

Children's Book Illustration for Preschool and Primary Education in Iran: A Visual Analysis of Digital and Traditional Styles in Picture Book

¹Negin Amin Dehkordi, ²Valliappan Raju

^{1,2}Post Graduate Centre, Art and Innovation Faculty,
Limkokwing University of Creative Technology, Cyberjaya,
Malaysia

Abstract:- Illustration is folk art through which the illustrator conveys ideas and concepts to the audience. The artist's awareness of different illustration methods leads to better communication with the viewer. In this regard, the views of the audience, the publisher, and the author are influential on the illustrator's choices in the execution of the artwork [1]. Contemporary Iranian illustration arises from the experiences of Iranian illustrators of the past decades, influenced by European methods and combining it with indigenous, traditional, and ethnic characteristics. Despite all the efforts made in recent decades in this regard, preschool and primary children in Iran have received less attention from writers and illustrators than other age groups and have witnessed a lack of attention to picture books. However, the new artistic activities that have been done in this regard with the formation of councils, child support associations, and centers for the intellectual development of children and adolescents cannot be ignored [2]. Attracting the audience and conveying the meanings of the text is one of the most important missions of illustrating the book. The artist's responsibility towards the audience, the publisher, the writer, and the type of his attitude shows the high risk of this field. The artist's awareness of the structures in this field leads to better artworks because from each of them, many solutions are obtained for a transcendent performance [1]. Therefore, there are two styles of illustrations as digital and traditional with their specific features. The principal results are the equal quality, importance, and valuation of both digital and traditional styles separately or as mixed styles. Expected contribution leads to researchers who are eager to continue this study in other age groups and aspects of illustration in order to achieve a progressive path through analyzing and searching visual and pictorial elements.

This article intends to study the qualities of illustrations in both traditional and digital styles of picture books for preschool and primary children in Iran. Therefore, a number of picture books are selected to examine them through visual analysis.

Keywords:- Children's Book Illustration, Picture Book, Preschool Education, Primary Education, Iranian Illustrators, Illustration in Iran, Digital Style, Traditional Style.

I. INTRODUCTION

The first artistic images were on the walls and stone surfaces of the caves, which were based on magical beliefs, and then the narrative, ritual, and decorative aspects can be seen on stone, pottery, metal, and wood. The narration of historical stories about the victories of war in the civilizations of Egypt, Mesopotamia, the Far East, and Iran, as well as the expression of the daily life of the people and mythical events among the gods in the Greek civilization have been the subjects of these works. In the fifth century AD, religious stories about the life of Christ in Europe and literary texts such as Ferdowsi's Shahnameh were the first steps in book illustration. Animal caricatures on horizontal scrolls by Toba Sojo in the early tenth to the twelfth century of Japanese art are the earliest examples of illustrations for children. Later in classical Europe, the combination of illustration and story can be seen in works such as the three-part painting "The Garden of Earthly Delights" by Hieronymus Bosch, the wall and roof painting of the Sistine church by Michelangelo, the humorous works by the Pieter Bruegel, "Departure" painting by Max Beckmann in Expressionist style and even in native Indians artworks. The separation of the image from the painting was done in Iranian miniature, but the occurrence of this process took place in the 15th century in Europe. The first professional children's book illustrators in Europe were "Walter Crane", "Randolph Caldecott" and "Kate Greenaway" who lived in the early eighteenth century [1, 3]. The beginning of this art in the book was in the manuscripts until 1455 when the printing industry was produced. Since the invention of the photographic camera in 1839, illustration has declined, and its effectiveness has been limited to children's books, fiction, and reference books. [1, 4]. Therefore, the presence of narrative illustration has been with human beings since the very beginning of artworks, and with the creation of technology, it found less demand [1]. History shows that the purpose of illustrating walls, texts, and books was to send the message as effectively as possible, to establish the necessary communication, and to create understanding [2, 5]. In children's books, illustration has a particular charm and is the first thing that attracts attention, hence it has special importance that should be done with specific care and elegance [6]. The illustration domain plays a prominent role to educate children's minds and imagination more than context as it can narrate a story without writing a text. Children live in a completely visual world. They imagine everything they hear in their minds. Children use the appearance of objects or their visual representation to explore

the environment and understand the world. Creating all kinds of picture books for children to enjoy, is one of the most valuable ways to raise their visual awareness and cognition. By reading picture books, parents can make their children aware of the power within them that this power can shape and create a loving world for them. In most comics, children are taught the importance of kindness, forgiveness, or deep friendships. What is certain is that picture books have a special place in children's lives and help children to know the world around them [2, 7]. The formation of a children's book in its current form is a result of the pervasive motivations of children in the tendency to reading, see, and the origin of writers and illustrators in finding rich moments that take place in moments of book formation. Peer review of text and image in picture books for elementary school children, more valuation for the image in picture books for young children, and more valuation of the text in picture books for adolescents indicates the current origins, which have their roots in the history of book production and the interests of children and adolescents in different age groups and their individual circumstances [2, 8]. The book illustrator is always responsible to the audience, the publisher, and the type of author's attitude. Precision in selecting image details has an effective impact on the intellectual destiny of society. In this regard, the content and taste of society are one of the most important issues that need to be considered because it has an influential role in choosing the style, technique, image layout, and even the type of coloring of the image (Safari, 1393). Most children's books are illustrated, but not all picture books are picture books. A picture book tells a story or conveys information through a collection of related images, either with a short text or without text [8, 9]. The illustration is divided into two styles as traditional and digital with different techniques, methods, materials, and equipment. The illustrator can choose his own style according to his talents, abilities, and favor but sometimes the publisher determines the style which is not based on artistic criteria. Every style has its own limitations and advantages.

The image in picture books is a gateway for the child to enter the imaginary realm of stories and poems, which are first searched by the child with the help of lines and colors in the image and then the words in the text; as the words of the text accompany the child with the endless abilities of language in the field of literature and the acquisition of increasing knowledge, the image teaches the child how the connection between the lines creates the shape and also the connection between the colors creates the volume and makes the phenomena real in the illustration process and what are the characteristics of knowing the world around it. The different shapes in the process of producing picture books for toddlers and children have such attractions and variety that no child can ignore them. The variety of sizes and different functions of today's books allow the child to choose a new interest in each of them and fall in love with them as well. This interest is first created by the efforts of the illustrator and graphist in producing the visual effects of the book, and afterward, it is completed by hearing the story and narrating the text. Thus, the image is the first incident in choosing a book by the child and cultivating his taste in understanding the visual effects of illustration. Since this devotion leads to the next interest of the child in how he tends to the aesthetics of illustration and

literature, having a book with artistic, creative, and exploratory images, can determine the culture and future vision of the child; just as negligent images in the process of producing "Bazari" picture books lead him to a superficial and transient understanding of the book and the phenomena around him [8].

In this study, the picture books of two illustrators are randomly selected to study and analyze both traditional and digital styles. The hypotheses of the article are based on the fact that there is a logical connection between the text and the pictures of the reviewed children's picture books and also the illustrations of these books are drawn according to their age group and have been qualitatively successful. Moreover, this article introduces criteria for the study of these books and analyzes and matches the pictures of books with the presented criteria. In the meantime, the weaknesses of the tradition of illustrating children's picture books are revealed. The library documents and descriptive and visual analysis have been used as research methods in this article.

II. PROBLEM STATEMENT

Most children's picture books have unprofessional and amateur digital illustrations by uneducated publishers whose aim is just economical aspect for affordable fees. Moreover, some illustrations are copied from "Walt Disney" cartoon characters and West animations with no smart thinking to create a creative book. These picture books are called "Bazari" that are sold in supermarkets or newspaper kiosks instead of bookshops. Hence, parents prefer to buy those books because of their cheap price and availability without regard to their poor context, illustration, quality, and more important child's interest. In addition, some children's book illustrations have unnecessary images with many details that make it difficult for children to concentrate and understand the contents of the book. So these colorful illustrations that are created to motivate child readers can have the opposite effect and divert children's attention from the main story and text of the book.

III. RESEARCH OBJECTIVES

The aims of this research are to analyze visually the illustrations of digital and traditional styles of picture books in Iran in order to find their rank among buyers and readers such as parents and children, and the effect of less popular publications on picture books' illustration and their distribution is correct and suitable places.

IV. RESEARCH QUESTIONS

How do unknown publications affect picture book illustration and page layout in a society?

Which two digital and traditional styles of picture book illustration have been more popular and acceptable among children and illustrators?

V. LITERATURE REVIEW

A. *Picture books, concept, features, and purposes*

Picture books are those books in which pictures are designed in such a way that they are an integral part of the text and the combination of text and image conveys a single concept. The purpose of picture books is to provide images so that the child without the ability to read can directly understand the concept of the book and understand it. These books are usually suitable for preschool children [2]. Images in picture books have a high value that some of them without words still have their own vital effect and children react to them. The role of age and experience in the reactions of preschool and primary children to picture books is very important and the first reaction of most children to them is mainly physical. [2, 10, 11]. Picture books convey information or tell a story through a large series of pictures, with more or less text or even without text [2, 12]. Images are often a means of attracting readers to read a book that expands the original design and creates something beyond the visual accompaniment of the text for the reader. The value of an image is equal to a thousand words and pictures are at the heart of the book [2, 13]. Images can decorate a book or expand a text. It depends on which one you choose as an illustrator or what your impression of the text is. That is why we say that the illustrator has an important role in creating a book. He is not an imitator of the author, he is a partner, someone who, like the author of a book, has an important word to say and sometimes a more important role than the author [8, 14]. Most of the time, the illustrator does his work based on the subject or text that is ordered to him. So he only suggests better methods and will not be the decision-maker in the text [1]. Picture books that have been created for children aged 0-7 years are very important. Moreover, these books can express any subject through pictures [2, 15]. A picture book for children should be short, simple, and understandable; it has few meanings and if its meanings are unfamiliar, it should not go beyond the child's comprehension [2, 10, 11]. Image in picture books is not only to complete the story but also to remove ambiguity and even fill the missing words. Some picture books, such as alphabet books, enable children to recognize the connection between letters and sound and expand their lexical power. Some of these books, such as concept books, help a child to develop intellectual development by cultivating the power of understanding concepts. Non-verbal picture books also reinforce observational skills in children and encourage them to use descriptive words and create stories with logical sequences. The image in picture books arouses children's sensitivity to art and beauty. However, many picture books set a balance between text and image, so that each one is incomplete without the other [2]. In fiction and non-fiction picture books, the main burden of forming the story and its subject is on the text, and the image completes the content elements of the text, such as characterization, theme, and atmosphere. The presence of relatively long text in picture books of the last years of primary school or for teenagers reduces the necessity and efficiency of the image, and narrative elements in the forms of reading or listening, are caused to feel imagination in children and adolescents; in such a way that the reader or listener, without seeing the pictures, understands the process of formation of stories and

falls in love with it. In the picture book, the images do not play a pivotal role but have a complementary role to the text [8]. In a picture book, meaning is conveyed to the child in both text and image. The illustrations of such books do not narrate all the stories, but they play a role in the development of the events of the story and cause the growth of the reader's thoughts and feelings. In such books, visual narratives must convey the hidden meaning of the text to the reader. Illustrators try to do this process with engaging techniques and methods [8, 16]. Some believe that the image with the text limits the reader's imagination and his mental images to the spaces provided by the illustrator. Such a view is also seen among critics and artists, but it is important to note that the presence of the image not only enhances the appeal of book selection and storytelling but also the creativity of the illustrator gives it a new identity and facilities to continue the sequence of the text and its effects. In teen picture books, the illustrator only pays attention to the climaxes of the story and illustrates them. This feature in primary school picture books is in such a way that almost all important events are illustrated through a story and the illustrator adds elements to his illustration that are not mentioned in the text. Hence, this approach, provides new features for the reader to understand the narrative story that has been the result of the illustrator's intervention in completing the text, in his own way and personal look [8]. Statistics show that the goals of illustrating children's books are divided into two categories: 1- Better understanding of the subject to the child, 2- Attract the child to the book [2, 5]. The purposes of illustrating and creating picture books for children in preschool and primary can be mentioned as follows: Helping to understand more concepts in children aged 0-11 years, influencing the child's mind and want to continue this influence, helping to record the subject in the child's mind, adding cognition and general information to the child, strengthen the child's artistic inclinations, facilitate the learning of children in various fields, replacing picture language with spoken language for children, establishing effective emotional-intellectual relationships between young readers and book characters, increase growth depth and wide of thoughts, imaginations, dreams and positive wishes of children [2]. In picture books, the image plays the main role in storytelling, and in such books, either the text is not seen or it is used only to complete the picture. In such books, the child "reads" pictures and understands the text by following the formative events in consecutive images. Before discussing "Picture Reading", it can be discussed the child's physical experiences in the book familiarization phase [8]. As mentioned previously, the first reaction of most children to picture books is mainly physical; like when a child examines the size, shape, texture, and moving parts of an unfamiliar object. The child may put the book in his mouth or even flip it over to get to know it. With the guidance of adults, the child soon realizes the specific purpose of the book and the pleasures hidden in it and reacts to the symbolic nature of the books. The child pays attention to the content of the pictures, connects to the depicted objects and the concepts with their sounds and names, and it does not take long for the child to realize that the book has a story [8, 9]. Picture books without text or with little text are narrated with the help of words that the child or the reader of the book uses for the child. The child's personal perceptions of the visual narratives that are made with the help of words drawn

through the lines and colors of the images, arouse his curiosity and mental vibrancy and he excites the pleasure of receiving the hidden relationship in the layers of the images. Participating in finding the desired concepts and organizing the formed adventures sometimes leads to his personal inferences and listening to them for adults can reveal the hidden layers of the child's mind and sometimes lead to the use of sweet, audible, and wonderful sentences and inferences. "Picture Reading" is the most important feature of picture books; a process that makes a child interested in characters and visual spaces before reading a possible text in a book, and often influences his choice to choose his favorite book. It is always pleasant to see children sitting on their parents' knees while the text of a picture book is read by adults; children who have amazed and eager eyes follow the pictures, events, and characters in the book and with their sweet conversations, they make a lively and close relationship with the book and its characters. Sometimes we see children holding their favorite book like a doll and falling asleep. [8]. Images in children's books can be as original and creative as other art forms, such as painting and sculpture, and do not need to be viewed as commercial art [2]. The variety of shapes and functions of picture books makes it possible for the book to attract the child's attention in different ways and purposes and to acquaint him with the process of reading books. The picture books for preschool are included: **1- Toy book** has different types and the phenomenon of playing is a background for children to tend to such books. In some of these books, the child becomes acquainted with a play-like event in the book, and the process of playing leads him to follow the theme of the book. **1-1 Shape book** means cutting the covers and pages of the board and non-board books in various ways, in the form of a flower, an animal, or a house, which is very interesting and spectacular for children. In this book, the shape used to cut the book acquaints the child with the theme of the book, and at first, the process of reading the book begins with seeing the shape of a book. It is interesting and wonderful for young children to see a book in the form of fish, ladybug, truck, house, etc. **1-2 Board book** is provided for infants and young children (up to three years old) with large pictures, the low number of pages, thick and cardboard sheets. Board book has usually 6 to 12 pages and is made of thick, durable cardboard. The colors used in this type of book's illustrations are mostly shadowless, bright, vibrant, and less blended, also the images are very simple and without details. There is no text in the board book (except for a few words) and the cardboard material of the pages allows the child to play with it. Multi-volume collections in providing board books such as animals, flowers and plants, objects and etc. allow the child to know the shape of the phenomena around him and to get ready to face their real presence in the future. **1-3 Flap book** has tabs on the edge of the cardboard pages and moving the tabs moves parts of the image, such as tree leaves, bird wings, and animal heads and the child participates in creating story events and changing the status of the story elements by moving on the tabs. The usage of music in musical books, which is done with the push of a button and listening to a familiar song accompanies the poems and pictures of the book, hence the child accustoms to a new event from the musical features of the songs and poems. **1-4 Plastic Bath tub book** is made of soft, thick, plastic, and flexible sheets, and

the child can take it to the bathroom as a playmate. **1-5 Embossed book** surfaces with tridimensional images allow children to feel the textures and protrusions of the pictorial surfaces by touching them. Although many images in children's books are provided through collages of fabric, paper, and other objects, the direct usage of these objects, especially in handmade books in the process of image formation, provides new chances to develop the sense of child. They also understand the nature of images by looking at the features of textures, and pictorial surfaces, and by touching the image. **1-6 Pudgy book** images appear using chemical and industrial materials softly and prominently on the cardboard pages of the book and provide a new opportunity for the child's tactile communication. Although the embossed texture of these images is not the actual texture of the phenomena, it is a kind of fascination that helps the child to attract to the book.

1-7 Tactile book is included in both **Flap book** and **Participatory book**. The child can read through images with tactile and visual features; hence, he can have a close relationship with images via the tactile textures, objects, and flowers that can be smelled, as well as moving visual pieces. A tactile picture book, with embossed visual surfaces, allows blind children to enjoy touching pictures and learn those who are unable to read the printed text to read in Braille. It is very difficult for children with congenital blindness to perceive the image. Transforming phenomena into geometric simplified forms; allows blind young children to recognize characters and objects in geometric shapes in a simple and virtual way without visual experiences. Disabled children and adolescents have very different needs and skills rather than others, therefore the definition of a book and its illustrations have special and unique features for them. Although deaf children use their eyes to receive information instead of their ears, they do not have a good knowledge of written and spoken language. The use of linguistic signs in the form of coded images instead of text has made it necessary to use new images in the favorite books of such children. Books with pictograms develop linguistic skills and remind the child of abilities in learning the language. Many published books for disabled children are also used for normal children; for example, creating embossed, tactile pictures and pictogram shapes for normal children along with pages that are written in Braille; provides the conditions for the book to be usable for all children. **2- Accordion book** appears in the form of folded pages, and consecutive narrative images are placed side by side in the form of a slideshow. The provision of folding books in their ancient and traditional forms also has many examples in different countries. Also, two facing pages of books are opened like a gate from both sides, and the child follows the pictures and text of the book on each page of it. **3- Pop-up book** is another type of picture book that by opening the pages, the cutoff images are raised from the horizontal surface of the book and become embossed. In such books, children are confronted with the amazing process of protruding images in which the walls of towers and castles rise from the horizontal surface of the earth, the trees vertically place and the visual elements occupy the space above the pages of the book. The believability of the events and the more realistic spatialization allow young children to enter into the realm of fictional stories and participate in their

roles and characters. The images of the pop-up book are put back in their place as the pages are closed, and its spatial sense is limited to the horizontal space of the books until re-reading. Moreover, the image in this book has two dimensions of length and width, and the sense of the architecture of walls, trees, humans, animals, and phenomena; acquaints children with the available proportion between the components of the image and also provides the possibility of tracing the heroes of the story among castles, forests and other visual spaces.

4- Practical book is also related to a **Participatory book** that invites children and teens to engage in interactive activities. This type of book, which is mostly dedicated to the field of scientific and non-fiction books, includes methods for making various shapes. Images of such books are mostly associated with design, photography, and prototyping; in such a way that the child and adolescent understand the method of making samples by seeing the pictures and drawings. Nevertheless, the artist's visual look in the formation of the created samples has a graphic feature and reminds children and teenagers to engage in intelligent and creative looks [8].

5- Concept book helps children to comprehend meanings through pictures; namely, understanding simple meanings such as color, shape, or more complex meanings such as time, relativity, spatial meanings, and contrasts can be done with the help of concept books. By measuring far and close distances or large and small sizes with each other, the child understands the concept of relativity. Furthermore, by showing concepts such as fast and slow, long and short, fat and thin, the child understands the contradictions. By showing the front and behind, up and down, right and left, the child realizes the concepts of space. Concept book cognitively helps children very much. Children need the first-hand experience to understand concepts, and as they grow older, they will figure out common features and relationships such as color, size, weight, or position. The concept book is one of the first children's informational books to help them discover these features and commonalities among phenomena; it makes children talk and expand their vocabulary. Moreover, concept book deals with simpler meanings for young children and more complex ones for older children. One of the simplest concept books is the color book. Color names are simple meanings that children from 15 months and up can learn.

5-1 Alphabet book has always been traditionally prepared to teach the alphabet to preschool or primary school children. In this book, the image helps children to recognize letters separately or in the middle of a word, and to expand their vocabulary. Each letter is identified by a word and one or more images. Images depict objects or animals whose names begin with that letter. The alphabet book is included a wide range of simple to complex picture books based on what age group they are targeting. An alphabet book for children one to three years old has simple and clear pictures of familiar and recognizable objects and animals for this age group. The usage of alphabet books for young children is more about learning about objects, animals, flowers, or fruits through pictures rather than about letters. In some alphabet books, the letters of the alphabet are accompanied by childish poems or simple stories.

5-2 Counting book has the most important goal to teach numbers and math concepts to children. In addition to empowering children in numbers, the purpose of the counting book is to recognize the act of equality one by one. The

number of objects, animals, humans, or any other phenomenon that is depicted to represent a number must be clear and recognizable in the counting book. This book is for one to three years old children, the pictures are simple and clear so that children can easily count the objects, animals, or any other depicted subject. The purpose of counting books for this age group is to get more familiar with objects, animals, flowers, and fruits through pictures. In addition to counting numbers, the goal of this book for children over three is to classify different groups of objects [17].

6- Wordless books according to Emma Bosch who is the author of critical essays about children's literature is, "books that tell a story through a series of illustrations without written text." There are three elements of a wordless picture book based on Bosch's opinion that create the format of the book, the usage of ordering to narrate the story and not writing a text as part of a narration [18]. The wordless book is a combination of text and image to describe a story and it is unique because visual pictures have the main role to tell a story. The difference between a wordless book with its traditional one is that the text is imagined in mind not seen on pages. "In these books, the illustrations carry the meaning; it might tell a story, demonstrate a concept, or provide information" [19]. "Of course, the title of a wordless book often contains important clues regarding what the story will be about." It is prominent to note that, "many wordless books incorporate words in the illustrations" [20]. Hence, it can be said that probably wordless book has words as a part of illustrations that do not narrate a story. David Wiesner who has won three Caldecott medals for his wordless books; presents an explanation that "care and clarity in every aspect of the picture making. Because the images are the "text," everything in them must contribute not only to the advancement of the plot but to revealing the emotions and feelings of the characters. There are no words to tell us how characters are feeling or what they are thinking. Gestures, posture, and facial expressions alone must describe a personality" [21].

6-1 Easy Reader book has some characteristics like simple text structure, limited vocabulary, predictable text, picture cues, and colorful illustrations on every page even though they are not essential to understand the story and it establishes independent reader habits to comprehend new words in context easily.

6-2 Pre-Reading book gives opportunity to children for reading and understanding the story by themselves. Parents can encourage children with recognizing their talents to read the story by using their selected words. Moreover, they learn to find clues in the pictures as the best strategy to comprehend the meaning of the story. Independent readers can profit from telling or writing stories revealed in the illustrations; they can also add details about the background, characters, and layout design to progress their storytelling expertise.

B. Evaluation of children's book illustration for preschool and primary age groups in Iran

The beginning of children's books illustration in Iran should be found in the constitutional period. The educational picture books used in schools before this period included picture books for adults, which for some reason children had to use them. One of the first conceptual picture books in Iran for preschool children, which can be referred to the book "Before the Age of Seven in the Arms of Parents" written by

“Nasrullah Khoshnevisan”[2, 22]. In this book, which has an alphabetic and counting theme, the pictures help the child to get acquainted with the shape of the alphabet letters and numbers, as well as the names of the animals and the phenomena around them. Over the time in Iran, non-Iranian techniques and methods that had been influenced by Western characterizations and atmospheres became indigenous features in children's books illustration. In the 80s and 90s after the Islamic Revolution, the illustration of children's books changed; the characteristics of the works include a realistic view, referring to the deprived of society, along with simplicity in expressing the image and color, and after that, the professional view of some Iranian artists and illustrators, led to the creation of more creative works. Beginning in the 80s, the third and fourth generations of children's books illustrators entered the field of Iranian illustration. The fourth generation of illustrators includes hard-working artists who started to illustrate in the early 90s and have not given up on this endeavor. The artists of this generation followed illustration from the previous generations but their artworks created creative and attractive works with more comprehensive approaches with a tendency to abstraction and even the use of the extensive capabilities of computers[2]. Since illustration expresses the concept and content, it is accordingly divided into imaginary, non-imaginary, and scientific categories. It can also be mentioned in two commercial and cultural groups. The root of commercial illustration is related to the political propaganda of kings and rulers in the mountains and cliffs of main roads. It is seen in the memorial columns in the west; such as books, carvings, murals, and mintage. In the 19th century, with the expansion of printing and the industrial revolution, there was a greater need for this group to promote and sell mass products and it converted to a new form [1]. In the general study of various types of children's books in Iran, especially preschool and primary age groups, the book production process and its publication have not grown much; although significant changes have taken place in the Iranian art of illustration in recent decades, the weakness and scarcity of children's picture books are noticeable[2]. In expressing the background of the research, the studies show that in Iran this issue has been less studied, and still a lot of research and study can be done. An article examines illustration in the publications of the Center for the Intellectual Development of Children and Adolescents that some researchers have explicitly stated the importance of picture books that are very effective in shaping children's minds and imaginations. These books introduce children to normal life. While parents read books, children make connections between text and images. It is often argued that the aesthetics and appropriateness of preschool and primary books illustration are as important as the text [2, 23].

VI. VISUAL ANALYSIS OF DIGITAL STYLE

A. *Digital style: concept, advantages, and disadvantages*

Nowadays, digital style is popular among illustrators who use illustration software like Adobe Photoshop, Adobe Illustrator, Adobe In Design, Digital Painting, Motion Graphic, and Corel Draw with the laptop, iPad, and light pen or computer. Hence, it encompasses technology to create digital pictures that are more moving and transformative to be reusable in any field. Undoubtedly, illustrators of digital style should be skillful at drawing and sketching and also know the required knowledge about using artistic software like illustrators of traditional style. A digital style is a tool that reproduces handicrafts and it is purely digital and cannot be illustrated manually. One of the advantages of digital style is that the artist or illustrator can work wherever they want like at the home, office, or even in a car because of the flexibility and mobility afforded by modern technology. It is easy to make corrections while the illustrator is drawing and he can try different methods and colors on a virtual page several times. Moreover, the artist does not need to pay for art supplies and materials; he should just have a laptop or tablet. Working with digital style has easy preparation and there is no need to tidy up after finishing the artwork. The process of the image without any limitation can be done to make the illustration more attractive to the audience. Digital style has easier tracing which means mimicking the image and helps to learn how to draw illustrations; just copyrights should be considered. On the other hand, the disadvantage of the digital style is that an artist or illustrator cannot feel the physical sense and texture of materials and enjoy working with these tools and artistic instruments which are used in the traditional style. Furthermore, the picture or illustration can be deleted because of a technical issue of a digital device or by an illustrator in deliberately.

B. *The evaluation of “Bazari” picture books with digital style in Iran*

The evaluation of Iranian children's books illustration along with the artworks of successful children's book illustrators and also insufficient attention of specialists, officials, educators, and even publishers of children's picture books to preschool and primary education levels has increased the distribution of so-called “Bazari” books without artistic quality. According to the research, what can be found in both preschool and primary education is in the two sections of “Bazari” and artistic (with relatively desirable quality), that the number of “Bazari” picture books (without literary and visual qualities) in Iran is more than artistic picture books[2]. These artworks are without literary and visual qualities and are not useful in developing children's thinking and cognition. Usually, such works are created under the influence of images of big animation companies such as Walt Disney, and sometimes using clichéd images creates a collection of completely marketing and seemingly attractive books. At first glance, such books have a low rank among the audience, which due to a lack of creativity in drawing images and page layout, the child does not want to read them. Studies on the quality of images in these books and their relationship with children have shown that children do not have much interest in images and do not stimulate their imagination and mental development. Children may

also have possible pleasure from reading such books because of reminding cartoon and animated characters. Such images try to instill pre-determined desirable values and deprive the child of the power of thinking. These books are educationally weak and cannot establish a deep connection between the image, the text, and the child. Schwartz one of the German researchers in children and adolescent literature believes that the Walt Disney School has played a major role in reinforcing a kind of stereotype in children's books illustration. While there is no denying that Walt Disney and its fans have contributed to societies through their creativity and inventions of entertainment and gaming, its negative impact and its fans' art works of picture books around the world should not be overlooked [2, 24]. Although the Walt Disney School has a stereotypical effect on children's picture books, at least in many countries it is presented with good illustration quality and technique; unfortunately, in Iran, these books are not of good quality and their quality has decreased due to the high cost of books or the haste in publishing them. Publishers' view of such books is purely economic and revenue-generating and return on investment is the most important professional concern of the publisher. The irresponsible publisher publishes the book in large numbers without knowing the literary and visual values. The stereotypical forms of heroes and characters from many stories or animated paintings may be more appealing to children, but it must be said that their effect on the thinking and mentality of children is very immediate and fleeting, in fact only entertain them and create false emotions for them. However, the illustrator's commitment and responsibility to children are more serious and deeper than just a temporary means of entertaining them. This kind of stereotyping causes the acceptance of the child and adolescent mind to be fixed and unchangeable, and does not accept any point of view outside the framework of the ideas and opinions that are presented through the story and the image[2]. "Bazari" picture books that have been inspired by Walt Disney animations and translated and published in Iran with digital style have been

selected to be analyzed visually. When we look at these picture books; it is obvious that the illustrations, book covers, and pages' layout have not been illustrated and designed in a professional and perfect method. For example, the title has typed inside a stereotypical frame or on the main illustration or image of the book cover without any thinking about its position and font. Moreover, the related texts for title and Copy write pages have been typed inside a rectangular frame on the pictures that have faded to read the text better and easier. There is not a good composition on all pages and the text has typed under the illustration basically. Some publishers prefer not to offer to the popular illustrator and author to illustrate the pictures and also write the story due to avoid extra and high fees. Therefore, they exactly imitated the Walt Disney characters and story of their animations with low quality in book cover and page layout design by themselves; then they publish these picture books in large numbers and distribute them in newsstands instead of bookshops. Furthermore, some illustrators do not have adequate and necessary skills in digital style, hence, some publishers choose them because of their low salary and expectations. By looking precisely, it can be seen that no attention has been paid to the selection and usage of colors. There is a little artificial light and shadow and also there is not even a sense of vividness or liveness in colors. In addition, the illustrations of these picture books have some special visual effects that have been created by computers and make them more worthless (See Figures 1-4). Children cannot communicate with these types of "Bazari" picture books and they do not attract to read them because of their low quality both in digital images and the translated story. Probably, they have a brief and quick look at these picture books for the first time but it is just a fleeting sense and they put aside them soon. Parents and other buyers should pay attention to not selecting these picture books in spite of their availability and cheap price due to their negative effects on their children's imagination and growth.

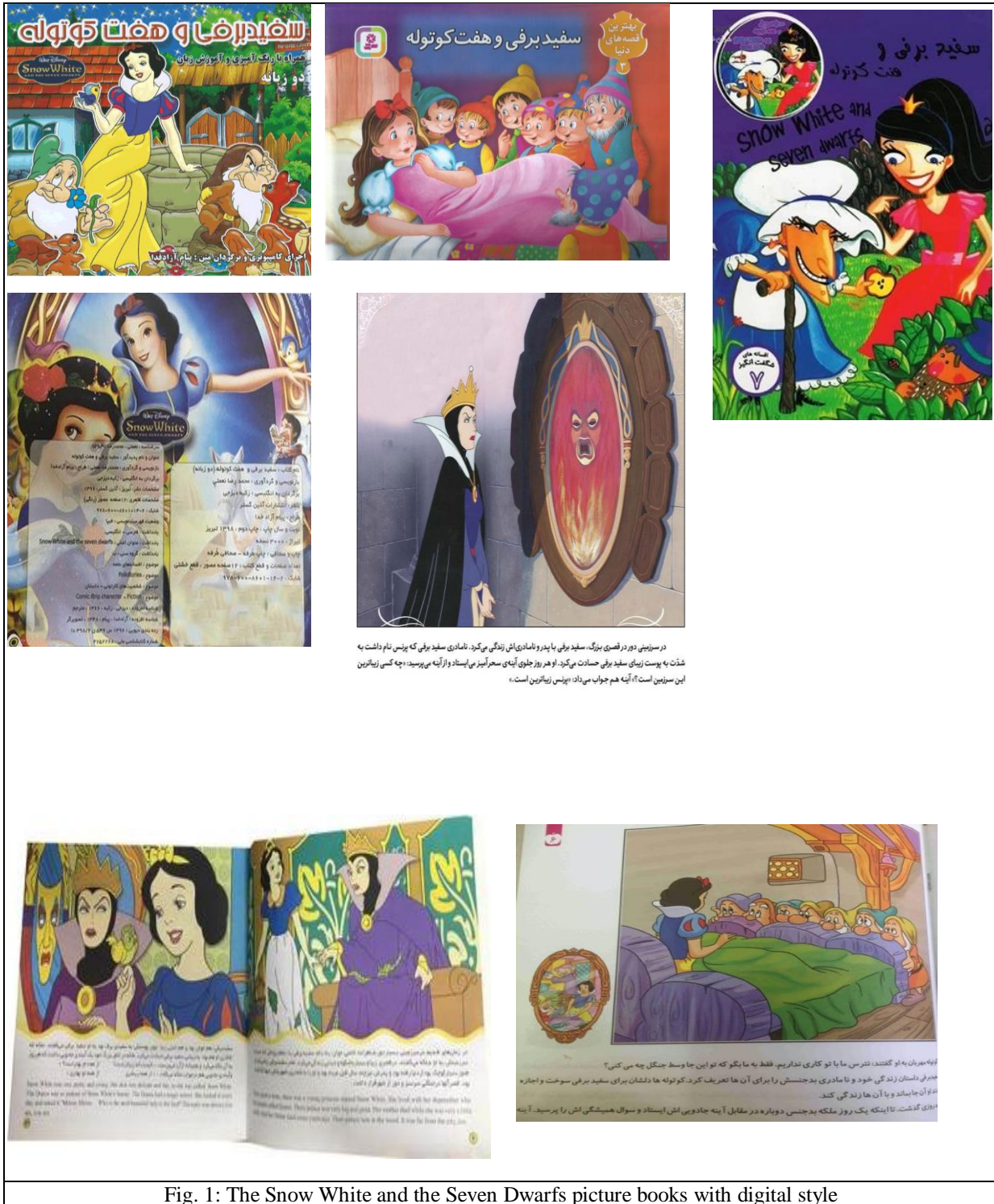


Fig. 1: The Snow White and the Seven Dwarfs picture books with digital style



Fig. 2: The Little Match Girl picture books with digital style



Fig. 3: The Alice in Wonderland picture books with digital style



Fig. 4: The Cinderella picture books with digital style

The weak and stereotypical images of “Bazari” picture books make the audience try not to equate the relationships between colors, text, and imagination. The original image is not found in “Bazari” picture books, and because there is no spirit of being alive and moving in them, it deprives the power of intellectual development and ultimate pleasure of child and limits the necessary visual and intellectual teachings. BioukMaleki who is an Iranian poet for children and adolescent believes that “Bazari” picture book means a superficial book that is usually published for children who do not like to read in order to entertain the child and acquaint him to read books gradually, in this way, he can enjoy to read it too. Nowadays, in Iran, it is thought that the “Bazari” picture book is published only for sales and more profit, hence publishers choose the weakest text and page layout and also the lowest quality paper and illustration for it. Moreover, instead of publishing a “Bazari” picture book, they publish a “commercial commodity” only for sale, and their goal is simply to publish a lucrative product and nothing else. The authorities should state and justify to those publishers who want to publish a “Bazari” picture book, that should be done in accordance with the rules and regulations. On the other hand, at a big event such as the Tehran International Book Fair, great books of high quality should be presented. Unfortunately, the large volume of “Bazari” picture books in the children's booths of the exhibitions has reduced the children's access to good books, and they can hardly afford to buy some high-quality books in the turbulent market. Therefore, book fairs have become a business, and many publishers are just looking for more sales, not cultural work. The book exhibition should be specialized and authorities should not allow publishers to

offer any book and qualitative evaluation of books should also be one of the criteria of the organizers of the exhibition. Furthermore, the displayed books at the fair should be chosen more selectively so that families no longer have to worry about whether the book they bought for their child is appropriate or not. Not all families can be expected to have enough knowledge to choose a good book. This should be done by the education center during the students' studies so that children become familiar with books and reading and they see and read enough books to easily distinguish between good and bad books. Certainly, the taste of the audience in exhibitions and bookstores no longer accepts “Bazari” and low-quality picture books[25]. Due to the rising price of paper in the country, the conditions for publishing books have become difficult, and this has also affected the fields related to book publishing, one of which is the children's book illustration. Therefore, as mentioned previously one of the serious issues is the prosperity of “Bazari” picture books, which are marketed with weak and unprofessional images also families are more inclined to buy these books because of their cheap price and availability in irrelevant places like newsstands for their children. It is really impossible to imagine a world without books and paper magazines, children should not be allowed to focus on other options than books by publishing good books [26]. Through looking at “Bazari” picture books that are published by unknown publications in Iran, it is obvious to understand the valueless and less popular among buyers. Using flat colors without light and shadow, special computerized effects, typing the text inside a quadrilateral frame and its wrong position on the page, weak drawing, and the narrow

strip at the button of pages with repetitive images are the clear features of these “Bazari” picture books. Some of them are published by an artistic group who do not have the necessary knowledge about illustrating and designing pages’ layout and book cover (See Figures 5).



Fig. 5: “Bazari” picture books with digital style that are published in Iran

C. Analyzing the digital style in illustrations of Ali Miri

There are many perfect and great illustrations with the digital style that some Iranian illustrators choose as their artistic and personal style. For example, Ali Miri is one of the popular illustrators who has a special skill and talent to draw nostalgic paintings/illustrations with inspiration from the social life and sweet memories of his childhood. Hence,

because of his interest in old memories, he chooses his style of illustration based on nostalgia and expresses all his memories in the language of illustration instead of expressing them in words. He published his first artwork in a magazine 28 years ago when he was in his 17th and since then he is working in this field using manual and then digital tools professionally. He finished high school in Math and his education was not

very related to painting he studied industrial design for only two semesters at university and then dropped out. He started to paint in digital style in 1996 and the common denominator seen in all of his illustrations is, of course, himself, but the main factor he was always willing to focus on was his grandparents. At first, he illustrated with a traditional style but with the advancement of technology; decided to choose the digital style by using a light pen as a magic brush. He was interested in illustration from the very beginning and he remembers himself illustrating most of his life. He learned drawing from his own experience and did not have any master or teacher. His portfolio includes children's books, magazines, animation, advertisements, etc. While he rather working for children due to its freedom and freshness. As an illustrator, he sees his best accomplishment in making a pure and intimate connection to his artwork for the viewer and leaving him/her with a better feeling: A trustful, intimate, and nice feeling like the childhood. He tries his best to improve himself every day on this path. Ali Miri became the selected artist in 17th book of the year in the section of culture and art by judges in Khorasan Razavi province in 2020. The title of this memorable picture book is "Good Old Days" which is in the fourth edition now and has 168 pages with 82 illustrations (See Figures 6). These illustrations have been published as postcards (See Figures 7), and also a fantasy desk calendar based on these nostalgic illustrations of the "Good Old Days" picture book has been published as well (See Figures 8). It is interesting to know that the purpose of these illustrations in the "Good Old Days" picture book is to make the audience think about what we need

to do to have better relationships and be happier than before. The priority of his illustrations is that human beings should pay attention to themselves, then to those around them, and use technology in that direction. In addition, Ali Miri states that the purpose of drawing these illustrations is to "create a good feeling in the society" and he believes that it is not logical to think about the past very much, hence, it is better to look for the best way to solve the problems of life with the good feeling that can get from remembering those days. Ali Miri is the illustrator for a number of children's picture books that have been published by different publications. The digital style of these illustrations has high quality and skill to draw each image and select the best color and composition (See Figures 9). As has previously mentioned, he has the potential ability to draw illustrations in realism style with complete details as reality, or cartoon and animation with funny and humorous characters. These cartoons are illustrated with few colors or more colors artistically and have purposeful meaning about society, culture, and policy (See Figures 10). Obviously, Ali Miri is very professional in the field of illustration as drawing, sketching, and painting and he is familiar with human anatomy, body movements, and gestures. Hence, this proficiency and ability in the drawing of characters and objects can be seen at the first sight in his illustrations undoubtedly. The bright and lively colors with different tonalities, light, and shadow along with the sense of three-dimension space are important visual features of his illustrations. Moreover, the book cover, pages' layout, and composition have been designed very well.



Fig. 6: “Good Old Days” picture book with digital style, illustrator: Ali Miri

These figures have been reproduced with kind permission from <https://alimiriart.com/home/?lang=en> <https://www.instagram.com/alimiriart/?hl=en>



Fig. 7: Illustrations of “Good Old Days” picture book as postcard, illustrator: Ali Miri

These figures have been reproduced with kind permission from <https://alimiriart.com/home/?lang=en> <https://www.instagram.com/alimiriart/?hl=en>



Fig. 8: Illustrations of “Good Old Days” picture book as desk calendar, illustrator: Ali Miri

This figure has been reproduced with kind permission from <https://alimiriart.com/home/?lang=en> <https://www.instagram.com/alimiriart/?hl=en>



Fig. 9: Children’s book illustration with digital style, illustrator: Ali Miri

These figures have been reproduced with kind permission from <https://alimiriart.com/home/?lang=en> <https://www.instagram.com/alimiriart/?hl=en>

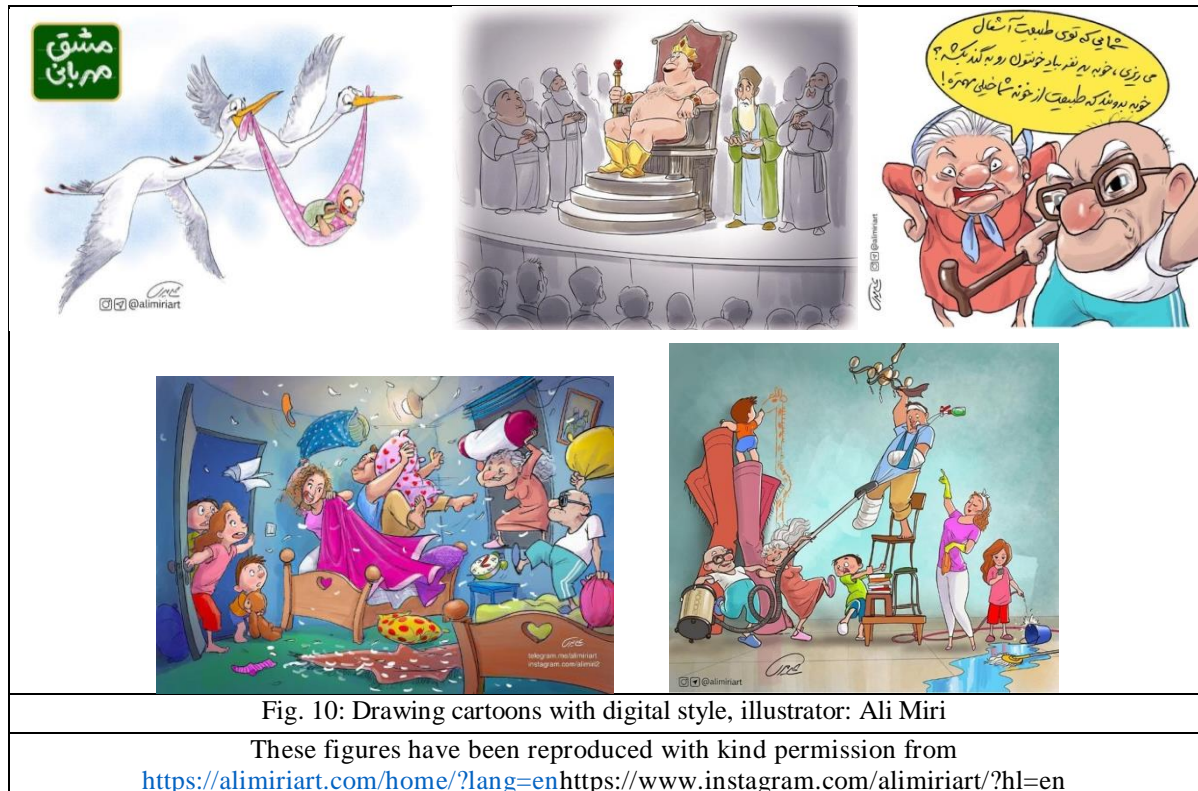


Fig. 10: Drawing cartoons with digital style, illustrator: Ali Miri

These figures have been reproduced with kind permission from

<https://alimiriart.com/home/?lang=en><https://www.instagram.com/alimiriart/?hl=en>

VII. VISUAL ANALYSIS OF TRADITIONAL STYLE

A. Traditional style: concept, advantages, and disadvantages

The traditional style is related to hand-drawn artworks professionally. There are different techniques for traditional style in children's book illustrations that are chosen by an illustrator optionally and manually. For example, acrylic, watercolor, color pencil, pen/pencil, charcoal pencil, oil/chalk pastel, collage, ecoline/ink color, marker, oil color, and a variety of printings methods such as mono print, wood print, etching print, linoleum print, silkscreen print, terafarad print and so on. Illustrator learns these techniques during studying in school, college, and university from educated and professional lecturers along with personal practical experiences. Moreover, he should be familiar to use the software in order to design page layouts and book covers. It can be said that with the advent of technology, technological devices, and also digital style, the value, and importance of traditional style have increased. Therefore, the illustrator can also choose the mixed-media style that is a combination of both traditional and digital styles. He should adapt himself to technological advances and not ignore the main role and effect of digital style on traditional style. One of the advantages of the traditional style is that the artist can sense the feeling of real and touchable materials and enjoy drawing with a variety of tools and instruments to illustrate an artwork. Hence, it is called a "hand-drawn feel" that leads to useful experiences for the next artworks. Also, an illustration with a traditional style will not delete or disappear suddenly and it can be kept forever. On the other hand, the disadvantage of the traditional style is the limited places to work that illustrator cannot be free to choose where to work since he always should carry the necessary materials.

B. Analyzing the traditional style in illustrations of Golnar Servatian

Golnar Servatian is a famous illustrator who focuses most of her time on illustrating children's books and magazines and she has been illustrating for children since 2006. She has participated in many international exhibitions and festivals all around the world and also she has won a variety of awards and certificates. She has illustrated around 60 picture books for children that some of them have been published in bilingual (Persian and English) format in Iran and other countries with different publishers. Also, her hobbies are painting, writing stories, and poems. Golnar Servatian is a lecturer who teaches book illustration in art schools and universities with a new and creative educational method logically and mathematically. Namely, she improved the weakness in the design of human characters with a simple solution based on mathematical principles; a weakness that can be seen in lectures and educational books. Hence, this problem can be solved and lecturers can be taught this creative method to students. The important features of a perfect illustration that are included good composition which means the eyes movement in all parts of the two opposite pages (one frame), page layout design which means the suitable place to type text, title and page numbers, technique, and coloring style are seen in all illustrations of Golnar Servatian. Mostly, she uses watercolor technique but she is proficient in other traditional techniques and also digital style as well. The bright and lively colors, light and shadow, different tonalities, the good selection of viewing angles to draw characters and objects, and also drawing the details are prominent visual features of her illustrations. After finishing her illustrations; she edits the visual features like brightness and contrast, light and shadow, and adds small details of each page or frame on Photoshop or Procreate to finalize them professionally (See Figures 11-14). Golnar Servatian believes that it would be a successful style not to

rely on teaching different techniques. She spends much time during the semester just using pencil and paper and thinks a perfect pencil etude on the wall is more valuable than a weak but flashy and framed color artwork. She is also interested in cartoons and sometimes she illustrates artworks in this field. In general, the topic of humor and happiness has an attractive sense to her. She draws funny characters and other objects with simple human anatomy and uses fewer colors in comparison with her book illustrations. Nevertheless, her cartoons have meaningful and thought-provoking concept rather than their simplicity and plainness in composition, technique, and coloring (See Figures 15). Moreover, the illustrator of “Roshd” child magazine number 1 published in 2017, is GolnarServatian. The subject of pages 28-29 is "psychological-scientific and social" which raises the issue of the child's curiosity and how to get answers to the mental questions arising from this curiosity. Its language is simple and its character is a child boy called "Sharp-Eyed" who asks questions most of the time and likes to look at everything "differently" and this is the set of mental and behavioral actions in this direction. The text and the image are in most

cases harmonious, but sometimes the image appears in a complementary role. For example, when "Sharp-Eyed" is depicted with a magnifying glass in hand or when in the third sequence, after the plural verb "to go" is used, a picture of a little girl is seen next to him. But the culmination of the connection and completion of the text with the image is evident in the introduction. In the text, we read: “Sharp-Eyed” likes to look at things differently. what about you?, conversely, an image of the "Sharp-Eyed" is displayed, with a physical deformation, expressing his reverse view of objects. In other words; the abstract meaning of "seeing differently" in the text has been transformed into an objective concept and meaning by the image, which is more understandable to the child in the preschool stage and the early years of primary school. Because the child at this age interprets words based on his experiences. The same visual features that have been mentioned before can be seen in these two opposite pages (one frame) of “Roshd” child magazine. In addition, the text has been typed in different sections step by step with an illustration with an aura of background that is related to each paragraph (See Figures 16).



Fig. 11: “Our Colorful World” picture book with traditional style, illustrator: Golnar Servatian

These figures have been reproduced with kind permission from <https://www.golnarservatian.com> <https://www.instagram.com/golnarservatian/>



Fig. 12: "Lucas and Grandpa" picture book with traditional style, illustrator: GolnarServatian

These figures have been reproduced with kind permission from <https://www.golnarservatian.com> <https://www.instagram.com/golnarservatian/>



Fig. 13: "The Coolest Career" picture book with traditional style, illustrator: GolnarServatian

These figures have been reproduced with kind permission from <https://www.golnarservatian.com> <https://www.instagram.com/golnarservatian/>



Fig. 14: "Horse Named Horace" picture book with traditional style, illustrator: GolnarServatian

These figures have been reproduced with kind permission from

<https://www.golnarservatian.com><https://www.instagram.com/golnarservatian/>



Fig. 15: Cartoons about Corona Virus, illustrator: GolnarServatian

These figures have been reproduced with kind permission from

<https://www.golnarservatian.com><https://www.instagram.com/golnarservatian/>



Fig. 16: “Roshd” child magazine with traditional style, illustrator: GolnarServatian

These figures have been reproduced with kind permission from

<https://www.golnarservatian.com><https://www.instagram.com/golnarservatian/>

VIII. RECOMMENDATION

Regarding the subject of this article as children’s book illustration that is very prominent and vital to search and study, I recommend to other researchers to consider illustration in high school as teenagers age group as well. They should analyze the limitations, gaps, pros and cons of page layout, coloring style, story text, binding type, and most importantly different techniques and methods in picture books to understand the weak and strong points to improve and progress the picture book publishing in the future. Moreover, I suggest to researchers encourage audiences as children and parents to buy and read picture books with inspiring Iranian ancient stories and proverbs to represent history, culture, and traditions.

IX. FUTURE SCOPE

The main purpose of this article is to consider and pay attention more to publishing a high-quality picture book in all artistic aspects such as illustration style, page layout, technique, coloring method, and age group. The population that I am studying for this study is related to preschool and primary children and the duration of the research is about five months. The topics or titles that I discuss are generally included children’s book illustrations, different types of picture books, and its styles. Iran is the geographical location covered in this study.

X. CONCLUSION

Examining the illustrated books of preschool, we came to the conclusion that the works of illustrated books of this age group in Iran are very few and exist in both commercial and artistic sections, which in total the statistics of commercial picture books without literary and visual quality are more than picture books with desirable and artistic quality in Iran. Unfortunately, the lack of pay attention by successful children’s book publishers to this age group, as well as the placement of a book in two age groups to attract more audiences, is the reason for the increase in the distribution of commercial picture books. It is important to note that the works of illustrators of good

quality picture books, although small, in terms of technical capabilities, innovation, creativity, ideas, and execution, have outstanding features and are among the prominent European works in this field. Many publishers of children’s books do not have a standard for creating children’s picture books, as well as for creating illustrations before the printing stage. Successful publishers and illustrators of children’s books have been able to create a large number of picture books suitable for the age group of children and have been desirable in terms of form and color. In general, however, the publication of children’s books of the desired quality has been less than commercial books, and they have not yet found their place. The illustrator can have a greater impact on the audience by choosing one or more suitable ways that fit with the text. All children have more or less certain reactions to picture books at different stages of their growing up. Stories and legends in picture books are a valuable tool for developing and strengthening children’s imagination. Picture books that are mostly published for preschool and primary age groups can teach new experiences to children who welcome the creativities of artists, writers, and illustrators with their strong imaginations. The interesting and attractive subjects of picture books lead the child to react to these books and play an essential role in the mental development of children. By reading picture books through images, the first steps towards the development of literacy, literary understanding, and aesthetics of the child are taken. Children who become familiar with different types of picture books, in addition to being familiar with the structure and story, learn the correct usage of words and different descriptions so that they can easily benefit from them in the future. A variety of images in different colors and styles enhance the child’s ability to recognize and interpret. In this way, first, he pays more attention to the image that engages him in cognitive development. Every time children turn the pages of their favorite book, they discover new details in the pictures, and sometimes these details attract them for a short time. Picture books with color illustrations are a great and useful choice for developing children’s observation skills; this is how they see similarities and differences. Children understand chronology through some picture books and by

learning these skills, they are encouraged to use them as well. In addition, it is not fair that these two traditional and digital styles excel at each other. Each one has its own specific visual features and qualities that can be selected based on the illustrator's ability and interest. Hence, the publisher and author cannot impose their ideas or personal interests on the illustrator's decision. They should choose a professional illustrator and trust him to do his best in order to illustrate a picture book artistically.

• **Ethics approval:** This research does not involve humans (individuals, human data or material).

• **Author contributions**

• **Negin Amin dehkordi:** Conceptualization, Methodology, Visual Analysis, Writing Original Draft.
ValliappanRaju: Supervision, Methodology, Writing Review and Editing.

• **Competing interests:** The authors declare that they have no competing interests.

• **Grant Information:** There is no grant for this research.

ACKNOWLEDGMENT

I would like to express my special thanks to all of those who have been assisted, guided, and supported me throughout writing this article.

REFERENCES

- [1.] Safari, S., *An Analysis of Illustration Structures of Child and Adolescent Book (In Persian)*, in *Chideman Visual Art*. 2014, Chideman: Iran, Yazd. p. 8.
- [2.] Alipour, R., M. Sheikh Zadeh, and A. Dahar, *Evaluating Illustrations of Pre-School Children Picture Books in Iran (In Persian)*. Peykareh, 2013(3): p. 65-76.
- [3.] Akrami, J., *Child and Image: Researches in Children and Adolescents Book Illustration (In Persian)*. 2010, Iran, Tehran: Soroush.
- [4.] Rahmanian, S., *The Fundamentals of Illustration (In Persian)*. 1st ed. 2010, Iran, Tehran: Pashoutan.
- [5.] Ebrahimi, N., *An Introduction to Children's Book Illustration (In Persian)*. Vol. 1. 1988, Iran, Tehran: Agah.
- [6.] Parirokh, Z. *The Child Book Illustration Needs Creativity*. [News Stadium] 2013; Available from: <https://www.ibna.ir/fa/tolidi/188616/>-تصویرسازی-کتاب-کودک-نیازمند-خلاقیت
- [7.] Tare, M., et al., *Less is More: How Manipulative Features Affect Children's Learning From Picture Books*. Journal of applied developmental psychology, 2010. 31(5): p. 395-400.
- [8.] Akrami, J., *Illustrated Books, Picture Books Part I (In Persian)*. Child and Adolescent Month Book, 2009(137): p. 76-84.
- [9.] Raee, M., et al., *Through the Eyes of a Child: An Introduction to Children's Literature (In Persian)*. 5th ed. Vol. 1-2. 2003, Iran, Tehran: Ghalam.
- [10.] Norton, D.E. and S. Norton, *Through the Eyes of a Child: An Introduction to Children's Literature*. 1999: Prentice Hall
- [11.] Zutherland, Z., *Children and Book*. 1997, USA: The University of Shicago Longman.
- [12.] Nuldman, P., *Words About Pictures: The Narrative Art of Children's Picture Books*. 1988, Georgia: University of Georgia Press.
- [13.] Award, B., *Looking twice at illustrated books*. Reading Horizon, 2008. 48(2).
- [14.] Ghaeeni, Z., *Empty Spaces in the Text*. Chehreh Be Chehreh, 1998: p. 7.
- [15.] Ozturk, M.B., et al., *Parents with children in preschool children's picture book review elections*. Procedia - Social and Behavioral Sciences, 2011. 15: p. 1906-1910.
- [16.] Huck, C.S., et al., *Children's Literature in Elementary School*. 1961, USA, New York: Holt, Rinehart, and Winston Ink.
- [17.] Safipour, M. and P. Homeili, *Illustration in Child's Book and Its Effect on Development and Creativity of the Child's Mind*, in "Mehr" book. 2013, 2014: Iran. p. 11.
- [18.] Bosch, E., *Texts and Peritexts in Wordless and Almost Wordless Picture Books*. 2014, America, New York: NY: Routledge 20.
- [19.] Richey, V.H. and K.E. Tuten-Puckett, *Wordless/Almost Wordless Picture Books: A Guide (Data Book Series)* 1992: Englewood Colo: Libraries Unltd Inc.
- [20.] Galda, L., et al., *Literature and the Child*. 8th ed. 2013: Belmont, CA: Wadsworth.
- [21.] Wiesner, D., *Foreword. Wordless/Almost Wordless Picture Books. A Guide (Data Book Series)*. 1992:
- [22.] Akrami, J., *Child and Picture (In Persian)*, ed. O.f.E.P.a. Research. 2004, Iran, Tehran: Madreseh Publications.
- [23.] Songür Dag, E., *Examination of Facial Expressions in Illustrated Pre-school Children Books in Relation to «Signifier and Signified»*. 2010: Procedia Social and Behavioral Sciences 2. Else- vier Publication.
- [24.] Ezabdaftari, F., *Child and Adolescent Literature: Its Concepts and Usage in Social Educational Activities (In Persian)*. 2005, Iran, Tehran: Farhang Sabz.
- [25.] Maleki, B. "Koucheh Bazari" Books Is Not Just For Sale, These Books Should Not Be Displayed in Exhibition [News Stadium] 2014; Available from: <https://www.ibna.ir/fa/tolidi/199989/>-کتاب-بازاری-فقط-فروش-بیشتر-نیست-نباید-این-آثار-نمایشگاه-عرضه-شود
- [26.] Nikanpour, A. *The Publication of market Books Has Indamaged The Children's Books Illustration*. 2013; Available from: <http://www.honaronline.ir/>-بخش-اخبار-27584/4-انتشار-کتاب-های-بازاری-به-تصویرسازی-کتاب-کودک-لطمه-زده-است

AUTHORS BIOGRAPHY



Negin Amin Dehkordi obtained her Bachelor's degree in Graphics from Azad University of Tabas, Iran. Then she received her Master's degree in Visual Arts in Cultural Centre, University of Malaya. Currently, she is a **Master Student in the field of Innovation Management at the Faculty of Art, Limkokwing University of Creative Technology, Cyberjaya, Kuala Lumpur, Malaysia**. Her specializations include children's book illustration, graphic design, photography, and also jewelry designer and maker. Her current research interests are book illustration, visual analysis, traditional and digital styles in illustration, innovative and creative methods in illustration, Persian symbols, and myths, and ancient Zoroastrian ceremonies. She has illustrated a poem picture book during her bachelor's that has been published by Faravang publication in Iran. Moreover, she has participated in international exhibitions and galleries and has won different awards and certificates. Her artworks have been published in a variety of art books, magazines, newspapers, and websites. Her collection of illustrations has been published as a book by Partridge publication in Singapore and her second picture book the title of "Mullah Nasreddin Stories" will be published next year by Partridge publication.



Valliappan Raju specializes in research methodology and spearheads Ph.D. program at Limkokwing University. And he exercises his Postdoc fellowship on FinTech research at IIUM, Malaysia. In April 2022 he obtained his Full-Professorship. He has published more than 250+ research publications at Scopus (Q1), SSCI, EI indexed journals. He is appointed as External Examiner to assess Ph.D. Viva defenses at Universities in Malaysia, UK and India. Under his supervision, 53 candidates have graduated with Ph.D. degrees. He serves Dissertation Supervisor at Arden University (Germany) and a proud member of Oxford Philosophical society (UK), PMI (USA) and CPA (Australia). He reviews World Bank Conference Journals (USA) and appointed as Guest Editor for Q1 journals. Vally's book 'Fundamentals of Thesis' was well received among the research community. 14 researchers are presently under his supervision for Ph.D. Management program. He is constantly invited as Conference chair / keynote speaker at research forums held Worldwide. He focuses on Delphi Technique researches in Anthropology and FinTech. Recognizing his academic talent, he was given Resident Pass-Talent (RP-T) Visa by Immigration of Malaysia.