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Research paper

Exploring the value of postmodern picture books from the perspective of creativity/character education

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Abstract

This study explores the value of postmodern picture books from the viewpoint of creativity/character education. For this purpose, 164 picture books were selected. These books were analyzed based on a creativity/character criteria to figure out whether each book contained creativity/character elements. Furthermore, 59 books that were categorized as containing creativity/character elements were analyzed qualitatively to find the values they possessed in creativity/character education. The results were then categorized as follows: "Another perspective: Wings of Sympathy and Understanding," "Start of Exploration: Passion towards the Unknown," "Choices and Decisions," "Thinking outside the Box: Passing my own Limitations," "Breaking Walls and Moving towards Reconciliation and Liberty," and "Achieving Happiness Together." The results indicate the potential that postmodern picture books may have on implementing creativity/character education for children. In addition, it provides a positive outlook on educating passionate and cooperative children who do not stop at other people's judgments and predetermined stereotypes.

Keywords: *postmodernism, picture books, creativity/character, early childhood education*

1. Introduction

Postmodernism can be described as a set of critical, strategic and rhetorical practices employing concepts such as difference, repetition, the trace, the simulacrum, and hyperreality to destabilize other concepts such as presence, identity, historical progress, epistemic certainty, and the univocity of meaning. Postmodernism is affecting many individuals and parts of their lives by posing questions about objective truth, rationality, and pre-established academics. Traditional forms of knowledge were produced through direct or indirect experience, whereas knowledge in the postmodern era is based more on psychological language and internal experiences. In other words, it is about producing knowledge by understanding an integrated view of the world and previously established knowledge [3].

The trends of postmodernism are influencing education in the corresponding era; this requires education to also focus on waving through complex issues in life, and actively reflecting on mundane experiences in a way that can produce creative knowledge [4]. However, education based solely on utilizing intelligence to understand and process knowledge cannot be an alternative to today's education. Previous education models that focused only on creativity and excellence proved to have issues as well, hence the direction of education models started to aim at achieving cohesion of creativity/character [2]. In other words, education started to focus on nurturing children who know how to coexist. They have a strong fundamental character, and express creativity on top of it. Creativity/character education is the education to cultivate creative talents with the good character and moral judgment through the organic combination of the two education while emphasizing the original function and role of creativity education and character education.

Picture books have proved to be effective in providing realistic new experiences, rather than merely recounting already experienced stories, in creativity/character education [5]. A picture book is a form of art that combines language and visual images [6], and projects values and faith towards life and the world. Furthermore, it has social/historical/cultural significance. As a result, children start to understand themselves, other people, and the world with these books. They then go as far as to develop a vision of life through this experience [7].

Postmodern picture books are a continuation of postmodernism [8]; they are unique in reflecting the world's multidimensionality and leading children to consider the difference between newness and ambiguity. As such, readers end up participating in critical thinking and discussions. [9]. Abundant visual information causes multilevel simultaneous reactions and prompts imagination, creativity, and thinking skills etc. to analyze information from a wider perspective. In particular, techniques such as playfulness, parody, self-reference, nonlinearity, multiplicity, and irony allow us to view the world differently through the lenses of our children, [10]. Hence, it is closely related to

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creativity, moving away from the old to producing something new, yet adequate [11]. In particular, parody breaks through the conventional authority given to the author and develops critical thinking skills and a wider perspective by translating the power to comprehend to the person making the parody [12]. Similarly, metafiction motivates readers to reflect on their cognitive system as they read the book, and induces them to move out from it, and ultimately, the reader approaches creativity/character by developing a meta-cognitive system [13].

Although existing picture book education for children's creativity has focused on developing creativity in specific academic disciplines (language, numbers, science, art, etc.), no study has been made on exploring the value of postmodern picture books in creativity/character education. This study is based on the assumption that postmodern picture books are effective as a medium that encourages deviation from conventional thinking and one that moves towards a freer mindset and creativity. With this assumption, this study aims at increasing the presence of postmodern picture books in children's creativity/character education. Consequently, this study has set the following research question: What value does postmodern picture books have in terms of creativity/character education?

2. Research Method

Postmodern picture books, which are analysis target of this research, were chosen and analyzed in six phases.

First, with the keywords “postmodern” and “picture books,” 62 papers were found in the Korean Studies Information Service System (KISS) and Research Information Sharing Service (RISS) from 2000 to 2017. A total of 413 picture books that were the analysis targets of the papers were chosen.

Second, 164 were set as a primary analysis target, excluding those that did not have a domestic translated version or were out of print.

Third, the primary analysis was based on “creativity/character elements” that precedent studies [1][2] presented. Creativity/character consists of three elements: “interest in problem,” “finding an alternative,” and “taking action,” and six sub-elements: “ability to realize social problem,” “ability to accept diversity,” “ability to make definite judgements,” “ability to control one’s behavior,” and “ability to make relationships.” Conforming to this, after two researchers each analyzed whether creativity/character elements were included, the results were agreed on if there were different opinions. As a result, the secondary analysis target was 59 books.

Fourth, for the secondary targets, two researchers each repeatedly read target books focusing on the text and pictures and found parts where creativity/character educational value was shown and compared and analyzed this between the researchers.

Fifth, using the process of hermeneutic analysis [6] where the two researchers understood the book after repeating the process of rereading the entire book with additional information, the researchers deepened their interpretations and viewpoints on the parts related to education.

Sixth, by sharing this understanding among the researchers, multiple categories on the value that the picture books have from the perspective of creativity/character education were made. The categories were re-categorized with those that were similar. The contents of the categories were decided using a cross-analysis and confirmation process, and if opinions on the categories did not conform, the researchers drew a uniform conclusion through continuous interactions and discussion. To check the validity of the analysis categories, the analysis results and categories were verified by one children’s literature expert and three teachers.

3. Value of Postmodern Picture books in terms of Creativity/Character Education

3.1. Another perspective: Wings of Sympathy and Understanding

Creativity/character is connected to becoming aware of unforeseen experiences and thoughts, as well as learning to sympathize and understand others [1]. Postmodern picture books move across temporal and special boundaries and destruct the internal structure [14]. It portrays acknowledging, sympathizing, and understanding different perspectives, and contrasts the protagonist's perspective with those of others. All of this allows readers to practice understanding and respecting different ideas.

“The Red Book” by Barbara Lehman [19] is a picture book without any words; it portrays children from completely different spatial and temporal backgrounds acknowledging one another through imagination. They meet and communicate through the Red Book. It acts as a wing of communication and understanding; the child reading the Red Book desires to communicate with the child in the book, and another child looking at the reader wants to communicate with the child as well. As a result, children break down the walls of reality and meet one another. A world in which "I" was the one and only person in the world is no longer there. Instead, each of the children grow and have the ability to sympathize and accept different experiences, ideas and emotions.

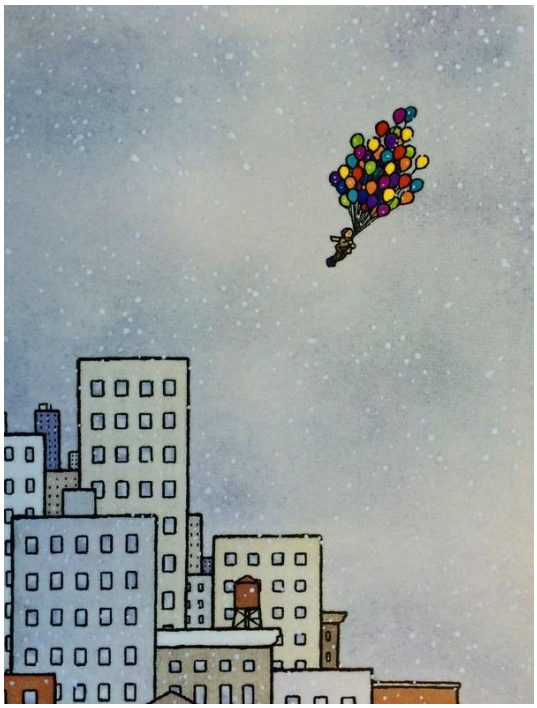


Fig.1: "The Red Book" by Barbara Lehman

"Look up" by Jin-ho Jeong [20] is a book that portrays a disabled child looking at a stranger from the top floor of his house. It compares the two different perspectives of the child and the stranger, and creatively expresses consideration and respect for the child at the end. "Look up" contains mostly pictures, with the exception of the repeated phrase "look up." However, the repetition and change of images strongly engrains the comparative perspective of "me" and "you." Furthermore, the reader indirectly experiences the emergence of two different perspectives, which ultimately leads to communication and sympathy.

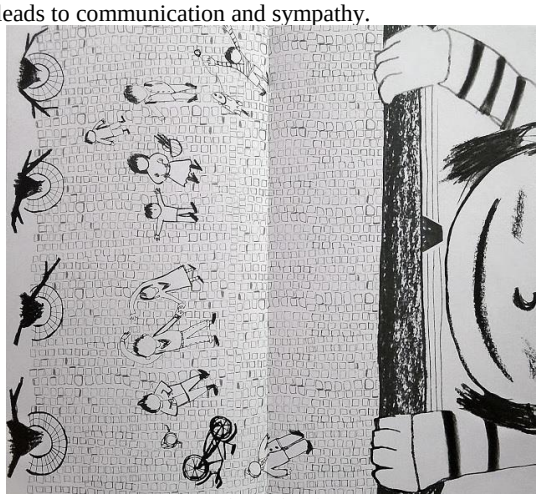


Fig.2: "Look up" by Jin-ho Jeong

3.2. Start of an Exploration: Passion towards the Unknown

Among the creativity/character criteria, "ability to explore" can be defined as a sensitive reaction and enthusiastic passion towards something new. [1]. Postmodern picture books depict such enthusiasm and passion through "fantasy," a space that acts as the starting point of exploration. What starts off as an odd curiosity develops sustainably into an abundance of ideas.

Creativity/character develops gradually and simultaneously through artistic experiences. [15]. "Shadow" by Su-ji Lee [21] projects a child's movements and objects as shadows. The two sides of the book are designed like a mirror where one side symbolizes reality and the other symbolizes fantasy. In the story, the side with shadows depicts the child's fantasy, and the corresponding picture turns into a form of art rather than a mere representation of a shadow. The child experiments with the size and shape of forms by using light and movement. She can do so with the safety zone that fantasy provides. In the process, the child actively actualizes her ideas through endless experimentation. The picture inserted in the story is clear evidence of the child's passionate attitude towards voluntary exploration.



Fig.3: "Shadow" by Su-ji Lee

Byung-Ho Han, in a titled "I Want to Be a Bird" by [22], presents the idea of what it would be like to be a bird. The phrase "If I were a bird…" leads to thoughts like "I would have wings, and wouldn't have to walk, or ride in a car!," "I would be able to go to the highest point I can achieve," "Enjoy the endless ocean" etc. As such, the reader can freely explore their curiosity by reading text such as "If I were a bird, I would be happy with any shape or form" and various pictures of birds. In other words, as a result of asking questions and continuously extending thoughts to resolve the curiosity the reader had first, we can get the final product, "exuberant ideas."



Fig.4: "I Want to Be a Bird" by Byung-Ho Han

3.3. Choices and Decisions

By increasing the accuracy and preciseness of ideas, postmodern picture books make useful and appropriate products, and also communicate the message of the existence of ethically good intentions at the bottom of such judgments through stories.

3.3.1. Motivation Behind Choices, and Elaboration

In Bernard Rosey's "Shoe Shoe Lady" [23], the titular character figures out what sort of elements are needed to make ideal customized shoes for her client. For example, she designs shoes with springs for a ballerina who suffers from foot pain and wooden horse shoes for a child who wishes to grow taller. As seen in the case "Shoe Shoe Lady," picture books with postmodern ideas tell stories that conclude with logical reasoning and value based on morality. This not only puts an emphasis on the importance of the skill of developing creative ideas, but also puts great emphasis on the importance of motive.

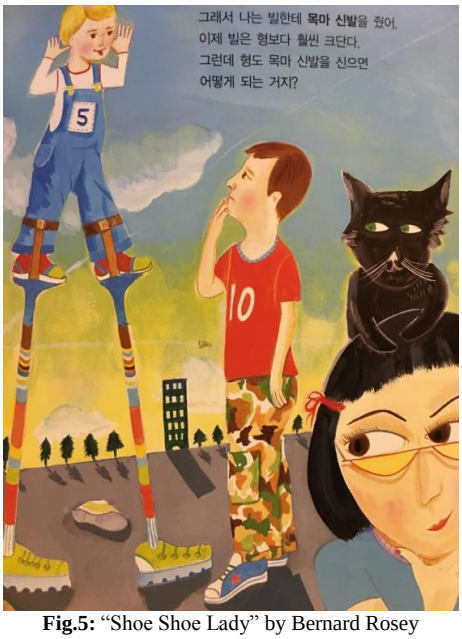


Fig.5: "Shoe Shoe Lady" by Bernard Rosey

In Kyung-Sook Ko's "Enchanted Bottle" [24], secrets hidden in the bottle are discovered on the premise that a wizard put animals in the bottle by casting a spell on them. This pop-up book is made up of the photos of bottles so that readers can see the shape of the bottle by opening it. In each bottle, there is an animal similar in shape to the bottle, causing curiosity in each chapter. The story setting that new things are found in the bottle we can see in our daily life develops visual and artistic sensitivity to shape and color. It also allows it to make rational decisions about what will be the content that is best suited to the shape of each shoe. Young children imagine the shape of the animal best suited to that shape, which is based on analytical thinking that enables it to make rational decisions. Creativity is a concept that includes not only a divergent thinking power that derive various ideas in abundance, but also a convergent thinking ability that enables it to make the best decisions based on such analytical and synthetic thinking. The postmodern picture book shows that rational choices and decisions are based on concrete judgments.



Fig.6: "Enchanted Bottle" by Kyung-Sook Ko

3.3.2. From Opposition to Choices, From Compromises to Decisions

Picture books with postmodern values emphasize logical communication for easygoing human relations by telling stories with conflicts and resolutions that occur within the decision-making process of a group. In Doreen Cronin's picture book "Click, Clack, Moo Cows That Type" [25], the message "Mr. Brown, we shiver from cold every night because the barn is too cold. We need an electric blanket" is communicated by cows using a typewriter in a barn. Mr. Brown is not initially willing to meet the demands of the cows. However, when the cows, along with hens, refuse to provide for the farm, Mr. Brown is forced to reach an agreement with the animals on his farm. This book thus puts an emphasis on compromise with the process of understanding one another's ideals and needs despite various conflicts.

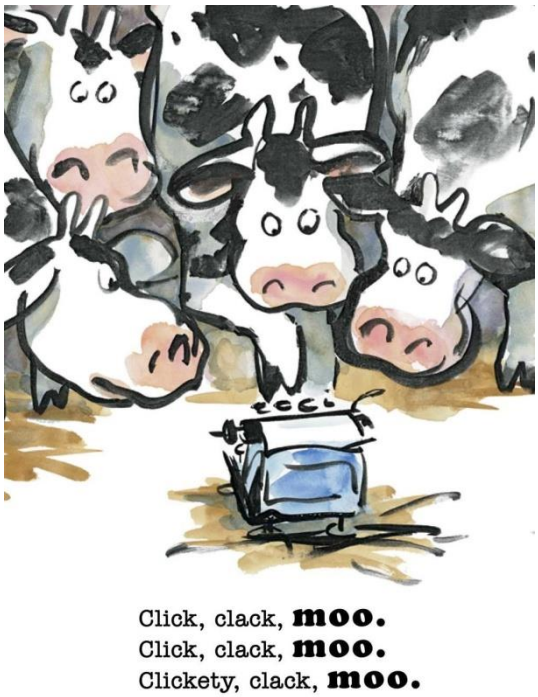


Fig.7: "Click, Clack, Moo Cows That Type" by Doreen Cronin

In Jean Francois Dumont's book "The Sheep on Strike" [26], sheep that suffer from continuous cold announce a strike and refuse to have their fur shaved. After observing the strike by the sheep, other animals on the farm divide into two groups composed of those that understand the demands of the sheep and those who disagree with the deeds of the sheep. However, the groups reach an agreement in the end and the farm goes back to its peaceful state. As aforementioned, postmodern books handle stories of inter-group conflict that were not previously handled in order to portray peaceful solutions to conflicts. This has value from the perspective of creative humanity that mediates the different ideals of various members of the public to reach a conclusion that satisfy all members of the public.



Fig.8: "The Sheep on Strike" by Jean Francois Dumont

3.4. Choices and Decisions

In postmodern picture books, non-stereotyping that tries to explore various solutions and possibilities by converting the minds to many ways that are not bound to conventional thinking, and the willingness to act positively and endeavor to put one's plan into action are expressed with a metafiction technique and storytelling.

3.4.1. Getting Rid of Stereotypes

"Metafiction," which is a characteristic of postmodern picture books, is a setup that reveals that the story is a fiction and makes the reader turn to the process of the composition and structure of the story; the author can appear inside the picture book, it can blur the boundaries between reality and fantasy, and the characters can drag the reader into the story and make it together [16]. Postmodern challenges existing stereotypes as it reverses the relationship between author-creator and the character-creation by using the characteristics of metafiction. In "Chester" by Melanie Watt [27], the cat Chester, who was the "object" inside the picture book, decides to become the subject that makes the story and starts changing the pictures and story. Here, the way that Chester, the "main character" of a traditional picture book that was the object of creation, changes to the main character of a real subject that creates and leads the story, is creatively expressed. Also, the interactions between the author and Chester in the book show considerable differences from practical stories of existing picture

books as it reflects the real author, Melanie Watt, inside the story and makes her the object of satire. This makes it possible for the reader to get rid of stereotypes about a fixed social order and tradition and move forward to have an open mind about their possibilities.



Fig. 9: "Chester" by Melanie Watt

3.4.2. Endurance that does not give up

Postmodern picture books are typically composed of stories where there is continuous observation on a topic or an object. As one example, in "The Lost Thing" by Shaun Tan [28], the narrator at first explores "the lost thing" that he found coincidentally with curiosity, but he slowly feels sympathy and looks after it. Then, he agonizes about where it should go. The narrator overcomes hardships and conflict through the process and puts "the lost thing" in an adequate place at last. This process shows the narrator's willingness to get to know "the lost thing" and his obsession with the task to not to give up or reach conclusions easily.



Fig.10: "The Lost Thing" by Shaun Tan

"Into the Forest" by Anthony Browne [29] is the story of a child's adventure in a forest to deliver a cake to his sick grandmother. This is related to the investigating ability of creativity/character where one has a persevering attitude to finish a task and endeavors to collect various information for problem solving despite all disturbances.

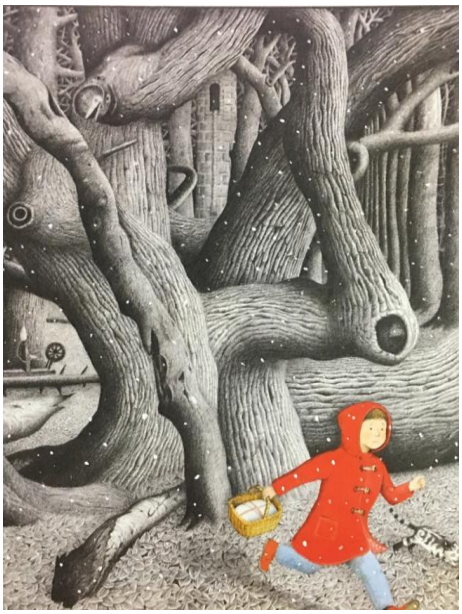


Fig.11: "Into the Forest" by Anthony Browne

3.5. Breaking Walls and Moving towards Reconciliation and Liberty

The biggest characteristic of postmodern picture books is the rejection of preestablished norms, rules, systems, forms and others that have been in practical use. In particular, the combination and re-formation of existing expressions such as parody and pastiche [17] have the intention to overcome real-life limitations and prejudice with new interpretations that break the authority of the original work.

3.5.1. The Kind and Rational Wolf

In De-canonization typically appears in traditional parody stories in postmodern picture books. "Three Little Wolves and the Big Bad Pig" by Eugene Trivizas [30] is a book that parodies "The Three Little Pigs." It tries a change in concept by removing the perception that wolves are bad and pigs are kind. The way that the mean pigs wreck the wolves' house for no reason is also changed from the original method as they use hammers, machines, and dynamite according to the materials used to build the house. The pigs turn nice after smelling the fragrance of a flower house that the wolves built and become good friends with the wolves. This, therefore, breaks with the stereotype of the relationship between the wolves and pigs that was never resolved in the original "Three Little Pigs.



Fig.12: "The Three Little Wolves and the Big Bad Pig" by Eugene Trivizas

"Le Loup Sentimental" by Geoffroy de Pennart [31] also portrays a courteous and rational wolf that completely breaks with the traditional wolf. Wolf Lucas behaves politely to all the animals he meets, and when he hears their stories, he cannot eat them because he becomes weak-hearted. He becomes the town's peacekeeper after saving nice children from the threat of a giant. This is an ethical feature that contrasts with the depiction of merciless wolves in traditional picture books. In this sense, the parodic feature of postmodern picture books causes the stories to overcome the limitations of conventional thinking that the existing stories had.



Fig.13: "Le Loup Sentimental" by Geoffroy de Pennart

3.5.2. Strong and Independent Women Free from the Restrictions of Tradition

Postmodern Pastiche marks a difference from parody that imitates in a way that is different from the original as it is an imitation of multiple works made by more than one person [14]. If stories where "a prince saves a princess" were the mainstream in many traditional picture books, postmodern picture books challenge the stereotype by using pastiche where a woman saves a man from danger. In "The Paper Bag Princess" by Robert Munsch [32], a princess wearing clothes made of paper bags saves a prince caught by a dragon, and the prince, who only cares about his looks, is contrasted with her. After the prince tells the princess in paper bag clothes to wear something more like a princess, she abandons him and decides to live freely all by herself. As seen from this, postmodern picture books show women's strong will that acts independently, leaving the restrictions of tradition.

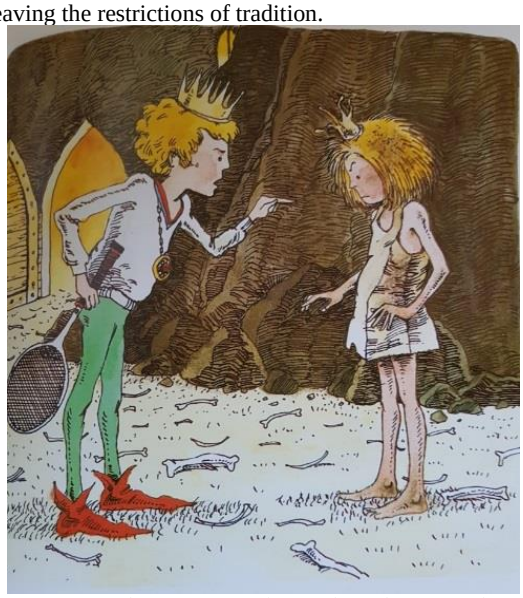


Fig.14: "The Paper Bag Princess" by Robert Munsch

3.6. Achieving Happiness Together

Postmodern picture books show the goodness of a community where the members are all as one for harmony and sustainable development.

3.6.1. Sustainable Community

"Moon Sherbet" by Hee-na Baek [33], is a story about neighbors who are sleeping with their air conditioners and fans on sharing sherbet made from the melted moon on a hot summer night. Its characteristics are that it deals with environmental issues with sharing and cooperation, not as an independent matter.



Fig.15: "Moon Sherbet" by Hee-na Baek

3.6.2. Happiness for Everyone

Perseverance and cooperation for a community, and the ability to form relationships that is built naturally in the cooperation process, are emphasized in the "behavior execution" element of creativity/character. "Story Made Together by Mouse and Frog" by Debora Freedman [34], shows opposing opinions and conflicts caused by persisting in one's own opinion and the process of resolution. The mouse and frog at last share happiness with an outcome made by their cooperation. From the perspective of creativity/character education, which maintains amicable relationships through rational communication and putting others before oneself in society, postmodern picture books present an achievement model with various conflicts, solutions, and collective intelligence.



Fig.16: "Story Made Together by Mouse and Frog" by Debora Freedman

Mac Barnett's "Sam and Dave Dig a Hole"[35] shows the joy that can be felt from being together independent of accomplishment. Sam and Dave dig a hole in various ways to look for something spectacular. Eventually they found nothing and took a raincheck. However, they realized that the something spectacular they have been looking for was the daily life they were sharing and that individuals could grow and change by sharing time as 'community' and experiencing adversity or challenges, and there was 'happiness of being together' in it. In the existing picture book, one viewpoint predominates. It is 'absolute values'. Absolute values provide only one correct answer. The diversity of postmodern picture books can be explained to indeterminacy.



Fig. 17: "Sam and Dave Dig a Hole" by Mac Barnett

4. Discussion

All This research has the purpose to explore the value of postmodern picture books from the perspective of creativity/character education. For this, 59 picture books that have creativity/character elements were chosen and the values shown in the books were explored with a qualitative analysis method. As a result, from the perspective of creativity/character education, the value of postmodern picture books is categorized by "Another perspective: Wings of Sympathy and Understanding," "Start of Exploration: Passion towards the Unknown," "Choices and Decisions," "Thinking outside the Box: Passing my own Limitations," "Breaking Walls and Moving towards Reconciliation and Liberty," and "Achieving Happiness Together." To discuss the meaning of such values and possibilities, it is as follows:

First, from the perspective of creativity/character education that encourages multilateral thinking and increases the understating of diversity, postmodern picture books have value for sympathy and understanding as they consist of techniques that enable readers to experience the viewpoints of others that cannot be experienced in existing picture books.

Indeterminacy can be defined to be opposite to excess. In the case of excess, information is provided in one kind or another way beyond the norm in real stories. In contrast, indeterminacy provides little information. Writers and picture book writers do not show and explain everything. The story is composed by the difference of this information. The concept of indeterminacy does not mean only the absence of information, but implies that nothing is determined in a broad interpretation. So we can ask these questions: "There is no ending at all"; "What is the point?"; "What is it meant to imply?" Like these questions, the concept of indeterminacy expands. There is no definite value, so we struggle more to look for values. If we look for the meaning of postmodern picture book through intense reflection rather than humans floating by the principle of indeterminacy, we will approach the essence closer by utilizing the flow without getting caught up in the anxiety of the times.

As such the nature of indeterminacy is not defined, so its meaning revives. Acknowledging indeterminacy and uncertainty implies tolerating and advocating pluralism and relativism. Postmodernism understands all phenomena from a pluralistic and relative viewpoint, acknowledging and embracing the reality dominated by discontinuity rather than continuity; by subjectivity rather than objectivity; by difference rather than the sameness; by contrast and dissolution rather than synthesis; and fragmentation rather than harmony.

The objective view in postmodern picture books dissolves the boundaries of separate structures such as fantasy, subject, and object, inside and outside of the book, and up and down, and creates a form where everything coexists in one world. Therefore, the value of two perspectives is not conflicting, but interactive. In short, the destructive characteristics of postmodern picture books, because nothing has a dominant value, contribute to leaving the self-centered attributes and individual perspectives that have been the mainstream of existing picture books and moving forward to sympathizing and understanding.

Second, fantasy in postmodern picture books becomes a foundation for creativity/character value exploration by overcoming real-life limitations and the passion of freely and independently exploring ideas. Fantasy is a matter that makes the experience of "satisfaction" possible through substitutional alleviation of the things that have been missing in real life. Postmodern picture books have value in that, through fantasy, passionate/positive features that try to search for new challenges and freely explore the objects and nature that a character has, are spread naturally to readers.

Third, as postmodern picture books show the conflict resolution process with the expression of contrasting opinions and compromises by members in a social decision-making situation and stories of rational decision making based on ethical goodness, books aim for a judgment ability that can derive rational value worth conclusions from the perspective of the community. In particular, compromising to a rationally satisfying level is emphasized by moving away from an unconditional good and evil structure, like existing picture books, and dealing with objective value conflicts caused by a profit-based social structure. Also, it moves one step forward to creativity/character value with good human relationships through mutual understanding and peaceful communication, which is essential in this process.

Fourth, postmodern picture books emphasize untiring responsibility, which is a self-controlling ability in creativity/character, by demanding non-stereotyping with a metafiction method that makes readers think outside of the box, and by developing an investigating will to complete tasks by focusing.

The metafiction, as postmodern literature, is deeply involved in experimental apparatus. However, it would be fundamentally wrong to evaluate metafiction only as a formal experiment. Metafiction is not only a tool that reveals its fundamental narrative structure to the reader, but also a postmodern perspective that sees the world as if it is artificially constructed above all.

Metafiction installation in postmodern picture books comes from a reaction to all forms of coercive order and conformity and is shown in both texts and pictures [8]. The passive unilateral relationships between author and character, and character and reader, which have been the mainstream in existing picture books, are torn down in the metafictional harmony that pursues an open mind, and the natural deformation of typical thinking is carried out.

Fifth, as parody and pastiche try new interpretations by rejecting or transforming typically applied norms, rules, system, forms, and others [17], they challenge the deeply rooted stereotypes in our society.

By analyzing the parody picture book in the previous studies, it was found that the parody picture book imitates the old story or the existing literary work, but the subject, character, and plot became different. In terms of the theme, it changed into a fateful world view that pursues self-identity, suggesting a new sex role, and that it implied various themes emphasizing multifaceted perspectives. In terms of the character, it is the dismantling of the view of character fixed to be good and evil, and the change of fixed ideal male and female image. In terms of plot, a new plot format was attempted, such as open ending, a different ending from the original, and a combination of multiple original works.

As parody in a traditional story reverses the roles of good and evil, and ends the story of evil's eternal end to forgiving incompleteness and peace or the start of another relationship, it leads the reader to resolution and freedom by overcoming limitations. Also, the depiction of women's patterns of behavior that have been forced as an absolute value of "beauty" under the restriction of tradition are reversed to independent, strong, and variable by circumstances in postmodern picture books. Overcoming such stereotypes has educational value in that it is in line with creating character elements that have comprehensive knowledge and social techniques that can accommodate diversity and change in various social contexts.

Sixth, postmodern picture books have value in creativity/character education by presenting harmony and unification for the sustainable development of the community. Community value is subject to the premise of understanding of integrated humans based on cooperation and communication out of selfish human relationships [18].

Postmodern picture books also show how to build sustainable development through sharing and cooperating with neighbors. They open new possibilities in creativity/character education as they portray the "happiness of all" and "happiness of being one" that can be achieved in the cooperation process with stories and delicate emotional portrayals.

To sum up, from the perspective of creativity/character education, there is a possibility that postmodern picture books can contribute substantially to perceiving from multilateral viewpoints, exploring passionately, making rational choices and decisions on the basis of community good, and forming harmony by getting rid of stereotypes and prejudice. Thus, this paper expects postmodern picture books to be widely used for creativity/character education.

5. Conclusion

This research has explored the value of postmodern picture books from the perspective of creativity/character education. In conclusion, the limitations of this research and suggestions for future research are as follows:

First, this research has derived the value of postmodern picture books from the perspective of creativity/character education as an adult reader. However, it cannot be speculated that children will find the same meanings in postmodern picture books. Therefore, there needs to be research on how to see postmodern picture books from the children's perspective, and what meaning should be extracted from it.

Second, we hope that follow-up research will be conducted on other traits of postmodern picture books, i.e., the perspective and creative character education of open endings, mise en abyme, irony, and intertextuality.

Third, this paper emphasizes program development for an educational guideline that could be used effectively as a tool for creativity/character education with postmodern picture books.

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