

A Pet for Pelle – A Picture Book’s Relationship to Seacrow Island

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On an islet in the sea sits a big dog flanked by a girl in yellow-checked dungarees and a boy in blue-striped sweater holding a spotted rabbit in his arms. The dog is resting its large paws in the girl’s lap and licking her face. In the background, a ferryboat can be glimpsed among the islands and rocky outcrops of the archipelago. This is the scene depicted on the cover of the picture book *A Pet for Pelle* (2019), published in Swedish as *Ett litet djur åt Pelle*, with text by Astrid Lindgren and illustrations by Maria Nilsson Thore. It shows the main characters Tjorven and Pelle together with Tjorven’s St. Bernard, Bosun, and Pelle’s rabbit, Yoka. The idyllic scene is one of harmony; the children and animals sit close together, relaxed and serene. Tjorven looks plucky, while Pelle looks somewhat more pensive.

The picture book, which was simultaneously published as an audiobook, is the first literary publication in over fifty years to revisit the world of *Seacrow Island* (*Vi på Saltkråkan*, 1964), Astrid Lindgren’s chapter book with illustrations by Ilon Wikland. *Ett litet djur åt Pelle* is based on the chapter with the same title, which is in turn a novelization of an episode of *Seacrow Island*, the television series with an original script by Lindgren and directed by Olle Hellbom. Filmed during 1963, the series was first broadcast on Swedish television in spring 1964. The series was an immediate hit with audiences and its child actors, especially Maria Johansson who played Tjorven, become high-profile stars. So too did the actor Torsten Lilliecrona, who played Uncle Melker and, according to Anders Wilhelm Åberg (2011b: 153) would forever be associated with the role. The fictional world of *Seacrow Island* encompasses an extensive gallery of islanders, with Tjorven at the forefront and leading characters in the holidaying Pelle and the rest of the Melkerson family. There is also Stina, whose mother is away working in Stockholm, leaving her daughter in the care of her grandfather. The television series has been repeated many times over the years and at the time of writing is available in the open archive of Sveriges Television (SVT). It is therefore primarily through the television series rather than the chapter book that most people have become acquainted with life on the fictional Seacrow Island. In an interview with the magazine *Svensk Bokhandel*, Annika Lindgren, Head of Publishing at the Astrid

Lindgren Company (Astrid Lindgren AB), explained that, while the company does not permit new stories to be written, it does allow existing texts to be used in new contexts, for example publishing a chapter from one of Astrid Lindgren's books as a picture book with new illustrations. Annika Lindgren added that this was a way to renew Astrid's work and keep it alive, while at the same time retaining the classic illustrations commissioned during her lifetime. The company is happy to have both versions available on the market at the same time. In the same article, Maria Nilsson Thore discussed her illustrations for the new picture book and the freedom she enjoyed to sketch the characters as she saw fit, while admitting that the final results were still influenced both by images from the television series and by Ilon Wikland's original illustrations, which are themselves based on the television characters. Nilsson Thore also commented that during the process she had changed the colour of Tjorven's and Pelle's hair, so that in the final version they have the same hair colour as in the television series. She has given Uncle Melker a little grey around the temples to reflect his age, given that he is father of the 19-year-old Malin (Damberg 2020:13–14).

The picture book takes advantage of the intermedial references by introducing a wider range of characters on its back page than appear in between the covers. This gives a thorough introduction to anyone who is unfamiliar with the story of Seacrow Island or has forgotten it. The reader is told that Tjorven, her dog Bosun and her entire family live together on the island. Melker Melkerson and family, children Malin, Johan, Niklas and Pelle, holiday on the island each summer. The youngest, Pelle, is described as a seven-year-old with a love of animals but no pet of his own. After a presentation of the main characters, there is a brief informative text concerning the events in the book and how Tjorven and Pelle come to find themselves in the middle of a dangerous adventure in which Bosun plays a key role. The plot revolves around Pelle's interest in animals and how he joins Tjorven on a boat trip to buy a rabbit. Their trip takes an unexpected turn when on the return journey they are caught in a storm, lose their oars and find themselves temporarily castaway on a deserted island. The story ends happily with Bosun pulling the boat home. On the way they also recover the lost oars.

Many of Astrid Lindgren's literary works have gone on to become picture books. The classic bestseller *Do You Know Pippi Longstocking?* (1947) was published only two years after the first Pippi Longstocking book; the first of many Pippi adaptations, its relationship to the first chapter book is analysed in intermedial

terms by Anette Almgren White in the edited volume *Starkast i världen: att arbeta med Astrid Lindgrens författarskap i skolan* [Strongest in the World: Working With Astrid Lindgren's Oeuvre in Schools] (2011). Similarly, the books on the Children of Noisy Village and Children on Troublemaker Street, the Emil and Mardie books and also her fairy tales have been adapted into picture books over the years, demonstrating that the publication of Lindgren's work in this form is more the rule than the exception. In some cases, picture books have been based on chapters from the original books, while others have been continuations of the stories of well-known characters already published in book form. The Emil picture books are adaptations of episodes in chapter books, while the picture books about the Children on Troublemaker Street and Mardie are new stories about characters from the books. Finally, the fairy tales have identical text but new illustrations in the picture books (Ehriander & Almgren White 2019; Ehriander & Hedén 1997).

There have however been few adaptations of the television series and book *Seacrow Island* until now with this new venture by the author's family and the Astrid Lindgren Company. The most recent publication was *Scrap and the Pirates* (1967), a tale told through a compilation of stills from the television and film shoots. In addition to the television series, four feature films about the families in the archipelago were produced between 1964 and 1967. It is interesting here to consider whether *Seacrow Island*, both in terms of characters and environment, is sufficiently recognizable to speak of constructing meaning. In her dissertation, Lisa Källström discusses how the world-famous Pippi has become a cultural icon and that such iconic status implies an exchange process through which, for example, a character such as Pippi becomes a nexus for various cultural practices and is 'remade' every time she is placed in a new context in which we recognize her through one of her characteristics (Källström 2020:17).

In light of this new addition to the Astrid Lindgren Company's media landscape, the question arises of how the new picture book (i) functions as a freestanding work and (ii) upholds the literary and filmic heritage. How is the story adapted to the specific storytelling requirements of a picture book and a new generation of young readers, and how does it relate to its predecessors, both the television series and the chapter book? The purpose of this article is to adopt an intermedial perspective to study and discuss how the picture book relates to earlier adaptations and changes the story has gone through on its intermedial

journey in terms of content and form, as well as any changes that can be reasonably attributed to the timespan between the publication of the picture book on the one hand and the television series and the chapter book on the other.

The study has been conducted using comparative intermedial analysis of the picture book and the source chapter of the novelization and the episode of the 1964 television series.

An intermedial perspective

The study's intermedial perspective means that the analysis focuses on how a change of medium affects the narrative of the picture book. A transformation occurs every time content is transferred from one medium to another. These changes in medium are placed in a cultural and historical context in order to increase understanding of how stories change over time to adapt to new conditions, conventions and tastes. Intermediality is a term that describes both an interdisciplinary research field, most prominently in the field of literary scholarship, and an analytical perspective that highlights and explores intermedial intertextual relationships across media boundaries.

That all literature, art forms and media are inherently mixed and that it is neither possible nor desirable to strictly demarcate or differentiate between them is a central concept of intermediality (Elleström 2010: 1–17). Nevertheless, to arrive at a better understanding of an individual work of literature, it is important that research should contribute knowledge about how stories connect to one another across media boundaries; in this case, how the new addition of a picture book relates to the sources, both the original and the adaptations. The term medium is used in the analysis. According to Jørgen Bruhn and Liviu Lutas (2016: 2), a medium is a phenomenon with three dimensions: one technical, one basic and one qualified. The technical dimension of a medium is its materiality, meaning the physical form of communication with which the reader/viewer engages. In this article, the examined relationship is between film, illustrated chapter book and picture book. The basic dimension concerns the basic media through which communication is conveyed; in this case, static and moving images, organized and unorganized sound and written and spoken text. Organized sound refers to compositions while unorganized sound refers to natural or unintentional sounds; i.e., sounds that have not been created for aesthetic effect. A song sung by a human is organized while birdsong is not, even if we might interpret it as “song”. That

said, birdsong may of course be used to invoke a specific mood or as a leitmotif for a given artefact.

Finally, the qualified dimension refers to the contextual factors that shift over time and from place to place, and are thus controlled by convention. The basic conventional division of literature into prose, poetry and drama was already prevalent in antiquity and remains so today. The media of film, chapter book and picture book are likewise governed by various expectations and conventions that have emerged over time. Television series are episodic, often with the ending left hanging, while feature films usually demand resolution. The chapter book is more reliant narratively on the written word than a picture book. Film relies on moving pictures in combination with sound, often replacing the narration of a chapter book with performance. Chapter books also appeal to a broader readership than picture books, which are intended for a younger age group.

The qualified dimension of a picture book is a story of limited scope with a clear beginning, middle and end, told in words and pictures and aimed at children. This does not however preclude the existence of books that are undeniably picture books but that have greater scope and an adult target group, such as Shaun Tan's *The Arrival*. The technical dimension of the picture book remains printed matter, meaning that it is analogue and therefore dominated by the basic media of static images and the written word. All three dimensions interact and intervene with one another and it is therefore impossible to separate them completely.

The article is arranged as follows: first, an analysis of the picture book's visual and verbal representation in relation to the picture book as a medium, followed by a comparative analysis of the picture book with the chapter book and then the episode of the television series.

This comparative analysis is expected to reveal changes between the analysed texts that can be explained partly by the transformation related to the three dimensions of the medium and partly by the passage of time. To achieve this, however, the picture book must first be analysed based on its medial characteristics.

The picture book

An analysis of the technical dimension shows that *A Pet for Pelle* is in many regards a classic picture book: the pages are 28.5 × 25.5 cm in landscape format, the book is of limited scope at 40 unnumbered pages, and the illustrations are in a tinted colour scale covering the entire spread. Only a few spreads are not completely

covered by an illustration but every spread has both text and an illustration. There are panoramic pictures, full and half images and close-ups. On the left-hand side of the first spread there are two columns of text, each of 16 lines. A further five pages have double columns of text, a solution designed to accommodate a large amount of text without it appearing too dense. There is a tendency, largely driven by a desire on the part of bookshops, to categorize all picture books regardless of the complexity of the text as primarily for the preschool age group. The scope and realism of the text presupposes not only an adult reader but possibly even a slightly older primary target group, something we will return to in the comparison between the picture book and the chapter book. According to the publisher's website, the book is intended for children between 3 and 6 years of age, the normal target group for picture books.

While the illustrations are realistic in style, they do not follow realistic ideals in presenting the children: Pelle and Tjorven are depicted as unproportionate, with large heads and thin arms and legs. Their shoes are so small that they could be dolls' shoes. This may be due to some commercial consideration such as the future launch of the figures as toys. There is already one new toy on the market in the form of a "puzzle bag". Decorated with Nilsson Thore's illustrations, among other things the bag contains a puzzle book, writing pad, game and Memo memory tiles. The publisher Rabén & Sjögren clearly have high hopes for this book, having invested heavily in marketing and chosen to use an illustration from the book on the cover of its autumn catalogue. The book is also prominently displayed in many bookshop windows.

Nilsson Thore portrays the child characters in a naivist style. This stylization is a method for appealing to younger children and eliciting recognition. Firstly, Nilsson Thore imitates the way children at a young age draw people and, secondly, this stylization makes it more difficult to determine how old Tjorven and Pelle are, possibly with the intention of appealing equally to a three-year-old and a six-year-old. While this style is used to depict the story's central characters, Tjorven and Pelle, other characters such as Bosun, the rabbit and the adults are more realistically proportioned and in the correct scale. Thus one might say that the way characters are illustrated in the picture book aims for a dual appeal, on the one hand to small children and on the other to adults. A change of appearance to make a character look younger as a consequence of transmediation to a medium aimed at younger readers has also been undergone by Pippi Longstocking when

her books were adapted for cartoon series (Storn 1997: 57–84), as well as when picture books aimed at younger readers are published today using images from the series.

The medium of picture books has been extensively researched in recent decades. Although there is no uniform definition of a picture book, researchers have identified basic criteria (Hallberg 1982; Hallberg & Westin 1985; Rhedin 1992; Nikolajeva 2000). The strictest of these were formulated by Hallberg: A picture book should be a work of fiction, contain related text and images, and have at least one picture on each spread (Hallberg 1982:164). Nikolajeva, on the other hand, offers a qualitative definition, stating that: “It is not the density of images but the relationship between image and text that should be decisive” (Nikolajeva 2000: 16). As an example she names *Where the Wild Things Are*, which is considered to be a picture book even though not all of the spreads have images. In accordance with Anette Almgren White’s view (2011a: 32), we argue that both image density and qualitative and quantitative relationships between words and images should be decisive. For her part, rather than focusing on the relationship between words and images, Rhedin has formulated three picture book concepts: (i) the illustrated text; (ii) the expanded text; and (iii) the genuine picture book (Rhedin 2001: 73–105). The illustrated text is a picture book whose narrative functions without images and often relies on an original source such as a chapter book. The expanded text and the genuine picture book are both created with the intention that text and images should collaborate to tell the story, and are not explicitly based on any source. In practice, however, these three categories are difficult to keep separate and for this reason we propose a system of only two categories: one category of *co-produced* picture books, the texts of which have been previously published in some other context, thus including adaptations of other works; and another category of *co-composed* books, the text and images of which have been created specifically for the picture book and therefore have no explicit reference to any source (Almgren White 2011b: 48). Co-produced picture books fall into Rhedin’s first category, while co-composed picture books cover her second and third categories: “A co-produced book is new inasmuch as both the text and images are adapted to the picture book genre, but also old as it has a text and to some extent illustrations to fall back on” (Almgren White 2011b: 48). *A Pet for Pelle* can be placed in the category of co-produced picture books, meaning that it explicitly references an earlier work.

Book title and cover: anchoring the story in time and space

The title of the book is identical to the source television series episode/book chapter. On the book's cover, the title is printed in blue above the main characters: Tjorven, Bosun and Pelle. In order to reinforce the link to the fictional world of Seacrow Island, the heading "Seacrow Island" crowns the book's title in script in the form of a length of knotted manila rope. The same "Seacrow Island" motif is reproduced against a blue background at the top of the back cover above a brief summary of the book. Beneath this blurb are pictures of the three main characters: Pelle on the left, Tjorven in the middle and Bosun on the right. The additional heading "Seacrow Island" spelled out in looping rope raises the possibility of producing several picture books in the same series, as it constitutes a highly recognizable logotype for both children and adult book buyers or library borrowers.

Given the limited length of the picture book, the title represents a significant part of the whole, and empirical studies have shown that young people tend to choose books based on their title (Nikolajeva 2000: 65). In this particular case, the addition of the heading "Seacrow Island" suggests that the publisher wishes to widen the appeal of the book to adult readers, who have considerable influence over a child's book choices. Many in the older generation have grown up with the television series or feature films about Seacrow Island or have read the chapter book. The endpaper of a picture book is often used to visualize the time and location in which the story will take place; Nikolajeva (2000: 69) calls this an establishing image. Here, the establishing image is of the archipelago, an environment that is never mentioned by name in the book, only depicted. This setting is also central to the plot, especially since the natural environment in the outer archipelago where the fictional Seacrow Island is situated is exposed to severe weather conditions. Not only does the setting provide the beautiful natural backdrop, it is also an agent in the unfolding of events. It is the thunderstorm that makes the children lose their way before they are rescued by Bosun. Our contention is based on Pia Maria Ahlbäck's ecocritical article "Väderkontraktet: plats, miljörättvisa och eskatologi i Astrid Lindgrens *Vi på Saltkråkan*" [The Weather Contract: Location, environmental justice and eschatology in Astrid Lindgren's *Seacrow Island*] (Ahlbäck 2010). Ahlbäck affirms that: "While the nature poetry elements of Seacrow Island are many and strong, the natural

environment in the novel is far from simply lovely scenery; rather, it interacts with the characters, as articulated through Malin and her diary” (Ahlbäck 2010: 8).

The book’s front endpaper establishes a panoramic view of the archipelago: in the background, small red-painted panelled cottages dotted around the islands; in the middle ground, water and islets. The cottages are depicted as crooked and asymmetrical, a tradition dating back to Ingrid Vang Nyman’s modernist style (Druker 2007; Almgren White 2019). The illustrator conjures a pastel idyll in shades that bring to mind faded colour films. The technique is watercolour, the colours flowing out into contour lines and creating smooth transitions between different formations and colour fields. Rocky outcrops stretch across almost the entirety of the lower edge of the foreground. The composition is based on the principle of central perspective. This perspective presupposes an imagined observer looking out over the island landscape – a visual stylistic means of creating engagement and participation on the part of the reader. The same image of the archipelago is repeated on the rear endpaper, although with one significant change; Pelle sits on the left of the picture gently cradling his newfound friend, the pet rabbit. In this way, Nilsson Thore utilizes the endpapers to begin and end the story, a narrative finesse used to highlight the significant changes that have occurred over the course of the book (Nikolajeva 2000: 71). The rear endpaper emphasizes that Pelle’s long-nurtured wish has at last been fulfilled.

Text and image in collaboration: complementary images of people and places

The book’s basic media are static images and the written word acting in collaboration. Maria Nilsson Thore allows her illustrations to sprawl across the mass of text. The text includes not only archaic words and expressions, but also outdated practices and consumables. Using a typewriter, fetching milk in a bottle, driving cows onto a cattle ferry, all of these activities belong to a bygone age. No longer are there wooden crates with which to furnish a secret den. The value of money has also changed beyond recognition; the one krona that Melker gives the children when he sends them away so that he can work in peace would not buy two lollies today. Pantries are no longer in use, which is the room in which Melker liked to sit at his typewriter. Here, the illustrations can fulfil an educational function instead, enlightening young readers as to what obsolete objects, practices and customs once looked like.

In this case, the publisher has chosen to avoid didacticism and remain

true to Lindgren's text. Uncommon words that bring to mind the Bible include *sannerligen* 'verily', *syndaflo den* 'the great flood' and *vålsignade* 'blessed'. One adjective that is no longer in common usage *duven*, which appears in the expression "*duvna maskrosblad*" (spread 8). *Duven*, which means flaccid or in poor condition, is an adjective attested in Old Swedish and in use since 1385 according to the Swedish Academy's dictionary (svenskaakademien.se). This fidelity also extends to the reproduction of intertextual references to Robinson Crusoe and Friday, who come to Tjorven's mind during the sojourn on the deserted island. In writing and shooting the television series and writing and illustrating the chapter book, the author Astrid Lindgren, the director Olle Hellbom and the illustrator Ilon Wikland were describing the present day; however, for Maria Nilsson Thore, who was born in 1975, these events take place in a period she herself has no memory or experience of (Toijer Nilsson 1987: 18). A contemporary account, which admittedly shares traits with the idyllic setting of *The Children of Noisy Village*, but transferred to the archipelago, meets images depicting what for both the illustrator and modern readers is now very much history. What happens in this meeting is interesting to observe. Here, the significant thing is that the artist illustrating the picture book has no personal experience of the period on which to base her images, but must resort to gathering historical information. It is reasonable to assume that the television series plays a role here in that readers who have seen the series should be able to recognize the period setting, even if it is freely adapted.

Above the columns of text on the first spread is a scene-setting illustration of part of the archipelago around Seacrow Island, with Carpenter's Cottage on the right-hand side of the picture surrounded by other islands. The cottage is alone on the little island and is out of proportion to its surroundings, its doors and windows are oversized and the cottage covers most of the island. The house is pale red with a green door and an open window from which a yellow curtain flutters at an angle, a style that proves to be consistent throughout the book. A warm yellow light streams from the window. The imagery brings to mind the miniatures that research shows to be linked to a nostalgic reading experience: "The emotional strength of the miniature is its specific expression of human longing – and nostalgia," writes Niklas Salmose in his study of the chapter book *Emil in Lönneberga* (Salmose 2019: 53). As for the Noisy Village idyll that is so readily evoked, this is characterized by a "mediated preconception" of, among other things,

red cottages, as we “translate our preconceptions in signs and symbols in stories” (Källström 2011: 10, 15), and Carpenter’s Cottage is red in both the text of the chapter book (Källström 2011: 196, 18) and the illustrations of the picture book.

One symptom of nostalgia is the tendency to enliven illustrations with details and objects that have come to define an era historically, even if these are not mentioned in the text. In the open window we can glimpse a typewriter. The right-hand side of the spread is covered with an illustration of Melker sitting at his typewriter at the open window. Beside the typewriter is a pile of typed sheets of paper, some screwed up, with a coffee cup resting on top. The period setting, the early 1960s, is denoted via typical retro objects and furnishings, the red and white patterned coffee cup is a homage to Stig Lindberg’s *Salix Röd* crockery, while the side plate with red leaves on white resembles *Gefle Vinranka*, both coveted collectors pieces today. Later in the book, on the wall of the hut that Pelle and Tjorven discover while shipwrecked, we see a fishing reel, line and green glass float hanging neatly on hooks. The way these are presented brings to mind interior design details rather than items of everyday utility. Isolating retro objects in an otherwise sparsely decorated environment adds a nostalgic dimension, a stylistic touch that appeals to adults. Here, our contention is supported by Anders Wilhelm Åberg’s study of cinematic adaptations of Astrid Lindgren during the 1980s and 1990s. Åberg describes how film scenes employ tableau-like compositions of objects that, at the time of film’s production, were sought-after collectibles (Åberg 2011a: 79–82). Åberg refers to this stylistic device as the “fetishization” of the modern style that emerged during the early welfare state, between 1945 and 1965, as a definition of Swedishness. While the style initially signalled an orientation towards rationality and the future, in film adaptations it has taken on a new retro meaning: the adornment of a cultural past. Similarly, the thick patterned sweaters that Melker and Rollo wear in mid-summer contribute to this fetishization. In the window stands Tjorven, leaning her elbows on the window sill. Tjorven is looking at the man, who is pressing his right hand to his face and grimacing despairingly. His left hand rests on the keys of the typewriter. This scene captures Melker’s thwarted creativity and, as this is our only meeting with him in the picture book, Melker is a much more one-dimensional character than in the chapter book, in which he is described as “impulsive as a child and more irresponsible than his own sons” (Lindgren 1964: 5). Magnus Öhrn has described Melker as a character in which two versions of masculinity are merged:

“the grown man and the playful boy” (Öhrn 2015: 233); in the picture book, however, the playful boy is absent, leaving only the grown man disturbed in his work. The text begins *in medias res*: “Melker sat typing in the little room behind the kitchen. His window was open so that he could smell the flowers outside, and when he lifted his eyes from the typewriter he saw a little blue stretch of bay, which was pleasant” (spread 1). This idyll is transformed into a nightmare. The reason for this is the little girl who stands outside the window, interrupting him: “And you’re just writing and writing and writing,” she said. “What are you writing actually?” (spread 1). The illustrator chooses to capture the moment when the main character enters the plot, which is very effective. The written text, on the other hand, is stylistically driven by litotes, underplaying by not explicitly mentioning the despair that the visual representation of Melker expresses. Melker groans, from Tjorven’s perspective seemingly not feeling well, as the dialogue reveals: “Are you ill?” asked Tjorven. “Melker said that he felt quite well, but would feel better if she would disappear” (spread 1). Litotes is generally used to ironic effect, with the risk that the irony will go unnoticed. As shown in this example, and as supported by research, the illustrator has significant opportunity to influence our interpretation of the work through the content, style and form of the image (Nikolajeva 2000: 89–115). Edward Hodnett, who has studied illustrations in Victorian novels, highlights what he calls the illustrator’s *moment of choice* (Hodnett 1982: 26), the freedom to decide which event is crucial to depict. This means that, in our case, the illustrations are the result of the illustrator’s own interpretation, primarily of Lindgren’s written text but also, it is reasonable to assume, of Ilon Wikland’s illustrations of the chapter book as well as other representations of the fictional Seacrow Island. By reinforcing and supporting the narrative, the illustrator helps to control our reading and interpretation of the story. This reinforcing relationship between text and image is characteristic of the *enhancing* picture book based on Nikolajeva’s typology (Nikolajeva 2000: 22). Nikolajeva delineates five basic relationships between words and images in picture books: symmetrical, in which the words and picture tell the same story in parallel; complementary, in which words and pictures each fill in the gaps in the narrative left by the other; enhancing, in which words and pictures extend each other’s meaning, so that the story cannot be fully understood without both; counterpoint, words and pictures question each other’s narrative in a creative manner and both are needed to fully understand the story; and finally, contradiction, in which counterpoint tips over into conflicting

narratives, with words and pictures creating confusion and uncertainty. Naturally, this typology should not be viewed as absolute; according to Nikolajeva herself it is only a “very rough division” (2000: 21). When testing the typology in our own teaching, it is also apparent that students find it difficult to apply; indeed, all of these relationships may occur to varying degrees within a single picture book. It is more appropriate to consider Nikolajeva’s typology as a heuristic overview of those relationships between words and pictures that are characteristic of picture books. Here, in this enhancing relationship between words and pictures, it seems that the illustrator is at pains to ensure that the reader/viewer understands the ironic undertone of the text. The enhancing relationship in this picture book is largely concerned with the ability of the image to visualize emotions through mimicry and gesticulation, a device that Nilsson Thore uses consistently. The omniscient narrator is reticent about the inner feelings of the characters, with the exception of Pelle. The only articulation of Tjorven’s emotions expressed by the narrator are those that are explicitly stated; firstly, the panic and fear of thunder that she feels and expresses when she and Pelle find themselves in peril on the sea and then the cry of joy when they manage to reach shore safely. While both of these expressions of emotion are revealed in text and images alike, Tjorven’s innermost feelings are never divulged by the narrator. Unlike Pelle, Tjorven is externally focalized in the text, as revealed by the words in another part of the text, one which the illustrator has chosen not to visualize: “Then her face suddenly darkened, it was almost as if she were afraid of the thunder again” (spread 18). This refers to her concern regarding how the adults will react to their extended absence. Tjorven has no control over either the weather or the adult world.

Astrid Lindgren’s stories often depict strong, plucky girls with agency, and sensitive boys that the reader is sometimes encouraged to feel sorry for. Pelle is Tjorven’s opposite and they complement one another in the crisis set in motion by the thunderstorm. Otherwise, only the illustrations provide information about Tjorven’s state of mind. She looks happy, curious, plucky (hands on hips), strong, determined, generous, caring and proud. Pelle’s emotional life, on the other hand, is a matter for comment by the narrator on every page. Pelle “shivered with excitement” (spread 3), goes “quite wild” and looks “blissfully happy” (spread 5), “drew a deep breath, “thoughts rushed through his head” (spread 6), “looked tenderly” (spread 8), has mood swings from happiness to anxiety (spread 10), “wondered nervously” (spread 12), “almost lost his temper” (spread 17).

The illustrator complements the text by attributing feelings to Tjorven that are not expressed in writing, thus contributing to the multidimensionality of one of the main characters. Here, the picture book differs from the characterization of Tjorven in the chapter book. In the chapter book, Tjorven's thoughts and feelings are focalized both externally and internally. Something the illustrator emphasizes on the first spread is Tjorven's expression and body language when uttering her most famous line: "Uncle Melker, do you know what?" For modern readers and viewers of the television series, this is highly characteristic of Tjorven and, for adults especially, has become one of the Lindgren quotes used jokingly in various contexts, in particular with reference to those who like to offer unsolicited opinions regarding how things should be done. While in the television series and novelization the relationship between Tjorven and Melker is significant to the narrative, it does not come across in the same way in the picture book, in which he is only seen in full on the first spread. On the final spread, the reader sees him from the chest down: socks, trousers and a pair of arms attempting to rescue a falling manuscript. In the picture book, Tjorven's place in the narrative is asserted as she disturbs an adult who is trying to work, something she does in an inquisitive, somewhat demanding manner. She also has opinions about Melker's writing style: "Uncle Melker, you know what? If you can't write so that I understand it, then you might as well stop." (spread 1) *Seacrow Island* is a story of its time and, as Anna Sandahl underlines in an unpublished paper (2020), Tjorven's use of the informal form of address *du* is highly significant in distinguishing *Seacrow Island* from most of Sweden at the time of the television series and film, in that it reflects an equal relationship between children and adults. Before around 1967, when the use of the second-person singular pronoun *du* became widely accepted as a universal form of address in Sweden, it was considered bad manners for a child to address an adult in that manner. That this reform was already practised on *Seacrow Island* suggests that Tjorven and the other children have a more egalitarian relationship with adults, with less condescension on the part of the adults. It is Tjorven who takes the initiative to address Uncle Melker as *du* and this is entirely in line with Lindgren's stated opinion that children should be heard as well as seen: "Treat them with much the same consideration you are compelled to show your fellow adults. Give the children love, more love and still more love – and the common sense will come by itself," wrote Lindgren in an oft-quoted debate in the magazine *Husmodern* [The Homemaker] in 1948. Sandahl goes on to write that, on *Seacrow*

Island, there is no boundary between the familial sphere (within which *du* was in common usage much earlier) and the public sphere (within which the use of *du* was regulated by custom). As a means of address, *du* has become the norm on the island because it is an isolated and close-knit community regardless of age. It is this intimacy that makes Tjorven entirely comfortable with sticking her head into Melker's workroom, disturbing his concentration, addressing him as *du* and expressing her opinions on his writing, without appearing nose-y. The closeness that Nilsson Thore depicts in her illustration is expressed through Tjorven's body language and her direct gaze at Melker. Both her verbal mannerisms and body language express a self-evident prerogative that contributes to the image of Tjorven as assertive, regardless of the medium in which she is portrayed.

The illustrator and the child's perspective

As previously touched on, Nilsson Thore contributes to the narrative by stylizing the child characters, making them appear younger, even doll-like to appeal to younger readers, while the adults and animals retain more realistic proportions. Downsizing the children in the illustrations makes these characters appear much younger, almost like pixies in comparison to the adults, something that is especially obvious on the final spread. Bosun the dog appears gigantic next to the children. Pelle and Tjorven are so small in relation to the adults that Malin has to crouch down to be at their level. Pixies make us think of fairy tales or fantasy, genres that preschool children in general are familiar with. The basic narratives of fairy tales and fantasies are circular, characterized by departure, adventure and return. The illustrator gratefully utilizes the journey motif in the technical composition of the picture book. The outward journey follows the direction of the pages from left to right, while the direction of travel on the homeward journey is right to left. The way in which the picture book's structure interacts with the turning pages is discussed in detail by Ulla Rhedin in her dissertation *Bilderboken – på väg mot en teori* [The Picture Book: Towards a Theory] (Rhedin 2001).

Reducing the children in size is also a stylistic trope used to contrast the world of the child with the adult world. This has the added effect of rendering the adult world out of focus. In close-ups in which children and adults both appear, only the legs or lower bodies of adults are visible; instead, at the centre of the children's world stands Bosun, a giant in comparison to Pelle and Tjorven, the dog's two charges. Depicted with an expressive face, Bosun takes on certain

anthropomorphic features in the illustrations, linking to both the animal stories that are abundant in children's literature and to Lindgren's text, which on several occasions attributes thoughts and feelings to the dog. In the picture book, for example, Lindgren writes "as if he were thinking" (spread 19) and in the chapter book, "Bosun *knew* what was going to happen" (Lindgren 1964: 199). Pelle also expresses the opinion that "he is wiser than a person", a line that appears in both the picture book (spread 18) and the chapter book (Lindgren 1964: 122). Something else that is readily apparent from the illustrations is that he is an active participant and even the children's faithful protector. On the second spread in the picture book, Tjorven and Pelle are crossing Jansson's cow pasture. Pelle swings a milk churn and both children are gazing up at a bird's nest, not really looking where they are going. Tjorven points upwards towards the bird's nest that has attracted the children's attention. Rather than following the children's gaze, as a dog would tend to do, the hulking Bosun follows behind observing the children with a conscientious, slightly anxious look, as if he has been tasked with keeping an eye on or even guarding them. As a Saint Bernard, Bosun is immediately associated with the breed's use as an Alpine rescue dog.

From an intertextual perspective, the composition of the image is similar to an old oil painting in which a guardian angel watches over two small children, a boy and girl, who wander in the forest, unaware of the dangers presented by precipices and watercourses. Bosun's tail even has the shape of an angel's wing and his fur is painted to resemble the feathers of an angel's wing. Close intertextual links between the picture book and fine art are also highlighted by Almgren White when she demonstrates the connections between Ilon Wikland's natural motifs and classical painting or the roots of Björn Berg's depiction of Emil's mother, Alma, in narrative painting (Almgren White 2011b: 55; 2015: 199).

Another interesting observation is that a few close-ups of scenes in which both Tjorven and Pelle appear in the text only depict one of them in the illustration. That one of the characters is involved in the plot but is not visible may be interpreted as focusing on that individual's subjective point of view, rather than the third-person perspective that otherwise dominates the imagery. This is also the case in the depiction of the book's *pregnant moment* (Lessing 1961: 70). Tjorven manages to convince Rollo to sell the rabbit to Pelle for only one krona. The illustrator has chosen to depict the moment when Tjorven presses the coin into Rollo's hand. The image, which shows the rabbit breeder and Tjorven but

not Pelle, is focused on Tjorven's action, possibly seen from Pelle's viewpoint. We can imagine that the shy Pelle, who has not said anything during the purchase, is standing to one side timidly witnessing Tjorven's achievement. On the following spread, Pelle is now in close-up, kneeling with the rabbit in his arms. By the same reasoning, here it is Tjorven who is the observer, the scene angled from her subjective viewpoint. In this way, both this and the preceding illustration break with the third-person perspective of the book's other illustrations and with the extradiegetic, omniscient narrator of the text. This interruption creates dynamic tension between text and image. According to Nikolajeva's typology, this kind of creative tension between words and pictures in a picture book can be characterized as a counterpoint relationship, given that the change of perspective helps to underline the climax of the story in a creative manner. One further aspect of the image perspective coinciding with an intradiegetic character is that it acts as a stylistic device for engaging the reader/viewer; i.e., it sucks them into the fiction. By sharing the character's view, the spectator becomes involved. The subjective viewpoint is thus a metafictional device intended to interact with the beholder. The scene of Pelle holding the rabbit in his arms is shown from a low angle and all we see of Rollo is his lower body. This low angle emphasizes the child's perspective and the child is the intended beholder.

The chapter book

The explicit references to the fictional world of Seacrow Island largely relate to Lindgren's text, which is in principle reproduced word for word, including the author's use of commas to mark pauses (Nordström 2019: 14–15). The title of the picture book is identical to the equivalent chapter of the book, although the latter is intended for readers from 9 years of age. The text has been shortened to adapt to both the limited scope of the picture book and the age group 3–6 years, the primary target group according to the publisher. The picture book discards the first 10 pages of the chapter from the 1964 book, as well as the final three pages, the parts in which Stina appears, choosing to focus on Pelle and Tjorven's boating adventure. The changes made to the middle of the chapter are limited to a few omissions of individual words or to changes to the word order; otherwise, Lindgren's text is unaltered. The text in the picture book is thus a truncated version of the text in the chapter book. It is questionable, however, whether the

abbreviated text is simply an adaptation to the limited scope of the picture book and its younger target group.

Traditionally, the qualified dimension of the picture book has not solely been strict chronology but also that it contains only one chain of events (i.e. it contains no parallel or secondary plot)) and only a few characters, making it easy to understand. Choosing an episode/chapter featuring an adventure involving only Tjorven and Pelle gives them the most space, which would explain the decision to omit the parts in which Stina appears. Stina's absence from the book does however leave the reference to her on the fourth spread unexplained: "And they had built one [a secret hut] in Jansson's cow field. Even Stina had been allowed to help" (spread 4). Stina is also mentioned in the spread on which Bosun pulls the boat (spread 18). This also applies to the references to several other Seacrow Islanders on the fourth spread, namely, Tjorven's elder sisters Teddy and Freddy and Pelle's elder brothers Johan and Niklas, who otherwise do not appear in the book: "They went to their secret hut too, as they were not in a hurry. It had been built as a protest against Teddy and Freddy and Johan and Niklas" (spread 4). The mention of so many characters who neither appear nor have any significance to the plot clearly breaches the basic criterion that a picture book should have few characters and is also likely to mystify readers.

The truncation also strips the chapter of the section in which father Melker frets over how life will work out for Pelle, the sensitive child who wishes no harm on any living creature and cares for all animals, even worms. Early in the chapter, there is a scene, also illustrated by Wikland, in which Pelle sits on the jetty with a fishing rod, flanked by Stina and Tjorven. Pelle casts but has no worm on his hook, as he has no wish to harm either the worm or the fish. The removal of this scene means that a reference to Pelle's reluctance to fish in the middle section of the text has also been excised. By discarding these references to Pelle's sensitivity and ethical concerns, the picture book loses an essential dimension of Pelle's character. The complex Pelle of the chapter book becomes a more one-dimensional character in the picture book. Readers lacking this understanding may well feel that the text has an unwarranted focus on Pelle's emotional life relative to Tjorven's (see previous section in this article). The chapter book as a whole also includes depictions of Tjorven's interior life.

There are also other technical reasons for shortening the text for the picture book, particularly any descriptions of people, places and events that can

be advantageously handed over to the illustrator to be visualized. Unlike the chapter book, which is informed by a polyphonic narrative in which Malin's voice is prominent through her diary, the verbal narrative of the picture book is solely provided by the omniscient, extradiegetic narrator. Yet, as we have seen, the images take a different approach, as the illustrator takes a detour into intradiegetic narration for the climax of the plot. In so doing, the picture book's subjective viewpoints courtesy of Pelle and Tjorven compensate somewhat for the otherwise slightly one-dimensional representations.

When it comes to references to Ilon Wikland's illustrations in the picture book, we can make a number of interesting observations. In the chapter of the original book there are two full-page illustrations. The first shows Tjorven and Stina on the jetty with Pelle sitting between them dangling his fishing line in the water. Pelle is looking troubled, eyes lowered. Tjorven and Stina are looking at one another, Tjorven in profile looks resolute, even slightly angry, as she fixes Stina with her gaze. Stina's expression, on the other hand, is one of concern and woe, with wrinkled brow and downturned mouth. Wikland's realistic black and white pen-and-ink drawing depicts a scene from the text in which the girls quarrel on the jetty, implicitly competing for Pelle's favour. The second illustration depicts the pregnant moment, the scene in which Pelle finally gets his longed-for pet.

The realistic style of the illustration emulates the portrayal of the characters on television, an imitation or interpretation of the equivalent scene in the series. In the illustration, Pelle stands holding the rabbit, eyes lowered. Tjorven is in the foreground, standing next to Pelle in half profile looking at him. In the background, there is a rabbit hutch, an outhouse and trees, and Bosun lowering his head to look at the rabbits through the mesh.

Aesthetically, Nilsson Thore's style differs from Wikland's, whose realistic black and white illustrations are based on the characters and settings as portrayed in the television series. Nilsson Thore's naivist images deviate strikingly from Wikland's: Pelle and Tjorven are out of proportion, almost constantly wide-eyed with large heads on rectangular bodies and matchstick arms and legs, something that is worth noting given that Lindgren describes Tjorven as looking "like a well-fed sausage" and as "the majestic child" (Lindgren 1964: 15) and as "a sturdy little child" (Lindgren 1964: 111). Their shoes are disproportionately small but it is interesting that the checked dungarees that Tjorven almost invariably wears in

both the television series/films and chapter book are also present and recognizable in the picture book.

In her naivist artistic idiom, Nilsson Thore not only deviates from any realistic and traditional yardstick, the illustrator goes one step further by divesting her portrayal of people and places of any similarity to either the original television series/films or a historically determined time. Nilsson Thore's brown-haired, hairband-wearing Tjorven is a new interpretation, as is the sweater with red and grey dots. This also applies to the perfectly knotted brown shoes and the white socks. Gone is Tjorven's wind-swept, sun-bleached hair, her short-sleeved polo shirt and sandals – a style that belongs in the early 1960s. The only intermedial reference is the classic dungarees. The picture book's version of Tjorven is refined and doll-like, never getting dirty no matter what she endures. The Pelle of the picture book is blonde with a pronounced fringe, wearing a green and white striped knitted sweater, red shorts, light-grey shoes and white socks. Wikland's Pelle wears a short-sleeved t-shirt, belted shorts and sandals. Pelle too appears doll-like in comparison to Wikland's representation; the only deviation that suggests that he might get into the occasional scrape is a sticking plaster on his right knee, an intertextual reference to an illustration by Wikland in the chapter "Does Malin Really Not Want a Husband?" (Lindgren 1964: 169) and the film *Tjorven, Båtsman och Moses* [Tjorven, Bosun and Moses] (Hellbom & Lindgren 1964).

The picture book is so stylized that it is not even remarkable that the young children set off to sea alone without lifejackets. While the chapter book makes no mention of lifejackets, they are worn in Wikland's only illustration of the children at sea, although this in a different chapter. In the television episode too, Tjorven and Pelle obediently fetch their lifejackets before setting off, which might be interpreted as the television series having a pedagogical element. The use of lifejackets was not a given in the 1960s and in Wikland's illustration for the chapter in question (Lindgren 1964: 109) the children sit on the jetty without them, while in the television series children of all ages wear lifejackets whenever they travel by boat. The chapter ends with a scene deleted from the picture book, in which Tjorven and Stina play with Stina's dolls on the jetty and Stina officiously informs the dolls that small children are not allowed on the jetty (Lindgren 1964: 125). As values change over time, it becomes a matter of judgement to balance

faithfulness to the original with adaptations to fit in with the values of present-day readers (Ehriander 2015: 29–34).

The setting for the picture book is outdoors with the exception of the opening and closing spreads, which are set inside the Melkerson's cottage. The natural scenery in the illustrations can be reduced to three archetypes: the green pasture, the grey archipelago, the coastal settlement with its red-painted houses. Lindgren's fragrant yellow buttercups growing beneath Melker's window, in Nilsson Thore's hands becomes stylized yellow splashes of colour against green vertical lines in the middle distance. The discarded sections of the text also mention cow parsley, saxifrage (Lindgren 1964: 151) and quaking grass (Lindgren 1964: 161). By avoiding detail, the picture book's flora is anonymized. This stylization extends to the blueberries and wild strawberries, represented by blue and red dots of colour to reinforce the text's description of the environment. When these are essential to the plot, on the other hand, the illustrator sharpens the focus, faithfully reproducing them. This applies to the wild strawberries that Tjorven eats and that the reader is clearly expected to recognize, identify and associate with long summer holidays and happy childhood memories. Of the animals mentioned in the text, the illustrator chooses to depict the ants and ant paths but not the butterflies (spread 2).

The illustrator does not limit herself to reproducing the surroundings as described by Lindgren. She makes use of the picture book's composition as well as the ability of the image to express individual events. On the second spread, where the text floats above the double spread of the two children running from left to right, Tjorven is slightly ahead of Pelle, pointing up at a birch trunk. Both children are gazing upwards at something unseen in the illustration but that the text informs us is "a bird's nest that Tjorven knew about in a birch" (spread 2). The picture and words have a counterpoint relationship to one another. Here, the illustrator's interpretation helps to create a dynamics in that Tjorven is performing an action in the illustration that is not specified in Lindgren's text. Tjorven's demonstrative gesture visualizes the familiarity between the children as it involves Pelle in Tjorven's knowledge of where the bird's nest is located. A counterpoint relationship also exists between the words and picture on the following spread, in which Tjorven points out the foxes' earth to Pelle. Tjorven is on her knees, pointing at the opening in the cairn while looking back at Pelle, who meets her gaze. To reinforce the link to the fox, Nilsson Thore has painted

three pawprints in the foreground. The illustrator also places Bosun in the scene, sniffing around the fox trail.

The illustrator has also added a visual sylleptical narrative. According to Nikolajeva, a syllepsis is an anachronic story linked to the primary narrative in some way other than temporally (Nikolajeva 2000: 226–227), which can be spatially or thematically. While the children are castaways on the island, there is a visual syllepsis in which a gull appears in the illustration, entering the action without the children noticing. The gull sits on a rock in the water flapping its wings. This event takes place simultaneously with Pelle waving his arms to attract attention. Later, when Pelle names his rabbit, a gull is sitting on a stone on the left of the picture looking on. When the children finally reach dry land, there is a bird on a rock in the background. The illustrator might reasonably intend the reader to consider that this is the same bird, and that the bird carries some meaning rather than simply being a decorative element in the scene. The gull underlines the archipelago environment and is something that children (and the parents reading aloud to them) might well identify with. The bird in the birch tree, on the other hand, is only “a bird” and the illustrator makes no effort to determine its species. The gull sets the scene and carries with it a whiff of the sea – not to mention an easily recognizable squawk.

This benevolent gull that keeps a watchful eye on the children during their tribulations does not appear in Lindgren’s text, only in the illustrations in the picture book. That the gull has a function in the narrative’s spatial plane is corroborated by its presence on the front cover of the book. There it sits, on its own rock, close by yet separate, looking at the islet on which the quartet of Tjorven, Pelle, Bosun and Yoka sit. This bird, not found in Lindgren’s tale, is the illustrator’s creative addition, using a highly recognizable bird to signal to the reader that the archipelago is rich in wildlife. Nikolajeva writes that a syllepsis demands paying attention to this level of the story as well (Nikolajeva 2000: 226–227). While the adult is reading aloud, the syllepsis offers an opportunity for the child to concentrate fully on the image and make discoveries that otherwise might pass the reader by. The bird’s presence can also be linked to the thematic plane; in mythology, the bird was perceived as a heaven-sent augury of hope or misfortune, and here Nilsson Thore employs it as a positive symbol.

The television episode

The title of the picture book is taken directly from the episode of the original television series. At first glance, while they both utilize the basic media image and text, these two media appear to be essentially different. This is natural considering that in a picture book the story is written down while on film it is largely spoken, and in a picture book the pictures are still while on film, they move. As a technical medium, film uses a combination of the basic media sound and moving picture. The sound can be organized, as in spoken lines and musical score, or unorganized, as in unscripted sighs, an engine running or birdsong.

Of course, there will also be written text, such as the title, credits and other information superimposed on the image. Text may also appear in the action, perhaps in the form of a letter crucial to resolving the plot. Text can also be part of the set design, on signs or the books in a library.

The written word and illustrations can only refer to sounds verbally and visually, while on film the sound can be reproduced iconically, meaning we can *hear* the sound. A reader, on the other hand, can only imagine what the sound might sound like, the experience/interpretation being dependent on the level of detail conveyed in the text and the reader's understanding. Theoretically, of course, one can visualize both organized non-verbal sounds (music) and unorganized non-verbal sounds (birdsong) in detail in a text by appending notes for both musical sound effects and background music, but this presupposes that the reader is able to interpret scores and read music. Basic knowledge is of course sufficient to interpret visual patterns in a score relating to bars, rhythm, repetitions, volume and pitch. This will however take a good deal of time and divert the reader's attention from the plot.

Unorganized sound can be verbalized using onomatopoeia and signalled visually, such as by using symbols or markings that are conventionally associated with sounds. One example of this is the use of lines to indicate sound waves, as used when Tommy blows the whistle in the picture book *Do You Know Pippi Longstocking?* (1947) (Almgren White 2011b: 51). The sound is represented by lines above the hole; of course, how the whistle actually sounds can only be conveyed by an audio illustration. Sound can also be linked to visual mimicry. Depending on the context, an open mouth might be interpreted as an expression of either mute astonishment or as a scream, song or cry.

The above overview shows the various media-specific possibilities associated

with the basic media. It shows that the combination of the static image and the written word has great potential to produce the same story, compensating for their respective “inadequacies” compared to the moving pictures and spoken words of film. With the exception of iconic sound, then, it is not the properties of the basic media that significantly distinguish the narrative forms but how these properties are used, a use that can be related to the conventions for various technical media and, above all, how qualified media have been shaped over the course of history.

In the context of children’s literature, the picture book has a limited scope, a linear main story aimed at preschool children, even if it presupposes the presence of a literate individual to read the text aloud. In this regard, Rhedin compares the reading of picture books to a theatre performance (Rhedin 2001: 143–144). The television episode “Ett litet djur åt Pelle” [A Pet for Pelle] is the ninth of thirteen episodes of the series *Saltkråkan* [Seacrow Island] and runs for 27 minutes (svtplay.se). The episode relates parallel events using crosscutting and different perspectives using montage in scenes that permit the same events to be shown from different viewpoints. The parallel events take place in two topoi: home and away. At home, Melker is the hub of the story; meanwhile, Tjorven, Pelle and Bosun are away on an adventure. The story begins and ends at home: Melker is sitting beneath a parasol tapping away on a typewriter. Beside him on the table are a book, papers and a binder. In alternating between two parallel storylines – in Melker’s static home environment versus Tjorven’s dynamic away environment – two parallel protagonists are created, Melker and Tjorven, thus catering for both the older and the younger audience. In the picture book, which instead follows the traditional circular pattern of children’s literature (home–adventure–homecoming), in accordance with Greimas’ actantial model, Melker acts only as the *sender*, dispatching the *subject*, Tjorven, on her mission. In order to work in peace, Melker sends Tjorven and Pelle to fetch milk.

In this example, we see how the qualified media offer different conditions for telling the story, based on genre conventions and intended recipients. In the television series, all scenes are exteriors and the characters are scantily clad or wearing thin clothing, befitting the hot summer weather. Initially, we see Melker sitting shirtless. In the picture book, Melker is sitting indoors fully dressed, as the scene is written in the chapter book. The picture book’s fidelity to its literary source locates Melker in the small room behind the kitchen, thus creating a further division between indoors and outdoors. Intellectual endeavour takes place

indoors. When Tjorven turns up outside the window, leans on the window sill and asks after Pelle, she shatters the illusion Melker has created for himself of the archipelago as a landscape painting. “His window was open so that he could smell the flowers outside, and when he lifted his eyes from the typewriter he saw a little blue stretch of the bay” (spread 1). The framing of a slice of archipelago landscape in the window, with elements of blue and yellow reflecting the Swedish flag, symbolizes national romanticism, or at least Melker’s infatuation with Swedish nature. The barrier between inside and outside creates not only distance between reality and illusion but also between realism and idealism. It also serves to differentiate between the childhood world of play, represented by Tjorven, and the adult world of creativity, represented by Melker. The television episode reflects a more integrated relationship between child and adult by setting the scene in shared space, partly erasing the borders between them and highlighting the similarities between Melker’s serious yet somewhat grumpy and demanding personality and Tjorven’s self-assured, precocious and autocratic manner. This unsegregated relationship between children and adults is reinforced by rapid cutting between the parallel storylines.

Neither the television series nor its novelization include any elements corresponding to Nilsson Thore’s still-life-like addition of retro cups and saucers in the foreground of her illustration; this has its roots in the wave of nostalgia accompanying the new cinematic adaptations of Lindgren’s stories during the 1980s and 1990s (Åberg, 2011a: 79–82). On the contrary, the television episode focuses on the action, utilizing the film medium’s ability to convey sound and movement. A centipede crawls along a branch in close-up, a kitten backs uncertainly up a tiled roof, wasps buzz around the wall of the cottage, a beetle takes flight from a gate.

But we contend that the crucial difference between the static medium of the book and the motion of film is that film can integrate sound. All of this movement can be represented in a picture book using the same technique as stop-motion animation. Motion can be expressed by a sequence of someone running, the position of their limbs changed, and direction by using the movement of the pages from left to right. The television episode makes no effort to accentuate the direction of travel away from and back home, even though film also clearly offers this possibility. Rather than giving direction and a spatial overview, film uses

cuts between close-ups, medium shots and long shots, as well as wide shots and changes of point of view, to show Tjorven rowing with Pelle to the various islands.

Film is however superior when it comes to seamlessly reproducing sound, whether intradiegetic or extradiegetic. One intradiegetic musical element is the use of sound to illustrate the type of berry that Tjorven is picking. Although the viewer cannot see which berry she is picking, the fact that Tjorven is singing the Swedish children's song "Mors lilla Olle" [Mother's Little Ollie] offers a clue that is confirmed in the following scene, in which Tjorven and Pelle are munching blueberries. The songtext is about a little boy picking blueberries for his mother in the wood. In the picture book and chapter book, Tjorven is picking wild strawberries. It is possible that the original use of blueberries and their illustration via verbally organized sound may have been the suggestion of composer Ulf Björlin, who wrote score for the series.

One example of how non-verbal sound illustrations can create intertextual links that contribute additional layers of interpretation for those who recognize them is the extradiegetic musical cue in the scene in which the anthropomorphic Bosun swims with a rope attached to his collar, pulling the children's boat homeward. Interwoven with Björlin's score, we hear a few bars of the Russian folk song, the "Song of the Volga Boatmen". The song was traditionally sung by the burlaks, or barge-haulers, of the Volga, who are depicted in the famous painting by Ilya Repin, *Barge Haulers on the Volga* (c. 1870), undertaking the strenuous work of dragging a large boat behind them. The ambiguous use of such serious music for comic effect in this sequence might suggest that Bosun's chore is both enforced and ethically questionable.

It is characteristic of the film medium to integrate non-verbal sound into the soundtrack to create a certain mood. Björlin uses twelve-tone technique throughout the series to create a somewhat disquieting mood (Hallenmar 2019) that contrasts with the pastoral atmosphere conveyed by the series' moving pictures and dialogue. Even in Arcadia, the soundtrack seems to be saying, there is death. Arcadia is the traditional Greek and Roman rural ideal, based on the southern Greek province of the same name, and thus a parallel to the pastoralism of the series. Taking a holistic view of the fictional world of Seacrow Island, we construe an intermedial connection to the painting *The Arcadian Shepherds* (1637–1638) by Nicolas Poussin, in which the Latin phrase *Et in Arcadia Ego* [I too am present in Arcadia] is inscribed on the tomb around which the shepherds

are gathered. The “I” is a reference to death, which transposed to Björlin’s subtly unsettling tonal language interacts with Melker’s more philosophical utterances, such as “live for the day” (Lindgren 1964: 83 and television episodes 5, 13). The disconcerting tone underlines the transience of existence and death’s constant presence. Several chapters of the book have a hint of melancholy, with titles such as “Sorrow and Joy”, which begins with the words “Sorrow and joy go hand in hand – some days are black and full of misery and generally they come when least expected” (Lindgren 1964: 187) and “No, Pelle, the world isn’t really an isle of sorrow,” when Yoka the rabbit is taken by the fox (Lindgren 1964: 200). The picture book too employs a corresponding, if somewhat toned-down theme, when the children find themselves adrift at sea: “Pelle wondered nervously if this was what was called a wreck and if he would have to die now, just when he had got a rabbit” (spread 12). In the picture book, Lindgren and Nilsson Thore amplify the drama compared to the television series, which can be explained by the fact that picture book is based on its literary source, which describes the events with greater gravity. The visualization of the storm in the illustrations, with dark clouds, sheets of rain and lightning bolts, expands on the text and enhances the relationship between words and pictures. In the illustrator’s creative interpretation of the adventure at sea, Bosun, calmness itself in the television series, is open-jawed, his neck extended, perhaps howling? There is no storm or even rain in the television episode, during which there is uninterrupted sunshine. The only intimation of inclement weather is the roll of distant thunder. The television series plays down the existential theme, possibly adapting to the tastes of a contemporary television audience.

Concluding comments

In this article we have studied how the chapter book *Seacrow Island*, the original television series of the same name and the subsequent films have been reimagined as a new picture book *A Pet for Pelle*.

We have discussed the artistic consideration given to remaining respectful to the source material and simultaneously making the story an understandable and enjoyable experience for a new generation of readers. Many of Astrid Lindgren’s works are regarded as classics. Available in many media, they have been read and seen by many generations and have become templates for many successors. While they belong to Sweden’s cultural heritage, many of her books

have been translated into multiple languages and are read around the world. It is interesting to ponder which of Lindgren's books will live on as classics and what adaptations are required in terms of their content, language, style and form for this to happen. Here, it is also appropriate to consider what Göte Klingberg called medium-choosing adaptations, in order to give due consideration to how a story can maintain the reader's interest in a new millennium (Klingberg 1972: 95). In the context of children's literature, classics are often adapted works that are more or less reworked versions of the source material, whether originally intended for children or adults. Many of the works we now call classics would not have survived without this reworking (Ehriander 2015: 26–27). It is also striking that the story of Seacrow Island, the archipelago and the people who live there, is now being reworked for a younger readership in much the same way as many of Lindgren's other works, in keeping with the changing times and changes in reading habits over the half century since the first generation of children encountered the fictional world of Seacrow Island.

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