation and availability of books. The absence of multiple factors made many generation of Indian childhood to blindly accept Western classics, German fairytales, and Greek mythologies. For long, the imagination and creativity were channelled in tune with these

westernised conditioning. They found the midnight feast and the white skin absorbing. Today, Indian works attempt to rethink stereotypes. The stories with relevant story lines and realistic themes with the local colouring; and inclusion of words from regional languages and scenes set in the Indian locale became more common. To effectuate these changes require availability and increased circulation with a deliberate and increased demand for these books.

Gita series by Rachna Gilmore and illustrated by Alice Priestley is the story of an Indian girl but who lives as an immigrant in a foreign land. The series include three picture books all of which revolves around the life of Gita and how she manages to settle in a new land with reminiscences about India. *Lights for Gita* is the first of the series followed by *Roses for Gita* and the series was concluded with *A Gift for Gita*. This trilogy stand apart from other picture books as it strongly stamps the cultural motifs of India even at a foreign land. Though the stories partially speak on the issues of immigrant life, it is filled with Indianness.

The first of the group is *Lights for Gita.* As Gita arrives home from school, she is excited to celebrate her first Diwali at Canada. She fondly recollects her Diwali memories at New Delhi. She remembers large family celebrations that included lit diyas glowing in the darkness, delicious sweets and brilliant fireworks. For her celebrations at Canada, Gita has invited five friends from her class but a sudden ice storm breaks and most of her friends cannot make it

possible to attend the celebrations. Though desperate a little, Gita joins her

mother to light the *diyas* just before the electricity in the apartment fails.

Darkness creeps in the street and the apartment building except for the

shining *diyas*. Gita is overjoyed at the arrival of one of her friends and makes her

celebrations complete. If the first book idolizes the loneliness of Gita and her

wish to return to the homeland, the second book of the series discusses how Gita

is trying to get along in the new land. The story reveals how Gita manages to

develop relationship in the neighborhood and understand the people in new

light. In *Roses for Gita,* the girl is set to plant some rose bushes in company of Mr.

Flinch, an old man in her neighborhood. On the third book, *Gift for Gita* the

family, torn with a dilemma in between the visit of Naniji, tries to reach a

solution with resilience. Unlike the first story, full of reminiscences about India

the third story is filled with wonderment and awe for their new milieu.

Away from the warmth and ease of her native place New Delhi, Gita

anticipates celebrating the Indian festival Diwali at her new home in the West.

The story reinforces the Indianness in every aspect of Gita's life. Right from the

festival to the sweets that her mother prepared, the costumes that they appear in

all declare the stamp of Indianness. The way they plan to celebrate Diwali with

fireworks and *diyas* lit with mustard oil "the warm fragrance of the mustard oil

filled the room" (n.p.), further enhances the spirit of India. Through the words of

her mother, the author tries to transcend the culture and values of the land to

which they belong, Mummy reminds her, "Diwali is really about filling the darkness with light. Fireworks can't do it for us. We must do it ourselves"(n.p.). Being in new land does generate a kind of cultural shock, but it is accepted with excitement than with resistance as normally occurs. The cultural adaptations are taking place on both sides as we could see Gita's friends in Canada joins her in the Diwali Celebrations and in the counterpart of the story *Roses for Gita*, Gita is joining Mr. Flinch to plant the roses. This second story unfolds the relationship developed between Gita and their neighbour old man Mr. Flinch. Despite the dissimilarities of nationality and age, fraternization develops between the two. Their common interest in music and gardening help them get along and spend time together. Gita is able to understand the queer neighbour around in a new light and develops a new perspective to look at the people.

The disorientation in an alien place gives way to fascination in the third book of the trilogy when Gita and the family realize that they have developed roots in the new land. The baffling and unsettling cultural differences have incorporated to their lives. The family carry a longing retention for the remembrance and culture of the homeland. But at the point when they had to make a choice between the two, amidst the love for the homeland and expectation of the Naniji, the family decides to continue in the immigrant land. The cultural markers in the first book stands out with Indianness ; they include the festival of Diwali, the sweets made on the occasion, the fireworks, the stories

of Prince Ram and Sita, the clothing and the candid spirit of the book is Indian. In *Lights for Gita,* Diwali emerges to be the most important symbol while coming to the third book *Gift for Gita* the maple tree replaces it. The cultural transfer takes place without resistance by not turning away from the roots.

The children's literature scenario in India is a slow spreading area and hence the research in the genre is comparatively limited. Though lesser in the number when compared to other countries, the works produced are strong enough to proclaim the spirit and mores of the land. Deepa Agarwal's *The Toy Horse* is one such book. The book is a rich rendering of the life of commons; culturally bound to the soul of the country. The book discusses the life and aspirations of the little girl Rami who lives with her parents. The family in *The Toy Horse* is typical gypsy family who live by the side of the road. The family survives meagre and while the father makes the living by making all sorts of things with metal, mother supports him by making the toy horses with colourful clothes. Their only child Rami yearn to play with one of the toy horse but her mother says that they are for sale. Disheartened Rami makes a toy horse of her own and plays with it. But when a customer with their child approaches to purchase the toy horse from the mother the accompanying child demands Rami's toy horse, Rami was almost on tears, but soon the scene changes as the child hands over Rami her expensive doll. The story ends on a happy note as both the children were happy with what they have secured.

The book stands apart from the group with the genuine portrayal of gypsy life of India. The writer has kept the details to the finest and minute level without any overdo. The authentic appearance of the characters is reinforced with the costumes, accessories and expressions. The family had a meager existence which we identify from the words of the mother when she says, "if you play with them, they will get dirty. If they are dirty, I cannot sell them. If I do not sell them, there will not be enough money. Then how will we buy flour and *dal* and vegetables to eat?" (7). The story portrays the life of those people of which children are hardly familiar with. The illustrations in the book make the life of Rami vivid; her heights of imagination is expressed with the same excitement and innocence as that of Rami while she imagines to move on the toy horse. The horse is culturally and historically significant since most children from India want to have one of their own. The book would definitely enlighten the children as they realize the life and aspirations of children in such situations. The children from India would associate with the cultural proximity in the book while children from outside the country would accept the country in terms of the people, their life, existence, costumes and the values stamped. The value of sharing with one another and thereby caring for each other is a value inculcated which is reinforced in the story.

Even though Children's Book Trust has brought out this book in 1997, the reach of the book has remained limited both in India and abroad which narrows

down the scope of the work thereby the chances of getting to know more about the land. Literature shapes the cultural identity of the nation and helps to develop the perspective for readers both inside and outside the country. In the case of *the Toy Horse* even the children in India were not provided a chance to read this book as the book neither claims a good circulation nor the book was included in the curriculum to develop the obligatory outlook among them about others.

Raju's Ride by Pratima Mitchell illustrated by Stephen Waterhouse forms a part of Oxford reading Tree Project. The focus on *Raju's Ride* is how expressions, landscape, sounds of nature, details of gender, dressing, realistic setting, attitudes and characteristics, and sociological reading are treated vividly interposing with the main plot. The book is an example for how the author/illustrator convincingly communicated to the reader/viewer. This simple story filled with Indianness is a feast for children in terms of events, colours and theme. Children can easily identify and relate oneself with the theme and situations employed. The book discusses the events of a single day; Raju with his little sister and parents starts the day by going to the mango tree on a scooter. Later, Raju attends school while his parents get clothes from nearby houses for ironing. They find a living by ironing the clothes whole day. When Raju returns from school, he helps them by looking after the sister, by distributing the clothes and by sending away the birds on the mango tree which sometimes create a mess

with the clothes. Raju, the little boy always wants to play with the other children of the locality, but they never takes him to the company saying that he is too small to play with them instead asking him to play with his little sister. The people around offered Raju some sort of presents as he met them; but he loses each one; he feels desperate and right at that time he was offered a ride on the elephant making him the happiest. Raju returns home on the elephant with feeling special.

Reviewing the themes, the family is placed as an inherent feature as generally with Indian tradition. Far and wide in the story Raju's family supports each other in all aspects. His parents always stood by him as they couldn't give Raju a normal childhood to meet his expectation. They strive together for the little bundle of happiness they could provide to Raju and his sister as parents.. Family bonding is explicit at multiple instances; the baby sister was attended by Raju by all means, "Raju's sister started to cry so he gave her the third pink biscuits" (9). The struggling and bonding of the family is expressed directly and indirectly. The disparity between the rich and the poor is hinted marginally, "The children who lived in the big houses on the street didn't let Raju play with them" (6). The illustrations artfully contrast Raju's clothes as he goes to the customers, to return the ironed clothes, to evidence the distinction between the rich and poor.

The story stands out as a contemporary realistic one with cultural subjectivity, narrating details about Indian heritage and conveys information about customs and practices rooted in India. A few picture books are limited to focus on distinct notions like festivals or traditional customs; while *Raju's Ride* is different as it discusses a realistic normal routine of a below middle class family, their struggles, and the aspirations of a young child in the midst of the hue and cry of a busy Indian city. The ordinariness of everyday experiences of life exhibited makes the book extra ordinarily Indian. The everyday experiences include the daily commotion, the working routine of the parents, Raju attending school, people moving by, and the different games children engaged in after the school and many more. The illustrations are imprinted with colours of Indian culture bringing into life the streets of India. A cross section of the Indian society with the vivacity of people, events, and colours is presented. The elephant, the crows and parrots on the mango tree, the cow that ate orange, the performing monkeys together emphasize the usual street view in India. The vehicles in the illustrations comprise of autorikshaws, scooters and bicycles other than cars and buses help children to relate their daily life with that of the story immediately. A distant student would be familiarized with Indian scene on how a busy day like. The book is successful in giving life to the streets of a city in summer time in minimal text and lively illustrations. The reader senses a welcoming atmosphere from the initial page itself to a busy summer day.

The analysis of three books from India is conducted for the purpose of this study chosen from different groups. The first one is the discussion of trilogy Gita series by Rachna Gilmore. The book shares an immigrant experience of Indians and how the cultural adaptations are brought in. The second book for discussion is *The Toy Horse.* Indian in spirit and rendering, the book helps to familiarize an ethnic community and validate the cultural authenticity observed in the book. The third book under discussion is *Raju's Ride,* where the ordinariness of Indian life is expressed with details. These three books though a minimal in representation of the entire genre daringly gives a contrasting view about India to that of prevalent around. The cultural contents of the books make it Indian but the acceptance of the book is still a farfetched dream. The inclusion of these books into global phase is necessary to make it a multicultural field, encouraging understanding and respect for differences. It also enables to accept that in addition to similarities, there are differences too; and it is necessary to acknowledge both similarities and differences for a healthy multicultural society.

The books selected and studied in this research belong to a period when the books were produced solely keeping in terms with white lineage; but now a days the books produced does include characters from different communities. We also have to note that the recently published books cater vernacular experiences which go against globalization and transformation; instead they celebrate ethnicity. Moreover, these books are not much in circulation to reach

the masses of the world to bring about the revolution. Majority of the children

manage their childhood still with the old texts which are cheaper and readily

available.

Chapter 5

Conclusion

The inevitability of 21st century is that as Steger commented, "people everywhere on this planet are inextricably linked to each other through the air they breathe, the climate they depend on, the food they eat, and the water they drink" (86). The interrelatedness of people around the globe is inevitable; the enhanced integration of human life in the new era leads the way to globalization and makes global culture irreversible. The scenario of global culture influences the masses from the juvenile to the grown up. This perspective was undertaken and the analysis of picture books for children in this study is attempted in this regard.

The strategy of the study was to understand how globality is enforced in the society through picture books for children with the aesthetic, emotional and affective content analysed in the socio-cultural context in the background of cultural theories of globalization. Located at a point of intersection between cultural globalization and children's picture books, the research tend to be a part of an extensive study drawn largely on children's literature with direct thrust on picture books, narratology and cultural studies. In particular, this study concentrates on tentative influences picture books could initiate in children, especially toddlers, in developing and understanding the cultural difference, bringing about a transformation resulting in globalization of culture. For the

study, popular children's picture books irrespective of the time frame has been

selected and analysed with the theories of globalization on culture applied to

observe the embedded themes. The books belonging to different genres were

appraised thematically, conceptually and aesthetically. The key question

addressed in the research was how does the picture books becomes a decisive

factor in encouraging the globalization of culture; together with attending to the

issue of ethnicity which gained a momentum in the era of globalization. A

comparative study of globalization and ethnicity is weighed with the

representation in picture books from the readerly and writerly positions.

The broad aim of this study as stated in the initial chapter was to examine

the cultural aspect of globalization especially that is actualised through

children's picture books by emphasizing the influence these books have on the

lives of children. The investigation included the thematic analysis achieved

through narrative techniques and the illustrations of the selected picture books

produced at various periods of time. These books were selected on the

parameters of how these books reflect the cultural difference causing an

emphatic response among children through the theme, characterisation, and

cultural back ground of the characters depicted, settings and multiple similar

factors. The study in total analysed three major concepts; primary focus of the

study was to observe picture books in the lives of children, second was the wider

concept of globalization as encapsulated into the background of the study and

the third and final focus of the study was culture as evolving and influencing in the changing epoch. Based on these concepts the chapters of the thesis were devised.

The first chapter of the thesis proposed an introduction to the study proposed. The chapter discussed the various concepts related to the study. The history of children's literature especially the picture books was traced. It looked in to the current scenario of children's literature globally, with special focus to the contribution of Indian picture books for children. The idea of globalization propelling the momentum in children's literature was delineated thoroughly. The cultural perspective of children's literature along with globalization and the transformations is given proper reference in the chapter. The chapter introduced the major concepts of the study and also the parameters focussed to conduct the study to find out the objectives. The major objectives of the study were to examine how picture books remain culture bound. The study explored how children's picture book aids to understand cultural traditions of humanity and thus helped children to develop an appreciation for culture. The second objective was to explore how children familiarize themselves with many different languages and dialects of cultures around the world through picture books resulting in globalization of imagination and culture. To find out the role and importance of picture books in the life of children formed the third objective of the study. It was also studied how picture books provided visual literacy to

children with stimulation for creative drama, writing, and other forms of artistic expression, and encouraged children to realize people all over the world. Finally, the aesthetic potential of the picture book on the transformation of culture in the global age was also analyzed.

The second chapter studied the process of globalization and how the globality is achieved in the world. The multiple influencing factors of globalization, the concepts like Eurocentric, multicultural, and transnational involved with globalization is discussed at length. The Indian globalization scenario and how literature and globalization remain connected were explained. The third chapter studied the various nuances of culture present around the globe. A deeper look at the issues of under representation of minority cultures, misrepresentation of the races, stereotyping of the marginalized and lack of authenticity in the portrayal of cultures was attempted. Multiculturalism in the truest sense is concluded to be the need of the hour. The fourth chapter discussed the third concept of study that is the role of picture books in the lives of children. Seventeen picture books were selected and analysed thematically and aesthetically to conduct the study. The selected books were grouped to four categories as classical books for which no date of origin can be ascertained; the second category was the popular picture books which always remained close to the lives of children. The third category was the multicultural picture books where at least one multicultural element is present and the last category was the

Indian picture books. The books and the major concepts discussed in them is

exemplified in the following paragraph.

Classical picture books category studied the famous fairy tale *Cinderella*

and *The Little Red Ridinghood.* These books suggested a clear bias towards a euro

centric tradition as they were produced to please the white childhood. The

popular picture books category studied three popular works namely, *The Tale of*

Peter Rabbit, A Cat in the Hat, and *Babar, The journey of an Elephant.* These books

showed the traces of cultural imperialism in content, theme, characters, and

settings. The third category of the picture books selected was multicultural

picture books; where one set of works displayed under representation,

misrepresentation, and stereotyping. These books were *Five Chinese Brothers, The*

story of Little Black Sambo, Brother Eagle Sister Sky, and *Smoky Night.* The second set

of multicultural picture books were Snowy *Day, Grand Father's Journey,* and

Yo!Yes?. These books were found to describe the positive aspects

multiculturalism exhibiting the details accurately and authentically, in theme

message and characters. The last category discussed was Indian Picture books.

One series of books comprising three books that is, *A Gift for Gita, Roses for Gita*

and Lights for Gita and other two books *The Toy Horse,* and *Raju's Ride* were

studied. These books are found to be culturally relevant by depicting the cultural

details of India successfully. But these books were not able to match the

circulation of the other popular western books and hence could not affect any changes in the cultural outlook of children.

The larger spectrum of children's literature forms the foundation of the research that moves towards globalization of culture focussing on picture books. The general milieu of the study is children's literature which we often know is over shadowed by the obscurities generated out of the objective of those who work behind them. Children become a part of it only at the last point of the scale. Furnishing the final role of beneficiaries, children actually gratify the varied hidden interests of the writer, publisher, parents and teachers. The study was intended to analyse the children's picture books from these perspectives and the unspoken role of these outlooks resulting in the globalization of culture.

Globalization is the movement of the world by emerging out of the divergence and enhancing the convergence. It reduces the world into one globe than many varied entities. Culture, the set pattern of living, is constructed with various social driving forces. So the social force of globalization naturally results in globalization of culture too, where the people adapt to the culture around them towards which they are exposed. The influence of the changes taking place around the globe have an influence on lives of children especially in the early years of development and by the experience they are given in form of interaction with people around, books, and other medias. As picture books are introduced at a very young age and forms a greater part of literature for the toddlers, it plays a

major role in shaping their socially relevant attitudes. The major part of the ever evolving culture is claimed by children all over the world without proper deliberation.

Transformation of culture is a natural process, constructing culture to remain dynamic. The movement of the world towards globalized world is a natural evolution. The world tends to develop more affinity with the increased interrelatedness as a result of series of changes taking place around. From the internet to the international trade policies and international politics to international peace forums all involuntarily produces or rather reduces the world to a small entity. The association with children of an early age necessitates this study and develop the insight positively towards globalization of culture. The schema of the research can greatly contribute to our understanding of how texts represent cultural diversity along with stereotyping and western meta ethic. The study identifies how readers respond positively or negatively to these representations

Children's literature has always been fascinating for both children and adults. But at the same time children's books were given only a limited perspective. And it has never been considered to be a part of a higher literature. The difference that is found between the adult literature and children's literature is that in the former, the communication between the author and the intended readers are direct and no mediation takes place. Whereas, in children's literature

there is an interference of adults instructing the intended readers as what to read and how to read. The mediating role is based on the generalizations, which adults make about children and their ability to comprehend. When it comes to picture books, the dictum is that picture books are easy to understand; it rests on the assumption that children have a visual imagination and pictures are automatically understandable.

Children easily get attached to the cultural attitudes exhibited by the characters of the stories they read and can develop social consciousness in a greater or lesser degree. The children who are given this exposure can broadly be classified into two sections the first group, whose life is reflected in the picture books the real benefactors of the cultural transformations; and the second, who remain as onlookers and never given a chance to partake in the cultural evolution and likely to develop a distorted view of the world. So the first group never get to know that there exists a marginal group with different cultural values and patterns. Whereas for the second group the world belongs to a powerful majority and they had to strive to be one among them forgetting their roots. As picture books are considered to be powerful tools for transferring the ideas and values of the world to which children are initiated, these books should include the occurrences from cultures around the world with a judicious balance and with due representation to all communities. The balance is difficult to be

accomplished as the number of books exploring tribes, people, voices, of

minority cultures are not encompassed either completely or meticulously.

Varied and diverse experiences they receive at an early phase of their life

offer the learner the ability to answer questions that stretch throughout their

educational life. It improves their ability to review intelligently and take

decisions about the issues they face in a broader spectrum. The aesthetic

judgment children employ in picture books by analysing the illustration, and by

correlating between the illustration and the text involve critical thinking skills

which in turn extend for a whole life span. Illustrations in picture book offer the

reader a variety styles which include author's and illustrator's point of view in

viewing the situations and the responses. The illustrations in children's books

offer a variant point of view, by presenting information about cultures other than

the one with which the reader is familiar with, and provides a chance to critically

observe the changing nuances. The critical observation is exercised on analysis of

objects of artistic merits and decoding them with personal interpretation. Along

with developing the aesthetic acumen, it is expected to incite a cultural

awareness, cultural understanding and acceptance of other culture evolved with

their exposure to other cultures through picture books. A variety of methods

which helps to contribute to the development of experience is necessary for

children to find their faculty to use imagination in learning domains.

Amidst the accelerated momentum of cultural globalization, the traces of cultural imperialism, transnationalism multiculturalism, and ethnicity are evolving. Globalization of culture manages on a line between pro-social and anti-social line. The two broader terms that of multiculturalism and transnationalism must be placed side by side to cultural globalization. Children's books addressing multiculturalism give space for diverse voices while transnationalism transcends the geographical boundaries towards unified whole. Writers of children's fiction began to appropriate multiculturalism in their writings thereby, multiculturalism "was strongly advocated as a desirable social value and one to be inculcated in child readers" (Stephens 180). The notions of culture need not be nation specific always; for example, family, society, generation, school education all are common to all cultures. So being culture specific would definitely lead to find a commonality among different national cultures.

The contentions on two crucial issues discussed in this study one, how picture books could be influential and two, how does it accelerate cultural globalization found the rationalization with the investigation of the picture books. The wider reach of the influence of picture books is a highly determining factor in the era of globalization. The divergence is giving way to new thoughts and universalization is reflected in all spheres including culture. The world with one culture is not a faraway dream. But will that be a melting pot of all or just the mouthpiece of the powerful is the tantalizing question attempted.

Primarily picture books are ideology laden, but it also carries inherent cultural elements meant to influence the young minds. This cultural load should be balanced and unbiased concurrently so that the resulting globalization of culture is encompassing all the colours of the rainbow. It has been identified that 'massive cultural influence' (Hunt 2) is possible through illustrated texts. It is proven that the literature children experience at an early stage of their life, when the necessary cognitive developments are taking place, are overtone with racist tropes and images. This literature includes even the classic and most loved tales of all time. These works are continued to be in the list even in the digital age amidst a bundle of newly produced works.

It can be reasoned that accurate and positive racial representations can cause dramatic changes in the way children perceive race, and ultimately how they view their peers and themselves (Wilson 5). By creating a balanced representation of similarities and differences between cultures and races, Sands-O'Connor argues racial and multiracial representations will be framed in a more positive light and will promote positive racial attitudes and racial identities for, and towards, multiracial children (414). But the major hindrance to this is, the dominant white publishers who remain deaf to the necessity of the time and as long as the publishing industry is controlled by White employees as well as White authors, the, authenticity, and racial representations along with accuracy is often not sufficient.

Globalization of culture necessitates global citizenship towards which children should be sensitized. The sensitivity could be nurtured at an early age with proper unbiased understanding of the world and cultures and people around. Children should be exposed to multiple texts from multiple cultures and countries because one book alone cannot accurately represent the collective experiences of a racial group or culture. The books should incorporate stories embedded with intercultural experience discussing the commonality of life which the children can relate to. "Globalism consists of powerful narratives that sell an overarching neo liberal world view, thereby creating collective meanings and shaping peoples identities" (Steger 112). The exploration of culture should be capable enough to create a possibility to bring about a change in the perspective of children towards their own culture and that of others, and see how they remain interconnected across the globe.

The number of books published for children has increased considerably which is a sign on the growing importance of this genre. Children's books are always equated with education and enjoyment. These primary goals perform on aesthetic and instructional levels. It helps children to construct the knowledge about people and world in all diversity.

Language is a socio cultural product. English as a lingua franca does not majorly belong to individual national cultures yet cannot be separated from the

mainstream of socio cultural life of the world today. Hence the learning of the language both national and also international could be effectively facilitated through illustrated picture books. The representation of an alien world in an alien language would leave negative impacts at the emphatic level. The representation in the picture books cannot be connected and identified by the children who are expected to be the beneficiaries. Hence the change should ring by bringing in familiarity in a few respects thereby helping the language construction through cultural construction effectively.

The major contentions in the chapter on globalization were placed from literature point of view and state the cultural phase of globalization in general while specifically evaluating children's picture book. There are two aspects of globalization from the literature point of view one is how literature get globalized through the processes of production reception and translation of works across the globe; and the second is a more contemporary feature where the literature projects the images of a globalized world. The changes reflected in literature are simultaneously reflected in children's literature too. The era of globalization necessitates developing a new perspective towards children's literature. Globalization, in view of children's picture books, is acting as a textual characteristic. Some texts directly thematize globalization in content and background while, a few other texts indirectly accelerate the pace of globalization.

The nationalizing and transnationalizing upshots are placed side by side in the literature for children. While enhancing the national and cultural spirit they transcend the national, linguistic and cultural boundaries and turn transnational. The globalizing aspects of children's literature emphasize the relation with historical process of globalization which remained unnoticed for a long time. But with the advent of globalization, children's literature deal with issues of universality and specificity and childrens literature goes global and local at the same time. The local and the global tensions as part of globalization find place in children's literature. The global outlook of children's literature is often confronted on account of the universal childhood which remains Eurocentric. The most important use of globalised literature is that, children should have the potential to find a balance between the cultures and thus capable to unlock cultural barrier between sameness and difference. Children's literature is global and local in the global era. This scheme of global culture is found nowhere and so is the global child. What we have is a set of features which sound global. The so called globalized features are mainly drawn from mainstream American and European culture which does not always represent the larger spectrum of childhood and life across the world. The idea of global literature for children raises a few thoughts on national literature and culture too; it also asks about how national literature acts as ambassadors in a foreign land. It should also delineate about whether the other cultures are treated diminishingly or with due representation. National cultural voice of the developing countries is

not heard much. This leads to a condition that the emerging literary voices that have the power to shape the global outlook is from mainstream countries alone. The reasons for this condition are noted in the following paragraphs.

The concepts and themes should suit to the major market in order to keep the publishing business viable is the prime criterion in the discipline of literature; the receptors of the book are kept in mind while preparing the content. The children from minority culture are not considered to be the feasible receptors to meet their requirements in the books for children as the market in their country would not support the business to a greater extent. The nature and cultural content of the books produced is greatly determined by the leading countries who act as the single biggest market and producer of books.

The strong appeal of globalization is resisted and a surge to promote local flavour is widely seen in the present literary scenario. Globalization thus caused the contesting scene between global and local. The idea can be explained as the world holds a new era of identity, and that identity is proclaimed with differences found at the local level and not at the national level. Thus the global children's literature and especially picture books are challenged by the literature that portrays specific cultural instances. These books struggle to get noticed among the international or global market but their goal is to stand the test of time and affirm the cultural subjectivity of the group who are likely to be erased in the advent of globalization of culture. The globalised scene in literature is opposed

with a counter measure from cultural specificity and leaves the national

literature off the scene. Ethnic approach is a constructed power structure by

humans who think of ethnicity as a tool to counter the voluntary or involuntary

collective force of common culture. It is concluded that cultural particularism or

ethnicity is a forced reaction from globalization. Ethnicity refers to a set

characteristics defined by racial, cultural and historical elements.

The concept of globalazation of culture needs to include various nuances

of culture. The concepts of culture, and formulations into varied stages are

analysed in this study. Recognition of homogenous culture as an off shoot of

globalizational practices, heterogenous culture as a resistence to globalization of

culture and multiculturalism as the need of the hour are the important findings

of the study. Demographic changes around the globe have accelerated an

increased need of authentic multicultural literature. The need arose in order to

counter traditional Eurocentric literature which otherwise acts as an extension of

cultural colonization in the marginalized nations. The picture books for children

are chosen based on the mainstream curriculum and are mostly influenced by

the concepts, patterns, events, and paradigms present in European and American

culture. But it fails as the experience of human diversity is lacking. As we could

see as part of the study in most of the picture books especially award winning or

recognized popular works the representation of the marginalized are limited to

misrepresentation, under representation and stereotyping. This diminished

portrayal poses a great issue in the days of globalization. What is expected as the outcome of the cultural globalization is the amalgamation of the marginalized culture and the mainstream culture. This in turn helps to develop valuable insights about cultural identity and historical experiences of the ethnic group among our children. Thus the children from the mainstream realise how to prioritise a culture other than theirs. Similarly, the children from the ethnic group see themselves worthy to be represented in literature. They get to see their own image and realize themselves to be a part of the greater reality.

Exploring the concept of culture from the stand point of Cultural Studies, a text is observed as a meaningful artefact of culture and not merely a written language. The analysis and interpretation of text at the level of production reception and cultural significance create literature as a culturally signifying practice. Culture should not be addressed as something generated from a collection of canonical works because culture is not about carrying the notion of high culture alone, it also incorporates the everyday and ephemeral cultural experiences of the masses. The concept of text in cultural studies is that of a cultural artefact. The connection with children's literature and culture seeks to answer two questions one, how books are reflecting the requirements and apprehensions of children? And secondly rather importantly, look into how the books manipulate our children the way they think and act as individuals and members of a social community. The second proposition implicates how literary

works are greatly inclined to the construction of culture and its sustenance through literary works resulting in homogenization of culture with a voluntary or involuntary erasure of the specific culture.

Three identified shortcomings of children's picture books of twentieth century, in view of the minorities are one the minorities are hardly represented; secondly, the representations are mostly inaccurate; and finally, they are generalised to stereotypes. Emphasizing multiculturalism sounds to be the only solution for the issues mentioned in this regard to promote social equity and equality. Cultural homogenization causes diffusion of many ethnic cultural notions along with popularization of ideas and values of mainstream culture. This simultaneously leads to cultural transformations guided by the dominant culture absorbing and disseminating shoving away the minority. Thus cultural homogenization caters to assimilation to authorised norms and exchange of various cultural components towards the direction of universalization around the globe. The homogenization towards the cultural identity takes place more among the youngsters and this act as a strongest tool that fights against heterogeneity of culture.

The disappearance of local culture should be observed seriously as it upsets the balance of varied cultural traits of the globe giving a chance for the dominant culture to reaffirm the cultural colonization. To resolve, the books for children must include characters from specific diversified culture without being

stereotyped which in turn helps to render the cultural consciousness among children. The two fold results would be the specific group to judge themselves developing a cultural consciousness while the rest of the group is given a cultural understanding and acceptance in a better light. The books should discuss a situation that is universal and characters authentic to their cultural background together transfer the properties of culture to the readers to effectuate a cultural consciousness especially among children. This ultimately lead to the understanding of similarities and difference exists in the universe. The innocence, imagination, and fascination of childhood transcend borders and remain universal. The story that they read about themselves and about others should be resonated on equal grounds. Homogenization should give room to assimilate from both ends. The values, ideals, and patterns that exist in different cultures should be focused on, as not to get lost in the flounce of cultural acceleration. A superior self perception is achieved by the younger ones in the dominant culture while a negative self perception is obtained by the minority group as a result of the uni-directional cultural globalization that lack multi ethnicity.

One reason mostly remains unnoticed in connection with the books produced for children with content that lack cultural identity is initiated with the interference of the publishers. The interest of the publishing houses is primarily concerned with the business than with the cultural consciousness of the readers.

This promotes the cultural representation with more of western inclinations to cater more business. Dilution of domestic culture is viewed as a threatening situation with the unidirectional flow of culture.

Heterogeneity does not emphasize for a society with multiple cultures making communication difficult in an ever growing world. What we need today is a society that thrives together. If a picture book sheds some light on the culture of a distant land they are sure to incite in the minds of children an abstract idea making the land no more unknown. In an era of convergence and divergence the two positions that of homogenization and heterogenization is dubious to take place; as the former, homogenization is an improbable situation. The uniform pattern of existence is always challenged by heterogeneity of local culture. Hence the major points of debate in cultural theories of globalization are universalism and particularism. The central values and assumptions that are common to childhood are common to all cultures and still the retellings show up over and again. But the concrete images and abstract symbolism particular to each social heritage comes afloat making each retelling bound to the social conditioning. The meta narratives thrive on global platform while each adaptation forcibly clings on to local entity. Retelling takes place often with the primary objective of cultural reinstating.

The translations form a major part of literary tradition and so is it for children's literature too. The literature in translation throws light into the lives of

people living in other parts of the world. The experiences mirrored in literature get a new insight with the new cultural perspective added to the translation of that literature. Rendering of the work in the new language and culture leave a chance   to know the unknown realms and identify how the same experience finds a new voice in a culture vastly different. Retelling of the works indirectly reinforces the ethnicity, they also familiarises the foreign experiences and themes comprehensible to the children of target language. The unfamiliarity of the unknown experiences might make the messages obscure, and comprehension of ideas difficult. In the case of picture books, translators need to address visual elements and preserve the intricate relationship between image and text intact. Recent retellings are placed on the chances of popularity of such works and the realization that a reproduction of the same will definitely enrich the literature of their country, culture along with the idea that the values of their culture can travel to children more efficiently through a successful medium or an accepted chronicle. Cultural globalization faced the criticism on the questions how sameness is enforced among all cultures and how difference is preserved simultaneously; among the two which one should be given priority is still an intriguing question.

Under representation is a situation where the culture of the minority community hardly get represented in the major works thereby the children really cannot identify themselves with the situations dealt with. As the major works of

art are produced by the western developed countries tend to relate and portray the situations of their culture giving no extra emphasis to the culture of the marginalized and under developed countries. The lack of cultural proximity in these works leaves a kind of estrangement in the young minds. Misrepresentation is an additional situation where the ethnicity of the minority culture is presented pleasing to the larger spectrum of readers than the real benefactors of the culture.

Diverse cultural voices are not heard much in children's picture books. The reasons being the number of minority authors is few; thereby the minority experience portrayed remains less. Along with misrepresentation under-representation too creates an adverse consciousness among children, the targeted readers of these productions. It leaves a distorted view of the world that it belongs to a majority. And that they are not important enough to be portrayed and to be known among the rest of the world. With a lighter skin, the children will get a biased reflection of the world. Picture books prepare young minds with a fundamental understanding of the world and initiate them to cultural diversification through visual language. We need to understand that the impact left by books in the minds of children is powerful, deeper and lasts their lifetime.

The way the children comprehend the picture books today is based on the cultural heritage, social trends, and technological advancements of which they are part of. Hence, the literature for children should embrace cultural essentials

equipping them to deal with the issues through their reading and learning. It helps to develop a chance to see the similarity among people around and also appreciate the differences. This could be facilitated when the culturally authentic representations are brought in the picture books for children. The goal should be to affirm the cultural existence of and give voice to the groups of people being erased by the move toward global culture in picture books. Globalization is definitely not a negative growth; but the course of path should be amalgamating both dominating and minority culture alike. What should be looked forwarded is the fruitful interaction between the particularity of the local culture and the global significance of the local knowledge. Cultural globalization should cater an intercultural competence, ensuring one group to feel for the others and make the world accommodate the marginal as commons. As Kramsch and Zhu puts it, "the ability to put yourself into other's shoes, see the world they see it, and give it the meaning they give it based on shared human experience" (42).

Cultural globalization can be effectuated with inter cultural understanding, multiculturalism, acculturation, and transnationalism. Ideally transformation of culture has to take place by admitting the diverse, heterogeneous, multicultural aspects of culture along with the plurilingual situation that exists in reality. These aspects often go beyond involuntarily; hence the diverse voices should be heard to make the cultural globalization to sound a clean event. To sum up, globalization of culture is not viewed as a negative

growth; but the course of path should be amalgamating both dominating and minority cultures alike. In the era of globalization, the inclusion of diverse, heterogeneous and multicultural aspects in picture books facilitate unbiased transformation of global culture.

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