

 <p>OCNOS Revista de Estudios sobre Lectura</p>	<p>Ocnos Revista de Estudios sobre lectura http://ocnos.revista.uclm.es/</p>	 <p>Open Access Full Text Article</p>
--	--	--

Public online epitexts to children book promotion. Towards a book-trailer poetic. A model analysis.

Los epitextos virtuales en la difusión del libro infantil: Hacia una poética del *book-trailer*. Un modelo de análisis

Rosa Tabernero-Sala
University of Zaragoza

Received:
04/08/2016

Accepted:
30/10/2016

ISSN: 1885-446 X
ISSNe: 2254-9099

Keywords:
Virtual Reading; Web 2.0 Technologies; Book-trailer; Reading Promotion; Picture books; Media Literacy.

Palabras clave:
Lectura virtual; Web 2.0; *book-trailer*; promoción lectora; álbum ilustrado; alfabetización multimedia.

Contact:
rostab@unizar.es

Abstract

While defining book-trailer as virtual epitext in the incorporated paratext's category (Gray, 2010) or increasing electronic literature (Unsworth, 2006), we present an analysis of the main book-trailer characteristics starting from a survey of 80 examples selected from the materials that appears on the web. From this analysis we will see some categories which will establish the references required for analyzing a book-trailer from quality parameters and multimodal literacy. We will exemplify the model with the object of noticing his paradigm too.

Resumen

En el marco de la definición del *book-trailer* como epitexto virtual en la categoría de paratexto incorporado (Gray, 2010) o de literatura digital en aumento (Unsworth, 2006), en este trabajo presentamos el análisis de las principales características del *book-trailer* partiendo del estudio de un corpus de 80 ejemplos seleccionados del material que aparece en la red. De este análisis se desprenderá una serie de categorías que constituirán las referencias necesarias para analizar un *book-trailer* desde los parámetros de calidad y de la alfabetización multimodal. Asimismo ejemplificamos el modelo de análisis con el objeto de constatar su paradigma.

This research was developed under the project «Los espacios virtuales para la promoción del libro y la lectura. Formulación de indicadores para evaluar su calidad y efectividad» FFI2015- 69977-R (Project I+D+I of National Programme for de Research, Development & Innovation). Ministry of Economy, Industry and Competitiveness (Spain). Announcement 2015.

Tabernero-Sala, R. (2016). Public online epitexts to children book promotion. Towards a book-trailer poetic. A model analysis. *Ocnos*, 15 (2), 21-36.
doi: 10.18239/ocnos_2016.15.2.1125



Introduction

Different studies on the importance of virtual public epitexts to promote the diffusion of books and reading have been published recently. More specifically, Lluch, Tabernero & Calvo (2015), in line with Gray (2010), emphasise the need to reflect on the importance of paratexts and in the changes derived from their presence. In this line, it has highlighted the presence of what Jenkins (2008) calls “interactive audiences” in the social web where the definition of 21st century reader appears:

They are virtual identities who both attach great importance to keeping abreast of the latest publishing events, and who enjoy the pleasure of sharing knowledge and opinions on the book they read, on the authors they like, on the topics, etc. (Lluch, Tabernero & Calvo, 2015, p. 798)

The aforesaid study also outlines the impact of social web culture on the definition of reading, both regarding its promotion and the identification of a new status of social reader, which incorporates essential changes in the discourse’s construction (Lluch, Tabernero & Calvo, 2015, p. 802). Gray (2010) revises the concept of epitext presented by (1987) by virtue of a new culture: the paratext and thus the epitext is an auxiliary element of the text that works as an introducer thereof. It is some kind of cover letter. Therefore, Gray (2010, p.6) goes beyond and Genette’s concept that sees paratexts as something that is supplementary or ancillary and believes that paratexts create texts, distribute them and are partly responsible of the sense given by the reader to the latter. The text is thus a continuous productivity in perpetual movement. On its part, the paratext is in line with the text and proposes the reading strategy as a way of “textual consumption”. In addition, the paratexts help to decide what text is to be read and conditions the creation of meanings in culture and society:

(...) paratexts contribute to the text and are often vital parts of it is to argue that paratexts can be part of the creative process, and not just marketing “add-ons, and “ancillary products; as the

media industries and academia alike have often regarded them. To ignore paratexts, textual role is to misunderstand their aesthetic, economic, and socio-cultural roles (Gray, 2010, p.118).

In short, Gray believes that the paratext is part of the text’s identity, which is inherently defined by the continuous movement and the relation it establishes with the reader’s intertext. Therefore, paratextuality and intertextuality are two key concepts regarding the discourse.

In this theoretical framework, the analysis of virtual epitexts is of vital importance to explore new ways of promotion and diffusion of books and to identify how do digital paratexts contribute to create meanings. As a matter of fact, in some cases paratexts even are of an artistic nature, as defined by Unsworth (2006) as “rising digital literature”.

The main public virtual epitext of an artistic nature is the book-trailer, a marketing resource created by publishers to disseminate and promote books in the digital environment. As stated in previous research (Tabernero, 2013; 2015a; 2015b; Tabernero & Calvo, 2016), publishers have mainly used it to present the latest news on children’s literature. book-trailers are defined as an instrument to promote books in video format using techniques that are similar to those of movie trailers, with the unique feature that they are disseminated through the social media (Tabernero, 2013; 2015b). It is a way of promotion that is related to a type of reader, the 21st century reader, who is familiar with social media and received information through multimedia supports that integrate words, pictures and sounds of an hypertextual nature (Landow, 2009). Therefore, children and young readers are some of the targets -primarily or secondarily- aimed as model readers of a certain kind of book-trailers created by publishers to persuade recipients who are familiar with the internet (Morduchowicz, 2012). This reader finds new ways to approach reading in the social media (Cassany, 2011; 2012; Lluch, 2014; Rovira,

2013, 2015; Tabernero, 2013). In addition, as the aforesaid research has shown, book-trailers may become -from the creative point of view- a very suitable instrument to promote the development of literary competence and consequently to train literary readers from the earliest stages of education.

On the other hand, if we take into account the essential studies on albums published (Arizpe & Styles, 2004; Bader, 1976; Doonan, 1999; Durán, 2009; Lewis, 1999; Nikolajeva, 2006; Nodelman, 2010; Salisbury & Styles, 2012; Sipe, 2008; Van der Linden, 2007, 2013; among others), the fact that those publishers devoted to graphic literature have adopted book-trailers as a way to promote their works on the net is the logical consequence. Albums are both explained from the theory of literature and the framework of cinema stories, because films resources are frequently used in graphic literature. The similarities between albums and film language make book-trailers become one of the most suitable means to publish this genre (Gaudreault & Jost, 1995, pages 78-80).

The analysis of these promotion instruments shows that virtual epitexts are increasingly necessary to disseminate books, both for initial readers and mediators. On the other hand, they are constructs that *per se* have aesthetic characteristics that introduce the concept of the book as an artistic object (Tabernero, 2013, 2015b; Tabernero & Calvo, 2016).

We find therefore ourselves in the sphere of multimodal literacy of the 21st century reader, which is essential today. Therefore, studies such as that of Unsworth (2013, 2015) and Barton & Unsworth (2014) are a reference to perform our analysis, although unlike them we will be focusing on differentiating the characteristics of books trailers instead. We will be analysing so many digital epitexts that this fact may condition both the consumption and production of senses and also affect the promotion and dissemination of children's books.

Theoretical analysis framework

Trailer books have a series of characteristics derived from the aforesaid definition: it has to be brief, suggesting, persuasive and very precise. Therefore, the classification established at the time can be qualified in some aspects depending on their format due to the vertiginous evolution of the contents on the net (Tabernero, 2013, 2015b). Three modalities were determined in the study we refer to: Issuu presentations, book-trailers of a cinematic technique and animation short films. As far as the second format is concerned, we then identified it with flash fictions to define it as such.

On the basis of flash fictions, we find different times of proposals (Tabernero, 2015b): those based on ellipsis and suspension as a construction procedure based on intertextuality (<http://impedimenta.es/trailers.php/los-zapatos-rojos-1>; <http://impedimenta.es/trailers.php/max-y-moritz-trailer>), those that outline just a literal part of the work as an example (<http://edicionesekare.blogspot.com.es/search/label/Elzbieta>) and those that present mini-tales of an hypertextual nature based on a book of origin (<http://anajuan.net/books/>).

It is true that given that social media are present in all the spheres of culture and education, book-trailers offer new ways that conceive the discourse as Kristeva (1969) or Barthes (1987). These authors believe that works are always written because they are moving constantly and this fact thus generates paratexts, expressions that become part thereof. book-trailers are somehow part of the paratexts mentioned by Gray (2010) that propose a reading strategy, chose their recipients and lead them to construct meanings. Moreover, they become texts generated by the work that have their own artistic status, both in terms of reception and the rules determined by the genre.

Therefore, if we take into account the need to give book-trailers the definition of

virtual epitexts in the category of incorporated paratext (Gray, 2010) or de rising electronic literature (Unsworth, 2006), we are going to present the main characteristics of books trailers by analysing a corpus of 80 examples chosen from the material on the net. A series of categories will be derived from this study and they will be the references required to analyse a book-trailer from the quality parameters. We believe it is important that the mediator and the final recipient, whoever he/she is, have some guidelines to assess to which extent the book-trailer follows its purpose and has the characteristics determined by the genre's poetics, if it can be called that way. This way, our proposal consists on moving forward on the basis of previous research and extend it and concluding an analysis model useful when applied in the future. Likewise, we should not forget that book-trailers can become an optimal tool to develop literary competence, from the creative point of view and consequently to train literary readers:

Given the characteristics of their creation, book-trailers are instruments that bring together the main elements that are part of the literary discourse. This way, they can be defined as instruments that can be applied in the classroom. Literary reading is the ultimate expression of the act of reading, so that the decoding, interpretation and reflection activities as strategies inherent to reading comprehension constitute the essential foundations of the development of literary competence (quote Mendoza, 1998). On the other hand, children's books are the best tool to develop literary competence, as stated by Colomer (2005, pages 99-11). From this point of view, book-trailers can -from the point of view of creation and reception- be one of the work tools of literary, communicative and clearly digital competence in the framework of web 2.0. (Tabernero, 2015b, pages 227-228).

Criteria followed to select the corpus

The selection of the corpus started by making systematic searches over three years, mainly on Google. We did not discard the occasional provision of profiles of authors and publishers on Facebook and Twitter. The searches included the keyword "book-trailer" combined with "children's literature", "album" and "publishers of children's books". On the other hand, the websites of the main publishers of children's albums and authors-writers and illustrators- of children's literature were periodically checked. The information provided by portals such as <http://blog.picturebookmakers.com> -a compilation of some of today's major authors of children's books- is especially noteworthy. We had to filter the large amount of proposals labelled as book-trailers on social media that did not have the characteristics of same. This way, following the principles of discourse analysis, we observed the keys set forth as characteristics of the book-trailer on the basis of flash fictions (Tabernero, 2015b) when selecting the final corpus. We believe that the notes that define flash fictions (Zavala, 2006) (brevity, diversity, complicity, fractality, fugacity and virtuality) are the most suitable criteria. We also emphasise the hypertextual nature of book-trailers (quote Landow, 2009; Mendoza, 2010, 2012), because the subject of study is defined as an exercise of hybridization of genres of an intertextual nature that is explained through ellipsis as an essential resource to get the recipient to collaborate in the construction of meanings. We made the selection of the study materials taking into account the defining notes, as well as the presence of data details of the book the book-trailer refers to (authors, title, publisher, date of publication, etc.). We only considered those book-trailers guaranteed by the publisher of the book or alternatively of the authors thereof. We thus believe that the origin of promotion and hence

of persuasion are extremely important in this selection.

Analysis of the book-trailers

According to the above, the initial categories that support our analysis are the following: presence of details identifying the book, brevity, complicity, fractality, hypertextuality, intertextuality, ellipsis and suspension. We want to make clear that, taking into account Genette's classification (1987), we distinguish between the basis of hypertextuality inherent to book-trailers, because it is about constructing a discourse on the basis of an existing one, and intertextuality of those book-trailers that enhance the relations with other works as a construction axis. On the other hand, we have taken into account the fact that book-trailers have used that hybridisation of languages that characterises it, with the extreme presence of cinematic techniques to preserve the essence of the book to which it corresponds from the point of view of promotion.

Details of the book

All the book-trailers analysed include details of the book, whether at the beginning or at the end: authors, title, publisher and, in some cases, launch date. This last detail normally appears in those book-trailers is shown on the publisher's promotion websites where the book is launched. This is the case of the promotion of *Animalium*, by Katie Scott and Jenny Broom (<https://www.youtube.com/watch?v=fcJNivIJURc>). As a matter of fact, after the presentation process, these data are erased and become part of the repository of the publisher or author, as the proposal by Nórdica (<http://www.nordicalibros.com>). In these cases, book trailers are part of online catalogues, which are so frequent nowadays. The presence of authors in the photography, just like in *Brother and sister*, by the Grimm Brothers ([*tos-que-no-est-aacuten-en-los-libros*\) deserve a special mention, as well as an intervention in their own work, just like in *Stuck* by Oliver Jeffers \(<http://www.oliverjeffers.com/picture-books/stuck>\). In this book-trailer, the author reads his own book aloud and the in the backdrop of an animation that also reproduces the creation process of the main character and other objects and characters that end up trapped in the tree. Similarly, *A wide open house* by Pessoa and Legnazzi \(<https://www.youtube.com/watch?v=FIOSp4ge708>\), shows the illustrator in her workshop creating the pictures of the book. The trailer of *Dracula* by Scafati goes a bit further, because the author draws and talks about the iconic sources that inspired him when illustrating Stoker's work \(<https://youtu.be/E8WKmYseKGk?list=PLhv7R7XXRQJWSf6F9-6F3ORAIqtJrDEYhJ>\). It is about exploring the creation process and also somehow about proposing ways to construct meanings through metafiction. We are obviously approaching writing as a private act explored by the reader to understand the author's point of view, in the sense of analyses of genetic materials \(Lois, 2014, p. 57\) repaired throughout the writing process in all its spheres, offering the opportunity of blurring the borders between the finished work and the different manifestations emerging therefrom. Therefore, there is a portal \(<http://blog.picturebookmakers.com>\) where some authors discuss about the creation process of their works. In most cases, the authors are frequently present in the book trailer. As an example, Kitty Crowther and her explanation of *Mère Méduse* \(<http://blog.picturebookmakers.com/post/100580798276/kitty-crowther>\), an album where a documentary is made involving the author about the creation of the different characters. The work of the drafts by the publishing house Ekaré on *The little king* by Sáez Castán deserves a special mention \(\[https://youtu.be/MNvVD_8hHAs?list=PLhv7R7XXRQJWSf6F96F3ORAIqtJrDEYhJ\]\(https://youtu.be/MNvVD_8hHAs?list=PLhv7R7XXRQJWSf6F96F3ORAIqtJrDEYhJ\)\).](http://www.nordicalibros.com/hermanito-y-hermanita-y-otros-diecis-eacuteis-cuen-</p>
</div>
<div data-bbox=)

As far as the duration of book-trailers is concerned, the corpus analysed shows that they normally last between 31 seconds, in the case of the shorter ones, like *The day the crayons quit* by Jeffers (<https://youtu.be/G1U2HtpuKqs>) or *Flora and the flamingo* (<https://www.youtube.com/watch?v=ibliu3hOX0U&nohtml5=False>), and 3 minutes in the case of the longer ones (https://www.youtube.com/watch?v=dOl-5sack_do); *Nada de nada* by Nesquens and Gamón and *El libro de la suerte* by Lairla and Lartitegui (<https://youtu.be/Q26XAV1ph3g>). In average, they last for 1 minute 15 seconds approximately. By definition, book-trailers has to be short, because what they suggest is more important than what they say to make the reader read the book.

Complicity and appeal to the reader

On the other hand, book-trailer have to establish a relation of complicity with the reader, an appeal, a dialogue, sometimes direct, to remain true to their persuasive purpose. For example, *Imagina* (<https://www.youtube.com/watch?v=SxUs41jB4Ts>) o *La voz del árbol* (<https://youtu.be/3U5Ui9FnwFw?list=PLhv7R7XXRQJWSf6F96F3ORAIqtJrDEYhJ>) are book-trailers where second person is used and immediately results in the recipient's collaboration. This complicity with the reader emerges not only through voice or text, but through the characters looking forward. That is the case of *This is not my hat* (<https://www.youtube.com/watch?v=6MuDfdxESOQ>), *The red shoes* (<http://impedimenta.es/trailers.php/los-zapatos-rojos-1>) o *Little Red Riding Hood* by Gabriela Mistral (<https://youtu.be/RU0hRK-AoFI?list=PLhv7R7XXRQJWSf6F96F3ORAIqtJrDEYhJ>). This complicity is sometimes enshrined in the intervention of a narrator who is not the book's author but the author of the text or the implicit author of the work and the narrator of the book-trailer defined as a discourse. It is a new voice that, in the case of the book, normally corresponds to the back cover discourse aimed at the reader or the

mediator, as outlined by Tabernero (2013, p. 218) in his catalogue of book-trailers. *El libro de la suerte* by Lairla and Lartitegui (<https://youtu.be/Q26XAV1ph3g>) is a good example, where the keys to read the work are revealed by a narrator who enters into a direct dialogue with the recipient as if he/she were a child or a young reader.

Ellipsis and suspension

The categories of ellipsis and suspension are linked to the concept of complicity, because the discourse is fragmented to invite the reader to join the dynamics of playing with the scope of expectations and of creating gaps. This is one of the main characteristics of book-trailers, because suspension turns into some kind of ellipsis forced by the discourse's purpose, namely persuasion. Any of the book-trailers included in the corpus use both ellipsis and suspension as construction resources. Therefore, this results in a selection of sequences, the most relevant ones, so that the reader finds the essence of the book. The trailer of *L'Olivia i les princeses* (edition in Catalan of *Olivia and the fairy princesses*) by Falconer is an example (<https://youtu.be/75M-2jn4-sXs>). This trailer plays with the front and the back cover of the book and outlines the conflict of the book, and the reader is therefore thrilled by the final solution. The discourse is constructed in an harmonious way, faithful to the main character, who is in turn the core of different books and an adaptation to a TV series. The fly leafs in pink stars sometimes are the transition between pictures and pink is the main colour unlike black, white and red, and is normally used by Olivia to draw herself on white backgrounds. The balloons where the dialogues and the up tempo music are inserted that accompany the flat movement of characters give the impression that the main character is very active who asks questions and thinks frantically. Olivia does not know what she will be when she grows up, she does not understand

why do all girls want to be princesses and why are princesses dressed in pink. She asks these questions in the animated short film, which are asked to Olivia's mother in the book. There is thus an ellipsis of sequences, moments and characters that converge at the end of the book-trailer when Olivia says that she already knows what she will be when she grows up... The reader will have to read the book to solve the riddle, satisfy the expectations raised by the trailer and to fill the gaps of the discourse generated by the different sequential ellipses. On the other hand, Olivia's song, from the TV series, contributes to the idea of Olivia's extreme activity causing fatigue in adults. There are also references to images from Olivia's universe such as the dog and the cat, companions in different adventures and the phenomenon defined by Ricardou (1971) "restricted intertextuality" occurs, because the universe that generated the work is born from intermittent relations between different works with the same main character. Most of the book-trailers analysed are examples of ellipsis and suspension. The book-trailers of *El deshuelo* de Blanco (<https://vimeo.com/133052008>), *This is not my hat* (<https://www.youtube.com/watch?v=6MuDfdxESOQ>) or *I want my hat back* (https://www.youtube.com/watch?v=TYYQW_uCdzM) by Klassen are examples of this suspension strategy.

In some case, ellipsis is the only construction foundation that appears. That is the case of *Flora and the flamingo* (<https://www.youtube.com/watch?v=ibliu3hOX0U&nohtml5=False>) or *Flora and the penguin* (https://www.youtube.com/watch?v=kAIrGrdlo_k&nohtml5=False) by Molly Idle or *Nada de nada* (https://www.youtube.com/watch?v=dO15sack_do) by Nesquens and Gamón in the search for an almost autonomous artistic discourse that synthesises the most remarkable element of the book: its final meaning. In *Flora and the flamingo*, the music and the dance of the characters offer the recipient a composition of a smooth rhythm and flat animation as a whole that attains a harmonious balance after

several attempts. In *Nada de nada*, Nesquens' *greguerías* result in changes of perspective in Gamón's conceptual images to present the interaction models that ironically condensate the glance of an entire universe embodies in white backgrounds. Similarly, *It's a book* by Lane Smith (<http://www.youtube.com/watch?v=NWhrEupHf-k>) constructs a virtual discourse on the album promoting a virtual, fragmented, ironic discourse with an agile animation arising from the literal proposal is also faithful to the illustration technique. The book-trailer of this work is based on an intertextual, metafictional and ironic proposal that has a meaning *per se*.

The hypertext

Books has inherently an hypertextual nature because they are always based on a hypotexts that explains it, whereby a hypertext is created. In any case, the hypertextuality that works as a backdrop is measured in levels because the ellipsis is based on the knowledge of the story or the main character to construct another discourse that reminds the shared keys to the reader and somehow emphasises the identity of a books that deals with a story that is already known. The version of *Alicia* by Fondo de Cultura Económica are good examples (<https://www.youtube.com/watch?v=NLlrDZN7dCw>), as well as that by Sexto Piso (https://www.youtube.com/watch?v=ozW-Tk4VDB_4o), or that of *Nórdica* (<http://www.nordicalibros.com/alicia-en-el-pa-iacutes-de-las-maravillas>). Sometimes, in this sense book trailers define a double final perception where the adults if present. This is the case of the book trailers of *Cinderella* by Editorial *Nórdica*, illustrated by Elena Odriozola (<http://www.nordicalibros.com/cenicienta>) or *Puss in boots*, illustrated by Javier Zabala (<http://www.nordicalibros.com/el-gato-con-botas>). In these two proposals -notable the first one- the versions by Perrault and Grimm are distinguished by the symbolic secondary characters. This is also the case of *The red shoes* (<http://impedimenta.es/trailers.php/los-za>

patos-rojos-1) or *Frankenstein* (<http://www.nordicalibros.com/frankenstein-o-el-moderno-prometeo>), book-trailer where the already mythical background introduces a graphic interpretation that is worth promoting. Therefore, the proposal by Elena Odriozola for *Frankenstein* based on silhouettes arranged around a key role theatre, is embodied in the book-trailer that corresponds to the book. It is therefore a reading about reading.

From the hypertextual point of view, those book-trailers that are constructed as mini tales on the basis of the original book are also justified. Ellipsis is the main strategy, therefore book-trailers may work as an unfinished story *per se*. This way, the website of Ana Juan (<http://www.anajuan.net/>) includes the trailer of *Circus* (<http://www.youtube.com/watch?v=z5Jh6PzPKvQ>) or *Snowwhite* (<http://www.youtube.com/watch?v=z5Jh6PzPKvQ>). Two examples of different construction. The action of *Circus* takes place elliptically with Mozart's music against the backdrop and pages are turned and zoom movements are included as animation techniques. The trailer of *Snow White* is based on a pretext where there the narrator is replaced to frame drafts as a memory of the story that justifies the book's discourse. This is possible thanks to a title, to some characters and to a story that are inevitable linked to the hypotext of *Snow White*. The knowledge of this hypotext also justifies the setting of the book-trailer of *Snow White* illustrated by Barrenetxea for the publishing house Nórdica (<http://www.nordicalibros.com/ficha.php?id=118>). The trailers of *Tuesday* by David Wiesner (<https://www.youtube.com/watch?v=IV5LOHdrrdP8>), *The fish that smiled at me* by Jimmy Liao of the publishing house Barbara Fiore, which was entitled *A fish with a smile* (<http://www.youtube.com/watch?v=WSs1W7mP29M>) work as hypertexts. In these cases, we find animation short stories based on picture books or albums that are some kind of trailer promoting books that in almost all cases goes

beyond the book's scope to approach a discourse that loses its purpose and becomes an autonomous resource. This kind of proposal may be associated to short films such as *The fantastic flying books* (<https://www.youtube.com/watch?v=ulDuuqXqLzI>) or *The house of small cubes* (<https://www.youtube.com/watch?v=7wKhEQ0qbts>) that result in albums that are not as solid as the original discourses, notably in the first case. In any case, we do not believe short films are examples of book trailers because they do not include any of its characteristics and have a cinematic artistic discourse that is not aimed at promoting books or reading, but presenting an autonomous work with discourse strategies that are purely cinematographic.

The intertextual component

On the other hand, the intertextual component is appears repeatedly in book-trailers, because, as stated by Kristeva (1969) and developed by Eco (1981), books and especially literature are defined as networks of texts. All books are read within the framework of other books, and the relations established is what actually offer the keys of literary discourse. Therefore, book-trailers such as that of *El inventor de viajes* by Vallejo and Cano (<https://www.youtube.com/watch?v=Yt122-fDyjM>), *Londres para niños* (<http://www.nordicalibros.com/londres-para-ni-ntildeos>) or *Madame Butterfly* (<https://www.youtube.com/watch?v=LN8xhL98gQE#t=16>), among others, develop that intertextual relation, both in texts, pictures and music. In *El inventor de viajes*, the relation with Lucian of Samosata, hypotext of the discourse, is established from the discourse and the pictures that recreate the artistic style of the Greco-Latin world. In addition, the child's voice that pronounces the most characteristic terms of the story emphasises the need to inform the reader it is an adaptation for children of a classic that has the foundations of science-fiction. The

other two book-trailers, *Londres para niños* and *Madame Butterfly*, establish the intertextual relation between text, pictures and music. A meaning construction line is thus proposed to the reader, regardless of whether he/she is a child or an adult, in his/her role as mediator or final recipient.

The metafictional element

The metafictional element linked to the book and its fiction spheres appears repeatedly in book-trailers. This is not to say that the book it refers to has a metafictional nature, but that it highlights the reflection on the creation process, on the construction of the fictional discourse in the book's support itself, notably albums. This is partly due to the concept of literary trainee readers with the opportunities offered by the combination of different artistic languages. This is the case of *The hueys in the new jumper* (<http://oliverjeffers.com/picture-books/hueys-the-new-jumper>) by Jeffers or *Animalium* by Scott and Broom (<https://www.youtube.com/watch?v=fcJNivIJURc>), trailers where characters get in and out of the books, strengthening the idea of the universe hidden behind the covers and the -sometimes non-existent- borders between reality and fiction. The trailer of *Journey* by Aaron Becker (<https://www.youtube.com/watch?v=SxUs-41jB4Ts>) is a clear example of metafiction, because the essence of the story is purely metafictional.

The book as an object

One of the categories appearing is that of the book as an object in those trailers where the object's specificity of the book promoted is highlighted in particular. This is obviously one of the trends of the children's literature market nowadays (quote Kümmerling-Meibauer, 2015, p. 250). The trailer of *Abecedario* by Kaufman, Franco and Bianki (<https://www.youtube.com/watch?v=ywumguB0J8o>) is an example of what we are arguing. The book is presented by displaying all its pages in the final seconds.

El rascacielos (<https://www.youtube.com/watch?v=hpGo3CvMS-E&index=7&list=PLhv7R-7XXRQJWSf6F96F3ORAIqtJrDEYhJ>), *Concierto para escalera y orquesta* (<https://youtu.be/QcCq-rl0DCg4?list=PLhv7R7XXRQJWSf6F96F3ORAIqtJrDEYhJ>) or *La Mona Lisa* (https://youtu.be/T4_RicN3Nac?list=PLhv7R7XXRQJWSf6F96F3ORAIqtJrDEYhJ) and *Andy Warhol* (<https://youtu.be/RW2bqU-jqVc?list=P-Lhv7R7XXRQJWSf6F96F3ORAIqtJrDEYhJ>), are examples of the enhancement of the perspective of objects in the book. In any case, all the proposals analysed start or end with the presence of the book cover of the work promoted, a characteristic that is purely material.

Elements inherent to film language

As far as the presence of elements inherent to film language, the appropriateness of music, voice and animation to the essence of the book, to what makes the book unique among all other books, is a key aspect. This way, the music that accompanies the proposal normally marks the pace of action and also contextualises the time where it takes place. It is thus adjusted to the final story and meaning of the book. Trailers such as that of *Snow White* (<https://www.youtube.com/watch?v=NGld8gwzE60>) or *The butterfly lovers* (<https://www.youtube.com/watch?v=rtZtBdX6upA>) by Lacombe are examples of this. In them, the graphic rewriting of old stories is supported by the musical recreation that work as atmosphere and also marks the pace of action.

As far as the animation of the examples analysed is concerned, the most remarkable aspect is the use of flat movement of characters through the backgrounds selected, which are also flat and match more representative spaces. The movements of parts of the body are normally clumsy and reveal gestures or attitudes that define the characters' personality. The reader has to collaborate, because it is not an animation short film but a document that intends to refer to the reality of the book

at all times, including the transition procedures between pictures, that sometimes imitates turning the page analogically. On the other hand, given the fact that book-trailers are short, it is compulsory to select the main character and the other characters of the book, the space and time that help the recipient identify the main subject of the work. Using the zoom-both in and out- and paying attention carefully to the settings are the most frequent procedures to highlight the main elements of the discourse. The combination of genres between albums and films is shown in each of the procedures identified (quote Bloc, 2010; Gaudreault & Jost, 1995)

The trailer of *Max and Moritz* (<https://www.youtube.com/watch?v=HYnSwVdR6J8>), that plays with the aesthetics of silent films, with fades, zoom ins, music and some type of clumsy animation that combines the origin of the book they belong to, an illustrated album, with the time the story is written; in the case of *Max and Moritz*, using banners and reminding us of the film cinema from another time (Gaudreault & Jost, 1995, pages 78-80) of comedy films at the dawn of the seventh art. Illustrated albums are thus linked to film language, where he borrows different terminological and technical elements.

El cuento del carpintero, another book-trailer analysed, has the parameters we just outlined with the special feature that it has a double page structure that of a clear analogue nature. Therefore, the trailer has the sequencing and flat animation of the book, the narrative part of classic tales with recurrent actions. That way, the reader is inserted into a traditional atmosphere, with the detailed caricatural graphical proposals of the illustrator, and the story is suspended by asking the recipient to look its development somewhere else. This proposal emerges from fragmentariness and plays with the reader's expectations, who may

interpret some signs of surprise that have an impact on the humorous tone.

Categories of analysis of book-trailers

In view of the results mentioned, we can establish the following categories that structure an analysis model of book-trailers referring to illustrated albums or books in the field of children's literature (figure 1).

Discourse	Categories
The book as an object	Details of the book: authors, title, publisher, date
Film language	Duration: between 30 seconds and 2 minutes
Flash fiction	Complicity: the narrator and appeal to the reader
Flash fiction	Suspension and ellipsis as construction foundations
Flash fiction	Hypertextuality
Flash fiction	Intertextuality
Flash fiction	Metafiction
Book as an object	Perspective of objects in the book
Film language	Animation
Film language	Music and pace of sequencing, action and time location
Film language	Flat spaces
Film language	Selection of characters and spaces. Presence of zoom.

On one hand, these categories are quality indicators and assessments of the book-trailer and, on the other hand, they can result in construction references, always taking into account the essence of book-trailers, namely the book's promotion; in our case, on an illustrated album or book.

The book-trailer of *Le merveilleux Velu-Dodu-Petit* by Beatrice Alemagna. Towards an analysis model.

Upon performing the study to extract the categories identified with those indicators that should be referred to in book-trailers, we now propose an analysis model of a book-trailer that could be seen as paradigmatic. It is the book-trailer of *Le merveilleux Velu-Dodu-Petit* by Alemagna (<http://blog.picturebookmakers.com/post/118767818346/beatrice-alemagna>), an album that proposes the search for identity

as its main theme. The main character, Edith, is little girl aged five-and-a-half years who has to find a birthday gift for her mother. She believes she cannot do anything compared to the other members of her family but she has to do her best to find something special: the *Velu-Dodu- Petit*. The graphical proposal is interesting due to the information obtained by the reader, which unveils what is concealed by the text. The final meaning is not expressly mentioned, but it is significant that the coat of the main character is pink, just like the *Velu-Dodu-Petit*. The fact that this trailer is hosted in the portal stated above (<http://blog.picturebookmakers.com>), a blog where some authors discuss on their works and their creation process, continuing the idea of construction of meanings from the point of view of the writing processes advocated by genetic criticism. This way, in the space devoted to Beatrice Alemagna, the author presents drafts and ideas that were sometime the basis of *Le merveilleux Velu-Dodu-Petit*. Therefore, the book-trailer is inserted in this context and is part of a concept of an unfinished story in perpetual movement with paratexts of a virtual nature that propose readers and mediators a way to interpret it, conditioning the creation of meanings.

We will now describe the book-trailer using the categories we have identified upon analysing the results.

- The details of the book already appear in the first picture in front and in the back cover under the form of credits and provide the necessary information about the book, including its launch date. The author of the book-trailer and the music used appear at the end. The closing formula -a film by Emmanuel Feliu- deserves a special mention. This way, the document's cinematic filiation is identified and, at the same time and in spite of the fact that the book of origin is present, there is a certain degree of independence of the resulting artistic discourse that is defined as film.
- This book-trailer lasts for 1' 19" which is an intermediate duration compared to other defining parameters of the genre. Book-trailers in essence must be short to generate a need to complete what is omitted and make readers read the book. Brevity is therefore part of the essence of the book.
- Undoubtedly, in a purely persuasive discourse, complicity, the need to appeal the reader, emerges at the beginning, with the presence of the narrator in first person. This narrator belongs to the book's discourse itself, because the main character of the story is who tells his/her adventure in first person. Nevertheless, in this book-trailer, this narrator in first person has the voice of a little girl, which is very persuasive because it is plausible. He/she is thus not a narrator-reader, somebody who reads the book from the outside, but a narrator who explores the film proposal and gets out of the book, as a metalepsis, breaking the fiction plane.
- Suspension and ellipsis are the construction foundations of this proposal. The trailer starts with a fade simulating the wake-up time and some planes also separated by successive fades on actions performed early in the morning: getting up, getting dressed, washing and having breakfast. The four actions presented in the picture identify the main character and her family: Edith/Eddie, his/her father, his/her mother, his/her sister. The picture does not reflect in any case what the narrator's voice says, but his/her actions suggest the reader that what is being explained corresponds to the character's point of view, to the vision of his/her environment and himself/herself. Therefore, this narrator is not reliable, and requires the reader's collaboration to construct the discourse. After the beginning, faithful to the text of the book, there is an ellipsis in the action by anticipating the end of the story by a search journey drawn in the picture: "Et moi, je ne sais rien faire. Rien de rien. En tout cas, c'est ce que je

pensais jusqu'hier. Car hier j'ai rencontré un Dodu-velu-petit".

In addition, the *Dodu-velu-petit* is mentioned without any further explanation, text or picture, which suspends the discourse so that the reader can find in the book what is suggested but not specified in the trailer. The main character begins a search for something called *Dodu-velu-petit*, which seems to be unknown both to the main character and the reader.

Therefore, the ellipsis of action and its suspension have this persuasive effect inherent to book-trailers so that a to read the story in full is generated in the reader.

- Hypertextuality, as an element inherent to all book-trailers, is also clear in the example chosen. The discourse is constructed on the basis of books; therefore, trailers only take on their full meaning when said books are read. That is the only way to know the true identity of *Dodu-velu-petit* and its final meaning. We could even talk about hyperlinked reading, i.e., non-linear or sequential. Nevertheless, from the artistic point of view, we must not forget the autonomy of trailers. Because they work as film discourses *per se*.
- Intertextuality, one of the defining characteristics of the literary discourse, is shown in this book-trailer in a clear way. The character of Pippi Longstocking is a key reference. Like Pippi, Eddie looks everything up from below, and gets lost in an ocean of details in every store she visits in search for the unknown. On the other hand, Eddie's initiatory journey, shown on that city map, is linked the journeys made by characters from traditional tales. The spaces chosen are also reminiscent of the work of Collodi or De Amicis. The text layer Kristeva (1969) referred to is thus reflected in the trailer.
- As far as metafiction is concerned, the book-trailer we analysed has less metafictional contents than others we commented

on the analysis of the results obtained. It probably has to do with the repeated concept of film that inspires the proposal and the creation process is not as interesting as the results. In the book, the perspective of objects is presented at the end, when the camera gets close to the main character, which is inserted in the cover in a slightly metafictional way. As the camera zooms out, all the elements inherent to the identification of the book as an object appear. Somehow, it is a declaration of discourse filiation attended by the viewer. In other words, the film is constructed on the basis of a book and the latter has all the keys of the story.

- The trailer's animation, according to the hypotext it generates, is made on flat spaces with small movements in the eyes, legs or arms of the characters, and even in very flat movements too. The linearity of the shapes and the use of drawings faithful to the picture's design is observed. In short, the animation is discreet, does not gobble up by the discourse and is accompanied by sound effects such as tap water running or a door creaking, elements that contribute to suggest basic effects. Therefore, the difference with animation short films is established because they have a different purpose while in book-trailers the book's discourse prevails above the other purposes.

On the other hand, the music chosen, referred to in the final credits, proposes two different times in action: the presentation of the character and her environment, with a slow rhythm, and the beginning of the search, when the movements and the music have a faster rhythm. Action, divided into two very different parts, has two music movements with a rhythm that suits the action's meaning, the *tempo* of Eddie's journey.

The spatial location where the action takes place is extremely important, according to the final meaning of the book. By zooming with

the camera, the comprehensiveness of every single detail from each location –notably the shop windows- is highlighted. The Pictures show everyday objects, among which the suggested presence of that *Dodu-velu-petit* is suspected. The camera play and the perspective aim the viewer’s gaze at the detail, in line with one of the construction means of the book. As far as spaces are concerned, the aerial view used by the camera to capture the hectic movements of the main characters is noteworthy, as it draws some kind of itinerary with reminiscences of journey games. The concept of detail, a metaphor of the fascination inherent to childhood, is present in all the sequences.

This same camera play focuses the viewer’s gaze on the main character and insists on her looking up from below. All is seen in the eyes of a little girl who, at the beginning of the search, is wearing a bright pink coat with connotations that are very similar to the meaning of fantasy during childhood. Therefore, Eddie’s coat leads to direct relations with other children’s storybook characters whose clothes are their distinguishing mark: *Little Red Riding Hood*, *Rosa Blanca* by Innocenti, *The tunnel* by Browne, etc. This way, the importance of light in the picture is announced as a projection of Eddie, who has a light that is pretty similar to that of Pippi. Both the main character and the reading keys of the book are thus isolated from the cinematographic resorts: fantasy, childhood’s gaze, the search for the extraordinary, affection, friendship and identity. The reader approaching the book will justify the absence of the *Dodu-velu-petit* because the presence of the little girl, who is *Dodu-velu-petit* indeed, will be enough.

Conclusions

Book-trailers are one of the major virtual public epitexts in networks. For this reason, it is necessary to establish an analysis pattern from which different criteria can be inferred,

CATEGORIES	Le merveilleux Velu-Dodu-Petit
Details of the book: authors, title, publisher, date	Cinematic filiation is also identified
Duration: between 30 seconds and 2 minutes	1' 19"
Complicity: the narrator and appeal to the reader	First person narrator Child’s voice
Suspension and ellipsis as construction foundations	Presence of the two construction foundations. Both when <i>Dodu-velu-petit</i> is present and at the proposed end.
Hypertextuality	Hyperlink reading
Intertextuality	Spunk. <i>Pippi Longstocking</i>
Metafiction	Slight proposal
Perspective of objects in the book	Object’s filiation
Animation	Discreet and flat.
Music and pace of sequencing, action and time location	Rhythm and music linked to the story
Flat spaces	Relevance. Aerial views
Selection of characters and spaces. Presence of zoom.	Emphasis in the hypertextual line from the perspective of light and colour.

so that the mediator or the final reader can distinguish between those of great quality and follow the genre’s pattern and those which are apparently book-trailers but have other purposes other than promoting the book.

As stated in our analysis, book-trailers are defined among Gray’s incorporated paratexts (2010) and are one of the epitexts that, as previously stated, creates the text and is partly responsible for the meaning conferred by the reader (Gray, 2010, p. 6). On the other hand, they provide the reader with the reading strategy and helps him/her choose a text to read, conditioning the creation of meanings. In short, it is one of the distinguishing marks of the text’s movement, of a discourse that is always unfinished by means of the intertext and the new discourses it generates, as stated by Kristeva (1969) and Barthes (1987).

On the other hand, the characteristics of book-trailers are defined by the purpose that generates them. Ultimately, they are a virtual discourse with cinematographic keys that

firstly lead to buy a book and finally read it. Persuasion, through genre hybridisation, is the final aim of book-trailers. Two major types of book-trailers are identified upon performing our analysis: those that lead to the book and try to be faithful to its own essence, and those created as flash fictions based on the book. Both types involve hyperlink reading and are defined on the basis of the hypertext. In short, both are relatively autonomous from an artistic point of view, although it is maximised in the second case.

These public dissemination epitext includes, to sum up, the essential characteristics contained in the book and its creation may have an impact on the development of competent readers due to the implications of the construction process, as shown in other research (Tabernero & Calvo, 2016) We also emphasise the idea of visual literacy linked to the 21st century reader. The description of book-trailers as virtual epitexts ends here. After this study, we would like to suggest further study, because it is necessary to analyse the extent to which book-trailers are defined as a marketing element of books and promote their sale and reading consequently. To that end, studies of a quantitative and qualitative nature should be carried out, approaching the field with the collaboration of publishers and authors and analysing the data available to them regarding the book's promotion and dissemination. This a door open for future research. According to Alberto Manguel (2012), we read in order to be, and the social media are part of the essence of the 21st century reader.

References

- Arizpe, E.; Styles, M., & (2004). *Lectura de imágenes. Los niños interpretan textos visuales*. México: Fondo de Cultura Económica.
- Bader, B. (1976). *American Picturebooks from Noah's Ark to the Beast Within*. New York: Macmillan Publishing Company.
- Barthes, R. (1987). *El susurro del lenguaje*. Barcelona: Paidós.
- Barton, G., & Unsworth, L. (2014). Music, multiliteracies and multimodality: Exploring the book and movie versions of Shaun Tan's *The Lost Thing*. *Australian Journal of Language and Literacy*, 37, 1, 3-20. Retrieved from <http://www.alea.edu.au/documents/item/844>.
- Cassany, D. (2011). "Después de internet...". *Textos*, 57, 12-22.
- Cassany, D. (2012). *En-línea. Leer y escribir en la red*. Barcelona: Anagrama.
- Doonan, J. (1999). El libro-álbum moderno. In J.I. Muñoz-Tebar, J. I., & M. C. Silva Díaz (Ed.), *El libro-álbum: invención y evolución de un género para niños* (pp. 46-65). Caracas: Banco del Libro.
- Durán, T. (2009). *Álbumes y otras lecturas. Análisis de los libros infantiles*. Barcelona: Octaedro.
- Eco, U. (1981). *Lector in fabula. La cooperación interpretativa en el texto narrativo*. Barcelona: Lumen.
- Gaudreault, A., & Jost, F. (1995). *El relato cinematográfico*. Barcelona: Paidós.
- Genette, G. (1987). *Seuils*. Paris: Éditions du Seuil.
- Gray, J. (2010). *Show Sold Separately. Promos, Spoilers, and Other Media Paratexts*. New York and London: New York University Press.
- Kristeva, J. (1969). *Semiótica*. Madrid: Fundamentos.
- Kümmerling-Meibauer, B. (2015). From baby books to picturebooks for adults: European picturebooks in the new millennium. *Word & Image*, 31 (3), 249-264.
- Landow, G. P. (2009). *Hipertexto 3.0. Teoría crítica y nuevos medios en la era de la globalización*. Barcelona: Paidós
- Lewis, D. (1999). La constructividad del texto: el libro-álbum y la metafiction. In J.I. Muñoz-Tebar, J. I., & M. C. Silva Díaz (Eds.), *El*

- libro-álbum: invención y evolución de un género para niños* (pp. 77-88), Caracas: Banco del Libro.
- Lluch, G. (2014). Jóvenes y adolescentes hablan de lectura en la red. *Ocnos*, 11, 7-20. doi: http://dx.doi.org/10.18239/ocnos_2014.11.01
- Lluch, G., Tabernero-Sala, R., & Calvo-Valios, V. (2015). Epitextos virtuales como herramientas para la difusión del libro. *El profesional de la información*, 24, 6, 797-804. doi: <http://dx.doi.org/10.3145/epi.2015.nov.11>.
- Lois, É. (2014). La crítica genética: un marco teórico sobre la disciplina, objetivos y método. *Creneida*, 2, 57-78. Retrieved from www.creneida.com/app/download/14725464/02+LOIS.pdf.
- Manguel, A. (2012). *El sueño del Rey Rojo. Lecturas y relecturas sobre las palabras y el mundo*. Madrid: Alianza Editorial.
- Mendoza, A. (2010). La lectura del hipertexto literario. El despliegue de referentes, conexiones e hipervínculos en la formación del lector. In A. Mendoza, & C. Romea (Coords), *El lector ante la obra hipertextual* (pp. 143-174). Barcelona: Horsori.
- Mendoza, A. (Coord.) (2012). *Leer hipertextos. Del marco hipertextual a la formación del lector literario*. Barcelona: Octaedro.
- Morduchowicz, R. (2012). *Los adolescentes y las redes sociales. La construcción de la identidad juvenil en Internet*. Buenos Aires: FCE.
- Nikolajeva, M. (2006). *How Picturebooks Work*. Londres: Garland.
- Nodelman, P. (2010). Las narrativas de los libros-álbum y el proyecto de la literatura infantil. In T. Colomer, B. Kümmerling-Meibauer, & M.C. Silva-Díaz (Eds.), *Cruce de miradas. Nuevas aproximaciones al libro-álbum* (pp. 18-32), Barcelona: Gretel/Banco del Libro.
- Relaciones entre el cine y el álbum ilustrado (2010). *Bloc*, 5. Recuperado de https://issuu.com/revistabloc/docs/bloc_5.
- Ricardou, J. (1971). *Pour une Théorie du Nouveau Roman*, Paris: Seuil,
- Rovira, J. (2013). LIJ 2.0. Estudiando la literatura infantil y juvenil en la web social. *Lenguaje y Textos*, 37, 161-171.
- Rovira, J. (2015). *Literatura infantil y juvenil en Internet. De la Cervantes Virtual a la LIJ 2.0. Herramientas y espacios para su estudio y difusión*. Alicante: Universidad de Alicante. Retrieved from <http://hdl.handle.net/10045/46345>.
- Salisbury, M., & M. Styles (2012). *El arte de ilustrar libros infantiles. Concepto y práctica de la narración visual*. Barcelona: Art. Blume.
- Sipe, L. R (2008). *Storytime: Young Children's Literary Understanding in the Classroom*. New York: Teachers College Press, Columbia University.
- Tabernero, R. (2013). El book-trailer en la promoción del relato. *Quaderns de Filologia, Estudis Literaris*, 18, 211-222. Retrieved from <https://ojs.uv.es/index.php/qdfed/issue/view/240/showToc>
- Tabernero, R. (2015a). El book-trailer como medio de promoción de la lectura. In O. Cleger, & J. M. de Amo, *Formación literaria, hipertextos y web 2.0*. (pp. 209-233). Almería: Editorial Universidad de Almería.
- Tabernero, R. (2015b). El book-trailer en la promoción del libro infantil y juvenil. In R. Jiménez, & M. F. Romero (Coords.), *Nuevas líneas de investigación e innovación en la educación literaria* (pp. 99-108). Barcelona: Octaedro.
- Tabernero, R., & Calvo, V. (2016). Book-trailers as tools to promote reading in the framework of the Web 2.0. *New Review of Children's Literature & Librarianship*, 22, 1, 53-69. doi:10.1080/13614541.2016.1120071.
- Unsworth, L. (2006). *E-Literature for Children. Enhancing Digital Literacy Learning*. New York: Routledge.
- Unsworth, L. (2013). Point of view in picture book and animated movie adaptations. *Scan*, 32, 1, 28-37.
- Unsworth, L. (2015). Persuasive narratives: evaluative images in picture books and animated movies. *Visual Communication*, 14, 1, 74-96. doi:10.1177/1470357214541762

Van der Linden, S. (2007). *Lire l'album*. Le Puy-en-Velay: L'atelier du poisson soluble.

Zavala, L. (2006). *La minificción bajo el microscopio*. México: Textos de Difusión Cultural.

Van der Linden, S. (2013). *Album[s]*. Éditions de Facto.