

## AN ARCHETYPAL EXPLORATION INTO THE USE OF PICTORIAL AND ANTHROPOMORPHIC ILLUSTRATIONS IN SELECTED NIGERIAN CHILDREN'S TEXTS

**Prof. Ezekiel Solomon Akuso**

Department of English and Literary Studies  
Ahmadu Bello University, Zaria  
Email: ezekuso@yahoo.com

&

**Sjewi Funom Shehu**

Department of English and Literary Studies  
Ahmadu Bello University, Zaria  
Email: sjer0i2@yahoo.com

### Abstract

This study, an archetypal exploration into the pictorial and anthropomorphic illustrations of selected Nigerian Children's texts, peruses Olajire Olanlokun's *Mother Horse* and Akachi Adimora's *Asa and the Little Stream* in order to ascertain the psychical effects the aforementioned aesthetic features have on the child reader. The study aims at showing that Nigerian Children's texts can be viewed from an angle beyond the traditional aesthetic and didactic parlance. Thereupon, the study adopts the Jungian module of psychoanalysis whereby the Mother archetype is espoused. Thus ten randomly selected children within ages five to twelve were sampled through an unstructured interview vis-a-vis two reading clubs in Yola, Adamawa State. Observation technique was deployed to ascertain the level at which pictorial and anthropomorphic illustrations affect the child's psyche. The study presages that the inevitable presence of pictorial and anthropomorphic illustrations suffused in Nigerian Children's literature are not only expedient condiment in the dissemination of the information contained in the texts, but that pictures and anthropomorphism as contained in children's texts, offer familiar symbols that exert psychical effects on the child's developmental process. The study concludes that the identification and imprint of the mother archetype as represented in the selected texts are affectively piqued and soldered in the psyche of the child through the endearing charm of the pictures and anthropomorphism.

### Introduction

Generally, Children's literature is often suffused with pictorial and anthropomorphic illustrations. These illustrations are purposive towards attracting and disseminating certain information in a more pleasurable manner. It suffices to then say that pictures are important part of children's daily lives because they impact children's ability to learn and transfer information from books. Scholars such as Bozarth (2018) observe that pictures are also a kind of tool which is worth a thousand words. In the same vein, Pink (2010 p. 1) asserts that pictures last longer and are "quintessential statements often used either sincerely or facetiously to make a statement about a specific occurrence". This saying suggests that images contain more information than texts and that this information can be easily processed and understood by the observer (s). In affirmation, Martin (2020 p. 28) clarifies that "Information presented in pictures and images can be absorbed and understood better, a phenomenon known as the Picture Superiority Effect". Thus, pictures facilitate comprehension of the content of a book by drawing attention to critical elements in the story and activating relevant knowledge. Self (cited in Umukoro, 2002 p. 12) rightly posits that Children's literature "helps the personality to self-realization by educating the emotions, stimulating the intellect, and coordinating...to the wishes of the mind and spirit". This is one of the hallmarks of Children's literature

On the other hand, anthropomorphism which is also a major concept in this paper is vital to attracting and captivating children's interest to a given text. In tandem with the submission that anthropomorphism has to a large extent to do with the attribution of human mental states or affects to non-humans, Burke (2004 p. 206) clarifies that this is so because "most children are curious about and

fond of animals”. This is possibly why Fuctich reasons that animals occupy a physical and mental space within a child’s life that is quite unlike any other human relationship. The utter uniqueness of this relationship has consequences for other aspects of a child’s mental life. In literature, an anthropomorphic animal enables a child to relate to a character as an acquaintance or peer someone they have the capacity to relate to that is void of the power structures present in human relationships. In addition, Dunn (2011 p. 6) lending her voice observes that anthropomorphic technique was used for educating and persuading purposes and is most evident in the book *Black Beauty* by Anna Sewell. She further adds that anthropomorphism is not limited to just animals being able to talk, but includes “wearing clothes, walking upright, cooking, playing instruments, and living in houses”. As such, pictures and anthropomorphism contain crucial imageries that provide meaningful imprints which may not be adequately captured by words. Based on the foregoing, pictures and anthropomorphism are forms of aesthetics which are quite alluring, influential and help in piquing psychic processes especially in a child.

### **Children’s Literature**

Children’s literature began with the oral transmission of nursery rhymes, songs, poems, fairytale and stories. During the early 17<sup>th</sup> century, *The Horn Book* came into widespread use in Britain and the American colonies, but it was not until the late 17<sup>th</sup> century with the publication of the popular tales of *Mother Goose* by Charles Perrault (1628-1703) that written literature for children emerged as a separate genre. By the mid-18<sup>th</sup> century, the British writer, printer, and publisher John Newbery (1713-1769) perceived that a market existed for children’s books and began publishing illustrated works intended to be morally instructional (Little Goody Two -Shoes). Stahl et al (1992 p.3), in the introduction to their anthology *Crosscurrents of Children’s Literature*, state that “the history of texts for children, whether ‘didactic’ or ‘literary’ or both, is a history of tension between the desire to teach children and the desire to please them”. Similarly, Smith (1967 p. 40) posits that:

For the just two hundred years of children’s literature, the books written for them were strongly and frankly didactic in purpose and tone-the latter was most intensely adhered to. Pleasure, when attended to at all, generally remained primarily a means to that more vital end instruction, the early shaping of behavior”.

This proposition clarifies that from the inception, writing for children was borne out of the instinctive inclination to entertain and instruct them. Over the years, there have been diverse contestations about what constitutes Children’s literature. Agreeably, Asiain (2016 p. 30) maintains that “there is no consensus about what Children’s literature is”. This is due to the problematic nature of the concept. Some of the reasons are that books meant for children are also read and enjoyed by adult and the fact that it is usually ascribed to a particular reading audience creates another problem. However, there are a number of features (often embedded with pictorial and anthropomorphic illustrations, etc.) that apply specifically to Children’s literature and particularly to early readers. Redmond (2008 p. 18) describes Children’s literature as writing designed to appeal to children either to be read to them or to be read by them. This affirms that aesthetic forms are a vital part of Children’s literature. The most commonly occurring contemporary definition of Children’s literature is one that focuses on intended audience. For many writers, Children’s literature is simply a body of texts that is intended for a particular readership, that is, “children”. The purpose of Children’s literature therefore, is important at different levels. Many scholars seem to agree that literature written for children has two clear (and in many cases opposed) purposes in mind: to teach and to entertain. Texts for children are not only read for entertainment, recreation and literary experience but are also used as effective tools for education and socialization. Deliberating more specifically on the structural benefits of Children’s literature, Festus (2015 p. 523) aligns with Ugboma’s (2007 p. 18) view that the body of Children’s literature is designed to “get the attention of the child to put in visual and audio expression, the images and thoughts of a child’s world and to keep them well informed about all spheres of life”. For him, the child’s entire environment constitutes literary expression since what the child sees, hears and experiences from adults and peers alike, all build up experiences for him that even contribute information for the development of his person. According to Smith (1967 p. 52) he avouches that “greater use of illustrations and colors forms an identifying characteristic of children’s books”. He adds that these features “move in and out among

the words and illuminating and being illuminated by them". This means that the use of pictures in children's texts makes content assimilation less abstract and that beyond the traditional notion of literacy and learning, Children's literature is central to childhood development which is why children engage with stories in form of books, films and media, and from these they learn ways to interpret their world and develop models for participating in their culture and to cope with the complexities of the contemporary world. This is applicable to children around the world, particularly, the Nigerian child. In Nigeria, Children's literature was greatly influenced by colonization. According to Gbilekaa (1997 p. 50), the colonial masters used their literature to instill their own norms and culture thereby averting the much needed acculturation for the African child. However, this process was met with stern protest as some African writers such as Achebe, Ekwensi etc started producing suitable literatures relevant to the lives of the children. Until 1960 when Nigeria got independence from colonial rule, children were taught their societal values through storytelling by moonlight together with the adult. Today Nigerian Children's literature follows the evolvement of the modern Children's literature from the Western/European nations in the mid-19<sup>th</sup> century as authors have turned to writing for instruction and to ignite pleasure.

In the light of the ongoing deliberation, authors of Nigerian Children's texts ventured into writing for the Nigerian child bearing in mind the aesthetic embellishments that usually accompany the texts and also provide the child with the pleasure they naturally envisage. On this notch, Nigerian Children's texts often encapsulate aesthetic features such as pictures and anthropomorphism which are literary techniques in Children's literature aimed at establishing a link between the text and the child's psyche. By this, the child's ability to appreciate imaginary and creative works is heightened as exemplified in Akachi Adimora-Ezeigbo's *Asa and the Little Stream* and Olanlokun Olajire's *Mother Horse*

### **Conceptualizing Pictures**

Pictures are essential features often embedded in children's texts. A picture, also called an image, is a group of coloured points on a flat surface that looks the same as something else. Pictures can also be drawings, paintings or photographs...artifact that depicts or records visual perception; a moment captured in an image. Image is a word or phrase in a literary text that appeals directly to the reader's taste, touch, hearing, sight, or smell. An image is thus any vivid or picturesque phrase that evokes a particular sensation in the reader's mind (*The Princeton Encyclopedia of Poetry and Poetics*, 2019). Relating the concept of image particularly to literature, Bridgwood (2017:10) defines literary image as "a vivid composite of tangible and visceral description. It is determined by the stylistic and linguistic decisions of the poet and used for evocative and often symbolic effect". Accordingly, Nordquist (2019:7) succinctly reveals that "an image is a representation in words of a sensory experience or of a person, place, or object that can be known by one or more of the senses. In a book titled *The Verbal Icon* (1954), critic Wimsatt, Jr., observes that the "verbal image which most fully realizes its verbal capacities is that which is not merely a bright picture (in the usual modern meaning of the term image) but also an interpretation of reality in its metaphoric and symbolic dimensions". Children's books usually contain pictures for easy dissemination of the information. Defining 'picturebook' is tricky. According to Bader (1976:28):

picturebook is text illustrations, total design, an item of manufacture and a commercial product; a social, cultural, historic document, and foremost, an experience for a child. As an art form it hinges on the interdependence of pictures and words on the simultaneous display of two facing pages, and on the drama of the turning page.

Bader's definition of picturebooks presupposes that there coherently exists a mutual relationship between words and images within a given text. This relationship helps the child's experience via the reading activity. For Nodelman (1988:209), 'many picturebooks indeed, possibly all of the best ones, do not just reveal that pictures show us more than words can say; they achieve what Barthes called "unity on a higher level" by making the difference between words and pictures a significant source of pleasure'. Pictures in picturebooks do not merely attract the child's attention to the text but it also gives the child great pleasure. This makes the child to learn with so much ease.

Nikolajeva and Scott (2001:5) notify that “the unique character of picturebook as an art form is based on a combination of two levels of communication, the visual and the verbal”. In the same vein, Huck et al (1997:198) cited in Tenniel (n.y:11) specifically explain what picture storybooks are. For Huck et al, Picture storybooks are picture books with a plot, with the text and illustrations equally conveying the story line. He adds that “In a picture storybook, pictures must help to tell the story, showing the action and expressions of the characters, the changing settings, and the development of the plot”, suggesting that the effectiveness of images in communicating or at least getting attention is widely contributory. Pictures in storybooks can promote understanding of content by providing concrete illustrations of the ideas presented in the text. Children’s success at transfer from picture books depends, at a minimum, on their understanding of the referential nature of pictures, the fact that pictures can represent objects and situations in the real world (DeLoache & Burns, 1994).

In the past forty years, researches ascertain that the ability for humans to recall and recognize images is immensely superior to other modes. This ideology is subscribed by Amelsvoort (n.y:19) as he avers that “The recall and recognition superiority of pictures over text or auditory content has been well documented and is called the picture superiority effect (PSE)”. Amelsvoort presses further using Hockley’s (2008:1351) voice as he substantiates that “The memorial representation of pictures is in some way more elaborate, distinctive, or meaningful than the representation of words”. Thus, images do not only last long in the human memory, they also have positive effect on the human psyche.

### **Conceptualizing Anthropomorphism**

Anthropomorphism which has consistently been featured in Children’s literature can be traced to Aesop’s fables and Kenneth Grahame’s ‘The Wind in the Willows’. The tradition of featuring this element is meant, according to scholars, to erase degenderize, de-race, and remove the notion of age in Children’s texts (Fustich, n.y:1). Gemtou (2016:3) in his article “Art and Science in Franz Marc’s Animal Iconography” reveals that the use of the term “anthropomorphism” was first used by the Victorian Polymath, George Herbert Lewes who used the term in order to characterize human’s tendency to ascribing human qualities to animals. Wynne (2007:126) submits that anthropomorphic illustrations were featured in a work first published in 1858, the year in which Darwin’s revolutionary evolutionary ideas became public through a presentation at the Linnean Society. Still on the same item, Humphrey (1983:15) quoted in Serpell (2008:84) explains that Anthropomorphism has its roots in the ‘reflexive consciousness’. That is, the ability to use self-knowledge, knowledge of what it is like to be a person, to understand and anticipate the behaviour of others. Though to be able to ascertain when this ability expanded outward to encompass nonhumans seems impossible.

The use of anthropomorphic technique can be dated back to ancient civilizations such as Mesopotamia. Mesopotamia gave human characteristics to non-human beings, and especially emerged through their polytheistic religion where such human characteristics were given to Gods that were represented by an object animal or plant as a spiritual meaning or significance. As it is earlier mentioned, Dunn (2011:6) observes that anthropomorphism first found its way into Children’s literature during the Victorian era. According to her, the technique was used for educating and persuading purposes and is most evident in Anna Sewell’s *Black Beauty*. She further adds that anthropomorphism is not limited to just animals being able to talk, but includes “wearing clothes, walking upright, cooking, playing instruments, and living in houses”.

Airenti (2018:3) propounds that Human beings frequently attribute anthropomorphic features, motivations and behaviors to animals, artifacts, and natural phenomena. Historically, many interpretations of this attitude have been provided within different disciplines. What most interpretations have in common is distinguishing children’s manifestations of this attitude, which are considered ‘natural’, from adults’ occurrences, which must be explained by resorting to particular circumstances. Anthropomorphism according to him is not grounded in specific belief systems but rather in interaction. From this perspective, anthropomorphism is a basic human attitude that begins in infants and persists throughout life.

Urquiza-Haas and Kotrschal (2015:168) define anthropomorphism as “the attribution of human characteristics or behavior to any other nonhuman entity in the environment and includes phenomena as diverse as attributing thoughts and emotions to both domestic and wild animals, to dressing a Chihuahua dog as a baby, or interpreting desires as human”.

Other scholars have highlighted the relevance of anthropomorphizing. Serpell (2008:91) asserts that the ability to attribute human social motivations to non-humans, ultimately is what enables people to benefit socially, emotionally, and physically from their relationships with companion animals. This submission further proves Bekoff's (2000:867) argument that “anthropomorphism allows other animals' behavior and emotions to be accessible to us”. Thus, the presence of animal characters in children's texts is expedient since they are quite captivating and influential. This paper therefore, investigates the extent to which pictorial and anthropomorphic illustrations in Akachi Adimora-Ezeigbo's *Asa and the Little Stream* and Olajire Olanlokun's *Mother Horse* affect the child's psyche.

### **Theoretical Framework: Psychoanalysis**

This paper employs the psychoanalytic literary approach to analyze the selected Nigerian Children's texts. A number of scholars have traced the beginning of Psychoanalysis to Freud's studies on Hysteria. Jones (1953) and Strachey (1955) cited in Kenny (2016 p. 2) observe that even Freud and his scholars hold that the beginning of Psychoanalysis as a theory and a treatment is traceable to Breuer and Freud's Studies on Hysteria of 1893. Psychological analysis of literary texts evolved just as modern psychology began its development during the early 20th century. Its fundamental tenets and assumptions are advocated by notable sociologists, including Carl Jung, Alfred Adler and Otto Rank and above all Sigmund Freud (Devardhi, 2009 p. 437). Continuing in this line of thought, Fancher (2006 p. 3) submits that Sigmund Freud, Jacques Lacan and Carl Jung are considered to be the most prominent proponents of psychoanalysis.

### **Some Basic Tenets of Psychoanalysis**

Psychoanalysis is informed by a unifying theory in the work of Sigmund Freud as Cherry (2019 p. 1) enunciates that “the core idea at the center of psychoanalysis is the belief that all people possess unconscious thoughts, feelings, desires, and memories”. Psychoanalysis has evolved over the years and now has many models and encompasses a wide variety of theoretical approaches. As a result of this, and also time constraints, the paper may not be able to engage in an exhaustive discussion of its many parts. Hence, this paper centers its argument using Jungian psychoanalytic thinking and theory which have deftly paved way through which the workings of archetypes within the human mind can be explored. This is because the theory promotes the discussion that concerns the psyche and its tenets give clarity on how archetypes work within the collective unconscious mind of humans.

Archetypes, according to Jung, are "primordial images"; the "psychic residue" of repeated types of experience in the lives of very ancient ancestors which are inherited in the "collective unconscious" of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in the works of literature (cited in Abrams, p. 10, 112). Jungian archetypal model therefore, redirects the human attention to a series of shared experiences stored in the collective unconscious mind. Some common examples of archetypes include water, sun, moon, colors, circles, the Great Mother, Wise Old Man, etc. (Siegel, 2010 p. 3). Similarly, Bressler (2003 p. 127) postulates that human experiences such as birth, death, rebirth, the four seasons, and motherhood, to name but a few that expresses themselves in stories, religions, and fantasies are also forms of archetypes. There are other tenets that are pointed out by Jung's model of psychoanalysis. However, this paper examines the mother archetypal model as it is depicted in the selected authors' texts.

Jung is the first to opine that archetypes directly affect the way human beings respond to external elements. These somewhat uncontrollable emotions, Jung would claim are the results of the stirring of an archetype. The study poses an argument that pictures and anthropomorphism are necessary stimulants embedded in children's texts which excite and play important roles in attracting the child's attention to the text and as such are signifiers that send messages to the conscious mind. By virtue of

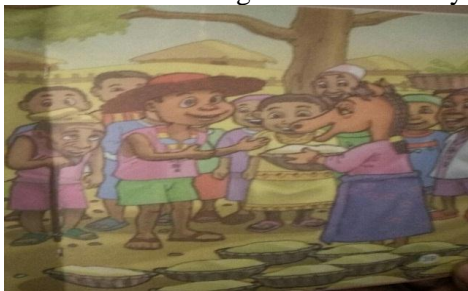
this, these messages are stored in the collective unconscious mind and are used to mold the psyche of the growing child for even Freud recognizes that it is during childhood that the id is formed, shaping the behavior of the adult to come. In view of these ideas, this study evaluates how embedded pictures and anthropomorphism in Akachi Adimora-Ezeigbo's *Asa and the Little Stream* and Olajire Olalokun's *Mother Horse* positively affect the psyche of the child especially in its ability to trigger the desire towards comprehending certain existing archetypes (the mother archetype) which consequently inform their conception of the realities of life.

### **The Mother Archetype in Olajire Olanlokun and Akachi Adimora-Ezeigbo's Selected Texts**

Jung's "Mother Archetype" is derivative of what he terms the religious and philosophical "Great Mother" (Jung, 1972). The mother archetype, like other archetypes, is infinite in how it can appear. It is commonly used as a dramatic element in storytelling, mythology, lore, and also has an important role in psychology. The Mother figure is an embodiment of various qualities that encompass maternal solicitude, love and sympathy, birth, growth and development, fertility and protection. Most of these features are discernible in the character of Mother Horse in Olajire's *Mother Horse*, Akachi's *Asa and the Little Stream* as well.

Olajire's *Mother Horse* narrates the story of a rich animal (Mother Horse) who is very generous with her wealth. She is also portrayed as a wise mother whose relentless hard work spurs same in the lives of other animals and humans at large. In her dire compassion for people around her, she conducts a test among her animal friends and relatives to ascertain their level of loyalty to her and to instill in them her positive motherly traits. These traits encourage productivity, compassion, wisdom, concern for others and sympathy. In this context, Mother Horse is not just a biological mother to her children, but a teacher and a role model to life. Olajire's Mother Horse's sympathy, kindness, generosity, hard-work, compassion and maternal solicitude not just to animals but to humans alike, portrays her to the characteristic feature of a Great Mother. This is reiterated by Giraffe in the following words, "She was kind and generous to everyone. She was a patriot. Mother Horse lived a happy and useful life". This corresponds with Hull's (2004, p. 15) notion of a mother:

The qualities associated with it (mother archetype) are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility.



**Image 01**

In the pictorial representation of Mother Horse above, she is depicted displaying her generous, caring and compassionate nature by distributing food items to the poor and the old within Akiriboto community. This gesture does not only put smiles on the faces of the people but also helps sustain their lives. The picture captures about ten basins of grains which Mother Horse is depicted handing over one of such to a man (p. 39). This act corroborates Jung's assertion that the Mother archetype is among the most influential in affecting day-to-day human experience. Thus, Jung identifies the "three essential aspects" of the Mother archetype as "her cherishing and nourishing goodness, her orgiastic emotionality, and her stygian depths" (Jung, 1978 p. 82). Mother Horse's actions exhibit all of these and more. The narrative describes her thus:

Mother Horse worked quite hard. She was used to hard work. She planted her favorite crops which were maize, millet and beans. Within a short time, she became one of the

richest in the town. She acquired properties and was generous. She gave out gifts to the poor and old...they admired and respected her for her hard work and sense of organization. Mother Horse was always sparkling clean; she was noted for punctuality whenever she had appointments with her friends and neighbors. She always kept her promises. She shunned those who were praise singers and admired those who told the truth. All these qualities endeared her to those who knew her or had one thing of the other to do with her (p. 38-40).

From the excerpt above, Olajire's Mother Horse possesses important qualities of the Mother archetype as propounded by Jung. This is better exemplified through the pictorial illustration (image 1 above) of Mother Horse handing food items to many humans that surround her which signals to the child's mind that Mother Horse (and mothers, entirely) is someone that cherishes and sustains the livelihood of all. The table below buttresses the study's position:

	Questions	Respondent One	Respondent Two
1.	What animal can you see in the picture?	I can see a horse.	It is a donkey.
2.	What is the horse doing?	The horse is sharing rice to her children.	The horse is like a mother because she is sharing food.
3.	The act of sharing food by the horse in the picture signifies what?	It shows she loves them and she is a giver of love. She is a good mother.	The mother is a helper here because she is giving them food. She is acting like a mother.
4.	What is the relationship between the horse sharing food and those collecting food?	The children looked hungry and the mother came to give them food.	She is a mother to all her children. They are her children since she is happy giving them food.
5.	What information does the picture send to your mind	It tells me that mothers love their children. They always want to make them happy.	All mothers are kind. They love to help their children and everyone around them.
6.	Does her action replicate someone's action? who	Yes. My mummy always gives us food. She says we should learn to welcome people with water or food.	It reminds me of my mother, my aunty and even Mirabel my friend who is always giving me her food.
7.	Would you love to be like the horse in the picture?	I love mother horse's happy life. I want to be happy too and help other people.	I will also take care of my children when I grow up.

**Tabular Tool for Determining Pictorial and Anthropomorphic Effects of the Mother Archetype on the Children's Psyche Using Olajire Olanlokun's *Mother Horse***

In the fairytale, *Asa and the Little Stream*, Akachi's pictorial representations of the beautiful river and the little stream throughout the narrative illustratively signal many features of the great mother on the psychic process of the child. Turnbull clearly states that pictures go beyond just looking. It leaves lasting imprint in the mind of the reader (child). Through a reading and exploration of the accompanying pictures depicted in the text, the child reader is pre-informed about the vital phenomenon of the river. As it is portrayed in the narrative, the river is a great embodiment of sustainability, magical transformation, liberation and rebirth; thus, annexing with the great features of the mother archetype. This observation goes in consonance with Carl Jung's (1959) discussion of the archetypes of the collective unconsciousness. Unlike the anthropomorphic mother figure depicted in Olanlokun's *Mother Horse*, Jung illuminates that the mother archetype is also figuratively represented in symbols for redemption like paradise, heavenly Jerusalem and the kingdom of God, aspects of human endeavor that arouse devotion or feeling of awe like earth, woods, the sea, the moon, the underworld, country, city or the university. In addition, certain images such as water, sun, colors, shapes and other objects that recur in myths and other genres of literature often have a common meaning or tend to elicit comparable

psychological responses and serve similar cultural functions. A very glaring example of such is the bluish river embedded in the picture below



**Image 2**

Water in Jung's view is a symbol of life, cleansing, and rebirth. More specifically, river connotes death/rebirth, flowing of time into eternity and transitional phases of the life cycle. This is significant as Purrington (2020:38) observes that the color blue as is discernible in the picture above is also the color of water and can thus represent the unconscious, in which the spiritual contents contrast with the darkness of the unconscious. A look at the picture registers the stream as a mysterious and a magical phenomenon that embodies unknown powers. Affirmatively, some of the sampled children were observably seen narrating their experiences on swimming. While others enjoy it, others aver that they get scared of water but they enjoy watching other people swim (see excerpt below). This is an indication that the children have prior knowledge about the soothing power of water.

Following the quest to ascertain the psychical effects pictorial and anthropomorphic illustrations in children's texts have on children, the study's primary texts were made available to the Karatu Library Reading Club and the Read-Write Class of children under the ages of 5-12. The researcher observed their responses as they explore the texts. Based on the researchers' observation of the aforementioned reading Clubs, the children, through the aid of pictures exhibited high level of excitement towards the texts given to them... A good number of the sampled children were seen socializing by narrating their experiences on swimming, sharing items such as food, pencils, and sandals etc. thus, this goes further to assert that those story books have triggered some psychic contents which was visibly seen reemerging in the behavior the children immediately put forward during and after the reading session... (Excerpt from a reading session, 2021)

Through the adventurous journey to locate the beautiful river, the picture on page 72 of the text illustrates their excitements. The three beautiful waterfalls, the bluish color of the water and the greenish vegetation that surround it beautifully attracts the mind to its wonder. These aesthetic forms do not only beautify the text but also dig out symbolic views as propounded by Jung on colors. He views color as a primary component of human experience and that it is symbolic of psychic processes. Furthermore, during Jung's session with Miss X. on documenting her fantasies in an imagistic and aesthetic manner, he asserts that bright and vivid colors attract and activate the unconscious. Images 3 and 4 as illustrated below carry carefully encrypted colors in shades of blue, green, purple, orange and yellow. These colors are welcoming, spontaneous, calming and refreshing. Sutton and Whelan (2004:10) cited in Broek (2014:12) state the aforesaid that "warm colors are hues that contain red, orange or yellow. They are warm, welcoming and spontaneous. Cold colors are hues that contain purple, blue or green and are calming and refreshing." The incessant deployment of pictures with carefully colored walls of 'cold' and 'warm' shades continually provide lasting stir in the reader's (children) psyche. This corroborates Jung's opinion that colors are symbolic psychic processes. Pinheiro (2015:64) simply defines the psyche as "the invisible animating principle or entity which occupies and directs the physical body". The contents of the pictures are representative stimulus which induces the child's psyche and in turn direct the physical body into exhibiting positive behavioral patterns.





**Image 3**

Thus, the coloration of the pictures embedded in images 2 and 3 above has enchanting powers on the psyche of the child-reader which prompt the child into digging deeper into the story to uncover innate messages. This is exhibited during the two reading clubs employed in this study (see excerpt above). From the pictures above, the servants and the princess alike are freed from their loads and enjoy the magical comfort that the beautiful river gives, just like the Mother Horse in Olajire's *Mother Horse* is a bringer of comfort and sustainability to all irrespective of race, class or gender. This notion is succinctly exemplified in the responses of the children interviewed. Their conception of 'water' is of a substance that provides soothing calmness when "we bath and drink it". The children's response corroborates the experiences princess Akudu and the others encountered after immersing and washing themselves in the beautiful river. It reveals a magical transformation in their body systems as "everyone experienced one form of miracle or another". This magical feature of the river corroborates the cherishing, sustaining solicitude characteristics of the Jungian mother archetype. By the fact that their experiences in the river transform them magically, the colorful picture of the river illustrating their excitements signals to the mind of the child that the river is a place of healing and rebirth. Just as a mother is believed to protect her children from harm, Princess Akudu "believed the water from the river could protect her from falling sick... (Akachi, 76)." This is manifested in the following manner:

Before long, they were all in the water swimming. They washed away dirt from their bodies. Asa rubbed her feet to remove the dust that clung to her toes. To her amazement, the aches and pains she felt before disappeared. The cool water was a balm to calm her nerves and ease away pain. She discovered the healing power of the river when she saw that her swollen feet had returned to their normal size; it seemed everyone experienced one form of miracle or another. The man who was bitten by a snake reported that the scar of the bite had completely disappeared. One of the women who suffered from arthritis made it known that the pain in her knee was gone completely. She was now able to walk without the slightest pain. The second woman who had a limp could walk perfectly well when she came out of the water. One of the guards who had trouble with his eyes said that his sight was completely restored and his eyes felt quite normal (p. 74-76)

From the foregoing, the experience they encountered after immersing themselves into the beautiful river is undoubtedly refreshing, revitalizing and magically transforming. The child reader understands this just as he/she registers and understands the role of a mother – a wise figure, an embodiment of secrets, one who cherishes and sustains, punishes and sympathizes and also capable of magically transforming one from a state to another; that is, from either grace to grass or grass to grace. These entire mother features through the pictorial representations signal to the child that inherent mother trait that had existed even before time with peoples at every given time.

Archetypal characters assert certain characteristic motives and other qualities to promote actions that everyone can recognize. (Vidyapeetham & Balasubramanian, 2017:2). This aspect is glaringly exhibited in the text under study. Thus, as a child interacts with these stories, he/she is predisposed to the magnifying features of the mother archetype. A child magically embraces the caring, sympathizing, wise and exalting features of a mother. This symbolic attachment makes a child recognize and accept the mother figure as such loving and concerned figure full of wisdom – as seen in the anthropomorphized Mother Horse. In situation a child's mother does not exhibit such qualities, a sense of detachment, resentment and the attribution of the negative features of the mother is done either

consciously or unconsciously, in the mind of the child reader. Through the help of pictures, the archetypal mother figure also creates in the child's mind a sense of dignity, meaning and purpose. The transforming qualities of the mother figure can make a child have a perception that will make him/her correspondingly accepts and exhibits the unflagging attitude of solicitude, sympathy, wisdom, lovingness and positive transformation of every kind of being in the world. Thus, a child developmentally accepts all humanity and compassionately treats any that comes in contact as deserving love, attention and the share of positive vibes. The child believes to be an emblem of growth and sustainability and as such, spreads same essence. Because of the undivided attention that children attune themselves to when engulfed in captivating and vivid illustrations in literatures, they consciously and unconsciously embrace characters' traits. Such is the possibility of the child embracing the enriching and didactic ways of Mother Horse towards living.

### Conclusion

This paper has examined the psychological effects the use of pictures and anthropomorphism have on children by exploring selected Nigerian Children's literature. Based on the theory deployed in analyzing the selected texts and the information garnered from the interview and the observation sessions, it is deduced that the children's psychological domains of learning have indeed been stimulated through the potent help of pictures and anthropomorphism discernibly seen in the selected children's texts. These conjure to awaken the child reader's residual content of the collective unconscious mind which according to Jung guides the human behavioral patterns. The table below is a summary of the study's findings:

Responses	Affective Levels	Percentage
Arousal of interest	Highly attractive	70%
Willingness to experience the content of the story	Actively participatory	60%
Interaction with the texts	Active	60%
Impact of the texts on the readers	Impactful	55%
Relational affinities	Recognizable	50%
Internalization of relational behavior	Identifiable	60%

### References

- Akachi, A. (2004). *Asa and the Little Stream*. Ikeja: Literamed Publications Limited
- Amelsvoort, M.V. (n.d.) *Images and Memory: A Literature Review of Issues in the Use of Images to Aid Vocabulary Acquisition and Reading Comprehension and Recall*.
- Asiain, T. (2016). *The Translation of Children's Literature: Ideology and Cultural Adaptations. Captain Underpants As a Case Study*. PhD, University of the West of England. <http://eprints.uwe.ac.uk/27117>
- Bader, B. (1976) *American Picturebooks from Noah's Ark to the Beast Within*. Macmillan. 1
- Bressler, C. (2003) *Literary Criticism: an Introduction to Theory and Practice* New Jersey: Pearson.
- Bridgwood, M. (2017) *What is the Definition of 'Image' in English Literature?* <https://www.quora.com>
- Broek, N.U. (2014). *The Visualization of Archetypes Through the Use of Colors in Logos*. Master's Thesis, University of Twente.
- Burke, C.L. and Joby, G.G. (2004) "Animals as People in Children's Literature". *Language Arts* 81 (3): 205-213
- Devardhi, J. (2009). "Application of Freudian Concepts to the Explication of Literary Texts: A Case Study of Walt Whitman's "The Sleepers"". *African Research Review: An International Multi-Disciplinary Journal*. 3(1) 436-450
- Dunn, E. (2011). *Talking Animals: A Literature Review of Anthropomorphism in Children's Books*. MA Thesis. University of North Carolina, web. [http://dc.lib.unc.edu/cdm/singleitem/collection/s\\_papers/id/1419/rec/13](http://dc.lib.unc.edu/cdm/singleitem/collection/s_papers/id/1419/rec/13)
- Fancher, R.E. (2006). *The Origin and Development of Psychoanalysis: Sigmund Freud (1910) with Introduction and Commentary*. Toronto, York University. Retrieved September 19, 2019.

- Fustich, K. (n.d). "Importance of Anthropomorphism in Children's Literature". *Academia*. Retrieved November 2, 2018 from [www.academia.edu/29541955/The Importance of Anthropomorphism in Children's Literature](http://www.academia.edu/29541955/The_Importance_of_Anthropomorphism_in_Children's_Literature).
- Gemtou, E. (2016) "Art and Science in Franz Marc's Animal Iconography". *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 8 (3).
- Hull, R.F.C. (2004). *Carl Gustav Jung Four Archetypes: Mother, Rebirth, Spirit, Trickster*. Routledge.
- Jung, C. G. (1969). *The Archetypes and the Collective Unconscious*. London: Routledge & Kegan.
- Jung, C. G. (1972). *Four Archetypes Mother, Rebirth, Spirit, Trickster*. London: Ark Paperbacks.
- Jung, C. G. (1978) On the Relation of Analytical Psychology and Art. Essay from: *The Spirit in Man, Art and Literature* (4<sup>th</sup> Ed), Princeton University Press. <http://www.studiocleo.com/librarie/jung/essaymain.html>
- Kenny, D.T. (2016) "A Brief History of Psychoanalysis: From Freud to Fantasy to Folly". *Psychotherapy and Counseling Journal of Australia*. Retrieved September 6, 2019, from <http://pacja.org.au/?=2952>
- Melson, G. F. (2001). *Why the Wild Things are: Animals in the Lives of Children*. Cambridge, MA: Harvard University press.
- Nikolajeva, M. & Scott, C. (2000) *The Dynamics of Picturebook Communication: Children's Literature in Education*, 31(4): 225-229.
- Nodelman, P. (1988) *Words About Pictures: The Narrative Art of Children's Picturebooks*. Athens, Georgia: University of Georgia Press.
- Nodelman, P. (2008). *The Hidden Adult: Defining Children's Literature*. Baltimore: John Hopkins University Press.
- Nordquist, R. (2019) *Examples of Images in Poetry, Fiction, and Nonfiction*. <https://www.thoughtco.com>
- Olanlokun, O. (2010). *Mother Horse*. Ikeja: Literamed Publications.
- Pinheiro, M. R. (2014) "A New Model for the Human Psyche". *Journal of Humanities and Social Sciences*, 2 ( 5): 61-65
- Pink, S. (2010) "Picture This: A Review of Doing Visual Ethnography: Images, Media, and Representation in Research". *The Qualitative Report*, 15 (4).
- Purrington, M. (2020) "Carl Jung on the Symbolism of the Colors: Gray, Blue, Red". *Carl Jung Depth Psychology. Life, Work and Legacy of Carl Jung*. Philemon Foundation Series
- Puurtinen, T. (1994) "Dynamics Style as a Parameter of Acceptability in Translated Children's Books." *Translation Studies: An Interdiscipline: Selected papers from the Translation Studies Congress, Vienna, 1992*. Eds, Mary Snell- Hornby, Franz Pöchhacker and Klaus Kaindl. Amsterdam and Philadelphia: John Benjamins Publishing Company, 83-90.
- Redmond, W. A. (2008) *Children 's Literature*. Microsoft Encarta.
- Serpell, J.A. (2008) *Anthropomorphism and Anthropomorphic Selection: Beyond the 'Cute Response'*
- Siegel, K. (2010) *Introduction to Modern Literary Theory*. North Menomonee River Pkwy, melwaukee. Retrieved August 9, 2019. [siegelkr@wi.rr.com](mailto:siegelkr@wi.rr.com)
- Singh, N. (2017) *What is the Definition of 'Image' in English Literature?* <https://www.quora.com>
- Sipe, L.R. (2012) "Revisiting the Relationship Between Text and Pictures". *Children's Literature in Education* 43: 4-21. 11
- Smith, J.S. (1967) *A Critical Approach to Children's Literature*. McGraw-Hill.
- Stahl, J.D. (1992) "Canon Formation: A Historical and Psychological Perspective." *Teaching Children's Literature*. Ed. Glenn Sadler. New York: The Modern Language Association of America, 12-21.
- Turnbull, A. (2014). *The 8 Types of Images that Increase the Psychological Impact of Your Content*. <https://copyblogger.com>
- Wynne, C.D.L. (2007) "What are Animals? Why Anthropomorphism is Still Not a Scientific Approach to Behavior". *Comparative Cognition and Behavior Reviews*, 2:125-135