



'I have a Secret': Questioning the Adult World in Picture Books [

Ediciones Complutense,
2011-11-07

[info:eu-repo/semantics/article](https://doi.org/10.1016/j.semantics.2011.11.007)

[info:eu-repo/semantics/publishedVersion](https://doi.org/10.1016/j.semantics.2011.11.007)

Analítica

'I have a secret.' 'One night some awful noise woke me.' These statements are the origins of two classic works by author-illustrators Isol [Secreto de Familia] and Anthony Browne [In the Forest]; in both cases, the leading narrator characters show themselves as observers of and actors in familiar situations that baffle them and cause them pain, a pain that could be one more expression of the processes through which characters go in children's literature, inclined to subject children and youths to paths of growth, losses, and findings. However, in these adaptations it is usual to find children 'accompanied,' 'protected,' 'oriented' or 'consoled' by referential grownups. The novelty, in these and other cases analyzed in this paper, lies in the position the child characters assume regarding the adult world, which they observe, analyze, criticize and, more often than not, bring to real trial. The purpose of this article is analyze the modalities in which questioning the adult world is presented in picture books by two renown author-illustrators, geographically and polysistemically located in very different sites and, from this analysis, reflect from the logic of the reversed world, suggested by Mikhail Bakhtin, about a topic that finds a prominent place in current publications geared to children and young people, avoiding touches of morals and remembrances of books that communicate images of protective adults and stable family relationships quite unrelated, as is known, to the reality children today face

'I have a secret.' 'One night some awful noise woke me.' These statements are the origins of two classic works by author-illustrators Isol [Secreto de Familia] and Anthony Browne [In the Forest]; in both cases, the leading narrator characters show themselves as observers of and actors in familiar situations that baffle them and cause them pain, a pain that could be one more expression of the processes through which characters go in children's literature, inclined to subject children and youths to paths of growth, losses, and findings. However, in these adaptations it is usual to find children 'accompanied,' 'protected,' 'oriented' or 'consoled' by referential grownups. The novelty, in these and other cases analyzed in this paper, lies in the position the child characters assume regarding the adult world, which they observe, analyze, criticize and, more often than not, bring to real trial. The purpose of this article is analyze the modalities in which questioning the adult world is presented in picture books by two renown author-illustrators, geographically and polysistemically located in very different sites and, from this analysis, reflect from the logic of the reversed world, suggested by Mikhail Bakhtin, about a topic that finds a prominent place in current publications geared to children and young people, avoiding touches of morals and remembrances of books that communicate images of protective adults and stable family relationships quite unrelated, as is known, to the reality children today face

'I have a secret.' 'One night some awful noise woke me.' These statements are the origins of two classic works by author-illustrators Isol [Secreto de Familia] and Anthony Browne [In the Forest]; in both cases, the leading narrator characters show themselves as observers of and actors in familiar situations that baffle them and cause

them pain, a pain that could be one more expression of the processes through which characters go in children's literature, inclined to subject children and youths to paths of growth, losses, and findings. However, in these adaptations it is usual to find children 'accompanied,' 'protected,' 'oriented' or 'consoled' by referential grownups. The novelty, in these and other cases analyzed in this paper, lies in the position the child characters assume regarding the adult world, which they observe, analyze, criticize and, more often than not, bring to real trial. The purpose of this article is analyze the modalities in which questioning the adult world is presented in picture books by two renown author-illustrators, geographically and polysistemically located in very different sites and, from this analysis, reflect from the logic of the reversed world, suggested by Mikhail Bakhtin, about a topic that finds a prominent place in current publications geared to children and young people, avoiding touches of morals and remembrances of books that communicate images of protective adults and stable family relationships quite unrelated, as is known, to the reality children today face

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzI3MzM2ODI>

Título: 'I have a Secret': Questioning the Adult World in Picture Books electronic resource]

Editorial: Ediciones Complutense 2011-11-07

Tipo Audiovisual: Children's literature picture book questioning the adult world carnival Anthony Browne Isol
Literatura infantil álbum ilustrado cuestionamiento del mundo adultocarnaval Anthony Browne Isol Littérature
pour enfants album illustré Remise en question du monde adulte Carnaval Anthony Browne Isol

Variantes del título: 'Tengo un secreto': cuestionamiento del mundo adulto en álbumes ilustrados "J'ai un secret" :
remise en question du monde adulte dans les albums illustrés

Documento fuente: Didáctica. Lengua y Literatura; Vol. 23 (2011); 331-348

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Lengua: Spanish

Enlace a fuente de información: Didáctica. Lengua y Literatura; Vol. 23 (2011); 331-348 Didáctica. Lengua y
Literatura; Vol. 23 (2011); 331-348 Didáctica. Lengua y Literatura; Vol. 23 (2011); 331-348 1988-2548 1130-0531

Otras relaciones: <https://revistas.ucm.es/index.php/DIDA/article/view/36321/35166>

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es