A MULTIMODAL ANALYSIS OF SELECTED LITERARY ELEMENTS IN AWARD-WINNING MALAYSIAN PICTUREBOOKS

S. KOMATHY A/P SENATHY RAJAH

FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITI MALAYA
KUALA LUMPUR

2022

A MULTIMODAL ANALYSIS OF SELECTED LITERARY ELEMENTS IN AWARD-WINNING MALAYSIAN PICTUREBOOKS

S. KOMATHY A/P SENATHY RAJAH

THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITI MALAYA
KUALA LUMPUR

2022

<div align="center">

UNIVERSITY OF MALAYA
ORIGINAL LITERARY WORK DECLARATION

</div>

Name of Candidate: **S. Komathy a/p Senathy Rajah**

Matric No: **THA140003**

Name of Degree: **Doctor of Philosophy**

Title of Thesis ("this Work"):

A MULTIMODAL ANALYSIS OF SELECTED LITERARY ELEMENTS IN AWARD-WINNING MALAYSIAN PICTUREBOOKS

Field of Study: **Semiotics**

I do solemnly and sincerely declare that:

(1) I am the sole author/writer of this Work;
(2) This Work is original;
(3) Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;
(4) I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;
(5) I hereby assign all and every rights in the copyright to this Work to the University of Malaya ("UM"), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;
(6) I am fully aware that if in the course of making this Work I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM.

 Candidate's Signature   Date: 28. 08.2022

Subscribed and solemnly declared before,

 Witness's Signature   Date: 28.08.2022

Name   :

Designation   :

A MULTIMODAL ANALYSIS OF SELECTED LITERARY ELEMENTS IN AWARD-WINNING MALAYSIAN PICTUREBOOKS

ABSTRACT

Picturebooks are a suitable medium for embracing multimodal literacy and literature as they characterise a unique visual and literacy art form that keeps young learners engaged at all times (Arizpe & Styles, 2016). This study investigates how the visual and textual meaning making systems work individually and also cohesively to develop a selection of four literary elements in Malaysian picturebooks. The theoretical frameworks for this study are established on the works of Painter et al's (2013) Multimodal Discourse Framework which in return is based on the frameworks of Systemic Functional Linguistics (Halliday, 1994); Grammar of Visual Design (Kress & van Leeuwen, 1996, 2006); and Appraisal Framework (Martin & White, 2005). Six Noma-Concours award-winning Malaysian picturebooks were analysed and interviews with the writer-illustrators for triangulation were conducted.

The visual analysis of the literary element 'character' indicates that conceptual images are used to introduce the main characters and highlight their physical attributes, while character qualities are inferred visually by looking at the characters' actions. Semiotic resources like size, position and proximity are used to identify the main characters and the type of relationships that they form. Additionally, the writer-illustrator interviewed in the study have also shed light on how to identify the main characters. The visual analysis of 'setting' indicates that maximum commitment of circumstantiation is established through panoramic views. Also, the analysis of 'point of view' reveals that the contact option is seen mainly in picturebooks written from the first-person perspective, while resources like facial expressions and colours realise the literary

element 'mood 'in most picturebooks. This study also investigates how textual meaning potentials are composed to represent the literary elements. The textual analysis of character attribution shows that descriptive intensive attributes are predominantly used while the analysis of evaluative language provides information about character qualities. Character identification helps to verify and track the characters and indirectly, establish the weight of their roles while the findings on character relationship reveals the wide interpersonal distance between them. Successively, the analysis of setting reveals that the backdrop setting is kept simple and straightforward while the analysis of point of view reveals the predominant use of limited omniscient perspective. The textual analysis of mood shows that verbal affect is mainly realised through inscribed instances. Finally, the findings for intermodal cohesion are revealed on a picturebook-by-picturebook basis. Overall, the textual analysis shows a lack of detailed external characterisation, setting and mood elements but the visual depiction of the three literary elements addresses these shortcomings effectively. The intermodal cohesion results clearly show that literary elements are represented in both semiotic modes and meanings multiplies when they are understood simultaneously. This concurs with Moya's (2014) postulation that "picture adds specificity to the verbal text as it provides an instantiation of the text and attaches additional meaning" (p.71).

In short, this study enhances knowledge specifically in the areas of multimodality as the findings from this study are used to develop a 'Visual Metalanguage Checklist' that is sufficient for a theoretical analysis of literary elements in picturebooks.

ANALISIS MULTIMODAL ELEMEN SASTERA TERPILIH DALAM BUKU BERGAMBAR MALAYSIA YANG MEMENANGI ANUGERAH

ABSTRAK

Buku bergambar adalah medium yang sesuai untuk merangkumi literasi dan kesusasteraan multimodal kerana mereka mencirikan bentuk seni visual dan literasi yang unik yang menjadikan pelajar muda sentiasa terlibat sepanjang masa (Arizpe & Styles, 2016). Kajian ini menyelidiki bagaimana sistem pembuatan makna visual dan teks berfungsi secara individu dan juga secara kohesi untuk mengembangkan pilihan empat elemen sastera dalam buku bergambar Malaysia. Kerangka teoritis untuk kajian ini dibuat berdasarkan karya-karya Painter et al (2013) *Multimodal Discourse Framework* yang pada asasnya berdasarkan kerangka kerja *Systemic Functional Linguistics* (Halliday, 1994); *Grammar of Visual Design* (Kress & van Leeuwen, 1996, 2006); dan *Appraisal Framework* (Martin & White, 2005). Enam buku bergambar pemenang anugerah Noma-Concours dianalisis dan wawancara dengan penulis ilustrasi untuk triangulasi dilakukan.

Analisis visual elemen sastera 'watak' menunjukkan bahawa gambar konseptual digunakan untuk memperkenalkan watak-watak utama dan menonjolkan sifat fizikalnya, sementara kualiti watak disimpulkan secara visual dengan melihat tindakan watak tersebut. Sumber semiotik seperti ukuran, kedudukan dan jarak digunakan untuk mengenal pasti watak utama dan jenis hubungan yang terbentuk. Selain itu, penulis-ilustrator yang ditemuramah dalam kajian ini juga memberi penerangan mengenai cara mengenal pasti watak utama. Analisis visual '*setting*' menunjukkan bahawa komitmen maksimum dari keadaan ditentukan melalui pandangan panorama. Selain itu, analisis '*point of view*' menunjukkan bahawa pilihan hubungan dilihat terutamanya dalam buku gambar yang ditulis dari perspektif orang pertama, sementara sumber seperti ekspresi wajah dan warna menyedari elemen 'mood' sastera di kebanyakan buku bergambar. Kajian ini juga mengkaji bagaimana potensi makna teks disusun untuk mewakili unsur-unsur sastera. Analisis teks atribusi watak menunjukkan bahawa '*descriptive intensive attributes*' banyak digunakan sementara analisis bahasa evaluatif memberikan maklumat mengenai kualiti watak. Pengenalpastian watak membantu untuk mengesahkan dan mengesan watak dan secara tidak

langsung, menentukan berat peranan mereka sementara penemuan mengenai hubungan watak menunjukkan jarak interpersonal yang luas di antara mereka. Secara berturut-turut, analisis 'setting' menunjukkan bahawa latar belakang tetap sederhana dan mudah sementara analisis 'point of view' menunjukkan penggunaan utama dari aspek 'limited omniscient perspective'. Analisis tekstual 'mood' menunjukkan bahawa 'verbal affect' terutama disedari melalui contoh yang ditulis atau 'inscribed instances'. Akhirnya, penemuan untuk perpaduan antara mod atau 'intermodal cohesion' didedahkan berdasarkan buku gambar demi buku gambar. Secara keseluruhan, analisis tekstual menunjukkan kekurangan unsur luaran, ciri dan suasana luaran yang terperinci tetapi gambaran visual ketiga elemen sastera mengatasi kekurangan ini dengan berkesan. Hasil kohesi intermodal dengan jelas menunjukkan bahawa unsur sastera diwakili dalam kedua-dua mod semiotik dan makna berlipat ganda apabila mereka difahami secara serentak. Ini sesuai dengan pendapat Moya (2014) bahawa "gambar menambah kekhususan pada teks verbal kerana ia memberikan contoh teks dan melampirkan makna tambahan" (hlm.71).

Ringkasnya, kajian ini meningkatkan pengetahuan secara khusus dalam bidang multimodal kerana penemuan dari kajian ini digunakan untuk mengembangkan 'Visual Metalanguage Checklist' yang cukup untuk analisis teori elemen sastera dalam buku bergambar.

ACKNOWLEDGEMENTS

In Memory of:

My beloved father, *Senathy Rajah Sabapathy Pillai*

Thank you appa for all your love and sacrifices. Without your blessings, this would not have been possible.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

LIST OF ABBREVIATIONS

ASEAN	The Association of Southeast Asian Nations
CEFR	Common European Framework of References
MOE	Ministry of Education
KSSR	Kurikulum Standard Sekolah Rendah
OP	Opening
RQ	Research Questions
SBCPS	Standard based Curriculum for Primary Schools
SFG	Systemic Functional Grammar
SFL	Systemic Functional Linguistics
VG	Visual Grammar
VSS	Visual Social Semiotics

LIST OF APPENDICES

CHAPTER 1: INTRODUCTION

> **… "and what is the use of a book,"
> thought Alice, "without pictures
> or conversations in it?" - (from
> *Alice's Adventures in Wonderland*
> by Lewis Carroll)**

1.1   Overview of Study

The Preliminary Report of the Malaysian Education Blueprint 2013 – 2025 (2012) has highlighted the importance of English Language in Shift 2, which is one of the eleven shifts identified by the Ministry of Education to transform Malaysia's education system. This shift expects every child to be proficient in English Language when they leave school. In Malaysia this is a complex undertaking because for many young learners, English Language is either a second or third language as their first language can be Bahasa Melayu, Tamil or Chinese. To achieve the aims of Shift 2, teachers will be given intensive up skilling and students will be given more exposure to the language through the teaching of literature. Research proves that introducing literature in primary ESL classrooms will help to improve students' proficiency, promote their language acquisition and expand their language awareness (Allington, 2018; Kaur & Mahmor, 2014; G. K. S. Nair et al., 2012).

In the Primary Schools Standards-Based English Language Curriculum (KSSR), literature in English is given a major role through the Language Arts component (Kementerian Pelajaran Malaysia, 2010). Pupils in Level 1 (Year 1, 2 & 3) are expected to express their personal views about the stories that they have read or heard and also talk about book covers and the pictures found in story books. They are also exposed to the Lady Bird series and the Big Book as well as poetry, drama and music. Additionally, pupils in Level 2 (Year 4, 5 & 6) are required to express personal responses to literary texts on characters, place, time and values. They are also exposed to different types of

literature like short stories, poems and graphic novels (Kementerian Pelajaran Malaysia, 2010).

The selection of literary texts is an important aspect that must be considered when introducing literature to young learners in primary schools. The language and cultural aspects used in these texts must be manageable, interesting and appropriate for young learners because only then will they be drawn to it (Ganakumaran, 2003; Koss, 2015). Currently, the number of foreign literary texts and textbooks used in primary schools in Malaysia outweighs the local ones. Ironically, the cultural information in some of these foreign literary texts is considered archaic even in their native counties (Ganakumaran, Shahizah, & Koo, 2003). Even the imported textbooks used in Malaysian primary schools after the implementation of CEFR aligned curriculum in 2018 have topics or content that highlight foreign culture and lifestyle (Aziz, Rashid, & Zainudin, 2018; "Let's have our own textbook," 2018). Hence, introducing local literary texts like picturebooks written and illustrated by Malaysians will not only engage young learners in the long run but also provide them with a familiar setting and a pragmatic worldview. They will also be able to relate with the local issues and characters portrayed in Malaysian literature (Vethamani, 2004). More essentially, the illustrations in local picturebooks will help young learners to learn more about the aspects of life, culture and beliefs of the indigenous people as well as the various ethnic groups found in Malaysia. This will also pave the way for nation building as literature can also help to shape the thinking of a society.

Multimodal texts like picturebooks can be used not only to enhance English Language proficiency and introduce literary elements but they are also a suitable vehicle to introduce visual literacy to young learners (Birketveit, 2015; O'Neil, 2011; Silverman & Piedmont, 2016). Presently, the educational focus of Malaysian primary schools is mainly on reading and written forms of communication. Young learners are taught how to decode and comprehend printed words. They are also taught how to write and

communicate ideas. More visuals are used in classrooms now than ever before in the form of charts, graphs and colourful pictures which are selected solely to create interest. These visuals are often used in combination with texts. However, young learners are often not taught how to look, analyse and understand the visual images or pictures found in their books. Elements of visual communication are often neglected in schools. Young learners and even some university students may not be able to talk about pictures in books or visuals confidently because they are not able to understand, interpret or analyse critically some of the meaning and information that are displayed through images (Romero & Bobkina, 2021; Serafini, 2014; Silverman & Piedmont, 2016; Wileman, 1993). In other words, their lack of visual literacy knowledge may impede their understanding of meaning in picturebooks.

Nowadays, students in primary and secondary schools are expected to present their work creatively and eloquently using power points or slide shows. To achieve this, pupils need to first know how elements in pictures function in developing meaning. Many people assume that millennial learners and Gen Z (those born between 1997 and 2012/15) are able to automatically interpret illustrations because they are often surrounded by visual information. However, studies have shown that exposure to visual material does not automatically make millennial learners or digital natives visually literate. Knowledge of typing, tapping and swiping for information does not correlate to knowledge of visual literacy (Silverman & Piedmont, 2016). Hence, learners still need to be taught how to decode and interpret such messages and this knowledge should be taught to learners from young (Brumberger, 2011; Serafini, 2014). One way to do this is by introducing multimodal texts like picturebooks in schools as they are suitable pedagogic tools to be used during reading lessons or during literature lessons to improve young learners' language proficiency and visual literacy. Some educators are advocating for more complex and challenging picturebooks for primary school students (Sierschynski, Louie,

& Pughe, 2014). However, for start, even a good award-winning picturebook is sufficient to introduce visual literacy among young ESL learners in Malaysian primary schools.

1.2   Background of the Study

Prior to the 21ˢᵗ century, people were considered to be literate if they could read and write printed texts. Most of the texts they encountered are monomodal in nature. With the advent of the new millennium, the definition of literacy has evolved and assumed new meanings. People are now exposed to multimodal texts that contain intricate graphics, extensive narrative structures, complicated design features and distinctive formats. Currently, a literate person is one who is able to decipher and interact with multimodal texts competently.   A text is categorised as multimodal when it combines at least any two of the following semiotic modes: linguistic, visual, gestural, audio and spatial (Bull & Anstey, 2010). This is reiterated by van Leeuwen (2005) who defines multimodality as the combination of at least two semiotic modes like music and language in a communicative event.

Multimodal texts, that young learners encounter daily, communicate information through a range of sources including web pages, pictures, illustrations, advertisements, written texts and brochures. Young learners also use visuals and emoticons to update their status or post messages on Facebook, Twitter, Instagram or YouTube. Reading these multimodal texts requires different procedures because young learners need to simultaneously process the message conveyed in the forms of words, fonts, designs and visuals. Thus, they should be equipped with new skills and strategies to interpret, comprehend and construct meaning when they come across these multimodal texts (Hassett & Curwood, 2009; Serafini, 2009).

Young learners need to be not only critical readers but also visually literate as well and they need to understand that various semiotic modes can be used to make meaning. Royce (2002) believes that TESOL experts need to help learners develop 'multimodal communicative competence' and this entails the ability to analyse the role of image in comparison with language. These learners should be able to decipher and make meaning from information that is presented in the form of pictures. One simple way to do this is by first introducing multimodal texts like picturebooks to young learners. They are easily available, practical and versatile. In addition, picturebooks communicate their message to readers using visual, design and textual semiotic modes and are ideal for understanding how multimodal texts make meaning, as the same meaning is not reiterated in each mode (Bland, 2015; Moya, 2014; Youngs & Serafini, 2013).

Young learners often participate actively during interactive read-aloud or shared reading sessions that use picturebooks as they are captivated by the attractive visuals, fonts and layout. However, they are often not taught to analyse or comprehend the illustrations in depth. Teaching young learners how to analyse the visual meaning making systems in multimodal text like picturebooks will not dampen their enjoyment of literature but will instead, bring them closer to the text and enable them to identify elements that spark their interests (Nodelman, 1988; Unsworth & Wheeler, 2002). To analyse visual texts and the relationship between word and image, young learners need to utilize 'higher order reading skills' (inference, viewpoint, style and so on) and engage in deep thinking (Arizpe & Styles, 2016). This is in line with our national KSSR curriculum which emphasises critical and creative thinking skills as well as reasoning skills. In addition, young learners also need to be equipped with appropriate and adequate vocabulary that will enable them to study visuals and convey the ideas, notions and meanings present in them accurately (O'Neil, 2011; Unsworth, 2008). Consequently, young learners should be exposed to the grammar of visual design in school and

multimodal texts like picturebooks ought to be given a space in their reading diet to prepare them for reading in the real world.

1.3   Statement of the problem

Today's younger generation is often greeted by visual messages through print and non-print new media like the internet, and television. For this reason, they should be provided with the necessary skills and strategies to understand, interpret and interact successfully with multimodal and digital media texts that prevail today. Unsworth and Wheeler (2002) point out that young learners need to understand the way visual meaning-making systems are organised in illustrations first before they are taught to analyse them critically. This knowledge is crucial for 21st century learning. For this to happen successfully, young learners need to utilise visual communication strategies and understand 'multimodal metalanguage' or the language that describes the meaning making resources of illustrations (Apol, 2017; Hassett & Curwood, 2009; Pantaleo, 2016; Serafini, 2011). This will enable them to comprehend and understand the meaning in visuals better.

Unfortunately, visual literacy as well as multimodal literacy are not emphasised in most curriculum and students, as well as teachers, are not fully equipped with this knowledge (Chandler, 2017; Cloonan, 2011). In most schools, the focus that is given to verbal or print language meanings is not equally given to visual literacy. Students are often not taught how to interpret and evaluate information obtained visually although this knowledge is vital to them. Consequently, measures are being taken and changes are slowly introduced in the curriculum to overcome this. In the new Australian Curriculum, multimodality in narrative is of utmost importance for all levels (Mills & Exley, 2014). For example, Foundation students (5-6 years old) are shown ways to explore the different contributions of words and images to meaning in stories and informative texts (ACARA, 2014). Visual literacy is also given the same emphasis in the Norwegian national

curriculum, LKO6, where it is inherent in the competency aims after year 2 (Birketveit, 2015). In relation to this, the researcher believes multimodal literacy will definitely help young learners in Malaysia to interpret and understand visuals and all its aesthetic aspects like typography, layout and colour, that govern their literate lives.

Picturebooks are a suitable medium for embracing multimodal literacy and literature as they can be read at home or used in ESL classrooms during shared reading, literature and Language Arts classes. Picturebooks are able to attract learners of all ages because they characterise a unique visual and literacy art form that keeps them engaged at all times (Arizpe & Styles, 2016; Booker, 2012; Wolfenbarger & Sipe, 2007). Various studies have proven that young learners actively create meaning when they study both the illustrations and text in picturebooks repeatedly because this process provides them with both visual and print literacy practice (Arizpe & Styles, 2016; Bull & Anstey, 2010; Kiefer, 1995; Serafini, 2012b; Unsworth & Wheeler, 2002).

A study done locally by Marina Mohd Ariff (2012) in Malaysia shows that emergent second language readers prefer to use the visuals in picturebooks to comprehend the story better even though some of them are able to read. They rely heavily on the visuals to understand the story and to derive the meaning of words and their interpretations of the visuals are mainly influenced by their social and cultural background. Studies conducted during the past decade have also highlighted the importance of visual literacy in higher education especially for college and university students (Brumberger, 2011; Yeh & Lohr, 2010).

Visual elements of picturebooks as well as the literary elements found in them can also support young learners in a deeper understanding of the fundamentals of narrative. Nikolajeva and Scott (2006) have done an in-depth study on setting and character in

picturebooks while Martinez and Harmon (2012) examined the ways in which literary elements are formed through the interaction between pictures and text. However, their analyses were not based on a specific multimodal framework and the examples were taken from an assortment of picturebooks without discussing any books in their entirety. Thus, the intent of this study is to examine the ways literary elements are depicted visually and textually in Malaysian picturebooks by utilising Painter, Martin and Unsworth's (2013) multimodal discourse analysis framework. The lack of research on visual-textual relationships in Malaysian picturebooks is also another motivation in embarking on this study. The findings will then be used to formulate a 'visual metalanguage checklist' that will help teachers and students analyse and describe the bimodal nature of picturebooks.

1.4   Rationale of research

There are a few motives for engaging in this research and they involve approach (Multimodal Discourse Analysis), data (Malaysian picturebooks) and framework (visual metalanguage checklist).

1.4.1   Rationale for Multimodal Discourse Analysis

Jewitt (2014b) has identified three main approaches to multimodality. One of them is the Systemic Functional Grammar Multimodal Discourse Analysis which will be taken up in this study. This approach is fitting for this study because it highlights the integration of system choices in multimodal phenomenon. This framework analyses the way different semiotic resources cohere to make meaning in multimodal texts. In short, multimodal analysis focuses on communication in all its forms but pays close attention to texts where two or more semiotic resources interrelate with each other to fulfil the communicative functions of the text (Jewitt, 2014b; O'Halloran, 2011).

A picturebook is a simple example of a printed multimodal narrative text and it is also multisemiotic because picturebooks have language, colour, visuals and font. Language or verbal texts and visuals are central to Malaysian picturebooks because content is mainly evident in them. Halliday's Systemic Functional Linguistics (1994, 2004) (hereafter SFL) is used to analyse the verbal language found in picturebooks while Kress and van Leeuwen's (1996, 2006) Visual Social Semiotics framework which emerges from Halliday's SFL is adapted to carry out the visual analysis.

A small case study in one university conducted by Pillai and Vengadasamy (2010) found that university students strongly support the use of multi-modal approach to the teaching of literary theories and concepts. Another study conducted using graphic novels amongst secondary school students shows that they enjoy using graphic novels as it is engaging and it aids their comprehension of literary terms (Liberto, 2012). This only goes to show that young learners in primary schools will understand and appreciate literary elements better if taught using the multimodal way. Based on Piaget's proposed stages, children in pre-operational stage will benefit if visual aids or pictorial information is given to guide their response to verbal information (Woolfolk, 2004). In fact, illustrations in picturebooks can be means of apprenticeship into visual literacy. This proves that multimodal discourse analysis is an appropriate approach for this study because it acknowledges and examines the presence of visuals and language in picturebooks.

1.4.2   Rationale for Analysing Malaysian Picturebooks

Malaysian picturebooks have been chosen as the data for analysis for the following reasons. The first reason is a vast number of researches have been conducted using western picturebooks, particularly from the United Kingdom. Australia and United States of America. Most of these researches are conducted using well-known award-

winning picturebooks written and illustrated by renowned authors. In fact, certain picturebooks like *Zoo* and *Voices in the Park* by Anthony Browne, *The Lost Thing* by Shaun Tan, *Guess How Much I Love You* by Sam Britney & Anita Jeremy, *Where The Wild Things Are* by Maurice Sendak and *The Tale of Peter Rabbit* by Beatrix Potter are repeatedly analysed by different researchers like Birketveit (2015); Mourão (2013); Moya (2014); Serafini (2009). In Malaysia, a few studies related to pedagogy or educational context were conducted by local researchers but using mainly foreign picturebooks (Marina Mohd Ariff, 2012; Subramaniam et al., 2009). Thus far, no research has been undertaken using Malaysian picturebooks to analyse literary elements or visual-textual relationship although these picturebooks have been acknowledged and awarded prizes at the ASEAN level.

The second reason is to find out if Painter et al's (2013) multimodal discourse analysis framework can also be applied to Malaysian picturebooks. In their study, Painter et al (2013) applied their framework on a corpus of 73 'well regarded' picturebooks in western culture although they failed to mention how the books were selected. This study hopes to give Malaysian picturebooks some recognition and simultaneously address the lack of multimodal research using Malaysian picturebooks from the perspective of literary elements.

The third reason is incorporating Malaysian picturebooks as literary texts in schools can also help to build national identity and promote local culture, values and norms in the minds of the young learners. They might be able to relate better to local picturebooks as they may share some of the same cultural background and sentiments. Studies done locally have also shown that teachers and students prefer Malaysian or Asian based literary texts that are contextually related to their norms and values (Isa & Mahmud,

2012; Vethamani, 2004). This is also supported by Koss (2015) who says that diversity is important in picturebooks and every child has the right to connect with characters and stories that depict their culture or life experiences. This in fact elevates young learners' reading enjoyment.

1.4.3   Rationale for Analysing Literary Elements

Literary elements like character, point of view and mood are difficult concepts to comprehend but young learners might find it easier to grasp these concepts if visuals are used in teaching and learning. Visuals not only establish meaning of literary elements resolutely but they also help to "carry deeper and more subtle connotations" (O'Neil, 2011, p. 214). This idea is supported by Dallacqua (2012) who found it easier to teach her students complex literary elements like flashback and foreshadowing using print-based novels because they had prior visual knowledge from graphic novels.

Most picturebook studies or researches are concerned with pedagogy focussing on the child reader at home or in school (Booker, 2012; Kaminski, 2013; Mourão, 2009; Pantaleo, 2005). A few studies looked at text-image relationships in picturebooks from a multimodal aspect (Moya, 2014; Painter et al., 2013; Unsworth, 2008). However, only a few studies analysed visual-textual relationships in picturebooks from the perspective of literary elements. For instance, Nikolajeva and Scott (2006) analysed various aspects of setting and characters found in picturebooks, while Martinez and Harmon (2012) examined the ways literary elements are formed through text-image interaction. However, their analysis was not based on a specific multimodal discourse framework. This research will therefore investigate the ways literary elements are depicted visually and textually in Malaysian picturebooks by adapting Painter et al's (2013) Multimodal Discourse framework.

Character, setting, point of view and mood are the four types of literary elements that will be focussed on this study. Character and setting are chosen because these are the two main literary elements in Literature, and they are also highlighted in KSSR's Learning Standards. Point of view is chosen because the way it is constructed by the visuals and text may be similar or it may also be contradictory (Unsworth, 2013). As such, it will be interesting to see how point of view is represented visually and textually in Malaysian picturebooks. Finally, mood is chosen because it helps to create the atmosphere and meaning of a story through visuals and/or text and this literary element is important to attract the attention of young learners and prepare them to deal with emotions in real life (Nikolajeva, 2013).

1.4.4   Rationale for a Visual Metalanguage Checklist

"A picture is worth a thousand words" is a popular English idiom and it means a complex idea can be conveyed by just a single image or picture. However, not many people have the necessary vocabulary to talk about pictures and how it may affect them. An experienced reader may be confident with the written text but might find it difficult to negotiate the messages or meanings found in visuals as it is unknown terrain (Doonan, 1993). A study done locally in Universiti Malaysia Sarawak (UNIMAS) highlights the need to teach visual literacy explicitly to young learners especially how to interpret symbol-based visuals without relying on context solely as this will help them to handle images or visuals found in conventional, electronic, digital or multimedia sources competently (Chua, 2014).

Picturebooks are multimodal and multisemiotic because they involve semiotic resources like visuals, language, colour, font and layout. Young learners often face difficulties in understanding visuals because they all have different experiences and background knowledge. They need to be provided with terminology associated with the

visual mode. They should be able to discuss multimodal terms using appropriate metalanguage which according to New London Group (2000, p. 24) is "an educationally accessible functional grammar" that describes various forms of meaning available for meaning-making specific language. This idea is also supported by Serafini (2014); Willson, Falcon, and Martinez (2014a) who believe that readers need to understand the semiotic codes employed by illustrators as this will enable them to interpret and respond to the visual signs and symbols found in a text. It will also benefit young learners if similar metalanguage is used for visual and textual modes (Macken-Horarik, 2016).

Many teachers and students still use vague descriptive words to describe visuals as they do not know the language of illustration (Apol, 2017). As such, this study aims to formulate a visual metalanguage checklist that is sufficient for a theoretical analysis of literary elements in picturebooks and at the same time comprehensible to young learners.

1.5   Objectives of Study

Malaysian picturebooks are written and illustrated by people from differing backgrounds. These picturebooks vary in their general character, layout, language and style. This study undertakes a multimodal analysis of award-winning Malaysian picturebooks from the perspective of literary elements. The main objective of this study is to first analyse the ways literary elements are portrayed visually and textually in picturebooks. The interdependence of images and text demand that both visual and textual modes are considered in the process of understanding the writer's and illustrator's influence on the final outcome. Next, the researcher examines the ways meanings are created through the interplay between the two modes. All this are completed using Painter et al's (2013) Multimodal Discourse Framework which is based on the frameworks of SFL (Halliday, 1994) and Grammar of Visual Design (Kress & van Leeuwen, 2006).

This research aims to:

1. Examine the visual representation of literary elements in Malaysian picturebooks.

2. Examine the textual representation of literary elements in Malaysian picturebooks.

3. Investigate the cohesion of visual and textual elements in Malaysian picturebooks from the perspective of literary elements.

4. Explore the choices used by writer-illustrators to convey literary element meanings via both the visual and textual semiotic resources.

5. Propose a 'visual metalanguage checklist' that can be used in classrooms to analyse literary elements in picturebooks.

1.6   Research Questions

This study seeks to answer the following questions:

1. How are literary elements represented visually in Malaysia picturebooks?

2. How are literary elements represented textually in Malaysian picturebooks?

3. How do the visual and textual sign systems cohere to develop literary elements in Malaysian picturebooks?

1.7   Significance of the study

This research is noteworthy because it investigates, explains, and analyses the relationship between visual and textual modes in picturebooks and how they collaborate together to develop literary elements. Consequently, this research may provide some suggestions and recommendations in introducing 'visual metalanguage' to young learners as well as teaching literary elements using picturebooks. To discuss the significance of this research, explanations on the theoretical contribution and the usefulness of the present findings are given emphasis.

1.7.1   Theoretical Contribution

This research adapts Painter et al's (2013) Multimodal Discourse Framework that is based on social semiotic model of Halliday's Systemic Functional Linguistics (SFL) framework (1994,2004) and Kress and van Leeuwen's (1996, 2006) Grammar of Visual Design Framework. The framework is adapted to suit the needs of this research and hopefully the findings will provide new insights in the ways literary elements are depicted visually and textually in Malaysian picturebooks. This research also hopes to formulate a 'visual metalanguage checklist' that can be used by teachers and pupils in Malaysian primary ESL classrooms when dealing with picturebooks, especially the visuals in them.

1.7.2   Usefulness of Findings

The findings of this study will be useful for the education fraternity particularly learners of English, teachers and curriculum designers.

1.7.2.1 Learners of English

The disconnect between the traditional printed texts young learners use in schools and the multimodal texts they come across outside must be addressed to prepare them for the real world. It is believed that picturebooks will help young learners to bridge this gap because they are the best choice of traditional print-based text that contain multimodal elements and they are ideal to introduce the terminology and concept of multimodality in the primary classrooms (Arizpe & Styles, 2016; Bull & Anstey, 2010). Thus, understanding these multimodal concepts will provide young learners with the necessary skills to succeed in this global era.

Picturebooks will also help to build young learners' knowledge of literary elements particularly character, setting, point of view and mood. The illustrations in them will help young learners to understand literary concepts better, increase their vocabulary

and comprehension as well as to read visuals critically. Learners will also be able to predict the message communicated in the stories based on the illustrations in the picturebooks. The visuals will prepare them to pay attention to signs, details or clues which are crucial in understanding the message being conveyed that they will otherwise miss.

1.7.2.2 Teachers

Teachers will be able to utilise the visual metalanaguage checklist to teach literary elements and visual literacy using picturebooks in their classrooms. The findings from this study will be useful for them to facilitate and guide young learners to create meaning by drawing their attention to the illustrations and multimodal elements like design, line, typography and colour found in picturebooks. Teachers can increase the range of strategies that they teach their students and prepare them to understand the multimodal texts that they encounter daily (Kachorsky, Moses, Serafini, & Hoelting, 2017; Moses, 2015; Serafini, 2009). It is hoped that this study will help to deepen teachers' understanding of visual images in multimodal texts.

1.7.2.3 Curriculum Designers

Curriculum designers could use the findings of this study to improve on the literature component as well as prepare relevant references for teachers to teach picturebooks in the future (Macken-Horarik, 2016). Unsworth (2006) believes that it is important to develop appropriate metalanguage for teachers and students to discuss multimodal texts. Therefore, Malaysian teacher education institutions and institutions of higher learning may want to use the results of this study to introduce appropriate courses for teacher trainees and in-service teachers and to develop pedagogical and methodological elements of teaching visual literacy and literature using picturebooks.

1.8 Operational Definitions

Several definitions adapted by the researcher are listed in Table 1.1 below.

Table 1.1

Terminologies and Operational Definitions

No	Terminology	Definition	Source
1	Circumstances	Narrative images may have secondary participants, also known as circumstances, who are related to the main participants.	Kress and van Leeuwen (2006) p.72
2	Commitment	The amount of meaning potential that is taken up from any particular meaning system in the process of instantiation.	Hood(2008) cited in Painter et al (2013)
3	Coupling	The way in which meanings combine across metafunctions, strata, ranks and simultaneous systems.	Martin, 2010, Martin (2011) Painter et al, 2013
4	Double page spread	The illustration is spread over both pages of an opening.	Sipe, 1998 , p.69 Serafini, 2014, p.76
5	Instantiation	A hierarchy of generalisation which scales system in relation to the genre/registers, text type and reading	(Painter et al., 2013)
6	Inscribed	directly expressed via evaluative lexicogrammar	(Tian, 2010)
7	Invoked	indirectly triggered through non-attitudinal lexicogrammar	
8	Mode	Mode is a "regularised set of resources" such as language, gesture, image, music, sound-effect which construct the meaning of a text.	Kress and Jewitt (2003)
9	Multimodal Literacy	Multimodal literacy, according to Skulstad (2018, p. 263), "is the ability to interpret and use multimodal semiotic resources and multimodal genres in a successful way.	Skulstad, A. S. (2018) as cited in Jakobsen (2019)

No	Terminology	Definition	Source
10	Multimodal Metalanguage	Multimodal metalanguage refers to a set of terms for describing and analysing a particular mode or system of meaning, for example the various visual and textual elements that are contained in picturebooks.	(Anstey & Bull, 2010)
11	Openings	The first opening is the two facing pages where the text of the book begins, and the openings are numbered consecutively.	Sipe, 1998, p.71
12	Picturebook	Used as a compound word as it describes the juxtaposition of visual and text.	
13	Reader-viewer	One who simultaneously reads the text and views the visuals in a picture book.	
14	Vignette	A small illustration used to break up a section of text or otherwise decorate a page.	Sipe, 1998, p.72
15	Visual Literacy	Acquiring the ability to understand, interpret, and evaluate images effectively and the aptitude to use it successfully to communicate with others.	(Arizpe & Styles, 2016)
16	Writer-illustrator	A person who both writes and illustrates picturebooks.	
17	Young learners	Young learners are "those between five and twelve years of age"(Cameron, 2001, p. xi)	Cameron, 2001, p.xi

1.9 Limitations of the Study

There are certain limitations to this research. However, these restrictions do not only serve as boundaries, but they can also act as ideas for future research on multimodality using Malaysian picturebooks. The limitations of this research are as below.

1.9.1 Corpus of the study

The corpus of this study is made up of a collection of six Malaysian picturebooks written and illustrated by three winners of the Noma Concours Award. Although the age group of their targeted readers is not listed in the picturebooks, they are more suitable for Level 2 (Year 4, 5 and 6) primary school learners (refer to section 3.5.1). Hence, the researcher is aware and hopes to avoid making generalisations of the findings obtained.

1.9.2 Illustrators and writers

The six Malaysian picturebooks used in this study are written and illustrated by the same people. In addition, all three of them are self-taught artists and do not have formal training in art. The findings may be different if each picturebook is written and illustrated by two different persons or by someone who is formally trained.

1.9.3 Purpose of this study

This study focuses only on four literary elements which are character, setting, point of view and mood for the multimodal analysis of literary elements (refer to 1.4.3). Character and setting are analysed in depth as they are included in the KSSR Learning Standards. A richer description about the illustrations in picturebooks can be obtained if the study also looks at other literary elements like theme, values and plot. As this study involves a detailed analysis of the four literary elements, the other types of literary elements are not included in this study.

In addition, another limitation of this study is that the analysis of literary elements is not contextualised within the specific genres like folk tales, fables and memoirs. Instead, the analysis focuses on how the visual and textual meaning making systems work individually and as a part of multimodal ensemble to represent literary elements in six award-winning Malaysian picturebooks.

1.10 The Structure of the thesis

This thesis is composed of seven chapters and has been structured in the following manner. Chapter One presents the introduction, background as well as the purpose of the study. Chapter Two reviews the relevant literature of the research area, discusses the theoretical frameworks and related empirical works. Chapter Three explains the research design, conceptual frameworks and methodology used in the study. In Chapters Four and

Five, analysis of the findings from the visual and textual perspectives are presented. Next, the findings from the intermodal cohesion of visual and textual elements are analysed and discussed in Chapter Six. Finally, Chapter Seven draws a conclusion to the study and produces a visual metalanguage checklist that can be used to analyse literary elements in picturebooks. Chapter Seven ends with directions for further research.

1.11   Summary

This chapter provides an overview and background of the study. The statement of the problem is discussed in depth and is followed by the rationale of research which is examined from four different perspectives. This chapter also presents the objectives of study and the three research questions. This is followed by the significance of the study to learners of English, teachers and curriculum designers. In addition, the operational definitions of terms are given before the limitations of the study is addressed. Finally, the structure of the whole thesis is presented. The ensuing Chapter 2 provides an overview of the relevant literature and theoretical frameworks that reinforces this study.

CHAPTER 2: REVIEW OF RELATED LITERATURE

> *"A man with one theory is lost. He needs several of them, or lots! He should stuff them in his pockets like newspapers"* — *Bertold Brecht*

2.1   Introduction

This chapter starts with an overview of Semiotics in Section 2.2 as this grounding theory will provide the context of how the sign and semiotic theory have developed over the years and how it has led to the development of Halliday's (1994, 2004) Systemic Functional Linguistics, presented in Section 2.3. Subsequently, Section 2.4 explores how Halliday's metafunctional organisation of meaning making resources are adopted by Kress and van Leeuwen (1996,2006) to formulate their 'grammar of visual design'. Section 2.5 looks at the relationship between Semiotics and picturebooks. An overview of multimodality is focused in Section 2.6 and its subsection explains the different approaches to multimodality and defines multimodal text. This is followed by a detailed discussion about what constitutes a picturebook in Section 2.7 and its subsections looks at the characteristics of picturebooks for young learners as well as the common elements of picturebooks. Section 2.8 provides an overview of Malaysian picturebooks while Section 2.9 looks at the relationship between picturebooks, visual literacy and pedagogy. Section 2.10 looks at previous researches on picturebooks done abroad and locally. Section 2.11 focuses on the four types of literary elements in picturebooks that will be discussed in this study while Section 2.12 discusses the theoretical frameworks that are adopted in this study. The two main theoretical frameworks that will be discussed here are Halliday's Systemic Functional Linguistics (hereafter SFL) and Kress and van Leeuwen's Grammar of Visual Design. Subsequently, Sections 2.13, 2.14 and 2.15 discuss the different frameworks adapted to answer the three research questions. Section 2.13 focuses on the visual analysis of literary elements in picturebooks that is based on Kress and van Leeuwen's (1996, 2006) Grammar of Visual Design and Painter et al.

(2013) Multimodal Discourse Framework. The textual analysis of literary elements in picturebooks that is based on Halliday's (1994,2004) SFL and Painter et al (2013) Multimodal Discourse framework is examined in Section 2.14. This is followed by Section 2.15 which looks at intermodal cohesion between visual and textual components of picture books, focussing particularly on SFL's aspect of instantiation. Section 2.16 discusses the need for visual metalanguage checklist in schools and finally a summary of the chapter is presented in Section 2.17.

2.2   An Overview of Semiotics

Semiotics, which comes from the Greek word *Semeion,* is the study of various forms of signs like words, images, objects, gestures and sounds and how they function as part of our social life. A sign is something that stands for something other than itself. For example, a picture of an apple may indicate the fruit itself, logo of a product, evidence of temptation or a sign of good health. Human beings live in a world of signs and as such, it is important to interpret signs accurately and not take them at face value. Even the most accurate looking sign can be deceiving and as such, one must make the codes by which the signs are interpreted more obvious.

2.2.1   Saussure and the Linguistic Sign

Semiotics was founded by the Swiss-French linguist Ferdinand de Saussure (1857- 1913) and further continued by the American philosopher, Charles Sanders Peirce (1839 - 1914). The ideas from Saussure and Peirce play a main role in the development of the social semiotic theory of Systemic Functional Linguistic. The term 'semiology' is used to refer to the Saussurean tradition while the term 'semiotics' refers to the Peircean tradition. Saussure's 'semiology' is 'a science which studies the role of signs as part of social life' while Peirce's 'semiotic' is considered the 'formal doctrine of signs'

(Chandler, 2007). Currently, the term 'Semiotics' is commonly used in contemporary studies.

Saussure believes that signs do not represent reality but construct it. Saussure's model of the sign is in the dyadic tradition and the key elements are the 'signifier' and the 'signified' as represented in Figure 2.1. A sign must have both a signifier and a signified (signifier + signified = Sign). According to Chandler (2007), the *signifier* is interpreted as the material forms of the sign (can be realised by any one of our senses) while *signified* is a concept in the mind or a mental image/concept. A sequence of sounds is also a signifier. All words are signifiers because they always stand for something (thought, feeling or thing). In short, language which encompasses a collection of signifiers mediates meaning, making the word itself a/the sign.

Figure 2.1 : Saussurean's Model of the Sign

(adapted from Chandler, 2007, p.14)

Saussure pointed out that a sign must have both signifier and signified because the sign results from the association between the two. Similarly, a signifier without signified has no meaning because the relationship between them is arbitrary and purely a social agreement. In short, signs only make sense when they are invested with meanings. Saussure sees language as the most important sign system and as such his focus was mainly on the arbitrary nature of linguistic signs (Chandler, 2007).

2.2.2 Peirce and the Triadic Model

Charles Sanders Peirce, an American philosopher negated Saussure's portrayal of language as arbitrary and his perception that a sign simply generates its idea, by producing a triadic model to explain how a sign's meaning connects with physical and cultural factors. Peircean's model has three elements: the *representamen* (the form which the sign takes), an *interpretant* (idea or interpretation in mind) and an *object* (what the sign refers to) which are necessary to qualify as a sign. Chandler (2007, p. 29) posits: "The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted using sense (the interpretant)". These are represented in Figure 2.2. For example, a sign can be an icon, an index or a symbol.
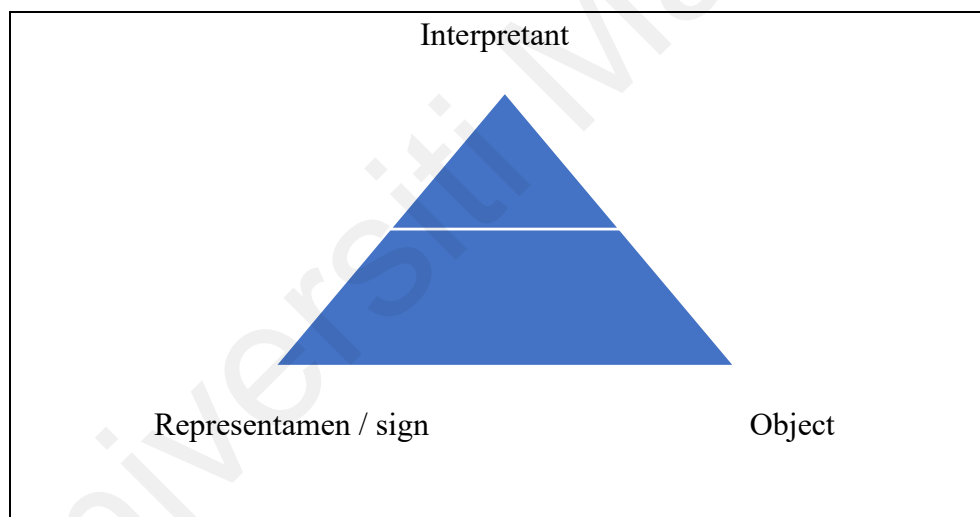
Figure 2.2 : Peirce's Triadic Semiotic System
(adapted from Chandler (2007, p.30)

Peirce has many different types of signs but the three kinds of sign which relate to objects in different ways are icons, indexes and symbols. An example of signs is illustrated in Figure 2.3.
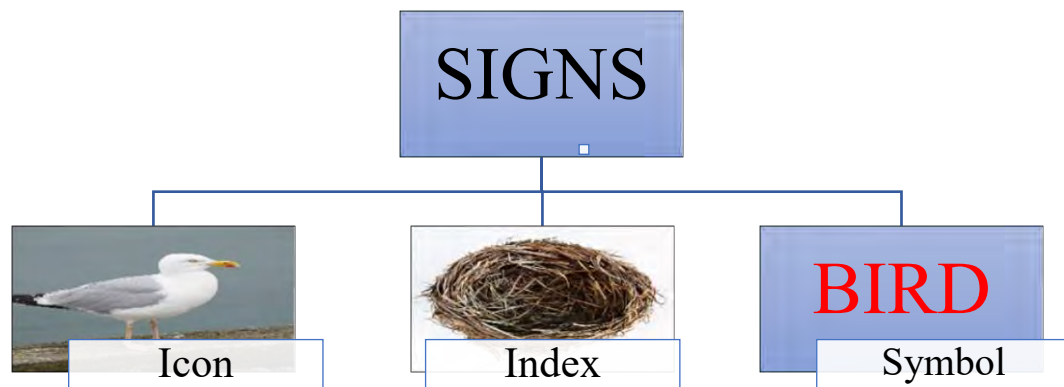
Figure 2.3 : Peirce's Sign Categories

The following discussion expounds the three different types of signs and the relationship between a representamen and its object or its interpretant.

Icon – The signifier resembles or imitates the signified in some ways and is not totally subjective. For example, the picture of a bird in Figure 2.3 is an icon because it resembles aspects of the subject and can be seen clearly.

Index – The signifier is not randomly chosen or arbitrary as it can be connected to the signified in some way either physically or causally. For example, the image of a nest is an index of a bird because there is a quality in common with the object.

Symbol – A symbol has an arbitrary or chance relationship between the signifier and the signified because the signifier does not resemble the signified. Symbols like spoken and written words as well as numbers must be learnt and agreed upon. An interpreter will only be able to understand symbols through prior experience and knowledge as the link between the signifier and the signified is neither logical nor physical. For example, the written word 'bird' suggests the idea of a bird rather than the actual object. Meaning is still obtained from symbols due to their cultural conventions and abstract or logical state. In short, whether a sign is symbolic, iconic or indexical depends on the way it is utilised.

2.2.3 Barthian Semiotics

Barthes (1977), a French semiotician was the first person to distinguish the different levels of meaning and the first person to apply ideas of semiotics to visual images. He addressed the cultural meanings that are attached to words by using the terms 'denotations' and 'connotations' to describe the relationship between the sign and its referent. He believes that the meanings given to images are connected to culturally specific association and are not self-evident or universal. Barthes (1977) names the first thing that comes to mind when seeing an image as denoted meaning and the cultural meaning that is attached to the image as connoted meaning.

Semiotic theory strongly believes that both visual and verbal signs signify something other than the actual written or visual element itself (Barthes, 1977; Kress & van Leeuwen, 2006). The readers are continuously reflecting on and responding to the various symbols present in the visual and verbal text and they often rely on their prior knowledge and experience. Readers interaction with the text will clearly be more confident if they understand the semiotic codes or semiotic perspectives employed by the illustrators in creating and charting the story (Nikolajeva & Scott, 2006; Sipe, 1998; Willson, Falcon, & Martinez, 2014b). As such, the knowledge of semiotic codes is paramount to have a complete understanding of symbols.

Social semiotics is a branch of Semiotics and its focus is to see how people use signs to build the life of a society. Three important principles are taken into consideration when analysing semiotic systems like visual and text (Harrison, 2003). The first principle is that all people see the world through signs. The second principle is that signs are created by people in a society and as such the meaning of these signs may vary according to social and cultural contexts. The third principle is that people are provided with ample semiotic resources for making meaning and as such may favour one sign over another.

2.2.4 The Concept of Semiotic Resource

The field of social semiotics progressed with time and a lot more importance was given to the context of communication as it provides the setting for sign makers to form signs and meaning. The emphasis is on "a more flexible notion of grammar, with a focus on people's situated choice of resources rather than emphasizing the system of available resources" (Bezemer & Jewitt, 2009, p. 6). The term semiotic resource was first used by Halliday to highlight the importance of language as a tool for making meanings (Halliday, 1978, p. 192).

The concept of 'semiotic resource' began to slowly replace the concept of 'sign' in the field of Semiotics and it is described by van Leeuwen (2005, p. 285) as follow:

> Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime.

An individual who is a sign maker will choose a semiotic resource (a signifier) from an available system of resources that will match the meaning they want to relay (the signified) at that moment. The sign maker's choice is meaningful as it is selected from a system of available resources that is regulated and bound by the social context. For instance, any form of signifier in visuals like perspective, gaze, line or colour can be used to realise meanings (signified) in the making of signs (Liu, 2013). Clearly, semiotic resources play an essential role in multimodality as they represent aspects of the world as it is experienced by humans (Kress & van Leeuwen, 2006).

2.2.5   Mode and Semiotic Resource

Mode is a term that is used within Systemic Functional Linguistics and Social Semiotics to refer to a socially organised and culturally given set of semiotic resources for meaning making (Jewitt, 2014c; Kress, 2010). Some of the examples of modes are visuals, writing, layout, music and speech. Alternatively, the term 'semiotic resources' is used to represent the actions (gesture), materials (computer software) and objects (vocal apparatus) used by people to communicate with each other (van Leeuwen, 2005). The term semiotic modes and semiotic resources are used quite generally in the field of social semiotics and multimodality, but they are not interchangeable.

Semiotic modes play an important role in conveying meanings and a minimum of two modes are required. Each mode adds to the complexity of a multimodal text and communicates a range of concepts and information (Jewitt, 2005; Serafini, 2014). In addition, each mode has its own set of semiotic resources, organizing principles and affordances - ''potentials and constraints for making meaning''(Bezemer & Kress, 2008, p. 171). For example, two main modes are utilised in producing a picturebook: visual and written. The visual mode has its own set of semiotic resources like size, shape, colour, space, line and spatial relation while the written mode utilises font, grammatical and lexical resources.

A particular visual semiotic resource can be deemed as a mode if it able to serve Halliday's three metafunctions of language simultaneously (Kress & van Leeuwen, 2002) and accepted by members of that community. For instance, colour can be considered a mode because it represents the appearance of things in the world (Ideational – colour of nation flags), establishes social relations (Interpersonal - bright colours denote happiness) and creates coherence (Textual – colours used for headings and subheadings).

2.3   An Overview of Systemic Functional Linguistics

Systemic functional linguistics was developed by Halliday (1994) who had been influenced by the work of the Prague School and J.R. Firth, the founder of modern British linguistics. SFL is also known as Systemic Linguistics, Systemic Functional Grammar and Hallidayan Linguistic. SFL is considered a linguistic approach as it considers language, a social semiotic system. The relationship between text and language is a dynamic one. Language is modelled in relation to social context and as such, this theory studies the relationship between language and its functions in social settings. According to Kress and van Leeuwen (2006, p. 45)*, "*language system evolves in response to the functions it serves in language use and this can be extrapolated in the analysis of text, not in individual sentences". In addition*,* Halliday's SFL is a powerful tool to study signs in texts. "Relating linguistic structures to social processes is a central preoccupation within social semiotics and this makes SFL a useful resource for wider study of different semiotic modes" (Macken-Horarik, 2004, p. 6).

The term 'systemic' in systemic functional refers to the network system used in the description of languages. This network system suggests that grammatical and other features of language are clearly understood when described as a set of options. These alternative options are made available to individuals and enables them to produce linguistic utterances and text. Conversely, the term 'functional' looks at the array of purposes language is used for (Halliday, 1994). Both systemic and functional form the framework of SFL where language is linked to its use and the whole text is considered as the unit of analysis rather than random sentences. As Eggins (1994) succinctly summarises it, "language use is functional, that its function is to make meanings; that these meanings are influenced by the social and cultural context in which they are exchanged; and that the processes of using language is a semiotic process, a process of

making meanings by choosing' (p. 2). In other words, the use of language is functional, semantic, contextual and semiotic.

Halliday hypothesises that language is a multi-strata system. Context is accorded the highest stratum as it plays an important role in analysing meaning (Martin, 2014). As such, the first stratum is the extra-linguistic realm of the social context of situation called register, with its three variables of field, tenor, and mode. The second stratum is the intra-linguistic strata of semantics or discourse-semantics where meaning is comprehended in three metafunctions: ideational, interpersonal, and textual. Metafunction refers to the intrinsic functions that language is expected to accomplish in a society. The third stratum comes in form and wording in the lexico-grammar with its meta-functional related systems of transitivity, mood and modality and theme. The fourth stratum is the expression which encompasses phonology with its units. Figure 2.4 exemplifies the stratified system networks.
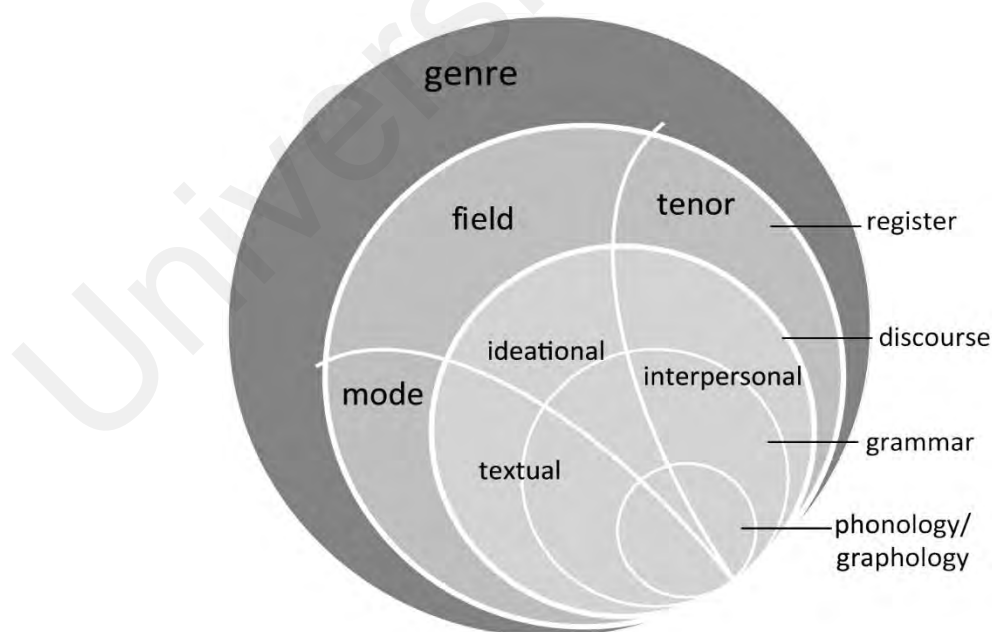
Figure 2.4 : Strata of language in context (drawn from Rose, 2018)

SFL is chosen as the textual framework of this study because it is concerned with the study of both the function and forms of the language and it helps the reader to understand why a text is written in a certain way. The first stratum stresses the importance of studying the context in which a text is produced while analysing a text. Halliday (1994.2004) believes that three register variables play a significant role in producing a language that is relevant to a context: field, mode and tenor. In this study, the variable 'Tenor' is used to study the role relationships between the interactants (Eggins, 1994). The second stratum looks at discourse-semantics or how meanings are construed in picturebooks through its focus on the ideational, interpersonal and textual metafunctions. In this study, authentic samples of language and texts will be analysed to identify the linguistic or textual options used by a writer to represent a narrative reality (ideation), establish communication with readers (interpersonal) and finally create coherent texts (textual). Lastly, the third stratum which is the lexico-grammar stratum looks at how the three metafunctions in turn give rise to three strands of meaning in a clause.

Many linguists believe that the employment of the SFL framework is useful in revealing the many meanings of literary texts. A study by Montgomery (2004) on Ernest Hemingway's *The Revolutionist* claims that the employment of Relational Processes helped to highlight the attributes of the revolutionist while a study by Gallardo (2006) applies the transitivity system to examine the language used by different genders in the play 'Pygmalion'. Another study by Nguyen (2012) identified how the main character's personality in Hoa Pham's "Heroic Mother" was represented and boosted through linguistic choices in transitivity. Kondowe's (2014) study which also uses Halliday's transitivity system suggests that language can easily be manipulated by an autocratic leader who wants to enhance his political ideologies.

The present research focuses on how Malaysian picturebooks are framed by linguistic choices and how Halliday's (1994,2004) Systemic Functional Linguistics

framework plays an important part in uncovering the meaning of literary texts. The four literary elements that are focussed in this study are character, setting, point of view and mood. Subsection 2.3.1 looks at how SFL's transitivity system, which is the lexico-grammatical realisation of the Ideational metafunction, plays an important part in highlighting the attributes of characters and setting while subsection 2.3.2 looks at the relationships set up by the readers/viewers and the represented participants involved in the stories through the Interpersonal metafunction. SFL's Mood system, which is the lexico-grammatical realisations of the Interpersonal function, helps to analyse this relationship. Subsequently, subsection 2.3.3 looks at how the picturebook narratives are organised coherently.

2.3.1 The Ideational Metafunction

Ideational metafunction is the content function of language which refers to the use of language to encode experience and meaning (Halliday & Matthiessen, 2004). There are two components in this metafunction: experiential and logical. The aim of this study is to identify the options available to the picturebook writers to represent the narrative reality reflected in the tales. This can be done by utilising System of Transitivity which is the grammatical system of SFL that determines experiential meaning. The clause in the experiential component must include the process and the participants, while circumstances are optional. Circumstances in experiential components are represented by the adverbial groups or prepositional phrases and their main function is to expand the clause by adding details like time, manner and location.

This study describes how character attribution, an aspect of the literary element 'character' is represented textually in Malaysian picturebooks through transitivity analysis focusing mainly on the relative processes which are divided into relational

identifying and relational attributive and participants who can be humans, inanimate objects or animals. In addition, circumstantial elements which decide the context under which process takes place will be analysed to identify how the literary element 'setting' is represented textually in Malaysian picturebooks. For the purpose of this study Halliday's system of circumstance and in particular, the 'location' circumstantial element with its sub-categories of temporal and spatial adjuncts will be categorised as 'temporal' relating to time and 'spatial' relating to location in place. Table 2.1 highlights the type of elements in experiential functions realised by the different group and phrase classes.

Table 2.1

Typical experiential functions of group and phrase classes

Type of Element	Realised by
Process	verbal group
Participant	noun or nominal group
Circumstance	adverbial group or prepositional phrases

adapted from (Halliday & Matthiessen, 2004, p. 177)

The second component of the ideational metafunction is the logical component which focuses on the logical connection between the clauses in a written text. This connection is realised using various linking grammatical devices such as reference, lexical substitution, ellipsis and conjunction (Eggins, 1994; Halliday, 1994; Halliday & Matthiessen, 2004; Martin & Rose, 2003). This study discusses how character identification is realised through logical connection between clauses, focussing, specifically on reference.

2.3.2   The Interpersonal Metafunction

Interpersonal metafunction or the participatory function of language is concerned with establishing and maintaining interaction between the speaker and the hearer. The grammatical system in SFL that determines this metafunction is the system of mood and its focus on clauses as exchanges of information and exchanges of goods and services. The interpersonal metafunction also denotes evaluative meaning which is realised through the system of polarity (positive or negative) and system of modality. In short, "languages are used as social action, to get or offer information or goods, to direct the behaviour of others, and to enact attitudes, evaluations and so on" (Asp, 2017, p. 35).

Appraisal, a system of interpersonal meanings, is used to negotiate social relationships (Martin & Rose, 2003) as the evaluative meanings described by this framework adopts Halliday's (1994,2004) view on language. This is verified by White (2015) who claims that, "these resources of "appraisal operate alongside two other interpersonal systems: those communicative resources by which speakers/writers perform speech functions such as asserting, questioning, responding, commanding, advising, and offering, and the system of meanings by which speakers indicate greater or lesser degrees of "involvement" with those they address—for example via the use of slang, jargon, specialist terms, and the informal lexis associated with social intimacy"(p.1-2). In this study, the resources of Appraisal are used, firstly to judge or assess qualities of a character by reference to ethics and other social norms and secondly, to study how emotion or mood is conveyed and expressed in picturebooks by characters.

This study draws out meaning potentials evident textually in picturebooks for 'affiliation between characters' through its analysis of linguistic choices between characters, verbal intimacy markers and production of linguistic choices. In addition, the

appraisal framework is used to identify how interpersonal meaning for the literary element 'mood' is represented textually through its analysis of verbal affect which focuses on language resources for expressing emotions.

2.3.3   The Textual Metafunction

Textual metafunction incorporates all the grammatical systems that play a role in creating a cohesive text. In particular, this metafunction integrates the ideational and interpersonal meaning in a text and makes it a cohesive whole. One main concern is ensuring the discourse makes sense to the readers. The textual metafunction is realised by the theme system and its focus is on the organisation of the elements of the message and in particular focuses on the different ways in which importance to particular elements of the clause is given. The textual metafunction for visuals is named as compositional metafunction by Kress and van Leeuwen and is utilised to analyse visuals in terms of salience, information value and framing (refer to 2.3.3).

In this study, Identification which is a textual resource is used for "tracking participants: with introducing people and things into a discourse and keeping track of them once there" (Martin & Rose, 2003, p. 145).

2.4   An Overview of Kress and van Leeuwen's Grammar of Visual Design

Kress and van Leeuwen (1996) outlined their theoretical framework of semiotic analysis in their seminal book *Reading Images: The Grammar of Visual Design*. They adopted Halliday's SFL metafunctional organisation of meaning making resources to formulate their 'grammar of visual design' because " ... what is expressed in language through the choice between different word classes and clause structures may, in visual communication, be expressed through the choice between different uses of colour or different compositional structures" (p.2).

Kress and van Leeuwen's social semiotic framework is created solely as a tool for analysing images. This framework acknowledges that visuals perform three different kinds of meanings simultaneously which are called the representational metafunction, interpersonal metafunction and compositional metafunction (Kress & van Leeuwen, 2006). This framework is supported by Jewitt and Oyama (2001) who believe that social semiotics of visual communication can help to decipher what people say and do with images. Table 2.2 parallels Halliday's SFL metafunctions and Kress and van Leeuwen's corresponding Visual Grammar components.

Table 2.2

Halliday's Metafunctions and their Corresponding Visual Grammar Components
(Halliday, 1994; Kress & van Leeuwen, 1996)

Halliday's SFL metafunctions	Kress and van Leeuwen's Grammar of Visual Design	Visual Analysis Tools
Ideational	Representation	Narrative process
		Conceptual process
Interpersonal	Interaction	Contact
		Social distance
		Power Relations
Textual	Composition	Information value
		Salience
		Framing
		Modality

Kress and van Leeuwen (1996,2006) proposed a visual grammar framework that is based on Halliday's theoretical concept of 'metafunction' because they believe that both verbal and visual codes express the same type of meanings although their methods and semiotic systems may be different. The metaphor 'grammar' used by Kress and van Leeuwen refers to a set of socially constructed resources that are used to read and decipher the meanings of visual images. The focus is on the structure of a visual like how the

participants and objects in a visual are arranged. Thus, visual grammar is considered as systemic because the illustrator makes selections from different areas or systems (D. Lewis, 2001).

Kress and van Leeuwen's framework is deployed in many scholarly studies that focuses solely or mainly on the analysis of visual images. John and Akinkurolere's (2013) study utilised the Visual Grammar framework to solely examine the visual images in four selected editions of TELL magazine and their findings revealed that visual resources like pictorials, colours, signs and distance are commonly used in print media to convey meaning. Leonzini's (2013) study applies Kress and van Leeuwen's (1996.2006) Visual Grammar, Halliday's (1978, 1994) SFL theory and Royce's (2002) research on multimodal discourse analysis to examine the multimodal text from the Leaders section of *The Economist* magazine. The main focus was to investigate how the visual mode is used by the British magazine to complement the verbal chunks of a multimodal text. A study by J. Yang and Zhang (2014) also probed on how English editorials in the *Economist* are represented from ideational aspects by utilisinKress and van Leeuwen's Visual Grammar and Royce's inter-semiotic theory. The study revealed that pictures play an equal part in helping readers to understand the editorials' main ideas.

Kress and van Leeuwen's Visual Grammar framework has also been used to analyse a varied array of multimodal texts like picturebooks (Moya, 2010, 2014; Moya & Sanz, 2008), EFL textbook (Torres, 2015), tourism homepages and web-mediated advertorials (Cheong, 2013), graphic novels (Rajendra, 2018), editorials (Leonzini, 2013), advertisements (Baykal, 2016) and hospital homepages (Kong, 2018). In some of these studies, the Grammar of Visual Design or Visual Grammar framework is used in unison with other frameworks like Halliday's SFL and Critical Discourse Analysis.

Kress and van Leeuwen's framework is quite descriptive and complex but it does not "offer all that is needed for the sociological interpretations of image" (Jewitt & Oyama, 2001, p. 154). As such, relevant modifications must be done according to the multimodal text format. The visual grammar framework was further extended and adapted by Painter et al. (2013) into sections that are most pertinent for analysis of picturebooks. New aspects like character manifestation and pathos are introduced. They also summarised the meaning systems proposed for each metafunction as system networks and showed how picturebook writer-illustrators made use of different options from the network to relay their message effectively.

Learners of all age groups need to understand and grasp critical visual literacies that will enable them to not only interpret and create multimodal texts but also utilise the knowledge to play an active role in this digital era (Unsworth, 2001, 2006). Images play an important role in multimodal texts and it is vital to understand how these visual elements convey meaning just like written text.

Kress and van Leeuwen's framework also focuses on the instantaneity of visual perception and as such the systems developed by them allow linguists to effortlessly analyse a variety of everyday and technical visual texts featuring written language like advertisements, magazines and newspapers. This study adopts Kress and van Leeuwen's framework to analyse the visual components of literary elements in Malaysian picturebooks. The three visual tools proposed by Kress and van Leeuwen that correspond with Halliday's metafunctions are identified as representation, interaction and composition. Refer to Table 2.2 for Kress and van Leeuwen's three meaning systems and their corresponding elements for visual analysis.

The following subsections give an overview and assess Kress and van Leeuwen's three tools of visual analysis which are representation analysis, interaction analysis and compositional analysis. However, the focus is only be on aspects which are relevant to the analysis of literary elements in Malaysian picturebooks, and which is utilised in the framework developed for the analysis of intermodal cohesion.

2.4.1 Representation analysis

Kress and van Leeuwen ascertained conceptual and narrative processes as two major processes that play an important part in representing interactions and conceptual relations between people, places and things in visuals. Narrative processes deal with depicted actions and events and their spatial arrangements are temporary while conceptual processes deal with a fixed and constant spatial order. Figure 2.5 represents diagrammatically the visual processes involved in narrative and conceptual images. There are two types of participants in their framework: represented participants and interactive participants. People, places and objects that are represented in visuals and texts are known as represented participants while those produce and view or read visuals are knowns as interactive participants.
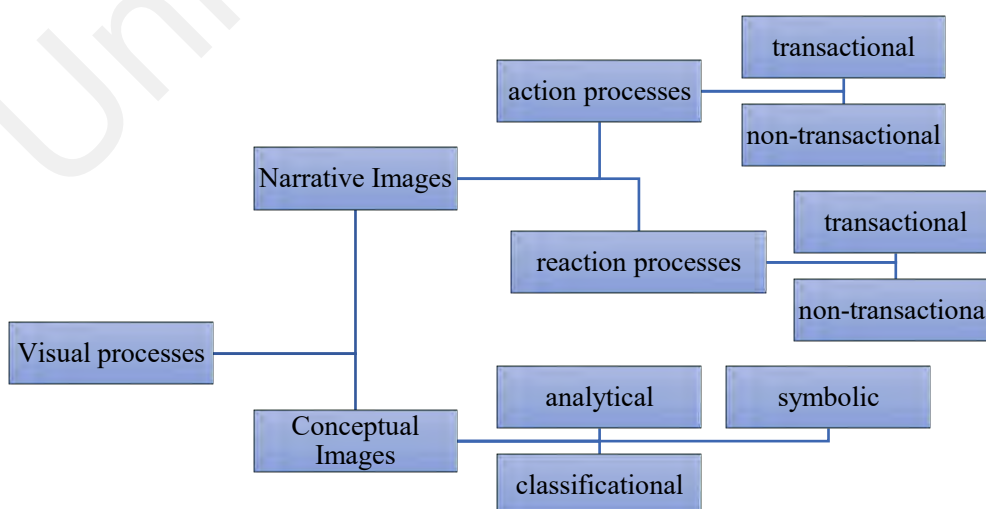
Figure 2.5 : Visual Processes (adapted from Kress and van Leeuwen, 1996,2006)

2.4.1.1 Narrative Representation Processes

There are two types of narrative processes: actional and reactional. In actional processes, a type of physical action will relate the represented participants. Actional processes can be transactional or non-transactional. In transactional process, something is exchanged between two or more participants while in non-transactional process, there is only one participant and as such no action is directed towards anyone. Both transactional and non-transactional action are realised by a vector which is a line that is visually projected from the main participant and extended towards another participant or some goal. The represented participant's prominence is realised by relative size, colour salience, place in the composition or background contrast.

In reactional processes, the participants must have sight because vectors are produced by an eyeline or the gaze of the reactors. This is the reason why toys and objects are brought to life in picturebooks and endowed with eyes. When two participants watch one another in a visual, it is considered a transactional reaction process. However, if the participant gazes at something outside the visual frame, it is considered a non-transactional reaction process. Illustrators employ this manipulation in picturebooks "for benign purposes such as to produce an air of mystery or tension (Lewis, 2001,p.148).

2.4.1.2 Conceptual Processes

Visual structures of representation can be conceptual when they represent participants in terms of class, structure or meaning (Kress & van Leeuwen, 2006). Conceptual images are linked to Halliday's relational and existential processes in language and their related participants (Moya, 2014). According to Painter et al. (2013), conceptual images in picturebooks have three main functions. Firstly, they are used in the beginning of the stories to introduce characters. Secondly, they are used when a pause or

reflective moment is required in the story and finally, they are used by the illustrator to guide the child in reading for meaning and understanding symbolic values. Conceptual images lack vectors and are more static and the three types of processes that will be discussed are analytical processes, classification processes and symbolic processes. Kress and van Leeuwen (1996,2006) believe that classification processes in visuals are similar to Intensive Attributive clauses while analytical processes are parallel to Possessive Attributive clauses. Similarly, symbolic attributive structures are akin to Identifying clauses.

Classification processes "relate participants to each other in terms of a 'kind of' relation, a taxonomy" (Kress & van Leeuwen, 2006, p. 79). In these, various participants are combined to prove that they have something in common. A set of participants will play the role of 'subordinates' to another participant known as 'Superordinate'. Conceptual images in picturebooks that defines a participant's class, order or category are known as classification structures.

Analytical processes depict visual elements in a part-whole structure which has two components: possessive attributes (the parts) and Carrier (the whole). Through this visual, viewers can identify a Carrier and scrutinize the Carrier's possessive attributes. This type of image is categorised as an 'analytic conceptual structure'. The represented participants are often portrayed standing still without any noticeable action or reaction, but their gaze is aimed directly at the viewers.

Symbolic processes inform readers about what a participant means, and they are normally connected with symbolic values. There are two types of symbolic processes: Symbolic Attributive processes and Symbolic Suggestive processes. In Symbolic attributive process, the human participants normally pose or display themselves for the

viewers and illustrators normally make these represented participants salient by placing representing them in great detail in colour or by placing them in the foreground or exaggerating their size (Kress and van Leeuwen, 2006). Human participants in these types of visuals usually pose for the viewers. On the other hand, in Symbolic suggestive processes, the qualities and identity of the Carrier normally comes from within them. According to Kress and van Leeuwen (1996, 2006), in these types of visuals, details are not emphasised as the focus is more on the 'atmosphere' generated.

2.4.1.3 Circumstances of Setting

In a narrative representation, characters or participants appear and processes happen within circumstances of setting. Kress and van Leeuwen (1996,2006) identified three types of circumstances in pictures or visuals: circumstances of means, accompaniment and setting. In this study, locative circumstances or setting focussing on time and place is discussed as this research looks at how the literary element 'setting' is portrayed in picturebooks. Setting of place and time is also the most commonly used type in picturebooks. Additionally, the KSSR Language Arts learning standards for primary school focuses only on setting of time and place. Circumstances of setting depicts the situation and the part of the world in which the events in the story takes place. Visual setting in picturebooks can range from no setting or minimal setting to a fully elaborated background.

2.4.2 Interaction analysis

Kress and van Leeuwen (1996, 2006) posit that reading a visual involves the interaction between interactive participants and the represented participants. Interactive participants communicate with each other in the act of reading a visual like the relationship between an illustrator and a picturebook reader. Represented participants are the entities or elements that are depicted in the visual like animate and inanimate objects,

people or animals or any elements which exemplify the situation shown. Interaction examines the relationship between the represented participants and viewers in visuals by analysing the following three aspects: contact, distance and point of view (Kress & van Leeuwen, 2006).

2.4.2.1 Contact

Interactive relationship in visuals occur when there is communication or contact between the interactive participant (picturebook reader-viewer) and the represented participant (characters in a picturebook). Contact is established between the represented participant and the interactive participant (reader-viewer) when they are connected through vectors like eyelines and gestures. According to Kress and van Leeuwen (1996,2006), contact can be an 'offer' or 'demand' or in brief, visual images can only offer information or demand particular goods and services. In 'offer' visuals, the represented participant offers information to the viewers while in 'demand' visuals, the represented participant demands the attention of the viewer and expect some kind of response from them.

A visual 'offer' does not require the viewer or picturebook readers to form an imaginary social relation with the represented participants. They only need to examine or look at the represented participant whose gaze is not projected directly towards the viewers. This kind of visual is considered 'an offer' because it recommends the represented participants to the reader-viewers as objects of information or reflection. On the other hand, a visual demand requires the viewer to form a bond with the represented participants. This requires the presence of a gaze in the form of a direct address to the viewer. The represented participant will normally demand something by looking directly at the viewer and the way the look is conveyed will reveal the type of demand. For example, the represented participant may demand sympathy from the viewer by looking

at them with pleading eyes. At times, the gaze is supported with physical gestures to strengthen the demand.

2.4.2.2 Size of Frame and Social Distance

Social distance between the viewers and the represented participants are determined using visually based interactive resources. This visual resource also determines the type of relationship formed between interactants by centering it on the choice of frames size like close-up shots, medium shots and long shots. The relationship between the represented participants (human) and the viewer is imaginary in nature as people can be portrayed as close friends even though they are strangers. These differences in social relation are realised in visuals by the choice of social distance shots as summarised in Table 2.3.

Table 2.3

Size of Frame and Social Distance

Frame Size	Characteristics	Social Relation
very close shot	less than head and shoulders of subjects (face or head only)	intimate distance
close shot	head and shoulders of subjects	close personal distance friendly
medium close shot	subject is cut off approximately at waist (waist up)	far personal distance (social or one of us)
medium long shot	shows full figure	Close social distance
long shot	human figure fills half image height	Far social distance public,impersonal
very long shot	torso of at least 4-5 people	Public distance (no social connection)

(adapted from (Kress & van Leeuwen, 2006, pp. 124-125)

The size of frame can also be used to indicate social distance in relation to the representation of objects and environment, buildings and landscapes (Kress & van Leeuwen, 2006, p. 127). A close-up shot suggests engagement, a middle shot implies less engagement (social) while a long shot suggests impersonal relationship or in other words the object is there for the viewer's contemplation only.

2.4.2.3 Power

Power relations between the viewer and the represented participants is realised in visuals through various choices of vertical angle. If a viewer views the represented participant from a high angle, the viewer is considered to have a more powerful position. On the other hand, if a viewer observes the represented participant from a lower angle, the represented participant is in power. Finally, the relationship is one of equality if both the represented participant and the viewer are at the same eye-level.

2.4.2.4 Involvement

Degrees of involvement are realised through two choices of horizontal angle: oblique or frontal. In the oblique angle, the represented participants are depicted from the side angle while in the frontal angle, the represented participants are depicted as directly facing the viewers. The oblique angle means detachment as it excludes the represented participants from the viewer's world while the frontal angle means attachment as it includes the represented participants as part of the viewer's world.

2.4.3 Compositional

Kress and van Leeuwen analyse the ways visuals are composed in a single mode (without written text) and multiple modes (visuals that are complemented with written text). This study focuses more on multiple modes as picturebook is clearly a multimodal text. Compositional features that are related to the principal of layout and relevant to this

study will be discussed. Table 2.4 highlights the three types of compositional systems in visuals.

Table 2.4

Types of Compositional Systems in Visuals

Composition System	General features
Informational Value	The placement of the elements conveys specific informational values attached to the various 'zones' of the image: • left and right • top and bottom • centre and margin
Salience	The elements below can attract the viewer's attention to different degrees. • placement in the foreground or background • relative size • contrasts in colour and sharpness, etc.
Framing	Framing devices disconnects or connects elements of the image and signifies whether the elements belong or do not belong together.

(adapted from (Kress & van Leeuwen, 1996; Kress & van Leeuwen, 2006)

2.4.3.1 Informational Value

According to Kress and van Leeuwen, some illustrators also utilise the horizontal axis to position their visual elements on the left, centre or right. The elements placed on the left are identified as Given because they are well-established, familiar and known while the elements placed on the right are recognized as New because these elements are unknown or still not established. This aspect is like the sequential nature of language in written text. The Given-New principle is also applied to lifelike images where the represented participants are placed on the right if they are new. In most multimodal layouts, the Given space is taken up by written text although there are some exceptions.

2.4.3.2 Salience

Salience is a subjective visual quality that makes some elements or participants in a visual stand out and grab the attention of the viewers. Viewers may focus their attention on some elements more than the others. As such, salience is related to the viewer's ability to judge which element can attract more attention and focus. The greater the weight of an element, the greater is its salience. Weight in this sense does not mean physical weight as salience is not measured by its physical weight but more on the basis of visual clues (Kress & van Leeuwen, 2006). The viewers should be able to look at each element and identify the one which is more significant or given more weight visually. For instance, as detailed in Table 2.5, a participant can be considered salient if he is larger than the rest and placed in the foreground.

Table 2.5

Compositional Salience

Size	Larger objects are easier to spot compared to smaller objects
Tonal contrasts	Areas of high contrast – borders between black and white have high salience
Colour contrasts	The contrast between saturated and 'soft' colours.
Perspective	Foreground objects are more salient than background objects and elements who overlap other objects are more salient
Sharpness of focus	Objects with sharp features are easily noticed compared to those less focussed features
Placement in the visual field	Elements are heavier when they are placed or moved towards the top or moved towards the left

(adapted from (Kress & van Leeuwen, 2006, p. 202)

2.4.3.3 Framing

Framing refers to the degree of connectedness provided by an actual frame or frame lines around a whole visual. Framing works in combination with information value and salience and is formed within visuals. The group of elements in a visual can be viewed as a single unit if the all the elements are viewed as part of the same message or they can

be viewed separately if the elements are disconnected from one another. In short, the way they are interpreted depends on the context.

2.5   Semiotics and Picturebooks

Picturebook, as a potential sign is a fascinating reading material because the writer-illustrator conveys the picturebook's grammar and story to the readers through a network of cue systems particularly through written text (symbols) and visuals (icons). Peircean's triadic relation can be applied while reading picturebooks as the written text reflecting the symbol is amalgamated with the iconic signs present in the visuals. The readers respond to the semiotic elements available in the text and may form meaning from the visual or the textual element or both. Although, there is a contrasting relationship between symbols (words) and icons (visuals), at times signs can be both symbolic and iconic synchronously.

According to Golden and Gerber (1990), the representamen or sign (icon) comprises the textual cues which will assist the readers to interpret ideas (symbols) in their mind and create a story world of their own according to their own contexts or settings. The picturebook story serves as symbol that grows in the mind of the readers in different contexts and its meanings may change over multiple readings. A string of textual cues functions as the corresponding sign that is formed in the mind of the readers and this sign functions as an interpretant or symbol (Golden & Gerber, 1990). The sequence of events that occurs in a narrative refers to the object or idea of the sign (index). The sign is connected to the grammar and enables meanings. In short, although the stories in picturebooks are narrated textually by symbols and visually by the icons, each may also reflect triadic relations of their own.

Semiotic theory upholds that any type of visual or textual sign indicates something other than the actual written or visual element itself (Chandler, 2007; Kress & van Leeuwen, 2006). The onus is on the readers to continuously reflect and respond to the signs or symbols present in the verbal and visual text. Each time this process takes place, meaning is actively created by the readers (Sipe, 2008). Young learners need to know the meaning conveyed by semiotic resources of visuals like shape, size, line and spatial relations as this will enable them to interpret signs and fully understand a picturebook story. In order to do this, picturebook readers who are mainly young learners must first be able to comprehend the semiotic codes utilised by picturebook illustrators before they can be fully engaged with the texts and respond to the various signs and symbols in it.

The Semiotics field has influenced researchers to produce analytical systems that can assist teachers to understand how young learners might read picturebooks (Kiefer, 2015, p. 376). The first person who attempted to do this is Moebius (1986) who applied semiotic theory in a set of codes for understanding the meanings of visuals in picturebooks, beginning with how the world is represented in picturebooks. Semiotic codes are procedural structures for the identification of signifiers with related convention and are used in certain areas (Chandler, 2007). Codes organize signs into meaningful systems which correlate signifiers and signified. The five picturebook codes offered by Moebius (1986) are codes of position and size, codes of perspective, codes of the frame, codes of line and codes of colour. Consequently, Nodelman (1988, 2005) provided a more comprehensive explanation of pictorial codes and also expanded his codes to include three-dimensional effects like point of view, perspective and focus.

In conclusion, readers need to "read the visual text of the illustrational sequence according to the conventionally presented system of codes, along with the verbal signs" to fully understand a picturebook narrative (Sipe, 2008, p. xi). The resources available

in each society for meaning making is different and as such knowledge emerges differently in various modes. Hence, social semiotics play a main role as it provides information on how knowledge is produced, shaped and established distinctly in different modes (Kress, 2013).

2.6   An Overview of Multimodality

Semiotics has also influenced the burgeoning of a new field known as Multimodality or modern semiotics which has surfaced in response to the changing social and semiotic landscape. "Multimodality has been conceptualised as a theory of communication, a field of inquiry, a perspective on texts, and as a research methodology" (Serafini, 2013, p. 48). In addition, a multimodal perspective also provides a broad method of conceptualising texts, sign-makers and perspectives (Jewitt, 2007). Multimodality is different from the traditional form of semiotic analysis because it is influenced by different terms, concepts and theoretical frameworks (Machin, 2009). However, knowledge of Semiotics is a prerequisite for multimodal research.

2.6.1   Approaches to Multimodality

There are three main approaches to multimodality focussed areas of research which are social semiotics, multimodal discourse analysis and multimodal interactive analysis (Jewitt, 2014c). Social Semiotic Multimodal Theory of Communication approach is social in orientation as it is based on the Hallidayan social semiotic multimodal theory of communication and systemic functional grammar. This theory was extended and elaborated by Kress and van Leeuwen (2006), van Leeuwen (2005) and Kress (2010). The primary focus of this approach is on mapping how modal resources are used by the sign-makers in a given community. The second approach to multimodality is known as Systemic-Functional Grammar Multimodal Discourse Analysis (MDA). Halliday's SFG is the main theoretical framework of MDA and it is associated with the

works by O'Toole (1994) and O'Halloran (2004, 2005). The third approach is Multimodal Interaction Analysis which is exemplified by the works of Scollon (1998, 2001), Scollon and Scollon (2003, 2009) and Norris (2004, 2009). This approach gives great importance to the notions of context and interaction in use (Jewitt, 2014c). Table 2.6 provides additional details about the three main approaches.

Table 2.6

Three Main Approaches to Multimodality

Social Semiotic Multimodal Theory of Communication	• The context shapes the semiotic resources available for meaning making and how these are selected and designed. Modal systems are studied in contexts, with focus on how they are used, and this use is socially and culturally contextualised. • The semiotic resources for a mode are understood as constantly in a process of change both at the level of cultural regulation of semiotic resources and the elements of meaning making. The focus is on the process of meaning making. • The relationship between a signifier and a signified is seen as a trace of the characteristics of the person who made the design and what they want to represent. • Mode – semiotic resources used for making meaning in a culture and distinguish between modes such as images, writing, gesture, gaze, speech or posture.
Systemic-Functional Grammar Multimodal Discourse Analysis	• System networks which map the semiotic resources available are developed. A 'system' is a set of meaning choices for which expressive realisations can be specified. Within the same metafunction, there can be more than one meaning system in play. • Semiotic resources are organised into sets of choices within each of the three metafunctions. There can be more than one meaning system in a particular metafunction. The integration of system choices in multimodal phenomena are emphasised in this approach. • A theoretical framework for describing the metafunctional based systems for each semiotic resource and analysing the way the different semiotic resources combine to make meaning is developed and used to analyse multimodal texts. • MDA is concerned with the development of focused systemic grammars – often in the form of system networks – which map the semiotic resources available. In this way, semiotic resources are systems of meaning which change over time.
Multimodal Interaction Analysis	• This approach gives great importance to the notions of context and interaction in use (Jewitt, 2009). • Norris (2004, 2009) analyses the actions carried out by social actor to express meaning interactively. She analyses both the message expressed and sent by the users of the language and other individual's reactions to these messages in a specific situation of communication. • The unit of analysis of the multimodal interactional approach is the action(s) carried out by an individual in interaction with others. • The focus is on the rules and regularities that emerge when social actors interact and related use the systems.

Adapted from Jewitt (2014)

The multimodal approach that best suits this study is the SFG Multimodal Discourse Analysis approach because it emphasises the integration of system choices in multimodal texts and enables a systematic description of picturebook texts by mapping all the semiotic resources available (Jewitt, 2014c; Painter et al., 2013). In addition, this

study adapts Painter et al.'s (2013) framework which is based on this approach. Multimodal Interaction analysis is not adapted in this study because this approach emphasises interaction in use which is not prominently evident in some of the Malaysian picturebooks.

Researchers of multimodality have conducted a vast number of researches which are mainly based on the perspective of systemic functional linguistics (SFL) and social semiotics. The results of their studies enabled them to develop theories that shows how sign-users arrange multiple semiotic resources from across modes to communicate meaning and to produce multimodal ensembles (Kress, 2010). In addition, all modes are treated as one field and considered equal in a multimodal approach as they have the same capacity to contribute meaning to a multimodal text or text-like entity. As such, each mode ought to be dealt separately using appropriate descriptive categories that suit its material and social affordances (Kress, 2013).

Introducing the study of multimodality in schools especially among young learners in the 21st century will enable them to value the functions played by various semiotic modes in a multimodal text. Young learners may be tech savvy but they still require guidance to comprehend the rules and principles of multimodality as this will facilitate them to understand the role played by each semiotic mode in these texts (Machin, 2007). Studies on multimodality have asserted that young learners should attend to various semiotic resources like visual, textual and design features to fully comprehend the picturebooks they read (Arizpe & Styles, 2003; Serafini, 2015). They should not solely focus on textual resources to make sense of the multimodal texts they are reading (Kachorsky et al., 2017). Rather, meaning is also derived from a variety of semiotic resources like paralinguistic features, visual features, design features and typographical features to make sense of the multimodal texts they are reading. In short, young learners

"need access to analytical tools which make the potentials and limits of these modalities more apparent and more open to challenge and redesign where necessary"(Macken-Horarik, 2004, p. 6). A simple method to achieve this would be to introduce young learners in primary schools to paper based multimodal texts first.

This study undertakes a multimodal discourse analysis (a part of the social semiotics field) of literary elements in Malaysian picturebooks, focussing specifically at their visual and textual representation and intermodal cohesion between the two modes.

2.6.2 Multimodal Text

A multimodal text or multimodal ensemble occurs in both digital and print environments and is formed through a combination of at least two semiotic resources like design elements, visual images or written language (Bull & Anstey, 2010; Jewitt & Kress, 2003; Serafini, 2014). A multimodal text can be paper based like brochures, comics, picturebooks, graphic novels and pamphlets which mainly use textual elements like written language and visual elements like pictures, paintings, graphs and charts or it can be digital based like videos, vlogs, audio e-books, websites and animations which use written text, music, sound effects and also design elements like borders and typography.

Most young learners in the 21st century classrooms interact with print-based multimodal texts that contain print, visual images and design elements. Some learners are also exposed to digital based multimodal texts that contains images, video clips, music videos, hypertext, emoticons and sound effects. A number of studies in the west have demonstrated that young learners reading picturebooks are able to determine the author's message, point of view, theme and perspective by navigating the visual, design and textual elements of picturebooks (Arizpe & Styles, 2003; Youngs & Serafini, 2013).

Some educators believe that young learners are inherently equipped with a multimodal schema that enables them to decipher and interpret multimodal texts independently without being taught in schools (Groenke & Youngquist, 2011). However, not all learners are able to comprehend these multimodal ensembles easily. A number of studies have shown that Visual Literacy like other forms of literacies, still need to be taught formally (O'Neil, 2011; Ranker, 2014). In fact, literacy teaching now means teaching multimodality to young learners with the aim of getting them to understand and demonstrate how multidimensional texts and modes work (Bearne, 2005).

Young learners who are novice readers, struggle to code and decode the meanings produced by the various visual, textual, aesthetic and artistic sign systems in multimodal texts (Hassett & Curwood, 2009; Serafini, 2012a). This is mainly because they do not have a set of terms or the appropriate metalanguage to describe the visual aspects that appeals to them (Temple, Martinez, & Yokota, 2011). Thus, it is necessary to equip young learners with knowledge of multimodal metalanguage as it will help them and teachers to talk knowledgeably about visuals and to "better appreciate the principles that govern how picture book illustrations communicate meaning" (Temple et al., 2011, p. 76).

2.6.2.1 Multimodal Texts in Malaysian schools

The Malaysian Ministry of Education (MOE) introduced the policy of Upholding the Malay Language and Strengthening the Command of English Language (MBMBI) in 2010 to strengthen the knowledge of English Language among school students. As part of this initiative, primary school' students (Year 4, 5 and 6) are introduced to literature through the medium of graphic novels and poetry via the new Curriculum Standard for Primary Schools in Malaysia (KSSR). In the first cycle, classics like *Black Beauty, The Boscombe Valley Mystery* and *Journey to the Centre of the Earth* were introduced in

schools through the medium of graphic novels, a multimodal text while classics like *The Swiss Family Robinson, 20000 Leagues under the Sea* and *King Arthur* were introduced during the second cycle in 2015. The move to introduce Literature in primary schools and to present graphic novels as a part of the syllabus to be taught in the Language Arts module of the English Language subject clearly highlights the importance given by the Malaysian MOE to multimodality. The upper primary level students use adapted classics like *The Jungle Book* (for Year 4), *Gulliver's Travels* (for Year 5), and *The Wizard of Oz* (for Year 6) in the form of graphic novels.

A small number of researchers have conducted studies within the Malaysian context on the usage of multimodal texts in Malaysian schools with pedagogical implications. A study by Sabbah, Masood, and Iranmanesh (2013) established that graphic novels helped in particular to improve year 5 visual learners' reading comprehension. Similarly, another study reported that the use of graphic novels and multiliteracies approach in an ESL classroom helped to create enjoyable and engaging reading lessons (Pishol & Kaur, 2015).

A multimodal approach in teaching and learning is also gaining popularity in schools as a study by Pillai and Vengadasamy (2010) attested that students in literature classes enjoyed learning literary theories and concepts using the multimodal approach as they become more creative and learning becomes more experimental. A recent study by Yusof, Lazim, Salehuddin, and Shahimin (2019/20) looked at how Year 5 Malaysian learners read graphic novels by analysing their eye movements and the results showed that young learners need to be taught how to read and process information from the visual features rather than to just focus on the textual elements.

2.7   An Overview of Picturebooks

Orbis Sensualium Pictus (The Visible World in Pictures) is considered the first picturebook that was published in 1658 by Johannes Amos Comenius. His main aim was to help children gain knowledge, guide their moral behaviour and understand practical matters easily. Picturebooks gained popularity in England during the nineteenth century and its modern appearance was mainly illustrated by the English illustrator Randolph Caldecott and later in the hands of famed illustrators like Beatrix Potter and Maurice Sendak.

According to Schwarcz (1982), the concept of modern picturebooks had fully materialised by the 1930s. During this period, the picturebooks' designs were elevated, with the illustrations as an extension of the text or were interdependent. The reason for this capability is the improvements in printing technology. It was easier to reproduce art that closely resembles its original form. Later on, the advent of computer technology in the 21st century offered illustrators a new medium to create illustrations digitally (Temple et al., 2011).

2.7.1   The Picturebook Format

A timeless definition of a picture book format is given by Bader (1976) who defines it as,

> text, illustration, total design; an item of manufacture and commercial product; a social, cultural, historical document; and foremost an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page (p.1).

A broader and common description of a picture book is a type of multimodal text that tells a story using visual and verbal mode (Gleeson, 2003; Nikolajeva & Scott, 2006; Sipe, 1998). Then again, Temple et al. (2011) argues that a true picture book is one that only uses visuals to tell its story. This type of picturebook is also known as 'wordless book' because the story is only told through captivating illustrations.

Picturebook illustrators utilise several media to convey their ideas and concepts of the stories. Most illustrators use watercolour as it helps them to convey a variety of emotions while others opt for gouache, oil, pencil drawing or mixed media. Malaysian picturebook writer-illustrator, Jainal Amambing used gouache on paper for the illustrations in *The Wonderful Sparrow* and *The Magic Buffalo* while Awang Fadilah used ink on board to produce detailed black and white illustrations in *Land Below the Wind.* In short, illustrators use different types of media art to create and implement ideas, moods and effects (Martens, Martens, Doyle, Loomis, & Aghalarov, 2012)

According to Temple et al. (2011), picturebooks can be categorised into five groups: early childhood books, wordless books, picture books with minimal text, beginning readers' books, and picture storybooks. The different types of picturebooks are listed in Table 2.7.

Table 2.7

Types of Picture books

Early childhood books	• Toy Books
	• Concept Books
	• Alphabet Books
	• Counting Books
Wordless book	• A story is solely told through visuals. Written language is absent, but it can be implied through the visuals.
Picturebooks with minimal text	• Related to the category of wordless book. The story is told predominantly through illustrations. However, a few words which are critical to the story are included.
Beginning readers' books	• Predictable books – text is repetitive.
	• Easy Readers – controlled vocabulary
Picture storybook	• A story is told through a combination of illustrations and text.

adapted from (Temple et al., 2011, pp. 59-67)

Picture storybooks tells the story through the juxtaposition of visuals and written text. The term 'picturebook(s)' used in this study refers to 'picture storybook' and it will be written as a compound word because it describes the "union of text and art that results in something beyond what each form separately contributes" (Wolfenbarger & Sipe, 2007, p. 273). Some researchers favour the two-word term 'picture book' because it is also necessary to look at the degree of separation between the two modes (Clement, 2013; Nodelman, 1988, 2005), while a number of researchers favour the use of one word (Kiefer, 1995; Sipe, 2008) . In addition, the term picturebook also includes nonnarrative nonfiction texts as the appearance of these books are similar to picture storybooks (Donovan & Smolkin, 2002). *Land Below the Wind* by Awang Fadilah (2011) is an example of an uniquely designed nonnarrative nonfiction picture book.

Picturebooks are considered artistic because the visual and textual modes are interlaced together to create meaning for their readers (Painter et al., 2013; Temple et al., 2011). Each semiotic mode contributes to the way meaning is made in the story and this juxtaposition of modes helps to elevate the story. In most picturebooks, meaning can also be conveyed 'through the use of three sign systems: written language, visual design elements, and visual images or illustrations' (Serafini, 2012b, p. 29) or even five modes if spatial (design, layout and composition) and gestural (position and movement) are included (Martens et al., 2012).

The visual semiotic mode plays a crucial role because it is used to explain, expand further, contradict or match the linguistic text used. Galda and Cullinan (2006) state that "Picture books are those books in which the illustrations are as important as the text in the creation of meaning - sometimes even more important (p. 29)". At times the visuals and text in a picturebook may contradict each other and when it does, the discord often

catches the eyes of the readers (Wolfenbarger & Sipe, 2007). In short, this is what makes a picturebook special and different from storybook or illustrated book where the pictures are only used to supplement or decorate a text.

2.7.2 Characteristics of Picturebooks for Young Learners

Picturebooks are produced for a wide range of readers including those in secondary schools and at tertiary levels. It is a misconception to associate picturebooks with only young learners as some picturebooks are published strictly for older learners. Postmodern picture books which have metafictive devices (non-traditional ways of using plot, character and setting) can be used with secondary and tertiary students to develop new literacies (Anstey, 2002). However, these metafictive features are rarely found in Malaysian picturebooks.

Picturebooks may be written in any form of children's literary genres like the fable, fairy tale, memoirs, historical fiction or a recount. However, the picturebooks must adhere to the following features (Jalongo, 2004; Sutherland, 1997) :

- The picturebook usually has 32 pages.
- The wordcount is around 200 – 300 words.
- The visuals complement the verbal text.
- The verbal text is written in a direct style.
- The number of concepts is limited and simple.
- The plot or storyline is brief and straightforward.

The narratives in picturebooks for young learners are original, imaginative and often funny as these are the factors that entice them. The themes are related to their needs and understanding, and the storyline is kept simple. Picturebooks for young learners often incorporates the humour element and the storyline is simple but exaggerated. All these

factors oblige young learners' desire to be superior to the adults and solve their problems easily (Norton, Norton, & McClure, 2003) .

2.7.3   Elements of Picturebooks

Picturebooks have several unique elements in them, particularly the artistic design, paratextual, visual and typographical elements. Each element of a picturebook is a type of semiotic mode as they are socially and culturally shaped resources that signify meaning (Serafini, 2012a; Sipe, 2001). A research by Kachorsky et al. (2017) identifies five categories of semiotic resources that children use to make meanings with picturebooks. They are typographical features, paralinguistic features, design features, illustrations and background knowledge. The following subsections looks at the two main elements found in picturebooks, focusing particularly on the peritextual and design elements.

2.7.3.1 Peritextual Elements in a Picturebook

Peritextual elements in a picturebook are features that are enclosed within the covers of book and these physical elements are often added by the publisher or the editor of a picturebook (Serafini, 2012a). All peripheral features of a book like the dust jacket, end papers and title pages except the written words in a narrative are considered as peritext (Genette, 1997 as cited in Sipe, 2008, p.91).   Readers, who spend time discovering the peritextual features before beginning to read the picturebook story, will find it very informative as it provides resources for interpretation and enhances their reading experience (Serafini, 2012a).   Additionally, young learners who engage in peritextual analysis are able to make predictions about literary elements like plot, character and setting of picturebooks (Sipe, 2008). Table 2.8 portrays the common peritextual elements found in picturebooks.

Table 2.8

Peritextual elements of a Picturebook

Front cover and back cover	- Covers offers a sample of what is inside. - The front cover introduces the story and in particular the characters and setting. - Back cover provides closure to the story and at times may have blurbs. - The front cover, spine and back cover may comprise one illustration
Endpapers	- Two pages at the front (before the title page) and back of a book (after the narrative) - May be printed in a colour as it helps to establish the **mood** of the story. Endpaper colours may be similar or different. The colours may indicate the story structure.
Opening	- Single page opening – a visual on each page propels readers through the story at an even pace. - double-page opening – more than one picture on a page indicates a series of actions or a single visual across a double-page spread indicates a pause – a moment to ponder the events (Temple et al., 2011, p. 77)
Size	- Small size – suitable size for a delicate story and for young learners to hold. Provides a more private intimate experience. - Large size – suitable size for an energetic story

Shape	• Vertical shape – human characters depicted on a large close-up scale.
	• Horizontal shape – may encourage a broader and objective view of the character. Usually used when the visuals include a lot of background. landscape or a panoramic view.
	• Wide shape – Double-page opening gives a sense of vastness.

adapted from (Sipe, 2001; Sipe & McGuire, 2009; Temple et al., 2011)

2.7.3.2 Design Elements in a Picturebook

Illustrators employ a combination of design elements to convey emotions to readers and to communicate with them. These design elements are external to the illustrations like word bubbles, page numbers, motion lines and sound effect words. Table 2.9 highlights a number of design elements that are often utilised by picturebook illustrators.

Table 2.9

Elements of Design

Framing devices	• Page borders/ decorative frames. /framing – the illustration provides a limited glimpse of the story.
	• Evokes a sense of duration in time through the manipulation of the size or borders of the frame (Huang & Archer, 2012)
	• breaking the frame – The character is struggling to emerge from the restraint provided by the frame.
	• No frames – provides readers with a total experience and a view from within the story (Moebius, 1986).
	• Full bleed means that the visual extends to the edges of the page on all four sides (Sipe, 2001)
Line	▪ thick or thin; heavy or light
	▪ horizontal lines suggest peace; distance; monotony; submission.
	▪ vertical lines suggest strength; power; uprightness; conviction.
	▪ angular lines suggest movement; action; conflict.
	▪ jagged lines suggest anger; madness; turmoil.
	▪ curved lines suggest gentleness; light movement; comfort.
Texture	▪ illusion of a tactile surface created in an illustration.
	▪ Shading also contributes texture
Colour	▪ Full spectrum or limited range

Shape	▪ Shape is created when spaces are contained by combination of lines. ▪ A rounded shape creates a calm serene feeling. ▪ A square shape suggests rigidity and conformity. ▪ A triangular shape suggests solidity and hierarchy
Vignette	▪ Vignettes, small illustrations used to break up sections of text or otherwise decorate a page, are more characteristic of illustrated books than picturebooks
Space	▪ Space can show isolation or closeness. ▪ Space may express reality and fantasy. ▪ Borders which enclose space can give meaning to the story.
Written text	▪ may be set in block sections. ▪ may interweave with illustrations. ▪ amount of written text is significant. ▪ can support or contest the messages in the illustrations. ▪ different typeface and text size are used for particular effects

(adapted from (Norton et al., 2003, pp. 68-69; Temple et al., 2011, pp. 68-69)

Knowledge of all these elements are important because students in schools are increasingly asked to design visual representation of ideas and information in the form of PowerPoint slides and infographics (Silverman & Piedmont, 2016). Thus, knowledge of design and visual elements like layout, colour, font, size and visual selection will not only enable students to read multimodal texts effectively but also communicate ideas clearly using practical visual tools.

2.8 Malaysian Picturebooks

The term 'Malaysian picturebooks' used in this study refers to picturebooks that are written and illustrated by Malaysian nationals. The characters and setting in these picturebooks reflect Malaysia's diverse ethnicities, cultures and traditions and they are produced by local publishers like Silverfish, Oyez, Dewan Bahasa dan Pustaka (hereafter DBP) and Kota Buku. It is important to carefully select apt local literary texts as this will help to promote and educate Malaysians from various backgrounds of their values and identities as citizens of a multicultural nation (Kaur & Mahmor, 2014). In addition, using local picturebooks will provide young learners with more time and space to focus on

improving their understanding and proficiency in English Language as they do not have to struggle to understand the foreign cultural norms or values.

Malaysia has several brilliant picturebook writers and illustrators who have been producing excellent work for a long time. This plethora of talented personnel have won numerous awards locally and a few of them have also won international awards and are recognised worldwide. Some of the famous picturebook writer-illustrators are Yusof Gajah, Awang Fadilah, Jainal Amambing, Emila Yusof, Nor Azhar Ishak, Wen Dee Tan, Azalan bin Hussain aka Sinaganaga, Basari Mat Yasit and Mohd Khairul Azman Ismail. Local book publisher, Perbadanan Kota Buku has published information about them and a number of other illustrators in their books (*100 Favourite Malaysian Children's Books*, 2013; *Over the Rainbow: Malaysian Illustrators Showcase*, 2013).

Malaysian picturebooks are a suitable vehicle to introduce young learners to the local history, tradition, culture and legacy. The six Malaysian picturebooks analysed in this study are all winners of the Noma Concours for Picture Books Illustrations award and in terms of genre, four of them are folktales. The subtypes of folktales are fairy tales, legends, fables and myths. The remaining two, *Land Below The Wind* and *Longhouse Days* are factual memoirs or personal stories. The *Land Below The Wind* has features of the recount genre, written in present tense, while *Longhouse Days* is a form of recount or simple memoir, written in past tense.

- *The Real Elephant* by Yusof Gajah (2011)
- *The Proud Butterfly and the Strange Tree* by Jainal Amambing (2011c)
- *Land Below The Wind* by Awang Fadilah (2011)
- *Longhouse Days* by Jainal Amambing (2011a)
- *The Wonderful Sparrow* by Jainal Amambing (2011d)
- *The Magic Buffalo* by Jainal Amambing (2011b)

The six award-winning Malaysian picturebooks are selected because they have all the features of children's literature like brief plot, limited number of concepts and suitable number of words (Jalongo, 2004; Sutherland, 1997) as well as other outstanding qualities. The six picturebooks also have a "straightforward story line, with a linear and limited time sequence in a confined setting" (Temple et al., 2011, p. 9). The central characters in *Longhouse days* and *The Magic Buffalo* are around the age of a primary school learner. In addition, the language used in these books is simple but convincing.

The storyline in all the six picturebooks are original and imaginative. For instance, two of Jainal Amambing's books (*The Magic Buffalo* and *The Proud Butterfly and the Strange Tree*) are based on local folktales which were passed on orally from generation to generation. These stories were narrated to him by his grandmother while his third picturebook, *Longhouse Days* reflects events from his own childhood (Jainal Amambing, personal communication, May 29, 2017). Similarly, Awang Fadilah's *Land Below the Wind (2011)* is a unique black and white picturebook that can introduce young learners to various facets of Sabah and its people. The setting depicted visually helps to establish location of the story and provide details about its culture, lifestyle and inhabitants.

Young learners love reading literature that has elements of magic in them because they find them intriguing. Except for *Land Below the Wind* and *Longhouse Days,* all the other four picturebooks have mystic elements in them. For instance, in *The Magic Buffalo* a toy buffalo comes to life and becomes a personified toy. *The Wonderful Sparrow* on the other hand is a personified animal fantasy because in this picturebook, the supporting character can talk like a human.

2.9   Picturebooks, Visual Literacy and Pedagogy

Picturebook is a versatile multimodal text as it can help young readers to understand a narrative easily. Theory of Multiple Intelligence clearly state that visual learners learn best when information is presented to them through pictures or diagrams. (Gardner, 2011). A study by Arizpe and Styles (2003) proved that students who are not very competent in reading (less proficient readers) were able to interpret the visuals clearly and understand the story. Although the juxtaposition of visual and textual semiotic modes in picturebooks can be complex and challenging to young learners (Pantaleo, 2005), they actually create a synergy that enables learners to understand the story better and at the same time reveal a new existence that is "more than the sum of its parts" (Wolfenbarger & Sipe, 2007, p. 273).

Millennial learners are visually oriented because they are surrounded and immersed in the visual and digital media world of tablets, videogames, computers and smartphones. Most young learners can notice and decipher visual details found in multimodal texts and visuals. Picturebooks are often favoured by young learners because they are filled with illustrations, not too wordy and fun to read. The visuals in some picturebooks are filled with content, meanings and messages for readers to interpret and decipher on their own. However, many young learners are not able to analyse or critically discriminate and interpret the pictorial or visual devices used by illustrators because they are not taught how to do so.

Teachers need to impart knowledge of visual literacy to young learners as this knowledge will help them to interpret artistic or pictorial devices used by picturebook illustrators to develop a story. A simple multimodal text like picturebook is suitable for young learners because it provides opportunities for them to constantly read, explore, reflect and critique the visual images in them (Kiefer, 1995). This knowledge will help

66

young learners to develop the skills to read visuals and discover meanings in them and at the same time attain deeper and complete meanings from literary text. In time, they will obtain awareness of how visuals are used in their own meaning-making about life.

2.10   Previous Research on Picturebooks

Picturebooks are effective tools to not only improve young native learners' reading comprehension and writing skills (Booker, 2012; Grundvig, 2012; Martens et al., 2012) but also foreign learners' language proficiency (Birketveit, 2015; Pan & Pan, 2016). Several studies have proven that the multimodality nature of picturebooks also help to enrich students' literature knowledge and simultaneously increase their understanding of content knowledge and language proficiency.

2.10.1 Picturebooks as Academic Resource

The review of current research examines the use of picturebooks as academic resources and in particular to teach content area like language arts and literature and visual literacy. Analysing the visual codes in picturebooks will also help readers to learn about a country's culture and history (Cotton & Daly, 2015). Research shows that picturebooks play an important part in the classroom as teachers can use them as a teaching tool for various subjects and disciplines and they benefit emergent native and foreign learners as well as advanced learners (Booker, 2012; Grundvig, 2012; Sripathy, 2009).

A substantial number of studies have been conducted on the pedagogic value of picturebooks like the relationship between the students' visual and verbal responses to the picturebooks and its effect on storytelling (Pantaleo, 2005), foreign language acquisition (Kaminski, 2013; Mourão, 2009) and how readers or young learners use visuals to construct meaning while reading picturebooks (Feathers & Arya, 2015; Grundvig, 2012; Kaminski, 2013; Mourão, 2013). In recent years, a number of studies have also looked

at how classroom discussion on multimodal features of historical picturebooks (Youngs & Serafini, 2013) can aid students' understanding and at the same time develop their moral reasoning skills, emotional intelligence and empathy (Ghosn, 2013; Sripathy, 2009).

Picturebooks also assist young and novice learners in developing their visual literacy skills (O'Neil, 2011) which is defined by Bleed (2005) as the ability to interpret visual messages and create images which is a vital knowledge in this digital age as texts outside the school wall becomes more complex (Jewitt, 2008; Serafini, 2012b). Competency in visual literacy enhances students' learning and enables them to decipher and communicate with images (Tillmann, 2012). This was proven in a research by Pantaleo (2005) who observed how seven and eight-year-old students talked and responded in writing about their appreciation of the artwork in two picturebooks. The findings showed that it is necessary to teach elements of visual art and design as it improves students' visual literacy skills.

Teachers play a vital role in helping students to make sense and understand multimodal texts by providing them with relevant semiotic resources. Since reading is a receptive internal process, emerging readers who are allowed to discuss their reading processes in the classroom will be able to bring forth their inner semiotic resources to the surface. The discussion process will allow young learners to access and evaluate potential semiotic resources that will enable them to construct meaning comprehensively and facilitate their multimodal reading experience (Ranker, 2014). Another study that focussed on students' eye movements while reading proved that students tend to focus on specific items in the visuals that were important to text understanding. As such, teachers should encourage discussion on visual aspects of texts in the reading classroom (Feathers & Arya, 2015; Mourão, 2013) or introduce 'think-aloud sessions' with weaker students

after reading picturebooks as this will help to expand their decoding and visualisation skills and increase reading comprehension (Grundvig, 2012).

2.10.2 Picturebooks in the Language Arts or Literature Classroom

Various semiotic modes are utilised to produce a picturebook and these different modes provide students with numerous ways to comprehend a story. The presence of visuals and design elements in picturebooks facilitates the teaching of literary elements or devices and concepts. A number of studies have looked at how literary elements and devices are represented in a variety of multimodal ensembles like graphic novels (Dallacqua, 2012), and picturebooks (Martinez & Harmon, 2012).

Dallacqua (2012) explored the ways readers engage while reading graphic novels, a type of multimodal text. Her findings revealed that graphic novels helped readers to grasp and visualise difficult literary concepts like symbols, foreshadowing and flashbacks which later helped them to read print-based novels.

2.10.3 Visual - Textual Interaction in Picturebooks

This section looks at the specific skills needed to read and analyse a picturebook linguistically. Many researchers looked at word-text interactions in picturebooks (Moya, 2010; Moya & Sanz, 2008; L.-C. Yang, 2006) while some scholars proposed frameworks for analysis. Fletcher and Reese (2005) recommended a theoretical framework to direct future research involving reading with young children. Serafini (2010) proposed three analytical perspectives, namely the perceptual, structural and ideological to interpret elements of multimodality in picturebooks. Chan and Chia (2014) introduced a binary-reading process in which multimodal texts can be analysed via a modified narrative theory framework.

A number of studies have also emphasised the need for teachers to deepen their own understanding of the visual images and design elements used in multimodal ensembles like picturebooks as this will help them to improve their students' interpretative repertoires (Youngs & Serafini, 2013). In return, knowledge of the meaning making systems involved in producing and interpreting visuals will aid children to better understand the meaning potential of visual images in picturebooks (Unsworth & Wheeler, 2002).

2.10.4 Research on Picturebooks in Malaysia

Within the Malaysian context, Subramaniam et al. (2009) looked at the effectiveness of using English picturebooks to develop inter-cultural awareness among kindergarten students, Abdullah (2015) and R. Nair and Talif (2010) looked at gender use and language representation in Malaysian picturebooks while Lee (2015) looked at intersemiotic relationship in Chinese language picturebooks. A few other studies focused specifically on visual literacy like (Marina Mohd Ariff, 2012; Yasin et al., 2012) and how encompassing multimodality encourages learning in the classroom (Pillai & Vengadasamy, 2016). Another study looked at the readability of ESL picturebooks in Malaysia and the results revealed a lack of referential and deep cohesion in them (Ismail & Yusof, 2016).

To date, there is yet a comprehensive study to investigate the aspect of literary elements in Malaysian picturebook through multimodal discourse analysis as most studies focused on gender and language acquisition. This research aims to add on to the research area of Malaysian picturebooks by investigating how literary elements is realised in picturebooks through the analysis of visual, textual and cohesion elements through the deployment of an adapted Multimodal discourse framework (Painter et al., 2013).

2.11 Literary Elements in Picturebooks

Picturebook is an important multimodal text because it not only helps young learners to be visually literate, but it also gives them a deeper understanding of literary elements which are common components of literature. Picturebooks often provide young learners with their first literary experience as they revolve around a simple story line. Teachers often use picturebooks in Literature or Language Arts classrooms for reading purposes. The visuals in the picturebooks can help young learners to better understand the literary elements in the story. However, multimodal meaning making system is an area that is yet to be explored in Malaysian primary school classrooms, particularly the ones related to literary elements. The researcher hopes to address this issue in her study.

Literary elements are essential to making meaning in stories. Knowledge of literary elements will help young learners to critically analyse a picturebook story as they play a double role in multimodal texts where meaning can be conveyed by words and images. Schwarcz (1982) strongly believes that illustrators use visuals to convey mood and invoke sentiments in the hearts of their readers. This notion is also supported by O'Neil (2011) who states that visuals in picturebooks help to strengthen young learners' textual understanding of literary elements like character and setting. In addition, she also discusses how colour and style of illustration can convey tone of the story and the role composition plays in characterisation.

Students who first learn difficult literary elements like point of view and mood via visual based multimodal texts will find it easier to grasp these concepts when they move on to print-based novels (Dallacqua, 2012). This is because visual knowledge garnered from multimodal texts like picturebooks, and graphic novels will further expand their understanding of literary elements. This notion is also supported by P. Griffith (2010) whose study reveals that graphic novels which is another type of multimodal text

helps young leaners to learn literary elements faster, She urges teachers to select appropriate graphic novels by examining the ways illustrators use colours to support mood or depict visuals that enhance characterisation. In short, visuals in picturebooks will help young learners to comprehend better the literary elements that already exist in the verbal text and accelerate their understanding of a story.

In this study, the researcher focuses only on four literary elements which are characters, setting, point of view and mood as they will aid understanding of a story. Character is chosen because it is a literary element that is most favoured by young learners (Yokata & Teale, 2005). In fact, researchers believe that "Children's understanding of characters may be central to critical interpretations and literary meaning-making" (Willson et al., 2014b, p. 42). In addition, character and setting are chosen because the curriculum specifications in KSSR focus on these two central literary elements for young learners as stated in the content and learning standards for Malaysian primary classrooms.

Example:

Content Standard/s:
4.2   By the end of the 6-year primary schooling pupils will be able to express personal response to literary texts.
Learning Standards:
4.2.1 Able to respond to literary texts: (a) characters (b) place and time (c) values

---

In 2016, the KSSR curriculum was revised to align with the Common European Framework of References (CEFR) for languages. The learning standards for Language Arts are as below.

Content Standard:

5.2 Express personal responses to literary texts

Learning Standards:

5.2.1 Name people, things or places of interest in illustrations accompanying texts (Year 1)

5.2.1 Name people, things, actions or places of interest in texts (Year 2)

5.2.1 Ask and answer simple questions about characters, actions and events of interest in a text (Year 3)

5.2.1 Say in simple words and phrases how a text makes them feel (Year 4)

5.2.1 Explain in simple language why they like or dislike an event, description or character in a text (Year 5)

Besides character and setting, the researcher focuses on point of view because stories in picturebooks can be narrated from different viewpoints and it is important for readers to know that stories told from a particular character's perspective favours some aspects of the story over others (ACARA, 2014) and choice of point of view can also affect the reading pleasure of young learners (Schanzer, 1996). Similarly, the literary element 'mood' is an important aspect of a multimodal narrative.

2.11.1 Character

Characters are actors in a story or literary work. It is a crucial literary element as it appears in all types of stories and it is usually the most memorable element. Characters help readers to enter the world of story and interpret literature for literary understanding. Picturebook characters are fictional representation of humans, non-human beings or animals and they bring meaning to the story. Being a multimodal text, picturebooks develop characters through a combination of text and visual. Most characters are only partially developed in the written text as the visuals furnish the remaining details. Inanimate objects like toys are given human characteristics to attract young learners. Some writers portray human characters as animals or they anthropomorphise animals by giving them human feelings and problems (Norton et al., 2003) .

Martinez and Roser's (2005) study as cited in (Willson et al., 2014b) found that characters are the channel through which young readers enter and navigate the story.

Young learners understanding of characters will influence their interpretations of story. The literary element 'character' also helps young learners to be better comprehenders (N. Roser, Martinez, Fuhrken, & McDonnold, 2007). In fact, young learners understanding of 'character' may be central to "critical interpretation and literary meaning-making" (Willson et al., 2014b, p. 42).

Characterisation is the way writer-illustrators develop their characters textually and visually. Writers develop characters textually through "their actions, through their reactions to situations or to other characters, through their physical appearance, through their speech and gestures and expressions and even through their names (Kirszner & Mandell, 2007). In this study, the literary element character will be analysed from four different aspects: character attribution/description, character qualities, character manifestation and appearance and affiliation between characters.

2.11.2 Setting

The literary element setting comprises the physical details, temporal details, and the cultural details of the world in which the characters act (K. Griffith, 1994; Kirszner & Mandell, 2007; Nikolajeva, 2013; Painter et al., 2013) and it also establishes a story's historical or geographical context (Norton et al., 2003) . Setting enables readers to share what the characters see, smell, touch and feel in a story. In addition, setting also helps readers to understand the actions, values and conflicts faced by some characters (Schanzer, 1996). Information about setting in picturebooks can be expressed by words or portrayed by visuals although textual description of setting is rare in picturebooks for young learners (Nikolajeva & Scott, 2006).

In picturebooks, the place and time a story takes place is established through setting and this location may change in each scene or each stage of a story. Setting of

place and time can be specific or in some instances, ambiguous because the writer-illustrators may want the events in the story to appear timeless and world-wide (Kirszner & Mandell, 2007). For setting of places, picturebook writer-illustrators may use regional details or local colour to add interest and meaning to the story. This is evident in most Malaysian picturebooks. For example, a prominent Malaysian writer-illustrator, Jainal Amambing's setting of places in *Longhouse Days* emphasises a local indigenous group's lifestyle, colour, customs and culture.

Setting of place plays an important part in a narrative as it may also influence the plot or show changes in a character's behaviour. For instance, an outdoor setting like an open countryside can indicate freedom from daily routines while the wilderness and eerie spaces designate the presence of danger. Setting of time is also important because it may signal new beginnings, a change in the plot or indicate the end of a crisis (Kirszner & Mandell, 2007). Temporal setting may also indicate character motivation and action (K. Griffith, 1994). For instance, a new dawn indicates the beginning of a fresh day or burgeoning hope. Some stories in picturebooks travel through a few timeframes as the plot advances and as such the changes in setting of time are important. However, complex temporality is often limited in picturebooks because of their compact nature, which excludes long time spans (Nikolajeva & Scott, 2006, p. 165; Sipe, 2008).

2.11.3 Point of View

Point of view which is also known as focalisation is an important literary element because it identifies the different perceptions through which stories can be relayed to the readers. Some narratives have differing viewpoints which may bring about diverse interpretations. As such, it is vital to understand the point of view of a story because it impacts the readers' understanding of characters, setting and plot (K. Griffith, 1994).

The first-person point of view is used when an internal narrator plays the role of a character in the story and experiences all the events in it and as a result, narrates the story from his or her own viewpoint. This point of view is also known as internal focalisation and it usually allows readers glimpses of the characters' thoughts or insights. On the other hand, an external narrator stands outside the story world and narrates the story using third-person pronouns. Both perspectives are acceptable and widely used by picturebook writers. However, a writer's choice of point of view can affect how much young learners from different age groups are able to believe or enjoy a story (Schanzer, 1996).

A story is believable if the writer maintains a consistent point of view especially when the story is set in a mythical or fantasy world with unusual or anthropomorphised characters (Schanzer, 1996). However, it is difficult to do so in picturebooks because the points of view created by the visuals and the text in picturebooks are not always consistent. For instance, the verbal text may be written in the third-person point of view while the visuals portray a first-person point of view. As such, it is important for young learners or reader to know these differences when they are reading a picturebook.

2.11.4 Mood

Mood is the feeling experienced by a reader when reading a text or a piece of literature. It is the emotional tone pervading a section or the whole of a literary work, which fosters in the reader expectations as to the course of events, whether happy, terrifying or disastrous (Abrams, 1999). Mood is a challenging literary element for young learners to comprehend. As such, they might find it easier to understand and experience mood using picturebooks where visuals play a main role (Harper, 2016; Wooten & Cullinan, 2015) or by reading the written text that accompanies it. Textually, language also establishes mood when the overall emotional impression of the written text hits the reader.

2.12   Theoretical Frameworks

This section highlights the theoretical foundations which provide the base of the conceptual frameworks that are designed specifically to discuss in-depth, the visual and textual representation of literary elements in Malaysian picturebooks. Both theoretical and conceptual frameworks play a main role in the developments of this inclusive study. The theoretical foundation for this study is extracted from the Systemic Functional Linguistic approach of language as a social semiotic process (Halliday, 1978, 1994) and Social Semiotics Visual Analysis framework which was conceptualised by Kress and van Leeuwen in 1996. These two analytical tools complement each other and are very useful to study a multimodal text like picturebooks where meaning is essentially conveyed through written text and illustrations. This study explores how visual and textual semiotic resources are realised in texts and how they are combined to make picturebooks a cohesive multimodal text. Table 2.10 encapsulates the primary theoretical frameworks adopted in this study. The following three major sections discusses how the different frameworks are adapted to answer the three research questions.

Table 2.10

The Primary Theoretical Frameworks of the Study

Visual Analysis	Textual Analysis	Cohesion Analysis
Grammar of Visual Design of Kress and van Leeuwen (1996,2006)	*Systemic Functional Linguistics* of Halliday (1994,2004)	*SFL aspect of Instantiation/Visual Textual Interaction* of (Painter et al., 2013)
Multimodal Discourse Framework (Painter, Martin & Unsworth, 2013)	*The Appraisal Framework* (Martin & Rose, 2003) (Martin & White, 2005)	

2.13 Visual Analysis of Literary Elements in Picturebooks

Literary elements in picturebooks are analysed visually by adapting Painter et al's (2013) multimodal discourse framework which is based on Kress and van Leeuwen's (2006) Grammar of Visual Design. Figure 2.6 illustrates Kress and van Leeuwens's theoretical framework of visual analysis which provides the foundation for Painter et al's Multimodal Discourse framework. Through the employment of this framework, the exploration of the four literary elements is investigated. The analysis of these four literary elements answers the first research question (hereafter RQ) which is as follows:

"How are literary elements represented visually in Malaysian picturebooks"?

To answer RQ1, visuals in the picturebooks are identified and the representation and interactive processes of the visuals are analysed to determine how the literary elements are represented. For instance, the conceptual processes are analysed to identify how character attribution is represented in picturebooks while the narrative processes show how character qualities are judged and meaning evoked visually.
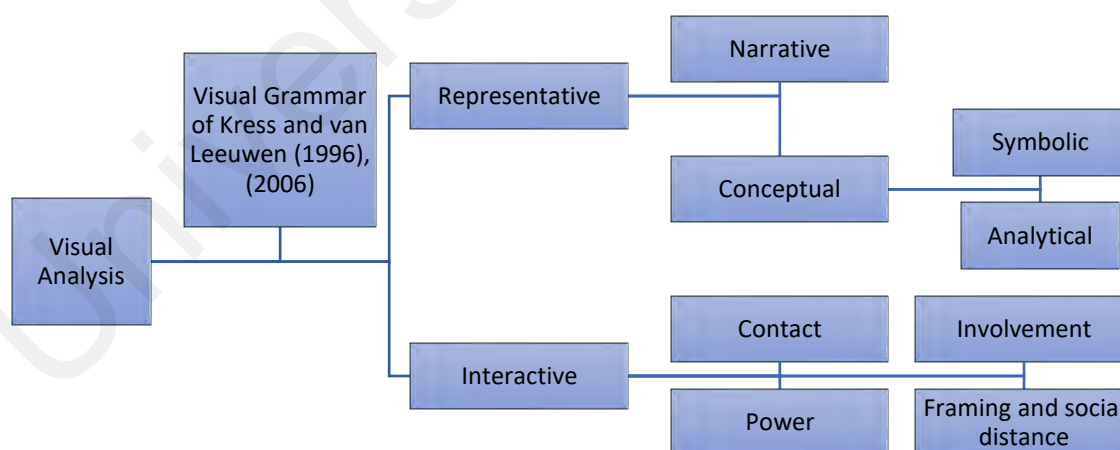
Figure 2.6 : The Theoretical Framework of Visual Analysis

2.13.1 Visual Analysis of Character

Visuals or illustrations provided in picturebooks offer a rich description of external facets of characters which help young learners to understand the literary element

better. At the same time, some accomplished picturebook illustrators are also able to develop inner facets of characters primarily through visuals. These illustrators reflect picturebook characters' emotions and attitudes through gestures, poses and facial expressions (Nikolajeva & Scott, 2006; Yokata & Teale, 2005).

Moebius (1986); Nodelman (1988, 1999) posit that colour and the position are two important semiotic codes that can convey information about a character's qualities and emotions. According to Moebius (1986), height on the page conveys information about a character and as such, a character who has a positive self-image is placed high on a page. This is endorsed by Nikolajeva and Scott (2006) who also mention that a character's size and position in a visual reflect their attitude towards other characters or is used to portray a permanent psychological quality. For instance, a character who has a change of thought and repents might be shown in a close-up while a character who is feeling down or dejected will be positioned seated hunched in a corner. In short, a good picturebook can divulge a character's qualities, attributes, feelings and relationships with the other characters.

A study conducted by Sipe (2008) revealed that young learners could analyse visuals in picturebooks and use the information garnered to understand a character better. They were able to talk and discuss not only the characters' external appearance but also their emotions and feelings, thoughts and perceptions. However, there were some features of the visual text that young learners needed help to understand and use when analysing characters in picturebooks like symbols and position. This was supported by Wilson, Falcon and Martinez (2014) whose findings revealed that:

> "… there are some facets of the visual text to which many children are not attuned as they explore characterization and character change in picturebooks, facets such as symbols, positionality, size, and breaking the frame. So, it is important that teachers guide children in exploring these

important but sometimes subtle devices that often provide important insights into characters" (p.58).

2.13.1.1 Character Attribution

Visuals generally inscribe experiential aspects of character attribution that focuses on characters' physical appearance like gender, height, size and facial features. In addition, readers can also infer and acquire additional information like age, ethnicity, class and role from the visuals (Painter et al., 2013; N. Roser et al., 2007). For some features, cultural decoding is necessary especially if the visuals convey pertinent information about a group of people like their traditional clothes, home and weapons. According to Nikolajeva and Scott (2006, p. 95), a character's clothing in visuals can provide information like age, social status, self-image and occupation. In addition, illustrators also convey meaning about character attribution through the use of resources like size and position (Moebius, 1986; Nodelman, 1988). A change in characters position reflects a change in their personality or status (Nikolajeva & Scott, 2006). For example, a character who is placed low on the page is deemed to have unfavourable social status.

Narrative structures portray characters in actions while conceptual structures present static images of characters. Kress and van Leeuwen (1996, 2006) and (D. Lewis, 2001, p. 155) reveal that conceptual structures can define participants as members of a class, structure or meaning and in some cases, analytical processes which is part of conceptual structures can also be embedded within a narrative structure. For example, characters who are engaged in some kind of an activity in a narrative image can also convey relevant information about themselves through their transactional poses and in such cases, these characters will be carriers and their attires will be attributes. Similarly, symbolic attributes can also be incorporated into narrative structures since these type of visuals also provide information about character attribution (Painter et al., 2013, p. 58).

Figure 2.7 illustrates how character attributions is relayed visually through the three types of conceptual structures which are analytical processes, classification processes and symbolic processes.
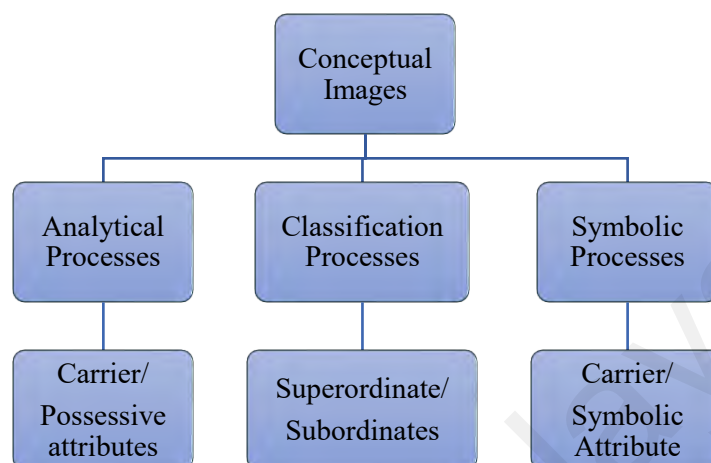
Figure 2.7 : Character attribution through conceptual structure

(adapted from Painter et al., 2013)

2.13.1.2 Character Qualities

Character qualities examines internal traits, beliefs and values of picturebook characters. The focus is on internal features such as strength, tenacity, timidity and aspiration (N. Roser et al., 2007). Character qualities yield most insights on themes and story plot (Lehr, 1991 as cited in N. Roser et al. (2007)).

A character's qualities can be judged visually and meaning can be evoked by looking at the way the character is portrayed as depicted in Figure 2.8. For instance, a visual of a character falling down a few times suggests clumsiness. Studies reveal that young learners are able to identify the qualities or inner traits of picturebook characters by studying their facial expressions, hairstyle or by judging the characters actions (Sipe, 2008). In some instances, readers are also able to construe a character's inner traits by assessing their clothing (Sipe, 2008, p. 103). For instance, an illustrator will be able to

portray a character as haughty by depicting her in a hairstyle or dress that is different from the rest of the characters.
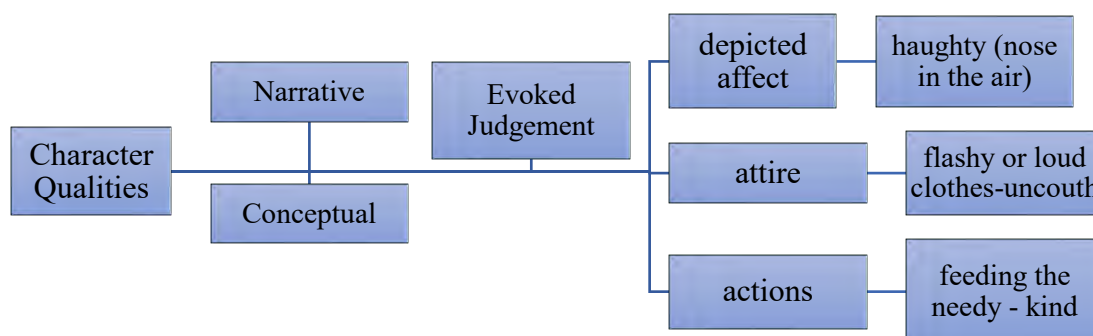
Figure 2.8 : Character Qualities through Narrative and Conceptual Structures

(adapted from Painter et al., 2013)

2.13.1.3 Character Manifestation and Appearance

Painter et al. (2013) believe it is important to teach readers how to recognise and track picturebook characters because some illustrators might include a series of visual panels in one opening to depict phases of the action. At times, multiple depictions of a character signify a single recurring identity. As such, young learners need to acquire the ability to recognise and track characters while reading the story as this knowledge is not self-evident. A character is assumed to have the same identity if his/her significant features are repeated in the consequent visuals (Painter et al., 2013).

Characters in picturebooks are visually represented and tracked through the systems of manifestation and appearance (Painter et al., 2013). A character's visual manifestation can be complete or metonymic as detailed in Figure 2.9.. Character manifestation is deemed 'complete' if the head is clearly portrayed. as readers will be able to use the facial features and hairstyles to assist them. On the other hand, a character's manifestation is considered 'metonymic' if only certain body parts like legs and hands are shown or if only the character 'shadow or silhouette is shown.
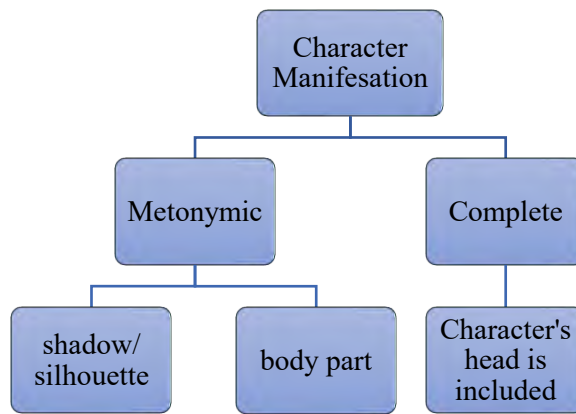
Figure 2.9 : Character Manifestation Options

(adapted from Painter et al., 2013)

A character can also be identified or recognised as the story progresses through character appearance. This aspect is introduced in Painter et al's (2013) framework as it not only helps to keep track of the characters but also helps in identifying the theme of a story. Once introduced in a narrative, a character can reappear immediately or later. A character who reappears immediately reinforces the assumption of similar identity (Painter et al., 2013). The depiction of a character who reappears may be similar as the previous depiction or the character may reappear in different outfits and accessories. In some cases, a character can go through some extreme changes in appearance and transform into a different type of participant. Table 2.11 displays the complete realisation of character appearance.

Table 2.11

Realisation of character appearance

Appearance Feature/s		Realisation
Appear		Depicted of first appearance in story
	Unchanged	Character depicted as recognisably the same in participant status and appearance as previous depiction

	varied attribution	Character depicted with increase or decrease in clothes/accessories, symbolic attributes or descriptive detail relative to previous depiction.
reappear	Immediate	Character reappears in the next visual
	Later	Character reappears after absence

<div align="right">(adapted from Painter et al, 2013)</div>

2.13.1.4 Affiliation between characters

Interpersonal affiliation between characters in picturebooks is signalled by the systems of power, proximity and orientation (Painter et al, 2013). System of power looks at the vertical angle of viewing between characters while system of proximity looks at the closeness between characters and system of orientation considers the bodily direction of the characters to each other. For example, interpersonal relationship between two characters is considered cosy if they are standing very close together (proximity) and facing each other (orientation).

a) Power

Power hierarchies between characters in a visual is conveyed through vertical angles. For instance, a character who is weak often looks up to a character with authority. However, the nature of relationship between two or more characters cannot be ascertained by this resource. Table 2.12 highlights how power is realised between characters.

<div align="center">

Table 2.12

Power Relations between Characters

</div>

Power Realisations between Characters	Meaning
Character A views character B from a high angle	Character A is superior
Character A and B look at each other from the same eye-level	Both characters have equal status

Character A is viewed by Character B from a high angle	Character B is superior

b)   Proximity

System of proximity refers to the closeness or distance of the characters to each other in a visual narrative. The type of relationship that exist between characters can be revealed by analysing the way they are grouped and this grouping also provides clues about how they relate to one another (Sipe, 2008, p. 104). Table 2.13 identifies the types of proximity commonly seen between characters in picturebook visuals.

Table 2.13

System of Proximity

Proximity Choices between Characters	Meaning
Very close proximity – evidence of physical touch like holding hands	Very close interpersonal relationship
Quite close proximity - no physical touch	close interpersonal relationship
Quite far apart/well-spaced from one another	very distant / no interpersonal relationship
Separated	Conflict between characters/ strangers.

(adapted from Painter et al, 2013)

c)   Orientation

System of orientation is parallel to that of involvement and it looks at the bodily orientation of the depicted character to each other (Painter et al., 2013). In other words, the relationship between picturebook characters can be evaluated visually by observing how they look at each other (Nikolajeva, 2010) The characters' orientation to the reader or viewer is not considered in this section. Table 2.14 identifies the types of orientation options that are commonly found in picturebook visuals.

Table 2.14

Orientation Choices between Characters

Orientation Choices between Characters	Meaning

characters face each other directly	interpersonal involvement
characters stand or sit side by side closely	solidarity between characters
standing back-to-back	interpersonal detachment

2.13.2 Visual Analysis of Setting

Setting, an important literary element, is mainly revealed to young learners through visuals (Martinez & Harmon, 2012) as it communicates meaning by showing (mimesis) instead of telling (diegesis) (Butler, 2006). Setting establishes the surroundings in which the events in a narrative takes place and is given lesser prominence than the main characters. Picturebook illustrators assign various roles to the surroundings in their visuals. Changes to the setting indicate change of meaning (Nikolajeva & Scott, 2006; Schwarcz, 1982). In addition, visual representation of setting is not manipulative because readers are given freedom to interpret it as they see fit without any interference from the narrator (Butler, 2006).

Picturebook illustrators use a variety of combinations to create the literary element 'setting' that range from zero details to a fully portrayed background (Butler, 2006; D. Lewis, 2001). Visual description of setting carries a lot of meaning especially since the degree of circumstantial details can vary from visual to visual or maintained between consecutive visuals throughout the picturebook. Setting in a picturebook can be decontextualized or recontextualised. Decontextualized setting occurs when the depicted circumstantial setting in a visual is reduced or removed in comparison to a previous one for the characters to be prominently placed. This central position enables picturebook characters to communicate and activate emotions in the mind of the readers. According to Nodelman (1988, p. 131), readers will focus their attention on the actions of characters

if they are depicted without any background. Similarly, a recontextualised setting provides the readers with more contextual details and a different emotional mood as they are moved away from a specific depicted participant. Table 2.15 looks at the various inter-circumstance options that are available in picturebooks.

Table 2.15

Inter-circumstance options in picturebooks

Feature/s		Realisations
Vary degree:		Degree of detail in circumstantiation varies from previous depiction
	Decontextualise	Circumstantial setting removed or reduced from that of previous depiction
	recontextualise	Circumstantial setting increased from that of previous depiction
Sustain degree		Degree of detail in circumstantiation at same level as previous depiction
	Maintain context	Setting depicted as the same as in the previous image
	Change context	Setting depicted as different from that of previous image. Example, moving in and out of the home or relocate where the setting moves to a new location.

(adapted from Painter et al. (2013, p. 79)

Picturebook illustrators allocate various roles to the setting in their narratives and the meaning of some stories can only be understood if the setting is conveyed through visuals. Setting of place and time play an important role in providing details about a character's background and behaviour. For example, the bright open and beautiful landscape in *Longhouse Days* (Jainal Amambing, 2011a) illustrates ideas about life in a village and assists readers to better understand the story. Similarly, a story that is set in a lonely mysterious building at night can cause a character to act irrationally due to fear.

Setting of time can be relayed through visuals in multiple ways. For instance, the progression of time can be conveyed visually by showing different moments in one

opening or in two consecutive openings. For example, in a double page opening, the visual on the left (verso) can portray the beginning of a moment while the visual on the right (recto) will show the end. Readers progress in time by moving from one-time frame to another in the same opening or just by reading the visual from left to right (Lambert, 2017). Setting of time is can also be communicated through the use of colours (Hladíková, 2014). For instance, bright colours indicate daytime. However, temporality in most picturebooks is often short and often not more than a day because of the limited number of openings (Nikolajeva & Scott, 2006, p. 165). Table 2.16 indicates how setting of time is represented visually in picturebooks.

Table 2.16

Setting of Time in Picturebooks

Indicator	Explanation
Movement	The character moves from left to right in the same opening or in two consecutive openings.
Sun/moon	The depiction of sun and moon in two different openings shows progress in time.
Colours	Bright colours indicate daytime while dark colours indicate nightime.

2.13.3 Visual Analysis of Point of View

Picturebook readers can follow the story by seeing or viewing the visuals, either as an outside observer or as one of the characters. Kress and van Leeuwen (2006) identify two different types of gaze in their visual grammar which are 'demand' and 'offer'. According to them, when a character gazes directly at the reader, contact is established, and a demand is made. This analogy is not supported by Painter et al (2013) because they believe visuals are not able to 'realise the negotiation of dialogic exchange' (p.19). Instead, they identify the type of visual focalisation or point of view used in visuals by identifying the character's direction of gaze and labelling them using the terms 'contact' and 'observe'(refer to Figure 2.10).

Contact can be classified as direct contact or invited contact. Direct contact is established when readers face the picturebook characters' frontal gaze directly while in an invited contact, the characters' eyes or head are turned from the side to face the readers. In both cases there is eye-contact between the readers and the characters in the picturebook. The characters may look like they are expecting a response from the readers (Sipe, 1998). Many picturebook illustrators avoid contact (demand) visuals because the readers might lose interest in the story (Sipe, 1998). Observe is recognised when there is no gaze or eye contact between the character and the reader. The readers just observe the depicted character and remain outside the story world as detached observers (Painter et al., 2013; Sipe, 1998).
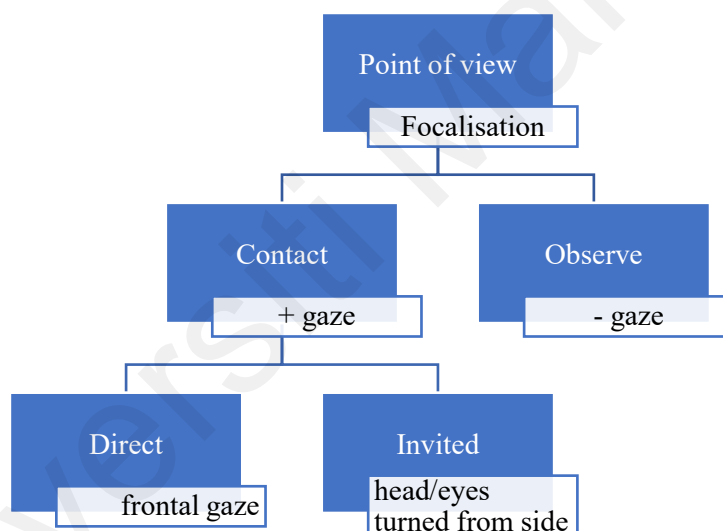
Figure 2.10 : Point of view in Visuals

(adapted from Painter et al., 2013)

Visual options in picturebook enable readers to view the story through the eyes of the characters using three methods which is labelled as mediated focalisation by Painter et al (2013). The first method is by allowing the reader to only see the part of the body that would be visible to the focalising character. In other words, "the reader is positioned as if s/he were the focalising character – with that character's point of view" (Unsworth, 2013, p. 30). The second method is by positioning the reader as one of the characters in

sequential visuals. For instance, in the first visual, the character gazes out and looks directly at the reader while the consequent visual shows what the character is looking at. The final method is by having the reader view what is depicted along with or over the shoulder of the focalising character. Unmediated focalisation occurs when the reader observes the visuals without being positioned as a character.

2.13.4 Visual Analysis of Mood

The emotion or feelings that readers face from viewing visuals and reading the written words in literary texts like picturebooks is defined as the literary element 'Mood'. For instance, readers may feel terrified or tensed when they read horror books. Visually, the emotions that readers may face while reading picturebooks can be analysed by looking at two resources which are ambience (colours) and visual affect.

Mood is a difficult literary element for young learners to comprehend and for teachers to teach because it can be subjective. However, a study by Wooten and Cullinan (2015) prove that the easiest way to teach young learners the literary element 'mood' is by discussing the use of colours in picturebooks. Sipe (2008) affirms this as young learners in his study were able to identify characters' emotions by analysing the colours used by the illustrators.

Temple et al. (2011) opine that "Colour is often used to reflect emotions and communicate moods" (p.80) in picturebooks. As such, illustrators often select and use specific colour palettes for each visual in their picturebook as it helps to invoke different mood (Wooten & Cullinan, 2015). For instance, the colour red may represent passion or anger while brighter colours usually indicate a lively mood. The intensity of colours used in each visual also conveys mood (Temple et al., 2011, p. 80). In addition, colours can also raise or reduce a person's stress level.

Colour has two main functions: colour psychology and colour symbolism. Colour symbolism differs according to context, culture and beliefs and is often derived from nature. H.-C. Yu (2014) further explains that "Interpretations of colour may differ, and the symbolism varies with the cultural environment (p.50)". Studies have shown that different communities have different opinions about the functions of certain colours. However, "universal associations seem to exist between blue and calm, detachment, serenity, or melancholy; yellow and happiness; and red with warmth, anger, energy, or passion (Sipe, 2001, p. 28). Colour psychology, on the other hand is often associated with moods of people. Human beings live in a vivid world and the colours that surround them have an intense effect on their mood and actions (Kurt & Osueke, 2014). Colours effect the mood of people from all age groups. Studies have shown that young learners and college students associate emotions and personal experiences with colours (Boyatzis & Varghese, 1994; Kurt & Osueke, 2014). For instance, young learners often shade and colour their paintings based on their feelings while college students gravitate towards colours that psychologically affects them.

Martinez and Harmon (2012) examined thirty picturebooks for young learners to identify how visuals and texts function in developing literary elements. The researchers first read the picturebooks to determine the overall mood of the story before identifying how colours and facial expressions influenced the development of mood. Their analysis is subjective and more of an overall understanding.

Another semiotic resource that plays an important part in conveying the literary element "Mood" is visual affect like facial expression, gestures and bodily stance. Tan and Nareyek (2009) succinctly posit, "Facial expressions, posture, and gestures in particular have been recognized as an important modality for non-verbal communication

and enable us to determine an individual's mental and emotional state as well as his or her attitude/character traits" (p. 23). For example, humour can be conveyed through a character's comical facial expressions. In this study, the literary element 'mood' will be analysed by looking at ambience (colour) and the three aspects of visual affect: facial expression, bodily stance and gestures as illustrated in Figure 2.11.
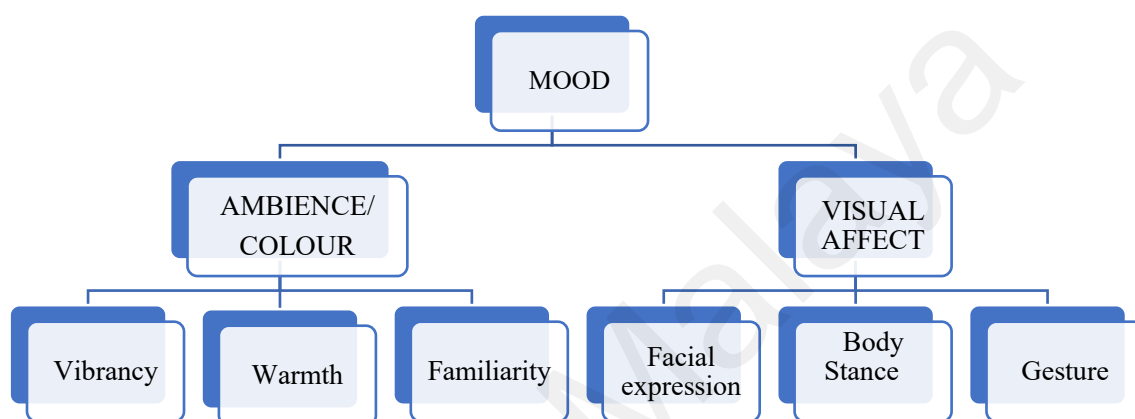
Figure 2.11 :Analysing Mood in Picturebooks
(adapted from Painter et al. (2013, p. 79)

The following two sub-sections discusses the different element under ambience and visual affects.

2.13.4.1 Ambience

The mood or ambience of a story is mainly portrayed through colour which is an important semiotic resource. Colour is considered as a characteristic mode because it has the ability to combine freely with other semiotic modes (Kress & van Leeuwen, 2002) . However, it can only coexist in a multimodal setting. Although most visuals in picturebooks are multi-coloured., a few picturebook illustrators prefer to use only black

and white in their work. The different choices in colour which are commonly deployed by picturebooks illustrators are exemplified in Figure 2.12.
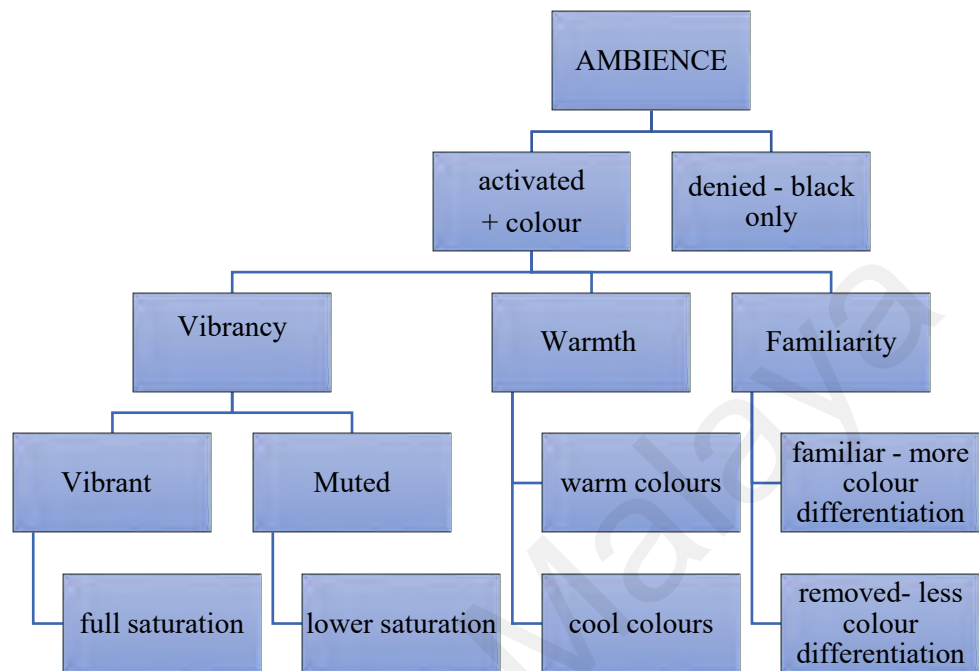
Figure 2.12 : Choices in Ambience (adapted from Painter et al. (2013)

Activated ambience indicates the presence of colour and constitutes three components mainly vibrancy, warmth and familiarity. The three components of ambience are active concurrently in visuals.

a)   Vibrancy

Vibrancy is another term for saturation. The vibrancy component is denoted by two aspects: vibrant and muted. Vibrant colours are highly saturated and often create an ambience of excitement and joy. Muted colours are quieter and subdued. They can be either light or dark. Muted colours create a gentle or calm feelings and occasionally flat feelings.

b)   Warmth

Warm and cool colours represent this component, and they help to signal the emotion of the characters and also the temperature of the environment.

c)   Familiarity

The two components of familiarity are familiar and removed. There are lots of different colours in a familiar ambience as they reflect the real world which readers are familiar with. On the other hand, removed colours has less variation and indicate imaginary or fake emotions like dreams, magical world and illusions.

2.13.4.2 Visual Affect

The visuals in most picturebooks focus on fundamental emotions like anger, fear and joy because these emotions are general and independent of verbal language. These basic emotions are manifested physically through aspects of visual affect like body language, facial expressions, gestures and postures (Nikolajeva, 2013; Tan & Nareyek, 2009) and they are often combined to portray the range of emotions experienced by the characters. Aspects of visual affect are important modality for non-verbal communication as they not only display a person's attitude traits but also their mental and emotional states. Nevertheless, certain nuances of emotions like anguish, distress and agony cannot be conveyed convincingly through visuals.

Painter et al. (2013) believes that facial features and bodily stance are two important aspects of visual affect. However, in this study, gestures are also analysed because it is also a visual affect used to convey mood. Figure 2.13 illustrates a summary of the variable in the visual affect analysis of images within the literary element Mood.

```
                    ┌─────────────────┐
                    │  VISUAL AFFECT  │
                    └────────┬────────┘
          ┌──────────────────┼──────────────────┐
┌──────────────────┐ ┌──────────────────┐ ┌──────────────────┐
│ Facial Expression│ │  Bodily Stance   │ │     Gestures     │
└────────┬─────────┘ └────────┬─────────┘ └────────┬─────────┘
         │                    │                    │
┌────────┴─────────┐ ┌────────┴─────────┐ ┌────────┴─────────┐
│ happy - corner of│ │communicates      │ │happiness - jumping│
│ the mouth raised │ │defiance -        │ │up and down       │
│ upwards          │ │standing with     │ │                  │
│                  │ │hands on the hips │ │                  │
│                  │ │and elbows turned │ │                  │
│                  │ │outwards          │ │                  │
└──────────────────┘ └──────────────────┘ └──────────────────┘
```
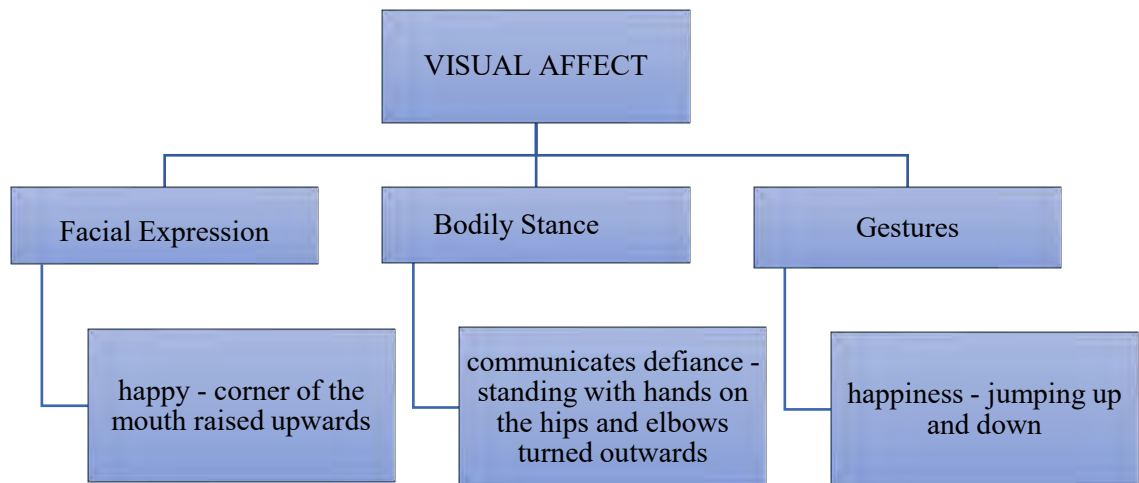
Figure 2.13 : Visual Affect in Picturebooks (adapted from Painter et al. (2013)

a)   **Facial Expression**

Facial expression is an aspect of non-verbal communication of emotion which is expressed through body parts from the head region. The combination of eyebrows, nose, cheek, mouth and lip helps to convey the different moods of an individual. The shape of the mouth is the most outstanding feature and is used widely in picturebooks to convey mood or emotional state (Kachorsky et al., 2017; Nikolajeva, 2013). In addition, readers also refer to the shape and movements of other parts of the face like eyes and ears for specific emotional states (Kachorsky et al., 2017). For example, the movement of ears can indicate embarrassment or confusion.

b)   **Bodily stance/Posture**

Emotions are also exemplified through bodily stance or posture and is defined by the alignment and orientation of body parts such as the torso, arms and legs. Bodily stance is related to the whole body and is usually associated with a person's manner of sitting and standing. Posture can tell us whether a person is cool, relaxed or tensed. Postures are mostly unintentional and by looking at a person's posture, you can tell whether the person is cool, relaxed or tensed. For e.g., a confident person may stand with hands on hips or

with arms folded. clenching a fist and raising it to attack shows anger while learning the torso forward indicate interest.

c)   Gestures

Gestures are movements that communicate information, intentionally or not (McNeill, 2008). These actions are made with body parts like hands, arms, fingers, head and legs and they are also recognised as another element of non-verbal communication of emotion (Tan & Nareyek, 2009). For example, a gesture such as jumping up and down very quickly can be interpreted by others to be a sign of joy while a gesture of waving your hands to someone means goodbye. All these aspects of visual affect work together to convey the literary element 'mood'. Picturebook readers should be able to decipher facial expression and bodily stance as they are mostly similar across countries although gestures can at times be culturally specific.

2.14   Textual Analysis of Literary Elements in Picturebooks

This section looks at how authentic samples of language are analysed textually using an adapted Painter et al's (2013) multimodal discourse framework which is based on Halliday's Systemic Functional Linguistic (1994,2004) as well as Martin and Rose's (2003) and Martin and White's (2005) Appraisal Framework. The purpose of this analysis is to identify the textual options used by picturebook writers to represent the four literary elements in picturebooks. Through the employment of this adapted framework, the exploration of the four literary elements is investigated to answer the second research question (hereafter RQ2) which is as follows: "How are literary elements represented textually in Malaysian picturebooks?" The following four subsections looks at how character, setting, point of view and mood are represented textually in picturebooks.

2.14.1 Textual Analysis of Character

Characterisation is the act of describing characters in literatures and it includes both descriptions of a character's physical attributes as well as the character's qualities or internal traits. Picturebook writers utilise various ways to develop their characters textually. They focus on aspects like their physical appearance, actions, reaction to situations and even through their names. According to Kirszner and Mandell (2007), characters' personality traits are often revealed textually through their actions, dialogues or thoughts. In fact, some picturebook writers rely solely on verbal text to develop characters or to convey their inner emotions (Yokota & Teale, 2005) as it is difficult to depict some aspects of character qualities visually.

2.14.1.1 Character Attibution

Character attribution is a literary device used in literature to describe, highlight and provide insights about animate or inanimate characters in a story. A character's physical description in picturebooks is provided by the narrator or another character in the story and the description can be explicit or implicit. In some instances, a character is given a name that describes his external appearance. In this study, picturebook characters' description is analysed using Painter et al's (2013) adapted framework of Multimodal Discourse. This framework uses the lexico-grammatical System of Transitivity which is part of Halliday's (1994, 2004) Systemic Functional Grammar to identify and describe the characters. System of transitivity is chosen because "A major source of textual cues for the constitution of character lies in the transitivity choices into which characters are inscribed" (Montgomery, 1993 cited in (da Silva, 1998, p. 341). System of Transitivity has six main processes: Material, Mental, Verbal, Relational, Behavioural and Existential. According to Unsworth (2001, p. 154), young learners are able "to use functional descriptions of process types, participants and circumstances, to

see how different examples encode a variety of meanings relevant to the representation of character in Anthony Browne's *Piggybook*".

For character attribution, Relational transitivity processes, which is a complex type of process that covers the many ways in which 'being' is expressed (Eggins, 1994), are used because they serve to characterise and identify (Halliday & Matthiessen, 2004; Halliday & Matthiessen, 2014; Nguyen, 2012) and as such, are suitable help in defining and analysing picturebook characters. Relational transitivity processes for character attribution can be divided into three subcategories: the intensive, the circumstantial and the possessive. Each of the three subcategories found in relational transitivity has an Attributive and an Identifying Mode (Halliday & Matthiessen, 2004). However, for the purpose of character attribution only intensive and possessive processes will be used. The Intensive Attributive processes describe the characters while the Intensive Identifying processes establish or identify the characters. The Possessive Attributive processes "encode meanings of ownership and possession between clausal participants (Eggins, 1994, p. 264).

The participants for Relational processes are recognised by nominal groups in Systemic Functional Linguistics and are linked by processes, which are realised by verbs like 'be' and 'have' (Eggins, 1994; Halliday & Matthiessen, 2004). In the Intensive Attributive process, the participants are *carrier* and *attribute*. The carrier is always realised by a noun, pronoun or nominal group. The character involved is a *carrier* of some quality ascribed to it which is known as *attribute*. In the Intensive Identifying process, the participants are identified (Token) and identifier (Value). The Identified (Token) is the entity being equated with the other and the Identifier (Value) is the other description. Table 2.17 explains clearly how Relational transitivity serves to characterise and identify.

Table 2.17

Character Attribution using Relational Transitivity Processes

Process Type	Participants	Sub-types	Examples		
Relational Attributive (being and having)	Carrier Attribute	Intensive	Asha	is	generous.
			Maria		skinny.
			They	are	dancers.
		Possessive	Melissa	has	big blue eyes.
		Circumstantial	Joel	is	in college.
			Carrier		Attribute
Relational Identifying (being and having)	Token Value	Intensive	Sheila	is	the mentor.
			Abu		the tallest one.
			The mentor	is	Sheila.
		Possessive	She	owned	the car.
			The car	was owned	by her.
		Circumstantial	The spa	took	one hour.
			Token		Value

(adapted from Halliday, 1994, 2004)

Halliday's relational transitivity provides a textual description of the literary element 'character' in picturebooks by linking a certain attribute, quality or identifying them. All clauses in the picturebooks where the main and supporting characters are described and identified will be analysed.

2.14.1.2 Character Qualities

Character qualities focuses on internal traits like tenacity, perseverance, capability and diligence. A picturebook writer tends to reveal a character's qualities or inner traits by using either direct (explicit) characterisation or indirect (implicit)

characterisation. In direct characterisation, the writer conveys information about a character directly to the reader while in indirect characterisation, the writer shows the characters in actions and allows the readers to form their own interpretations. According to Fludernik (2012), actions indirectly exemplifies literary characters. For example, a character who protects animals indicates characteristics like kindness. Readers may also interpret character qualities by analysing their names, occupations, actions, habits, lifestyle, monologues and dialogues.

A portrayal of characters' inner qualities provides an in-depth perspective of them to the readers. Young learners or readers tend to gravitate towards characters who share similar characteristics with them. For instance, young learners tend to prefer characters who are mischievous or impulsive as they are able to relate to them. Characters external traits may also change as the story develops. For instance, characters who encounter challenges in the stories might change their behaviours as a result of story events. In this study, character qualities are identified, reviewed and analysed textually using evaluative language which falls under the Judgement category in the Appraisal framework developed by Martin and Rose (2003) and Martin and White (2005).

The Appraisal framework is chosen as it provides a systematic account of language resources for expressing attitudes. (Ngo & Unsworth, 2015). The three main types of attitude under this framework are affect, judgement and appreciation (Martin & White, 2005). Affect encompasses the resources for expressing feelings and emotion, appreciation contains the resources for valuing the worth of things while judgement comprises of language resources for evaluating people's actions and behaviours (Martin & Rose, 2003; Ngo & Unsworth, 2015).
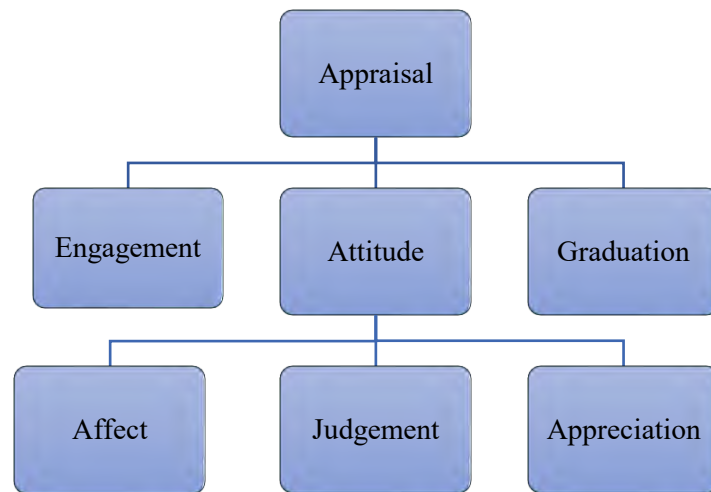
Figure 2.14 : An Overview of the Appraisal System (Martin & White, 2005)

To evaluate character qualities textually, only the resources of Judgement, under the Appraisal meaning system are used in this study. Judgement of characters is mainly assessed using evaluative language "which includes any linguistic expression that may be perceived as conveying stance or attitude towards entities and people in the real world, the material presented and the parties involved in the communicative exchange" (Pounds, 2015). Evaluative language can be positive or negative as it is based on ethics/morality and other systems of established norms (White, 2015) and it can also be used explicitly or implicitly to review the worth of someone. Figure 2.15 illustrates the Judgement System and its two main groups which are social-esteem and social-sanction. Judgements of esteem involves normality, capacity and tenacity while judgements of sanction involve veracity and propriety.
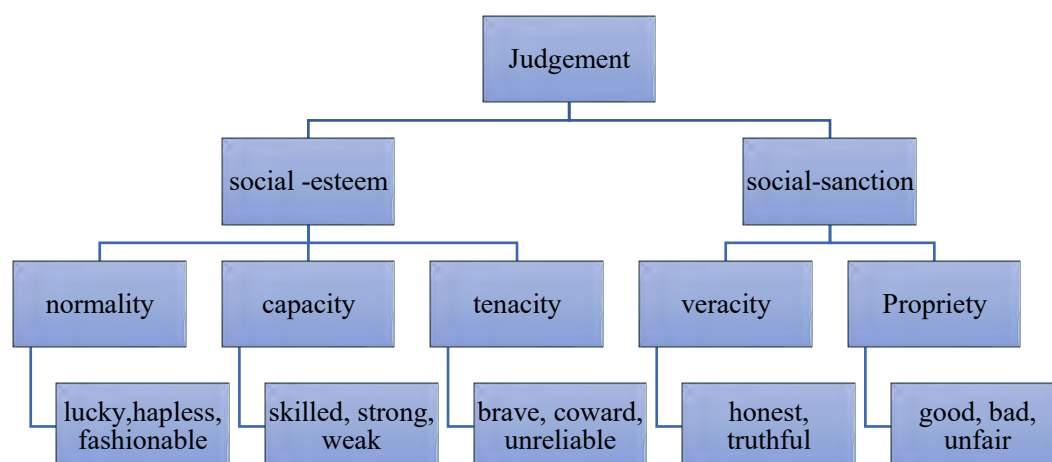
Figure 2.15 : The Judgement System (adapted from (Martin & White, 2005)

2.14.1.3 Character Identification

The term 'character identification' or 'reference' is used to denote the way picturebook writers first introduce the characters (people, animals or objects) in a story and subsequently keep track of them as the story progresses (Eggins, 1994; Martin & Rose, 2003). In this study, the term character identification is used. Characters are introduced for the first time using indefinite pronouns or indefinite articles before a noun are these types of resources are known as presenting reference. For subsequent identification, presuming references in the form of names, personal pronouns or definite determiner are used and readers are required to retrieve the identity of the character before they can proceed with the text (Eggins, 1994). The list of resources for Character Identification are epitomised in Table 2.18.

Table 2.18

Resources for Character Identification in Picturebook

Type	Class	Resources
presenting reference	indefinite article/determiner	a, an
	indefinite pronoun	someone, anyone, one
presuming reference	by name	Usan-Usan, Sansarinaga
	by definite article/determiner	the
	by personal pronoun	I, you, they, we, he, she, it
	demonstrative pronoun	this, that, these, those
presenting/ presuming reference	Possessive determiner	my, your, his, her, its, our, their
	comparatives	same, similar, other, another,

(Martin & Rose, 2003)

2.14.1.4 Affiliation between Characters

A character's personality and function in a narrative is often revealed through the character's relationship with others (Yokata & Teale, 2005) and this relationship is made clear in written text through the character's actions and dialogues. Studying the relationship between characters not only divulges another facet of character but also enables readers to understand the story better. At times, the relationship portrayed in a narrative is one-sided because there is usually only one main character or protagonist in a picturebook who remains detached from the others.

Role relationships between characters or participants can be assessed via three simultaneous dimensions like power, contact and affective involvement (Poynton, 1985 as cited in Eggins, 1994, p.64). These dimensions are further adapted by Painter et.al (2013) and in their framework, the three systems that play a major part in conveying affiliation between characters textually are power, social distance and solidarity. These three textual meaning potentials are realised through verbal intimacy markers, verbal conversations and linguistic choices in exchange structures (Painter et al., 2013). Table 2.19 clearly expounds the three types of role relationships.

Table 2.19

Role Relationship between characters

Textual Meaning Potential	Textual Realisations	Meaning
Power (verbal conversation)	Reciprocities of linguistic choices between characters (e.g., in naming, speech function, tagging, interpersonal metaphor)	• Reciprocated greeting - equal status • Unreciprocated greeting – unequal status • compliant response - no conflict, mutual status • non-compliant response – possible conflict, unequal status • Vocative use or term of address is similar or reciprocal – equal status. • Vocative use or term of address is unbalanced – unequal status
Social Distance/ Proximity (verbal intimacy marker)	Nature of naming choices	• ascribing endearing pet names or nicknames (honey bunch) – indicates informal or close relationship. • addressing someone by name or characteristic (the boy) – indicates formal or distant relationship
	Verbal intimacy markers (endearments)	• Use of endearments is evident - close relationship. • Absence of endearments -distance in relationship • Ellipted/curt response – gap/distance in relationship
Solidarity/ Involvement (linguistic choices)	Proliferation /production of linguistic choices (e.g., in attitude, specialised lexis, slang, topics)	• Increased use of 'Title' like Prof or formal terms of address – indicates distance in relationship and low affective involvement. • Increased use of specialised lexis/ slang (the use of 'lah') /abbreviated forms of word indicates close relationship and high affective involvement
	Nature of verbal conversation	• informal - natural/candid – creates camaraderie • formal - restricted – does not create solidarity camaraderie

(adapted from (Painter et al., 2013)

2.14.2 Textual Analysis of Setting

Setting allows young leaners to enter every day or fantasy world and be part of it. Setting of place is the space where the story unfolds while setting of time tells us when the story took place. Setting of place is important in some verbal texts because it helps younger learners to understand why the customs, ceremonies and costumes are different from what they are accustomed to. In addition, setting of place also highlights regional differences that may contribute towards changes in plot development and characters' motivation (Kirzner & Mandell, 2007). Setting of place may also influence a character's behaviours as the saying goes "When in Rome, do as the Romans do". As such, knowledge of where a story is taking place is important and, in these cases, the writers often state the name of the place or country. Alternatively, in some picturebooks, setting of place is not emphasised because the writer wants the story to be enjoyed worldwide.

Setting of time informs the readers when the story takes place and often plays an important part in some picturebooks. Alternatively, setting of time can also remain in the background if the writers want the story to be timeless especially for genres like fairy tales and folk tales. Hence, picturebook writers do not specify a particular time or period. Instead, they use phrases like "Once upon a time" or "One day" as their conventional openings in their stories. These phrases immediately transform young learners to a mythical world that exists years ago. Memoirs, on the other hand are narrated in the present although the incidents took place in the past (Sipe, 2008). In most cases, the narrator who is an adult will be reminiscing his youthful days.

In this study, setting will be analysed using Halliday's (1994, 2004) System of Transitivity and in particular, its third transitivity constituent which is circumstances. In total, there are nine types of circumstances but only circumstances of location will be used to analyse the literary element setting in Malaysian picturebooks. The two

subcategories of circumstances of location are temporal (time) and spatial (place). Both these aspects will provide details of the setting in which the characters act and help to present a richer description of the narrative. Table 2.20 presents the two grammatical structures used in circumstances of location which are adverbial group and prepositional phrase. A prepositional phrase consists of a preposition plus one or more nouns or pronouns while an adverbial group is a group of words based on an adverb.

Table 2.20

Grammatical structure for Circumstances of Location

Location/ Setting	Grammatical Structure	
Place	Prepositional Phrase	on the floor, in the bedroom, in Setapak
	Adverbial Group	down, near, around, underneath, a little earlier,
Time	Prepositional Phrase	at 4.20 pm, in recent times, in 1970, on Sunday afternoon,
	Adverbial Group	long ago, soon, later, still, before, yesterday evening, gradually

2.14.3 Textual Analysis of Point of View

Point of view or verbal focalisation in texts refers to the narrator's perspective in a story and it helps readers to identify the voice narrating the story and the character whose eyes the readers are looking through which might change as the story develops (Painter et al, 2013). Point of view in a verbal text is complex because readers can be positioned as external narrators or internal narrators. A picturebook writer who decides to use internal focalisation must first identify which character's action and feelings should influence the story. Internal narrators are very close to the story and as such can tell stories from their own viewpoints. Alternatively, external narrators remain detached and narrate the story using options like omniscient point of view, limited omniscient point of view or objective point of view. Internal focalisation and the three options available for external focalisations are explained in Table.2.21.

Table 2.21

Internal and External Focalisation

Type of Verbal Focalisation	Definition	Pronouns Used
Internal Focalisation	**First-person point of view** The voice and point of view of a narrator who is within the story	I, we, you, me, us, my, our, mine
External Focalisation	**Third-person point of view** **Omniscient point of view** The narrator knows everything about the characters in the story including their hopes, dreams and thoughts. **Limited omniscient point of view** The narrator only reveals the thoughts and feelings of the main character. He has the option to know everything about the other characters. **Objective point of view** The narrator reports what can be seen and heard about the characters but does not reveal their thoughts or feelings. Readers need to infer the thoughts and feelings.	He, she, it, they, him, her, it, them, his, hers, their, its

Picturebook writers have several options when selecting point of view. Although there is no preferred perspective, writers need to decide which perspective is the best for their narrative as their choices can affect children's reading pleasure. A story narrated in the first-person point of view allows the readers to understand what the character is feeling and brings them closer to the action (Temple et al., 2011) while the third-person point of view creates gap as the action is described as happening to someone else. However, the third-person point of view or narration is mostly used in picturebooks because their limited length does not enable the development of characterisation.

A first-person or a limited omniscient point of view is often chosen for contemporary realistic fiction (Schanzer, 1996). This is because young readers tend to empathise with characters that they can relate to or share similar experiences with. In short, picturebook writers often maintain a consistent point of view as this will make the

story believable especially if it is a modern fantasy where the characters and settings are strange and enchanted (Schanzer, 1996).

2.14.4 Textual Analysis of Mood

Mood is the dominant emotion or feeling that permeates a story and it comes from the totality of the written work. The researcher believes that the writer's choice of words throughout the story plays a main part in establishing the mood. For example, writers can describe a house as "warm and unwelcoming" or "cold and ominous". The choice of words depends on the type of effect authors want to create in their written pieces. If they want to create a joyful mood, they will use the first set of words and if it is a spooky tale, they will select 'cold and ominous'. Therefore, in this study, the representation of the literary element 'Mood' in written text will be analysed using one of the three categories of the Appraisal framework (Martin & Rose, 2003; Martin & White, 2005; Ngo & Unsworth, 2015) which is Attitude, a system of meaning that looks at the mapping of feelings.

The Appraisal framework is a development within Systemic Functional Linguistics as the evaluative meanings described by this framework also adopts Halliday's (1994,2004) view of language. This framework focuses on interpersonal meaning, one of the metafunctions in SFL. Figure 2.16 provides an overview of the appraisal resources.
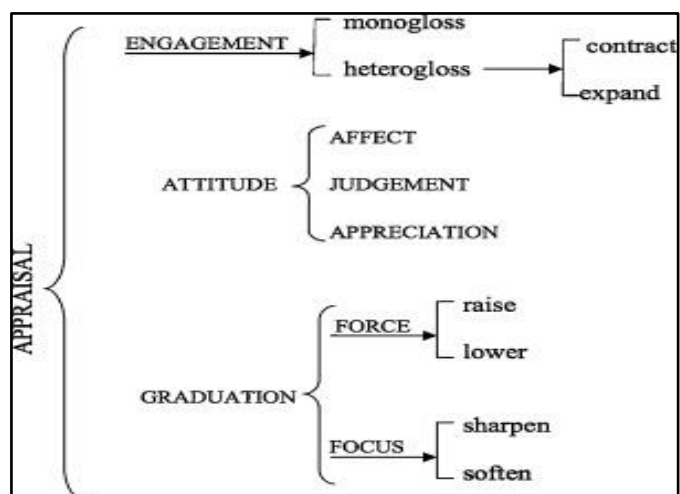
Figure 2.16 : An Overview of Appraisal Resources (Reproduced from Martin & White, 2005, p. 38).

The three components in this framework are Attitude, Engagement and Graduation. However, to analyse the literary element Mood, the researcher will only focus on the resources of Affect which is one aspect of Attitude as it looks at emotional evaluation of entity, process or state of affairs. Affect can be realised as 'qualities' (happy), 'processes' (pleased) or 'comments' (happily) and it can be implicitly or explicitly stated using emotion language which is relayed through choice of words that can elicit or influence one's feelings. Feelings can be experienced as emotional outlooks or as surges of behaviour as highlighted in Table 2.22. The affect system and its lexical instantiations are as below.

Table 2.22

Affect system and its lexical instantiation

EMOTIONAL/ AFFECT TYPE	SURGE (of behaviour)	DISPOSITION
Happiness: cheer	chuckle	cheerful
	laugh	buoyant
	rejoice	jubilant
happiness: affection	shake hands	fond
	hug	loving
	cuddle	adoring

EMOTIONAL/ AFFECT TYPE	SURGE (of behaviour)	DISPOSITION
unhappiness: misery	whimper	down
	cry	sad
	wail	miserable
unhappiness: antipathy	rubbish	dislike
	abuse	hate
	revile	abhor
security: confidence	declare	confident
	assert	assured
	proclaim	boastful
security: trust	delegate	comfortable with
	commit	confident in/about
	entrust	trusting
insecurity: disquiet	restless	uneasy
	twitching	anxious
	shaking	freaked out
insecurity: surprise	start	taken aback
	cry out	surprising
	faint	astonished
satisfaction: interest	attentive	curious
	busy	absorbed
	flat out	engrossed
satisfaction: admiration	pat on the back	satisfied
	compliment	impressed
	reward	proud
dissatisfaction: ennui	fidget	bored
	yawn	fed up
	tune out	exasperated
dissatisfaction: displeasure	caution	cross
	scold	angry
	castigate	furious

adapted from (Martin & Rose, 2003)p.61

2.15   Intermodal Cohesion between Visual and Textual Analysis of Literary

Elements in Picturebooks

Intermodal cohesion between visual and textual analysis of literary elements in picturebooks are analysed by adapting Painter et al's (2013) multimodal discourse framework which is based on Kress and van Leeuwen's (2006) Grammar of Visual Design and Halliday's Systemic Functional Linguistics (SFL). Through the employment of this adapted framework, the exploration of cohesion between the four literary elements is investigated. The analysis of the intermodal cohesion between visual and textual sign systems to develop literary elements answers the third Research Question (hereafter RQ3) which is as follows:

How do the visual and textual sign systems cohere to develop literary elements in Malaysian picturebooks?

2.15.1 SFL Aspect of Instantiation

Instantiation and Individuation are Systemic Functional Linguistics' (SFL) two complementary hierarchies. Painter et al. (2013) looked at intermodality in picturebooks from SFL's aspect of instantiation which is basically a scale of generalisation. The meaning potential of a culture is gradually narrowed each time it is used until you come to the reading of a particular text (Martin, 2008). Instantiation is therefore a hierarchy of generalisation which scales system in relation to the genre/registers, text type and reading as can be seen in Figure 2.17 below.
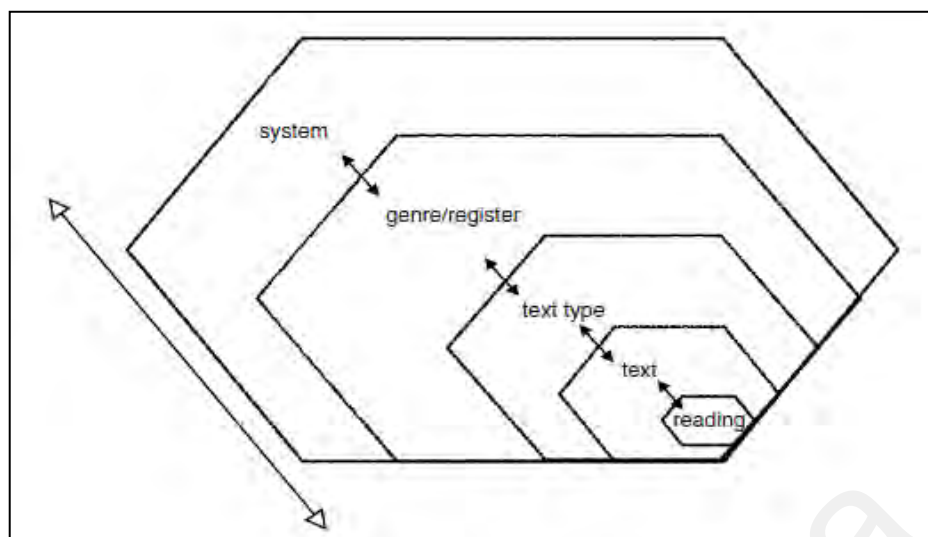
**Figure 2.17 : Instantiation hierarchy - relating system to instance
(adapted from (Martin, 2008a)**

The system of language is 'instantiated' in the form of text (Halliday & Matthiessen, 2004; Halliday & Matthiessen, 2014) Halliday used the concept of weather and climate to explain the term instantiation. Weather is experienced daily and based on the weather patterns, the weatherman is able to identify the type of climate we live in. This means weather instantiates climate and Instantiation helps a weatherman to say today's weather which is 32 degrees (process) is 2 degrees above average (system).

The same concept is used to explain the relationship between text and system. Each time we use language, we are activating the system and in the long run slowly changing it, albeit to a small degree. A text is only meaningful if it is an example of a principal system. As such, a picturebook can only convey meaning if you know the language it is written in. Language makes meaning because of its system. However, language and system are not separate entities. They are just seen from different perspectives by the observer. You need to know language both as a system and as a set of texts.

Instantiation also looks at the relation between the meaning potential as a whole and the particular selections and realisations from those systems that are actualised in an individual text. It is thus a relation between language or image in general – as a totality of systems - and a linguistic and/or visual text as a particular instance of that totality, one whose meaning resides in the specific options selected and realised in relation to the totality of possibilities (Painter et al., 2013, p. 134).

The dimension of instantiation is useful in this research as it will be used to discuss the intermodality relations between visual and textual meaning systems and to analyse the extent to which each semiotic mode contributed to the making of the picturebook. It is important to see how each semiotic mode is instantiated in the text and how they produce meaning separately and collectively. The tools that will be used to do a multimodal analysis in this study are known as two interrelated concepts named Commitment and Coupling by its proposer (Martin, 2008a, 2008b).

2.15.1.1 Commitment

The term commitment refers to the amount of meaning potential that is taken up from any meaning system in the process of instantiation (Martin, 2008b). The semantic weight of a text increases when more systems are entered, more options are chosen and when the degree of specificity selected is higher. For example, an image in a picturebook carries more weight and commits more meaning in ambience if it instantiates options from each of the subsystems of ambience (vibrancy, warmth and familiarity). Linguistically, the amount of meaning potential in a text increases when the participant in a clause is more precisely classified. More meaning can be committed if more options from the verbal system are taken, as in *the wonderful sparrow*; or as in *the small wonderful brown sparrow* compared to just *the sparrow*.

A picturebook has the potential to commit greater or lesser amounts of any kind of meaning from either semiotic sign. When it comes to picturebooks for young learners, there is a considerable disparity in commitment. Picturebooks for very young learners normally has lesser verbiage compared to picturebooks written for older learners (Moya, 2014). Interplay of commitment in a bimodal picturebook can be seen by mapping out the complementarities between systems of meanings across image and language within each of the three metafunctions. The following subsection looks at another concept used in multimodal analysis which is coupling.

2.15.1.2 Coupling

The concept of coupling refers to the recurring co-patterning within a text of realisations from two or more systems which are interlaced together along the instantiation hierarchy (Martin, 2011, Painter et al, 2013). Coupling may involve merging options from across strata, metafunctions, similar semiotic systems or alternatives from different semiotic systems. This concept allows us to investigate how divergent complementary semiotic systems like verbal and visual can merge to produce a multimodal text like picturebook. Converging ideational couplings is known as 'concurrence', converging interpersonal coupling is known as 'resonance' and converging textual couplings is known as 'synchrony'(Painter et al., 2013).

Table 2.23

Intramodal Coupling of verbal choices from two interpersonal systems

Graduation (Force)	+	Attitude	
Very		Sad	very sad

Table 2.24

Intermodal Resonance in the couplings of visual and verbal semiotic systems

Visual Meaning Potential		Verbal Meaning Potential
Ambience choices (visual affect)	+	Positive Attitude (verbal affect)
bright cheerful vibrant warm colours		happy and cheerful

Picturebooks are meaningful multimodal texts and difficult to read because couplings between choices from the visual and verbal modalities may be 'divergent' or give different implication to the readers. For example, the visual depiction of characters in a picturebook might portray emotions like joy and happiness in facial features coupled with a linguistic text which is devoid of any positive evaluative language.

2.15.2 Intermodal Cohesion for the literary element Character

The visuals and written text in each picturebook will be organised and analysed for intermodal cohesion to see how the literary element 'character' is represented in Malaysian picturebooks. Intermodal cohesion for the literary element 'character' will be looked at from four different aspects: character attribution, character qualities, character manifestation and appearance as well as affiliation between characters.

Character attribution looks at the ways the main character's external appearance is represented visually and textually in picturebooks. Kress and van Leeuwen's (1996.2006) representation analysis of visuals is parallel to transitivity analysis of verbal texts which draws out their experiential meaning. Subsequently, character qualities analyses the main character's internal qualities which can be inferred visually by looking at the way the character acts and evaluated textually by analysing the way the character thinks, feels or says (Nikolajeva & Scott, 2006). Following that, intermodal cohesion for character manifestation and appearance is analysed by looking at how characters are depicted visually while character identification analyses the ways characters are

introduced and tracked in written texts. Affiliation between characters looks at the ways relationship between characters are displayed visually and described textually through power, proximity and orientation. Table 2.25 expounds the correspondence between visual and textual meaning systems for the literary element character and its four sub-categories.

Table 2.25

Character meaning systems across visual and textual

	VISUAL		TEXTUAL
Character Attribution	Classification and Analytical Processes - Depiction of physical attribute – hair, clothes, features, size	**Character Description**	Relational transitivity ('being 'or 'becoming'): be, have, feel, become.
	Infer age, class, ethnicity, role		Nominal group structures (acts as the subject)
Character Qualities	Evoked Judgement	**Character Qualities**	Evaluative Language
Character Manifestation	complete – character's head included in the representation	**Character Identification**	Introducing / Presenting Reference
	metonymic – body part or shadow shown		
Character appearance	appear– first depiction of character.		Tracking/ Presuming Reference
	re-appear – character reappears in next image or after absence. Are there variation in attribution or status?		Presenting and Presuming Reference
Affiliation between Characters	Power - vertical angle of viewing by depicted characters in relation to another.	**Affiliation between Characters**	Power Reciprocities of linguistic choices between characters/ Choices in exchange structure.
	Proximity social distance – closeness of the character to each other in the image		Social Distance/Proximity Nature of naming choices, endearments/ presence or absence of verbal intimacy markers

Table 2.25, continued

VISUAL	TEXTUAL
Orientation/ Involvement +/- mutuality of character gaze (facing and gazing at each other	**Solidarity** Proliferation/production of linguistic choices (e.g., various ways of naming of pet, specialised lexis, slang, topic) Contractions of realisations (nature of the verbal conversation)

adapted from (Painter et al., 2013)

2.15.3 Intermodal Cohesion for the literary element Setting

Visual and textual semiotic resources provide meanings differently and this section describes how the interplay between the two systems will be analysed for the literary element 'setting'. Table 2.26 provides information about the literary element 'Setting's', visual and textual meaning potential which is circumstances of location and the nature of its realisations through depiction of time and place.

Table 2.26

Setting meaning systems across visual and textual

VISUAL		TEXTUAL	
Circumstances of Location	Depiction of time	**Circumstances of Location**	Specification of time
	Depiction of place -Details of the physical environment in which the characters act		Specification of place

2.15.4 Intermodal Cohesion for the literary element Point of View

The literary element 'point of view' is another major area of interpersonal meaning as it determines the relationships between the represented participants and the viewers. The visual meaning systems that are identified for the literary element 'point of view' are contact and observe and the areas for textual meaning potentials that complement these are external and internal focalisation. This is represented in Table 2.27.

Table 2.27

Point of View meaning systems across visual and textual

	VISUAL		TEXTUAL
Visual Focalisation:	Contact – gaze out to viewer	**Textual Focalisation**	External Focalisations
Direction of gaze of character	Observe – no gaze out to viewer by character unmediated – as reader or observers mediated – as character/ along with character.		Internal Focalisations

2.15.5 Intermodal Cohesion for the literary element Mood

Intermodal cohesion for the literary element 'mood' will be analysed using the visual and textual complementary meaning systems that focuses on two main aspects. Visually, the meaning potentials for the literary element 'mood' are ambience and visual affect while the textual meaning potential that complements this is verbal affect. Table 2.28 expounds this further.

Table 2.28

Mood meaning systems across visual and textual

	VISUAL		TEXTUAL
Ambience: Colour choices in relation to • vibrancy • warmth • familiarity	Vibrancy: full saturation or lower saturation Warmth: warm shades like red, orange, yellow hues Cool shades like blue, green, aqua hues Familiarity: more colour differentiation or less colour differentiation		
Visual Affect Emotion depicted in facial features and bodily stance	Agonised face may show the character is upset body slumped forward – dejected	**Verbal affect** / Emotion language	happiness/ unhappiness satisfaction/ / dissatisfaction security/ insecurity

2.16   Visual Metalanguage Checklist

This research hopes to produce a visual metalanguage checklist that will help young learners to talk about and comprehend the visual sign systems better, especially visual semiotic resources that will help young learners to understand literary elements. A metalanguage refers to a set of terms for describing and analysing a mode or system of meaning, for example photography or painting, and the various designs. Multimodal metalanguage is a set of specialised terminology that describes how a multimodal text works (Bull & Anstey, 2010). It is the language used to talk about or analyse sign systems or a particular mode — beyond linguistic or written elements (Cope & Kalantzis, 2000; Serafini, 2012a). Young learners should be equipped with knowledge about multimodal metalanguage because this information will help them to interpret texts effectively and assist them in the meaning-making process. In addition, young learners who are taught to understand artistic conventions like size, position and perspective will be better able to understand illustrations that they come across in multimodal texts (Kachorsky et al., 2017; Moebius, 1986). Research has also proven that this information also aids print knowledge and literacy development (Zucker, Ward, & Justice, 2009).

In this study, the researcher aims to provide the visual metalanguage checklist needed to describe the visual meaning systems involved in analysing the four literary elements represented in picturebooks. This knowledge will benefit the young learners because the "codes of each semiotic system provide a grammar and terminology that enables the reader/viewer to identify and describe how attention is captured, how emphasis of particular elements is created and therefore how meaning is shaped"(Bull & Anstey, 2010, p. 34).

Studies conducted by literacy scholars prove that several teachers feel they are not trained to fully comprehend the visual scope of multimodal text and are not confident

teaching them (Serafini, 2012a, 2012 b, Sipe, 1998). In fact, reading instruction in today's classrooms focuses almost exclusively on textual resources (Serafini, 2011, 2012) even though multimodal texts often dominate students' out of school literacy experiences (Lankshear & Knobel, 2006). To overcome this, Pantaleo (2012) and Anstey and Bull (2010) believe that teachers and students must be provided with knowledge of semiotic codes and conventions as this will enable them to select and use appropriate metalanguage when dealing with multimodal texts. This is supported by Arizpe and Styles (2008, p.369) who strongly believe that "providing or expanding the terms or metalanguage to discuss visual aspects is crucial to developing better [student] understanding of the texts". In addition, this knowledge will also enable teachers and young learners "a means of comparing texts, of determining what semiotic choices were made in constructing particular meanings, what alternatives might have been chosen, and the effects of particular choices rather than others" (Unsworth,2010). In the same vein, Cloonan (2011) strongly believes that students who are not equipped with proper metalanguage for describing multimodal texts will have difficulties expressing their understanding explicitly. Collectively, the studies presented thus far provide evidence that multimodal metalanguage is necessary for students to appreciate multimodal texts like picturebooks and to be visually literate.

Visual metalanguage checklist will also help young learners in Language Arts or Literature classes because picturebooks and graphic novels are being used in Malaysian schools during Language Arts lessons. For instance, Yokota & Teale (2005, p.162) strongly believe that young learners will have an in depth understanding of character if they are given clear instructions or scaffoldings on aspects to look for by teachers. However, most teachers only emphasise the linguistic aspects of text when discussing literary elements. The visual elements are often neglected or not given equal attention because teachers are not exposed to the metalanguage or specialised terminology for

multimodal texts like picturebooks and graphic novels. Attempts are taken to address these shortcomings in teacher training institutions as trainee teachers for primary schools are required to take the Multiliteracies course since June 2017. This study also aims to address this issue by coming up with a simple checklist that can be used in primary classrooms to teach visual metalanguage.

2.17   A Summary

This chapter provides an awareness of the research by providing reviews and discussions on the various facets of the study specifically the area of Semiotics, Multimodality, literary elements, picturebooks and the different frameworks that are employed in this study. This chapter first postulates an overview of Semiotics, Systemic Functional Linguistics and Grammar of Visual Design. The chapter continues with a discussion on the relationship between semiotics and picturebooks before providing an overview of Multimodality. It also explores the world of picturebooks and provides detailed descriptions of the characteristics and elements of picturebooks before describing Malaysian picturebooks in depth. It also continues with a literature review of previous research on picturebooks. Subsequently, the chapter proceeds with a discussion on the four literary elements. This is followed by a discussion on the theoretical frameworks adopted in analysing the visual and textual meaning systems in picturebooks. The first framework focuses on analysing the visual components of literary elements in picturebooks based on an amalgamation of theories proposed by Kress and van Leeuwen (1996.2006) and Painter et al (2013). Halliday's SFL and Martin and White's Appraisal Theory (2005) is used to analyse the textual components of literary elements in picturebooks. The final portion of the analysis focuses on intermodal cohesion which is adapted based on Painter et al's (2013) Multimodal Discourse Framework. All these data are then triangulated with pertinent information gathered from the one-on-one interviews with the three writer-illustrators of the six Malaysian picturebooks.

CHAPTER 3: RESEARCH METHODOLOGY

> *"All research ultimately has a qualitative grounding"* - *(Donald Campbell)*

3.1   Introduction

Chapter 3 presents the methodological approach underpinning this study and how it proposes to accomplish the aim of this research which is to analyse the ways literary elements are represented visually, textually and cohesively in six award-winning Malaysian picturebooks designed for young learners. This chapter also ascertains the selection of data, instruments and analysis methods used in this study to achieve the objectives and answer the research questions.

There are seven sections in this chapter. Section 3.2 highlights the theoretical frameworks used in this study and in particular subsection 3.2.1 explains the rationale for choosing and adapting Painter et al. (2013) Multimodal Discourse Framework to analyse how literary elements are represented in Malaysian picturebooks. Section 3.3 and its three subsections highlights the conceptual frameworks used in this study. Section 3.4 discusses the research design while Section 3.5 describes the data used in this study. Subsection 3.5.1 displays the characteristics of Malaysian picturebooks and also provides a short synopsis of each book while subsection 3.5.2 reveals the interview procedures used in this study to collect data.   Section 3.6 establishes how the data was obtained whereas Section 3.7 explains in depth how the data in this study is analysed. Chapter 3 ends with a conclusion in Section 3.8.

3.2   An Overview of the Theoretical Frameworks

The theoretical foundation for this study is based on the works of various esteemed scholars. Halliday's (1994, 2004, 2014) Systemic Functional Linguistics approach of language as a social semiotic process is used for the textual analysis while the Social Semiotics Visual Grammar Analysis framework which was conceptualised by Kress and van Leeuwen in 1996 and republished in 2006 based on Halliday's SFL (1994, 2004) is used for the visual analysis. Finally, Painter et al. (2013) framework of systemic functional multimodal discourse analysis which is extracted from both SFL and VSS is adapted and used to analyse the intermodal cohesion between the visual and textual elements. In short, the work of these scholars has been adapted into areas most relevant for analysis of literary elements in Malaysian picturebooks.

The data attained from the six award-winning Malaysia picturebooks is analysed based on these three theoretical frameworks grounded in the works of these renowned academics to see how literary elements like character, setting, point of view and mood can be represented visually and textually in Malaysian picturebooks and how these four literary elements are enacted cohesively through instantiation of visual and textual semiotic modes. These data were further enriched with data gathered from one-on-one interviews with the three writer-illustrators of the six Malaysian picturebooks. The three research questions are addressed using the qualitative method, multimodal discourse analysis approach. Table 3.1 summarises the theoretical frameworks used in this study.

Table 3.1

The Theoretical Frameworks of the Study

Type of Analysis	Theoretical Framework
Textual Analysis	• Systemic Functional Linguistics of Halliday (1994, 2004)
	• The Appraisal Framework (Martin & Rose, 2003); (Martin & White, 2005)
Visual Analysis	• Social Semiotics Visual Grammar Analysis framework of Kress and van Leeuwen (1996, 2006)
Intermodal Cohesion	• Systemic Functional Multimodal Discourse Analysis
	• SFL aspect of instantiation
	Painter, C., Martin, J. R., & Unsworth, L. (2013).

3.2.1 Rationale for Painter, Unsworth & Martin's (2013) Systemic Functional Multimodal Discourse Analysis Framework

The researcher chose Painter et al's (2013) Multimodal Discourse Framework for this study because of the following reasons. Firstly, their analytical framework is significantly centred on Halliday's Systemic Functional Linguistics (1978, 1994, 2004) and Kress and van Leeuwen's (1996, 2006) ground-breaking research on visual grammar. Furthermore, Painter et al. (2013) have taken the initiative and further extended Kress and van Leeuwen's visual grammar framework. This is because the field of multimodal discourse analysis has since evolved and Kress and van Leeuwen's visual grammar framework does not take into consideration some aspects that are specifically relevant to picture book analysis like the sequential nature of images in picturebooks and the range of possibilities for point of view in picturebooks (Painter et al, 2013). All these gaps have been successfully developed and addressed in Painter et al's (2013) framework.

Secondly, Painter et al's (2013) framework focuses exclusively on the textuality of picturebooks and provides a detailed explanation on how visual modality can be considered in relation to verbal text. Their text-analytic approach is used to analyse the relevant aspects of picturebooks, metafunction by metafunction. Previous studies by

Nikolajeva and Scott (2006) and Moya (2010) also focussed on the text but their frameworks were not distinctive as they only used Kress and van Leeuwan's framework without developing it further to fully address all relevant aspects of picturebooks. Similarly, Martinez and Harmon (2012) examined the ways literary elements are formed through text-image interaction but their analysis was not based on a specific framework.

Painter et al. (2013) have presented a schematic summary that indicates the realisations of each visual and textual meaning potential with its own system of meaning choices according to three fundamental processes or metafunctions. Their original framework of complementary metafunctional meaning systems are presented in Table 3.2 and Table 3.3.

Table 3.2
Complementary ideational meaning systems across image and language

	Visual meaning potential	Visual realisations	Verbal meaning potential	Verbal realisations
ACTION	Visual 'action'	Depicted action with:	Actional figures	Tense, phase, etc with transitivity structures
	Action	vectors		Material, behavioural processes
	Perception	Gaze vectors		Mental perception processes
	Cognition	Thought bubbles, face/hand gestures		Mental cognition processes
	Talking	Speech bubbles, face/hand gestures		Verbal, behavioural processes
	Inter-event relations	Juxtaposition of images (+/- change of setting or participant)	Conjunction, projection	Logico-semantic relations of expansion and quoting/reporting
CHARACTER	Character attribution	Depiction of physical attributes	Participant description, classification, identification	Relational transitivity Nominal group structures Deixis
	Character manifestation and appearance	Character depiction		
	Character relations	Adjacent/symmetrical arrangement of different participants	Participant classification, description	Comparative epithets (fatter, livelier) Classifying clauses (they are soldiers), etc
SETTING	Circumstantiation	Depiction of place, time (e.g.clock, moon), manner (eg lines indicating speed, trembling, etc)	Circumstantiation	Specification of time, place, cause, manner, matter, contingency, role, etc
	Inter-circumstance	Shifts, contrasts continuities in location		Logico-semantic relations of enhancement

Table 3.3

Complementary interpersonal meaning systems across image and language (Painter, Martin and Unsworth, 2013, p.137)

127

	Visual meaning potential	Visual realisations	Verbal meaning potential	Verbal realisations
AFFILIATION	Visual focalisation	Direction of gaze of character; reader's gaze aligned or not with character	Verbal focalisation	Sourcing of perceptions as internal or external to story
	Pathos	Drawing style: minimalist, generic, naturalistic	Characterisation	Various descriptive and attitudinal linguistic resources
	Power	Vertical angle of viewing (high, mid or low) by viewer; by depicted characters in relation to another	Power	Reciprocities of linguistic choices between characters (e.g. in naming, speech function, tagging, interpersonal metaphor…)
	Social distance/ proximity	Shot size; proximity/touch of depicted participants	Social distance	Nature of naming choices, endearments, etc
	Involvement/ orientation	Horizontal angle of viewer; horizontal angle of character to other depiction; +/- mutuality of character gaze	Solidarity	Proliferation of linguistic choice' (e.g. in attitude, naming, specialised lexis, slang, topics); contractions of realisations
FEELING	Ambience	Colour choices in relation to vibrancy; warmth and familiarity	Tone	Elaboration of circumstantiation in service of 'tone'
			Attitude	Evaluative language
	Visual affect	Emotion depicted in facial features and bodily stance	Verbal affect	Emotion language
	(judgement) no system, but meaning may be invoked in reader		Attitude	Evaluative language
	Graduation: force	'Exaggerated' size, angle, proportion of frame filled, etc.; repetition of elements…	Graduation: force	Intensification, quantification, repetition

This study, on the other hand, seeks to explore how these ideational and interpersonal meaning systems can be adapted and used for the teaching of literary texts in primary classrooms. In order to achieve this, the researcher adapted Painter et al. (2013,

pp. 137-138) original framework of complementary metafunctional meaning systems by combining relevant ideational and interpersonal meaning systems to investigate how the four literary elements focused in this research (i.e. character, setting, point of view and mood) are represented in picturebooks visually, textually and cohesively.

Painter et al's (2013) ideational meaning systems focus on subject matter and context of use (refer to Table 3.2), particularly at three aspects of experience: character (participants), processes (actions) and setting (circumstances). In this study, the researcher focuses on two key narrative domains of ideational meaning systems which are character and setting. The identity and attributes of main and supporting characters are analysed using the 'character' meaning systems provided as this will provide information about the literary element 'character'. The researcher has also added another two sets of meaning potentials under the 'character' meaning system which are 'affiliation between characters' and 'character qualities'. 'Affiliation between characters' looks at the systems of power, proximity and orientation while 'character qualities' looks at picturebook protagonists' inner traits and are judged texually using evaluative language. These meaning system will help young learners to study the literary element 'character' more deeply (Yokata & Teale, 2005, p. 162) and provide a richer description of characters in picturebooks and the relationship they have with each other.

A depiction of the setting functions ideationally to provide details of the physical environment in which the characters act (Painter et al., 2013, p. 78). Although, there are different kinds of circumstances, the researcher only focused on circumstance of location, specifically spatial and temporal location. The other types of circumstances like circumstances of cause or condition are not considered because they cannot be inscribed visually (Painter et al., 2013) and they are also not the focus of the Malaysian curriculum (refer to Section 2.11).

The interpersonal meaning systems look at the relationship between the viewer and the depicted character or between characters themselves in picturebooks. Painter et al. (2013) have identified two narrative domains for interpersonal metafunction which are feeling and affiliation (refer to Table 3.3). There are a few meaning potentials under each domain. In this study, the researcher has identified the verbal and visual focalisation which is under the affiliation domain as a suitable meaning system to identify the literary element 'point of view' (a common term in literature) used in picturebooks. Finally, the fourth literary element 'Mood' is analysed using two meaning potentials under the domain of feeling. The visual meaning potentials chosen to identify Mood in picturebooks are ambience (colours) and visual affect while the textual meaning potential chosen to identify Mood is emotional language. Painter et al (2013) believes that mood can be conveyed effectively in visuals through ambience or colours.

The complete adapted visual and textual meanings systems used to identify and describe literary elements in this study are explained with examples in Table 3.8 and Table 3.12.

3.3   Conceptual Framework

A primary conceptual framework is presented in Figure 3.1 based on the theories and works advocated by the philosophers listed in Table 3.1 to establish the multimodal representation of literary elements in award-winning Malaysian picturebooks.
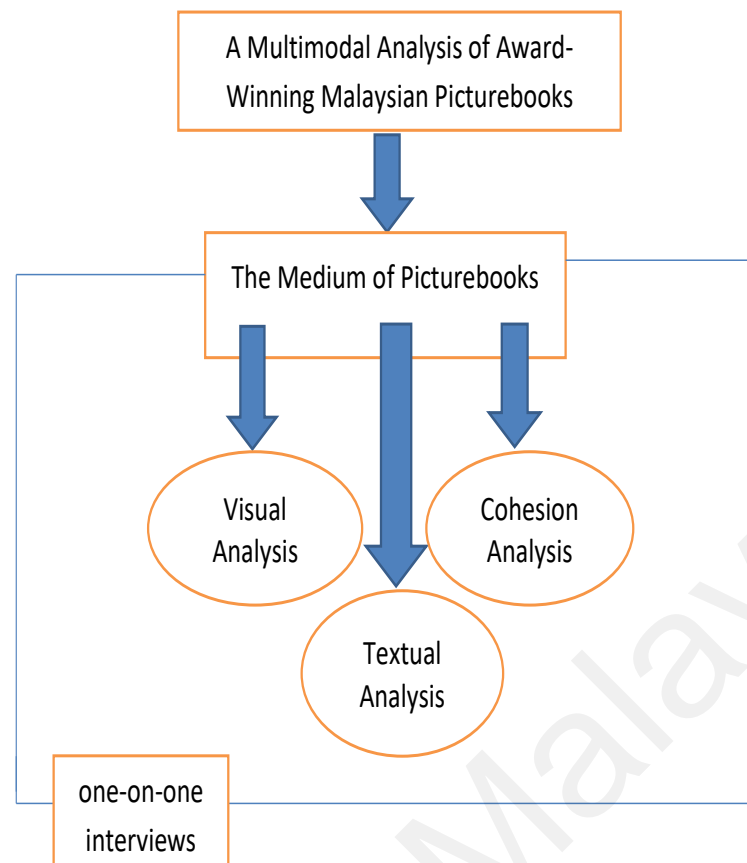
Figure 3.1 : The Primary Conceptual Framework of the Study

A detailed conceptual framework is developed for each research question embodying specific ideas within the larger theoretical framework and are presented in the following sub-sections.

3.3.1 The Conceptual Framework of Visual Analysis

Figure 3.2 illustrates the detailed conception framework of visual analysis based on Kress and van Leeuwen's (1996, 2006) Grammar of Visual Design and Painter et al. (2013) Multimodal Discourse Framework.
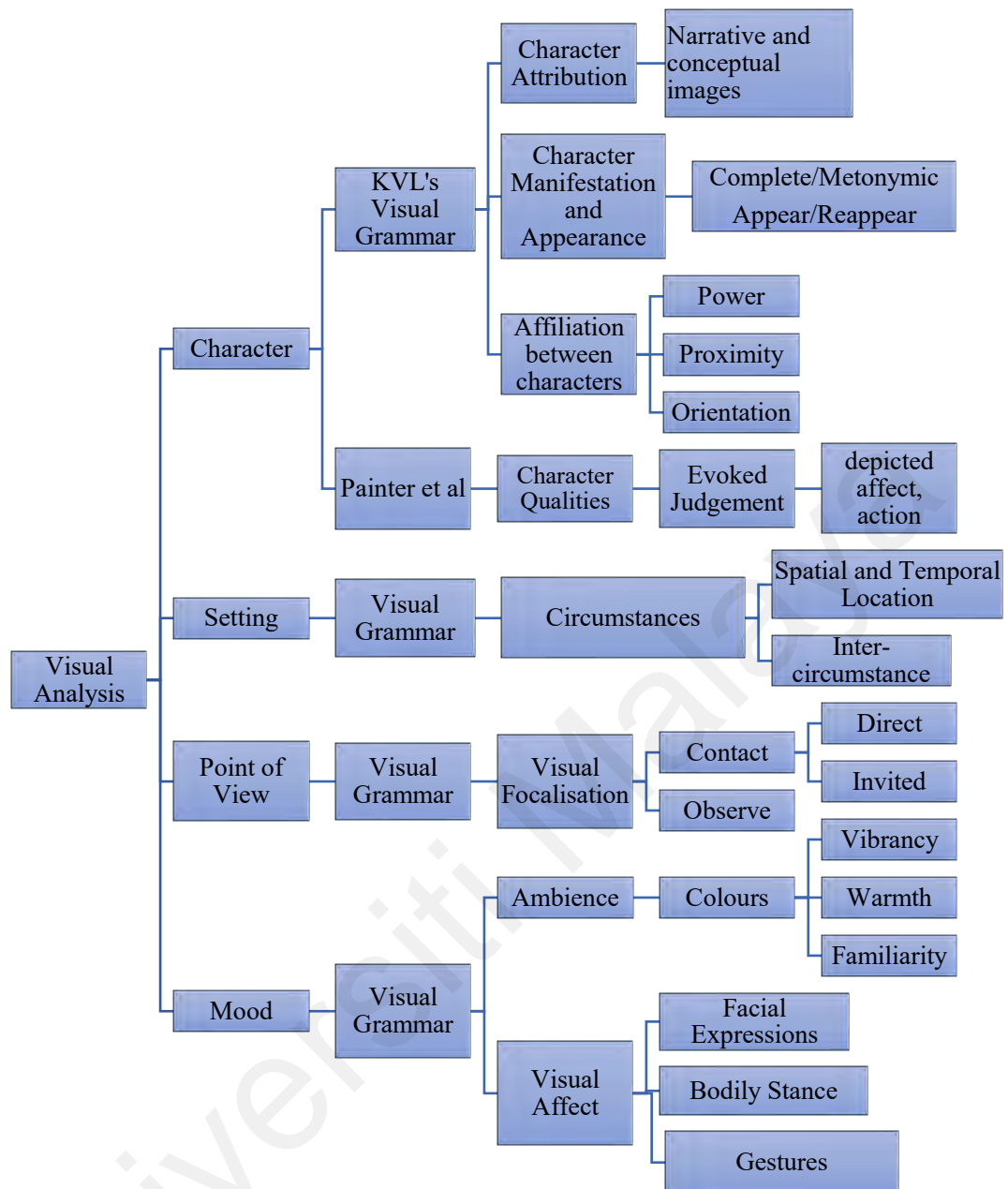
Figure 3.2 : The Conceptual Framework of Visual Analysis for Literary Elements

3.3.2   The Conceptual Framework for Textual Analysis

Figure 3.3 exemplifies the detailed conceptual framework of textual analysis based on Halliday's Systemic Functional Linguistics (1994,2004) and The Appraisal Framework by Martin and Rose (2003) and Martin and White (2005).
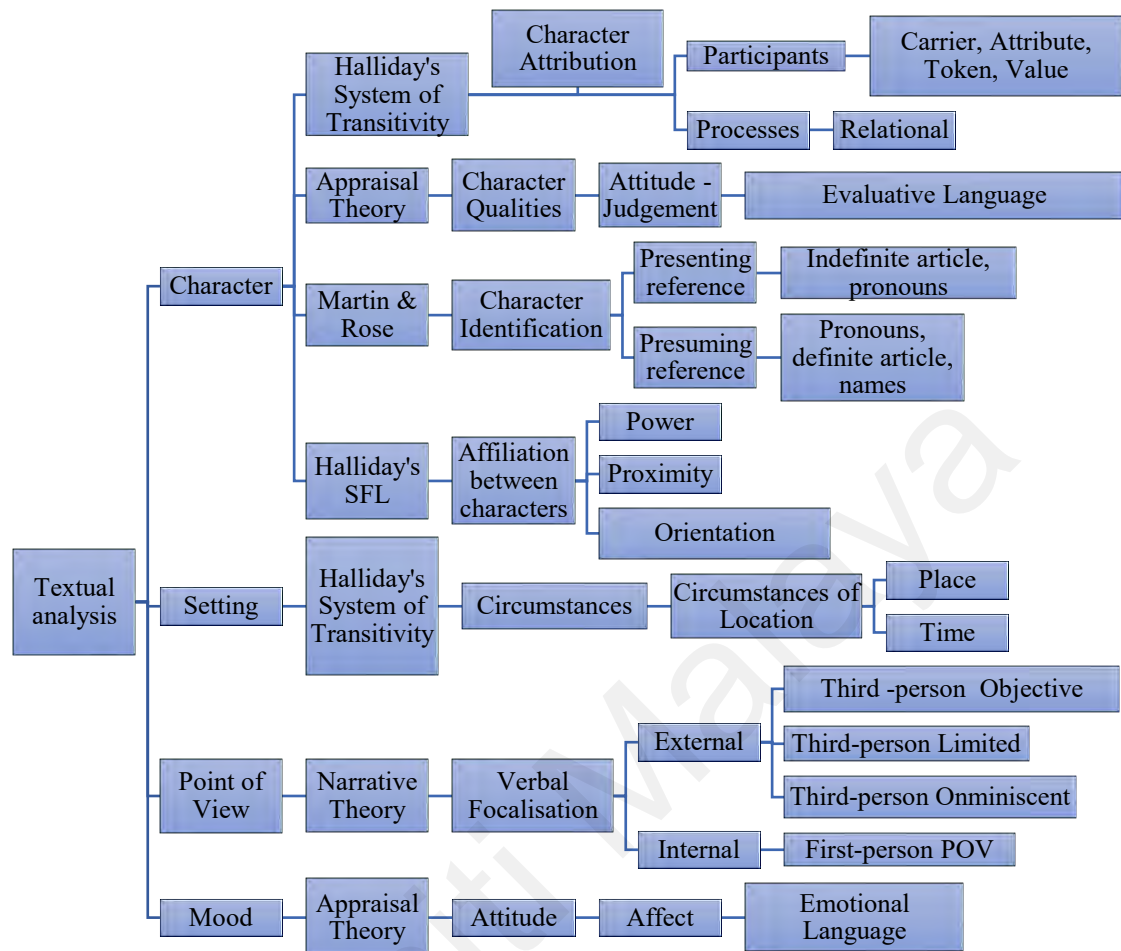
Figure 3.3 : The Conceptual Framework of Textual Analysis for Literary Elements

3.3.3   The Conceptual Framework of Intermodal Cohesion

The analysis of intermodal cohesion in Malaysian picturebooks is achieved through visual and textual juxtaposition and judged in terms of commitment and coupling as shown in Figure 3.4. The previous subsections have shown how Painter et al's (2013) multimodal discourse analysis framework is adapted to suit the needs of this study. Complementary systems of visual and textual meaning resources are detailed according to the four different literary elements as this will facilitate the analysis of contributions made by each semiotic resource individually and in concert. RQ3 will look at the degree of commitment of different areas of meaning in picturebooks. For instance, how much

circumstantiation is committed by each meaning making resource.   In addition, meaning contribution will also be considered in terms of the coupling relationships. If the visual and textual meaning choices for each literary element complement each other, then it will be deemed as 'convergence' and if the couplings between meaning potentials from the two semiotic modes are at odds with one another, they will be considered as 'divergence'.
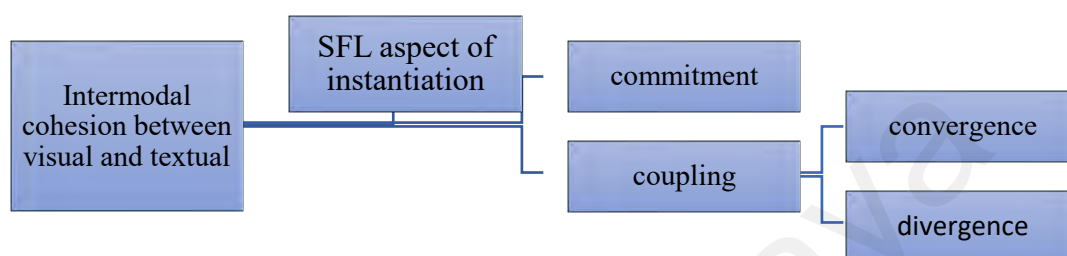
Figure 3.4 : The Conceptual Framework of Intermodal Cohesion

Additionally, the data on intermodal cohesion will be further triangulated with information obtained from the one-on-one interviews with the Malayisan picturebook writer-illustrators. The data obtained from these interviews will further strengthen the analysis.

3.4   Research Design

The research method of this study is qualitative in nature because it is grounded in the philosophy of interpretive research where the researcher "steps back and forms some larger meaning about the phenomenon based on personal views, comparisons with past studies, or both" (Creswell, 2012, p. 257). In other words, the researcher has to justify the findings. The research design of this study is specifically based on multimodal discourse analysis because this design "emphasises the metafunctional systems underlying semiotic resources and the integration of system choices in multimodal phenomena" (Jewitt, 2014a, p. 35).   The researcher has proposed relevant visual meaning systems for each literary element. Employing the multimodal discourse analysis method to investigate the

representation of literary elements in Malaysian picturebooks allows the researcher to focus equally on visual semiotic resources and linguistic semiotic resources. In addition, this method of analysis not only looks at how individual modes connect but also how they interrelate with each other to create meaning (Kress, 2010).

Multimodal discourse analysis allows the researcher to first decide which part of the data to observe and codify before systematically analysing and interpreting the meanings based on selected frameworks. The advantage of this discreet approach is that data can be easily rechecked if any errors are detected during the analysis process as the data is replicable and tangible. In addition, a multimodal discourse analysis framework is suitable to analyse the interaction between the two modalities. The main disadvantage is that it is hard to assess the credibility and validity of the data analysis as it is subjective and interpretative. However, the researcher has addressed this issue accordingly through triangulation processes as described in the next section.

3.4.1 Triangulation

Findings derived from multimodal discourse analysis needs to be validated to ensure accuracy and credibility of the findings and this is done through the process of triangulation in this study. According to Creswell (2012, p. 259), triangulation is the process of corroborating evidence from different individuals, types of data (e.g. observational field notes and interviews) or methods of data collection (e.g. documents and interviews) in descriptions and themes in qualitative research.

In this study, three methods were employed to address the issue of validity and credibility. Firstly, the researcher plays an important role in determining the credibility of the study by deciding 'how the analysis of the data evolves into a persuasive narrative' (Cresswell & Miller, 2000, p. 125). The researcher does this by "repeatedly going through

the data to see if the constructs, categories, explanations, and interpretations make sense" (Patton, 1980, as cited in Cresswell and Miller (2000, p. 125).

Secondly, data obtained from the six Malaysian picturebooks are verified with interviews with the three picturebook writer-illustrators. The interviews not only ensure the data was interpreted accurately but also guarantees the credibility and legitimacy of the data analysis (Cresswell & Miller, 2000).

Finally, two inter-raters with a background in multimodal discourse analysis are engaged to analyse samples of the present data to ensure validity of the findings. Inconsistent findings were discussed and moderated to avoid problems in analysis, particularly in identifying and labelling the different aspects of ambience and visual affect.

3.5   Description of the Data

This section describes the data analysed in this study which comes from two sources. The main set of data (visual and textual) is obtained from six published award-winning Malaysian picturebooks. The second set of data is the information obtained from the three picturebook writer-illustrators. These two sets of data were acquired by employing relevant research tools. The first set of data is compiled using stringent selection procedures while the second set of data is attained via one-on-one interviews with the three Malaysian picturebook writer-illustrators. These two sets of data will ensure the credibility and validity of the study as well as provide a broader description of the findings (see Section 3.4.1). Subsection 3.5.1 provides some key details and characteristics of the six award-winning Malaysian picturebooks while subsection 3.5.2 provides information about the interviews conducted with the Malaysian picturebook writer-illustrators.

3.5.1 The multimodal texts – Six award-winning Malaysian Picturebooks

The primary data for this study are six Malaysian picturebooks which won the Noma Concours for Picture Book Illustrations award. This competition was organised every other year by Asia/Pacific Cultural Centre for UNESCO (ACCU) and its main aim was to discover up-and-coming illustrators, graphic designers and artists in Asia (except Japan), the Pacific, Africa, Arab States, and Latin America & the Caribbean. The six Noma Concours (ACCU) award-winning Malaysian picturebooks used in this study are:

a) *The Real Elephant* by Yusof Gajah

b) *The Proud Butterfly and the Strange Tree* by Jainal Amambing

c) *Land Below The Wind* by Awang Fadilah

d) *Longhouse Days* by Jainal Amambing

e) *The Wonderful Sparrow* by Jainal Amambing

f) *The Magic Buffalo* by Jainal Amambing

The six Malaysian picturebooks' written text are first tested using *Flesch Reading Ease* to identify the readability or the ease with which a reader can understand them. This readability test is designed to ascertain the level of difficulty in written English texts. Figure 3.5 displays the steps taken to ascertain the level of difficulty in each picturebook.

```
┌─────────────────────────────────────────────────────────────────┐
│        Retype text from each picturebook into a Microsoft Word document. │
│                              ↓                                    │
│                        Go to Tools Menu.                          │
│                              ↓                                    │
│        Click options. Choose and click the Spelling & Grammar tab. │
│                              ↓                                    │
│           Select the check grammar with spelling check box.       │
│                              ↓                                    │
│        Select the show Readability statistics check box. Click ok. │
│                              ↓                                    │
│             Check Spelling & Grammar for each picturebook.        │
│                              ↓                                    │
│          The reading level of each picturebook will be displayed  │
└─────────────────────────────────────────────────────────────────┘
```
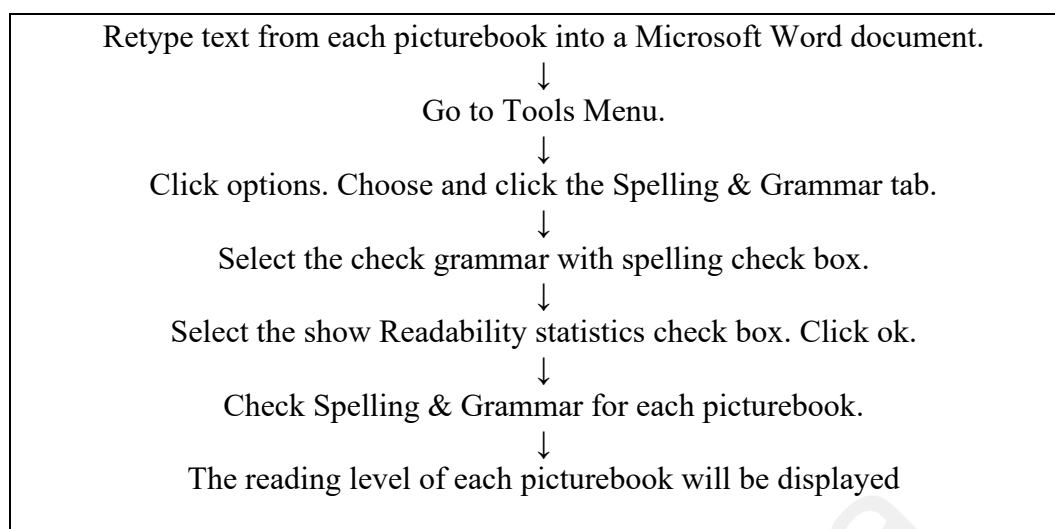
Figure 3.5 : Steps to ascertain Malaysian picturebooks' level of difficulty

In the *Flesch Reading Ease* test, higher scores indicate books that are easier to read while lower scores indicate texts that are more difficult to read. The analysis displayed in Table 3.4 reveals that five of the picturebooks fall within the range of 70 – 80 (fairly easy) while one picturebook (*Longhouse Days*) falls into the easy to read range. In addition, the *Flesch-Kincaid Grade Level* for all the books are between 3.9 and 6.0 which shows that it is suitable for learners in Years 4 – 6. In short, the readability statistics show that the six award-winning Malaysian picturebooks are suitable in terms of readability for young learners in primary schools aged between 9 to 12 years. The aptness of the books were also affirmed by the three writer-illustrators who mentioned in their one-on-one interviews that their target audience are mainly young leaners aged between 8-12 years old.

The other main features of the six award-winning Malaysian picturebooks such as the number of words and number of openings are also highlighted in Table 3.4. The six selected picturebooks are suitable to teach multimodal literacy because the layout gives equal or more weightage to illustrations and there is a variety of depiction styles. In addition, the picturebooks also have added advantage in terms of cultural background and local settings (refer to 1.4.2).

Table 3.4

Visual and Textual Information of Malaysian picturebooks

Information	Real Elephant	The Proud Butterfly and The Strange Tree	Land Below The Wind	Longhouse Days	The Wonderful Sparrow	The Magic Buffalo
Openings	15	16	6	10	8	14
Single page illustrations	6	8	6	7	8	2
Double spread	3 + 3	4		1		6
No. of words	389	397	160	321	332	298
No of sentences	31	37	19	31	25	28
No. of pages	28	28	20	20	20	20
Weight	Visual privileged	Visual privileged	Visual privileged	Visual privileged	Equal weight	Visual privileged
Flesch Reading Ease	78.7	78.6	72	86	78.2	70.4
Flesch-Kincaid Grade Level	4.8	4.7	5.6	3.9	5.2	6.0

3.5.1.1 Synopsis of picturebooks

Short synopses of each Malaysian picturebook analysed in this study are given below.

a) The Real Elephant
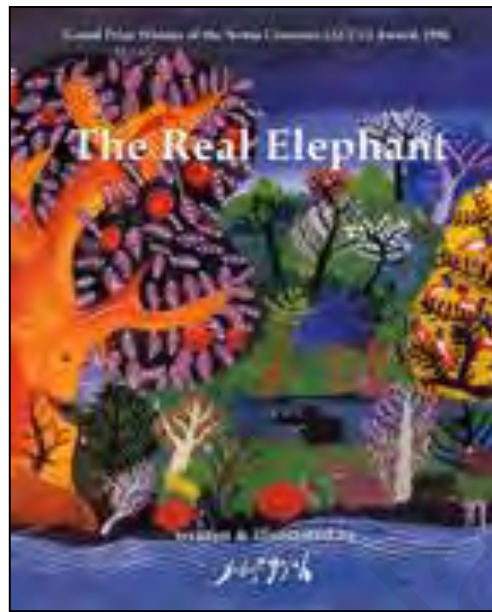
Writer-Illustrator: Yusof Gajah

The Real Elephant is a fable as it features animals and trees who are given human qualities and it also illustrates a moral thesis. This story is about an elephant that ate a forbidden fruit from a strange tree. Immediately, the elephant found itself changing into many different animals. First, it changed into a strange bird, then it changed into a fish, a crocodile and finally a dragon. All the other animals looked at the elephant and laughed because it looked so strange. They were not afraid of it. One day, the elephant changed into a fish, a bird, a crocodile and a dragon all at the same time. It really looked very strange. The elephant prayed daily to become its original self and finally his prayers were answered. It became a real elephant again.

b) The Proud Butterfly and The Strange Tree
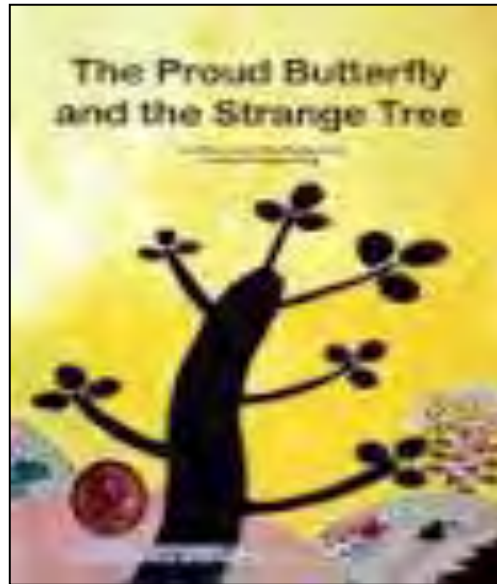
Writer-Illustrator: Jainal Amambing

The Proud Butterfly and the Strange Tree is a fable and the characters are a tree and animals who are able to talk and act like humans. The plot includes a simple conflict and resolution. This story is about a proud butterfly that is ignored by all the other butterflies because it loves to praise itself and boast about its beauty. One day, the butterfly saw a strange looking ugly black tree. The butterfly felt the tree should not be in the garden and started to break the branches. However, the next day the butterfly had a shock when the broken tree changed into a colourful beautiful tree. After some time, the butterfly became all black and was shunned by the other butterflies. The proud butterfly felt very sad and started asking the tree for forgiveness daily. It promised never to be proud and boastful again. After some time, the proud butterfly regained its colours and all its friends again and was never unkind to others. Now it is known as the 'beautiful butterfly'.

c) **Land Below The Wind**

Writer-Illustrator: Awang Fadilah

This picturebook is a factual memoir and has features of the recount genre, written in the first person and in the present tense. This personal story describes the daily life of a boy who lives in Sabah also known as 'Land below the wind'. The boy lives in a village with his sister who sells hand-made crafts as well as fruits at the local market. The boy and his sister also love performing traditional dances while their friends play traditional music. In addition, the boy also goes hunting in the forest for food or fishing in the sea for fish. He also enjoys diving and looking at the beautiful underwater scenery. There is no complications in this picturebook as it a recount.

d) Longhouse Days
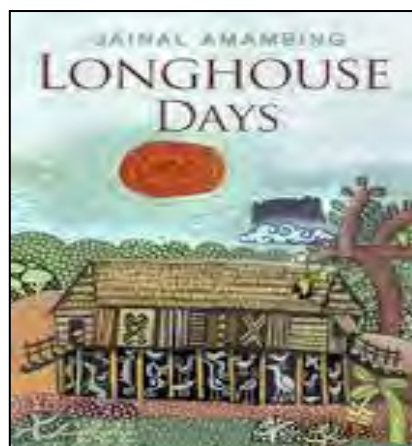
Writer-Illustrator: Jainal Amambing

Longhouse Days is a form of recount or simple memoir, written in past tense. This factual memoir tells the story of a young Rungus boy who grew up in a longhouse in Sabah. The boy talks about his life in a longhouse. He describes his daily routines and all the different activities he does with his family and friends. Picturebook reader-viewers will be able to get a first-hand view of a young boy's life in a longhouse. The story ends with the boy waking up in his new home after a farewell dinner in the longhouse. There is no specific negative events in this picturebook as it a recount.

e) The Wonderful Sparrow
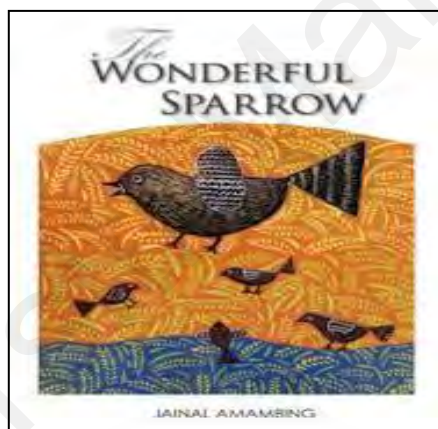
Writer-Illustrator: Jainal Amambing

The Wonderful Sparrow is a folk tale and the realistic main character and setting fits the geography of the Rungus culture. Usan-Usan was a young farmer who had a small paddy field that he cultivated all by himself. One day while he was playing the flute and dreaming of his princess, a hungry sparrow appeared behind and asked him for some grains of paddy. Although Usan-Usan was shocked to see a talking sparrow, being kind he still fed it. Before flying away, the sparrow gestured Usan-Usan and asked to follow it. The sparrow guided Usan-Usan to a palace where a beautiful princess awaits him. They fell in love and got married. The sparrow was never seen again. The story ends with a happy note and the only supernatural element in this story is the talking sparrow.
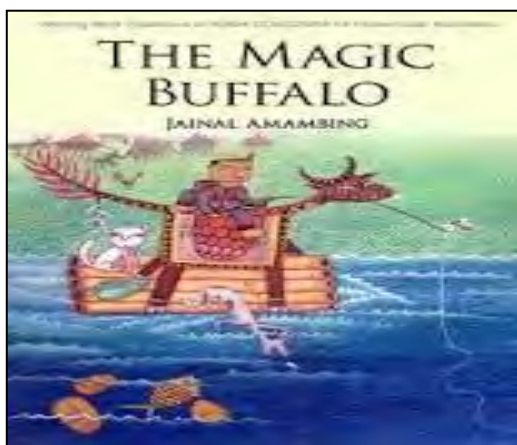
Writer-Illustrator: Jainal Amambing

The Magic Buffalo is a Rungus folk tale. The characters and setting in this story revolve around the Rungus ethnic group and the plot is uncomplicated. The story is about a poor, cheerful boy named Sansarinaga who had no friends because he did not have a buffalo. One day, he carved a beautiful toy buffalo using parts of a coconut tree. He rode the buffalo around the village with his three friends – a dog, a cat and a hen. Sansarinaga thought his magic buffalo could slide, float on water and even fly in the sky but it was only a dream. Sansarinaga took his toy buffalo outside to play and all the other children were excited to see it. They wanted to play with the toy buffalo and be friends with him. As per norm, this folk tale concludes with a moral message and a happy ending.

3.5.2 Interviews with Malaysian Picturebook Writer-Illustrators

This study employed one-on-one interview as its research tool because it was the most apt and fitting tool to obtain relevant information from the picturebook writer-illustrators. This instrument allowed the researcher to probe, ask questions and record answers from the respective interviewee (Creswell, 2012). Separate interviews were conducted with the three writer-illustrators whose picturebooks were analysed in this study. They were all able to give accurate information and insights about the picturebooks

particularly how the illustrations were constructed to narrate the story and entice young readers. The interview questions focused on the writer-illustrators' backgrounds and the influence it has on the conceptualization of their illustrations. The questions also focused on the interpretation of their illustrations particularly those with cultural connotations.

Interviews conducted with the three prominent Malaysian writer-illustrators shows that they are still actively involved in illustrating picturebooks and conducting courses related to picturebook illustration and production. They were able to share their expertise and experience and provide valid insights to the research analysis due to their familiarity of the data and expertise in local picturebook writing. The information and data gathered in person from the one-on-one interviews with the three award-winning writer-illustrators formed the second set of data in the study. The following three sub-sections provide a short background of the three writer-illustrators.

3.5.2.1   Background of Mohd Yusof Ismail @ Yusof Gajah

Mohd Yusof Ismail is one of Malaysia's leading award-winning picturebook writer-illustrator. He was born in 1954 in Negeri Sembilan. He is also fondly known as Yusof Gajah because the 'gajah' or elephant is constantly featured in all his artistic creations. He has a deep and everlasting love for children's picturebooks and has written and illustrated a large number of books for pre-schoolers and young learners. His books were also chosen to be part of McDonald's Happy Meal Book Program.

Yusof Gajah won the grand prize for the Noma Concours (ACCU) award for best illustrations and his winning picturebook *The Real Elephant* has been published in Malay, Japanese and finally in 2010 it was published in English. He was also nominated twice for the Astrid Lindgren Memorial Award which is an international children's literary award in the year 2011 and 2012. Although he didn't win, the nomination by itself is a

great achievement. He has also been on the panel of jury for prestigious awards such as the Nami Concours, Korea; the ACCU Noma Concours in Tokyo and the Bratislava BIB award. He has also trained many upcoming Malaysian illustrators like Jainal Amambing and Awang Fadilah.

3.5.2.2 Background of Jainal Amambing

Jainal Amambing was born in 1968. He is a Rungus, which is an ethnic group of Borneo. His artworks have graced many art galleries and exhibition centres. Being a farmer, his illustrations provide details of an indigenous group's farming life and culture (Star, 31 July 2011). He has won many art competitions at the state, national and international levels like the ACCU Noma Concours Awards and Nami Island Illustration Concours. In the year 2013, he won the first prize in DBP-Kota Buku Picture Book Illustration Award. One of his picturebooks titled *The Magic Buffalo* has been translated into German. Currently, he resides in Kudat, Sabah with his family. .

3.5.2.3   Background of Awang Fadilah

Awang Fadilah, a Bruneian Malay, hails from Sabah, East Malaysia and was born in 1972. He resides in Kota Kinabalu with his wife and two children. He has been illustrating picturebooks since the late 90s. He is a self taught artist and has no formal training. Several of his picturebooks have been published by Dewan Bahasa dan Pustaka (DBP). He has also participated in local as well as international exhibitions. He was the runner-up at the ACCU Noma Concours Awards in 2006 and also the Purple Island Winner at Nami Concours, Korea in 2015. Being a person who has no formal art training, he produces a lot of naïve art work as he has a deep interest in this art form. His display of artwork can be viewed every Sunday at Gaya Street market in Kota Kinabalu, Sabah.

3.6 Data Collection Procedures

This section describes how the two sets of data for this study specifically the textual and visual data from the six picturebooks and interviews with writer-illustrators were collected. The first method of data collection involves analysis of visual, textual and cohesion content from the six Malaysian picturebooks in order to identify how literary elements are represented in them. The second method of data collection is the information gathered from one-on-one interviews with the three writer-illustrators. Section 3.6.1 describes the stages of data collection for Malaysian picturebooks and the way it will be presented. Section 3.6.2 focuses on how data from the interviews were collected. Both these sources of data are vital to enhance the validity of this study.

3.6.1 Selection of picturebooks

The primary data for this study are six award-winning Malaysian picturebooks. Figure 3.6 illustrates how the six picturebooks that are chosen for this study were selected meticulously following certain procedures.

```
┌─────────────────────────────────────────────┐
│   SELECTION OF MALAYSIAN PICTUREBOOKS        │
└─────────────────────────────────────────────┘
                     │
                     ▼
┌─────────────────────────────────────────────┐
│ Stage 1: Identification of texts             │
│ • International award winners -Noma Concours  │
│   for Picture Book Illustration Award winners.│
└─────────────────────────────────────────────┘
                     │
                     ▼
┌─────────────────────────────────────────────┐
│ Stage 2: Selection of texts                  │
│ ➢ Malaysian illustrators/ writers            │
│ ➢ Published books/obtainable/ accessible     │
└─────────────────────────────────────────────┘
```
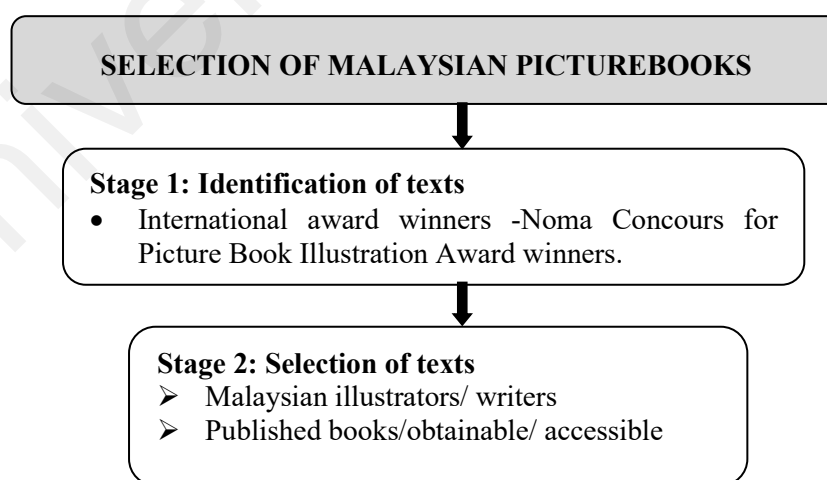
Figure 3.6 : Selection of Malaysian Picturebooks for Data Collection

3.6.1.1 Identification of Malaysian Picturebooks

In identifying and selecting the Malaysian picturebooks, the researcher focussed on winners from the Noma Concours for Picture Book Illustrations awards, organised biennially by Asia/Pacific Cultural Centre for UNESCO from 1978 to 2008. The winners from this competition were chosen because previously, this was the only platform where up-and-coming illustrators from Asia, the Pacific, Africa, Arab States, Caribbean and Latin America were given international awards and acclaims. The winners were selected by international jury members who are also well-known editors and illustrators of children's books from different countries.

3.6.1.2 Selection of Malaysian Picturebooks

At the next stage of data selection, seventeen Malaysian picturebooks that were shortlisted and selected for the awards were identified. These seventeen picturebooks were written and illustrated by six writer-illustrators. The list of winners from Malaysia can be seen in Table 3.5. Three writer-illustrators' winning work were locally published and they are Yusof Ismail, Jainal Amambing and Awang Fadilah.

These three writer-illustrators' works have also won numerous other awards at national and international levels. Yusof Gajah, for instance is the only Malaysian who has been nominated twice in 2011 and 2012 for the Astrid Lindgren Memorial award which is the largest award for children and young adult literature and this is an indicator of the significance of his works. Jainal Amambing and Awang Fadilah have also won many awards at state, national and internationals level for their work. Two of the books analysed in this study have also been translated into other languages as their illustrations are eye-catching. In short, the chosen picturebooks have shown a certain quality and this further validates the choice of data for this study.

Table 3.5

Malaysian Winners of Noma Concours for Picturebook Illustrations 1978-2008

No	YEAR	NAME	PRIZE	TITLE
1	1978			
2	1980	Zainuddin Jamil	Runner-Up	The Unlucky Crow
3	1982			
4	1984			
5	1986	Zainuddin Jamil	Runner-Up	Little Fang
		Ibrahim Said	Encouragement	How Beautiful The Rainbow
		M. Yusof Ismail	Encouragement	Meot, the Lazy Mouse
6	1988	Ibrahim Said	Encouragement	Who will be First
		M. Yusof Ismail	Encouragement	When I was Young
7	1990	Ibrahim Said	Encouragement	Flying High, Pipo
8	1992	M. Yusof Ismail	Runner-Up	The Last Tree
9	1994			
10	1996	M. Yusof Ismail	Grand Prize	**The Real Elephant**
11	1998	Jainal Amambing	Encouragement	**The Lovely Butterfly**
12	2000	Jainal Amambing	Second Prize	**The Wonder Sparrow**
13	2002	Jainal Amambing	Runner-Up	Tadtaru Misses The Sunrise
		Asmadi	Runner-Up	The Red Cage
14	2004	Jainal Amambing	Runner-Up	A Wonderful Tree
15	2006	Jainal Amambing	Second Prize	**The Last Day I Lived in a Long House**
		Awang Fadilah	Runner-Up	**Land Below The Wind**
16	2008	Jainal Amambing	Encouragement	**Sansarinaga and the Beautiful Toy Buffalo**

source https://www.accu.or.jp/noma/english/e_index.html

One of the main advantages of analysing visual, textual and the cohesion of data from picturebooks is that it expedites the collection of a large amount of reliable information without necessarily questioning many people. However, the method is limited because it is based on the researcher's interpretation of the data and the analysis process takes a long time. To ensure the validity of this method, the following data collection method is employed which is interviews with the three picturebook writer-illustrators.

3.6.2   Interviews with picturebook writer-illustrators

Semi-structured one-on-one interviews were conducted with the picturebook writer-illustrators to explore issues related to their background and to verify the meaning of signs and objects represented in certain illustrations. Data from the interviews also help to validate the findings from the visual and textual analysis. Their views and comments were gathered in person through in-depth one-on-one interviews. Before the interviews commenced, telephone calls were made to the three writer-illustrators to state the research purpose and to obtain permission for interviews.

3.6.2.1   Stages of Interview

The three Malaysian writer-illustrators were interviewed in order to obtain key information on Malaysian picturebooks as multimodal texts and the processes involved in writing and illustrating picturebooks. The interviews were carried out between 12 April 2017 and 30 May 2017 The recorded interviews were then transcribed and analysed in terms of content analysis to obtain verifications about the visual and textual elements found in picturebooks. This further ensures the validity and reliability of the findings derived by the researcher.

The advantage of a one-on-one interview method is it allows the researcher to build a personal rapport with the interviewees and this allows the interviewees to share their experiences and knowledge of visual art in greater depth particularly since two of the interviewees are not able to converse fluently in English Language. This type of interview is also generally shorter than focus group interviews. However, the main disadvantage is cost as the researcher had to travel directly to their homes.

Table 3.6

Stages in Conducting Interviews

Stage	Description
1	**Identify the three writer-illustrators** • Obtain information on writer-illustrators through the publishers and book shop owners • Contact the three writer-illustrators via telephone • Obtain consent from the interviewees to participate in the study • Get them to complete an informed consent form upon arrival at the interview venue
2	**Determine the type of interview** • One-on-one is chosen because this will be the best way to get the illustrators' views and answers to each research question. • Design and prepare the interview questions
3	**Record and transcribe the interview** • The interviews with the three writer-illustrators were recorded and the pertinent explanations were noted down • The interviews were transcribed for content analysis
4	**The interpretation of data** • Extract relevant findings to support the analysis

The two main data collection methods are clearly elaborated and explained in the above subsections and Table 3.7 succinctly summarises this.

Table 3.7

Types of Data and Methods of Data Collection

Qualitative Research Method	
Types of data	**Methods of data collection**
• Data from Malaysian picturebooks • Data from transcribed interviews	• Discussion of visual, textual and the cohesion of both modes analysis • Interviews with picturebook writer-illustrators

3.7   Methods of Data Analysis

This study employed qualitative research methods in analysing the visual and textual representation of literary elements in Malaysian picturebooks and also the three one-on-one semi-structured interviews with the writer-illustrators. Although the approach to the study is principally qualitative, the findings from a few aspects of literary elements like

the number of visual affects found in each picturebook are also presented in a quantitative manner using frequency counts.

Figure 3.7 highlights the research analysis procedures of this study and in particular displays how qualitative approach is used to analyse the four literary elements, visually and textually, in six award-winning Malaysian picturebooks. Painter et al's (2013) Multimodal Discourse Framework is adapted to suit the needs of this study and it provides a checklist of visual and textual features that will enable the researcher to carry out data analysis in a systematic manner.

Analysing Visual elements (data from six Malaysian picturebooks)	**Analysing Textual elements** (data from six Malaysian picturebooks)

- Label the visuals in each picturebook using a coding system.
- Analyse visuals in terms of the four literary elements: character, setting, point of view and mood.
- Each literary element will be analysed separately according to its meaning potential categories (Painter et al., 2013)..

- Label the text in each picturebook using a coding system.
- Analyse text in terms of the four literary elements: character, setting, point of view and mood.
- Each literary element will be analysed separately according to its meaning potential categories (Painter et al., 2013).

Verify the visual and textual analysis of literary elements with two other coders and interview with illustrators.

i. Discussion of character, setting, point of view and mood in terms of visual depictions. (RQ 1)
ii. Discussion of character, setting, point of view and mood in terms of textual representations. (RO 2)

Combine the findings for each literary element and identify the 'commitment' or amount of meaning potential taken up by both the visual and textual meaning system for each literary element using SFL dimension of Instantiation.

Analyse the intermodal cohesion between visual and textual representation of each literary element from the six picturebooks separately using Painter et al's Complementary Visual and Textual Meaning Systems Framework. (RQ 3)

The findings from the first three research questions will be used to construct a 'visual metalanguage checklist' that will illustrate the application of detailed metalanguage for each literary element.

Conclusion

Figure 3.7 : Research Procedures of the Study

3.7.1   The Visual Component Analysis

The following subsections discusses the framework used for visual analysis and the stages in answering the first research question which is as follows: RQ 1: How are literary elements represented visually in Malaysian picturebooks? To answer the first research question, the study looks at how literary elements are represented through instantiation of visual images to create meanings throughout the story by focusing the analysis on four literary elements: (i) character, (ii) setting, (iii) point of view and (iv) mood.

3.7.1.1   Framework of Visual Analysis for Literary Elements

The analysis was based on Painter et al's (2013) multimodal discourse framework which was adapted for this study to examine the ways literary elements are depicted visually in picturebooks. All findings were interpreted in a qualitative manner.

Table 3.8

Visual Meaning Potential and Realisations

		Visual Meaning Potential	Visual Realisations	Types / Examples of Realisations
LITERARY ELEMENTS	**CHARACTER**	Character Attribution	Depiction of physical attribute	big sized, medium-built, tall, short, plump, Malay, Chinese
			Infer age, class, ethnicity, role	infer based on size. hair, skin colour, clothing etc
		Character Qualities	Depicted affect or action Evoked judgement	infer based on actions
		Character Manifestation Character Appearance/ Visibility	Complete	Complete – character's head included in the representation
			Metonymic	Metonymic – body part or shadow shown
			Appear	First depiction of character
			Reappear	Character reappers immediately in next image or after absence. Are there variations in attribution?
		Affiliation between depicted characters	**Power** - vertical angle of viewing by depicted characters in relation to another	high angle – looking up to another character – powerful
				mid/eye-level (equal power)
				low angle – looking down on another character - vulnerable, weak
			Proximity social distance – closeness of the character to each other in the image	Intimate/bodies touching – close personal relationship, leaning towards each other, eye-contact, gesture to each other
				far apart/ widely spaced – distant relationship, far interpersonal distance
			Orientation/ Involvement +/- mutuality of character gaze (facing and gazing at each other)	Bodily orientation of the depicted characters to each other. For example, face to face, side by side or back to back, facing the back,
	SETTING	Circumstantion	Details of the place or physical environment in which the characters act	place – village, city details – broken fences, drains, doorways, barred windows
			Depiction of time	morning, afternoon, evening, dawn or dusk
		Inter-circumstance	Variations or changes in context	setting shifts from interior to exterior of home
			New perspectives on a context	setting shifts to new location

155

POINT OF VIEW		Visual Focalisation	Contact – gaze out to viewer by depicted human, anthropomorphised character or animal	Direct – frontal gaze
				Invited – head/eyes turned from side
			Observe	no gaze out to viewer by character
			Unmediated	The reader observes or makes contact without being positioned as a character
			Mediated	The reader views the story through the eyes of a character (vicarious/explicit)
MOOD		Ambience/ Colour	Vibrancy (vibrant or muted)	Vibrant - full saturation
				Muted – lower saturation
			Warmth (warm or cool shades)	Warm shades like red, orange, yellow hues
				Cool shades like blue, green, aqua hues
			Familiarity	Familiar - more colour differentiation
				Removed - less colour differentiation
		Visual Affect – relays emotion	Emotion depicted through facial features	Agonised face – upset Cheerful face- happiness
			Emotion depicted through bodily stance / gestures	disgust - Shoulders forwards, head downwards

[adapted from Painter et.al (2013)]

3.7.2.2 Stages of Visual Component Analysis

The four literary elements which are focussed in this study are character, setting, point of view and mood and their visual representation in Malaysian picturebooks are analysed using the adapted version of Painter et al's (2013) Multimodal Discourse framework and conducted in 9 stages as detailed in Table 3.9. Each literary element was analysed separately according to the stages described. The steps to analyse the visuals in picturebooks is adapted from Bezemer and Jewitt (2010) guidelines in the book *Research Methods in Linguistics*.

Table 3.9

Stages of Visual Analysis

Stage	Description
1	**Label the visuals/ illustrations**
	The visuals or illustrations in each picturebook are labelled using a simple coding system based on their sequence in the picturebook.
2	**Identify, Classify and Analyse visuals/illustrations in terms of the first literary element: character**
	i. Character attribution
	ii. Character qualities
	iii. Character manifestation and appearance
	iv. Affiliation between depicted characters
3	**Interpret the literary element 'Character'**
4	**Identify, Classify and Analyse visuals in terms of the second literary element: setting**
	i. Setting of place
	ii. Setting of time
5	**Interpret the literary element 'Setting'**
6	**Classify and Analyse visuals in terms of the third literary element: point of view**
	i. Contact
	ii. Observe
7	**Interpret the literary element 'Point of View'**
8	**Classify and Analyse visuals in terms of the fourth literary element: Mood**
	i. ambience – vibrancy, warmth and familiarity
	ii. visual affect – facial expression, body stance, gesture
9	**Interpret the literary element 'Mood'**

There are nine stages involved in the analysis of visual representation of literary elements and are detailed below.

1. Stage 1: Label the visuals/illustrations

First, the six Malaysian picturebooks used in this study are coded as shown in Table 3.10.
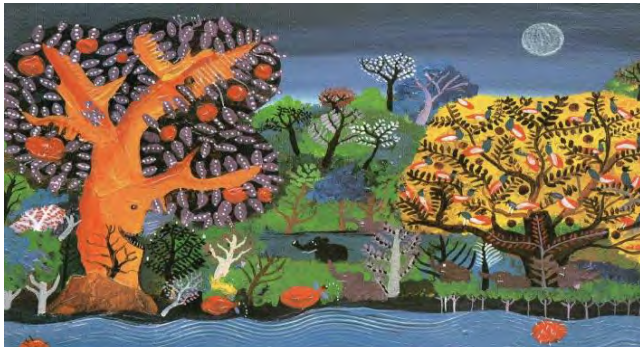
Table 3.10

Picturebook Codes

Code	Picturebook Title
RE	The Real Elephant
PB	The Proud Butterfly and The Strange Tree
LW	Land below the Wind
LD	Longhouse Days
WS	The Wonderful Sparrow
MB	The Magic Buffalo

Next, the illustrations in each picturebook are labelled and presented according to the sequence they appear in as this will facilitate data analysis and discussion. For example, Table 3.11 displays the first illustration extracted from the picturebook entitled *Real Elephant*. This illustration is labelled as RE, followed by the word OP and a number which signals the order it appears in the picturebook (i.e.: RE/OP1). The abbreviations denote the following: RE - The Real Elephant and OP - opening. The complete labelling for all the illustrations in the six picturebooks can be seen in Appendix A.

Table 3.11

Sample Labelling for Illustrations

Label	Illustrations for *The Real Elephant*
RE/OP1	

2. **Stage 2: Identify, Classify and Analyse illustrations in terms of the first literary element: character**

In stage 2, picturebook illustrations which feature the main and supporting characters are analysed for the following subsections.

(i)   <u>The identification and classification of character attribution</u>

Character attribution detailed in Painter et al's (2013) framework is derived from the relevant illustrations in each picturebook. Table A in Appendix C represents how these attributes are identified, classified and analysed.

(ii)   <u>The identification and classification of character qualities</u>

Character qualities detailed in Painter et al's (2013) framework is derived from the relevant illustrations in each picturebook especially by analysing the characters' actions.

(iii)   <u>The identification and classification of character manifestation and appearance</u>

Character manifestation can be complete or metonymic while in terms of appearance, characters can appear in all the illustrations or at intervals. Table B in Appendix C is the table used to identify character manifestation and appearance in picturebooks.

(iv)   <u>Affiliation between characters</u>

Affiliation between characters can be determined by looking at these three meaning systems: power, proximity and orientation. This indicates the type of relationships that they share. Table C in Appendix C represents how this affiliation is analysed and classified.

3. **Stage 3: Interpret the literary element 'Character'**

The visual analysis of the literary element 'character' is discussed in this stage based on the findings of all three subsections.

4. **Stage 4: Identify, Classify and Analyse illustrations in terms of the first literary element: Setting**

This stage involves identifying the setting of place and describing the environment or locations of various events that takes place while setting of time looks at time of the day or the period in which the story takes place as well as the duration of the story. Table D in Appendix C represents the table used to describe the setting of place, inter-circumstance as well as setting of time in picturebooks.

5. **Stage 5: Interpret the literary element 'Setting'**

The visual analysis of the literary element 'setting' is discussed in this stage based on the findings.

6. **Stage 6: Identify, Classify and Analyse illustrations in terms of the first literary element: Point of view**

This stage sees the step of classifying the literary element 'point of view'.

i)   The classification of System of Focalisation into sub-systems of Contact and Observe.

ii) Identifying and examining the type of focalisation

Table E in Appendix C denotes how the System of Focalisation and its systems are identified and analysed.

7. **Stage 7: Interpret the literary element 'Point of View'**

This stage comprises the interpretation and discussion of data obtained through the analysis of 'point of view'.

8. **Stage 8: Identify, Classify and Analyse visuals/illustrations in terms of the fourth literary element: Mood**

In this stage, all visuals are analysed for the two subsections of Mood which are ambience and visual affect.

    i.   <u>The identification and description of ambience</u>

Aspects of ambience that are established through the use of colours are vibrancy, warmth and familiarity. Each illustration is analysed and described individually.

    ii.   <u>The identification and classification of visual affect</u>

Aspects of visual affect that contribute to the development of mood visually are facial expressions, bodily stance and gestures. All these instances will be tabulated to identify the visal affect that is the most dominant and the total number of instances will be revealed at the end of the chapter.

9. Stage 9: Interpret the literary element 'Mood'

The visual analysis of the literary element Mood is discussed in this stage based on the findings of ambience and visual affect.

3.7.2 The Textual Component Analysis

The following section sees the framework used and stages in answering the second research question which is as follows: RQ 2: How are literary elements represented textually in Malaysian picturebooks? The study looks at how literary elements are represented through instantiation of textual data to create meanings throughout the story by focusing on the analysis on four literary elements: (i) character, (ii) setting, (iii) point of view and (iv) mood.

3.7.2.1 Framework of Textual Analysis for Literary Elements

The descriptions of textual/verbal meaning choices provided by Painter et al's (2013) in their framework (refer to Table 3.2 and Table 3.3) were adapted and used to analyse the representation of literary elements textually in picturebooks. Table 3.12

shows the textual meaning potential involved and the general nature of its realisations for each literary element. The focus of the textual analysis will be on the four literary elements: (i) character, (ii) setting, (iii) point of view and (iv) mood. Each literary element was analysed separately to see how meaning is instantiated in picturebooks.

The researcher has merged the verbal meaning categories tone, attitude and verbal affect and named it Mood because the atmosphere of a story can be sensed textually from word choices found in emotion language. All findings were interpreted qualitatively.

Table 3.12

Textual Meaning Potential and Realisations

		Textual Meaning Potential	Textual / Verbal Realisations	Examples
LITERARY ELEMENTS	**CHARACTER**	Character Description	Relational transitivity ('being' or 'becoming'): be, have, feel, become..	She became thirsty. Usan-Usan is young. Usan-Usan is a farmer.
			Nominal group structures (acts as the subject)	Those five beautiful shiny green apples
		Attitude - Evaluative language Used to evaluate things, people's characters and their feeling	Normality Is s/he special?	lucky, fashionable, normal, unfortunate, odd
			Capacity Is s/he capable?	powerful, intelligent, fit, skilled, robust, healthy
			Tenacity Is s/he dependable?	brave, tireless, heroic, cautious, hasty, timid,
			Veracity Is s/he honest?	truthful, genuine, frank, dishonest, lying, direct
			Propriety Is s/he good?	good, just, kind, noble, moral, bad, vain, snobby,
		Character Identification	Introducing / Presenting Reference	Indefinite articles *a, an*
				Indefinite pronoun – **someone, anyone, one**
				possessive determiner - **my, your, his, her, its**
				Comparative – **else, same, similar, another,**
			Tracking/ Presuming Reference	personal pronoun – **he, she, it, they, we, I.**
				Names – **Sansarinaga**
				definite article – **the**
				demonstratives: **this, that, these and those**
				possessive determiner - **my, your, his, her, its**
				Comparative – **else, same, similar, another,**
		Affliation between characters	Power	Reciprocities of linguistic choices between characters.
				Choices in exchange structure. For eg: unreciprocated greeting, non-compliant response
			Proximity/Social Distance	Nature of naming choices, endearments/ presence or absence of verbal intimacy markers.
				Ellipted response also reduces social distance

163

		Orientation/ Involvement	Proliferation/production of linguistic choices (eg various ways of naming of pet - my kitty,baby)
			specialised lexis/ slang/topic
			Contractions of realisations (nature of the verbal conversation)
SETTING	Circumstances of Location	Specification of time	Time (temporal) – afternoon, evening, night
		Specification of place	Place (location) – village, Ipoh, forest
POINT OF VIEW	Textual Focalisation	External Focalisations	Third person's point of view or narrative. The narrator refers to the characters either by name or by the pronouns 'he' and 'she'.
		Internal Focalisations	First person's point of view The narrator is a character in the story who tells the story using the pronoun 'I'.
MOOD	Verbal affect – Emotion language Deliberate choice of words to influence emotion	happiness/ unhappiness	relieved, sad, cry, ecstatic, happy, laugh,
		satisfaction / dissatisfaction	interested, involved, absorbed, pleased, flat, bored, frustrated
		security/ insecurity	confident, restless, comfortable, trusting, uneasy, nervous, anxious

(adapted from: Painter, et al 2013)

3.7.2.2 Stages of Textual Components Analysis

The textual representation of character, setting, point of view and mood in Malaysian picturebooks are analysed using an adapted version of Painter et al's (2013) Multimodal Discourse framework and conducted in 10 stages as detailed in Table 3.13. Each literary element is analysed separately according to the stages described.

Table 3.13

Stages of Textual Data Analysis

Stage	Description
1	**Code and label the textual data**
	The text in each picturebook is labelled using a simple coding system based on their sequence in the picturebook (refer to Appendix B).
2	**View the textual data**
3	**Identify, Classify and Analyse textual data in terms of the first literary element: character**
	i. Character description and identification
	ii. Character qualities
	iii. Character manifestation and appearance/visibility
	iv. Affiliation between depicted characters
4	**Interpret the literary element 'Character'**
5	**Identify, Classify and Analyse textual data in terms of the second literary element: setting**
	i. Setting of place/specification of place
	ii. Setting of time/specification of time
6	**Interpret the literary element 'Setting'**
7	**Classify and Analyse textual data in terms of the third literary element: point of view**
	i. Internal focalisation
	ii. External focalisation
8	**Interpret the literary element 'Point of View'**
9	**Classify and Analyse textual data in terms of the fourth literary element: Mood**
	i. Verbal affect – emotion language
10	**Interpret the literary element 'Mood'**

The ten stages involved in the analysis of textual representation of literary elements are specified below. The unit of analysis for the current study are textual data pertaining to the depiction of four literary elements which are character, setting, point of view and mood.

1.   **Stage 1: Code and label the textual data**

First, the six Malaysian picturebooks used in this study are coded as shown in Table 3.14. Next, the text from each picturebook is typed into a word document and arranged according to sequence of the double-spread openings. Each opening will have

different number of sentences and they are labelled numerically according to the order (refer to Appendix B). For example, the first opening of Yusof Gajah's picturebook *The Real Elephant* has two sentences as seen in the table below. The abbreviations denote the following: RE - Real Elephant, OP – Opening number and L- line number.

Table 3.14

Labelling the Textual Data

Opening	THE REAL ELEPHANT	Label
Opening 1	Once upon a time, there was a strange tree in the forest.	RE/OP 1/ L1
	All the animals living in the forest were forbidden from eating the fruit of the strange tree.	RE/OP 1/ L2

2.   Stage 2: View the Textual Data

The textual data from each picturebook was viewed and organised according to the four literary elements. The researcher analysed each textual meaning potential separately.

3.   Stage 3: Identify, Classify and Analyse textual data in terms of the first literary element: character

In stage 3, the textual data which are related to the literary element 'character' are viewed, organised and analysed for the following subsections.

(i)   <u>The identification and classification of Character Attribution</u>

Character attribution or description detailed by Painter et al (2013) is derived from the textual data in each picturebook using the the lexicogrammatical System of Transitivity which is part of Halliday's (1994, 2004) Systemic Functional Grammar and nominal groups. Although there are three main types of processes in Halliday's system of transitivity, only the study of relational transitivity provides the textual description of characters in picturebooks by relating a certain quality or identifying them. There are three subcategories in relational transitivity:

the intensive, the circumstantial and the possessive, and each subcategory has an Attributive and an Identifying Mode.

Intensive Attributive clauses is a resource for characterising entities serving as the Carrier (Halliday & Matthiessen, 2004, p. 219). The Carrier is always realised by a noun or nominal group. For example, in "*Tanissha is a pleasant girl*", *pleasant girl* is an attribute of the Carrier *Tanissha*. The main verbs in Attributive processes are typically *be* or other verbs like *have, become, seem and look* (Eggins, 1994). In the Intensive Identifying process, the Identified or Token is the entity being equated with the other and the Identifier or Value is the other description. For instance, in the sentence, "Rashmeka is the class monitor", *the class monitor* is the Value assigned to Token *Rashmeka*. Since this is an active clause, the Subject is the Token. The noun phrase in an Identifying clause can also be reversed; *The class monitor is Rashmeka.* Now *the class monitor* becomes the Token and *Rashmeka* is the Value. The main verbs in identifying processes are usually *be* or other verbs like *represent, make, mean, define,* or *equal* (Eggins, 1994).

In Possessive attributive processes, the relationship is one of ownership, in which, the Carrier possesses the Attribute. For example, in "Ramesh has a car", the carrier Ramesh possesses the attribute 'car'. Alternatively, possessive identifying processes express the procession in the form of relationship between the Identified and the Identifier (Eggins, 1994; Halliday & Matthiessen, 2004). Table A in Appendix D provides an example of how a sentence is analysed.

(ii)   <u>The identification and classification of Character Qualities</u>

Character qualities, focusing on a character's inner traits, are identified and analysed using evaluative language which provides positive and negative judgements about a character. The textual data is analysed for evidences of

evaluative language like normality, capacity, tenacity, veracity or propriety. Table B in Appendix D provides an example of how a sentence is analysed.

(iii)   <u>The identification and classification of Character Identification</u>

Characters are first identified and presented using indefinite articles, pronouns or possessive determiners. They are then tracked throughout the text using presuming reference like personal pronouns, names, definite articles, demonstratives or comparatives. Table C in Appendix D is the table used to identify Character Identification in picturebooks.

(iv)   <u>Affiliation between characters</u>

Affiliation between characters are determined textually by looking at these three meaning potentials: power, proximity and orientation. The verbal conversations, intimacy markers and linguistic choices in exchange structers between characters are analysed.

4. Stage 4: Interpret the literary element 'Character'

The textual analysis of the literary element 'character' is discussed in this stage based on the findings of Stage 1 and 2. For example, the analysis will also show if the writer preferred the attributive participants of carriers and attributes or the identifying process of tokens and values.

5. Stage 5: Identify, Classify and Analyse textual data in terms of the second literary element: Setting

Halliday (1994, 2004) has positioned *Place* within the System of Transitivity which encompasses three types of constituents: participant, process and circumstance. It is in Circumstances of Location that information about setting or where or when something takes place can be found. Two subcategories of circumstances of location, temporal (time) and spatial (place) are used to analyse setting in picturebooks. Table

D in Appendix D represents the table used to describe the setting of place and time in picturebooks.

6. **Stage 6: Interpret the literary element 'Setting'**

The textual analysis of the literary element 'setting' is discussed in this stage based on the findings in Stage 5.

7. **Stage 7: Identify, Classify and Analyse textual data in terms of the third literary element: Point of view**

This stage sees the step of classifying the literary element 'point of view'.

    i)   The classification of Textual Focalisation into sub-systems of external focalisation and internal focalisation

    ii)   Identifying and examining the type of focalisation particularly if it is a first person point of view or third person's point of view.

8. **Stage 8: Interpret the literary element 'Point of view'**

This stage comprises the interpretation and discussion of data obtained through the analysis of 'point of view'

9. **Stage 9: Identify, Classify and Analyse illustrations in terms of the fourth literary element: Mood**

In this stage, all textual data are analysed for the subsection of Mood which is emotive language (verbal affect).

    i.   <u>The identification and classification of verbal affect through emotion language (verbal affect).</u>

        The text is analysed for evidences of words that can deliberately influence the readers' emotions particularly words that invoke happiness, sadness, satisfaction, dissatisfaction, insecurity or security. Table E in Appendix D is

the table used to identify the different types of emotional language used in picturebooks.

10. Stage 10: Interpret the literary element 'Mood'

The textual analysis of the literary element 'Mood' is discussed in this stage based on the findings of stage 9.

3.7.3. Analysing intermodal cohesion of visual and textual elements to develop literary elements in picturebooks

This section studies the framework used and identifies the stages in answering the third research question which is as follows: RQ 3: How do the visual and textual sign systems work together to develop literary elements in Malaysian picturebooks? Subsection 3.7.3.1 looks at the framework used to analyse how literary elements are cohesively represented through instantiation of visual and textual data to create meanings throughout the story by focusing the analysis on four literary elements: (i) character, (ii) setting, (iii) point of view and (iv) mood. Subsection 3.7.3.2 looks at the various stages involved in analysing the intermodal cohesion of the four literary elements.

3.7.3.1 Framework of Intermodal Cohesion for Literary Elements

Painter et al's (2013) 'adapted Complementary Visual and Textual meaning systems framework' as seen in Table 3.15 was used to analyse intermodal cohesion and describe how visual and textual elements work together to develop the four literary elements in Malaysian picturebooks. This framework which was based on Halliday's SFL dimension of instantiation allows the researcher to analyse the amount of meaning potential committed by both visual and textual meaning systems for each literary element. For example, all visuals and textual resources related to each meaning potentials for the literary element 'character' in a particular picturebook were combined and analysed to determine whether the couplings are 'convergent' or 'divergent'. For example, there is

convergence in intermodal couplings when the main character is manifested completely in the visual and identified textually in all openings as well. If the character is only identified textually and not represented visually then the couplings are considered divergent.

Table 3.15

Framework for Intermodal Cohesion between Visual and Textual Meaning Systems

<table>
<tr><td rowspan="8">CHARACTER</td><td colspan="2" align="center">VISUAL</td><td colspan="2" align="center">TEXTUAL</td></tr>
<tr><td rowspan="2">Character Attribution</td><td>Depiction of physical attribute – hair, clothes, features, size</td><td rowspan="2">Character Description</td><td>Relational transitivity ('being'or 'becoming'): be, have, feel, become</td></tr>
<tr><td>Infer age, class, ethnicity, role</td><td>Nominal group structures (acts as the subject)</td></tr>
<tr><td>Character Qualities (Judgement) no system, but meaning may be invoked in reader</td><td>Depicted affect or action</td><td>Character Qualities - Evaluative language used to evaluate people's characters and their feeling</td><td>Normality: Is s/he special? Capacity: Is s/he capable? Tenacity: Is s/he dependable? Veracity: Is s/he honest? Propriety: Is s/he good?</td></tr>
<tr><td rowspan="2">Character Manifestation</td><td>complete – character's head included in the representation</td><td rowspan="4">Character Identification</td><td rowspan="2">Introducing / Presenting Reference</td></tr>
<tr><td>metonymic – body part or shadow shown</td></tr>
<tr><td rowspan="2">Character appearance</td><td>appear– first depiction of character</td><td>Tracking/ Presuming Reference</td></tr>
<tr><td>Re-appear – character reappears in next image or after absence. Are there variations in attribution or status?</td><td>Presenting and Presuming Reference</td></tr>
</table>

	VISUAL		TEXTUAL	
	Affiliation between Characters	**Power -** vertical angle of viewing by depicted characters in relation to another	**Affiliation between Characters**	**Power** Reciprocities of linguistic choices between characters/ Choices in exchange structure.
		Proximity social distance – closeness of the character to each other in the image		**Social Distance/Proximity** Nature of naming choices, endearments/ presence or absence of verbal intimacy markers
		Orientation/ Involvement +/- mutuality of character gaze (facing and gazing at each other		**Solidarity** Proliferation/producti on of linguistic choices(eg various ways of naming of pet, specialised lexis, slang,, topic) Contractions of realisations (nature of the verbal conversation)
SETTING	**Circumstances of Location**	Depiction of time	**Circumstances of Location**	Specification of time
		Depiction of place - Details of the physical environment in which the characters act		Specification of place
POINT OF VIEW	**Visual Focalisation:** Direction of gaze of character	Contact – gaze out to viewer Observe – no gaze out to viewer by character	**Textual Focalisation**	External Focalisations
		unmediated – as reader or observers mediated – as character/ along with character		Internal Focalisations
MOOD	**Ambience:** Colour choices in relation to - vibrancy - warmth - familiarity	**Vibrancy**: full saturation or lower saturation **Warmth**: warm shades like red, orange, yellow hues Cool shades like blue, green, aqua hues	**Attitude - Evaluative language** used to evaluate people's characters and their feeling	Normality: Is s/he special? Capacity: Is s/he capable? Tenacity: Is s/he dependable? Veracity: Is s/he honest? Propriety: Is s/he good?

	VISUAL		TEXTUAL	
	Familiarity: more colour differentiation or less colour differentiation			
	Visual Affect Emotion depicted in facial features and bodily stance	Facial features - agonised face may show the character is upset	**Verbal affect** / Emotion language	happiness/ unhappiness satisfaction/ dissatisfaction security/ insecurity
		Body stance - body slumped forward shows the character is dejected		
		Gesture – pulling the hair shows anxiety		

(adapted from Painter et al. 2013)

3.7.3.2   Stages of Intermodal Cohesion Analysis

The intermodal cohesion between visual and textual representation of character, setting, point of view and mood in Malaysian picturebooks are analysed using an adapted version of Painter et al's (2013) Multimodal Discourse framework and conducted in 8 stages as detailed in Table 3.16. Each picturebook is analysed separately according to the stages described.

Table 3.16

Stages in Intermodal Cohesion Analysis

Stage	Description
1	**The examination of visual and textual cohesion in picturebooks in terms of the first literary element: character**
	i. Character attribution
	ii. Character qualities
	iii. Character manifestation and appearance/ identification
	iv. Affiliation between depicted characters
2	**The Interpretation and discussion of the literary element 'character'**
3	**The examination of visual-textual cohesion in picturebooks in terms of the second literary element: setting**
	i. Setting of place/specification of place
	ii. Setting of time/specification of time
4	**The Interpretation and discussion of the literary element 'setting'**
5	**The examination of visual-textual cohesion in picturebooks in terms of the third literary element: point of view**
	i. Internal focalisation
	ii. External focalisation
6	**The Interpretation and discussion of the literary element 'point of view'**
7	**The examination of visual-textual cohesion in picturebooks in terms of the fourth literary element: Mood**
	i. Ambience / Attitude – evaluative language
	ii. Visual affect /Verbal affect – emotional language
8	**The Interpretation and discussion of the literary element 'mood'**

1. **Stage 1: The examination of visual and textual cohesion in picturebooks in terms of the first literary element: character**

In this stage, the visual and textual data which are related to the literary element 'character' are viewed, organised and analysed for cohesion according to the following subsections.

   (i)   Character Attribution

   (ii)   Character Qualities

   (iii)   Character Manifestation/ Appearance and Identification

   (iv)   Affiliation between characters (Power, proximity and orientation)

2. **Stage 2: The Interpretation and Discussion of the literary element 'Character'**

   The data for each aspect of character was analysed to see the amount of commitment in each meaning potential and also if there is convergence or divergence.

3. **Stage 3: The examination of visual-textual cohesion in picturebooks in terms of the second literary element: setting**

   In this stage, the visual and textual data which are related to the literary element 'setting' are viewed, organised and analysed for cohesion according to the following subsections.

   i.   Setting of place

   ii.   Setting of time

4. **Stage 4: The Interpretation and Discussion of the literary element 'Setting'**

   The data for each aspect of setting was analysed to see the amount of commitment in each meaning potential and also if there is convergence or divergence.

5. **Stage 5: The examination of visual-textual cohesion in picturebooks in terms of the third literary element: point of view**

   In this stage, the visual and textual data which are related to the literary element 'point of view' are viewed, organised and analysed for cohesion according to the following subsections.

   i.   Internal focalisation (contact/unmediated) / first person point of view

   ii.   External focalisation (observe/mediated) / third person point of view

6. **Stage 6: The Interpretation and Discussion of the literary element 'Point of View'**

   The data for each aspect of setting was analysed to see the amount of commitment in each meaning potential and also if there is convergence or divergence.

7. **Stage 7: The examination of visual-textual cohesion in picturebooks in terms of the fourth literary element: Mood**

In this stage, the visual and textual data which are related to the literary element 'point of view' are viewed, organised and analysed for cohesion according to the following subsections.

    i.   Ambience and Emotional language

    ii.   Visual Affect and Verbal Affect (Emotional language)

8. Stage 8: The Interpretation and Discussion of the literary element 'Mood'

The data for each aspect of mood was analysed to see the amount of commitment in each meaning potential and also if there is convergence or divergence between the visual and textual data.

3.7.4   Analysing data from the interview

The one-on-one interview sessions with the three writer-illustrators were completed in May 2017 and then they were transcribed and analysed according to the stages described in Table 3.17.

Table 3.17

Stages in the Analysis of One-on-One Interviews

Stage	Description
1	Conducting one-on-one interviews with the three picturebook writer-illustrators
2	Transcribing the interview data
3	The analysis and classification of data i. Identifying common and uncommon trends ii. Verifying information with the multimodal analysis
4	The interpretation of the interview data

The analysis was then triangulated with the analyses of visual and textual literary elements components as this will help to verify and validate the findings. Relevant information from the interview excerpts was compared with the multimodal analysis of visual and textual elements in picturebooks to see if there is a correlation or converging

evidence. The findings from the interviews were also used in tandem while discussing the findings obtained from the visual and textual analysis of picturebooks.

The findings derived from the first three research questions will be used to answer the fourth research question. Based on the findings, the researcher plans to develop a set of guiding questions and exemplars for each picturebook that will illustrate the application of detailed metalanguage in a 'visual metalanguage checklist'. This framework can be used both by students and teachers in classrooms for stimulating metalanguage and discussing the various multimodal meaning making dimensions in picturebooks.

3.8   Conclusion

Chapter 3 ascertained the research design and analysis of the data. Table 3.18 highlights the concepts that inform this research.

Table 3.18

Overview of Research

Variable	Method	Methodological approach	Research question	Chapter
Visual	Commitment	Qualitative	1	4
Textual	Commitment	Qualitative	2	5
Cohesion	Instantiation Intermodal Complementarities	Qualitative	3	6

The visual and textual elements in picturebooks were first analysed by classifying them under general headings. Under each general heading, smaller-scaled sub-categories were placed to give a range of data. Next, intermodal cohesion between both the semiotic elements were established based on Painter et al's (2013) Complementary Meaning Systems Framework. The accuracy of the data was verified through interviews with picturebook writer-illustrators. Finally, the findings were compiled and used to develop

a 'visual metalanguage checklist'. It is hoped that this study will further contribute to knowledge about multimodality and using picturebooks in the Malaysian ESL classrooms.

CHAPTER 4: VISUAL ANALYSIS OF LITERARY ELEMENTS

"Welcome to the age of images. The signs are everywhere - for those who can read them". (Lynell Burmark, 2002)

4.1   Introduction

This chapter elucidates the visual analysis of four literary elements in NOMA Concours award-winning Malaysian picturebooks. Visuals or illustrations found in picturebooks are important because they provide critical information to the development of the story (Hassett & Curwood, 2009). Malaysian picturebooks are not only language learning tools but they can also be artistic products because they exhibit the customs and cultural orientation of the writer-illustrators.

Young learners have a short attention span as well as limited syntax and vocabulary, thus illustrations in picturebooks can help to develop knowledge on literary elements like character, mood, point of view and setting (Fang, 1996). These literary elements are also critical to literary meaning-making and knowledge-building (Lukens & Cline, 1995). Research by Martinez and Harmon (2012) supports the use of picturebooks by teachers as tools to help young learners build their textual knowledge and process stories. Studies have also proven that young learners depend on illustrations in numerous ways to aid their reading and understanding which include understanding the characters they meet in stories (Feathers & Arya, 2015; Prior, Willson, & Martinez, 2012). An in-depth analysis and discussion will reveal the answer to the following research question:

RQ 1: How are literary elements represented visually in Malaysian picturebooks?

The main framework used to analyse how literary elements are represented visually in Malaysian picturebooks is Painter, Martin and Unsworth's (2013) Multimodal Discourse Analysis framework which was adapted by the researcher to suit the needs of this study. There are five sections in this chapter. Section 4.2 focuses on the literary element 'character'. The subsections of 4.2 concentrate on character attribution, character qualities, character manifestation and appearance, affiliation between characters in picturebook images and ends with a concise review. Section 4.3 focuses on setting and its subsections look at setting of place and time in each picturebook and ends with a short review. Point of view is explained in Section 4.4, focussing on internal and external focalisation and ends with a review. Section 4.5 focuses on Mood and its subsections concentrates on ambience and visual affect in each picturebook and concludes with a short review. Finally, Chapter 4 ends with a conclusion in Section 4.6.

4.2   Character

The literary element 'character' refers to who or what are depicted in picturebooks and these characters are often etched on the minds of the readers (Kiefer, 2015; Willson et al., 2014a) because they transport readers into the magical world of stories. Strong and interesting characters can draw young learners into their world, engage their interests and lead them to a deeper understanding of the story. In fact, Emery (1996) believes that characters' circumstances like desires, emotions and beliefs are the factors that bind and make the stories cohesive. Young learners will be able to understand a literary text better if they understand the role characters play in them (Willson et al., 2014a). They will also be able to understand plots and themes better if they follow the characters around the story (N. Roser et al., 2007).

The main character in a picturebook can be a human, animal or an object and is known as the protagonist. The main character is often depicted differently from the other

characters and is also given some special power like the ability to transform into different forms or the ability to fly. Animal characters or anthropomorphic characters are shown contrarily by giving them given human characteristics like speech, clothing or body shapes (Nikolajeva, 2013). These special features will help to hook and sustain the interest of young readers as they follow a protagonist's journey throughout the story (Luken & Cline, 1995).

Characters in picturebooks interact with the readers via the textual and visual modes. Nikolajeva and Scott (2006) assert that picturebook characters' external persona like gender, appearance and identity are revealed through visuals while their internal persona like traits, emotions and feeling are exposed through the written text. Nevertheless, these two scholars contradict themselves by stating that visuals in picturebooks can also help to portray characters' emotions and attitudes through poses, gestures, and facial expressions. This is attested by Prior and Wilson's (2013) study which reveals that illustrators use pictorial contents (body postures, facial expressions and character relationships) and artistic devices (size and position of the character) to portray strong characters.

In this section, the researcher analyses the attributes, qualities, manifestations or identities, and the relationship between the main and supporting characters in Malaysian picturebooks. This section also determines the extent picturebook characters aid literary meaning making. The visual analysis is done on a book-by-book basis because the resources used to describe the different aspects of characterisation in all the six picturebooks are different, sometimes distinctively.

4.2.1   Character Attribution

Character attribution is a literary element used mainly by illustrators to depict the external physical appearance of their picturebook characters like their age, size, height,

ethnicity and role in society. Reader-viewers might find it easy to assess physical aspects of characters who are persons, but it is difficult to determine the age and gender of anthropomorphic characters.

Moebius (1986); Nodelman (1988) and Prior et al. (2012) discuss semiotic codes that have the potential to convey information about character; in particular they note that colour and the position of characters on the illustration pages are codes that convey important character information. To accommodate this evidence, the researcher extents Painter et al. (2013)'s framework by adding on character qualities and pictorial devices like position of characters and size of characters to the 'character attribution' and 'character manifestation and appearance' visual meaning potential systems as this will provide valuable information about the roles played by main and supporting characters.

4.2.1.1 Character Attribution in *The Real Elephant*

The protagonist in this story is an elephant while the supporting character is a strange tree. The supporting character is presented first in the introductory opening. There are other trees in the first opening, but the strange tree stands out as it towers over the others and is red in colour. In addition, its humanised features establish its importance to the story.

The main character, an elephant is visually introduced to the readers for the first time in the third opening (refer to Figure 4.1). The stationary or conceptual image of the elephant allows readers to assess and analyse its physical attributes. The elephant is greyish black in colour, but it has yellow tusks, red sclera and yellow irises fringed with blue eyelashes which is not common. These rare features are further enhanced by the elephant's prominent central position. The reason behind its colourful eyes and tusks is not made clear in the third visual although readers can speculate that the elephant has

eaten some red fruits which are scattered around its legs and this causes the change in colour.

Figure 4.1 : Character attribution in *The Real Elephant (*Opening 3)

The elephant, which is mostly depicted alone, is placed in the centre of all the illustrations. Although the size of the elephant is normal, some of its transformations are outstanding as they are not the norm. This can be seen in the description of openings 4 until 10 in Table 4.1. The elephant's appearance keeps changing a few times as it transforms into different animals. However, in each weird complex conversion, the elephant still has its trunk or a part of its body. This could be a way for readers to identify the main character. In the final opening, the elephant is transformed back to its original look and shape and becomes a REAL elephant.

Table 4.1

Description of the main character 'elephant'

Description of Opening	Visual Semiotic Resources
Opening 3: (right-hand page only): A solitary elephant is standing alone. The elephant's trunk is reaching out towards the red fruits on the ground and its mouth is open. The elephant's eyes are big, and its iris is yellow while the sclera is red and not white which is the norm. The eyelids are tinged in blue. Overall, the elephant has a unique look.	Size: average Position: centre of the visual Special features • yellow tusk and iris • red sclera Colour - elephant is grey in colour
Opening 4: A double page opening with the main character in the centre looking like a hybrid creature as it has features of an elephant and a bird. The elephant retains its trunk but in addition, it now has a beak, wings and a tail. A pair of hands is visible just below the neck and another hand is protruding out from the wings.	Size: Main character takes up large amount of available space. Position: centre Special features • a strange bird with trunk and hands
Opening 5: A double page opening with the main character in the centre. The elephant changes into another strange looking bird. It has the head of an elephant complete with tusks and trunk while the body is more of a bird.	Size: Upscale Graduation: Extent- Position: centre Special features • head of an elephant and body of a bird
Opening 6: A double page opening with the main character looking like an odd fish because there is a trunk attached to its head. The fish also has small human-like feet.	Size: average Position: centre (verso) Special feature: An elephant trunk is attached to the fish's head.
Opening 7: A double page opening with the main character transformed into a crocodile. It is green in colour and has two different sets of feet. It has red eyes and a mouth full of serrated teeth.	Size: Upscale Graduation: Takes up most of the available space Position: centre (recto) Special feature: elephant feet, red eyes
Opening 8: (right hand page only): The main character has transformed into a weird looking dragon. There is an elephant trunk protruding from its mouth and sparks are being emitted from it. The dragon has two sets of feet and spikey feelers.	Size: average Position: centre Special feature: blue spikey feelers protruding from the head
Opening 9: A double page opening with the main character projected in the centre. The character has the features of four animals: the head of a crocodile, the wings of a bird, the body of a fish and an elephant trunk jutting out of the fish fin.	Size: Main character takes up a large amount of available space. Position: centre Special features: has parts of four different animals
Opening 10: (right-hand page only). The character retains its previous appearance but looks smaller.	Size: small Position: centre
Opening 11: (right-hand page only): The main character is standing in the middle of the forest and it looks like a common elephant. It is light brown in colour and has white tusks.	Size: average/proportionate Position: centre Special features: none

The analysis in Table 4.1 shows that the main character's position in the visual is always in the centre from the third opening onwards. In openings 4, 7 and 9 the main character's size increases and it takes up most of the space allocated in the visuals. It also appears alone. However, in this picturebook the central position and size does not indicate that the elephant is in control of the situation. This concurs with what Moebius (1986) states "Large size alone is not a sufficient criterion for the reading of advantage; it may be a figure of an overblown ego (p.49). In this fable, the elephant is never happy with its various transformations and keeps on wanting to be different. Fables use such character devices to show the value of humility and so in terms of the visual choices here, its large size could be understood as emphasising the more negative attributes of his inflated ego or greed.

4.2.1.2 Character Attribution in *The Proud Butterfly and The Strange Tree*

A butterfly is the central character in this story and a black strange tree plays the supporting role. The main and supporting characters do not have names and they are only known as the 'proud butterfly' and the 'strange tree'. The butterfly's position as the lead character is evident as it appears in all the twelve openings. It is assigned with human physical attributes like eyes, mouth, teeth, and legs as evident in Figure 4.2. The butterfly also adopts human facial expressions and poses because the illustrator has anthropomorphised it.

**Figure 4.2 : Character Attribution in *The Proud Butterfly and The Strange Tree*
(Opening 2)**

The butterfly's dominance is evident in the first three visual openings. Its exaggerated size and prominent position show that it is superior to the other insects. Table 4.2 highlights the openings where readers can get information about the main character's physical attributes. The butterfly's multi-coloured wings with diamonds shapes running down vertically and its high colour saturation clearly set it apart from the other butterflies. The butterfly's physical appearance changes from opening 9 onwards after it commits a misdeed. It loses its striking colours and stunning wings and becomes fully black. This symbolises a bad omen for the butterfly as the colour black is often considered a symbol of misfortune and it often associated with death (De Bortoli & Maroto, 2001)**.** Luckily, the proud butterfly realises its mistakes and after some soul-searching, the butterfly regains its lovely looks.

Table 4.2

Description of the main character – the proud butterfly

Description of Opening	Visual Semiotic Resource
Opening 1: A double page opening with the main character depicted bigger than the other butterflies. The main character is given some human attributes like eyes, mouth, teeth, and legs.	Size: bigger than the rest Position: centre of verso Special features: human attributes like teeth and legs
Opening 2: (right-hand page only): The butterfly takes the centre stage as it is bigger than the rest. It has multi-coloured wings with diamond shapes in the centre,	Size – The butterfly takes up a large amount of available space Position – centre/focal point
Opening 3: A double page opening with the main character placed on the right-hand page. Human attributes like eyes and mouth are assigned to the main character.	Size: bigger than the rest Special features: human attributes like teeth and legs
Opening 8: (right-hand page only): The butterfly takes the centre stage again. It looks frightening because it is fully black in colour. Only the eyes and the legs are white. The feelers are also black.	Size: bigger than the rest Symbolic– black colour may mean misfortune or bad omen
Opening 12: (left-hand page only): The butterfly is looking like its original self. It is now colourful and looks beautiful.	Size: similar to other butterflies Colour: back to original shades

The strange tree is the supporting character in this story. However, it is not given any human traits or attributes like the butterfly. The strange tree is depicted standing passively in opening 5 and does not even retaliate when the proud butterfly breaks its branches. However, this cruel attack brings about an incredible phenomenon. The strange black tree transforms into a beautiful and colourful tree as described in Table 4.3 (refer to Opening 6). This suggests, a curse is broken, or the tree has some magical power, or it could even be divine intervention. In the subsequent wordless opening, the strange tree is featured majestically in the centre (Opening 7, Table 4.3). This opening is considered a 'narrative pause' as the illustrator wants the readers to halt briefly, look at the visual and analyse what caused the transformation and if possible, predict what happens next (Nikolajeva, 2010).

Table 4.3

Description of the supporting character - The Strange Tree

Description of Opening	Visual Semiotic Resource
Opening 4: (right-hand page only): The tree takes the centre stage. It looks very strange because it is completely black in colour. The tree is growing upwards and there are furry leaves on its branches.	Size: Taller than other trees Position: centre Special features: furry leaves Colour: completely black
Opening 6: (right-hand page only): The trunk is red, and the branches and leaves are in different colours. There are furry colourful fruits hanging on the tree now.	Position: foreground Special features: colourful fruits Colour: tree trunk – red
Opening 7: A double page opening with no text. The tree stands out because of its central position and beautiful colours.	Size: taller than the other trees Position: central and on a mound

4.2.1.3 Character Attribution in *Land Below the Wind*

Land below The Wind is a simple story about a young native boy who lives in Sabah. The visuals play an essential role in this picturebook as the text is minimal. The main character appears in the first and last opening of this picturebook and there is nothing outstanding about his external features especially since the illustrator chose the 'minimalist' style of character portrayal. In terms of size, the main character is of average height and weight although he towers over the house. He is dressed as a fisherman, as shown in Figure 4.3. This claim is supported by the writer-illustrator of this picturebook as denoted in Extract 4.1:

"The main character is dressed in a black outfit which is commonly used by fishemern. He has a 'sarong' wrapped around his shoulder and his headgear is known as 'dastar' (Awang Fadilah, personal communication, 28 May 2017) .

188
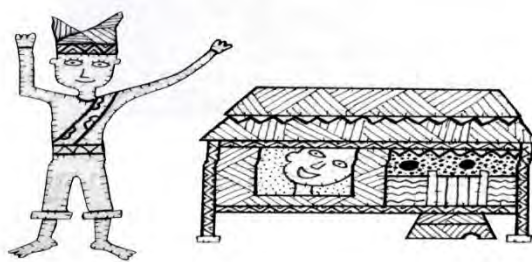
Figure 4.3 : Character Attribution in *Land Below the Wind (*opening 1: verso)

In Opening 3, the main character is dressed in a traditional Kadazan dance costume and in the rest of the openings, his clothing changes according to the activities. For instance, the main character is portrayed dressed for hunting (verso) and fishing (recto) in opening 4 (refer to Table 4.4).

Table 4.4

Description of main character in *Land below the Wind*

Description of Opening	Visual Semiotic Resource
Opening 1: A double page opening with the main character appearing as a vignette on the verso and part of the illustration on the recto. He is a young boy. He is dressed in fishing attire: a tunic/blouse and trousers. A sash goes around his left shoulder and across his body. A woven belt is tied around his waist. He has a headgear on, and it has two pointed peaks. His trousers are rolled up and he is barefooted.	Size: verso –average; recto - small in terms of the surroundings Position: verso: left foreground; recto left centre middle ground Clothing: A sash around his left shoulder, rolled-up pants, headgear
Opening 3 (recto): A double page opening with the male characters in traditional Kadazan outfit while the female is dressed in a Bajau dance outfit. On the left-hand page, there is an image of a boy playing a traditional drum known as 'gendang'.	Activity: dancing, playing musical instruments Position: recto – middle ground Clothing: traditional dance attire with headdress
Opening 4: A double page opening with the main character depicted on both sides. On the left-hand page, the main character is in hunting outfit. There is a pouch tied around his waist. He is using a blowgun or '*sumpitan'* to hunt small animals. On the right-hand page, there is an image of four bald guys in a boat.	Activity: hunting and fishing Position: verso – centre right; recto – centre Clothing: left image – bare chested, a skirt around his waist with a pouch tied around his waist.

The main character's sister, who plays a supporting role, is first introduced in Opening 1 (refer to Figure 4.3). However, she is not given much importance as the visual shows her seated inside the house. Only her face is visible and as such, it is hard to determine the character's sex, size, and attributes. However, in opening 2, the main character's sister and two other female supporting characters are depicted prominently in the centre of the visual. They are dressed in a variety of traditional indigenous attire. The lady on the left is dressed in a Kadazan outfit; the lady with a water jug on her head is dressed in traditional Brunei Malay outfit while the lady on the right is dressed in a Bajau outfit. Traditional attires are normally used by the female natives in Sabah or Sarawak for religious functions and celebrations.

In short, the main character seems to be an ordinary native boy going about his daily chores and routines. There is nothing exceptional about his facial features but a lot of importance is given to his clothings. He and the female characters appears in different traditional attires and everyday wear.

4.2.1.4 Character Attribution in *Longhouse Days*

Jainal Amambing's *Longhouse Days* presents an unembellished conception of character. The protagonist is a nameless young boy who addresses himself using the pronoun 'I'. He is fair and of average height and weight as seen in Figure 4.4. The main character is probably a farmer's son as his father rides a buffalo and the basket strapped to his father's back is often used by farmers (refer to Figure 4.19). The main character may be a Sabah native because a longhouse can be seen in the background of the first three openings and in opening 4 (refer to Figure 4.35) he is dressed in traditional *Rungus* attire. Rungus, which is one of the thirty-three indigenous group in Sabah, still practises its traditional customs and beliefs (Mohamed, Paisar, & Lah, 2016). They live in longhouses and mainly work as fishermen or farmers. The visuals provide some

information about the main character's background like his ethnicity, age, gender, and appearance but the readers need to have the relevant background knowledge to interpret it.
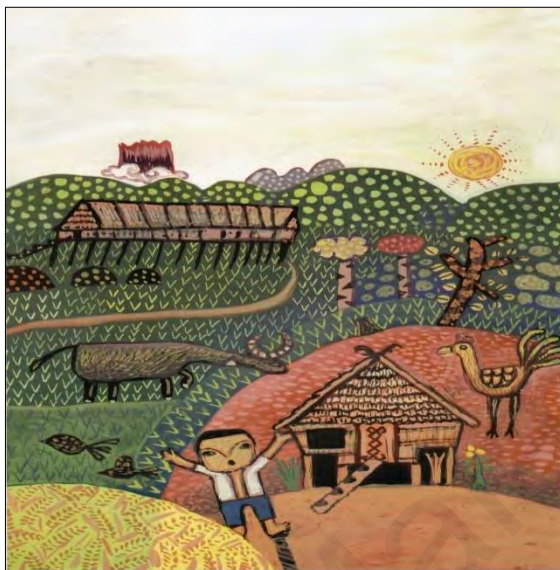
Figure 4.4 : Character Attribution in Longhouse Days (opening 8)

The main character's complete physical manifestation is only distinguishable in opening 4 and in the last two openings where he appears alone. His size and placing in openings 7 and 8 (refer to Figure 4.4) as described in Table 4.5 shows that he is a small sized boy in comparison with the landscape and positioned in the foreground. Moebius (1986) posits, "a character that is on the margin, 'distanced or reduced in size on the page, and near the bottom will generally be understood to possess fewer advantages" (p.149). However, in this picturebook, being small does not minimise the importance of the main character because in recounts or memoirs, equal importance is given to other aspects like setting, themes of community and importance of longhouse.

Table 4.5

Description of the main character in *Longhouse Days*

Description of Opening	Visual Semiotic Resource
Opening 1: A double page opening with two characters depicted in the foreground. Both of them are riding a buffalo. The character in front is wearing a red top and long blue pants. He is also wearing a red headgear and holding the reins of the buffalo. There is a basket strapped to his back. The character who is sitting behind him is bare-chested and he is wearing a blue trousers.	Size: average Position: foreground Appearance: Average height and weight, fair Clothing: bare-chested, blue trousers, barefooted
Opening 4: (right-hand page only): A party or gathering is happening inside the longhouse. All residents are dressed in traditional outfits. The main character is dressed in long sleeved black top and long black trousers. The top has some red motifs and trimmings along the centre and throughout the arms.	Size: average Position: prominent centre Clothing: long sleeved blue top with red trimmings and long pants.
Opening 7: (right-hand page only): In the foreground, a bare-chested boy is looking out from his house window. His gaze is directed towards the readers.	Size: small built Position: left foreground Clothing: bare-chested
Opening 8: (right-hand page only): In the foreground, a boy is standing outside his home. His hands are raised in happiness. He is dressed in white top and blue shorts. He is barefooted.	Size: small boy Position: foreground Clothing: short-sleeved white top with blue shorts

4.2.1.5 Character Attribution in *The Wonderful Sparrow*

The main character in this picturebook is Usan-Usan as described in Table 4.6. The readers are introduced to him in the first opening at the Orientation stage of the story as the main protagonist. The character's central position in the first opening indicates the character's vital role in the story (Nikolajeva & Scott, 2006, p. 83). Being the main character, Usan-Usan's position is always in the middle ground or foreground in all the openings except in the fourth opening, where he is placed in the background to give importance to the secondary character 'the sparrow' (refer to Figure 4.6).

In terms of character attribution, Usan-Usan towers over other people and animals and this suggests his power or position in the story as the main protagonist (Moebius, 1986). From his physical appearance, viewers can infer that he is quite young and

probably a farmer because he has a woven basket strapped to his shoulders. This type of basket which comes with a pair of shoulder straps is often used by the natives in East Malaysia to carry harvests such as fruit or paddy. Visuals can be divided into two: narrative and conceptual (Kress & van Leeuwen, 2006) Figure 4.5 is a conceptual representation because Usan-Usan is represented in his essence and is not involved in any action as there is no presence of a vector. .
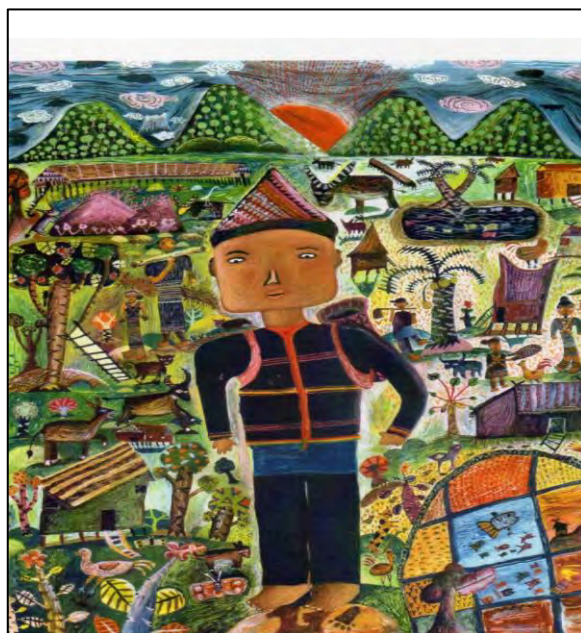
Figure 4.5 : Character Attribution in *The Wonderful Sparrow* (Opening 1)

Usan-Usan is dressed in long sleeved dark blue shirt and baggy trousers. He is also barefooted. His ethnicity is quite difficult to identify but based on his headgear, a symbolic attribute, reader-viewers who are familiar with the indigenous groups in Sabah may be able to guess he is a Bajau or Rungus. This group of people often wear a traditional weaved headdress called 'kain dastar' and live near the mountain which are reflected by the peaks on the background of the visual.

Table 4.6

Description of main character 'Usan-Usan'

Description of Opening	Visual Semiotic Resource
Opening 1: (right-hand page only): The main character, Usan-Usan is introduced to the readers in the opening. He is standing still and positioned in the centre of the page. Usan-Usan towers over other people and animals. From his physical appearance, viewers can also infer that he is quite young and probably a farmer because he has a basket strapped to his shoulders. He is dressed in a long-sleeved shirt and baggy trousers. He may be poor because he is barefooted. His ethnicity is quite difficult to identify but based on his headgear he may be a Rungus or Bajau.	Size: Unrealistically large size of main character in comparison with the other people or things depicted. Position: middle ground or centre of the page. Clothing: He is wearing a long-sleeved shirt and baggy trousers. He is barefooted. Special features: weaved headgear

One of the supporting characters in this story is a sparrow which holds quite an important role in this story. In fact, the picturebook is named after this character. The sparrow is first introduced in the third opening as described in Table 4.7. It also appears visually in openings 4, 5, 6 and 7. The sparrow is brown in colour and looks quite large for a bird of this kind, whose length is normally around 15cm (Wikipedia). Its other external appearance befits a normal sparrow. Its size is depicted larger than usual to show its importance to the story and also to enable viewers to see it clearly (Jainal Amambing, personal communication, May 29, 2017).
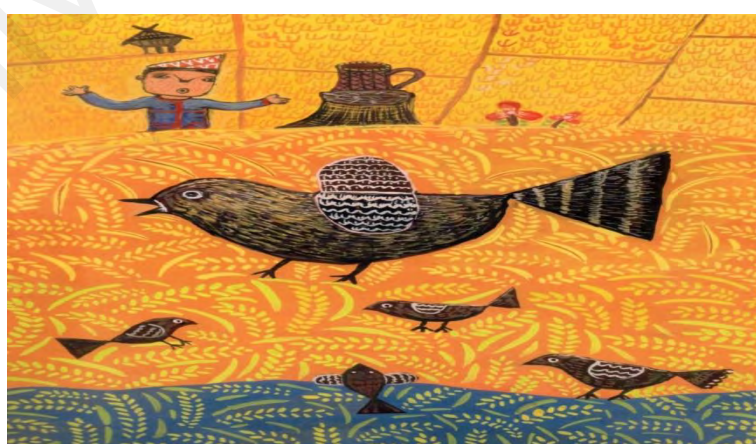
Figure 4.6 : Character Attribution in *The Wonderful Sparrow* (Opening 4)

In opening 4, as depicted in Figure 4.6, the sparrow is positioned in the middle ground and surrounded by four other similar types of birds. In terms of size, it is about

ten times bigger than the other sparrows and it also looks larger than the main character, Usan-Usan because it is placed in middle ground. The sparrow's exaggerated size and central position highlights the importance of this character to the story and its uniqueness (Moebius, 1986). The beak of the main sparrow is open as if it is trying to speak while the beaks of the other sparrows are closed. All in all, the sparrow depicted in this book possesses some attributes that make it special. In particular, its ability to talk to the main character and then lead the way to find his love.

Table 4.7

Description of supporting character - the sparrow

Description of Opening	Visual Semiotic Resource
Opening 3: (right-hand page only): The sparrow is brown in colour and looks quite large for a bird of this kind, whose length is normally around 15cm. It is standing behind the main character.	Size: large Position: centre/ middle ground Colour: brown
Opening 4: (right-hand page only): In this visual, the sparrow is depicted larger than the other birds. In fact, the placement of the sparrow in the middle of the opening shows its importance to the readers and makes it look bigger than Usan-Usan too. The sparrow's beak is wide open.	Size: larger-than-life / huge Position: middle ground Special feature: The sparrow's size is larger than the other birds. This shows its importance. The open beak may indicate speech.

The third character in this story is a young lady. She only appears in two openings and details of her physical attributes are displayed in Table 4.8. In opening 7, the lady is standing at the entrance of her home. She is of average height and weight and looks slightly tanned. She is wearing a black traditional dress with printed motif and some accessories like bangles and earrings. There is a cat standing near her feet. In opening 8, the lady is dressed in a different traditional outfit. Her hair is knotted in a bun on top of her head, and she is using some bangles and earrings. She is barefooted in both the openings.

Table 4.8

Description of supporting character - the young lady

Description of Opening	Visual Semiotic Resource
Opening 7: (right-hand page only): A medium-sized woman dressed in a traditional dress is shown standing at the entrance of her home. She has some decorative ornaments in her hair and is wearing earrings and bangles. A white cat with black patches on its body is standing next to her.	Size: average. Position: centre / middle ground Clothing: She is dressed in traditional outfit complete with accessories.
Opening 8: (right-hand page only): The lady is dressed in a different traditional outfit. Her hair is knotted in a bun on top of her head, and she is using some bangles and earrings. She is also bare-footed.	Size: average Position: centre Clothing: traditional outfit complete with accessories

4.2.1.6 Character Attribution in *The Magic Buffalo*

This story is primarily about the main character, a young boy named Sansarinaga. In the first opening, he is shown prominently in the left centre on the verso page. This clearly indicates his pivotal role in the story.

Figure 4.7 : Character Attribution in *The Magic Buffalo* (Opening 1)

The main character has a tanned complexion and is dressed in a simple white top with red trimmings around the sleeves and a blue pair of shorts (refer to Figure 4.7). He also dons a red headdress which is commonly used among the natives in Sabah. This changes in the next four openings where he is smartly dressed in a maroon long-sleeved

top and blue long pants. His toy buffalo also looks transformed. In short, the main character is probably a young native boy from a poor background who dreamt of becoming rich. Table 4.9 denotes all these aspects.

Table 4.9

Description of the main character 'Sansarinaga'

Description of Opening	Visual Semiotic Resource
Opening 1: (double-opening visual): The main character, a young boy appears on the left page. His red headgear tells us that he may be a native. He is sitting barefooted on top of a toy buffalo. He is wearing a white top with and blue shorts.	Size: Bigger than the rest of the characters Position: centre left Clothing: white top with red trimmings and blue shorts.
Opening 2: A double page opening with the main character positioned on the right side of the visual. He is dressed in a different outfit: maroon long-sleeved top and blue long pants. He is still barefooted.	Size: bigger than the other characters Position – centre right Clothing: maroon top with long blue pants Ability: ride a toy buffalo
Opening 3: A double page opening with the main character now dressed in a different outfit. He still has his headdress on, and a basket strapped around his shoulders. He is seated on his floating toy buffalo while holding a fishing rod.	Size: average Position: top left background Clothing: matching top and pants with red headgear Ability: able to fish
Opening 4: A double page opening with the main character dressed in the same outfit. His toy buffalo is now flying high in the skies.	Size: average Position: top right foreground Ability: able to fly
Opening 6: A double page opening with the main character sitting on the floor with his legs stretched out in front of him. He looks like he has fallen down from his bed. His headgear is on the floor next to him, and he is bare-chested.	Size: average Position: sitting - centre foreground Appearance: bare-chested with long trousers.
Opening 7: A double page opening with the main character dressed in his red top and blue shorts.	Size: average Position: sitting - centre

4.2.2 Character Qualities

This subsection looks at the main and supporting character's internal qualities or traits that reflect or describe a character's personality. A character's qualities can be inferred visually by looking at the way the character acts (Nikolajeva & Scott, 2006). Additionally, a character's inner qualities can also be described by analysing his or her thoughts, actions, feeling and dialogues.

4.2.2.1 Character Qualities in *The Real Elephant*

The main characters in this picturebook are an elephant and a strange tree. An aspect of the elephant's inner trait is only evident visually in Opening 10 (refer to Figure 4.38). In this opening, the elephant is looking upwards, and its hind legs are lifted in prayers. The elephant is asking God for help (Yusof Gajah, personal communication, April 12, 2017). Readers can probably deduce that the elephant is pious or devout.

Another important character in this story is a strange tree and its sinister side is revealed from the onset as Opening 1 depicts the tree with an evil smile and sharp teeth. Pointed sharp shapes often scares people (Bang, 2000, p. 70). This evil side is also evident in the final wordless visual which shows the tree enclosed inside a fence. There is no accompanying text. Clearly, the illustrator intents to convey the message that the strange tree is off limits to everyone in the forest. In short, readers can probably infer that the tree is dangerous by looking at these two visuals as they provide important information about the tree's internal traits.

4.2.2.2 Character Qualities in *The Proud Butterfly and The Strange Tree*

In this picturebook, the main character is a butterfly that has human like characteristics. Evidence of the butterfly's inner traits is only evident in two openings. In Opening 5, the butterfly is seen breaking the branches of a strange tree (refer to Figure 4.25). This shows the spiteful side of the butterfly. Alternatively, in Opening 10 (refer to Opening 4.40), the butterfly is seen pleading for forgiveness from the tree and it looks remorseful. Clearly, the main character's attitude and traits has changed from being vicious in Opening 5 to rueful in Opening 10.

4.2.2.3 Character Qualities in *Land Below The Wind*

The main character is dressed in hunting gear and dance attire in Openings 3 and 4. In terms of character qualities, readers can infer that the main character is a capable and versatile person as he is arrayed as a hunter, dancer and drummer. However, these qualities may not reflect his true personality as the visuals are conceptual representations and does not show the main character in actions.

4.2.2.4 Character Qualities in *Longhouse Days*

The main character is a young boy, and his inner qualities or personality traits is visible in three openings. By viewing Opening 2 (refer to Figure 4.27) and Opening 3 (refer to Figure 4.12), readers can infer that the main character is an outgoing and jovial person as he is surrounded by many friends. In addition, he can also be considered as a helpful person as he is shown carrying a basket of food on his head during a celebration in his home in Opening 4 (refer to Figure 4.34). This may indicate his helpful nature.

4.2.2.5 Character Qualities in *The Wonderful Sparrow*

The main character's inner facets are only available v33isually in Openings 3 and 5. His love for music can be seen in Opening 3 (refer to Figure 4.36) where he plays his flute. Another facet of the main character's quality is visible in Opening 5 (refer to Figure 4.13) where he is seen feeding a sparrow some paddy grains. This reveals his kind nature.

4.2.2.6 Character Qualities in *The Magic Buffalo*

The main character's kind and friendly disposition towards animals are seen in this picturebook because he is always followed around by a dog, a cat or a rooster as depicted in Figure 4.8. In the beginning, he does not have any human friends, and this is clearly shown in the first six openings where he is often shown standing alone or far apart from the other children. The main character's affable nature is evident visually in

Opening 8 where he is shown standing amidst a group of children. He seems to be happy watching his friends play with his toy buffalo. This final opening clearly highlights the main character's friendly nature.

Figure 4.8 : Character Qualities in *The Magic Buffalo* (Opening 3)

The main character has a creative side, and this can be seen in most of the visual openings. For instance, he made a toy buffalo from coconut fronds (refer to Figure 4.7). In the succeeding openings, he manages to transform his toy buffalo into a medium that can float (refer to Figure 4.8), slide (refer to Figure 4.29) and fly (refer to Figure 4.37) and it can also be transformed into a hammock (refer to Figure 4.45). In brief, the main character possesses some unique talents and is very creative. He is also easy going and kind towards animals.

4.2.3 Character Manifestation and Appearance

In picturebook, a character is represented and tracked visually through the systems of manifestation and appearance as described in Table 4.10. A character is considered to have the same identity if prominent features of his/her appearance are repeated in all the subsequent images (Painter et al., 2013). Readers can identify the characters just by looking at the image of the character's head because the facial features and hairstyle can

help them. Likewise, the clothes worn by the characters can also aid the recognition process.

Character manifestation is considered 'complete' if the head is visible in a visual and 'metonymic' if only body parts like hands or legs are shown. A character can also be identified as the story progresses through character appearance. Once introduced, a character can reappear immediately or later. Painter et al. (2013) believes that a character that reappears immediately strengthens the assumption of similar identity.

Table 4.10

Character Manifestation and Appearance

Character Manifestation	complete	character's head is included in representation
	metonymic	body part – part of character like leg is shown
		shadow – only the character's shadow is visible
Character Appearance	appear	first depiction of character
	reappear	immediate – reappears in next image
		later – character reappears after absence

4.2.3.1 Character Manifestation and Appearance in *The Real Elephant*

The main character in this picturebook is an elephant but it is difficult to ascertain it in the first two openings. In the first illustration, there are images of a few elephants, but they are very small, and they seem to merge with the surroundings while in the second illustration, three similar looking grey elephants are depicted near a tree (refer to Figure 9). According to the writer-illustrator, the elephant which is nearest to the strange tree is the main character (Yusof Gajah, personal communication, April 12, 2017). However, the elephant's features are not visible as viewers are only able to see its side profile from a distance. The main character only appears exclusively in the third opening (refer to Figure 4.1) as can be seen in Table 4.11.

The visuals in this picturebook reveal excessive transformations in the main character's appearance. From opening 4 until opening 10, a metonymic manifestation of the elephant is evident in all the openings. The elephant morphs into unusual and strange looking birds, fish, crocodile, and dragon. The subsequent openings show that it appears in all the illustrations but in different forms and shapes. The elephant is mainly discerned through its trunk which is maintained in all the different transformations. The only exception is seen in Opening 7 where it is detected through its feet. The main character changes back to its original form in Opening 11.

The strange tree plays an important part in this story and it appears prominently alone in the beginning and at the end of the story as shown in Table 4.11. In the introductory opening, it is manifested completely while in the second opening, the strange tree is only partially manifested. It reappears again enclosed in a fence in the final page of this picturebook.

Table 4.11

Character Manifestation and Appearance in *The Real Elephant* images

Opening	The elephant	The strange tree
1		complete/appear
2	complete/ appear	metonymic/reappear: changed/immediate
3	complete/ reappear: changed/immediate	
4	metonymic/reappear: changed/immediate	
5	metonymic/ reappear: changed/immediate	

Table 4.11, continued

Opening	The elephant	The strange tree
6	metonymic/ reappear: changed/immediate	
7	metonymic/ reappear: changed/immediate	
8	metonymic/ reappear: changed/immediate	
9	metonymic/ reappear: changed/immediate	
10	metonymic/ reappear: unchanged/immediate	

11	complete/ reappear: changed/immediate	
12		complete/ reappear: changed/ later

4.2.3.2 Character Manifestation and Appearance in *The Proud Butterfly and The Strange Tree*

The proud butterfly which is the main character in this picturebook is manifested completely in all the visual openings as shown in Table 4.12. Its full body image including colourful wings and antennae are depicted in all the openings. However, there is a change in the butterfly's appearance in opening 8. The colourful butterfly is now depicted as an ugly, black one and the same hideous appearance is maintained in the next three openings. Only in the final illustration does the butterfly revert to its original beautiful self.

Table 4.12

Character Manifestation and Appearance in *The Proud Butterfly and The Strange Tree* images.

Opening	The Proud Butterfly	The Strange Tree
1	complete/ appear	
2	complete/ reappear: unchanged/ immediate	
3	complete/ reappear: unchanged/ immediate	
4	complete/ reappear: unchanged/ immediate	complete / appear
5	complete/ reappear: unchanged/ immediate	metonymic/ reappear: unchanged/ immediate
6	complete/ reappear: unchanged/ immediate	complete/ reappear: changed/ immediate

Table 4.12, continued

Opening	The Proud Butterfly	The Strange Tree
7	complete/ reappear: unchanged/ immediate	complete/ reappear: unchanged/ immediate
8	complete/ reappear: changed/ immediate	
9	complete/ reappear: unchanged/ immediate	
10	complete/ reappear: unchanged/ immediate	complete/ reappear: unchanged/ later
11	complete/ reappear: unchanged/ immediate	

The strange black tree which plays an important role in this story makes its first appearance in the fourth opening as shown in Table 4.12. It reappears again in the fifth opening with some broken branches. However, in the sixth opening, the broken black tree converts into a beautiful colourful tree. It also reappears immediately in the seventh opening without any changes in attribution. The tree is not depicted in the subsequent two openings and makes its final appearance in the tenth opening.

4.2.3.3 Character Manifestation and Appearance in *Land Below the Wind*

Land below the Wind is a story about young man who lives in Sabah. The main character is manifested completely in the opening spread as seen in Table 4.13. There is also an image of a character peeping out from a window. According to the writer-illustrator, this is the main character's sister (Awang Fadilah, personal communication, May 28, 2017). However, it is difficult to ascertain the identity of this person as only the eyes, nose and mouth can be seen. In the second opening, three females are manifested completely in the centre. However, their relationship to the main character is not clear. There is an image of a man and a lady in a dance pose in Opening 3 while another male character with hunting gear is depicted standing behind the lady. Again, there is no visual clue to connect these characters or to identify them separately.

Opening 4 depicts four male characters in a boat and they all look alike. It is difficult to ascertain the main character in these openings as minimalistic depiction is used and there is nothing unique about their appearance. However, only one has eye-contact with the reader and according to the illustrator, this is the main character (Awang Fadilah, personal communication, May 28, 2017). In the final opening, the same visual depicting the main character in Opening 1 is repeated on the verso page while his side profile is manifested completely on the recto page.

Table 4.13

Character Manifestation and Appearance in *Land below the Wind* images

Opening	Main character	Main character's sister
1	complete/appear	complete/appear
2	complete/reappear: changed/immediate	complete/reappear: changed/immediate
3	complete/reappear: changed/immediate	complete/reappear: changed/immediate
4	complete/reappear: changed/immediate	
5		
6	complete/reappear: changed/later	

4.2.3.4 Character Manifestation and Appearance in *Longhouse Days*

Longhouse Days is a story about a boy. In the first opening (refer to Figure 4.19), the boy is shown sitting on a buffalo with his father. Both of them are manifested completely. However, the main character is given the front view while the father is depicted using the profile view. In the next six openings, there are images of a few children, but it is difficult to identify the main character as he has no unique facial feature. The only way to identify him in some of the opening is by using the semiotic code of size and position. In Openings 2 and 4, the illustrator applies 'amplified size' and 'central position' to highlight the main character. In the final two openings, the main character is manifested completely. Table 4.14 indicates the openings where the main character is manifested and appears clearly.

Table 4.14

Character Manifestation and Appearance in *Longhouse Days* images.

Opening	The main character
1	complete/appear
2	complete/reappear: changed/immediate
4	complete/reappear: changed/later
7	complete/reappear: changed/later
8	complete/reappear: changed/immediate

4.2.3.5 Character Manifestation and Appearance in *The Wonderful Sparrow*

In terms of character manifestation, materialisation is complete because Usan-Usan's full figure is shown in almost all the openings. This is reflected in Table 4.15. As the main character in the story, Usan-Usan is first shown prominently in the opening where graduation in terms of size is applied. In the second opening, Usan-Usan's full figure is shown but from an oblique angle. He reappears immediately in this opening and his physical height and built is normal here unlike the first opening where his size is exaggerated. In the third opening, Usan-Usan is sitting on a tree stump and his complete side profile is shown to the readers. In openings 4 and 6, only the top half of his body is shown. However, readers are still able to recognise him because he is dressed in the same outfit and headgear.

Table 4.15

Character Manifestation and Appearance in *The Wonderful Sparrow* images

Opening	Usan-Usan	Sparrow	Princess
1	complete/ appear		
2	complete/ reappear unchanged/immediate		
3	complete/ reappear unchanged/ immediate	complete/ appear	

Table 4.15, continued

Opening	Usan-Usan	Sparrow	Princess
4	complete/ reappear unchanged/immediate	complete/ reappear unchanged/ immediate	
5	complete/ reappear unchanged/ immediate	complete/ reappear unchanged/ immediate	
6	complete/ reappear unchanged/immediate	complete/ reappear unchanged/ immediate	
7	complete/ reappear unchanged/immediate	complete/ reappear unchanged/ immediate	complete/ appear
8	complete/ reappear unchanged/ immediate		complete/ reappear varied/immediate

The sparrow is introduced as a secondary character in the third opening. The sparrow's complete profile is shown at an oblique angle to the audience. In the fourth opening, the sparrow has moved to the centre and it is again shown at an oblique angle. In the fifth opening, the sparrow reappears but it is now placed in the foreground. The sparrow is shown flying in the air in the sixth opening and perched on the roof top of a house in the seventh opening. Having played its part, the sparrow does not make an appearance in the final opening. Character manifestation is complete for the sparrow in all the openings it appears, but readers are only offered its side profile to view.

The second supporting character, a princess, is introduced in the seventh opening. She is a medium-sized young woman dressed in a traditional native outfit. The princess reappears in the final opening dressed in different traditional attire. Character manifestation is complete for her in both the openings as shown in Table 4.15. She only appears twice and as such, does not have an important role in the story.

4.2.3.6 Character Manifestation and Appearance in *The Magic Buffalo*

The main character Sansarinaga is manifested completely in all the openings. Readers are able to identify him as the main character easily because he uses a red headdress, and his inanimate magic buffalo is always within his reach. However, this ease of recognition changes in the final opening because for the first time Sansarinaga does not have his signature red headdress on (refer to Figure 4.15). Nevertheless, he is still identifiable because he is on his inanimate toy buffalo in the centre and his friends are all around him (Jainal Amambing, May 29, 2017). His central position is in line with the code of position advocated by many scholars (Moebius, 1986; Serafini, 2014). The magic buffalo also appears in all the openings although there are some changes in its physical structure and appearance as depicted in Table 4.16.

Table 4.16

Character Manifestation and Appearance in *The Magic Buffalo* images

Opening	Sansarinaga	Magic Buffalo
1	complete/appear	complete/appear
2	complete/reappear: changed /immediate	complete/reappear: changed /immediate
3	complete/reappear: changed /immediate	complete/reappear: unchanged /immediate
4	complete/reappear: unchanged /immediate	complete/reappear: unchanged /immediate
5	complete/reappear: unchanged /immediate	complete/reappear: unchanged /immediate
6	complete/reappear: changed /immediate	complete/reappear: changed/ immediate
7	complete/reappear: changed /immediate	complete/reappear: changed/ immediate
8	complete/reappear: changed /immediate	complete/reappear: changed/ immediate

4.2.4 Affiliation between Characters

This section looks at affiliation or social relationships between depicted characters in picturebooks. This is an essential aspect in picturebooks with more than one character like the relationship between Usan-Usan and the sparrow or Usan-Usan and the princess in the picturebook titled *The Wonderful Sparrow*. Readers will be able to see if the characters are engaged or distant with each other and also gauge their respective status (Nikolajeva & Scott, 2006). In addition, this subsection will also assist young learners to study the true nature of picturebook characters by analysing the way they interact, converse, act and bond with the other characters (Tsai, 2011 as cited in Hsiao, C. Y., & Chen, C. M. (2015).

Interpersonal affiliation between characters in picturebooks is signalled by the systems of power, proximity, and orientation (Painter et al, 2013). System of power looks at the vertical angle of viewing between characters while system of proximity looks at the closeness between characters and system of orientation considers the bodily direction of the characters to each other. For example, interpersonal relationship between two

characters is considered cosy if they are standing very close together (proximity) and facing each other (orientation).

4.2.4.1 Affiliation between Characters in *The Real Elephant*

The illustrations in this book primarily focus on the main character, which is a nameless elephant. Figure 4.9 reveals the only exception where three elephants are depicted standing slightly apart from each other near a strange red tree. They may be part of a herd and as such share a close relationship with each other. In terms of power, they are all equal as they are able to maintain eye contact with each other. However, the anthropomorphised tree is looking down evilly at the elephant whose trunk is attempting to pick the red fruit. This puts the strange red tree in power.

Figure 4.9 : Affiliation between Characters in *The Real Elephant* (Opening 2)

The elephant that is standing near the strange tree eats the forbidden fruit and transforms into a different animal. The rest of the double-page openings in this book only highlight this particular 'elephant' which appears alone and as such does not form any relationship with the other animals.

4.2.4.2 Affiliation between Characters in *The Proud Butterfly and The Strange Tree*

The illustrations in this book reveal some insights into the relationships shared between the proud butterfly and the other supporting characters. The system of orientation is not considered in the analysis because the tree is not given any human attribution like eyes and this makes it difficult to determine its bodily orientation.

In the first opening, the main character is looking down at the other butterflies and this shows that it has more power than them. The imbalance in power relation is also reflected in the distance between the proud butterfly and the other characters. One day, the proud butterfly comes across a strange looking black tree in the fourth opening and feels repulsed by it. It demonstrates its authority by sitting astride its trunk and breaking off the branches. The high angle from which the butterfly looks down at the tree puts it in position of power as reflected in Table 4.17.

The proud butterfly loses its power in opening 9 as depicted in Figure 4.10 when the viewing angle drops, and it is depicted looking up at the ant and caterpillar. This puts the ant and caterpillar in authority and the lack of power is also reflected in the distance separating them.

Figure 4.10 : Affiliation between Characters in *The Proud Butterfly and The Strange Tree* (Opening 9)

In opening 10 (refer to Figure 4.41), the proud butterfly and the strange tree are on equal footing in terms of power and proximity as it is sitting on the strange tree's branch. This shows that the proud butterfly now considers the strange tree as its equal. Finally, in opening 12, although the butterfly hovers above the strange tree, in terms of proximity they are very close to each other and the smiling faces of all the butterflies indicate strong interpersonal engagement.

Table 4.17

Affiliation between the butterfly and other characters

	Affiliation between the butterfly and the tree			Affiliation between the butterfly and other animals		
Opening	Power	Proximity	Orientation	Power	Proximity	Orientation
1				butterfly in power	far apart	
4	butterfly	very close				
5	in	very close				
6	power	far apart				
7	equal	far apart				
9				butterfly not in power	apart	face to face
10	equal	very close				

12	butterfly in power	very close		equal	apart	

4.2.4.3 Affiliation between Characters in *Land Below the Wind*

This story is about a young boy and his sister who live in a village in Sabah. The relationship between them is depicted in only Opening 1 and 3. In Opening 1, the strength of the relationship is not clear because the main character is positioned outside the house while the sister is seated inside. On the other hand, the relationship between three ladies in Opening 2 (refer to Figure 4.26) is close as they are standing side by side and close to each other although their gazes are directed towards the viewers.

Table 4.18

Affiliation between the characters in *Land Below the Wind*

Opening	Power	Proximity	Orientation
1		far apart	
2		close	
3		close	side by side

Figure 4.11 represents Opening 3 which shows both the main character and his sister in close proximity holding a traditional dance pose without physically touching each other. The two characters are depicted side by side thus there is no eye-contact between them. It is hard to gauge the bond between them visually as there is not much information.

Figure 4.11 : Affiliation between Characters in *Land Below the Wind* (Opening 3)

4.2.4.4 Affiliation between Characters in *Longhouse Days*

Longhouse Days is a story about a young boy's childhood memories of a life spent in a longhouse. The first three illustrations as represented in Table 4.19 clearly show the close relationship shared by the main character with his family and friends.

Table 4.19

Affiliation between the main character and his family/friends

Opening	Power	Proximity	Orientation
1		very close	facing his father's back
2		close	
3		close	

In the first opening, the main character is riding a buffalo with his father. He is sitting behind his father and his hand is placed on the basket strapped around his father's shoulders. The close proximity between the father and son indicates a strong bond. In the second opening, the main character is playing traditional games with his friends while in Opening 3, he is shown swimming with his friends in the river. They are at ease with each other, and this is mirrored by their close proximity to one another. Again, this indicates

close interpersonal relationship between the main character and his friends. System of power is not considered because the characters are not looking at each other. Similarly, the characters are also not facing each other but their orientation towards the readers is 'front on' as if they are welcoming the readers to their own world as illustrated in Figure 4.12.
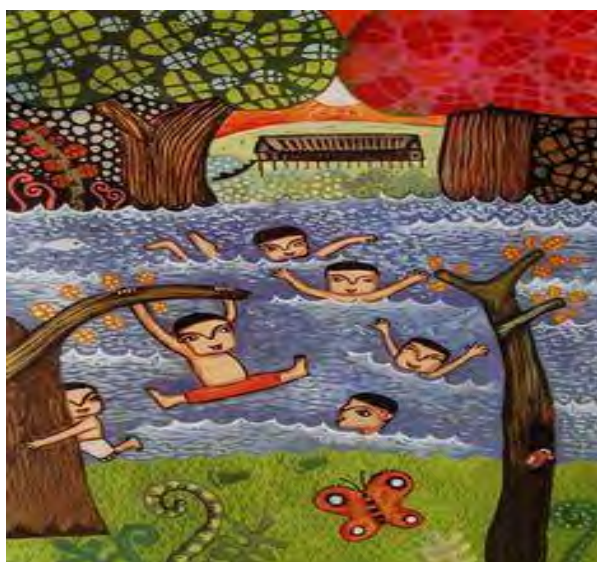
Figure 4.12 : Affiliation between Characters in *Longhouse Days (Opening 3)*

4.2.4.5 Affiliation between Characters in *The Wonderful Sparrow*

The main character, Usan-Usan shares a relationship with the sparrow and the princess in this story. Usan-Usan and the supporting character 'sparrow' appear together for the first time in the third opening as denoted in Table 4.20. They are shown close-up from a frontal angle. The characters are in quite close proximity to one another but there is no actual eye-contact between them because the sparrow is facing Usan-Usan's back. At the same time, Usan-Usan is oblivious to the presence of the sparrow because he is immersed in his music.

Usan-Usan realises the sparrow's presence in the fourth opening. In terms of proximity, there is some spatial gap between both of them. This also resonates with the bodily orientation of the two characters. There is no eye contact between the two

characters. The sparrow's gaze is going out of the frame while Usan-Usan who is standing at the background is trying to attract the sparrow's attention. Ironically, the sparrow is neither looking at the readers nor at Usan-Usan. There is no eye contact between both the characters and the readers which is rather odd.

In Opening 5 as portrayed in Figure 4.13, both Usan-Usan and the sparrow are facing each other, and they are in close proximity. However, Usan-Usan is looking straight ahead instead of looking down at the sparrow while feeding it some grains. As such, in terms of power, the sparrow cannot be considered vulnerable as it is not looking up to Usan-Usan.

Figure 4.13 :Affiliation between Characters in *The Wonderful Sparrow* (Opening 5)

In opening 6, the sparrow and Usan-Usan are quite far apart. From its mid-air position, the sparrow is not looking down towards Usan-Usan, but it is gazing straight ahead and focussing on something outside the frame. Conversely, Usan-Usan's mouth is open, and his right arm is pointing at the sparrow. He is looking up at the sparrow and in terms of power, the sparrow is dominant. Similarly, in Opening 7, the sparrow which is perched on the edge of the roof is looking down at Usan-Usan. This places the sparrow in power. Yet, Usan-Usan's focus is not on the sparrow but on the princess. The

imbalance in power is also reflected in the lack of eye contact between Usan-Usan and the sparrow which in return highlights the gap in their interpersonal relationship.

Table 4.20

Affiliation between Usan-Usan and the sparrow

Opening	Power	Proximity	Orientation
3		quite close	sparrow facing Usan-Usan's back
4		apart	angled away from each other
5	equality	close	face -to- face
6	sparrow in power	far apart	angled away from each other
7	sparrow in power	quite close	angled away from each other

Affiliation between Usan-Usan and the princess only occurs in the final two openings as denoted in Table 4.21. In the seventh opening, Usan-Usan is standing at the entrance of the house and looking up at the princess as represented in Figure 4.14. This places the princess in power and also gives her the symbolic association of having higher status than Usan-Usan ((Machin, 2007, p. 76). In addition, Usan-Usan and the princess are portrayed in close proximity and there is eye-contact between them. Their facial expressions indicate that they are glad to see each other.

Figure 4.14 : Affiliation between Characters in *The Wonderful Sparrow (*opening 7)

In the final opening, Usan-Usan and the princess are shown in very close proximity. Their bodies are parallel to each other and they are holding hands. The physical touch and intimate distance between them suggest familiarity as well as strong

interpersonal engagement.   Table 4.21 represents the systems involved in this relationship.

Table 4.21

Affiliation between Usan-Usan and the princess

Opening	Power	Proximity	Orientation
7	princess in power	close	face to face
8		very close	side-by-side

4.2.4.6 Affiliation between Characters in *The Magic Buffalo*

The main character in this story is Sansarinaga. The other characters in this story are the village children. Table 4.22 highlights affiliation between characters as seen in openings 1, 2, 4, 7 and 8. The first opening clearly shows that Sansarinaga does not share a good relationship with the boys in his village. He is standing apart from them. A similar pattern is seen in the second and third openings. This relationship changes in opening 4. Sansarinaga is now in a position of power because he is flying in the sky and looking down at the other boys. This disparity in power resonates with the wide spatial gap between Sansarinaga and the other boys.

Table 4.22

Affiliation between Sansarinaga and the village boys

Opening	Power	Proximity	Orientation
1		Apart	Sansarinaga facing the backs of the children
2		Apart	the boys facing Sansarinaga's back
4	Sansarinaga in power	far apart	
7		very close	side-by-side/around
8		Close	side-by-side/around

The interpersonal relationship between Sansarinaga and his friends is strengthened in the final two openings through the system of proximity. He is no longer isolated from his friends. In the seventh opening, the illustrator has conveyed a united front visually by grouping all the children around Sansarinaga. Figure 4.15 represents

the final opening where Sansarinaga and all his friends gaze at the readers 'front on' as if they were welcoming them to their own world. There is strong interpersonal engagement among them as well.

Figure 4.15 : Affiliation between Characters in *The Magic Buffalo* (Opening 8)

4.2.5   A Review of the Literary Element 'Character' In Malaysian Picturebooks

Character is an essential literary element in literature because it provides depth and helps to extend the plot. The visuals in picturebooks develop characters further by providing extra clues and critical information about their attributes and qualities (Sipe, 2008; Willson et al., 2014a). Most stories for children have at least one protagonist and in picturebooks, the protagonist or main character can be a person, animal, or object. They are often introduced visually in the introductory opening as can be seen in the following picturebooks: *The Wonderful Sparrow, Longhouse Days, Land Below the Wind, The Magic Buffalo,* and *The Proud Butterfly and the Strange Tree.* The only exception is found in Yusof Gajah's picturebook *The Real Elephant* where the supporting character is introduced first. The main character only makes its first solo appearance in the third opening. However, from that opening onwards, the elephant holds court.

In terms of size, the main characters in the six Malaysian picturebooks are shown bigger than the other supporting characters in at least one of the openings to highlight their importance to the story. For example, Usan-Usan in *The Wonderful Sparrow* (refer to Figure 4.5) and Sansarinaga in *The Magic Buffalo* (refer to Figure 4.7) are presented in larger-than-life size in the first opening. Clearly, size is an important semiotic resource and is often used to introduce the main characters in picturebooks (Moebius, 1986). At times, the supporting character's size is exaggerated to show its importance (Yusof Gajah, personal communication, 12 April 2017). However, the size of the main characters in Awang Fadilah's *Land Below the Wind* and Jainal Amambing's *Longhouse Days* are not embellished in the introductory visual because the focus is mainly on setting and the events that take place there. The narrators are also the main characters in both the stories and as such, are not given any special features or attributes that sets them apart from the other characters.

Position or placement of characters in visuals is an important semiotic code because it has the potential to convey vital information about a character (Moebius, 1986; Nodelman, 1999). A character can be placed in foreground, middle ground, or background. The analysis on character attribution (refer to Section 4.2.1) shows that five of the six Malaysian picturebooks position the main characters in the middle ground, a choice that may draw the readers attention to them (Giorgis, 2009). This placement changes when the supporting character gets the limelight like Usan-Usan in *The Wonderful Sparrow* who is moved to the background when the sparrow is positioned in the centre (refer to Figure 4.6).

Conceptual images are used to introduce main characters in Malaysian picturebooks. These images do not have vectors that link characters together in action and reaction structures and they are identified as "this is" visuals (Kress & van Leeuwen,

1996; Sipe, 2001). For example, the main characters in *The Wonderful Sparrow* (opening 1), *The Proud Butterfly and The Strange Tree* (opening 2) and *The Real Elephant* (opening 3) are introduced using conceptual images. Readers are given the opportunity to scrutinise the images of these main characters and identify their various attributes like the 'headgear', traditional attire and 'farmer's basket' used by Usan-Usan in *The Wonderful Sparrow.* However, the findings also reveal that the images used to introduce first-person point of view main characters in *Land Below the Wind* and *Longhouse Days* does not invite slow examination of their attributes as the details surrounding them overpowers their presence. Probably, conceptual images are most suitable for stories narrated using the third-person point of view.

In terms of character attribution, information about physical features like age, gender, size and height as well as aspects like ethnicity and occupation are easily available in picturebooks where the protagonist is a human (Prior et al., 2012; Willson et al., 2014a). For instance, in *Land Below the Wind* and *Longhouse Days,* information about the main characters' ethnicity is garnered through their attire and clothing accessories. In *The Wonderful Sparrow*, the main character's occupation can be derived by looking at his outfit and the basket that he carries around (refer to Figure 4.5).

The visual analysis also shows that Malaysian illustrators often use animal characters which exhibit human characteristics and traits in their picturebooks. The animals are able to talk and communicate with humans like the sparrow in *The Wonderful Sparrow* or possess human strength like the main character in *The Proud Butterfly and The Strange Tree.* In addition, animal characters and inanimate objects are favoured in stories because writer-illustrators want them to resonate with children who have different features, skin colour, ethnic, race and religion (Yusof Gajah, personal communication, April 12, 2017). This is probably because Malaysia is a multicultural and multiethnic

society. Furthermore, it is easier to convey moral values to young learners in a non-threatening manner using these animate characters. The interview also reveals that some trees are anthropomorphised because "by putting eyes, it helps the viewers to have more feelings to the object, rather than oh it is only a tree" (Yusof Gajah, personal communication, April 12, 2017). Finally, in terms of character attribution, only the main character in *The Real Elephant* has external features and body shape that looks odd and bizarre because viewing them "can not only stimulate the child's mind but about being creative" (Yusof Gajah, personal communication, 12 April, 2017).

Character qualities looks at traits that describe a main or supporting character's personality and they are inferred visually by looking at the characters actions or mannerisms. For instance, the butterfly's act of breaking the branches of the black tree in *The Proud Butterfly and The Strange Tree* shows its vindictive side while Usan-Usan's act of feeding the hungry sparrow in *The Wonderful Sparrow* emphasises his kind nature. It is difficult to ascertain the inner traits of the main character in *Land Below the Wind* as the visuals do not show the main character in action. As mentioned earlier, the story is narrated from a first-person's perspective. In addition, it is difficult to communicate permanent human qualities through visuals (Nikolajeva, 2002b), especially conceptual.

Visual analysis findings in Section 4.2.3 also reveal that character manifestation and appearance is complete for the three main characters in *The Wonderful Sparrow, The Proud Butterfly and The Strange Tree* and *The Magic Buffalo.* Although the main character in *The Real Elephant* appears in all the openings, it is hard to discern it in some of the openings because there are changes in its attributions. For instance, in openings 1 and 2, the elephant appears as part of a herd but from opening 4 onwards there are changes in its physical appearance. The elephant can only be identified through metonymic representation of its trunk or feet which is manifested in all the transformations. Moebius

(1986) reaffirms this by stating that a character needs only one clear feature to remain recognisable.

Nonetheless, character manifestation and appearance for the main characters in *Longhouse Days* and *Land Below the Wind* are not complete because they are not easily identified in the openings where they appear with other characters. This is mainly because they are also the story narrators or point of view characters (Awang Fadilah, personal communiction, May 28, 2017). Additionally, in *Longhouse Days*, the focus is more on the events that unfold in the narrative and not the characters (Jainal Amambing, personal communiction, May 29, 2017). In a few instances, code of size, position and proximity are used to identify the main character in these two picturebooks. For instance, a character whose size is exaggerated and positioned in the centre is often the protagonist (refer to Figure 4.35), The main character is also the salient one who maintains eye-contact with the readers (refer to Figure 4.27) or the one who is nearest to the antagonist (refer to Figure 4.9).

Affiliation between characters is analysed in Section 4.2.4 and this relationship is seen in all the picturebooks although the extent varies. Some of the interpersonal relationships formed between characters in Malaysian picturebooks are distant like the relationship between an elephant and a strange tree in *The Real Elephant* and the relationship between Usan-Usan and the sparrow in *The Wonderful Sparrow*. The relationship between Usan-Usan and the sparrow is unique as the visuals clearly show that the sparrow is in control eventhough Usan-Usan towers over the sparrow (refer to Figure 4.13 and Figure 4.14 A close relationship is formed over time between Sansarinaga and his friends in *The Magic Buffalo*, Usan-Usan and the princess in *The Wonderful Sparrow* and the butterfly and a strange tree in *The Proud Butterfly and The Strange Tree.*

Ironically, the closest bond is shared between Sansarinaga and his inanimate magic buffalo in *The Magic Buffalo* as they are always together.

The findings show that all the three systems of power, proximity and orientation play an important part in conveying relationship between characters in *The Wonderful Sparrow* and *The Magic Buffalo*. However, in *Longhouse Days* and Land *Below the Wind*, the system of proximity is dominant because all the characters face the reader-viewers and are conceptual in nature. Alternatively, the system of power plays an important role in *The Real Elephant* as the first two visuals clearly shows the strange tree is in control while in *The Proud Butterfly and The Strange Tree*, both the systems of power and proximity help to define the relationship between the characters. In short, the three systems play an important role in determining the interpersonal and emotional engagement between picturebook characters and also disclose their relative status as claimed by Nikolajeva and Scott (2006).

In conclusion, the researcher believes that utilising all the visual meaning potentials for the literary element 'character' discussed in the sections above will help young learners to understand this literary element better.

4.3   Setting

Setting is an important literary element because it informs the readers the time and place an action or an event takes place. It can be a real or fictional place or set in a particular era. Setting helps readers to understand what the characters are going through and perceive the situation they are in. Setting of place relates to general locations such as country, state and city or specific surroundings like home, school or neighbourhood. It also includes descriptions and details about the environment like the weather or types of plants and animals that exist there. When it comes to multimodal texts, young learners

find it easier to comprehend visual descriptions of setting compared to textual descriptions of setting (Nikolajeva & Scott, 2006). Similarly, illustrators too find it is easier to portray setting visually as the number of words in picturebooks is often limited.

Events in picturebook unfolds page after page, therefore setting also encompasses time or the period in which a story takes place. In historical stories, setting of time is important but specific time period is often omitted in stories meant for young learners. Setting of time in picturebooks is often indistinguishable and common as this helps to convey an everlasting story. Picturebook illustrators often focus on 'time of day' like day, dawn, or night or 'time of year' like harvest, Christmas, or New Year. In the following sub-sections, the researcher looks at setting of place and time in six award-winning Malaysian picturebooks.

4.3.1 Setting in *The Real Elephant*

The panoramic view used in the first opening clearly indicates that the story takes place in a forest. The large tract of forest land is covered with trees of varying heights and types. Some of them are fruit trees like the red tree on the left foreground which is heavily laden with fruits. The anthropomorphised red tree looks frightening with its sharp teeth and creepy smile and it symbolises perilous danger. Different coloured plants are also visible in this illustration. There is a river flowing at the bottom foreground of the first visual. Around the vicinity of the river, one black and four brown elephants can be seen. Maximum commitment of circumstantiation is evident only in the first opening as revealed in Figure 4.16.

Figure 4.16 : Setting in *The Real Elephant* (Opening 1)

The same strange red tree can be seen in the second opening and this informs the readers that it is a similar setting. In opening 3, the setting is still in the forest because the background is filled with trees of varying colours and height. In openings 4 till 9, details of the setting are minimally instantiated as only an expanse of sea, open space or a few random trees can be seen. Setting of place takes a backseat here because the illustrator's priority shifts to the main character's transformations.when circumstantiation is absent or negligible (Painter, 2013, p.78). Overall, setting of place in this story focuses mainly on different areas of the forest which has a river flowing through it. Table 4.23 shows that the context changes according to the transformation of the elephantt as it helps to stage the story. For instance, when the elephant transforms into a fish, the context changes to underwater.

Table 4.23

Setting of Place and Time in *The Real Elephant*

Opening	Place	Inter-circumstance	Time

1	Maximum location: forest, trees, fruits, river, elephants		early morning
2	Three elephants playing near a strange tree	maintain context: new perspective	early morning or night-time, not clear
3	an elephant in a forest	maintain context: new perspective - zooming in	
4	sky – river below	vary degree: decontextualize	orange sky- sun on the left
5	sky above the forest	vary degree: decontextualize	blue sky – time not clear.
6	Underwater	change context: relocate	
7	forest- red fruits on the ground	change context: relocate	orange sky – sun on the left
8	edge of forest- green space can be seen	change context: relocate	similar skyline – morning
9	Sky	change context: relocate	warm orange space – no sun or moon
10	not clear sitting on ledge	change context: relocate	Sun and moon are visible during daytime
11	Forest	change context: relocate	moon light
12	solitary tree surrounded by fence	maintain context: new perspective	moon light

This story begins in the morning because rays of light can be seen as portrayed in Figure 4.16. According to the writer-illustrator, the moon can still be seen in early morning (Yusof Gajah, personal communiction, April 12, 2017). The surrounding looks dark because they are in the middle of a forest. The setting of time ia still morning in opening 4 as the sun can be seen. The various transformations of the elephant unfolds over the next few openings and seting of time is not significant. In most cases, the shift from daytime to night-time is tracked from the change in the colour of the skies and the presence of the sun and moon.

In Opening 10, both the sun and the moon are visible. This rare phenomenon indicates a change in the storyline. In the final two openings, only the moon can be clearly seen. The story may have taken place over one long day although the the actual time

cannot be ascertained through the visuals as the sun and the moon looks the same in some openings. The writer-illustrator said that the entire story takes place in a day as prolonging it to three or four days may be too complicated for children (Yusof Gajah, personal communication, April 12, 2017).

4.3.2 Setting in The Proud Butterfly and The Strange Tree

The story takes places in a beautiful garden covered with trees and undergrowth. Maximum commitment of circumstantiation is evident in the opening spread as shown in Figure 4.17. There are images of trees of varying heights and different types of flowering plants. Various types of insects like bee, caterpillar and dragonfly are also seen in this opening. There are images of different species of butterflies fluttering around. A duck can be seen on the bottom left while a deer is noticeable in the centre foreground of the visual. Mountains are visible in the background. All this clearly indicates that the story takes place in a big garden. In the fourth and fifth opening, the setting is mainly focussed on a strange looking black tree. A rat can be seen at the foot of the strange tree.
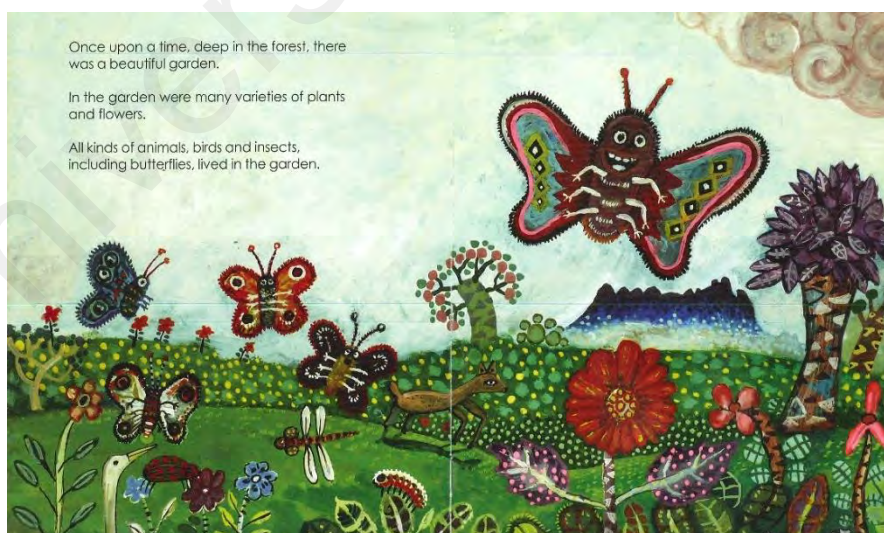
Figure 4.17 : Setting in *The Proud Butterfly and The Strange Tree* (Opening 1)

The story mainly takes place during the day as noted in Table 4.24. The first opening clearly shows the sun rising on the top right-hand corner of the visual. This

clearly indicates that the story takes place in the morning. The sky is also bright in colour

and there are a lot of butterflies flying around. The sun is again visible in opening 4, 5, 6

and 7 and 10. Butterflies are also primarily daytime animals. This clearly indicates that

the story takes place during daytime. However, the duration of the story is not clear as

there is no indication of night-time in the illustrations. The entire event could have

happened in one day or over a few days.

Table 4.24

Setting of Place and Time in *The Proud Butterfly and The Strange Tree*

Opening	Place	Inter-circumstance	Time
1 (verso and recto)	beautiful garden filled with butterflies, trees		sun is rising amidst the cloud on the right.
2 (recto only)	beautiful garden filled with butterflies, trees	maintain context: new perspective: zoom in	moon/sun on the top left corner
3 (verso and recto)	beautiful garden filled with butterflies, trees	maintain context: new perspective: zoom out	the colour of the sky remains similar but no sun
4 (recto only)	in a garden but focussing on a black tree	change context	sun/moon on your right – yellow sky

Table 4.24, continued

Opening	Place	Inter-circumstance	Time
5 (verso and recto)	in a garden where the black tree is located	maintain context: new perspective	sun/moon on your right – yellow sky
6 (recto only)	A garden with a beautiful tree and colourful butterfly	maintain context: new perspective	rays of sun can be seen on the top right corner
7 (verso and recto)	a beautiful garden with colourful trees, plants, and animals	maintain context: new perspective: zoom out	sun on your left
8 (recto only)	a strange black butterfly and other small butterflies in a garden	maintain context: new perspective	
9 (recto only)	a black butterfly, ant, and caterpillar in a garden	maintain context: new perspective	
10 (recto only)	a strange black butterfly sitting on the tree branch	maintain context: new perspective	sun on top left corner
11 (recto only)	a solitary black butterfly	vary degree: decontextualize	
12 (verso only)	butterflies flying around in a beautiful garden	vary degree: recontextualise/	

		change context: relocate	

Opening 7 is a wordless spread and the double-page visual opening portrays a garden with colourful tree and beautiful flowers. This wordless spread occurs just after the climax scene when the black tree transforms into a beautiful and colourful tree. This type of opening is normally created by illustrators to evoke a contemplative moment for the readers to reflect upon the scene and relate it back to the words and images that preceded it (Lambert, 2017, p. 30).

4.3.3 Setting in Land Below the Wind

Land Below the Wind is a picturebook written and illustrated by Awang Fadilah. His work has detailed black and white illustrations. The illustrations are framed with sketches of flora and fauna and it is filled with details. In terms of setting of place, it is clear that the story takes place in a village as detailed in Table 4.25. In the introductory opening as seen in Figure 4.18, readers are able to see a traditional house in the centre. There is a river flowing besides the house and it is filled with fishes. There are also images of different animals like cow, hen, bird, cat, frog, turtle, butterfly, horse, crocodile and many other animals around the house. A hornbill bird is also visible on the verso and recto of Opening 1. The presence of hornbills which are often found in the island of Borneo, indicates that the story may have taken place in a village situated in either Sabah or Sarawak.
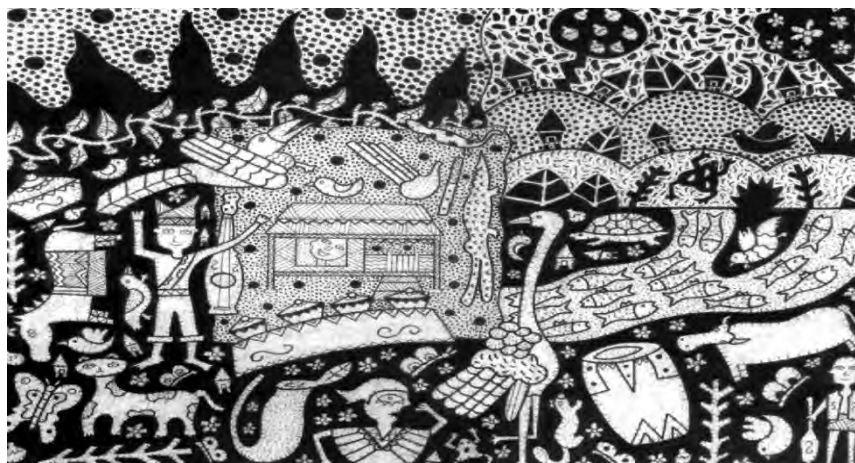
Figure 4.18 : Setting in *Land Below the Wind* (Opening1: recto)

This village is situated near the sea as can be seen in Opening 4. There is a boat in the middle and different varieties of fish are seen in the sea. In the following opening, the setting moves into the interior of the ocean and readers are able to see different types of plants, corals, animals, and organisms that live there. A variety of fish, squids, sea-lion, starfish, and jellyfish can be seen in the centre of the visual. In the foreground, viewers are able to see all the different types of plants and creatures that live in the sea like corals, starfish, crab, eel etc. The setting in the final opening moves back to the mainland and this illustration showcases diverse plants, animals, birds, and musical instruments that are found in the islands of Borneo. There is also an image of a native hunter who is probably the main character in this narrative. Clearly, the illustrator aims to highlight the different ecology that co-exist in this place.

.   Setting of time is evident in Openings 4 and 5 in this black and white picturebook as the illustrator has included a unique depiction of the sun on the top of the visuals. There is no indication of sun and moon in the other openings as the narrative focuses on the daily routines and cultural heritage of a young boy. Thus, the illustrator may have deemed setting of time as irrelevant.

In short, *Land Below the Wind* offers a clear insight about the setting of place in Sabah by emphasising on all the different economic activities done by the people there like fishing, diving and hunting as well as focussing on the various flora and fauna that exist in Borneo. In order to appreciate all this, readers need "to connect with the text through engagement with the artwork" (Coughlan, 2015).

Table 4.25

Setting of Place and Time in *Land Below the Wind*

Opening	Place	Inter-circumstance	Time
1 (recto only)	Village surrounded by mountains. A small hut in the centre with a river beside it. Different types of animals around the village.		no evidence of time; no depiction of sun or moon
2 (recto only)	Three young ladies in the centre. A man playing the drum. Various musical instruments around them. Ferns around the visual.	maintain context-new perspective	no evidence of time; no depiction of sun or moon
3 (recto only)	A man and woman dressed in traditional outfits standing in the centre. On the right is a man in traditional hunting outfit. Animals and plants all around them.	maintain context-new perspective	partial depiction of sun on the top
4 (recto only)	There are four men sitting in a boat. Marine life can be seen beneath the boat.	change context: relocate	partial depiction of the sun
5 (recto only)	Marine life and coral under the sea.	maintain context-new perspective	no evidence of time; no depiction of sun or moon
6 (recto only)	Place could be a village or a forest. Ferns all around. Different types of animals and musical instruments.	change context: relocate	no evidence of time; no depiction of sun or moon

4.3.4 Setting in *Longhouse Days*

The opening visual of this picturebook is set in a charming village with lofty mountains in the background as illustrated in Figure 4.19. A longhouse built from palm leaves and wood and decorated with traditional motifs can be seen. The longhouse is lifted off the grounds by stilts and there are stairs on both ends. Below it, different types of animals like hens and dogs are kept. A mango tree and a banana tree can also be seen near the longhouse. In the foreground, two people are riding a buffalo. Opening 2 and 3

provides additional details about the village like the river flowing in front of the longhouse. The vignette of a longhouse can be seen on the top centre of all the verso (left) pages. Maximum commitment of circumstantiation is evident in these openings.

Figure 4.19 : Setting in *Longhouse Days* (Opening 1)

The setting changes to indoor in openings 4, 5 and 6 as the location moves into the longhouse. For example, Figure 4.20 shows the interior of a longhouse and viewers are able to see the entrances to different rooms in the longhouse. Intricate motifs are etched on each doorways and the longhouse have bamboo flooring. Musicians, young children, men, and ladies are chatting or involved in activities along the long alleyway which also serves as a common room for the families living in a longhouse. The setting changes to a normal traditional house in openings 7 and 8. The traditional wooden house is also built on stilts and it is located in a village because a buffalo can be seen grazing in the background and a rooster is crowing from a tree stump. In short, the setting mainly revolves around the longhouse and the surroundings around it.
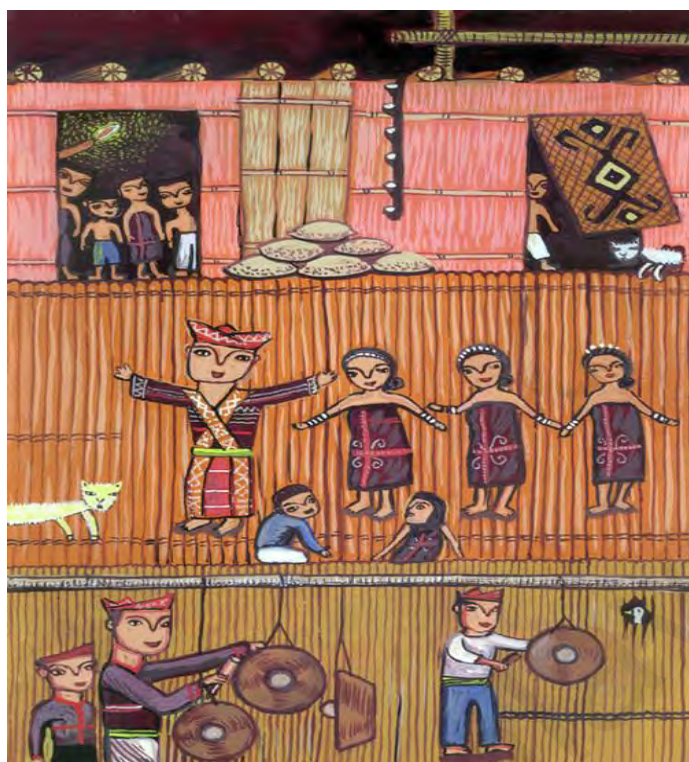
Figure 4.20 : Setting in *Longhouse Days* (Opening 6)

In the first three openings, the story takes places during daytime because the sun is evident in the visuals. The setting of time and location changes in openings 4, 5 and 6. The burning wooden torch on the pole clearly tells us the event takes place in the evening. Most rural areas in East Malaysia do not have electricity thus people there normally restrict their outdoor activities at night. The setting of time in the last two openings clearly indicates it is morning because the rising sun can be seen amidst the mountain and the cockerel is out. The final opening shows us the sun is high in the sky and the day is bright and hot. All this information is presented in Table 4.26.

Table 4.26

Setting of Place and Time in *Longhouse Days*

Opening	Place	Inter-circumstance	Time
1 (recto only)	Area surrounding the village in front of a longhouse – village setting		red sun above the longhouse, cloudy sky
2 (recto only)	The area in front of the longhouse	maintain context: new perspective	red sun on the top left corner

3 (recto only)	At the river side. Longhouse is still visible.	maintain context: new perspective	sun is visible between the trees
4 (recto only)	inside a longhouse	change context: relocate	night-time: wooden torch is used
5 (verso and recto)	inside a longhouse	maintain context: new perspective	wooden torch on the top left room
6 (recto only)	inside a longhouse	maintain context: new perspective	night-time - lit wooden torch
7 (recto only)	inside a house surrounded by farm animals	change context: relocate	left - sun rising amidst the mountain tops
8 (recto only)	the longhouse is seen in the background, while the new house is in the foreground	maintain context: new perspective	sun on the top right-hand corner

4.3.5 Setting in The Wonderful Sparrow

The opening spread (refer to Figure 4.5) shows us that the story takes place in a village near the mountains. A longhouse can also be seen at the foothills leading to the mountains. A few huts and houses are also depicted in the visual. The setting involves maximum commitment of circumstantiation as the visual show pictures of many farm animals like cows, chickens, ducks, goats and fish roaming freely around the village. There are pictures of banana trees, coconut trees and papaya trees around these houses. There are also images of men and women dressed in traditional apparel going about their daily routines in a village. Some are feeding the farm animals while others are toiling.

The setting in the second opening is in a gently swaying golden brown paddy field. The change in context in Opening 2 helps to stage the story. Similar type of setting is evident in Opening 3, 4 and 5 but visualised from different perspectives. The setting changes in the sixth opening to a large green vegetable field as illustrated in Figure 4.21. The change in context helps to stage the next event in the story. A cluster of houses are depicted on the far top left corner of the picture. and a man (with a crown on his head) and a woman are waving their hands from the window of one of the houses.

Figure 4.21 : Setting in *The Wonderful Sparrow* (Opening 6)

The setting shifts to the doorstep of a woman's village home in the seventh opening and in the final opening, the setting is still at a village because a number of longhouses can be seen in the background. Table 4.27 presents a concise summary of setting.

Table 4.27

Setting of Place and Time in *The Wonderful Sparrow*

Opening	Place	Inter-circumstance	Time
1 (recto only)	village near the mountains		morning sun rising between the mountains
2 (recto only)	paddy field	maintain context: new perspective	sun on the left

Table 4.27, continued

Opening	Place	Inter-circumstance	Time
3 (recto only)	tree stump with the paddy fields in the background	maintain context: new perspective	sun on the right
4 (recto only)	paddy field	maintain context: new perspective	daytime
5 (recto only)	area within the village	maintain context: new perspective	as above
6 (recto only)	a vegetable field fringed with wooden houses	change context: relocate	daytime – bright sky
7 (recto only)	doorstep of a traditional house	change context: relocate	moon/sun sky is orange

| 8 (recto only) | area within a village | maintain context: new perspective | rainbow on the left |

The setting of time for this story begins early in the morning because there is a depiction of a rising sun between the mountains as described in Table 4.27. This shows the location in time. It could still be morning or mid-morning in openings 2 and 3 because the sun is still visible behind the mountains. The time progresses to afternoon in the third illustration because the shadow of the sparrow is right below it and midday shadows are normally shorter. The bright orange sky and the slowly descending sun's disc in opening 7 seem to indicate that the time is sunset. In the final opening, the day is still young, and a rainbow can be seen over the mountain tops. This means the time is either early morning or late evening because a rainbow usually appears around sunrise or sunset.

4.3.6 Setting in *The Magic Buffalo*

The story is set in a village as maximum commitment of circumstantiation is evident in the opening spread (Refer to Figure 4.7). Readers are able to see a house built on stilts on the top left background. Some farm animals like hens and a cow can be seen around it. The place is also surrounded with different types of fruit trees and coconut tree. In the third opening, the setting relocates to a river which is also near the village. The setting shifts from the village exterior to inside a bedroom in the sixth opening. The floor is made from bamboo and there is a hammock hanging in the room. The setting changes again in the next opening to outside the home or the outdoors as illustrated in Figure 4.22.

Figure 4.22 : Setting in *The Magic Buffalo* (Opening 7)

The setting of time for the story starts in the morning as the day is clear and the rays of sun can be seen amid the mountains in the first three openings. Table 4.28 shows us that the setting of time changes to night-time in opening 4 as reflected by the yellow round moon surrounded by purplish red sky and the image of a crescent moon in opening 5. The beginning of a new day is evident in opening 6 with the depiction of the dazzling sun and bright clear skies. A cockerel crowing along the veranda also indicates the time of the day. Similarly, the glowing sun and bright skies in opening 7 indicates daytime while in opening 8 the sombre colours and the image of a setting sun informs the readers it is already dusk.

Table 4.28

Setting of Place and Time in *The Magic Buffalo*

Opening	Place	Inter-circumstance	Time
1 (verso and recto)	village with farm animals like buffaloes, cows, and roosters.		morning - sun rising between the mountains
2 (verso and recto)	around the village which is situated near the mountains.	maintain context: new perspective	sun between the mountains on the top right corner
3 (verso and recto)	setting around the river near villages on the top left corner	change context: relocate	sun peeping behind the trees
4 (verso and recto)	amidst the clouds in the sky. There is a house at the bottom right corner	change context: relocate	night-time - moon and the image of a sleeping lady
5 (recto only)	A boy is falling down from the sky. He has fallen out of his toy buffalo.	maintain context: new perspective	night-time - crescent moon on the top corner
6 (verso and recto)	Interior of a hut/house with bamboo flooring and a hammock inside the house.	change context: home in	sun rising on the top right corner, rooster crowing
7 (verso and recto)	The village fields with coconut and banana trees.	change context: home out	afternoon - sun on the top extreme left corner
8 (recto only)	The village fields	maintain context: new perspective	dusk - sun between the mountains on the top left corner.

4.3.7 A Review of the Literary Element 'Setting' in Malaysian Picturebooks

The illustrations in the selected Malaysian picturebooks help to ascertain setting which establishes the stories' location in time and place. Maximum commitment of circumstantiation for setting of place is established through a panoramic view in the introductory or first opening itself in five out of the six Malaysian picturebooks. The only exception is Awang Fadilah's *Land Below the Wind* picturebook because panoramic view is not utilised here. This is probably because the picturebook is entirely in black and white. Absence of colour often allows the readers to scrutinise a picturebook as illustrators often incorporate a lot of details in each visual (Painter et al., 2013, p. 43). The intricate and detailed illustrations in *Land Below the Wind* provide a lot of clues about the place depicted in this story especially the inclusion of hornbills, flora and fauna which

are commonly found in islands of Borneo and the various musical instruments used by the natives. This result is in line with Nikolajeva's (2002b) findings which show that visuals play an important role in picturebooks with ethnic content as it provides information about culture.

Correspondingly, young learners can acquire some knowledge about life in a longhouse just by viewing the illustrations found in Jainal Amambing's picturebook, *The Longhouse Days*. His detailed illustrations will be able to transport young learners on an arm-chair travel to Sabah. Likewise, in *The Wonderful Sparrow*, Jainal Amambing presents to readers a vivid picture of indigenous peoples' farming village. The longhouses, the farm animals, mountains, and the traditional native clothing are full of east Malaysian culture. This will definitely help young learners from west Malaysia to learn about East Malaysian culture and identify the place setting of the story.

Setting of place can also transmit symbolic meaning. For instance, the dark, sombre looking forest in *The Real Elephant* symbolises danger particularly the presence of a red, scary looking anthropomorphised tree. Additionally, the presence of sun and moon in the forest as shown in Opening 10 (refer to Figure 4.38) of this book symbolises the presence of God or creator (Yusof Gajah, personal communication, April 12, 2017). Finally, the rainbow depicted in the final opening of *The Wonderful Sparrow* also has a symbolic meaning since it signifies peace and beauty for the Rungus community (Jainal Amambing, personal communication, May 29, 2017). Alternatively, setting of place takes a backseat when the priority shifts to the main character's various transformations like in *The Real Elephant* as not much details of place is available after the first two openings (Painter et al., 2013).

The analysis of setting also looks at the relations between consecutive visuals and this is known as inter-circumstance options as it deals with variations in context. In summary, in terms of setting of place, the picturebook writer-illustrators vary the degree of contextualisation in a sequence of visuals. The same location is maintained over successive visuals in the six picturebooks by utilising the change context option and varying the degree of contextualisation (Painter et al., 2013).

Information about setting of time is mostly garnered through the depiction of sun and the moon as well as the colours of the sky and environment. Likewise, the temporal relation of time can be ascertained through the depiction of characters in consecutive illustrations or visuals. According to Painter (2007, p.49), a temporal relation exists when a particular character appears over two visual openings in different settings or performing varied actions. This proves that all the stories happen over a period of days although it is difficult to pinpoint the specific number of days. Writer-illustrator like Yusof Gajah claims that setting of time is not important in picturebook because "...when I am doing this, I don't have the intention of one day or two days. I am not aware of that "(Yusof Gajah, personal communication, 12 April 2017).

4.4   Point of View

Point of view is an important literary element in visuals because it is the position from which a story is narrated or the position from which a reader-viewers experiences the story as it answers the question "who sees". Picturebook readers who view the visuals to understand or follow a story are known as reader-viewers and they can be external observers or internal observers. The latter is someone who is totally involved in the story and often identifies themselves as one of the characters (Painter et al., 2013). Alternatively, the external observers are considered as onlookers because they are addressed indirectly and remain outside of the story.

System of focalisation helps to establish point of view in a narrative or multimodal text (Painter, 2007, Painter et al, 2013) because it analyses the relationship between viewers and the visual text. This system offers two options to the reader-viewers which are 'contact' and 'observe'. Contact is established between the character and the reader-viewers when eye-contact is made. The choice of 'contact' is further classified into either 'direct' or 'invited'. If the character gazes straight at the viewer, it is known as frontal gaze or direct gaze. However, if the character's head or eyes are turned from the side to look at the viewers, it is known as 'invited gaze'. Observe is customary when there is no eye-contact between the characters and the viewers. In this case, the characters are depicted impersonally as an object for the viewer's scrutiny and observation. For the purpose of this study, the researcher is only looking at 'contact' and 'observe' although Painter et al (2013) have identified other systems. Picturebooks written by Malaysian writers-illustrators mainly use these two types of focalisation.

Figure 4.23 : Visual Focalisation System
(adapted from Painter et al, 2013)

4.4.1 Point of View in *The Real Elephant*

The main character in this picturebook is an elephant and it is depicted solely for the first time in opening 3 (refer to Figure 4.1). The elephant addresses the viewers explicitly in this visual by gazing out to them and establishing contact. Its eyes are turned from the side to face the viewers as if appealing to the viewers to get involved with the story. This is termed as an 'invited gaze' (Painter et al, 2013). In the final opening, the tree appears alone and establishes direct contact with the viewers.

Figure 4.24 : Point of View in *The Real Elephant* (Opening 6)

In the rest of the openings like the example given in Figure 4.24, the main character does not have any eye-contact with the viewers as they are only there to observe. Thus, point of view in *The Real Elephant* is more of external observations as denoted in Table 4.29. The viewers do not have access to the elephant's interior world as all the elephant's transformations are mainly long shots and portrayed in full size. This is probably to show that the elephant belongs 'to the world of magic and imagination' (Moya & Sanz, 2008, p. 1614). In addition, the elephant is shown from the side at an oblique horizontal angle which further establishes the feeling of detachment (Kress & van Leeuwen, 2006; Moya, 2014).

Table 4.29

Visual Focalisation System in *The Real Elephant*

Opening	FOCALISATION		Observe
	Contact		
	Direct	Invited	
1			/
2			/
3		/	
4			/
5			/
6			/
7			/
8			/
9			/
10			/
11			/
12	/		

4.4.2 Point of View in The Proud Butterfly and The Strange Tree

The main character in this picturebook is a proud butterfly and it establishes contact with the viewers by facing them directly or 'front on' in openings 1, 2, 8 and 12 as can be seen in Table 4.30. In openings 1 and 2, the proud butterfly is depicted larger than the rest of the butterflies and it gazes out to establish eye-contact with the viewers. This changes from openings 3 to 7 when eye-contact is disregarded, and the viewers play the role of observers only. An example is given in Figure 4.25 where viewers remain outside the story and are only required to observe the butterfly breaking the branches of the strange tree angrily.

Figure 4.25 : Point of View in *The Proud Butterfly and The Strange Tree* (Opening 5: recto)

In opening 8, the proud butterfly once again establishes eye-contact with the viewers. However, this time the purpose is to seek sympathy from the viewers as it has now turned black and ugly. The butterfly wants the viewers to feel sorry for it. In opening 12, the main character and the rest of the butterflies' gaze out to the viewers. However, the main character's gaze is not compelling or commanding as before because the butterfly's size is not exaggerated. In the rest of the openings, the viewers play the role of observers as there is no gaze out by the main character to them. They remain outside the story. Hence, point of view in this picturebook is more of external observation.

Table 4.30

Visual Focalisation System in *The Proud Butterfly and The Strange Tree*

Opening	FOCALISATION		
	Contact		Observe
	Direct	Invited	
1	/		
2	/		
3			/
4			/
5			/
6			/
7			/
8	/		
9			/
10			/
11			/
12	/		

4.4.3   Point of View in *Land Below the Wind*

The focalising choice of 'contact' is favoured by the writer-illustrator Awang Fadilah in this picturebook as the characters in the first four openings are positioned to gaze straight out at the viewers. He wants to characters to establish contact with the reader-viewers (Awang Fadilah, personal communication, May 28, 2017). However, no intimacy is established by the long shot (Painter, 2007). An example is given in Figure 4.26.

Figure 4.26 : Point of View in *Land Below the Wind* (opening 2)

The contact images encourage viewers to participate in this story particularly when the main character waves out to the viewers the beginning and at the end of the story. In opening 4, only one character is establishing eye-contact with the viewers. He is in a boat with three other people, and they are out fishing. This visual is followed by a depiction of what the character making eye contact with the viewers is looking at which is an underwater world scenery in opening 5. Here, the reader-viewers is placed at that character's viewing position and as such is able to see the underwater world through his eyes (Painter, 2007, p. 45). In opening 6, the main character once again waves out to the viewers while the visual on the right depicts a man standing sideways with one eye trained

towards the viewers. So, the visual choice of contact is more pronounced in this picturebook, especially since the characters are depicted at a horizontal angle. However, the long shots establishes the lack of intimacy (Unsworth, 2013, 2014).

Table 4.31

Visual Focalisation System in *Land Below the Wind*

Opening	FOCALISATION		
	Contact		Observe
	Direct	Invited	
1	/		
2	/		
3	/		
4	/		
5			
6	/		

4.4.4   Point of View in *Longhouse Days*

Jainal Amambing uses only the 'direct contact' option as can be seen in Table 4.32 throughout his *Longhouse Days* story as he wants to invite the viewers to participate in his story. The main character establishes direct contact with the viewers in opening 1 and Opening 2 (refer to Figure 4.27) and openings 3, 4, 7 and 8. The same point of view is established in Openings 5 and 6 as all the characters in these two openings are gazing towards the readers.
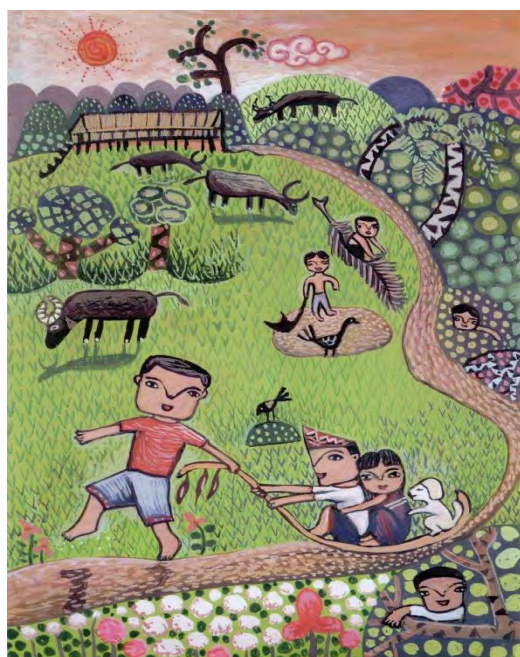
Figure 4.27 : Point of View in *Longhouse Days* (Opening 2)

In short, the main characters and most of the other characters in the visuals invite the viewers to get involved in the story by gazing out to them directly or by turning their heads sideways to face the viewers. Being made internal observers, the reader-viewers are totally involved in the story and often see themselves as one of the characters.

Table 4.32

Visual Focalisation System in *Longhouse Days*

Opening	FOCALISATION		Observe
	Contact		
	Direct	Invited	
1	/		
2	/		
3	/		
4	/		
5	/		
6	/		
7	/		
8	/		

4.4.5 Point of View in *The Wonderful Sparrow*

The main character Usan-Usan establishes contact with the viewers in the beginning and at the end of the story. There are no such acknowledgements in the rest of

the openings. In Opening 1, the main protagonist gazes directly at the viewers. This focalising choice of contact is used to introduce the readers to the main character, Usan-Usan and establish initial relationship with him. In the final opening, both Usan-Usan and the princess are gazing out to the viewers and contact is established with them. This visual form of direct address and frontal angle depiction also helps the readers or viewers to obtain a maximum sense of involvement with the characters as they are openly acknowledged and invited to participate in the couple's happiness.

Figure 4.28 : **Point of View in** *The Wonderful Sparrow* **(Opening 2)**

In the rest of the openings, readers have no eye contact or involvement with Usan-Usan and the other supporting characters. For instance, in Figure 4.28, the main character, Usan-Usan is depicted impersonally as an object for the viewer's scrutiny and observation. Similarly, in Opening 4 (refer to Figure 4.6), there is no eye contact between both the characters and the readers. Usan-Usan is placed at the background and his focus is on the sparrow. On the other hand, the sparrow is not looking at Usan-Usan. It is gazing out of the frame sideways. Ironically, the sparrow is neither looking at the readers nor at Usan-Usan. Here, the sparrow becomes "an object of contemplation" (Harrison, 2003, p. 53). The readers assume the position of unmediated or invincible observers and remain

outside the story. This is known as a 'non-transactional' reactional image (Kress & van Leeuwen, 1996) since readers are not sure what the sparrow is looking at.

In the fifth and sixth openings, both Usan-Usan and the sparrows are depicted from an oblique angle and are not facing the readers. Thus, the readers remain as unmediated observers outside the story world. They are not invited to be involved in the fictional world of the characters. In the seventh opening, there is eye contact between Usan-Usan and the princess at the doorstep but none with the readers. Hence, the readers need to accept the illustrator's offer of information and remain as unmediated observers.

Table 4.33

Visual Focalisation System in *The Wonderful Sparrow*

Opening	FOCALISATION		Observe
	Contact		
	Direct	Invited	
1	/		
2			/
3			/
4			/
5			/
6			/
7			/
8	/		

4.4.6   Point of View in *The Magic Buffalo*

The Magic Buffalo is a story of a young boy named Sansarinaga. In the introductory opening, Sansarinaga, the main protagonist does not initiate connection with the viewers. Although his profile is facing the viewers, his gaze is directed towards the other characters in the illustration who are also turning their heads back to see Sansarinaga. Figure 4.29 illustrates a similar instance where Sansarinaga is depicted impersonally as an object for the viewer's scrutiny and observation. Viewers also have no eye contact or involvement with Sansarinaga in four other openings as can be seen in

Table 4.34. They are kept outside the story world and only allowed to observe what is happening.

Figure 4.29 : Point of View in *The Magic Buffalo* (Opening 2)

The focalising choice of contact is only used twice in this picturebook. In opening 5, the main character, Sansarinaga addresses the viewers directly. Extreme emotion is depicted on his face as he falls down the sky and it looks like he is appealing to the viewers for help. In the final opening, the frontal angle depiction enables the viewers to obtain maximum sense of involvement with all the characters. Only one character's head is turned from the side to face the viewers. The viewers are openly acknowledged and invited to participate in the characters happiness.

Table 4.34

Visual Focalisation System in *The Magic Buffalo*

Opening	FOCALISATION		
	Contact		Observe
	Direct	Invited	
1			/
2			/
3			/
4			/
5	/		
6			/
7			/
8	/		

4.4.7   A Review of the Literary Element 'Point of View' in Malaysian

Picturebooks

The two options offered to readers by the point of view system is 'contact' and 'observe' (Painter et al., 2013). A visual 'contact' establishes direct communication with the viewers (Kress & van Leeuwen, 1996, 2006) and is often used sparingly in picturebooks meant for young learners as they are expected to 'observe' and learn from what is going in the story (Painter et al, 2013). One of the interesting finding in this section is that Malaysian writer-illustrators only use 'contact' option for recounts narrated using the first-person point of view which are *Land Below the Wind* and *Longhouse Days* as can be seen in Table 4.35. Nevertheless, the 'contact' option in *Land Below the Wind* does not create an intensifying impact because the main character is often portrayed using long shots and at far social distance. This actually minimises his personal engagement with the viewers (Kress & van Leeuwen, 2006). In addition, the use of minimalistic depiction requires reader-viewers to be "relatively detached observers" (Painter et al, 2013, p. 32).

The readers view the story world using the [mediated] option in *Land below the Wind* where the reader-viewers is positioned to adopt the character's point of view. Opening 4 shows one of the characters establishing contact with the viewers and in the subsequent opening, the viewers are able to view the underwater world through one of the character's eyes (Painter, 2007; Painter et al., 2013). This point of view is not consistent throughout the story and only occurs at this point.

The contact option is also used in four out of the six award-winning Malaysian picturebooks. In these books, the 'contact' option is used to introduce the main characters in *The Proud Butterfly and The Strange Tree* (Figure 4.2) *and The Wonderful Sparrow* (Figure 4.16), highlight key moments in the story *The Proud Butterfly and The Strange Tree* (Figure 4.32) or to encourage empathy in *The Magic Buffalo* (Figure 4.44). The 'contact' option is commonly utilised by illustrators for the above mentioned three reasons (Unsworth 2001, Painter, 2007, Painter et al 2013). Additionally, as seen in Table 4.35, the contact option is utilised throughout *Longhouse Days* to attract the attention of the readers (Jainal Amambing, personal communication, May 29,2017).

In the rest of the openings, the 'observe' images are more prevalent as shown in Table 4.35. Here, the viewers are mainly positioned as external observers as the information in the visual openings are mainly for their thought and deliberation. When the characters do not gaze out to the viewers, there is no imaginary interpersonal relationship between the viewer and the character (Unsworth, 2001, p. 95). In addition, the 'observe' choice of point of view is mainly combined with 'long shot' visuals and this combination actually widens the social distance between readers and characters (Painter et al., 2013). In some cases, the illustrator shows the character gazing outside the frame (refer to 4.4.5) and this is done to create an air of mystery or tension (Lewis, 2001,p.148).

Table 4.35

Visual Focalisation System in Malaysian Picturebooks

Picturebook Title	Point of view	
	Contact	Observer
The Real Elephant	2	10
The Proud Butterfly and The Strange Tree	4	8
Land Below the Wind	5	0
Longhouse Days	8	0
The Wonderful Sparrow	2	6
The Magic Buffalo	2	6
Total	23	30

4.5   Mood

Mood is the emotional feeling or psychological affect that a work of literature produces in a reader. Picturebooks are unique because they are able to induce the literary element 'mood' via the visual and textual mode. In fact, illustrations or visuals are very effective in determining the mood of a picturebook (Fang, 1996). Studies have shown that reading picturebooks enable young learners to analyse moods in visuals and experience a wide range of emotions (Arizpe & Styles, 2016; Ghosn, 2013). Additionally, young learners may connect psychologically to the visual representations of emotions in picturebooks because they may share similar real-life experiences or earlier experiences of fiction (Nikolajeva, 2013, p.251). This study looks at two elements that play an important role in inducing mood in picturebooks which are ambience and visual affect.

Kurt and Osueke (2014) and Painter (2008) strongly believe that the way colour is used determines the ambience or emotional setting of a story while Martinez & Harmon (2012) consider the facial expression of characters and colour as key indicators of mood. In this section, the researcher analyses the literary element 'mood' by looking at the roles played by ambience and visual affect. Aspects of visual affect that contribute to the development of mood in picturebooks are facial expressions, bodily stance, and gestures.

4.5.1 Ambience

Ambience in picturebooks is mainly created through the use of colours as different colours are able to create different emotional effect on readers. According to Holtzschue (2012), colour has four main functions. Firstly, colour is a visual language and as such it is able to reflect mood or represent emotion. For instance, red roses represent love. Secondly, colour is used to evoke emotional response as it has psychological effects on the body. For instance, a bright room can induce feeling of joy. Thirdly, colour is symbolic and used in cultures to symbolise social status. For instance, widows use white sari in India. Finally, colour can also be used to establish important points or attract attention.

Colours work well in a multimodal environment. Colours are diverse and as such they are able to inspire various types of emotional effect (Machin, 2007). Colours also accomplish all three of Halliday's meta-functions of language (Kress & van Leeuwen, 2006; Painter, 2008). However, in this section, the researcher only looks at the interpersonal role of colour focussing on how ambience or emotional mood in picturebook illustrations is created and established through the expressive use of colours (Giorgis, 2009; Kiefer, 1993; Machin, 2007; Painter, 2008). Painter et al. (2013) and Painter's (2008, p. 91) framework is used in this study to analyse the literary element 'mood' because they provide a systematic account of the construction of feeling which is an important factor to consider when analysing picturebook data.

The various features of colours are classified into three different constituencies of meanings which are vibrancy, warmth and familiarity (Painter et al., 2013). For example, the vibrancy of an image is determined by the scale of colour saturation. Colours which are less saturated seem more muted or gentle compared to maximally saturated colours which are more vibrant and energetic. Warmth refers to the different choices of colour

hues which are associated with different moods. Warm colours like red or scarlet is often associated with anger or danger while cool colours like blue, turquoise or aqua is connected with calmness (Caivano, 1998).cited in (Kauppinen-Räisänen & Jauffret, 2018).

Similarly, different shades also depict different moods. For instance, lighter shades often indicate cheerful or happier mood while darker shades signify ominous or intense moods. Familiarity refers to colour differentiation or the range of different colour hues used in an image. For instance, a sense of familiarity is achieved if the illustrator uses a full array of colours. However, if only a couple of colours are used then the viewers are removed in some ways from reality because the world is filled with assorted colours (Painter et al., 2013).

4.5.1.1 Ambience in *The Real Elephant*

The story opens by introducing the setting for '*The Real Elephant'* narrative which is in a forest. A few black and brown elephants can be seen with difficulty in the foreground because they are dwarfed by the huge, tall trees. The ambience is [muted: dark] and [cool] but with some [vibrant], [warm] splashes provided by a strange looking reddish orange tree and its vibrant red fruits at the bottom left foreground This reddish-orange tree and its striking red fruits indicate a possible danger (Kauppinen-Räisänen & Jauffret, 2018) or aggression (Kurt & Osueke, 2014) as the colour red is often associated with blood (H.-C. Yu, 2014). Similarly, opening 2 is also set against dim, cool, dark blue-green colouring of the forest at night-time that directly contrasts with the trunk of the striking reddish orange tree located at the top left-hand corner. The combination of cool, muted: dark colours with the striking red tree produces a sinister and gloomy ambience. According to Birren, (2006, as cited in Kurt and Osueke (2014), "dimness and high saturation create a hard feeling" (p.2).

A striking play with ambience occurs in the third opening where the main character, a greyish black elephant is introduced. In the background, viewers are able to see a dense row of colourful trees. The elephant stands out as it has yellow tusks, yellow irises, and red sclera. The unusual choice of colours for the tusks and eyes seem to indicate possible danger for the elephant or it may imply the start of some physical transformation.

The enveloping ambience in the fourth double-opening illustration is muted: light and warm] in the choice of orange and brown colour while the ambience in Opening 5 is more towards muted; dark and cool hues of blue with some warm yellow splashes depicted on the wings, tails and head of the bird. The unusual choice of colours for the main character conveys the instable emotional state of the character while the changes in the enveloping ambience indicate the transformations undergone by the main character. In opening 6, the altered elephant is shown in the form of a vibrant yellow reddish fish swimming in the cool bluish sea which is depicted by the wavy lines (refer to Figure 4.24).

Figure 4.30 : **Ambience in *The Real Elephant* (Opening 8)**

The enveloping ambience in the next four openings are mainly in vibrant and [warm] earthy colours of reddish-orange and yellow. However, there are some shades of

256

vibrant and [muted: dark] cool colours provided by the green crocodile in opening 7, green space and blue feelers on the dragon's head in opening 8 (refer to Figure 4.30) as well as some parts of the transformed elephant's body in the rest.

Figure 4.31 : Ambience in *The Real Elephant* (Opening 11)

The elephant's re-entry is portrayed with the help of ambience choices as portrayed in Figure 4.31. The [muted: warm] brown coloured elephant stands majestically in the centre against the enveloping ambience of [muted: cool] bluish-green colouring of the forest. The elephant's colour looks brown in this opening because it is standing under the moon light. The predominant use of muted colours like blue and green against the bright yellow moon and stars creates a restful and calm environment (Caivano, 1998; Kauppinen-Räisänen & Jauffret, 2018). The red tree which was present in the first two openings is missing here and this indicates the elephant is not in danger anymore.

Overall, the visuals in the beginning and towards the end are depicted using the muted choice within Vibrancy and this gives the picturebook a calm restrained outlook (Painter et al., 2013, p. 37). Conversely, the colours used for the elephant's various

transformations are mostly at high saturation which implies "positive, exuberant and adventurous" (Kress & van Leeuwen, 2002, p. 356) and also high differentiation which means 'adventurousness' (Kress & van Leeuwen, 2002, p. 357). In terms of Warmth choices, cool colours like blue and green are found in the beginning and at the end of the story while warm colours like and red and yellow hues are used to indicate the different transformations of the elephant.

4.5.1.2 Ambience in The Proud Butterfly and The Strange Tree

In the first three openings of Jainal Amambing's (2010), *The Proud Butterfly and The Strange Tree,* the option of cool colours in muted: light green shades are mainly used as the enveloping ambience. This is also in line with the picturebook's garden in the forest setting (De Bortoli & Maroto, 2001). The positive effect of the muted: light option is enhanced with the warm splashes of red and pink hues found in the sun, butterflies and flowers giving it a calm and cheerful effect. Undoubtedly, bright colours and low saturation help to create a soft feeling (Kurt & Osueke, 2014). The main character, a butterfly is also displayed in vibrant warm colours of pink, red and yellow with some shades of blue. The vibrant colours and exaggerated size help to distinguish the proud butterfly from the rest of the smaller ones.

The light-yellow coloured page backgrounds in the fourth and fifth openings provide an all-encompassing ambience for the two illustrations. The warm and muted: light shades of bright yellow provide a contrast to the strange tree which is depicted in black colour. Dimness and high saturation creates a hard feeling (Birren, 2006, cited in (Kurt & Osueke, 2014). The presence of the mysterious black tree signals the beginning of twist in the story. The colourful trees, plants and butterflies depicted in the sixth and seventh openings are striking because they are all depicted in vibrant warm colours of red

in the enveloping ambience of cool shades of green. This creates a sense of familiarity (Painter, 2008).

The narrative complication starts in opening 8 when the proud butterfly transforms into an ugly black butterfly as revealed in Figure 4.32. The colour black always has some negative connotations. However, the choice of warm muted colours for the background ambience in openings 8 and 9 inform the readers that there is still hope for the butterfly as it creates a positive mood (Painter et al., 2013, p. 38) The background ambience in opening 10 uses the option of cool muted light green and blue shades. The positive effect of the muted light option is enhanced with the warm colours of red and brown hues found in the strange tree and sun.

Figure 4.32 : Ambience in *The Proud Butterfly and The Strange Tree* (opening 8)

Opening 11 utilises the [removed] option by using very few colours – black, red and some yellow dots as seen in Figure 4.33. This suggests the main character's fear, trauma and emotional withdrawal from the others which is also exemplified by its terror-filled facial expressions (Painter et al., 2013, p. 39). The lack of colours also indicates

the butterfly's bleak future (Jainal Amambing, personal communication, May 29, 2017). The final opening is marked by the use of full range of muted warm and cool colours.

Figure 4.33 : Ambience in *The Proud Butterfly and The Strange Tree* (opening 11)

In short, vibrant and muted: light colours are utilised to convey a warm, happy and pleasant atmosphere while the colour black is associated with grief and punishment.

4.5.1.3 Ambience in Land Below the Wind

Awang Fadilah's *Land Below the Wind* is the only Malaysian Noma Concours award-winning picturebook that is completely done in black and white. Nevertheless, ambience is 'denied' but not absent in this picturebook because of the use of black background. According to Painter et al. (2013, pp. 43-44), picturebook illustrators will ignore the use of colours when they want to avoid emotional engagement and invoke uncanny or sinister feelings. The writer-illustrator avoided the use of colours in his illustrations because he wants the black and white ink drawings to be his identity and his main focus is on exposing viewers to all the main aspects related to the culture and lifestyle of natives in Sabah (Awang Fadilah, personal communication, 28 May 2017).

Awang Fadilah incorporates many aspects of Sabah's cultural heritage, birds, animals and nature in the shapes of the environment in his illustrations as depicted in Figure 4.34. His drawings are filled with lot of intricate shading, hatching, cross-hatching and dotting work and this gives his visuals a more textured effect and a defused flat ambience (Painter, 2008). His technique of "adding small perpendicular lines inside almost every outline makes it appealing too"(Coughlan, 2015).
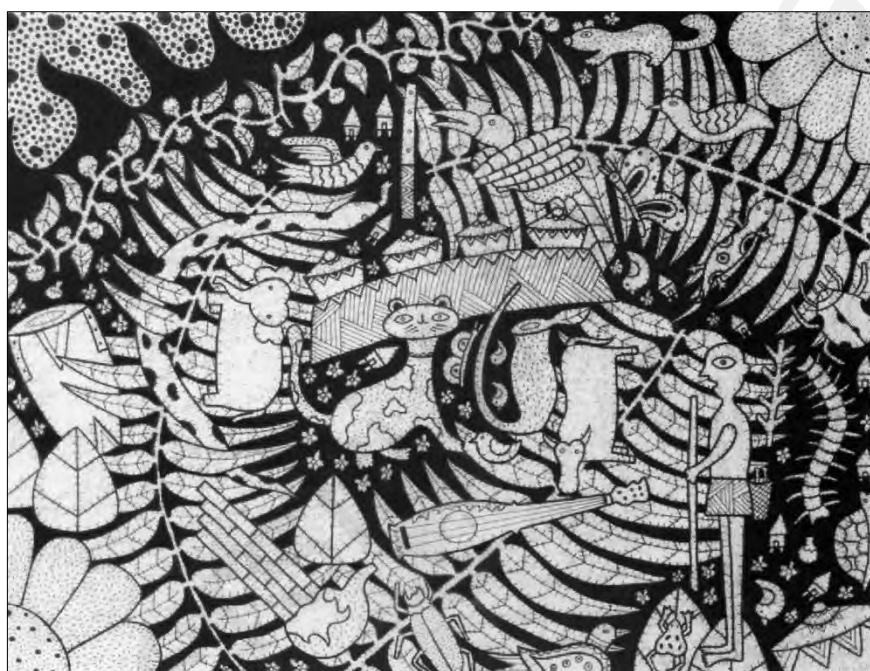
Figure 4.34 : Ambience in *Land Below the Wind* (Opening 6)

4.5.1.4 Ambience in *Longhouse Days*

The system of ambience in *Longhouse Days* invokes a general poignant mood. The muted choice within Vibrancy is chosen for the first three openings and this creates a gentler more controlled feeling (Painter et al., 2013). Shades of cool green are used throughout the first two illustrations and this is in line with the native village setting of the story. This is tempered with some splashes of red in the form of the sun or the use of brown for trees and longhouse. These splashes help to create a familiar ambience (Painter, 2008). Similarly, the cool green and blue shades are used quite extensively in opening 3

together with some warm splashes of coral pink and red. The different colours are able to create a sense of familiarity among the readers as most people experience a colourful world daily (Painter et al., 2013, p. 38)

The setting changes to indoor in the next three openings and the enveloping ambience in openings 4, 5 and 6 are similar because they are muted: light and warm with some cool splashes provided by the basket of food and leaves. These splashes help to create a familiar and calm ambience to the readers. An example is given in Figure 4.35.

Figure 4.35 : Ambience in *Longhouse Days* (Opening 4)

4.5.1.5 Ambience in *The Wonderful Sparrow*

The introductory visual opening in this picturebook uses a full palette of mainly cool [muted] dull shades of green and blue for the village setting with a slight warm splash of red colour for the rising sun. Different hues of green are used on this opening because it is the colour of nature and it also symbolises growth, fertility and freshness (De Bortoli & Maroto, 2001). The main character is depicted with some warm splashes of colour in the form of a red headdress and a dark blue shirt with red stripes. On the whole, the less

saturated choice of colours used creates a quieter and listless effect (Painter et al., 2013) while the warm splashes of colour hints a positive change (Painter, 2008, p. 107).

In the second opening, the main character is portrayed against the muted warm shades of purplish red, yellow and orange hues of the enveloping ambience that provides a shaft of hope. In terms of familiarity, different colours are presented in this opening which will help to create a sense of ease among the young learners.

Figure 4.36 : Ambience in *The Wonderful Sparrow* (Opening 3)

The main colour in opening 3 as displayed in Figure 4.36 is warm yellow which evokes pleasant, cheerful feelings (De Bortoli & Maroto, 2001). The illustrator may have used this colour to reflect the feeling of happiness and joy the character gets when playing his flute. Similarly, the predominant colour in Opening 4 is also different hues of yellow with some shades of blue at the foreground. The yellow shades represent ripe paddy while the blue hue is used to depict unripe paddy (Jainal Amambing, personal communication, May 29. 2017). In opening 5, muted shades of yellow dominate the background while the foreground is mostly bluish-yellow hues. Usan-Usan who is dressed in a blue outfit seems to merge into the foreground and middle ground. The warm yellow hues of the

263

background are in contrast with the cool blues and the muted colour scheme gives a gentler feeling to the readers.

The dominant colour in the sixth opening is cool green with some warm splashes of orange and brown. The enveloping ambience of muted: light cool green colour indicates the beginning of new things or signals the beginning of the resolution of the narrative (Kumarasamy, Devi Apayee, & Subramaniam, 2014). The heroine of this story's entry is dramatically portrayed with ambience choices in Opening 7. She is depicted standing behind the warmer, light shades of brown and yellow while the main character is depicted against the bright cool green colouring of the field. This invokes bright and cheery feelings in opening 7. Multiple shades of cool and warm colours like blue, green and red are found in the final opening. The bright muted: light cool colours reflect the joy and happiness seen in the faces of the characters (Caivano, 1998 cited in Kauppinen-Räisänen and Jauffret (2018).

In short, the ambience in this picturebook progresses from muted dark colours to muted light colours. In the beginning of the story, the atmosphere was dull and subdued but as the story progresses, the ambience got brighter and more cheerful.

4.5.1.6 Ambience in *The Magic Buffalo*

Colours play an important role in creating an emotional mood in this picturebook. The introductory opening welcomes the readers into a lively village scene created mainly by the greenish-yellow hues and spiced up with warm bright red and orange splashes of dawn. The overall ambience is muted: light which creates a subdued effect. The second opening is mainly done using less saturated colours of muted: light orangish-yellow hues. The warmer hues are used to reflect the heat generated by the rising sun and it also signifies the energy level of the children who are busy riding their buffaloes around the

village. The enveloping orange ambience creates positive vibes as orange is often considered a life-affirming colour in Asia (De Bortoli, M., & Maroto, J. (2001).

There is a shift in opening 3 (refer to Figure 4.8) because the enveloping ambience now is mainly made of cool green and blue hues. These colours create a cool, calm and relaxing atmosphere (Madden, Hewett, & Roth, 2000, p. 97) which is matched by the main character's stance and serene look as he fishes along the river. In contrast, the enveloping muted dark ambience created by the magenta and violet skyline of the night scenes in opening 4 (refer to Figure 4.37) and opening 5 are relieved by the splashes of light from the moon and the village on the ground. The main character is believed to be on a dream journey in these two visuals and the reduced palette conveys the feelings of being removed from familiar surroundings (Painter, 2008, p. 101) or signal a literal removal from reality (Painter et al., 2013). In other words, this can be an imaginary scene. The dream scenes in openings 4 and 5 contrast with the familiar more differentiated palette of the waking environment in the previous openings.

Figure 4.37 : Ambience in The Magic Buffalo (Opening 4)

A lovely warm ambience of muted: light yellow and splashes of brown and red in Opening 6 (refer to Figure 4.45) creates an energetic and cheery mood which contrasts with the dazed look on the main character's face. In Opening 7 (refer to Figure 4.22), the atmosphere is tranquil as the entire outdoor scene is dominated by shades of [muted: light]

yellow and green with splashes of warm red and brown. The cool of the surrounding green ambience contrasts with the bright warm splashes provided by the village homes, toy buffalo and the children and this creates a joyful ambience. The brightness is reduced in the final opening. The enveloping ambience is [muted: light] and consist mainly of green shades that are relaxing and refreshing (Kurt & Osueke, 2014, p. 11) but with some warm splashes provided by the boy's attire, homes. trees and moon. The splashes help to extend the palette and create a sense of familiarity (Painter, 2008) .

4.5.2   Visual Affect

Illustrations in picturebooks are able to convey a wide array of emotions. External expressive tokens of human emotions in picturebook characters are often portrayed through the eyes and mouth (Nikolajeva, 2013). In addition, inner characteristics are revealed through "poses, gestures, and facial expressions [that] can disclose emotions and attitudes" (Nikolajeva & Scott, 2006, p. 82). Picturebook illustrators often anthropomorphize inanimate objects and animals in picturebooks as this will help readers to engage emotionally with them.

Facial expressions, bodily stance and gestures are forms of non-verbal body language communication used as key representation of visual affect in picturebooks. Facial expressions are often accomplished through the movements of facial muscles like the lips drawn back and the teeth revealed in a grin. Gestures on the other hand focus on movements of the hands, face or other parts of the body and it is often used with words and at times even in place of speech. Bodily stance or posture is the position or orientation of the body or the way a person sits, stands, or carries his/herself. Postures are mostly unintentional while gestures can be intentional or unintentional.

Table 4.36

Types of Visual Affect

Types of visual affect	Examples
Facial Expressions	smile - pleasure or agreement
Bodily Stance	sitting with legs apart - feeling relaxed
Gestures	touching/ pulling the hair/ interlocking the hands - anxiety

4.5.2.1 Visual Affect in *The Real Elephant*

The main character in this story is an elephant whose exterior appearance changes in each opening after eating a forbidden fruit from the red tree. Thus, the red tree's facial expression also plays an important part in this story. In the first opening, the tree is given some human characteristics like eyes and a mouth filled with sharp teeth. The tree seems to be grinning wickedly and the curve of the mouth and sharp teeth indicates its malicious nature (Bang, 2000, p. 70). In the second opening, the strange tree is placed in the background and it is still smiling. The smile is not as wicked as before because the curve of the mouth is different and the red tree's sharp teeth is missing. However, readers will be able to infer its evil nature if they analyse the two sequential visuals.

The emotion of the main character 'the elephant' is provided through facial expressions and bodily stance from the third opening onwards. In Opening 3, the elephant is standing still with a slight smile on its face. Its mouth is open, and a row of teeth can be seen. The elephant's eyes look weird as the pupils are small, the irises are yellow, and its sclera is red in colour. Conversely, not much expression is seen on the main character's face in openings 4, 5 and 6 as there is no eye contact with the readers. The elephant transforms into a crocodile in opening 7 and looks quite miserable here.

In Opening 8, the elephant looks frightening because it has now transformed into a weird looking dragon. It is depicted in an upright position and the feelers on top of its head are pointing upwards as if in anger while sparks of fire are leaping out from its trunk. All this makes it look fierce and scary. The elephant undergoes another major physical transformation in opening 9. Now, it has the body of a bird, a fish, a dragon, and a

crocodile head. Fire is emitted from its crocodile mouth and this makes it look menacing and overpowering. The elephant's stance shifts from arrogance to humble in opening 10 as seen in Figure 4.38. The elephant is depressed and lonely and is asking for help from God or creator as its hands (hind legs) are lifted up in a praying position (Yusof Gajah, personal communication, 12 April 2017).

Figure 4.38 : Visual Affect in *The Real Elephant* (Opening 10)

In opening 11, the elephant regains its original form. There is a smile on its face and its trunk is raised upwards. The lifted trunk could mean a symbol of victory or triumph. The facial expression and gesture clearly indicate the elephant's happiness. As stated by the writer-illustrator, the elephant raises its trunk towards the moon to express its thanks to the creator (Yusof Gajah, personal communication, April 12, 2017). The final opening only highlights the strange tree which is now fenced in causing it sadness. This is visually depicted by its drooping mouth and eyebrows (Kuhnke, 2012).

4.5.2.2 Visual Affect in The Proud Butterfly and The Strange Tree

In the first double-opening opening image, the largest butterfly, which is the main character, is grinning happily. Its mouth is wide open, and a row of teeth can be seen (refer to Figure 4.17). The grin is maintained in the second opening (refer to Figure 4.2) where the butterfly is solely depicted. In this image, the feeling of happiness resonates

with the butterfly's smug posture. The upper two legs (fore legs that function as hands) are raised or fanned out at arm's length with the palms facing downwards, forming what looks like a shrug. The middle legs are placed at the hip/waist while the bottom two legs (hind legs) are crossed. The butterfly's looks pleased with itself and its posture, particularly the hands on the hips indicate confidence (H. Lewis, 2012)

In opening 3, the butterfly's compound eyes are rounded, and its eyebrows are arched. The butterfly's mouth is wide open. Posture wise, the fore legs which functions as arms are raised upwards as if in jubilation, while the middle legs are placed in the middle of its body (thorax). The hind legs are placed on its abdomen in a similar humanlike 'hands-on-hips' position and emphasises the butterfly's assertive position. According to Kuhnke (2012), people are more likely to place their hands on hips in the presence of someone whose status is equal or lower than them. Overall, the posture portrayed in Figure 4.39 tells us that the butterfly is feeling very confident and pleased with itself (Lhommet & Marsella, 2015)

Figure 4.39: Visual Affect in *The Proud Butterfly and The Strange Tree* (Opening 3)

The feeling of happiness and haughtiness disappears from the butterfly's face in opening 4. Posture wise, the butterfly's legs are splayed to the sides, the eyes are wide, and the face is twisted into a scowl. In the next opening, the butterfly's mouth is open in anger and it is violently breaking the branches of the tree. Its snarl and threatening actions clearly portrays the butterfly's rage (H. Lewis, 2012). The feeling of anger transforms into one of shock in opening 6 as shown in Figure 4.40. The rounded lips and wide open eyes tell us that the butterfly is astounded to suddenly see a colourful tree (H. Lewis, 2012; Nikolajeva, 2013, p. 251). The butterfly's body posture also indicates shock.

Figure 4.40: Visual Affect in *The Proud Butterfly and The Strange Tree* (Opening 6)

In opening 7, the butterfly's eyeballs are pointing upwards and the bulbs at the ends of the feelers are tilted towards the right. Its open mouth indicates shock or despair. The bulbs at the ends of the feelers are tilted towards the right. The butterfly's facial expression in opening 8 clearly shows some dissatisfaction and remorse. The butterfly also looks frightening because it is fully black in colour except for the eyes and legs which are white. The feelers are also black. The butterfly's mouth is drooping downwards,

indicating sadness (Nikolajeva, 2013). Similarly, the butterfly's legs are also pointing downwards.

In opening 9, the butterfly's eyes are looking upwards at an ant and a caterpillar. It looks like the butterfly is having a conversation with them. The butterfly's legs are pointed towards the ant and the caterpillar as if it is making a gesture (refer to Figure 4.10). The butterfly looks very forlorn in opening 10 as depicted in Figure 4.41. It is looking at the tree with pleading eyes and its mouth is drooping in sadness (Nikolajeva, 2013). Its forelegs and middle legs are clasped together and pointing towards the tree. It looks like the butterfly is beseeching the colourful tree for help (Kuhnke, 2012; H. Lewis, 2012)

Figure 4.41 : Visual Affect in *The Proud Butterfly and The Strange Tree* (Opening 10)

In opening 11, the butterfly's legs are all pointing straight out horizontally, and its facial expression clearly indicates despair. In the final opening, the butterfly regains its original looks and is colourful and beautiful again. It is flying happily above the colourful tree.

4.5.2.3 Visual Affect in *Land Below the Wind*

The main character, a young man materialises in most of the openings. Evidence of visual affect is only seen in the first and final openings of this book (refer to Figure 4.3). There is a smile on his face as his lips curve upwards and this shows that he is happy (Kuhnke, 2012; H. Lewis, 2012). He is waving to the readers with both his hands although his right arm is pointing upwards. At the same time, he maintains eye contact with the readers (refer to Section 4.4.3).

4.5.2.4 Visual Affect in *Longhouse Days*

The main character is a young boy who lives in a longhouse. In the first opening spread, his body stance indicates confidence while riding the buffalo with his father. The slight smile on his face shows his happiness. It is hard to identify the main character in the second and third opening because all the boys look alike. However, the smiles on all the faces of the characters in Opening 2 and 3 indicate their happiness (Kuhnke, 2012).

The main character is carrying a basket of food on his head with a smile on his face in opening 4 (refer to Figure 4.35). He does it with ease as his erect posture is a sign of strength and confidence (Kuhnke, 2012). He is smiling and seems to be happy performing this chore. Opening 5 (refer to Figure 4.42) and opening 6 show the longhouse residents going about doing their daily activities and their facial expressions clearly indicate their happiness.
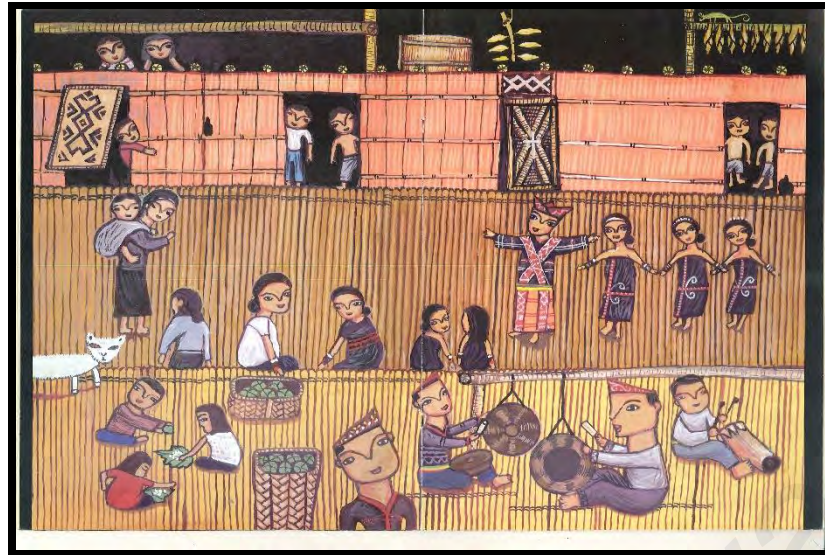
Figure 4.42 : Visual Affect in *Longhouse Days* (Opening 5)

There is a change of setting in opening 7 and the main character is shown looking out from his house window. His facial expression is neutral here and thus, hard to decipher. In the final opening, the main character is standing in front of his new home with his hands raised up in the air in happiness or excitement (Tan & Nareyek, 2009, p. 25).

4.5.2.5 Visual Affect in The Wonderful Sparrow

The emotion of a character in visuals is mainly provided through facial expressions, bodily stance and gestures (Tan & Nareyek, 2009). However, in the first opening of *The Wonderful Sparrow* (refer to Figure 4.5) not much emotion is seen on Usan-Usan's facial expression as he just stares impassively at the readers. In terms of bodily stance, his pose is rigid, his arms are by his side and both feet are placed closely together. This stance is considered a subordinate position as it is often adopted by someone who is hesitant or tentative (Kuhnke, 2012, p. 169).

In the second opening, Usan-Usan seems to be shouting at a flock of birds hovering over his paddy field. His gesture of raising the stick towards the birds conveys his anger and irritation. In the third opening, not much emotion is conveyed in Usan-Usan's facial expression. His lips are set and there is no smile on his face. However, his relaxed sitting posture (legs hanging loose) while playing the flute shows that he is comfortable and taking a break from work (Kuhnke, 2012, p. 115). In opening 4, Usan-Usan is waving his arms in order to attract the attention of the sparrow but to no avail because the sparrow's gaze is not towards him (refer to section 4.4.5). The large sparrow's beak is open as if it is trying to tell something. However, it is not clear who the sparrow is looking at as its gaze is going out of the frame.

Usan-Usan's face is devoid of any facial expression while feeding the sparrow in opening 5. The sparrow's facial expression is equally blank. Both the characters expressionless faces convey a strong emotional message as they are used to keep people at a distance (H. Lewis, 2012, p. 51) In the next opening, Usan-Usan mouth is wide open and he seems to be looking at the sparrow and saying something. He is depicted standing sideways and beckoning the sparrow with his right hand. Meanwhile, the sparrow seems to be looking intently at something outside the frame and there is no eye-contact between them.

Figure 4.43 : Visual Affect in *The Wonderful Sparrow* (Opening 8)

In opening 7, there is a hint of smile on the faces of Usan-Usan and the princess. They seem delighted to see each other. The princess is standing slightly behind her doorstep with a welcoming smile on her face. Her body is leaning towards the right. In terms of gesture, Usan -Usan is greeting the princess with outstretched arms and his erect head indicates interest (H. Lewis, 2012; Nikolajeva, 2013) and his facial expression shows that he is thrilled to meet her. Figure 4.43 which replicate opening 8, highlights the feelings of joy and happiness seen on the faces of Usan-Usan and the princess. This feeling of being emotionally close is also seen in their close proximity and loving gesture of holding hands (Kuhnke, 2012, p. 228).

4.5.2.6 Visual Affect in *The Magic Buffalo*

The illustrator portrayed Sansarinaga as a forlorn boy who is standing astride a toy buffalo all by himself in the opening spread. There is a simple smile on his face as he looks longingly at his friends who are riding a real buffalo. This type of smile is often seen in one who is watching something interesting but is not physically involved in the activity (H. Lewis, 2012, p. 45). In Opening 2, Sansarinaga is riding a toy buffalo but there is not much expression on his face. In Opening 3, he is sitting astride his toy buffalo and fishing. He looks calm and relaxed. In the fourth opening, Sansarinaga is riding his toy buffalo as it magically goes up in the sky. His body is leaning forward and he is holding on tight to the toy buffalo while turning to look down at his friends. There is a happy smile on his face as he looks at his friends who seem shocked to see him flying.

Sansarinaga's facial expression shifts from happy to shock in opening 5. His eyes are open wide, and his rounded mouth is curving downwards as if he is shouting (Tan & Nareyek, 2009). His postural stance also shifts from confidence to awkward in this

opening as can be seen in Figure 4.44. His arms are flailing as he falls down from the sky (Lhommet & Marsella, 2015; Tan & Nareyek, 2009).
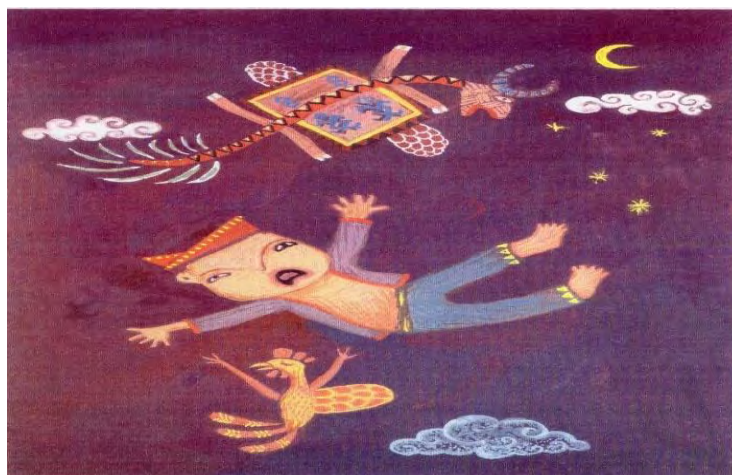
Figure 4.44 : Visual Affect in *The Magic Buffalo* (Opening 5)

In opening 6 as seen in Figure 4.45, Sansarinaga is depicted sitting on the floor with his legs splayed open. His half-closed eyes and sitting posture reveal his half-awake state (Kuhnke, 2012, p. 115).

Figure 4.45 : Visual Affect in *The Magic Buffalo* (Opening 6)

In opening 7, a slight smile can be seen on Sansarinaga's face as he is surrounded by friends. Similar looks of happiness can be seen on the faces of all the characters (Lhommet & Marsella, 2015). This feeling of joy and enjoyment is also evident on the

faces of all the young boys as well as in their bodily stances in the final opening (Tan & Nareyek, 2009).

4.5.3 A Review of the Literary Element '*Mood*' in Malaysian Picturebooks

Ambience through the aspects of vibrancy, warmth and familiarity and visual affect through the use of bodily stance, facial expressions and gestures are examined to discuss the representation of the literary element 'mood'. Colours are able to elicit certain emotional responses or psychological experiences in readers (Kumarasamy et al., 2014; Kurt & Osueke, 2014; Machin, 2007; Nodelman, 1988). Illustrators often vary colours in their visuals to present readers with a different mood at different moments in their narrative. Similarly, facial expressions, body stance and gestures are three resources of visual affect that work together to convey emotion or attitude (Huang, 2014, p. 83; Lhommet & Marsella, 2015). The analysis is Table 4.37 shows that facial expressions is the most frequently used visual affect in Malaysian picturebooks to convey mood. This is probably because it is easier to convey emotions and draw emotional responses from readers via facial expressions. Additionally, the emotional repertoire portrayed by the lead character in *Land Below the Wind* is only happiness as it is difficult to convey other complex depictions of emotions if a minimalist style is used to illustrate the facial features (Welsh, 2005, as cited in Painter et al., 2013).

Table 4.37

Visual Affect Instances in Malaysian Picturebooks

Picturebook	Facial Expressions	Body Stance	Gestures
The Real Elephant	9	5	
The Proud Butterfly and The Strange Tree	12	7	1
Land Below the Wind	2		2
Longhouse Days	8	3	
The Wonderful Sparrow	10	10	7
The Magic Buffalo	7	7	

Total	48	32	10

This section also sums up how visual affect and colours realise the literary element 'mood' in picturebooks. Ambience and visual affect work together to convey the sombre and mysterious mood in *The Real Elephant*. In the first two openings, the combination of cool, muted: dark colours for the forest and the striking red colour for the tree, produce a sinister and gloomy ambience. This is compounded with the evil and angry expressions seen on the anthropomorphised tree's face in the first two openings. The use of red to show anger is an iconic relation as anger is always associated with increased blood pressure and causes the face to turn red (Kauppinen-Räisänen & Jauffret, 2018). Meanwhile, in *The Longhouse Days*, colours, and visual affect work together to create a positive aura. For instance, in Opening 3, the enveloping ambience is mainly made of cool green and blue hues. This creates a calm and relaxing atmosphere (Madden et al., 2000, p. 97) which is matched by the main character's stance and serene look as he fishes along the river.

Bright colours are often associated with happy mood while dark colours are often associated with sad or eerie mood. Studies show that children often use colours like orange, yellow or green to show their happiness and colours like brown, red and black when they are feeling down (Boyatzis & Varghese, 1994; Pantaleo, 2012). Likewise, backgrounds with bright vivid colours which dominate most of the pages in *The Longhouse Days, The Wonderful Sparrow* and *The Magic Buffalo* invoke a pleasant, lively, warm and optimistic mood (Machin, 2007) and matches the happy or neutral facial expressions of the main characters. In *The Proud Butterfly and The Strange Tree*, the main character is depicted using a variety of bright colours and this resonates with its smug and satisfied facial expression and bodily stance. Similarly, when the colourful

butterfly turns into a black ugly one, its facial expression and posture also mirrors the sorrow.

However, there are also instances where colour and visual affect do not co-relate to represent mood visually. The main character's facial features in Opening 3 of *The Real Elephant* are depicted using unusual choice of colours. The yellow tusks, red eyes fringed with blue eyebrows clearly shows that something is amiss with the elephant. However, the elephant's facial expression or posture do not convey the same message.

Similar incongruities are seen in a few other openings. Saturated colours are used in Openings 4, 5 and 6 to depict the main character's transformation in *The Real Elephant* as these colours are emotionally intense, bold. brooding and engaging (Machin, 2007). The choice of colours for each transformation and their depth may reflect the main character's insecurity or uneasy feeling. However, the same feeling is not communicated via the three key representations of visual affect.

The interviews revealed some interesting insights. Certain colours are chosen not because they induce mood but because they are the favourite colours of a community. For instance, the mountains in *The Wonderful Sparrow* are painted in purple (refer to Figure 4.28 and Figure 4.36) and the unripe paddy fields are in blue (refer to Figure 4.13) because these are the two favourite colours of the Rungus community in Sabah (Jainal Amambing, personal communication, May 29, 2017). Alternatively, the foreground or background colours of empty space in some illustrations (refer to Figure 4.30 and Figure 4.38) are chosen to show balance, contrast or harmony and not to evoke mood (Yusof Gajah, personal communication, April 12, 2017). In instances like above, it is not sufficient to

identify the 'mood' prevalent in the story by solely relying on ambience. Other meaning making systems like facial expressions, postures and gestures also play important roles.

4.6   Conclusion

This chapter answers RQ1 and looks at how literary elements are represented visually in six award-winning Malaysian picturebooks using Painter et al. (2013) framework which is adapted to suit the needs of this study. The strength of this adapted framework lies in the various visual meaning potentials used to describe the four literary elements focussed on this study. Visuals in picturebooks are rich potential of knowledge about elements and principles of art and physical characteristics of a picturebook. Pre-literate learners tend to trust visuals more than words because they are direct and instant (Nikolajeva, 2012, p. 278). As such, young learners need to be taught the relevant knowledge that will enable them to 'break the visual code' and interpret the meaning of the four literary elements (Walsh, 2006). The following Chapter 5 focuses on how literary elements are represented textually in Malaysian picturebooks.

CHAPTER 5: TEXTUAL ANALYSIS OF LITERARY ELEMENTS

Literature is a significant truth expressed in appropriate elements and memorable language - (Lukens & Cline, 1995)

5.1   Introduction

Chapter 5 focuses on the textual analysis of four literary elements in six award-winning Malaysian picturebooks and the analysis will answer the following research question:

RQ2: How are literary elements represented textually in award-winning Malaysian picturebooks? In order to investigate the way literary elements are represented, this chapter examines the written text found in six award-winning Malaysian picturebooks using Painter, Martin and Unsworth's (2013) adapted framework of Multimodal Discourse Analysis. Painter et al.'s (2013) framework is based on Halliday's System of transitivity and supported by the works of Martin and Rose (2003), Eggins (1994) and (Martin & White, 2005). This chapter first examines the construal of Character in Section 5.2. Then, it considers the role of Setting in picturebooks, focussing on location of place and time in Section 5.3. Point of View is explained in Section 5.4. Chapter 5 also interprets Mood, focussing on verbal affect (emotional language) in Section 5.5 and ends with a conclusion in Section 5.6.

5.2   Characters

Characters play an important role in picturebooks because they are often the driving force of stories. The main characters are usually the ones most affected by the events of the story as tales in picturebooks often revolve around them. The hero or heroine of a story is also known as a protagonist while the character that opposes them is known as the antagonist. Characters in picturebooks especially protagonists may change their personality, values, and beliefs as a result of their experiences or conflicts. Some picturebook characters are anthropomorphic characters like animals or objects that are

given unique human characteristics or qualities. Children are often drawn towards these types of characters.

Characterisation is the act of describing characters in literature, particularly their physical attributes as well as personal traits and values. Readers will be able to form opinions about a character's personality based on the way they react to a situation. Written language or verbal text helps readers to know more about characters because writers often convey information about their characters directly or indirectly. In direct characterisation, information is relayed directly by the writer to the readers. On the other hand, in indirect characterisation, the writer allows the readers to interpret the characters' actions independently.

In this section, the researcher analyses how characters are described, evaluated, and identified in Malaysian picturebooks as well as the type of relationships formed between the characters in the respective picturebooks. The main characters and supporting characters in the six award-winning Malaysian picturebooks portrayed in this study are shown in Table 5.1.

Table 5.1

Main and Supporting Characters in Malaysian Picturebooks

PICTUREBOOK	MAIN CHARACTER	SUPPORTING CHARACTERS
The Real Elephant	an elephant	strange tree
The Proud Butterfly and The Strange Tree	a butterfly	strange tree
Land Below the Wind	a boy called 'I'	
Longhouse Days	a boy called 'I'	
The Wonderful Sparrow	Usan-Usan	princess sparrow
The Magic Buffalo	Sansarinaga	a toy buffalo

5.2.1 Character Attribution

Character attribution is a literary device that is used in literature to describe, highlight, and provide insights about animate or inanimate characters in a story. In this study, picturebook characters' external traits or description is analysed using Halliday's System of Transitivity and in particular relational transitivity as it serves to characterise, define, relate a certain quality or identify them (Halliday & Matthiessen, 2004; Halliday & Matthiessen, 2014; Nguyen, 2012).

5.2.1.1 Character Attribution in *The Real Elephant*

The main character in this story is an elephant, which is part of a herd. The writer does not name the main character, nor does he ascribe any special characteristics or qualities to it. The nine Intensive Attributive clauses assigned to the main character in this picturebook are as shown in Table 5.2.

Table 5.2

Intensive Attributive Processes into which the elephant is inscribed as Carrier

Carrier	Process: Intensive	Attribute	Opening/ Line No
It	changed into	another type of strange bird.	RE/OP 5/L1
It	was still not	satisfied.	RE/OP 5/L2
It	changed into	a fish.	RE/OP 5/L3 RE/OP 6/L1
It	changed into	a crocodile.	RE/OP 6/L5
It	changed into	a dragon.	RE/OP 8/L1
The elephant	was	furious.	RE/OP 8/L5
It	changed into	a bird, a fish, a crocodile, and a dragon all at the same time	RE/OP 9/L1
It	looked	very strange indeed.	RE/OP 9/L2
It	was	a REAL elephant.	RE/OP 11/L2

As exemplified above, the analysis of relational transitivity processes show that Intensive Attributive process is predominantly used to ascribe the main character in the picturebook 'The Real Elephant'. The different attributes assigned to the Carrier reveals the elephant's unhappiness with its physical appearance after eating the forbidden fruit. First, the elephant changes into a bird, then it changes into another type of bird, a fish, a crocodile and finally into a dragon. Being vulnerable, the elephant becomes furious with the other animals when they tease it (RE/OP 8/L5). It then changes into a creature that has parts of all the four animals. Even this transformation does not provide any happiness for the elephant because it looks strange. The climax occurs in the final sentence when the main character returns to its former manifestation as an elephant. The adjective 'REAL' in Opening 11 (RE/OP 11/L2) describes the present appearance of the elephant as it now looks like part of the herd.

Table 5.2 indicates that the attributes assigned to the Carrier like a fish, a crocodile and a dragon are represented by nominal groups with a common noun as Head. The nominal groups do not have a pre-modifying adjective and they are expressed as if it was a circumstance, with a preposition following the verb (Halliday & Matthiessen, p.268.). In addition, the verb of transition "changed into" which occurs five times clearly indicates that the elephant's different attributes exist as the result of the transformation processes. Descriptive attributes like satisfied, strange and furious are used to describe the main character's qualities and appearance.

The analysis shows that the main character is not acknowledged using Intensive Identifying processes because the focus of the story is not in identifying the uniqueness of the elephant or defining it but in narrating the elephant's different transformations. Therefore, in this picturebook, Intensive Attributive processes assign indefinite nominal groups and adjectives as attributes to the main character or Carrier. Descriptive attributes

like satisfied, strange and furious are formed using Epithets as Head and they describe the main character's qualities and appearance.

The only attribute assigned to the supporting character is the adjective 'strange' as seen in Extract 1. However , the reason for being 'strange' is not mentioned in the text.

> **Extract 1**:
> Once upon a time, there was a **strange** tree in the forest. (RE/OP 1/L1)
> All the animals living in the forest were forbidden from eating the fruit of the **strange** tree (RE/OP 1/L2).

5.2.1.2 Character Attribution in *The Proud Butterfly and The Strange Tree*

The two characters in this fictional story are the proud butterfly and the strange tree. Halliday and Matthiessen's (1994, 2004) relational transitivity is used to analyse their characteristics. There is only one Intensive Identifying process in this picturebook, and it is used to identify the main character. In Table 5.3, the verb-to-be 'was' identifies and singles out the main character as the most beautiful butterfly in the garden.

Table 5.3

Intensive Identifying Process into which the proud butterfly is inscribed as a Token

Token	Process: Intensive	Value	Opening / Line No
Among all the butterflies in the garden, one butterfly in particular	was	the most beautiful.	PB/OP 2/L1

The main character presents itself as a proud and vain insect in the beginning of this story by insistently claiming it is the Carrier of the Attribute 'beautiful' as shown in Extract 2:

> **Extract 2**:
> What a **beautiful** butterfly I am. (PB/OP 3/L1)
> There is no butterfly in this garden who is more **beautiful** than me. (PB/OP 3/L2).

The proud butterfly's description is found in the two attributive relational clauses which have the transitivity functions of [Carrier + Process + Attribute]. Table 5.4 details the Intensive Attributive processes.

Table 5.4

Intensive Attributive Processes into which the proud butterfly is inscribed as Carrier

Carrier	Process: Intensive	Attribute	Opening / Line No
It	became	all black.	PB/OP 8/L2
It	was	so beautiful.	PB/OP 12/L2

The relational transitivity analysis shows how the writer highlights the positive and negative attributes given to the Carrier (butterfly) and uses it to reflect the changes in the main character's appearance as the story progresses. The initial description of the butterfly shows it is beautiful (PB/OP 2/L1). One day, it broke the branches of a strange tree and as a result, there was a drastic change in the butterfly's appearance as it turns black (PB/OP 8/L2). In the climax, positive attributes highlight the changes in the main character's appearance and outlook. Not only does the proud butterfly turn beautiful again, but it is also now classified as a kind-hearted butterfly.

The strange tree is the supporting character in this story. In the beginning of the story, various adjectives are used to describe the tree's depressive state. This is accentuated in Example 1. In the following nominal group structures, the epithets used to describe the tree are strange-looking, ugly, black, and broken.

Example 1:	
a *strange-looking* tree	PB/OP 4/L1
an *ugly* tree	PB/OP 4/L3
the *strange, black* tree	PB/OP 5/L1
the *broken* tree	PB/OP 6/L2

The tree is also inscribed as a Carrier in four Intensive Attributive Processes which are identified in Table 5.5. In all the four clauses, the attributes assigned to the tree focuses on its physical appearance and informs the readers how it transforms from a black tree to a colourful one.

Table 5.5

Intensive Attributive Processes into which the Strange Tree is inscribed as Carrier

Carrier	Process: Intensive	Attribute	Line/Opening No
The trunk, branches and leaves of the tree	were	all black.	PB/OP 4/L2
This time, its branches and leaves	were	no longer black.	PB/OP 6/L3
They	were	in many different colours	PB/OP 6/L4
They	looked	very beautiful.	PB/OP 6/L4

The relational processes used to describe the 'proud butterfly' reveals its characteristics and appearance while the relational processes assigned to describe the 'tree' only focuses on its appearance. The beautiful butterfly becomes black and then beautiful again while the strange, ugly tree transforms into a beautiful one. In short, character description is construed by analysing the various qualities and attributes ascribed to the main character using relational transitivity.

5.2.1.3 Character Attribution in *Land Below the Wind*

This picturebook falls into the informational genre and it recounts the daily routine of a boy and his sister who lives in Sabah. The boy who is the narrator of the story shares his customs, culture, habits, thoughts, and feelings with the readers. This first-person account is related by the main character himself who is known as 'I'. At times he uses the personal pronoun 'We' to include his sister. Since the story is told from the main character's point of view, relative transitivity processes are not used to place him in a particular class or to describe his appearance as it is almost impossible to do so within a first-person narration. In fact, the character may be deemed egoistic if he/she does so.

In short, the main character and his sister are not ascribed any values that will distinguish them as there are no examples of Intensive Identifying processes in this picturebook. Similarly, the characters are also not ascribed with any attributes that describe their physical appearances as the focus is more on Material processes.

5.2.1.4 Character Attribution in *Longhouse Days*

Longhouse Days is a first-person chronicle in which 'I', the main character, acts as the narrator and tells the story of his last day living in a longhouse. The readers are able to share the main character's experience and feelings in a warm way. The main character 'I' is not defined as an Identifier in any of the clauses as there are no instances of Intensive Identifying processes. The analysis of clauses also reveals that *Longhouse Days* has only one Intensive Attributive processes. The clause provides information about the character's gender (Refer to Appendix B - LD/OP1/L1). Overall, the analysis of the Intensive Attributive process does not tell us much about the main character's physical appearance and it is hard for readers to form a picture of the character in their minds.

5.2.1.5 Character Attribution in *The Wonderful Sparrow*

Usan-Usan is the main character in this story while the sparrow and the princess are the two supporting characters. Usan-Usan is more of a flat, stereotypical character whose age, gender and occupation are as described in Table 5.6. His physical appearance like size, body shape or ethnicity is not described textually at all.

Table 5.6

Intensive Attributive Processes into which 'Usan-Usan' is inscribed as Carrier

Carrier	Pr: intensive	Attribute	Line/Opening No
Usan-Usan	was	a young farmer.	WS/OP 1/L1
He	was	a kind man.	WS/OP 5/L5

The analysis of the relational transitivity processes shows that the Intensive Attributive process is used minimally to describe the main character Usan-Usan. The examples given in Table 5.6 informs readers that Usan-Usan, the Carrier, belongs to a particular class of entity and as such, the attributes are indefinite with two common nouns (farmer and man) as the Head with the indefinite article 'a' preceding it. The noun phrase 'kind man' also reveals Usan-Usan's gender. This description is then extended with the use of epithet 'handsome' and 'young' in a nominal group structure as can be seen in Example 3:

> **Example 3**:
>   The beautiful princess had been so lonely and was pleased
>   to see *the handsome young man*. (WS/OP 7/L1)

There is only one instance where the Possessive Attributive mode is used to show Usan-Usan's possession. In Table 5.7, possession was encoded through the process with the use of transitive verb 'had' and this shows that Usan-Usan is the owner of a small paddy field, and this helps to specify the type of farming he does.

Table 5.7

Possessive Attributive Processes into which 'Usan-Usan' is inscribed as Carrier

Carrier	Pr: Possession	Attribute: possessed	Line/Opening No
Usan-Usan	had	a small paddy field	WS/ OP 1/L4

These examples show that only minimum meaning is instantiated by the writer textually in his physical and personal character depiction of the main character. The readers are only informed that Usan-Usan is a young, handsome, and kind farmer. There is no verbalisation of any other kind of description or identification.

The supporting character 'sparrow' is introduced textually to the readers in the fourth opening and the noun phrase 'a large sparrow' is used to describe its physical size

(Refer to Appendix B : Sample A5: WS/OP 4/L1). The other attribute ascribed to the supporting character 'sparrow' is an adjective as can be seen in Table 5.8. The Attributive mode tells the readers that the Carrier 'sparrow' is very hungry. Hence, the readers are informed that the sparrow is large in size and hungry. Only minimum meaning is instantiated by the writer in his verbal character depiction of the sparrow as other qualities are not mentioned textually.

Table 5.8

Intensive Attributive Processes into which 'the sparrow' is inscribed as Carrier

Carrier	Pr: intensive	Attribute	Line/Opening No
I	am	so hungry.	WS OP 4/L4
The sparrow	was	hungry.	WS OP 5/L4

The princess who is the supporting character in the story is mentioned textually in the final two openings. The Intensive Attributive process is used to describe the princess's appearance and emotional state as denoted in Table 5.9. The Carrier is realized by a nominal group structure and the epithet 'beautiful' describes the princess's physical appearance. The Attribute 'so lonely' is assigned to the princess and this highlights the fact that she no companions. Only minimum meaning was instantiated by the writer in his textual character depiction of the princess.

Table 5.9

Intensive Attributive Processes into which 'the princess' is inscribed as Carrier

Carrier	Pr: intensive	Attribute	Line/Opening No
The beautiful princess	had been	so lonely	WS OP 7/L1

In summary, Usan-Usan, the main character and the two supporting characters in this story are described minimally using only five Intensive Attributive Processes and one Possessive Attributive Process which assigns all the three characters with positive attributes.

5.2.1.6 Character Attribution in *The Magic Buffalo*

The main character in this story is a boy named Sansarinaga. He is introduced to the readers in the first opening. The supporting character in this story is a toy buffalo, an inanimate object. The only Intensive Attributive Relational clauses assigned to Sansarinaga is exemplified in Table 5.10 and the only physical external attribute assigned to him is his gender.

Table 5.10

Intensive Attributive Processes into which 'Sansarinaga' is inscribed as Carrier

Carrier	Pr: intensive	Attribute	Line/Opening No
Sansarinaga	was	a friendly and cheerful boy...	MB/OP 1/L1

The two possessive Attributive clauses assigned to Sansarinaga appear in Opening 1 as shown in Table 5.11. The linking verb '*have'* shows the relationship between the Possessor and the Possessed. The Carrier is the Possessor. The analysis of Possessive Attributive processes reveals that initially Sansarinaga has no friends because he does not possess a buffalo. In terms of character attribution, the only information available is that Sanasarinaga is a young boy who does not have friends because he is poor.

Table 5.11

Possessive Attributive Processes into which 'Sansarinaga' is inscribed as Carrier

Carrier	Pr: Possession	Attribute: possessed	Line/Opening No
He	had	no friends.	MB/OP 1/L1
He	did not have	a buffalo.	MB/OP 1/L2

The supporting character in this story is a toy buffalo which is carved by Sansarinaga. The attributes 'light' and 'beautiful' are given to the toy buffalo and these adjectives represent its weight and physical appearance.

Table 5.12

Intensive Attributive Processes into which the 'toy buffalo' is inscribed as Carrier

Carrier	Pr: intensive	Attribute	Line/ Opening No
It	was	light.	MB/OP 2/L3
Your buffalo	is	beautiful.	MB/OP 4/L4

In short, the writer has instantiated minimum textual meaning in describing Sansarinaga and the toy buffalo's external appearance.

5.2.2   Character Qualities

Judgement is a category of the attitude system, a central element of the appraisal framework and it contains language resources for evaluating people's behaviours (Martin & White, 2005). These language resources or evaluative language provides positive and negative judgements about behaviour (Martin & Rose, 2003). Writers use it explicitly or implicitly to judge or review the worth of someone or something or to express feelings and opinions about people. Pounds (2015) states "Evaluative language includes the range of linguistic resources that may be used to express language users' attitude or stance (views or feelings) to entities in the real world or to propositions" (p.1).

Judgement is divided into two major groups: social esteem and social sanction. Social esteem looks at aspects of normality, capacity and tenacity while social sanction looks at aspects of veracity and propriety (Martin & Rose, 2003; Martin & White, 2005). Each of these varieties of judgements are exemplified in Appendix F. In this study, the main and supporting characters' qualities or inner traits are identified by analysing the choice of evaluative language used.

5.2.2.1 Character Qualities in *The Real Elephant*

Evaluative language is used minimally in this picturebook as there are only three instances of them throughout the book. The examples are depicted in Table 5.13. In Opening 1, the tree is verbally inscribed as strange by the narrator because it does not resemble a normal tree while the text in Opening 2 implicitly reveals the tree as dangerous because all the animals were prohibited from eating its fruits. In Opening 4, the elephant who is the protagonist of this story is implicitly described as stubborn because it ate the forbidden fruit after being repeatedly warned not to do so. This changes in Opening 10, as the elephant realises its mistakes and starts praying daily.

In short, the textual analysis clearly identifies the inner traits of the characters especially in the first half of the narrative. The elephant can be considered as stubborn or inquisitive while the tree's abnormal appearance reflects its mysterious and scary personality. In the second half of the story, positive change is only seen in the elephant's inner qualities.

Table 5.13

Evaluative Language in *The Real Elephant*

Opening / Line No	Verbiage	Inscribed	Invoked	Appraised	Source
RE/OP 1/L1	a strange tree	-ve normality		the tree	Narrator
RE/OP 1/L2	forbidden from eating the fruit		-ve tenacity	the elephant	other animals
RE/OP 4/L1	ate the forbidden fruit		-ve tenacity/ dependable	the elephant	Narrator
RE/OP 10/L2	prayed daily	+ve propriety		the elephant	Narrator

5.2.2.2 Character Qualities in *The Proud Butterfly and The Strange Tree*

Six instances of evaluative language are used by the writer in this picturebook to describe the butterfly which is the protagonist as represented in Table 5.14. In opening 2, the negative characteristics of the protagonist are explicitly and implicitly invoked by

the writer. The analysis of evaluative language clearly proves that the butterfly is vain because it likes to boast and praise itself. In Opening 5, the butterfly is considered cruel as it breaks the branches of the tree. This causes the butterfly to be appraised negatively by the other characters in the story in Opening 9. The butterfly's inner quality changes in opening 10 as it realises its mistake and becomes remorseful. Finally, in opening 12, the writer explicitly inscribed the butterfly's personality positively as the butterfly is now kind-hearted.

Table 5.14

Evaluative Language in *The Proud Butterfly and The Strange Tree*

Opening No/ Line No	Verbiage	Inscribed	Invoked	Appraised	Source
PB/ OP 2/L2	fond of boasting and praising itself (vain)		-ve propriety / sanction	the proud butterfly	Narrator
PB/ OP 2/L2	proud	-ve propriety/ sanction		the proud butterfly	The other butterflies/ Narrator
PB/OP 5/L1	break the branches of the strange black tree		-ve tenacity/ esteem)	the proud butterfly	Narrator
PB/OP 9 /L6	you were very proud	-ve propriety		the proud butterfly	ant and caterpillar
PB/OP 10/L4	I am sorry for trying to destroy you	+ve propriety		the proud butterfly	Butterfly
PB/OP 12/L3	kind-hearted	+ve propriety		the proud butterfly	Narrator

In conclusion, the butterfly is a dynamic character because its personality changed over time. In the beginning, the butterfly is vain and fierce but towards the end of the story, it realises its mistakes and becomes kind-hearted. The evaluative language, however, is not used to describe the strange tree's personality.

5.2.2.3 Character Qualities in *Land Below the Wind*

Evaluative language is used minimally in this picturebook. There are only two occurrences of evaluative language, and both are used implicitly to show the capability of the protagonist and his sister. The examples are displayed in Table 5.15.

Table 5.15

Opening No/ Line No	Verbiage	Inscribed	Invoked	Appraised	Source
LW/OP 2/L2	sells the crafts		+capable	the sister	Narrator
LW/OP 4/L1	hunt for food		+capable	narrator	Narrator

5.2.2.4 Character Qualities in *Longhouse Days*

Evaluative language is used minimally in *Longhouse Days* as only three instances are found in the text as depicted in Table 5.16. Meaning is implicitly invoked but readers are able to deduce that the main character had a happy childhood and that he is a friendly person as he had many friends. In addition, he is also competent and helpful.

Table 5.16

Evaluative Language in *Longhouse Days*

Opening No/ Line No	Verbiage	Inscribed	Invoked	Appraised	Source
LD/ OP 1/L5	I had many friends.		+normality	I	Narrator
LD/ OP 4/L3	helped to host the party		+capable	I	Narrator
LD/OP 4/L4	helped to carry baskets		+capable	I	Narrator

5.2.2.5 Character Qualities in *The Wonderful Sparrow*

Evaluative language is used extensively in this picturebook as can be seen in Table 5.17. The verbal narration in the first opening is non-committed and does not inscribe Usan-Usan's attitude explicitly. However, the writer has done this implicitly by listing a few activities that Usan-Usan does all by himself and this material process actually implies that he is a hardworking person. This actually shows Usan-Usan's capacity as he does all the chores himself. Refer to Example 4.

Example 4:

> He ploughed the land, sowed the seeds, watered the plants and harvested the paddy (WS/OP 1/L5)

In opening 5, the external narrator evaluates Usan-Usan's character positively by describing him as a kind man. The narrator however does not amplify his evaluation since he only uses the adjective 'kind' and not for instance 'extremely kind'.

In addition to evaluative language, the names assigned to characters by writers may provide additional information about their personality. For instance, according to the writer-illustrator, the name Usan-Usan is often ascribed to a person who is an orphan, very poor or comes from a disadvantaged background (Jainal Amambing, personal communication, May 29, 2017).

The secondary character 'sparrow' is also evaluated positively as a courteous creature because it addresses Usan-Usan politely by calling him 'kind sir'. The tenacity of the sparrow is also positively portrayed in opening 4 because it is willing to wait for Usan-Usan patiently. The supporting character 'princess' is not evaluated textually in this narrative. As such, there is no description of her inner qualities. In short, Usan-Usan and the sparrow's attitude are positively evaluated in this picturebook. Table 5.17 also reveals that there is no negative evaluation in the story because the story does not have any villains.

Table 5.17

Evaluative Language in *The Wonderful Sparrow*

Opening No/ Line No	Verbiage	Inscribed	Invoked	Appraised	Source

		Inscribed	Invoked	Appraised	Source
WS/OP 1/L5	ploughed the land. sowed the seed....		+ve capacity/ esteem	Usan-Usan	narrator
WS/OP 4/L3	Please, kind sir, may I have ...		+ve propriety	the sparrow	narrator
WS/OP 5/L3	waiting patiently	+ve tenacity		the sparrow	narrator
WS/OP 5/L5	kind man	+ve propriety/ sanction		Usan-Usan	narrator

5.2.2.6 Character Qualities in *The Magic Buffalo*

Evaluative language is used to only judge the main character Sansarinaga, and all three instances occur in the first opening as depicted in Table 5.19. Sansarinaga's attitude is inscribed explicitly, and he is described positively as a friendly and cheerful boy. His capability as a skilful carver and weaver is also acknowledged by the writer albeit implicitly. He shows his resourcefulness by carving a toy buffalo using parts of a coconut tree.

Table 5.18

Evaluative Language in *The Magic Buffalo*

Opening No/ Line No	Verbiage	Inscribed	Invoked	Appraised	Source
MB/OP 1/L1	friendly cheerful boy	+ve normality/ esteem		Sansarinaga	narrator
MB/OP 1/L3	skilful at carving and weaving	+ve capacity/ esteem		Sansarinaga	narrator
MB/OP 1/L4	carved a toy buffalo using parts of a coconut tree		+ve capacity / esteem	Sansarinaga	narrator

5.2.3   Character Identification

Martin and Rose's (2003) character identification system is used to first identify the participants (people and objects) in a story and then keep track of them as the story unfolds. Character identification helps readers to make sense of the story. Similarly, the

term 'reference 'is used by Eggins (1994) to refer to the way writers introduce and keep track of their participants who can be people, place, or things in a text.

Characters or participants are introduced to the readers for the first time using either indefinite pronouns or indefinite articles before a noun and these types of resources are known as presenting reference. These participants and objects are then kept track using presuming reference (Martin & Rose, 2003). Presuming reference assumes that readers know the identity of the participant and they are usually achieved through the use of personal pronouns, names, or definite determiner. The list of resources used as presenting and presuming reference are exemplified in Table 5.19.

Table 5.19

Resources for Identifying Characters in Picturebooks

Type	Subtype	Resources
presenting reference	indefinite article/determiner	a, an
	indefinite pronoun	someone, anyone, one
presuming reference	by name	Usan-Usan, Sansarinaga
	by definite article/determiner	the
	by personal pronoun	I, you, they, we, he, she, it
	demonstrative pronoun	this, that, these, those
presenting/ presuming reference	Possessive determiner	my, your, his, her, its, our, their
	comparatives	same, similar, other, another,

5.2.3.1 Character Identification in *The Real Elephant*

In this picturebook, the main character is first identified in the third opening as *one* of the elephants. The word 'one' tell the readers that the character is a particular animal of a specified kind and someone whose identity the readers cannot assume. From then onwards, the elephant is tracked in all the openings using the third person singular pronoun 'it' and definite article 'the' as presented in Table 5.20.

Table 5.20

Character Identification of the elephant and the tree

Opening	The elephant		The strange tree	
	Presenting	Presuming	Presenting	Presuming
1			a strange tree	
2				the strange tree
3	One of the elephants	the elephant		the strange tree
4		it		
5		it		
6		it, the elephant		
7		it, the elephant		
8		the elephant, it		
9		it		
10		the elephant, it		
11		the elephant, it		

The supporting character, 'strange tree' is introduced in opening 1 with the indefinite article 'a' in front of the noun phrase and tracked in the next two openings using the specific article 'the'.

5.2.3.2 Character Identification in *The Proud Butterfly and The Strange Tree*

There are two characters in this picturebook: the butterfly and the tree. The main character, butterfly, is part of a group but its beauty sets it apart from the others. It is first identified in the second opening using the indefinite pronoun 'one'. From then onwards, the third-person singular pronoun 'it' is used to identify the proud butterfly. Opening 7 is omitted because it is purely visual and has no text.

The supporting character, 'strange tree' is introduced in opening 4 with the indefinite determiner 'a' in front of the noun phrase and tracked in the other openings using the third-person pronoun 'it' and a range of lexical resources (the trunk, branches and leaves of the tree, the broken tree, its branches and leaves) instead of only pronominal references which is the norm. The article 'an' in the phrase 'an ugly tree' (refer to Sample

A2: PB/OP4/L3) looks like a presenting reference but it is actually used to describe and classify the tree (Martin & Rose, 2003). Table 5.21 illustrates how the butterfly, and the tree are presented and tracked in this picturebook.

Table 5.21

Character Identification of *The Proud Butterfly and the Tree*

Opening	Butterfly		Tree	
	Presenting	Presuming	Presenting	Presuming
1				
2	one butterfly in particular	the proud butterfly, it		
3		It		
4		the proud butterfly, its, it	a strange looking tree	The trunk, branches and leaves of the tree, an ugly tree, It
5		the proud butterfly		The branches of the strange black tree
6		the proud butterfly		the broken tree, its branches and leaves, they
7	VISUAL OPENING ONLY			
8		the proud butterfly, it		
9		the proud butterfly, it		the strange tree
10		the proud butterfly, it		the strange tree
11		the proud butterfly, it		the strange tree
12		It, the beautiful butterfly		

5.2.3.3 Character Identification in *Land Below the Wind*

The main character in *Land Below the Wind* is introduced to the readers using the first-person singular pronoun 'I' instead of indefinite articles or indefinite pronouns. This is highly irregular since the pronoun 'I' is actually a presuming reference used for second or subsequent mentions. The main character is then tracked throughout the story using the personal pronoun 'I', the plural pronoun 'we' and possessive determiners 'our' and 'my' as detailed in Table 5.22.

The secondary character 'sister' is introduced by the main character using the possessive determiner 'my' (LW/OP 1/L3). According to Martin and Rose (2003), possessive determiner like 'my' can be used to introduce and keep track of characters. This supporting character is then tracked using the third-person singular pronoun 'she' in opening two and plural pronoun 'we' in opening 3.

In short, the use of pronouns helps the readers keep track of both characters throughout the narration. However, the identity and gender of the main character is not clear because he/she is not properly introduced or presented in the discourse.

Table 5.22

Character Identification of 'I' in *Land Below the Wind*

| Opening | Textual Character Identification | | | |
	Presenting I/main character	Presuming I/main character	Presenting Sister	Presuming Sister
1	I̶	I, We, Our		
2			My sister	she
3		We		We
4		I/my friends and I/ we		
5		My friends and I		
6		I		

5.2.3.4 Character Identification in *Longhouse Days*

The main character narrates the story to the readers and as such is identified textually in all the openings as can be seen in Table 5.23. He presents himself using the first-person singular pronoun 'I' and this tells the readers that they know which person it is since 'I' is a presuming reference item. However, rather than looking back to identify who is 'I', the readers are immediately informed in the same clause that it is a boy. This type of reference is known as esphoric reference (Eggins, 1994). Subsequently, first-person singular pronoun 'I' and plural pronoun 'we' are used to identify and track the

main character throughout the story. The secondary character, father, is introduced by the main character himself in the first opening using the possessive determiner 'my'. In the second opening, the father is tracked and referred to using the first-person pronoun 'he' and first-person plural pronoun 'we'.

Table 5.23

Character Identification of 'I' in *Longhouse Days*

| Opening | Textual Character Identification | | | |
| | Presenting | Presuming | Presenting | Presuming |
	I/Main character	I/Main character	Father	Father
1	a boy	I /We	My father	our
2		I /We		He/father/We
3		We		
4		I/my family		
5		I		
6		I /We		

5.2.3.5 Character Identification in *The Wonderful Sparrow*

Usan-Usan, the main character in this story is introduced for the first time using his proper name. However, this does not cause confusion as the presenting reference 'a farmer' is used in the same clause immediately after to classify Usan-Usan. In the subsequent openings, Usan-Usan is tracked using the personal pronoun 'he', possessive determiner 'his' and object pronoun 'him' as shown in Table 5.24.

The secondary character, sparrow is introduced using the indefinite determiner 'a' in opening 4 and tracked in openings 5 and 6 using the definite determiner 'the', pronoun 'it' and possessive pronoun 'its'. The other secondary character, princess, is presented using a presumed reference 'the beautiful princess' and readers need to look forward to locating the presenting reference 'a beautiful woman'. The princess is then tracked using the definite determiner 'the' and plural pronoun 'they' in the final opening.

Table 5.24

Character Identification of Usan-Usan, the sparrow and the princess

Opening	Usan-Usan		Sparrow		Princess	
	Presenting	Presuming	Presenting	Presuming	Presenting	Presuming
1	a young farmer	Usan-Usan, He				
2		Usan-Usan, He/his				
3		Usan-Usan, He/his				
4		He, Usan-Usan	a large sparrow	the sparrow		
5		Usan-Usan, He, his		It		
6		Usan-Usan, him, they		the, its, wing, it, they		
7		Usan-Usan, He			a more beautiful woman	the beautiful princess
8		Usan-Usan, They				the princess, they

5.2.3.6 Character Identification in *The Magic Buffalo*

Sansarinaga is the main character in this story and is introduced to the readers using his name as a presuming reference. Nevertheless, there is no misperception as the nominal clause 'a friendly and cheerful boy' appears in the same clause as presenting reference. Subsequently, the main character is identified and tracked in all the openings through the use of personal pronoun 'he', possessive determiner 'his', object pronoun 'him' and his name.

The secondary character, a toy buffalo, is first introduced indefinitely to the readers using the article 'a' and then tracked with determiners 'the' and 'his' and third-person singular pronoun 'it'. The possessive determiner 'his' proves that the toy buffalo belongs to Sansarinaga. Table 5.25 confirms the secondary character appears in all the openings except in the final opening.

Table 5.25

Character Identification of Sansarinaga and the toy buffalo

Opening	Sansarinaga		Toy Buffalo	
	Presenting	Presuming	Presenting	Presuming
1	Sansarinaga	a friendly and cheerful boy, he	a toy buffalo	
2		He		It
3		Sansarinaga		It
4		Sansarinaga, his, him		it, Sansarinaga's toy buffalo
5		Sansarinaga		the toy buffalo, it
6		He		his toy buffalo
7		Sansarinaga, him		his toy buffalo, his buffalo
8		Sansarinaga, he		

5.2.4 Affiliation between characters

Characters in picturebooks are also involved in social relationships with each other (Painter et al, 2013). They may form an alliance with their co-characters or remain detached throughout the story. Young learners will be able to understand the story better if they study the relationship between characters. The systems of power, proximity and orientation are important when it comes to analysing affiliation between characters. Writers use verbal intimacy markers, verbal conversations, and linguistic choices in exchange structures to help readers analyse relationships between characters in picturebooks (Painter et al., 2013).

5.2.4.1 Affiliation between characters in *The Real Elephant*

The elephant which is the main character in this story does not form any sort of relationship or engage in conversations with the other characters in this picturebook. The elephant handles all its problems single-handedly because after its various peculiar physical transformations, the elephant is ostracised and often teased by the other animals. Table 5.26 highlights the separate verbal conversations among the fish and crocodiles. The restricted nature of conversation shows the lack of solidarity and points out the gap

in interpersonal relationship between the animals as the elephant is mocked and not included in their conversations.

Table 5.26

Verbal conversation in *The Real Elephant*

"Oh, what fish is this?' asked the other fish among themselves.	RE/ OP 6/L3
"It looks like a crocodile but it's not really a crocodile".	RE/ OP 7/L2
The crocodiles teased the elephant and laughed loudly.	RE/ OP 7/L3

5.2.4.2 Affiliation between characters in *The Proud Butterfly and the Strange Tree*

The main character 'proud butterfly' tries to form a relationship with the other animals as can be seen in the conversation presented in Table 5.27. In PB/OP 9/L4, the proud butterfly asks the ant and the caterpillar if they can be friends, but the request is rejected by the duo. The non-compliant response shows the proud butterfly's lack of **power**. The butterfly's formal request and lack of intimacy markers in these exchanges indicates detachment and highlights the far social distance amongst the characters.

Table 5.27

Verbal conversations in *The Proud Butterfly and the Strange Tree*

"Will you be my friends?' asked the proud butterfly.	PB/ OP 9/L4
"No," said the ant and the caterpillar.	PB/ OP 9/L5
"You were very proud.	PB/ OP 9/L6
"We don't like you."	PB /OP 9/L7

The strange tree plays an important role in this story. However, it is not anthropomorphised or given any human qualities. As such, it is not able to engage in conversations with the proud butterfly or respond to its taunts. Table 5.28 displays two instances of direct speech uttered only by the main character. The first example shows the distance between the characters because the insolent statement expresses the butterfly's negative feelings towards the tree. However, the butterfly's pleading tone in the second example which occurs towards the end of the story confirms that it wants to reduce the distance between them.

Table 5.28

Direct Speech in *The Proud Butterfly and the Strange Tree*

| What an ugly tree! exclaimed the proud butterfly. | PB/OP 4/L3 |
| Oh strange tree, I am sorry for trying to destroy you," cried the proud butterfly. | PB/OP 10/L4 |

5.2.4.3 Affiliation between characters in *Land Below the Wind*

The main character who is only identified as 'I' in this story lives with his sister in a village. He does not ascribe any pet names or endearments for his sister and only identifies her using the vocative 'my sister. This suggests ordinary family intimacy and indicates a distance between them (Painter et al., 2013).

5.2.4.4 Affiliation between characters in *Longhouse Days*

The main character in this story is a boy who is also the narrator of the story. He describes his life in the longhouse with his family and friends. The boy does not assign any pet names or endearments for his friends or family. The absence of intimacy markers implies regular family closeness. The verbal text in this picturebook is devoid of any examples related to power or solidarity between characters.

5.2.4.5 Affiliation between characters in *The Wonderful Sparrow*

Textually, there is only one connection between Usan-Usan and the sparrow in this picturebook. The evidence can be seen in Table 5.29 which displays the one-sided direct speech uttered by the sparrow towards Usan-Usan.

Table 5.29

Direct Speech in *The Wonderful Sparrow*

| "Please, kind sir, may I have a few grains of paddy? | WS/ OP 4/L3 |
| I'm so hungry." | WS/ OP 4/L4 |

In Opening 4, the sparrow greets Usan-Usan politely and requests a few grains of paddy because it is hungry. Usan-Usan does not respond verbally to the sparrow's greeting. It is an unreciprocated greeting and in terms of **solidarity**, this shows that there is no involvement between Usan-Usan and the sparrow. This separation can also be seen in the aspect of **proximity** between Usan-Usan and the sparrow. The sparrow addresses Usan-Usan respectfully using the term 'kind sir' which indicates a distance between them. The lack of verbal intimacy markers also shows that they are strangers who have no social relationship with each other.

5.2.4.6 Affiliation between characters in *The Magic Buffalo*

Sansarinaga, the main character in *The Magic Buffalo* does not share a close bond with the village children in the beginning of the story because he does not own a buffalo. The village children also taunt him because his toy buffalo cannot run. However, Sansarinaga's inferiority complex prevents him from retaliating or responding. The direct speech presented in Table 5.30 indicates how Sansarinaga is teased. His lack of response shows that in terms of **power**, the village children have the upper hand. Proximity wise, the lack of verbal intimacy markers show that the village children are not close with Sansarinaga as they do not even address him by name. There is a distance between them.

Table 5.30

Direct Speech in *The Magic Buffalo*

The village children laughed at him.	MB/OP 4/L3
"Your buffalo is beautiful, but it cannot run fast," they said.	MB/OP 4/L4

5.2.5   A Summary of the Analysis of Character in Malaysian Picturebooks

Section 5.1.1 addresses the way picturebook characters are described based on Painter et al's (2013) adapted Multimodal Discourse framework. The study of Relational transitivity realised through the analysis of the processes shows that most of the characters are portrayed using descriptive Intensive attributives. The use of classification attributes is minimal. The only picturebook in which the character is not described textually at all is *Land Below the Wind*. Alternatively, in *Longhouse Days*, only the narrator's gender is revealed in the written description.

The descriptive Intensive Attributes are more common in picturebook genres like folktales (WS, MB) and fables (RE, PB) because they help to make the characters more realistic and interesting while classification attributes help to place characters into categories or classes. Most writers prefer to use Intensive Attributive clauses to describe the characters in their writing because they are more descriptive and add vividness to their stories. In the four picturebooks (WS, MB, PB, RE), only vital character description is included in the written texts because of word limitation (Paul, 2018).

Intensive Identifying mode is only used once in the picturebook titled *The Proud Butterfly and the Strange Tree* in which the main character is defined as the most beautiful butterfly in the garden. All the other main characters are not identified as the writers do not heed them, as necessary. Being narratives, it is normal to find fewer examples of Token – Value structures in picturebooks as Intensive Identifying Relational processes are used more frequently in fields like 'scientific, commercial, political and bureaucratic discourse' (Halliday & Matthiessen, 2014, p.284).

Possessive Attributive processes are also used to describe the character especially when the thing owned is an integral part of them (Thompson, 2014) like 'She has blue

eyes. However, the Possessive Attributive processes found in the two Malaysian picturebooks are used to show material and personal ownership or the lack of it. For instance, the possessive Attributive clauses found in *The Magic Buffalo* pinpoints Sansarinaga's lack of material goods and friends while the possessive Attributive Clause in *The Wonderful Sparrow* tells us that Usan-Usan is a landowner.

In short, in terms of character attribution or description, the analysis of relational transitivity processes show that the most common information provided by the writers are gender (LD, WS, MB), name (WS, MB), appearance (RE, WS, MB, PB), occupation (WS), size (WS) and age (WS, MB and LD) of the main and supporting characters. Consequently, the lack of detailed characterisation elements in Malaysian picturebooks may prevent the young learners from feeling a sense of attachment towards the characters unless the visual depictions of the characters are able to address these shortcomings.

Section 5.2.2 looks at how the picturebook characters' internal traits are represented textually. The study of character qualities realised through the analysis of evaluative language provides some information about the characters' personality. Most of the qualities that are used to describe the main characters' internal traits are positive in nature. For example, Sansarinaga in *The Magic Buffalo* is described as a friendly and cheerful boy and Usan-Usan in *The Wonderful Sparrow* as a young and kind person. However, in the picturebook titled *The Proud Butterfly and the Strange Tree* the main character 'butterfly' is initially given negative traits like proud, cruel and boastful. Only at the end of the story, the butterfly is assigned positive quality like kind-hearted. Additionally, a character's inner traits can also be interpreted by analysing the names assigned to them (refer to subsection 5.2.2.5) However, this requires extra-textual knowledge or experience (Nikolajeva, 2003). This study also demonstrates that repetition of actions can also accentuate character qualities or inner traits. For instance,

the elephant's behaviour of repeatedly changing its appearance highlights its discontentment (Nikolajeva, 2003).

Character identification in Section 5.2.3 demonstrates how a text evolves by analysing the ways characters are introduced and tracked in Malaysian picturebooks. Reference resources are predominantly used in stories to present and track characters (Martin & Rose, 2003, p. 162). Customarily, presenting reference is used to introduce the characters and presuming reference is used to track them throughout the story. This principle is maintained in Malaysian picturebooks titled *The Real Elephant* and *The Proud Butterfly and The Strange Tree* where the main characters *are* introduced to the readers for the first time using the pronoun 'one' which is a presenting referent. The two animal characters in these books are then tracked using definite article 'the' and personal pronoun 'it'.

However, there are some apparent variations in the way characters are introduced in *The Wonderful Sparrow, Longhouse Days* and *The Magic Buffalo*. In Longhouse *Days*, the pronoun 'I' emerge first while in the other two picturebooks, the names of the main characters 'Usan-Usan' and 'Sansarinaga' appear first in the opening sentence although names and personal pronouns indicate presuming references. However, the presenting referent appears immediately the presuming references in the same clause, and this helps to make character identification clearer in these three picturebooks. This makes it difficult to track down who the 'I' refers to or to ascertain whether the character identified as 'I' is a male or a female especially since the picturebook is narrated from a first-person point of view. In situations like this, the readers need to obtain the relevant information from outside and not within the verbal text (Martin and Rose, 2003). In this case, the readers will be able to retrieve the relevant information from the illustrations found in *Land Below the Wind*.

Additionally, in *Land Below the Wind* and *Longhouse Days*, the secondary characters are introduced by the main characters using the possessive determiner 'my' as both these picturebooks are written from the first-person point of view. In cases like this, possessive determiners like 'my' can be used to introduce and keep track of characters (Martin & Rose, 2003).

Character identification in Malaysian picturebooks also helps to verify who the main characters are textually as they are the ones who will appear frequently in all the openings. This helps to ascertain the weight of the roles played by the other characters. For instance, there are three important characters in *The Wonderful Sparrow,* but the main character is Usan-Usan as he appears the most textually, followed by the sparrow and finally the princess. In addition, character identification analysis clearly proves that Malaysian picturebooks are cohesive texts because the main characters appear textually in all or most of the openings as presuming characters using the definite article, demonstrative pronouns, or personal pronouns.

Another interesting finding is the way characters are tracked in *The Proud Butterfly and The Strange Tree*. The proud butterfly, which is the main character in this story, is tracked throughout the story using the pronoun 'it' or definite article 'the'. However, there is an instance when the proud butterfly is described indefinitely using the presenting reference 'a' after it is introduced: "From that day onwards, it became a kind-hearted butterfly (PB/OP 11/L3)". This inconsistency occurs because the purpose of this indefinite expression is to describe or classify the butterfly and not to identify it (Martin & Rose, 2003, p. 151).

The supporting character 'strange tree' is also introduced and tracked differently from all the other characters (refer to Table 5.21). Lexical resources are used to introduce the supporting character (a strange looking tree) and also to track it throughout the verbal text (the trunk, branches and leaves of the tree, the broken tree, its branches and leaves) instead of only pronominal references which is the norm. The lexical resources not only help to track the participant but also help to evaluate the condition of the tree (Martin & Rose, 2003, p. 162),

Affiliation between characters is discussed in Section 5.2.4. The findings reveal that the main characters in Malaysian picturebooks do not share a close relationship with the supporting characters. For instance, the main character in *The Real Elephant* only converses with itself and does not engage in conversations with the other animals. This may reflect the character's personality as it may be shy or reserved. There is only one example of verbal conversation between characters in *The Proud Butterfly and The Strange Tree* and this conversation highlights the change in the main character's personality as the haughty butterfly is now meek and humble (refer to Table 5.27). In the other picturebooks, the verbal conversations are one-sided or restricted. For instance, Sansarinaga's lack of response to his friends' teasing in *The Magic Buffalo* and the supporting character's unrequited greeting in *The Wonderful Sparrow.* Textually, this indicates a wide interpersonal distance between the characters.

5.3   Setting

The literary element 'setting' of a story in picturebooks encompasses its location in place and time. Visualising a setting through place and time helps readers visualise what the characters in a story goes through and also facilitates them to value the characters' feelings, mood, thoughts, and actions. Halliday (1994); Halliday and Matthiessen (2004) has positioned *Place* within the System of Transitivity which encompasses three types of

constituents: participant, process, and circumstances. For the literary element Setting, this study only examines the third transitivity constituent which is circumstance. Halliday and Matthiessen (2004, p. 261) state: …if we think of 'circumstantiation' as a general concept, we can get some sense of the semantic space which is being constructed…

There are nine types of circumstances but only circumstances of location were the focus of analysis in relation to the literary element 'Setting' in Malaysian picturebooks. The two subcategories of circumstances of location are temporal (time) and spatial (place). Place is the space where the story unfolds, and time tells us when the story took place. Both these aspects will provide details of the setting in which the characters act and help to present a richer description of the narrative. The common grammatical structure that usually shows location of place and time is either an adverbial group or a prepositional phrase as can be seen in Table 5.31.

Table 5.31

Grammatical structure for Circumstances of Location

Setting	Grammatical Structure	
Place	Prepositional Phrase	on the floor, in the bedroom, in Setapak
	Adverbial Group	down, near, around, underneath, a little earlier, +
Time	Prepositional Phrase	at 4.20 pm, in recent times, in 1970, on Sunday afternoon,
	Adverbial Group	long ago, soon, later, still, before, yesterday evening, gradually

5.3.1 Setting in *The Real Elephant*

Setting of place in the picturebook '*The Real Elephant*' is based mainly in a forest. Prepositional phrases like 'around the strange tree', 'at the bottom of the river' and 'at

the riverbank' are used to indicate the places where various incidents in this picturebook occurs. The actual name of the place or definite location is not stated.

Table 5.32

Circumstances of Location in *The Real Elephant*

		Place	Opening No/ Line No	Time	Opening No/ Line No
Location	Definite				
	Indefinite	a strange tree in the forest	RE/ OP 1/L1	Once upon a time	RE/OP 1/L1
		around the strange tree	RE/ OP 2/L1	One day	RE/OP 3/L3
		nearer the strange tree	RE/ OP 3/L4		RE/OP 3/L5
		at the bottom of the river	RE/ OP 6/L1		RE/OP 11/L1
		to the riverbank	RE/ OP 6/L5	Every day	RE/OP 3/L4

Table 5.32 shows that the temporal circumstances in this picturebook help locate the events chronologically although definite time is not given for any of the incidents. Only indefinite adverbial group is used to indicate time like 'once upon a time', 'one day' and 'every day. This tells readers that the story happened a long time ago. There are no indications of definite time for any of the events in this story.

5.2.2   Setting in *The Proud Butterfly and The Strange Tree*

The circumstances of location in *The Proud Butterfly and the Strange Tree* realise meanings about when and where this story takes place. Spatial setting for all events in this picturebook is located in the depths of a forest where a beautiful garden is situated. No specific geographical location is given. The entire story mainly takes place in this unnamed beautiful garden. Adverb phrase like 'deep' and prepositional phrases like 'in the forest' and 'in the garden' are used to indicate the spatial location where various events occurred.

Setting of time is predominant in this picturebook as there are nine instances indicating temporality in this story. All of them are indefinite and does not indicate a

specific time which is common in work of fiction. The writer uses temporal circumstances of location to move the story forward and to indicate that the story takes place over a few days. The indefinite adverbial group is used to indicate time like 'once upon a time', 'this time', 'one day' and 'everyday'. This informs the readers that the story takes place a long time ago, but the actual period and duration is unknown. Table 5.33 displays the setting of place and time for this picturebook.

Table 5.33

Circumstances of Location in *The Proud Butterfly and the Strange Tree*

		Place		Time	
Location	Definite				
	Indefinite	deep in the forest	PB/ OP 1/L1	Once upon a time	PB/ OP 1/L1
		a beautiful garden		One day	PB/ OP 4/L1
		in the garden	PB/ OP 1/L3	The next day	PB/ OP 6/L1
				This time	PB/ OP 6/L3
				At the same time	PB/ OP 7/L1
				One day	PB/ OP 8/L3
				Every day	PB/OP 10/L1
				One day	PB/OP 10/L3
				From that day onwards	PB/OP 11/L3

5.3.3 Setting in *Land Below the Wind*

Setting of place in *Land Below the Wind* is specific because in the first opening (LW/OP 1/L1), readers are informed that the story takes place in a village located in Sabah. The name of the village is not revealed, and indefinite circumstance of location is mainly used to identify the common places where various events happened. For example, prepositional phrases like 'in a village', 'to the market' and 'in a big boat' are used to show the assorted indefinite spatial locations where the events take place. The various definite and indefinite location of place is listed in Table 5.34.

Table 5.34

Circumstances of Location in *Land Below the Wind*

Locati		Place	Opening No/ Line No	Time	Opening No/ Line No
	Definite	Sabah, Malaysia	LW/OP 1/L1		

	Indefinite	in a village	LW/OP 1/L3	Every morning	LW/OP 2/L1
		to the market	LW/OP 2/L1	Sometimes	LW/OP 4/L1
		in the forest	LW/OP 4/L1	On other days	LW/OP 4/L2
		in a big boat	LW/OP 4/L2	Today	LW/OP 4/L3
		into the sea	LW/OP 5/L1		

Setting of time is identified through the use of adverbial groups like 'every morning', 'sometimes' and 'today'. This helps the story to progress in time and it also informs the readers that all these events happen over an indefinite time span. No definite time frame is mentioned for any event in this story as can be seen in Table 5.34.

5.3.4   Setting in *Longhouse Days*

The setting for this narrative is mainly based in a longhouse and the areas surrounding it like the orchand and the river as can be seen in Table 5.35. The story ends at the main character's new home.

Table 5.35

Circumstances of Location in *Longhouse Days*

		Place	Opening No/Line No	Time	Opening No/ Line No
	Definite				
	Indefinite	in a longhouse	LD/OP1/L1	When I was a boy,	LD/ OP 1/L1
		in the longhouse	LD/OP1/L4	One day	LD/ OP 2/L1
		to our orchard	LD/OP1/L5	bath time	LD/ OP 3/L1
		to the orchard	LD/OP2/L1	that evening	LD/ OP 5/L1
		at home	LD/OP2/L2		
Location		near the longhouse	LD/OP2 /L3		
		in the river	LD/OP3/L2	that night	LD/ OP 4/L3
		When I got home	LD/OP5/L1	After supper	LD/ OP 6/L1
		In the longhouse	LD/OP5/L1		
		in a strange room	LD/OP7/L1	until late	LD/ OP 6/L2
		through the windows	LD/OP7/L2	the next morning	LD/ OP 7/L1
		out of the windows	LD/OP7 /L3		
		to our new home	LD/OP 7/L5		

Temporal circumstances of time as represented in Table 5.35 tell us the different phases and different times of the day that the story takes place. For instance, the time adverb 'when' in opening 1 informs the readers that the narrator stayed in a longhouse during his childhood. In addition, the adverbial group 'bath time' and 'after supper' informs the readers that the event takes place at specific period on any given day. The duration of the story is also more than one day because the prepositional phrase 'the next morning' is used in opening 7. Throughout the picturebook no specific month or year is mentioned.

5.3.5   Setting in The Wonderful Sparrow

The setting in this picturebook is textually introduced in the first opening where the enhancing clause 'who lived in a small village' expands the main clause and provides readers with some circumstantial feature of the place. The name of the village is not mentioned, and the definite location is not given as illustrated in Table 5.36. The second setting is at Usan-Usan's paddy field and this can be deduced from the last sentence in

opening 2. The third setting is a tree stump which is Usan-Usan's favourite spot while the prepositional phrase 'across a field of vegetables' in opening 6 informs the fourth setting to the readers. Finally, the clause 'until they reached a palace' provides information about the last location mentioned textually in this picturebook.

Reference to temporal circumstantiation is made thrice as denoted in Table 5.36. The grammatical structures used are adverbial group (*almost harvest time* and *soon*) and time conjunction (*until the sun begin to set*). In opening 2, readers are told it is almost harvest time although the specific month is not given. This may be confusing as in some villages; harvesting is done twice or thrice a year. In opening 3, the adverb clause of time expands the main clause and tells us that Usan-Usan was playing his flute *until the sun begins to set* but the time he starts to play is not mentioned. In the final opening, the adverb 'soon' tells us about the marriage between Usan-Usan and the princess happens immediately or soon after their first meeting.

Table 5.36

Circumstantiation of Location in *The Wonderful Sparrow*

		Place	Opening No/ Line No	Time	Opening No/ Line No
Location	Definite	on his favourite tree stump	WS/OP 3/L1	almost harvest time	WS/ OP 2/L1
	Indefinite	in a small village	WS/OP 1/L1	until the sun began to set	WS/ OP 3/L3
		a group of birds that had been eating his paddy	WS/OP 2/L2		
		across a field of vegetables	WS/OP 6/L3		
		until they reached a palace		Soon	WS/ OP 8/L1

5.3.6 Setting in *The Magic Buffalo*

Table 5.37 points out that setting of place in this picturebook is textually represented in three openings using prepositional phrases. The first setting is around the

village where Sansarinaga and his friends ride the toy buffalo. The setting then shifts to the river in opening 3 where Sansarinaga and his friends go fishing. In opening 5, the prepositional phrase 'all over the village' informs us that the setting is again around the village. The next location in opening 6 is Sansarinaga's own room. The setting of place shifts from inside to outside Sansarinaga's home in the final opening. All these places are located within the vicinity of Sansarinaga's village.

Temporal circumstantial of time are seen in three openings. In opening 1, readers are told that children play regularly on their buffaloes in the evenings. The adverbial group 'One day' mentioned in openings 1 and 4 tells us that the narrative takes place at an unspecified time in the past.

Table 5.37

Circumstances of Location in *The Magic Buffalo*

		Place	Opening No/ Line No	Time	Opening No/ Line No
Location	Definite				
	Indefinite	around the village	MB/OP 2/L2	in the evenings	MB/OP 1/L2
		in the river	MB/OP 3/L2	One day	MB/ OP 1/L4
		all over the village	MB/OP 5/L1	One day	MB/ OP 4/L1
		in his room	MB/OP 6/L2		
		outside to play	MB/OP 7/L1		

5.3.7   A Summary of the Analysis of Setting in Malaysian Picturebooks

Circumstances "essentially encode the background against which the process takes place" (Thompson, 2014, p.114). For the analysis of setting, the researcher focuses on Circumstances of Location because it focuses on point in place and time. Readers are informed where and when the story takes place. Setting in Malaysian picturebooks establishes the background that all six main characters live in rural surroundings as the stories take place in a village (*The Wonderful Sparrow* and *The Magic Buffalo*) or around

a longhouse (*Land Below the Wind and Longhouse Days*) for human protagonists. Likewise, stories with animal protagonists require setting typical of the natural environments like a forest for the elephant (*The Real Elephant) or* the beautiful garden in the forest for the butterfly (*The Proud Butterfly and The Strange Tree*). However, the names of the villages or the locations where the stories take place are not mentioned except for the picturebook written by Awang Fadilah as his falls under the information type. In general, it is not common for writers to name particular places or specify the settings especially when their picturebooks are folktales or fables.

The backdrop setting in all six Malaysian picturebooks are kept simple and straightforward. Texts written for young learners often feature places or environments that are familiar to them (Dreyfus & Jones, 2011). As such, picturebook writers need not set the scenes with lengthy descriptions for common settings (Lukens & Cline, 1995; Paul, 2018). Places like forest, paddy field, garden or village are quite familiar to Malaysian young learners as these scenes are common to the country and the learners would have seen it in real life, television or in social media. However, the longhouse setting might be new for young learners from West Malaysia, and they might find it difficult to envision it as a contextual reference point without the help of visuals.

Setting details in a couple of picturebooks changes slightly as characters advance through the story. For example, in *The Wonderful Sparrow* the setting changes from a village to a palace while in *Longhouse Days*, the setting changes from a longhouse to a new home. However, the geographical area of the setting still remains the same.

The textual analysis revealed that circumstances of time are a frequently realised meaning in Malaysian picturebooks as it occurs more frequently than circumstances of place. However, all six picturebooks do not provide any examples of a specific time period or particular year. Practical phrases and clauses of time in *The Wonderful Sparrow*

like 'until the sun began to set' and 'almost harvest time' aids the young learner's understanding of time and provides a "cue" of images allowing the average child to conjure up a relatable concept.

5.4   Point of View

Point of view or verbal focalisation is an important literary element because it establishes the perception through which picturebook stories are narrated textually to the readers. Luken and Cline (1995) posits "Point of view in literature signifies the mind through which we view the story". The stories can be told from the point of view of an internal or an external narrator. Table 5.38 exemplifies this clearly.

Table 5.38

Internal and External Point of View or Verbal Focalisation

Type of Verbal Focalisation	Definition	Pronouns Used
Internal Focalisation	**First-person point of view** The voice and point of view of a narrator who is within the story	I, we, you, me, us, my, our, mine
External Focalisation	**Omniscient point of view** The narrator knows everything about the characters in the story including their hopes, dreams and thoughts.	He, she, it, they, him, her, it, them, his, hers, their, its
	Limited omniscient point of view The narrator only reveals the thoughts and feelings of the main character	
	Objective point of view The narrator reports what can be seen and heard about the characters but does not reveal their thoughts or feelings.	

An internal narrator plays the role of a character in the story and experiences all the events in it and as a result tells the story from their viewpoint using first-person pronouns. This is also known as first-person point of view. On the other hand, external narrators are not utilised in the story as they stand outside the story world and narrate it using the third-person pronouns. The three types of point of view for external narration

321

are omniscient point of view, limited omniscient point of view and objective point of view. This study identifies the way stories are narrated in Malaysian picturebooks.

5.4.1   Point of View in *The Real Elephant*

In this picturebook, the readers have the external narrator's point of view, and they learn about the characters in the story through the external narrator's voice. The main character in this story is an elephant and the third-person personal pronoun 'it' is used to refer and to relate all its actions while the third-person plural pronoun 'they' is used to refer to the herd of elephants and the group of fish.

The external narrator chooses the **limited omniscient point of view** to tell the story. The narrator enters into the mind of the elephant and reveals its thoughts and feelings to the readers using direct interior monologues which are basically the speech of a character to itself. The direct interior monologues are rendered in the present tense, but the thought tags (*thought the elephant*) are written in the past tense to match the narrative. This can be seen in the example provided in Table 5.39. The direct interior monologues in this story help readers to get insights into the elephant, empathise with the elephant's predicament and share its internal conflicts. The three examples in Table 5.39 clearly show this.

Table 5.39

Elephant's Direct Interior Monologues

RE/OP 3/L2	"I wonder what would happen if I ate the fruit? thought the elephant.
RE/OP 3/L3	"I am going to eat it one day".
RE/OP 8/L2	"Nobody will dare to laugh at me now," thought the elephant.

In this picturebook, the external narrator enables readers to enter the main character's mind and hear its inner voice. The entire tale and internal dialogues are written in third person past tense narration.

5.4.2   Point of View in The Proud Butterfly and The Strange Tree

In this picturebook, focalisation is external to the story as the narrator is not involved personally in all the events. The external narrator only relates what can be seen and heard using the third-person pronouns. The external narrator also has complete knowledge of the main character and tells the readers what the proud butterfly thinks, feels, and sees using the third-person personal pronoun 'it'. This is done through the use of indirect interior monologue which helps to reveal the main character's thoughts. In addition, interior monologue also helps to create an intimate connection between the readers and the main character as readers will be able to share its feelings and concerns. The sole example of the main character's indirect internal monologue depicted in Table 5.40 informs the readers that the proud butterfly realises its mistakes and has repented.

Table 5.40

The Proud Butterfly's Indirect Interior Monologue

| PB/OP 9/L5 | It started to cry as it thought of the misfortune that had befallen it. |

The indirect thought and events in this story are all told through the external narrator's point of view using third-person pronouns. The **limited omniscient point of view** only reports the main character's feelings and thoughts and ignores the feelings of

the other characters in this story, particularly the strange tree. This type of point of view often focuses on the protagonists and encourages readers to be sympathetic towards them.

5.4.3   Point of View in *Land Below the Wind*

Land Below the Wind by Awang Fadilah is a story told from a first-person point of view. In this personal narrative picturebook, the internal narrator who is also the main character tells the story using present-tense verbs. The gender of the internal narrator is not known in this story as the narrator refers to himself/herself and his/her sister using a variety of pronouns like 'I' (the first-person singular pronoun), 'we' (the first-person plural pronoun) and 'my' (possessive case). The internal narrator utilises multiple first-person points of view as this allows the story to flow and progress between different perspectives and at the same time maintain the first-person mode. The use of present tense verbs creates a sense of nearness in the readers.

In this picturebook, the internal narrator talks about life in Sabah and shares general information about daily routines in the village as it is happening. The internal narrator's feelings about his village gives the story a more personal and subjective tone of voice. He also includes the events he lives through and mentions the feelings of his friends and sister as can be seen in Table 5.41. The narrator seems to have close interpersonal relationship with friends and family.

Table 5.41

First-person Points of View in *Land Below the Wind*

LW/OP 2/L4	My sister enjoys cultural activities such as making crafts and dancing traditional dances.
LW/OP 3/L1	We love traditional dances.
LW/OP 4/L3	Today, we are happy as there are lots of fish in the sea.
LW/OP 5/L1	My friends and I enjoy diving into the sea to look at the beautiful underwater scenery.

5.4.4 Point of View in *Longhouse Days*

This story is told by an internal narrator who relates his own experiences of living in a longhouse retrospectively and he does it directly in a simple and truthful way. The use of two first-person pronouns "I" and "We" in the subjective case inform the readers that they are experiencing the story of the main character when he was a small boy. The internal narrator includes one example of interior monologue in this story. The example in Table 5.42 points out the indirect interior monologue that reveals the confusion faced by the main character when he sees many people at his house. Readers realise that he is not aware of the party being held in his home.

Table 5.42

Interior Monologue in *Longhouse Days*

Opening/Line No	Verbiage
LD/OP 4/L2	Was father holding a harvest thanksgiving party?

The narrative and the interior monologue depicted in Table 5.42 are all written in the past tense. This internal focalisation allows the main character who is known as 'I' to convey his personal thoughts and emotions to the readers and pave the way for readers to be part of his world. The internal narrator makes the first-person point of view realistic because his recollections of events like falling asleep and waking up in a strange room is convincing as it is typical reactions of a child protagonist.

5.4.5 Point of view in *The Wonderful Sparrow*

Textually, the verbal focalisation choices in this picturebook result in observations from outside the story as the readers only have the external narrator's **limited omniscient** point of view. The third-person verbal narration where the main character is referred to by his name Usan-Usan and the personal pronoun 'he' also ensures that readers are kept at an emotionally detached distance.

The main character's feelings are revealed by the external narrator through interior monologue when he meets the beautiful princess and his sense of amazement when he sees a large sparrow suddenly. The entire verbal text including the internal monologue is written in third-person past tense as can be seen in Table 5.43.

Table 5.43

Indirect Interior Monologue in *The Wonderful Sparrow*

Opening/Line No	Verbiage
WS/OP 7/L2	And Usan-Usan thought he had never seen a more beautiful woman.

The sparrow and the princess are two supporting characters in this story. The third-person personal pronoun 'it' is used to refer to the sparrow and the third-person plural pronoun 'they' is used in the subjective case to refer to Usan-Usan and the princess. Since the external narrator employs **limited omniscient point of view**, the readers do not have direct access to the sparrow and princess's thoughts and feelings. However, he allows the speeches to define the sparrow's character. The examples of direct speech in Table 5.44 inform the readers that the sparrow is polite and an anthropomorphic character as it is able to talk like a human and request for food.

Table 5.44

Examples of Direct Speech in *The Wonderful Sparrow*

Opening / Line No	Verbiage
WS/OP 4/L3	"Please, kind sir, may I have a few grains of paddy?
WS/OP 4/L4	"I'm so hungry".

The entire story including the indirect thought is written using past tense in third-person voice.

5.4.6 Point of View in *The Magic Buffalo*

The readers of this picturebook only have the external narrator's **limited omniscient** point of view. They learn about Sansarinaga, the main character in this

picturebook through the external narrator's voice as he relates all the main character's actions using the third-person pronoun 'he' and the character's name.

The external narrator allows the reader to feel the main character's thought through direct interior monologue as can be seen in Table 5.45. The direct interior monologue (Oh, it was only a dream) is in the present tense but the thought tag "he thought" which is in the past tense confirms that the story is told by an external narrator.

Table 5.45

Direct Interior Monologue in *The Magic Buffalo*

Opening/Line No	Verbiage
MB/OP 6/L4	"Oh, it was only a dream," he thought.

5.4.7 A summary of the Analysis of Point of View in Malaysian Picturebooks

Point of view is a literary element that allows readers to see and perceive the story through the sensibilities and sentiments of a focalised narrator (Coulter & Smith, 2009). Only two picturebooks were written from the perspective of internal narrators and they are *Longhouse Days* by Jainal Amambing and *Land Below the Wind* by Awang Fadilah. Both the internal narrators are centrally involved in the story and they use the personal pronoun "I" to tell the story (Nodelman, 1991). The internal narrators are also the protagonists in these two stories and as the stories are character-driven, the use of internal focalisation is suitable (Al-Alami, 2019). The use of first-person point of view in both picturebooks also generate feelings of kinship (Coulter & Smith, 2009). The only difference is the internal narrator in *Longhouse Days* tells the story retrospectively while the internal narrator in *Land Below the Wind* tells the story as it is happening.

None of the Malaysian picturebooks are written from the second-person point of view because this type of focalisation requires the readers to empathise with the feelings of the narrator (Nodelman, 1991, p. 14) and it might be difficult for young learners to imagine themselves experiencing something new or undergoing the character's life.

Four of the award-winning Malaysian picturebooks analysed in this section are written using third-person pronouns and recounted by an external narrator whose point of view remains outside the world of story. The four picturebooks are *The Real Elephant, The Wonderful Sparrow, The Proud Butterfly and The Strange Tree* and *The Magic Buffalo*. The external narrators of these four picturebooks tell the stories using limited omniscient point of view as they only have access to the main characters thoughts and feelings which are reported in the forms of direct or indirect interior monologues. This type of point of view is often favoured amongst picturebook or short story writers as the number of words allowed in these genres are limited and as such, they are not able to explore other consciousness.

Interior monologues are used sparingly in all the four picturebooks, but they still help readers to understand the characters better as they clarify doubts, advance the plot, or reveal the intimate thoughts of the main characters. For example, in *The Proud Butterfly and The Strange Tree*, the butterfly's indirect inner thought signifies its change in personality, while the interior monologues in *The Real Elephant* help readers to understand the protagonist's behaviour and share its internal conflicts. Similarly, in *The Wonderful Sparrow*, Usan-Usan's indirect inner thought reveals his feelings for the princess and Sansarinaga '*Oh, it was only a dream*' emphasises his happiness at finding out his fall from the sky was not a reality.

Each award winning Malaysian picturebook has only one external narrator or one internal narrator because the written texts in them are short. Ultimately, it is the picturebook writer who determines the choice of the narrator because he gets to decide how the story is going to be told and through which perspective. The same events can be

narrated using different voices and each voice will provide different story lines. This is why point of view is deemed a powerful literary element (Lukens & Cline, 1995).

5.5   Mood

The literary element 'Mood' is the emotional feelings that readers experience when they are reading a text.   Mood conveys the overall atmosphere of a story, and it is created by tone and emotions found in a written text. This section looks at how emotive language is used by writers to create a certain mood in their readers' minds, and it also identifies the overall emotion that comes from the totality of the verbal text. This is done by analysing the verbal affect or emotional language used in a text. Mood can be implicitly or explicitly conveyed textually as shown in Table 5.46.

Table 5.46

Verbal Affect in *The Proud Butterfly and The Strange Tree*

Mood	Inscribed/Explicit (clearly)	Invoked /Implicit (hidden)
Verbal affect/ Emotion Language	The proud butterfly felt very sad.	One day, the proud butterfly was flitting across the garden singing its own praises when it comes across a strange looking tree. (The statement above implicitly describes the proud butterfly's feeling of happiness)

In Painter et al.'s (2013) framework, the textual meaning potentials of verbal affect is realised through emotional language, which is based on the Affect categories found in the Attitude System of the Appraisal Framework (Martin & Rose, 2003; Martin & White, 2005). The Appraisal Framework is chosen because it provides a methodical account of language resources for conveying emotions (Ngo & Unsworth, 2015). Elements of mood and the overall atmosphere of the six picturebooks are deciphered by analysing the way feelings are realised textually using the verbal affect categories. The subcategories of Verbal affect are displayed in Figure 5.1. For analysis purposes, the

positive language aspects will be marked as (+ve), and the negative language aspects will be marked as (-ve).
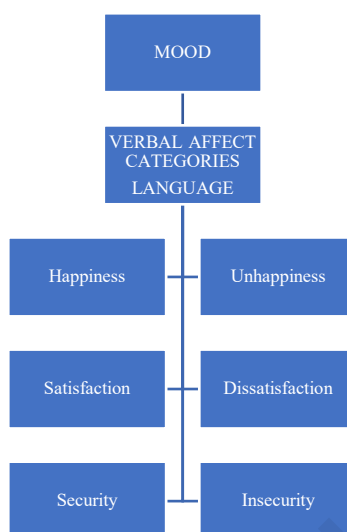
Figure 5.1 : Types of Verbal affect to describe Mood

5.5.1 Verbal affect

Verbal affect is a sub-category of Attitude, one of the three interacting domains of realisations, which is part of the Appraisal system (Martin & White, 2005). Verbal affect deals with language resources for expressing emotions. The three major sets of emotions in the Affect system help to convey a character's positive and negative feelings like un/happiness, in/security, and dis/satisfaction. This study employed the Appraisal Theory (Martin & Rose, 2003; Martin & White, 2005) of emotional language to explore the materialisations of verbal affect (emotions) in Malaysian picturebooks. The term 'Emotion language' used by Painter et al. (2013) is regarded as **verbal affect** in the Appraisal Theory.

5.5.1.1 Verbal affect in *The Real Elephant*

Verbal affect is used explicitly and quite substantially by the writer to engage the readers' emotions as there are nine instances of them textually. The writer wants the readers to feel empathy towards the elephant that makes a mistake by eating a forbidden

fruit. The writer uses verbal affect or emotional language to also portray how the elephant feels after being teased by the other animals. The verbal affect choices are displayed in Table 5.47 and it clearly indicates that at first the elephant does not like being teased but at the end of the story, the elephant realises its mistakes and prays for forgiveness. The change of heart leads it to happiness at the end of the story.

Table 5.47

Emotional Language in *The Real Elephant*

Opening and Line Number	Verbiage	Inscribed	Invoked	Appraised	Source
RE/ OP 2/L2	did not dare	-ve security		a herd of elephants	Narrator
RE/OP 5/L2	But it was still not satisfied	-ve satisfaction		the elephant	Narrator
RE/OP 6/L4	they were afraid	-ve security		the fish	Narrator
RE/OP 7/L3	teased and laughed loudly	+ve happiness		the crocodiles	Narrator
RE/OP 8/L1	did not like being laughed at	-ve happiness		the elephant	Narrator
RE/ OP 8/L3	not afraid	+ve security		the other animals	Narrator
RE/OP 8/L4	laughed	+ve happiness		the other animals	Narrator
RE/OP 8/L5	furious	-ve satisfaction		the elephant	Narrator
RE/OP 10/L1	sorry	-ve happiness		the elephant	Narrator

The mood in the beginning of this narrative is suspenseful as readers wait in anticipation to see if the main character eats the forbidden fruit. The rest of the story mainly reflects unhappy mood because the elephant does not like being teased by the other animals. In addition, it is also not satisfied with its different transformations. At the end of the story, the elephant regains its original form, but the feeling of relief or happiness is missing in the story.

5.5.1.2 Verbal affect in The Proud Butterfly and the Strange Tree

Positive emotional language is only implicitly invoked and evident in opening 4 of the story where readers are able to decipher that the proud butterfly is happy through the phrase 'singing its own praises'. The final few openings particularly openings 8 and 9 highlights the proud butterfly's despondency. Here, the protagonist's misery is directly

invoked by the narrator through the use of phrases like 'felt even sadder' and 'It started to cry'.

Table 5.48

Emotional Language in *The Proud Butterfly and the Strange Tree*

Opening and Line Number	Verbiage	Inscribed	Invoked	Appraised	Source
PB/ OP 4/L1	singing its own praises		+ve happiness	the proud butterfly	Narrator
PB/ OP 6/L1	had a great shock	-ve security		the proud butterfly	Narrator
PB/ OP 9/L1	sad	-ve happiness		the proud butterfly	Narrator
PB/ OP 9/L7	don't like you	-ve happiness		ant and a caterpillar	Narrator
PB/ OP 10/L1	felt even sadder	-ve happiness		the proud butterfly	Narrator
PB/ OP 10/L4	I am sorry	-ve happiness		the proud butterfly	Narrator
PB/ OP 10/L5	It started to cry	-ve happiness		the proud butterfly	Narrator

In this story, the writer creates different moods to highlight the changes in the plot and the attitude of the main character. In the beginning of the story, the mood is carefree, and this is reflected in the main character's personality. However, when complication sets in, the mood of the story quickly changes to one of despair and unhappiness. This is also evident in the examples of verbal affect. Towards the end of the story, the butterfly regains its looks, but this happy and joyful mood is not reflected textually.

5.5.1.3 Verbal affect in *Land Below the Wind*

Emotional language is used four times as displayed in Table 5.49 by the narrator and words like 'enjoy', 'love' and 'happy' inscribe positive vibes explicitly in the minds of the readers. Readers are able to rejoice in the happiness of the main character.

Table 5.49

Emotional Language in *Land Below the Wind*

Opening and Line number	Verbiage	Inscribed/ Explicit	Invoked/ Implicit	Appraised	Source
LW/OP 2/L4	enjoys	+ve happiness		My sister	I
LW/OP 3/L1	We love	+ve happiness		We	Narrator
LW/OP 4/L3	We are happy	+ve happiness		We	Narrator
LW/ OP 5/L1	My friends and I enjoy	+ve happiness		Narrator and friends	Narrator

Generally, the mood of this recount is light-hearted and happy as this genre usally do not have any complications. This is also reflected in the examples of verbal affect used in the text to describe the events and the pleasure it brings to the main character.

5.5.1.4 Verbal affect in *Longhouse Days*

Textually, emotional language used in this story inscribes feelings of delight and happiness in the mind of the readers. Meaning is mostly explicitly invoked and out of the five instances, four of it focuses on the main character. This is depicted in Table 5.50.

Table 5.50

Emotional Language in *Longhouse Days*

Opening and Line number	Verbiage	Inscribed	Invoked	Appraised	Source
LD OP 1/L4	Life was happy	+ve happiness		General	Narrator
LD OP 2/L4	father seemed to be happy	+ve happiness		the father	Narrator/I
LD/OP 3/L3	jumped and splashed and swam		+ve happiness		Narrator/I
LD/OP 3/L4	I enjoyed bath time	+ve happiness			Narrator/I
LD/OP 4/L3	I really enjoyed myself	+ve happiness			Narrator/I

The narrator's positive attitude and the examples of verbal affect as 'process' which describes the main character's participation in various activities clearly reflects the happy mood of the story (Martin & Rose, 2003; Ngo & Unsworth, 2015).

5.5.1.5 Verbal affect in *The Wonderful Sparrow*

The first textual opening has no examples of emotional language. The writer hardly makes use of emotional language or verbal affect to influence the readers' feelings except when Usan-Usan exclaims "Shoo! Shoo! at a group of birds that comes to eat his paddy. Feelings of irritation or anger are implicitly evoked in the mind of readers through the use of these words. In Opening 3, the narrator conveys Usan-Usan's state of happiness indirectly by using epithet or process terms like 'sweet melody' and 'lost in his music'. The readers are able to infer that Usan-Usan is engrossed in his music and that he is playing his flute happily.

The word 'amazed' on the first line in OP 4 tells the readers that Usan-Usan is stunned to see a large sparrow standing behind him. The reason for this amazement is not made clear. He may have been shocked to see an outsized sparrow. In OP 4, the sparrow appeals to Usan-Usan's kind nature and pleads for some food. The sparrow's cry for help reveals its feelings of unhappiness while its confidence in Usan-Usan's kind nature shows that it feels secure in his presence. Alternatively, in Opening 7, the attribute 'so lonely' is assigned to the princess and this highlights the fact that she has no companions while the word 'pleased' in Opening 7 commits a positive effect albeit slight and reveals the princess's feelings of delight on seeing Usan-Usan at her doorstep. The writer ends the story by directly using positive affect words 'lived happily'. This inscribes happy emotions in the mind of the readers.

Table 5.51

Emotional language in *The Wonderful Sparrow*

Opening No/ Line No	Verbiage	Inscribed	Invoked	Appraised	Source
WS/OP 2/L2	Shoo! Shoo!		-ve satisfaction	Usan-Usan	Narrator
WS/OP 3/L4	lost in his music		+ve satisfaction	Usan-Usan	Narrator
WS/OP 4/L1	Amazed	-ve security		Usan-Usan	Narrator
WS/OP 4/L3	Please, kind sir	+ security		Usan-Usan	Narrator
W5/OP 4/L4	so hungry	-ve happiness		the sparrow	Narrator
WS/OP 7/L1	Lonely	-ve happiness		the princess	Narrator
WS/OP 7/L1	Pleased	+ve satisfaction		the princess	Narrator
WS/OP 8/L1	lived happily	+ve happiness	+ve happiness	Usan-Usan / princess	Narrator

The writer has formed different moods for this story. In the beginning, the mood is idyllic which is mainly generated through the descriptions of setting and the main character's attitude. The appearance of the sparrow creates a tense mood. However, at the end of the story, happy mood prevails. This can be seen in the choice of emotion words like 'pleased' and 'lived happily'.

5.5.1.6 Verbal affect in *The Magic Buffalo*

Mood in this story is mainly garnered through descriptions of the main character and the use of emotional language. The first three examples in Table 5.52 highlight the main character's emotional state in the beginning of the story. Sansarinaga is sad because he does not possess a buffalo. Consequently, he has no friends. One day, he carves and decorates a toy buffalo which attracts the interest of other children. Soon, they become friends with Sansarinaga, and he is no longer lonely. As a result, Sansarinaga's morale and self-esteem lifts. His feelings of happiness and security are reflected implicitly in the final two openings. In short, the story which begins with a sad mood, ends on a happy and joyful note as Sansarinaga is no longer alone. He is popular and has many friends now thanks to his toy buffalo.

Table 5.52

Emotional Language in *The Magic Buffalo*

Opening/ Line No	Verbiage	Inscribed	Invoked	Appraised	Source
MB OP 1/L1	had no friends		-ve happiness	Sansarinaga	Narrator
MB/OP 4/L2	Sad	-ve happiness		Sansarinaga	Narrator
MB/OP 4/L3	laughed at him	+ve happiness	-ve happiness	village children/ Sansarinaga	Narrator
MB/OP 4/L6	Astonished	-ve security		Everyone	Narrator
MB/OP 5/L1	had a wonderful time		+ve happiness	Sansarinaga and friends	Narrator
MB/OP 5/L4	Frightened	-ve security		Sansarinaga	Narrator
MB/OP 7/L2	delighted to see the toy buffalo	+ve happiness		children	Narrator
MB/OP 8/L1	made many friends		+ve happiness	Sansarinaga	Narrator
MB/OP 8/L2	not alone any more		+ve security	Sansarinaga	Narrator

5.5.2 A Summary of the Analysis of Mood in Malaysian Picturebooks

Mood is a literary element that evokes feelings or emotions in readers while reading and it is often conveyed through words in verbal texts. The mood surrounding Malaysian picturebooks is identified by analysing the use of emotional language and the overall atmosphere surrounding the text. Verbal affect can be implicitly or explicitly expressed through the use of words and in this study, it highlights the characters' positive and negative feelings. Verbal affect also helps to make stories more meaningful, informative, and engaging. Table 5.53 displays the frequency of Verbal affect used in the six award-winning Malaysian picturebooks.

Table 5.53

Instances of Verbal affect (Emotional Language)

Award-winning Malaysian Picturebooks	Emotional Language	
	Inscribed/ Explicit	Invoked/ Implicit
The Real Elephant	9	0
The Proud Butterfly and The Strange Tree	6	1
Land Below the Wind	4	0
Longhouse Days	4	1

Table 5.53, continued

Award-winning Malaysian Picturebooks	Emotional Language	
	Inscribed/ Explicit	Invoked/ Implicit
The Wonderful Sparrow	6	3
The Magic Buffalo	5	5
Total	34	10
	44 instances	

Evidence of emotional language are found in all the six Malaysian picturebooks. The analysis in Table 5.53 shows that there are 44 instances of emotional language or verbal affect in Malaysian picturebooks. The preference for inscribed expressions of emotions over invoked expressions is probably because picturebooks are often written with young learners in mind. Therefore, the writers may have thought it wise to use emotional language explicitly as ESL young learners in Malaysia might find it difficult to read between the lines or infer language that is implicitly written. Alternatively, writer of teen or young adult novels prefer to use indirect expressions of emotions as this will appeal to a wider audience (Ataei, 2019).

The pie chart (Figure 5.2) demonstrates the percentage of each type of affect in the six Malaysian picturebooks. 44 instances of affect are found, from which 30 are happiness and unhappiness constituting 68.2% of the whole data, 9 are security and insecurity constituting 20.5% of the data and 5 are satisfaction and unsatisfaction constituting 11.36% of the data. The major type of affect seen in all six picturebooks is 'happiness' which is in line with the conventions of children's literature. In addition, the un/happiness set of meaning is the first type of affect that comes to everyone's mind when they think of human emotion (Martin & White, 2005)
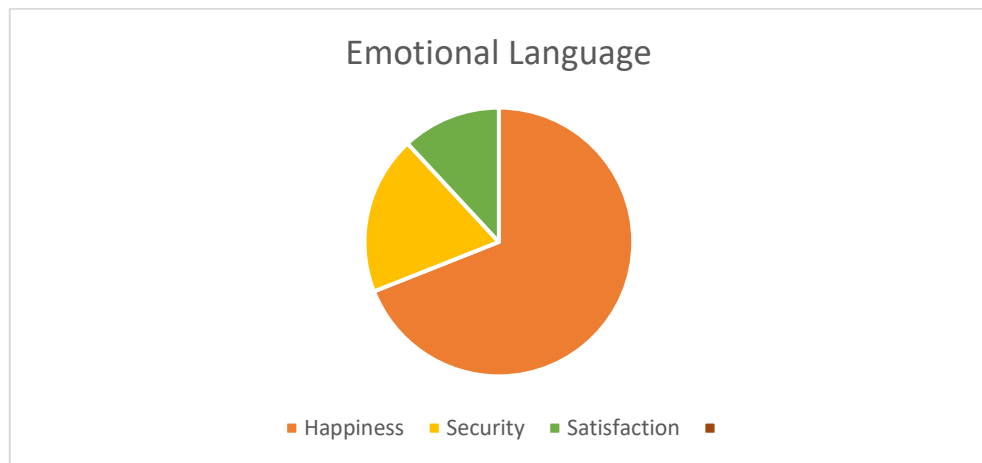
Figure 5.2 : Percentage of Affect Types

Land Below the Wind and *Longhouse Days* are two picturebooks that have the least number of emotional language. This is mainly due to the format of the picturebooks, and the first-person perspective used by the writers. *Land Below the Wind* provides information about Sabah while *Longhouse Days* concentrates on daily routines of the main character. Thus, there is no necessity to use verbal affect or emotional language at length in their work. Additonally, since both picturebooks are recounts, the genre itself informs the language choices made as they uusually do not have complications or negative events. *The Magic Buffalo* records the highest number of verbal affect as a total of ten instances of implicit and explicit emotional language are found in this picturebook and they are used to describe the transformation of a sad lonely boy to a happy sociable one.

5.6   Conclusion

Picturebooks are a valuable tool to use in instruction on literary elements as they tell their stories using visuals and verbal modes. In this chapter, the textual analysis of literary elements in Malaysian picturebooks proves that elements of character, setting, point of view and mood are evident in them. Young learners will be able to build their textual knowledge for processing stories through literary elements with the help of their teachers

(Martinez & Harmon, 2012). Once young learners are able to identify and familiarise themselves with the characteristics of each literary element in picturebooks, they will be able to critically analyse each story. Literary elements will also contribute towards young learners' knowledge-building and assist them in interpreting the writer's fundamental message (Lukens and Cline, 1995).

The following Chapter 6 focuses on how intermodal cohesion between visual and textual representations of each literary element is established in the six award-winning Malaysian picturebooks. Chapter 6 will also identify the semiotic mode which plays a more dominant role in Malaysian picturebooks.

CHAPTER 6: INTERMODAL COHESION

> *"A text is something woven together, a cohesive patterning of inter-related strands that adds up to more than a mere accumulation of individual part". (Lewis, 2001, p.33)*

6.1   Introduction

This chapter looks at intermodal cohesion or couplings between visual and textual aspects in Malaysian picturebooks and particularly on how they intertwine and work together to develop the four literary elements focussed in this study. Previous studies by Nikolajeva and Scott (2000), Lewis (2006), Painter (2007), Painter et al (2013) and Moya (2014) have looked at intersemiosis of images and text in picturebooks but there is a lack of studies specifically focusing on literary elements. The aim of this chapter is to answer the following research question: RQ 3: How do the visual and textual sign systems cohere to develop literary elements in Malaysian picturebooks?

To answer this question, this study focuses on how intermodal cohesion in Malaysian picturebooks is achieved through visual and textual juxtaposition or couplings. The intermodal couplings of visuals and textual semiotic elements were judged in terms of convergence or divergence. If the visual and textual meaning choices for each literary element complement each other, then it will be deemed as 'convergence' and if the couplings between meaning potentials from the two semiotic modes are at odds with one another, they will be considered as 'divergence'. Section 6.2 until section 6.7 discuss the intermodal couplings between visual and textual elements in the six Malaysian picturebooks and see how they work together to develop the four literary elements which are character, setting, point of view and mood. Section 6.8 provides a summary of the findings while Section 6.9 concludes the chapter.

6.2   Intermodal Cohesion in *The Real Elephant*

The Real Elephant (1997) written and illustrated by Yusof Gajah tells the story of an elephant which eats some forbidden fruits and as a result undergoes various transformations. This picturebook comprise eleven double-page openings, plus a final page. The visual and textual data are displayed side by side in most of the openings in '*The Real Elephant'* picturebook. For example, in Openings 2, 3, 8, 10 and 11 the visual and textual data are separated in distinct spaces within the layout (refer to Appendix A – Sample 1). Exceptions are seen in Openings 1, 6 and 7 where the visuals spread across the gutter of the double page layout and are given privilege in relation to the verbal text. In Openings 4, 5 and 9, the layout is integrated because the verbal text is incorporated or subsumed as part of the visual images. The final opening only consists of a single-page illustration with no text included. Clearly, the visual mode is given greater semantic weight.

6.2.1   Intermodal Cohesion for the literary element 'character'

In this subsection, the visual and textual data which are related to the literary element 'character' are organised and analysed for intermodal cohesion according to the following subsections: character attribution, character qualities, character manifestation and identification and affiliation between characters.

6.2.1.1 Character Attribution

This subsection looks at the ways the main character's physical attribution is represented visually and textually in this picturebook. The attributes are mainly external physical features like size, colour, age, type, build, complexion, height or facial features. The main character is introduced textually to the readers in Opening 2 as part of 'a herd of elephants' and the adjacent visual shows three elephants standing together. As such, the main character's specific physical attribution cannot be identified. This changes in

Opening 3 where the main character is prominently presented in the visual as it is positioned in the centre of the page. Its facial features are also different from Opening 2 because the elephant is now illustrated with yellow eyes with red sclera and yellow tusks. Nevertheless, the same attribution is not reflected textually as the main character is merely identifed as 'one of the elephants'. Clearly, the visual in Opening 3 contributes pertinent details in terms of the main character's physical attribution as seen in Table 6.1.

The main character's physical attribution and appearance keeps changing in the rest of the openings as it goes through various physical transformations that are clearly depicted in the visuals. On the other hand, the written text commits less meaning as these changes are only described minimally using general phrases like 'very strange' or 'unusual looking', even when the elephant resembles several animals in Opening 9. Clear descriptions of the character's attributes especially after each physical transformations are not provided in the written text. In terms of intermodal cohesion, there is convergence in intermodal couplings for character attribution. However, the visuals commit more meaning and provide clearer representations of the main character's physical attributes and pertinent details of its unique transformations.

Table 6.1

Intermodal Cohesion in *The Real Elephant* for Character Attribution

Opening	Visual Physical Character Attribution		Textual Character Attribution	
	The elephant	The strange tree	The elephant	The strange tree
1				
2	Three grey coloured elephants are standing in a group.	humanised features, red, exaggerated size	A herd of elephants	.... there was a strange tree in the forest
3	Grey body, yellow eyes with red sclera, yellow tusks	humanised features, red. bottom base is visible	One of the elephants	.... the stramge tree

Table 6.1, continued

Opening	Visual Physical Character Attribution		Textual Character Attribution	
	The elephant	The strange tree	The elephant	The strange tree
4	A strange bird with an elephant trunk and hands		A very unusual looking bird	
5	A creature with the head of an elephant and body of a bird		Another type of strange bird	
6	An elephant trunk is attached to the fish's head		It changed into a fish	
7	Elephant has two different types of feet and red eyes		It changed into a crocodile	
8	A weird looking dragon with an elephant trunk protruding out from its mouth		The elephant changed into a dragon.	
9	An animal which has the features of a dragon, bird, fish and crocodile		The elephant looked very strange indeed.	
10	similar description as Opening 9			
11	A common looking light brown elephant with white tusks		It was a REAL elephant.	
12		same colour and features, smaller size		

The anthropomorphic strange red tree plays an important role in the story although it only appears in the first two visuals and at the end of the narrative. In the first visual, the strange red tree towers over the other trees and animals. It also has eyes, teeth and mouth. The strange tree's exaggerated size, appearance and its striking vibrant reddish-orange colour clearly sets it apart from the other trees. All these visual clues help readers to understand why the tree is described as strange in the written text. Its large size and humanlike external features which are only seen in the visuals also signifies the tree's importance to the story. In the final opening, the strange red tree is caged and smaller in terms of size. In short, in terms of inter-modal cohesion, more meaning is instantiated in the visual mode for character attribution in *The Real Elephant* picturebook.

6.2.1.2 Character Qualities

The previous subsection looked at the main character's external attributes while this subsection looks at the main character's internal qualities or personality traits that describe the way a character behaves. A character's internal traits can be inferred visually by looking at the way the character acts and evaluated textually by analysing the description of how the character thinks, feels or says (Nikolajeva & Scott, 2006).

The textual mode provides some information regarding the main character's qualities or inner traits as represented in Table 6.2. The information in Opening 3 clearly shows that the elephant is inquisitive as it wonders about the consequences of eating the forbidden fruit. The next opening informs reader-viewers that the elephant is not able to overcome its curiosity and ends up eating the forbidden fruit. From its actions, readers can infer that the 'elephant' is disobedient because it does not heed the warnings given about the strange tree. As a result, the elephant undergoes various transformations. However, the written text reveals that it is not satisfied with any of its transformations. In short, the couplings between choices from the visual and textual modalities show that there is divergence in meaning as the discontented nature of the main character is not revealed in the visual mode. The only evidence of convergence is in Opening 10 where both the visual and textual information reveals the main character as pious because it repents and prays for forgiveness.

The tree plays an important role in this story. The adjective 'strange' is used to describe the tree's physical appearance textually in this picturebook. However, the visual mode in Opening 1 extends this meaning and portrays the tree as sinister by giving it an evil smile and sharp teeth (Bang, 2000). These qualities are also supported by the visual in Opening 12 that shows a fence built around the strange tree to protect the animals in the forest. From this, readers can infer that the tree is a dangerous entity. This information

is not available in the written text as Opening 12 is purely a single-page illustration. In conclusion, the textual mode provides more details of the elephant's internal traits while the visual mode provides more information about the tree's internal characteristics, particularly its evil disposition.

Table 6.2

Intermodal Cohesion in *The Real Elephant* for Character Qualities

Opening	Visual Character Qualities		Textual Character Qualities	
	The elephant	The tree	The elephant	The tree
1		Sharp teeth and evil smile (evil)		strange
3			I wonder, forgot the warning (inquisitive)	
4			ate the forbidden fruit (stubborn)	
5			not satisfied	
10	pious		sorry, prayed daily	
12		dangerous		

6.2.1.3 Character Manifestation and Identification

The elephant, which is the main character in this picturebook, is identified visually and presented textually as a member of a herd in Opening 2. Three similar looking elephants are depicted in this visual and they are all standing near a tree. The main character is the elephant standing nearest to the tree (Yusof Gajah, personal communication, April 12, 2017). From the third opening onwards, the main character appears alone and its appearance changes in each opening as detailed in Table 6.1 and Table 6.3. The option 'immediate' seen after opening 3 higlights the instant reappearance of the main character albeit in different forms. Textually, the main character is introduced in Opening 2 and tracked in all the openings using the third person singular pronoun 'it' and definite article 'the' as presented in Table 6.3.

Table 6.3

Intermodal Cohesion in *The Real Elephant* for Character Manifestation and Identification

Opening	Visual Character identification	Textual Character identification
	The Real Elephant	*The Real Elephant*
1		
2	complete/appear	a herd of elephants
3	complete/ reappear: changed/immediate	One of the elephants, the elephant
4	metonymic/reappear: changed/immediate	It
5	metonymic/reappear: changed/immediate	It
6	metonymic/reappear: changed/immediate	it, the elephant
7	metonymic/reappear: changed/immediate	it, the elephant
8	metonymic/reappear: changed/immediate	the elephant, it
9	metonymic/reappear: changed/immediate	It
10	metonymic/reappear: unchanged/ immediate	the elephant, it
11	complete/ reappear: changed/immediate	the elephant, it

There is convergence in both the visual and textual mode for character manifestation and appearance. However, the textual mode is necessary to make the meanings clearer for the readers. For instance, young learners might find it difficult to link the elephant depicted in Opening 3 with the visuals representing it in the other openings although the elephant trunk is included in each transformation. This is because the external appearance of the elephant changes immediately in each opening and reader-viewers are mainly presented with a metonymic manifestation of the character. In this situation, the textual data helps young learners to confirm the identity of the main character.

6.2.1.4 Affiliation between Characters

Affiliation between characters is analysed by looking at power, proximity and orientation of the different characters. In this subsection, the relationship between the three elephants is analysed first. The visual in Opening 2 (refer to Figure 4.9) of this picturebook is the only example that demonstrates this relationship. In this illustration, the three elephants are standing slightly apart from each other near a strange red tree while

the written text informs the readers that the elephants are part of a herd. Table 6.4 proves that the elephants share a platonic relationship as they are equal in terms of power and proximity wise, they are standing close to each other.

Next, the relationship between the anthropomorphised tree and the elephant is analysed. In Opening 2, the strange tree is looking down with an odd smile at the elephant that is attempting to pick the red fruit. This puts the strange anthropomorphised tree in power. In addition, the lack of eye contact shows that there is no bond between them. Probably, they are strangers and as such there is no relationship between them. This is confirmed by the absence of naming choices, exchange structures and production of linguistic choices in the written text.

Similarly, the main character does not share a cordial interpersonal relationship with other animals as it is often mocked by them. There is no indication of closeness among them. The textual data in Openings 6 and 7 clearly shows this (refer to Table 6.4). The visuals support this because in both the openings, the elephant appears alone. There is no sign of the fish or the crocodiles. This indicates that the main character does not have a close relationship with other animals or the other animals are shunning the elephant because it looks weird. This is ironic because the elephant actually takes on the various features of other animals like bird, fish and dragon in its quest to be liked. It probably takes on some features of their forms to share a closer bond with them.

Table 6.4

Intermodal Cohesion in *The Real Elephant* for Affiliation between Characters

Opening	Visual	Textual
2	Three elephants standing in a group together. Equality in power as there is eye contact among the elephants. Tree and elephant – Tree is in power as it is looking down at the elephant.	One day, a herd of elephants played around the strange tree. (RE/ OP2/ L1)
6	The visual only features the elephant. It does not depict the fish having conversation among themselves.	"Oh, what fish is this?" asked the other fish among themselves (RE/OP 6/ L3).
7	The visual does not feature the crocodiles.	The crocodiles teased the elephant and laughed loudly (RE/OP7/L3)

In terms of intermodel cohesion for affiliation between characters, there is divergence in meaning in Opening 2 as only the visual shows the power possessed by the tree. Alternatively, there is convergence in meaning in Opening 6 and 7 as both the modes highlight the lack of relationship between the elephant and other animals. The other animals are not even featured in the two visuals while the written text confirms that the elephant is not included in the conversations. In brief, the visual and textual modes are necessary to understand the relationship between the characters.

6.2.2   Intermodal Cohesion for the literary element 'setting'

The Real Elephant picturebook is a folktale that features an elephant as its main character and a strange looking red tree as the villain. As such, the setting for this picturebook is mainly in a jungle. In terms of setting of place, there is convergence in terms of intermodal cohesion as both modes confirm that the story takes place in a forest. However, maximum commitment of circumstantiation is conveyed through the visuals particularly in Opening 1. The forest setting with its various trees, plants, rivers and animals are presented to the readers here. he visuals in the rest of the openings focus on the different areas of the forest where the story takes place.

The text on the other hand only conveys basic information about the setting of place as the story focuses mainly on the main character's transformations. The only divergence in meaning is in Opening 3 because the text mentions that the elephant goes

nearer to the strange tree daily but the visual shows the elephant standing in a forest with the strange tree nowhere in sight. Reader-viewers need to make the connection based on the fruits scattered on the ground and the text in opening 3. Hence, both modes are required for a young reader to get a better picture of the setting. Overall, the setting of place in this picturebook is largely conveyed through the visuals as the written text only provides the details related to the narrative relevant to the story.

This story is a folktale as the textual mode does not indicate a definite time (Temple et al., 2011). Textually, only indefinite indicators of time like 'once upon a time' or 'one day' is used by the writer-illustrator. The adverb of time 'every day' in Opening 3 informs the readers that the event takes place over a few days. However, the textual semiotic mode does not indicate the changes in the time of the day. The visuals, on the other hand commit more meaning as they clearly envision the changes in setting of time. For instance, in Opening 1 the presence of a the morning sun indicates the time the story begins. Similarly, the manifestation of the moon in opening 11 informs readers that it is night time.

In summary, although both semiotic modes indicate that the story takes place over a few days, maximum commitment of meaning for setting of time is available through the visual semiotic mode as they convey information which is not available textually like the time of the day which is depicted through the drawing of a moon or sun, as well as the colours of the sky.

6.2.3 Intermodal Cohesion for the literary element 'point of view'

In terms of point of view, the observer stance in all but one of the visuals shows that the readers have no eye contact with the main character, and this is also reflected

with the use of third-person narration which keeps the readers at a distance. There is complete convergence between the visual and verbal modalities for this element.

The only divergence in intermodal cohesion occurs in Opening 3. In this opening, the visual provides the only instance of contact from inside the story when the elephant turns its eyes sideways to gaze directly at the readers. The written text, however, is narrated from the third person perspective. Probably, this sole 'contact' image is used to form communication between the main character and readers as well as to introduce the main character to the readers (Painter et al., 2013).

Overall, there is convergence in terms of point of view as external focalisation is used in both semiotic modes. Stories that use a consistent point of view in both semiotic modes are believable especially when the story has some mystery or magical elements in it.

6.2.4 Intermodal Cohesion for the literary element 'mood'

Mood is an important literary element in picturebooks. It is used to induce certain feelings and emotions in the minds of the readers and can be transmitted through words and images. The literary element 'Mood' is represented visually in picturebooks through two ways: ambience (colours) and the emotions conveyed by the characters via their facial expressions, gestures and bodily stance. Alternatively, the literary element Mood is relayed textually through the use of emotional language.

6.2.4.1 Ambience, Visual Affect and Verbal Affect

This section or realm of mood looks at intermodal couplings between ambience, visual affect and verbal affect. Table 6.5 displays the choices available from the visual and textual modalities. Ambience and visual affect play an important part in creating the

right mood visually while emotional language helps to set the literary element 'mood' textually in picturebooks. In *The Real Elephant*, the writer-illustrator uses colours to portray the main character's mood, to highlight its features and to signpost the mood of the story. Warms shades like red, orange and yellow are not only used to illustrate the physical transformation of the main character throughout the book, but to also highlight negative mood like anger and to indicate danger (Kumarasamy et al., 2014; Painter, 2008; Turner, 2009). Alternatively, neutral colours like shades of grey and brown are used to depict the main character when it is in a tranquil mood (refer to Figure 4.31). Similarly, the emotional language used in the written text to convey 'mood' interchanges between positive and negative inscriptions.

Evidence of divergence is clearly seen in the intermodal coupling of visual and verbal affect in the first two openings. In Opening 1, a strange tree which plays an important role in this story is given some human features like eyes, teeth and mouth. The tree's mouthful of sharp fangs and facial expression clearly shows its dark side. In addition, the tree is reddish orange in colour which signals danger. However, textually, the tree is only described as strange and no negative emotion language was evident. In Opening 2, the tree seems to be smiling and beckoning the elephants to come nearer but the verbiage clearly states that the animals are afraid of the tree. Clearly, there is divergence in meaning and readers need both semiotic modes to understand the story.

There are further divergences in terms of intermodal cohesion for the literary element 'Mood' in Opening 3 as displayed in Table 6.5. For instance, the main character's atypical yellow tusks and yellow eyes with red sclera which indicate abnormality and possible danger are not evident textually. In terms of visual affect, the elephant is depicted with an open-mouthed smile on its face. This happy mood or any evidence of

insecurity is not evident in the written text as it is bereft of emotion language. Only a feeling of curiosity is expressed implicitly in the text.

Similarly, divergence in intermodal couplings between visual and verbal affect is also clearly seen in Openings 5, 6, 7, 8 and 9. In these openings, readers are not able to gauge what the main character is feeling visually because its face is impassive. However, the written text relays the main character's feelings of dissatisfaction. For instance, the text in Opening 6 expresses the feeling of fear faced by the fishes but the visual does not support this as seen in Table 6.5. Similarly, the text in Opening 7 reveals the crocodiles' feeling of happiness but this is not matched in the visual as it only depicts the elephant's expressionless face. In Opening 8, the visual and written text depicts the main character's feeling of anger (feelers going up) and dissatisfaction. However, this is not reciprocated in the written text which only conveys the other animals' feelings of happiness and wellbeing. This highlights the divergence in intermodal coupling of affect. Similarly, in Opening 9, the visual shows the transformed main character looking formidable with sparks of fire coming out from its mouth but this scary affect is not evident in the written text. Additionally, in Opening 9, the elephant and its surroundings is painted with vibrant colours which are normally used to reflect an upbeat mood (Birren, 2013; Kauppinen-Räisänen & Jauffret, 2018; Kumarasamy et al., 2014). However, there is no convergence textually as there is no evidence of positive emotion language that inscribes joyfulness.

Towards the end of the story, there is convergence of meaning.in Opening 11 where the visual shows a common looking brown elephant surrounded by cool ambience. The ordinary looking elephant's facial expression and gesture signify happiness and normalcy and the same feeling of relief and joy can be inferred from the written text. The words REAL ELEPHANT written in capital letters epitomises the elephant's feeling of relief in gaining back its original appearance. The story ends again with a divergence in

meaning as the final single-page's visual of a strange red tree enclosed in a cage and isolated from the rest invokes an ominous mood. The red tree's lip corners are turned down and this suggests sadness or distress. However, this feeling of gloom is not relayed textually as there is no written text.

Table 6.5

Intermodal Cohesion in *The Real Elephant* for Mood

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect			Verbal Affect
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	Emotional language
1	vibrant warm colours with cool splashes; familiar colours tree (reddish orange)	evil smile (tree)			
2	less vibrant; cool colours; red splashes; familiar colours	gleeful look (tree)			did not dare (elephants)/ -ve security
3	vibrant; vibrant eyes (elephant); warm and cool colours; familiar colours	happy (elephant)			
4	muted: light; mainly warm colours; familiar colours				
5	less vibrant; cool with warm splashes; familiar colours				But it was still not satisfied (elephant) (-ve satisfaction)
6	vibrant; warm and cool colours; familiar colours				They (the fish) were afraid (-ve security)
7	less vibrant; cool with warm splashes; familiar colours				The crocodiles teased the elephant and laughed loudly(+ve happiness)

Table 6.5, continued

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect			Verbal Affect
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	Emotional language
8	vibrant; mainly warm hues; familiar colours The transformed elephant is depicted using bright colours. Its body is red and the feelers are blue.	Angry (elephant)	upright/ feelers upwards		did not like being laughed at (elephant) (-ve happiness) other animals not afraid of it (confident)

	(No visuals of other animals)				(+ve security) they laughed (+ve happiness) elephant was furious (-ve satisfaction)
9	very vibrant; mainly warm hues; familiar colours	formidable			
10	less vibrant; warm with cool hues familiar colours	sombre (elephant)	arms lifted in prayers		sorry (elephant) -ve happiness
11	less vibrant;mainly cool colours with warm hues; familiar	happy (elephant)		(lifted trunk)	
12	less vibrant; warm and cool shades; familiar colours	angry (tree)			

In brief, the visual ambience is consistently positive as most openings are illustrated using mainly warm bright colours while the verbal affect alternates between positive and negative inscriptions. These causes divergences in meaning in some openings since the verbal text depicts emotions accurately while the visual ambience is consistently positive or neutral. Alternatively, in terms of visual and verbal affect, the illustrations in this picturebook convey the feelings of the elephant and the tree who are the two important characters in this story. The written text however not only conveys the turmoil faced by the elephant in Openings 5 and 8 but also the feelings of the other animals in the forest in Opening 8. As such, the interrelationships among both modes and the meaning constructed by them play an important part in representing the literary element 'mood'.

6.3   Intermodal Cohesion in *The Proud Butterfly and The Strange Tree*

This picturebook has eleven double-page openings and one single page illustration. The visual and textual data are displayed side by side in most of the openings (refer to Appendix A: Sample 2). For instance, in Openings 2, 4, 6, 8, 9, 10 and 11 of *The Proud Butterfly and The Strange Tree* picturebook, the visual and textual data are separated in

distinct spaces within the layout. Exceptions are seen in Openings 1, 3 and 5 as the layout is integrated. The written text appears on the verso and is incorporated as part of the visual images. Opening 7 is purely visual as there is no text included. The final opening only consists of a single-page opening where the text and visual are given their distinct space. In short, it is clear that the visuals are given more privilege in this picturebook.

6.3.1 Intermodal Cohesion for the literary element 'character'

The title character or the protagonist in this story is a proud butterfly with human characteristics that lives in a world populated by animals and insects. The following four subsections look at how the literary element 'character' is analysed using both the visual and textual semiotic modes.

6.3.1.1 Character Attribution

The main character's visual and textual physical attribution is quite similar as the same information is disseminated in both modes. However, the visual depiction in Openings 1 and 2 commits more meaning as it highlights the butterfly's exaggerated size, appearance, central position and human like attributes as detailed in Table 6.6 which sets it apart from the other animals and insects. There is divergence in intermodal cohesion between the two semiotic modes as these details are not evident in the written text.

Table 6.6

Intermodal Cohesion in *The Proud Butterfly and the Strange Tree* for Character Attribution

Opening	Visual Physical Character Attribution	Textual Character Description
	The proud butterfly	The proud butterfly
1	The butterfly is depicted bigger than the other butterflies and given	All kinds of animals, birds and insects including butterflies, lived in the garden.

	human attributes like eyes, mouth, teeth and legs.	
2	The butterfly shows off its multi-coloured wings which has diamond shapes in the centre.	Among all the butterflies in the garden, one butterfly in particular was the most beautiful.
8	The butterfly turns black. Only the eyes and legs are white.	It had lost all its colours and became all black.

The strange tree plays an important role in this story. The tree's physical appearance and colour is described and depicted briefly in both visual and textual modes. In openings 4 and 5, both modes highlight the tree's colour which is black while in opening 6, both modes focus on the colourful change in its appearance. Although brief, there is convergence in the visual and textual descriptions of the strange tree as they complement each other. The visuals however, highlight the tree's role and importance in the story by using size and position.

In short, the visual modality carries more weight and commit more meaning in character attribution as it instantiates options like size and position. For instance, the butterfly and the tree are placed in the centre and made to appear bigger than the other animals. However, there is convergence in the supporting character's external appearance as similar information are committed in both the visual and textual modes.

6.3.1.2 Character Qualities

This subsection analyses the main character's inner qualities or personality traits that describes the way it acts by analysing its thoughts, actions, feelings, and dialogues. In this picturebook, the main character is a butterfly that has human like characteristics. The textual description in Openings 2 and 3 as detailed in Table 6.7 informs the readers that the butterfly is quite vain as it thinks highly of its appearance to the point of looking down on other beings. The visuals also convey the main character's arrogance but in terms of meaning committed, the verbal text instantiates more meaning. However, there is intermodal convergence in the visual and textual depiction of the butterfly's qualities

or inner traits in two openings. In Opening 5, the visual mode shows that the butterfly is vicious as it demonstrates its hatred by breaking the branches of the black tree and this nastiness is also indicated textually. Similarly, in Opening 10, the visual shows the butterfly clasping its hands together as if it is pleading for forgiveness from the tree and this change in attitude is also reiterated in the verbal text. The butterfly's use of 'direct speech' as detailed in Table 6.7 clearly conveys its sincerity (Nikolajeva & Scott, 2006). There is convergence of meaning in the final opening as the butterfly's change of heart is evident in the visual and textual mode. The visual mode depicts a smiling butterly which reflects its kind nature.

Table 6.7

Intermodal Cohesion in *The Proud Butterfly and The Strange Tree* for Character Qualities

Opening	Visual Character Qualities — The butterfly	Textual Character Qualities — The butterfly
2		…it was fond of boasting and praising itself (vain)
3		There is no butterfly in this garden that is more beautiful than I am.
4		"What an ugly tree"! exclaimed the proud butterfly.
5	The butterfly is breaking the branches of a strange tree. (vicious)	So the proud butterfly began to break the branches of the strange black tree. (-ve tenacity/esteem) (vicious actions)
10	The butterfly looks sorry and apologetic.	"Oh strange tree, I am sorry for trying to destroy you," cried the proud butterfly.
11		It promised never to be proud and boastful again.'
12	The butterfly is smiling and appears together with its friends.	From that day onwards, it became a kind-hearted butterfly.

In conclusion, the textual modality enables readers to identify and evaluate the main character's inner traits better than the visual (Nikolajeva & Scott, 2006). This textual information includes what the character says, thinks, and what other characters say about the main character and also the narrator's view of the character.

6.3.1.3 Character Manifestation and Identification

The proud butterfly, which is the main character in this story, appears visually in all the twelve openings but it is not identified textually in Opening 7, which is a purely visual spread. From Opening 1 until Opening 7, the proud butterfly is manifested completely and looks resplendent. This changes in Opening 8 because the visual depicts the butterfly as black and ugly. It is difficult to associate this butterfly as the protagonist because its salient features and colour are different. However, the textual identification of the proud butterfly, through the use of presuming reference, enables readers to make the connection.

The supporting character 'tree' is manifested visually in six openings but identified textually through the use of presuming reference 'the' in five openings. In terms of appearance, the strange tree looks black and ugly in Openings 4 and 5 but its appearance improves in Opening 6. Again, the textual mode helps to identify the tree and enables readers to make the connection. The tree is not identified visually and textually in Openings 8 and 9 because the story only focuses on the proud butterfly and its drastic transformation. In Opening 11, the tree is only identified textually while in Opening 12, the tree is only identified visually.

In summary, although there is convergence in meaning in terms of character manifestation and identification, the textual mode is necessary to identify both characters and make the necessary connections especially since it involves changes in the characters' physical appearance. The transformation in appearance or changes in the characters' appearances are key to showing moral changes in fables. Appearances can be deceptive and it is wrong to judge anyone based on that.

6.3.1.4 Affiliation between Characters

The three visual and textual meaning systems that determine affiliation between characters are power, proximity and orientation. This section looks at the relationship between the main character and a strange tree as well as other animals. In Opening 1, the proud butterfly is positioned above the other animals and in terms of size it is the largest. This shows that it is in power. There is no bond between the main character and the other animals because the physical distance between them is wide. This information is not available in the written text as the main character is only introduced in Opening 2.

Table 6.8

Intermodal Cohesion in *The Proud Butterfly and The Strange Tree* for Affiliation between Characters

Opening	Visual	Textual
1	Power - The main character looks down at the other butterflies. Social distance – wide distance between the butterfly and other characters.	
4	The butterfly looks down at the tree from a high angle, which puts it in position of power.	Social distance – the butterfly's insolent statement expresses its negative feelings towards the tree.
9	Power – the butterfly's angle drops, and it looks up at the ant and the caterpillar.	Power – non –compliant response from the ant and the caterpillar shows the butterfly's lack of power. Social distance – lack of verbal intimacy markers in exchanges
10	Power – the butterfly and tree are equal in power as the angle is at eye-level. Proximity – butterfly is close to the tree as it is sitting on the branch.	Social distance – pleading tone tells us that the butterfly wants to be closer to the tree.
12	Proximity – butterfly and tree are close to each other	

Intermodal cohesion between both modes in Opening 4 shows that there is convergence of meaning. The visual shows the butterfly hovering above the strange tree and this puts it in position of power. The textual analysis shows that the proud butterfly finds the strange tree repulsive and as such maintains a distance from it. Table 6.8 highlights the distance between the butterfly and the tree in both visual and textual mode.

In Opening 9, there is convergence between the visual and verbal text in terms of power. Both modes indicate the butterfly's lack of power. Visually, the proud butterfly is looking up towards the ant and the caterpillar and this shows its lack of power. This resonates textually with the non-compliant response from the ant and caterpillar when they reject the butterfly's request of friendship. The lack of verbal intimacy markers in their exchanges also indicates detachment.

The relationship between the characters changes towards the end of the story and it is reflected in both semiotic modes. The visual in Opening 10 shows the butterfly and the tree to be on equal footing in terms of power as the angle is at eye-level. Proximity wise, the butterfly is close to the tree as it is sitting on the branch. The butterfly's pleading tone in the written text resonates with the butterfly's apologetic look in the visual and proves that it wants to be friends with the tree. In the final opening, there is divergence in meaning as the visual mode shows that proximity wise, the butterfly and the tree are close to one another and they share a good relationship, but this information is not evident in the text. In brief, the visual mode conveys pertinent information about the relationship among characters compared to the verbal text. As such, both modes are necessary for the full meaning to be understood.

6.3.2 Intermodal Cohesion for the literary element 'setting'

The literary element 'setting' in *The Proud Butterfly and The Strange Tree'* is seen from two different aspects: setting of place and setting of time. In terms of intermodal coherence for setting of place, there is convergence as both modes clearly show that the entire story takes place in a beautiful garden. However, the visuals commit more meaning as some of the details available in the visuals are not manifested in the written text. For instance, the visuals clearly portray all the inhabitants of the garden like the caterpillar, other butterflies, rat etc. In addition, Opening 7 displays maximum

commitment of circumstantion visually as there is no text in this opening. Thus, readers will be able to visualise the garden and all its inhabitants.

In terms of setting of time, minimal meaning is instantiated in both modes. The textual information only relays vague or indefinite timeframe like 'once upon a time' and 'one day' which is commonly seen in folk tales while the visual provides information like the time of the day. To sum up, the visual modality plays a bigger role in representing meaning for the literary element 'setting' compared to the written text.

6.3.3 Intermodal Cohesion for the literary element 'point of view'

In terms of point of view, eight of the openings have visual focalisation options that result in observations from outside the story. However, the written text in all the twelve openings is written from a third-person point of view. There are four 'contact' images, and they appear in the beginning, middle and at the end of the story. This creates a divergence in the couplings as the text is narrated using third-person point of view while the visuals have both internal and external focalisations.

The main character establishes initial contact visually with the readers in Openings 1 and 2. In Opening 8, the butterfly maintains eye contact again with the readers and attempts to seek sympathy from them after losing its good looks. The final contact was made in Opening 12 when the butterfly regains its beauty and becomes a kind animal. This time it looks at the readers happily. In terms of intermodal cohesion, there is divergence in meaning as the textual mode uses the third-person narration throughout the twelve openings and keeps the readers at a distance. The visual mode however contributes more to the creation of engagement between the proud butterfly and the readers as there are four contact images.

6.3.4 Intermodal Cohesion for the literary element 'Mood'

The literary element 'Mood' in this picturebook is communicated visually using colours, gestures and bodily stance and textually using emotional language with the aim of invoking certain feelings and emotions in the minds of the readers.

6.3.4.1 Ambience, Visual Affect and Verbal Affect

Ambience and visual affect are analysed together to see how they invoke mood visually in picturebooks while emotional language helps to establish mood textually. In *The Proud Butterfly and Strange Tree*, visuals play a bigger role in creating a positive ambience since most of the openings are infused in a variety of warm and cool colours that keeps the readers in a merry mood. The introductory visual depicts a garden in a forest that is filled with cool vibrant colours like different shades of green as well as some splashes of warm red. The scenic colourful garden creates a serene mood. Similarly, the anthropomorphised butterfly which is attributed with cheerful face and human-like features and stance helps in establishing a happy mood in the first three openings. However, this positive emotion is not evident textually in the first three openings.

The strange tree which plays an important role in this story is introduced in Opening 4. The illustrator uses bright yellow for the surroundings to symbolise hope and happiness while the colour black used to depict the tree, symbolises gloom and pessimism. These two contrasting colours are in tandem with the butterfly's unhappy facial expression in the visual and mixed emotions revealed in the written text. In terms of intermodal couplings, there is convergence between the two modalities as they both have evidence of positive and negative emotions.

In Opening 6, intermodal coupling suggests convergence when both vibrant colours and positive evaluative language are utilised to represent the strange tree's transformation from an ugly black tree to a colourful one and to create a happy mood.

Similarly, the shock on the main character's face after seeing the tree's transformation is also reflected in the written text. Evidence of concurrence in the intermodal coupling of visual and verbal modes is also seen in Openings 9 and 10 where the couplings between ambience, visual affect and verbal affect are evident. In these two openings, the writer-illustrator depicts the butterfly in black to reflect its feelings of despair and guilt which converges with the use of negative emotion language in the text.

In the final single-page opening, the butterfly's colourful appearance and the muted light ambience converges with the main character's positive change of attitude. The mood of the story turns into a happy one towards the end of the story. However, there is divergence in meaning as this joyful mood is only reflected visually. There is no indication of positive emotional language. On the whole, the visual semiotic mode plays a bigger role in creating the literary element 'mood' in this picturebook.

Table 6.9

Intermodal Cohesion in *The Proud Butterfly and The Strange Tree* for Mood

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect			Verbal Affect
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	Emotional language
1	muted:light.vibrant/ cool colours/ familiar colour	happy			
2	muted: light, vibrant (butterfly)/ cool and warm colours/ familiar colour	happy	/ **(smug)**		
3	muted: light.vibrant (butterfly)/ cool and warm colours / familiar colour	confident pleased	/		

No.	Colour	Expression				Text
4	muted: light/ warm hues; black (tree)/ familiar colour	scowl	/			Singing its own praises (+ve happiness) what an ugly tree! It should not be in the garden (-ve dissatisfaction)
5	muted: light/ warm hues/ familiar colour	anger				
6	vibrant:light/ warm hues/ familiar colour	shock				a great shock (-ve security)
7	vibrant: light/ warm hues/ familiar colour	shock				no text
8	muted: light/ warm hues/ familiar colour butterfly (black)	remorse	/			
9	muted: dark/warm hues/familiar colours butterfly (black)	earnest			/	Sad/ don't like you (-ve happiness)
10	muted: light/ cool and warm colours/ familiar colour butterfly (black)	forlorn	/		/	Felt sadder/ started to cry (-ve happiness)
11	muted: dark (butterfly black)/warm colour / familiar colour	despair	/			
12	muted: light/ warm and cool colours/ familiar wcolour	happy	/			

6.4 Intermodal Cohesion in *Land Below the Wind*

There are six openings in '*Land Below the Wind',* a black and white picturebook. The visual and textual data are displayed side by side in their own distinct spaces within the layout. However, this picturebook is visually privileged because small vignettes or images also accompany the text and they play an important part in this story as they add additional information to the textual description of the main character. The protagonist in this story is a young boy from Sabah who talks about his life in a village there from a first-person point of view.

6.4.1 Intermodal Cohesion for the literary element 'character'

The subsequent subsections look at how the literary element 'character' is analysed visually and textually in terms of the main couplings evident based on four meaning potentials.

6.4.1.1 Character Attribution

In terms of intermodal cohesion, there is divergence in the realm of character attribution as illustrated in Table 6.10. The information clearly shows that the visuals play a more important part in this picturebook as it provides descriptions for the main and supporting character. With the help of cultural decoding, the visual in Opening 1 informs readers that the main character is a young indigenous boy because he is dressed in traditional Bruneian fisheman attire complete with headgear and sash. His origin is reinforced in Openings 2, 3 and 4 as they show the main character clad in traditional dance attire and hunting gear. None of this information is provided in the written text as it is written by a first-person narrator who is not concerned with all these details (Wyile, 2001).

Similarly, there is also divergence in terms of intermodal cohesion for the supporting character's attribution. The supporting character is the main character's sister. In the first opening, the visual shows a person sitting inside a house and only the head is visible. It is hard to guess the gender of the person from the visual, but the written text introduces the person as the main character's sister. The visual in Opening 2 shows three ladies, who are roughly around the same age, size and built, dressed in a variety of traditional clothes. The lady on the left is dressed in a Kadazan outfit; the lady in the centre is dressed in traditional Bruneian Malay outfit while the lady on the right is dressed in a Bajau outfit. The sister is the one in the centre as she is dressed in Bruneian Malay outfit, which is similar to what the main character uses in Opening 1. There is divergence

in meaning as the verbal text does not provide any descriptions about the supporting character's ethnicity but does mention her occupation as seen in Table 6.10.

Table 6.10

Intermodal Cohesion in *Land Below the Wind* for Character Attribution

| Opening | Visual | | Textual | |
	Character named 'I'	Main character's sister	"I"	sister
1	A young man dressed in complete native fisherman attire with headgear.	A person is sitting inside a house with a smile on her face.		
2	The man is playing a traditional drum.	Three ladies in traditional outfits		sells crafts and fruits
3	The man is dressed in hunting gear and traditional dance attire.	A lady dressed in a traditional dance attire.		

The visual and textual modes do not convey much information about the main and supporting character's physical attribution. The visual semiotic mode's focus is more on conveying information about the characters' attires and accessories and not so much about their looks. In addition, since the story is narrated using the first-person point of view, details like facial expression and physical appearance are often omitted textually (Wyile, 2001, p.195). In conclusion, the visuals instantiate more meaning for character attribution as they fill the textual gap by providing information like age group, ethnicity, gender, occupation and roles played especially through the characters' clothing (Nikolajeva & Scott, 2006, p. 95).

6.4.1.2 Character Qualities

In terms of character qualities, there is convergence in meaning as the visual and written text in Opening 4 shows the main character dressed in hunting gear while the written text informs readers that he hunts and fishes for food. Clearly, the writer-illustrator wants to show that the main character is a capable and versatile person by portraying him as a hunter, dancer and drummer. However, there is divergence in

meaning when it comes to the supporting character. In Opening 2, three ladies are depicted and the main character's sister is the lady in the centre who is dressed in a Bruneian Malay outfit (refer to Figure 4.26). She is seen holding a water jug on her head and a basket of fruits but this visual doen not provide any inkling about her inner traits. This is because the visual in Opening 2 is a conceptual representation as there is no interaction between the three ladies. There are no vectors to create action and as such, it is hard to determine the secondary character's qualities. However, as represented in Table 6.11, reader-viewers can infer from the written text that she is a responsible person as she contributes to the family income by selling crafts and fruits in the market.

Table 6.11

Intermodal Cohesion in *Land Below the Wind* for Character Qualities

Opening	Visual		Textual	
	Character 'I'	Sister	Character 'I'	Sister
2		Holds a basket in her hand and a jar on her head		Sells the craft she makes and fruits
4	depicted as a hunter (verso) and fisheman (recto)		Hunts and fishes for food	

In short, for character qualities, the textual mode has a more dominant function as it conveys more information about personality traits compared to the visual mode. Lacking vectors to create action, the visuals mainly focus on external attribution of characters.

6.4.1.3 Character Manifestation and Identification

In the scope of intermodal cohesion for character manifestation and identification, there is convergence in meaning because the main character 'I' appears visually and textually in all the openings except in Opening 5 where he is only identified textually. Table 6.12 represents this information.

In general, the textual semiotic mode plays a more important part as it helps to identify and confirm the main character's visual manifestation especially since his appearance changes in openings 2, 3 and 4. At times, the main character appears twice in the same visual. For instance, in opening 3, the visual depicts two male characters: one dons a hunting gear while the other is in a dance costume. Although multiple depictions of a character signify a single recurring identity (Painter et al., 2013), the textual mode is still necessary to help confirm the identity of the characters, especially when their external appearances are different or when they are depicted using the minimalist style.

Table 6.12

Intermodal Cohesion in *Land Below the Wind* for Character Manifestation and Identification

Opening	Visual		Textual	
	Character 'I'	sister	Character 'I'	Sister
1	complete/ appear	complete/ appear	I, We, Our	We
2	complete/ reappear: changed/ immediate	complete/ reappear: changed/ immediate	My sister	My sister, she

Table 6.12, continued

Opening	Visual		Textual	
	Character 'I'	sister	Character 'I'	Sister
3	complete/ reappear: changed/ immediate	complete/ reappear: changed/ immediate	We	We
4	complete/ reappear: changed/ immediate		I/my friends and I/ we	
5			My friends and I	
6	complete/ reappear: changed/later		I	

The main character's sister who is a supporting character in this story appears visually and textually in three openings. However, the reader-viewers might find it hard to identify who she is in Opening 2 because her two girlfriends are with her. Both the

written text and the visuals do not provide any descriptions or features that can single her out. In cases like this, reader-viewers with knowledge in visual interpretation can deduce that the lady in the centre is the sister as she is given central position. This is in accordance with Moebius's (1986) code of position where an important character is always given a central position. Additionally, reader-viewers who have some cultural knowledge about natives in Sabah can identify the lady with a water jug as the main character's sister as she is also dressed like him in a Bruneian Malay attire (Awang Fadilah, personal communication, May 28, 2017).

6.4.1.4 Affiliation between Characters

This subsection looks at the relationship between the main character and his sister who appear together in Openings 1 and 3. In terms of intermodal cohesion, there is divergence in Opening 1. In the first opening, the visual shows the main character standing outside his home while his sister sits inside, but the textual mode informs that they live in a village together. The visual mode clearly highlights the gap between them in terms of orientation and proximity. Both characters are looking directly at the readers, but they are far apart. This lack of closeness resonates with the verbiage as the main character only identifies her using the vocative 'my sister.

In Opening 3, the relationship between the main character and his sister is close as the visual shows them in a dance position. In terms of proximity, they are quite close to each other. However, they are not holding hands or looking at each other. This lack of closeness also resonates with the verbiage as the main character who is also the narrator of the story does not ascribe any pet names or endearments for his sister and only identifies her using the pronoun 'we'. Both modes suggest ordinary family intimacy and indicates a distance between them. This is in line with the motive of this informational picturebook which is to introduce Sabah and all its glory to the readers.

369

6.4.2   Intermodal Cohesion for the literary element 'setting'

Land Below the Wind is a unique picturebook that tells the story of a young man who lives in Sabah. It is more of an informational picturebook as it describes the rich cultural heritage and the beauty of Sabah's nature. In terms of setting of place, in Opening 1, there is intermodal cohesion as both modes instantiate meaning. The textual mode clearly identifies a village in Sabah as the location of the story while the visual mode depicts a village with hornbills, a bird that is commonly found in East Malaysia. However, in Opening 2, there is divergence in meaning as the visual does not provide any setting information but the written text identifies a market as the next location.

In terms of intermodal cohesion, more meaning is imparted in the visual mode as the illustrator incorporates many objects and also different types of flora and fauna in the illustrations. These additional details are not available in the written text as only the general location is provided in most openings. Furthermore, more details are provided in a black and white picturebook as the reader-viewers tend to focus more on the objects (Mitchell, Waterbury, & Casement, 2002, p. 40). In summary, based on the information gathered from the two modalities, it is clear that the visuals provide more intricate details about the setting of place in *Land Below the Wind*, a black and white information picturebook.

For setting of time, in terms of intermodal cohesion there is convergence in Openings 1, 2, 5 and 6 as both the visual and textual semiotic modes do not indicate time. Indefinite time is established textually in Openings 2 and 4 but this does not aid in propelling the story forward. Although there is absence of colour in this picturebook, the visuals do provide information regarding the time of the day through the artistic depiction of the sun rays in openings 3 and 4. Generally, not much meaning is committed in both

modes for setting of time as progression of time or the time of the day does not play an important role in an informational picturebook.

6.4.3 Intermodal Cohesion for the literary element 'point of view'

There are six openings in this picturebook and in terms of point of view, five images create a visual form of direct address with the reader-viewers which converges with the textual narrative that is written from a first-person point of view. However, the visuals fully depict a first-person perspective in Openings 2 and 6 where "the reader sees what the narrator sees" (Wyile, 2001, p. 197). In these two openings, the narrator-protagonist is not performing any actions. Opening 2 is a conceptual image which shows three women in different attires and holding various objects while Opening 6 presents various animals, objects and artefacts related to Sabah.

In terms of point of view, the mediated option is only discernible in Opening 5 where the visual option focuses on what the main character sees while diving which are creatures and marine life of the underwater world. This is known as mediated viewing where the reader views the visual from the main character's point of view (Painter et al., 2013; Unsworth, 2014).

In summary, internal focalisation is pronounced in this picturebook as the visual choice of contact converges with the first person point of view. However, there is a lack of intimacy visually as all the visuals are long shots (Unsworth, 2014) and in some openings, the readers are seeing the narrator performing the actions instead of seeing what the narrator sees (Wyile, 2001, p. 198). In short, the focalisation choices in this picturebook are handled wisely to keep the reader aligned with the main character as he shares stories of his homeland Sabah.

6.4.4   Intermodal Cohesion for the literary element 'mood'

Mood is an important literary element in stories because it can invoke feelings and emotions in the minds of the readers. In picturebooks, it is communicated visually using colours and visual affect and textually using emotion language.

6.4.4.1 Ambience, Visual Affect and Verbal Affect

The picturebook *Land Below the Wind* by Awang Fadilah is unique because it is fully illustrated in black and white and has the quality of an autobiography. Awang Fadilah has included a lot of details about the state of Sabah, its people, musical instruments, flora, and fauna in his black and white illustrations as his aim is to introduce Sabah and its culture to young readers. The writer-illustrator may have used the colours black and white in his visuals to symbolise truth and objectivity and to show that these events happened in the past (Nodelman, 1988). He fills his drawings with a lot of intricate shading, hatching, cross-hatching, and dotting work which give the visuals a more textured effect.

Ambience is denied but not absent completely in this picturebook because the background of each illustration is black. As such, it is more of a defused flat ambience. In short, ambience does not play any part in evoking mood in *Land Below the Wind*. This is probably because it is easier to capture emotions of the characters and express mood via watercolour (Mitchell et al., 2002, p. 45).

The literary element 'Mood' is mainly represented through visual and verbal affect and in general the overall mood of this information picturebook is light-hearted and happy. In terms of intermodal cohesion, there is convergence in openings 2, 3 and 4 as seen in Table 6.13. The characters' smiling faces in the visuals and the positive emotional language in the written text converge to create a happy mood. The only divergences in

terms of intermodal cohesion for affect are in Openings 1, 5 and 6. In Openings 1 and 6, the main character's happy mood which is revealed through his facial expression and gesture is not matched by the verbal text while in Opening 5, the characters' happiness is only evident textually.

Table 6.13

Intermodal Cohesion in *Land Below the Wind* for Mood

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect (positive)			Verbal Affect
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	Emotional language
1	defused flat ambience	smile		right arm upwards	
2	defused flat ambience	smile			enjoys (+ve happiness)
3	defused flat ambience	smile			We love (+ve happiness)

Table 6.13, continued

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect (positive)			Verbal Affect
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	Emotional language
4	defused flat ambience	slight smile	seated in a boat		We are happy (+ve happiness)
5	defused flat ambience				My friends and I enjoy (+ve happiness)
6	defused flat ambience	smile		right arm upwards	

Overall then, the visual and textual modality make equal contribution in terms of the commitment of meaning for the literary element 'mood'. The analysis also proves that a character's emotional states and experiences can be conveyed effectively if the story is narrated using a first-person perspective (Keen, 2011; Mallan, 2013).

6.5 Intermodal Cohesion in the *Longhouse Days*

Longhouse Days is a picturebook memoir as it is about the main character's life in a longhouse and the story is narrated from his perspective. The visual and textual data are

displayed side by side in seven out of the eight openings in '*Longhouse Days*' picturebook. In all these openings, the visual and textual data are separated in distinct spaces within the layout. The only exception is Opening 5 as this double-page opening is purely visual. Clearly, the visual mode is given more importance and space in this picturebook.

6.5.1 Intermodal Cohesion for the literary element 'character'

The following subsections look at intermodal cohesion in the couplings between the four 'character' meaning potentials which are character attribution, character qualities, character manifestation and identification and affiliation between characters.

6.5.1.1 Character Attribution

There is convergence in intermodal coupling in terms of character attribution for both main and supporting characters in the introductory opening. The visual in Opening 1 shows a young boy and a man riding a buffalo and the verbal text helps in identifying the young boy and father as the characters. The visual however provides additional information like the main character's size and built while the textual data only mentions the main character's gender (boy). Similarly, in Opening 4, the visual on the right page provides details about the main character's ethnicity as he is dressed in a traditional Rungus tribe attire: long sleeved embroidered black top with red motifs and long black trousers. This information is not available in the written text. Clearly, the visuals in picturebooks help to fill in the gaps caused by first-person narration (Wyile, 2001). Ironically, both modalities do not provide the main character with any distinctive features which will enable readers to immediately know and identify him. It is quite difficult to ascertain the main character in some of the openings, especially when he is surrounded by his friends.

The supporting character in this story is the main character's father. The visual in Opening 1 reveals the physical attributes of the main character's father. He is dressed in red top and long blue pants. He is probably a native farmer as he is wearing a red headgear and holding the reins of the buffalo. The basked strapped to his back is often used by native Rungus farmers in Sabah. All this information is not available textually. As such, in terms of character attribution, the visual modality does the lion share of the work and provides more details and insights.

6.5.1.2 Character Qualities

This subsection analyses the main character's inner qualities or traits that describes the way he acts. In this picturebook, the main character's qualities can be identified by looking at his actions and feelings. For instance, the information detailed in Table 6.14 clearly shows that there is convergence in meaning as both modes show that the main character is an outgoing person as he has many friends. However, the information that he has many friends is available textually in Opening 1 and visually in Openings 2 and 3. The meaning is not conveyed simultaneously. Nevertheless, the fact that the main character is a capable person is relayed concurrently in both modes in Opening 4.

Table 6.14

Intermodal Cohesion in *Longhouse Days* for Character Qualities

Opening	Visual Character Qualities	Textual Character Qualities
	Main Character 'I'	Main Character 'I'
1		Had many friends (normality)
2	The main character is friendly as he has many playmates.	
3		
4	The main character is carrying a basket of food on his head.	Helped to host the party and carry baskets (capable)

Overall, in terms of intermodal cohesion, the visual and textual mode play an equal role as there is convergence in meaning for character qualities.

6.5.1.3 Character Manifestation and Identification

In terms of intermodal cohesion, there is convergence in meaning as the main character is identified visually and textually in all the openings except in Opening 6 (refer to Figure 4.20). It is difficult to isolate the main character visually in this opening as he is not assigned any distinguishable features. In addition, the other male characters are dressed similarly and are about the same size and height. The same difficulty occurs in openings 2, 3 and 4 when the main character appears with a group of friends. Their external appearance and physique are about the same. As such, it is difficult to identify and isolate the main character as he does not stand out in terms of dressing or features.

In these instances, semiotic codes of size and position can be used to help identify the main characters as they are always placed in the centre or in a position that appears closest to the readers (Moebius, 1986). The main character in *Longhouse Days* is visually identified based on this notion. For instance, in opening 4 (refer to Figure 4.35), there are images of many characters but only one stands out because of his amplified size and central position. He is also carrying a basket of food. This information converges with the written text.

Overall, the semiotic resources 'size' and 'position' help to identify the main character visually in this picturebook. Clearly, the complete manifestation of a character is not sufficient if one wants to identify him or her amid a group of similar looking individuals in an illustration.

6.5.1.4 Affiliation between Characters

In terms of affiliation between characters, more meaning is committed via the visual semiotic mode as there is no evidence of verbal intimacy markers, verbal conversations or naming choices. The text is devoid of any examples related to power or solidarity between the characters. This is probably because the genre of this picturebook is a memoir. In *Longhouse Days*, the narrator who also plays the role of the main character, shares his experiences living in a longhouse. He conveys the story from a first-person point of view and relates his past experiences living in a longhouse. The absence of intimacy markers in the written text implies regular family closeness.

Affiliation between characters is given more importance in the visual openings. For instance, opening 1 of this picturebook clearly shows that the main character shares a good relationship with his father (refer to Figure 4.19). This visual shows the main character and his father riding a buffalo. Although orientation wise he is sitting behind his father, in terms of proximity they are very close. Similarly, the visuals in Opening 2 and 3 display the relationship between the main character and his friends. In terms of proximity, the main character and his friends are very close.

6.5.2   Intermodal Cohesion for the literary element 'setting'

The title of this picturebook is *Longhouse Days* and just by reading the title, Malaysian readers can guess that the story takes plays in a longhouse and the geographical location of this story is probably a village in East Malaysia. In terms of intermodal cohesion, there is convergence in meaning for the literary element 'setting' between the visual and textual modes. However, the visuals commit more meaning and provide a lot of details. For example, opening 5 is a purely visual opening as there is no text included. Readers will be able to envisage the events being held in a longhouse and the ways people live in it. According to Temple et al. (2011, p. 31), the setting may share centrestage with

the characters and events especially if the story is from other cultures as it can add lifelikeness to the story. In addition, the visuals will enable the readers to comprehend the events and place better. In short, the visuals in this picturebook provide more information on setting of place especially how an interior of a Rungus longhouse looks like.

In terms of setting of time, there is convergence in Openings 4, 6 and 7 as both semiotic modes convey similar information. Visually, the time of the day is shown through the presence of sun (exterior) or the use or wooden torch (interior). The sun informs the readers that it is daytime while the use of wooden torch indicates night time. There is divergence in meaning in Openings 1 and 8. In the introductory opening, the visual indicates the time of the day while the text indicates a period in the character's life. In Opening 8 only the visual indicates the time of the day. Clearly, the visual meaning systems convey more information related to setting of time.

6.5.3   Intermodal Cohesion for the literary element 'point of view'

The narrative in *Longhouse Days* is told from the main character's perspective as he plays an important role in this story. Textually, the main character tells the story from a first person's perspective using the personal pronoun 'I' as it allows him to participate actively in the story. The only exception is in Opening 5 because there is no written text here. Similarly, the visuals in this picturebook also shows that the main character establishes rapport with the reader-viewers as he maintains eye contact with them in all the openings. As such, there is convergence in the intermodal cohesion of visual and textual meaning systems for the literary element 'point of view'.

Nevertheless, the fact that the readers get to observe the first-person narrator in action actually means that the visuals offer a third-person perspective (Wyile, 2001, p. 193) as a fully first-person picturebook rarely exists (Nodelman, 1991).

6.5.4 Intermodal Cohesion for the literary element 'mood'

The literary element 'Mood' in picturebooks is conveyed via the visual semiotic mode through the use of colours, facial expressions and bodily stance, and via the textual mode through the use of emotional language.

6.5.4.1 Ambience, Visual Affect and Verbal Affect

Muted, light and cool colours with some warm splashes are used in Openings 1, 2, 3, 7 and 8. These five openings use mainly cool colours like green and blue because they depict the environment outside a longhouse. On the other hand, Openings 4, 5 and 6 are chiefly illustrated using warm colours like brown with some cool splashes because they depict the interior of a longhouse. In addition, the indoor colours are muted and not vibrant because the time of the day depicted in these illustrations is always evening or night.

Table 6.15

Intermodal Cohesion in *Longhouse Days* for Mood

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect (positive)			Verbal Affect
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	Emotion language
1	muted: light/cool shades of green/ familiar colours	joy			Life was happy (+ve happiness)
2	muted: light/cool shades of green/ familair colours	joy			father seemed to be happy (+ve happiness)
3	muted: light/ cool colours with warm splashes/ familiar colours	joy			I enjoyed bath time (+ve happiness)
4	muted: light/warm colours with some cool splashes/ familiar colours	joy	erect posture		I really enjoyed myself (+ve happiness)

5	muted: light/ warm colours with some cool splashes/ familiar colours	happy		**no text – purely visual opening**
6	muted: light/warm colours with some cool splashes/ familiar colours	happy		
7	muted: light/warm and cool colours	surprise		
8	muted: light/ warm and cool colours/ familiarr colours	joy	hands raised	

In terms of intermodal cohesion, there is convergence of meanings in openings 1, 2. 3 and 4 as the choices of muted, light colours match with the four instances of positive emotional language found in the written text. Similarly, evidence of concurrence in intermodal coupling is seen clearly in terms of visual and verbal affect in the first four openings as detailed in Table 6.15. In the first four openings, the main character's facial expressions show that he is happy while the verbal text which is narrated from the first-person perspective informs the readers of the main character's feelings of joy and happiness explicitly (Mallan, 2013).

In short, visual ambience plays a vital role in expressing emotions because all the eight openings are illustrated in a range of warm and cool colours that helps to keep the readers in an upbeat joyful mood. Similarly, the main character's facial expression conveys his feeling of joy in five of the openings. In Openings 5 and 6, all the characters depicted look happy. As such, visual meaning systems like ambience and affect play a more important part in expressing mood in this picturebook as evidence of positive mood in the written text is only evident in Openings 1, 2, 3 and 4.

Divergence in the intermodal couplings between visual and verbal affect is clearly seen in openings 5,6, 7 and 8. The visuals play a bigger role in committing affect as the verbal text in these two openings are devoid of any emotion language. For instance, the

main character's feeling of happiness is only shown in the visual when he smiles and raises both his hands in joy.

6.6 Intermodal Cohesion in *The Wonderful Sparrow*

The visual and textual data are given their own distinct separate space in '*The Wonderful Sparrow*' picturebook. They are separated onto facing pages within a double-page layout. The text is on the left page while the visual is on the right. Thus, both semiotic modes are given equal importance and space in this picturebook. The lead character or protagonist in this story is Usan-Usan while the two supporting characters are the sparrow and the princess.

6.6.1 Intermodal Cohesion for the literary element 'character'

The following subsections look at how the literary element 'character' is analysed in terms of the main couplings evident between the four meaning potentials, which are character attribution, character qualities, character manifestation and identification and affiliation between characters.

6.6.1.1 Character Attribution

There is convergence in terms of intermodal couplings for character attribution in Opening 1. The main character Usan-Usan is described textually as a young farmer and this attribution resonates visually with the image of a young man standing with a native basket strapped to his back. The basket provides an inkling to Usan-Usan's profession as it is often used by indigenous farmers in Sabah villages to carry their produce. However, only readers who have some cultural knowledge about the indigenous people in Sabah are privy to this information. For others, the fact that Usan-Usan is a farmer is only evident when they read the accompanying text or when they view the visual in Opening 2 where Usan-Usan is seen chasing the birds away from his paddy field. The visual in Opening 1 also helps the readers to interpret the physical attributes of Usan-Usan

especially his ethnicity that is not mentioned textually. Usan-Usan is dressed in traditional attire and headgear which clearly portrays his Rungus lineage. In short, the visual semiotic mode paints a clearer portrayal of the main character.

The supporting character 'sparrow' is announced visually on Opening 3 ahead of the textual representation on the fourth. There is complete convergence in the intermodal couplings of visual and textual meaning in the description of the supporting character 'sparrow' in Opening 4 as the textual description 'large' corresponds with the visual depiction. Overall, the secondary character sparrow is represented sparsely in both modes when it comes to character attribution and description.

In terms of character attribution for the princess, there is convergence in intermodal coupling since the visual representation of the princess in Opening 7 matches the verbal text, which describes the princess as beautiful. In addition, the visuals illustrate additional information, which is not found in the text like the princess's size, physical appearance, ethnicity, and age. Thus, the visuals convey more information regarding character attribution and description compared to the verbal text.

Overall, in terms of character attribution, it can be argued that there is generally convergence in terms of couplings between the meanings committed visually and textually and this helps to paint a clearer picture of all the three characters. However, the visuals help make the description richer by providing more details of the characters.

6.6.1.2 Character Qualities

Character qualities looks at the character's inner facets. The visual analysis for character qualities is mainly inferred while the textual analysis for character qualities is done using attitudinal language. There is divergence in terms of character qualities for

Usan-Usan in Opening 1 as only the text informs readers that Usan-Usan is a hardworking young man based on all the tasks that he performed at his paddy field like ploughing the land, sowing the seeds, watering the plants, and harvesting the paddy. All this information is not reciprocated in the visual as Usan-Usan is only shown standing still and gazing straight at the readers with a solemn look on his face. Therefore, it is clear that Usan-Usan's personal characteristics is conveyed in depth textually.

On the other hand, convergence in the character qualities of Usan-Usan is evident in Openings 3 and 5 because Usan-Usan's love for music is both depicted visually and verbalised. Similarly, the fact that Usan-Usan is a kind person is also portrayed visually and stated textually when he feeds the sparrow some paddy grains. The supporting character 'sparrow' is also evaluated and the analysis in Table 6.16 shows divergence in terms of cohesion as only the verbal text informs the readers that the sparrow is patient.

Table 6.16

Intermodal Cohesion in *The Wonderful Sparrow* for Character Qualities

Opening	Visual Character Qualities		Textual Character Qualities	
	Usan-Usan	The sparrow	Usan-Usan	The sparrow
1			Infer-hardworking	
3	plays the flute		flute, music	
5	Feeding the sparrow grains		kind	waited patiently

When it comes to elusive characteristics like 'patience' in Opening 5 or 'hardworking' in Opening 1, the verbal text plays a bigger role as it is hard to convey abstract characteristics visually. As such, in this picturebook, the textual semiotic mode provides more information on the main and supporting characters personality traits.

6.6.1.3 Character Manifestation and Identification

Usan-Usan who is the main character in this story is manifested and represented visually and textually in all the eight openings. Character manifestation is complete because his full figure is shown in six openings while in Openings 4 and 6, he is depicted from waist-up only. However, he is easily recognised because his face is completely visible and salient features of his appearance like his headgear and basket are repeated in both the visuals. Usan-Usan reappears in all the openings unchanged as detailed in Table 6.17.

Table 6.17

Intermodal Cohesion in *The Wonderful Sparrow* for Character Manifestation and Identification

Opening	Visual Character Manifestation			Textual Character identification		
	Usan-Usan	The sparrow	Princess	Usan-Usan	The sparrow	Princess
1	complete/ appear			He		
2	complete/ reappear unchanged/ immediate			He his		
3	complete/ reappear unchanged/ immediate	complete/ appear		He his		
4	complete/ reappear unchanged/ immediate	complete/ reappear unchanged/ immediate		He	'I'	
5	complete/ reappear unchanged/ immediate	complete/ reappear unchanged/ immediate		He his	It	
6	complete/ reappear unchanged /immediate	complete/ reappear unchanged/ immediate		him they	its It they	
7	complete/ reappear unchanged/ immediate	complete/ reappear unchanged/ immediate	complete/ appear	He		the princess
8	complete/ reappear		complete/ reappear	They		the princess,

unchanged/ immediate		varied/ immediate		they

The supporting character 'sparrow' is manifested visually in five openings but only represented textually in three openings. For instance, the sparrow is represented visually first in Opening 3 before it is introduced textually in Opening 4. There is clearly a divergence in intermodal cohesion although it does not impede reading as readers reading the text in Opening 3 will be able to guess the source of the noise by looking at the accompanying visual. In Opening 7, the sparrow is manifested completely in the visual but there is no mention of it textually.

Finally, the princess who is introduced visually in Opening 7 reappears again in Opening 8. She is manifested visually and textually in the last two openings. In the final opening, there are some minor changes in her external appearance like the change in attire and accessories. The princess is dressed in a new outfit and spots a new hairstyle.

In the realm of character manifestation and identification between Usan-Usan and the princess, there is cohesion between the visual and textual mode. Nonetheless, there is divergence or inconsistency when it comes to the sparrow because the sparrow is given more prominence in the visuals compared to the verbal text. The frequent visual appearance of the sparrow actually hightlights its importance to the story.

6.6.1.4 Affiliation between Characters

Power, proximity, and orientation are the three visual and textual meaning systems that determine affiliation between characters. The connection between Usan-Usan and the sparrow can be seen from Openings 3 until 6 while Opening 7 and 8 shows the relationship between Usan-Usan and the princess. Table 6.18 represents this.

Table 6.18

Intermodal Cohesion in *The Wonderful Sparrow* for Affiliation between Characters

Opening	Visual	Textual
3	Orientation – The sparrow is standing behind Usan-Usan. Proximity – quite close	
4	Orientation – Usan-Usan and sparrow are not facing each other. No eye contact.	Solidarity – Unreciprocated greeting as Usan-Usan does not respond to the sparrow's request for paddy.
	Proximity – wide apart	Proximity – the use of phrase 'kind sir' indicates distance
5	Power – Usan-Usan is in power Proximity – very close Orientation – face to face	
6	Power – the sparrow is in power Proximity – far apart	

Opening	Visual	Textual
7	Power – princess looking down at Usan-Usan. The sparrow is looking down at both of them. Proximity – Usan-Usan and the princess are close Orientation – Usan-Usan is facing the princess	
8	proximity – Usan-Usan and the princess are standing very close orientation – Usan-Usan is standing by the side of the princess	

In Opening 4, there is divergence between the visual and verbal text in terms of orientation. In the fourth visual, Usan-Usan, the main character and the sparrow are not facing each other. Usan-Usan is looking at the sparrow but the sparrow's gaze is elsewhere. This does not resonate with the verbal text where the sparrow addresses Usan-Usan directly and asks him for a few grains of paddy. In contrast, there is convergence in terms of proximity as the visual clearly shows that the distance between the two characters is wide and this can also be seen textually in the way the sparrow addresses Usan-Usan formally using the term 'kind sir'. There is also divergence in meaning in Openings 6 and 7 as only the visuals project the sparrow in a more powerful and dominant role. This indication of power is not evident in the written text. Overall, the lack of intimacy between Usan-Usan and the sparrow is clearly represented in both modes.

In the realm of affiliation between Usan-Usan and the princess, there is some minor divergence between visual and verbiage as seen in Table 6.41. In terms of power, there is divergence as only the visual in Opening 7 shows Usan-Usan looking up at the princess which places her in control. This lack of power is not evident textually except for the identification as princess by the narrator. With respect to social distance, the final two visuals clearly highlight the close distance between Usan-Usan and the princess. This is especially seen in Opening 8 where Usan-Usan and the princess are shown holding

hands. The physical touch and intimate distance between them suggests familiarity and intimacy. However, no interpersonal engagement is constructed between them textually as there is no exchange of endearments.

In short, although the relationship between the three main characters are represented visually and textually, more meaning is instantiated in the illustrations. Usan-Usan and the princess have strong interpersonal engagement while Usan-Usan and the sparrow share a working relationship. The sparrow is like a mentor to Usan-Usan as it disappears from the scene after introducing Usan-Usan to the princess.

6.6.2 Intermodal Cohesion for the literary element 'setting'

The Wonderful Sparrow picturebook is a folktale that features a farm boy and a sparrow as the main characters. For setting of place, the visual in Opening 1 commits similar meaning as the verbal text and a great deal more additional information. For example, the circumstantiation of the village setting is fully presented in the visual. Readers can see the type of fruit trees as well as the different activities carried out by the villagers. The picture of a longhouse as well as the traditional outfit used by the main character also helps the readers to guess the ethnicity of the character and the possible location of the village. All this additional information is not found in the verbiage.

The other openings also clearly indicate incomplete convergences in the intermodal cohesion between the visual and textual modes. For instance, in Opening 6 there is divergence in meaning as the visual presents a vegetable farm setting and some houses, but the text indicates an additional setting which is a palace. None of the houses in this opening resembles a palace. Similarly, in Opening 7, the visual portrays the princess's home (palace) as the first meeting point for the two characters but this

information is not available textually. Overall, the visuals do the lion share of the setting work.

In terms of intermodal cohesion for setting of time, there is convergence in Opening 3 as both the visual and textual semiotic codes relay similar information. The text informs readers that it is sunset, and readers are also able to guess the time of the day by looking at the image of the setting sun in the visual. Different meanings are committed in Opening 2 as the visual shows that the time is evening but the text indicates that it is almost harvest time. In other words, the visual indicates the time of the day while the text highlights the period or season. In the rest of the openings, only the visual meaning systems convey information related to time of the day.

6.6.3   Intermodal Cohesion for the literary element 'point of view'

Point of view is an important literary element used by writers and illustrators to tell a story. Readers can view the story as an outside observer or be directly involved in the tale. There are eight openings in this picturebook. In terms of point of view, out of the eight visual openings that make up the story, six of them are observe images as they have visual and textual focalisation options that result in observations from outside the story. The visuals in the remaining two openings are contact images. Clearly, there is a predominance of 'observe' over 'contact' images in this picturebook as stated in Table 6.19.

Table 6.19

Intermodal Cohesion in *The Wonderful Sparrow* for Point of View

Opening	Visual Focalisation			Textual Focalisation		
	Usan-Usan	The sparrow	The princess	Usan-Usan	The sparrow	The princess
1	**Contact**			Third person		
2	Observe			Third person		
3	Observe	Observe		Third person		
4	Observe	Observe		Third person	First person	
5	Observe	Observe		Third person	Third person	
6	Observe	Observe		Third person	Third person	
7	Observe	Observe	Observe	Third person		Third person
8	**Contact**		**Contact**	Third person	Third person	Third person

There are two instances of divergences in the couplings of visual and textual focalisation in this picturebook. These are seen in Openings 1 and 8 as both are 'contact' images. In Opening 1, the reader's gaze is aligned with the main character Usan-Usan. This may be interpreted as an invitation for the readers to be involved in his story or a way to establish his position as the leading man. However, this is not accompanied by a first-person declaration in Opening 1. Instead, the third person textual narration clearly shows that there is divergence in the intermodal couplings. Similarly, there is divergence in the couplings of visual and textual focalisation in the last opening. In Opening 8, Usan-Usan and the princess are holding hands and gazing out to the readers with a smile on their faces. Their engagement with the readers clearly contrasts with the third-person narrative voice adopted in the verbal text.

On the other hand, the rest of the openings show complete convergence between the visual and verbal text. The observer stance shows that the readers have no eye contact with Usan-Usan, the sparrow or the princess. This is coupled with the third person

narrative which also prevents the readers from getting too close to any of the characters. Overall, in terms of point of view, the visual mode seems to contribute more to the creation of engagement between the characters and the readers than the textual mode. The observe stance is inline with this narrative being a fable as it is often retold in third person. In addition, this point of view creates a more effective story.

6.6.4 Intermodal Cohesion for the literary element 'mood'

Mood in chapter books is created through the choice of words as it able to invoke sentiments and emotions in the minds of readers. However, in picturebooks, mood is conveyed via visuals and written words. Picturebook illustrators use colours, facial expressions, gestures and stance to convey mood effectively in visuals.

6.6.4.1 Ambience, Visual Affect and Verbal Affect

Visual meaning systems like colour, facial expressions, posture and gestures are used in picturebooks to create atmosphere or mood while emotional language is used to convey feelings textually. In this section, evidence of cohesion between ambience and emotional language is seen first. The findings reveal that visual ambience plays a bigger role since all the eight openings are infused in a variety of muted warm and cool colours that creates a gentle, restrained feelings in the mind of the readers. This positive jolly mood is only matched in Openings 3, 7 and 8 textually where there is evidence of some positive emotional language.

In the realm of mood, there is evidence of convergence and divergence in the intermodal cohesion of visual and verbal affect. In the first opening, the lead character, Usan-Usan does not portray much facial expression as he only stares impassively at the readers. The verbiage also does not inform the readers of Usan-Usan's feelings as it is devoid of emotional language. The readers are not privy to his thoughts and they remain

detached from the story. In the following opening, Usan-Usan is shown with lifted arms and there is a stick on his right hand. However, there is no anger or irritation on his face when he chases the birds away. His feeling of irritation is more pronounced in the verbal text. Similarly, in Opening 3, there is no smile on Usan-Usan's face when he is playing the flute although the verbal text tells us that he is engrossed in his music and plays different tunes one after another. The situation is different in Openings 5 and 6 because the visuals play a bigger role in committing affect as the verbal text in these two openings are devoid of any emotional language. The discrepancies between visual and verbal affect prevents the readers from forming an attachment with the protagonist (Painter et al., 2013)

Convergence in the intermodal couplings between visual and verbal affect is also clearly seen in Openings 4, 7 and 8 as detailed in Table 6.20. In opening 4, Usan-Usan's rounded lips and his waving gesture corresponds with the word 'amazement' in the text. Openings 7 and 8 marks the climax and the happy mood is clearly revealed in both the visuals and verbiage. Usan-Usan and the princess meet each other for the first time in Opening 7 and their feelings of happiness are transmitted visually via facial expression and body language and this converges with the choice of positive emotional language.

Table 6.20

Intermodal Cohesion in *The Wonderful Sparrow* for Mood

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect (positive)			Emotional language
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	
1	vibrant/ mainly cool green shades / familiar colours	stares impassively	rigid posture		
2	muted: light/ warm shades/ familiar colours	pursed lips		lifted arms with a stick on his hand	Shoo! Shoo!' he exclaimed ... anger or irritation **-ve satisfaction**

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect (positive)			Emotional language
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	
3	muted: light/ warm shades/familiar colours	set lips, no smile	sitting		Usan-Usan was lost in his music **+ve satisfaction**
4	muted: light/ warm shades of yellow/ familiar colours	rounded lips		waving the arms	He was **amazed** to see a large sparrow **-ve security**
5	muted: light/ warm and cool shades/ familiar colours	neutral look sombre	upright standing		Usan-Usan remembered that the sparrow was hungry.
6	muted: light/ mainly cool shades/ familiar colours	open mouth	standing sideway,	beckoning with right arm	
7	muted: light/ warm and cool shades/ familiar colours	hint of smile		raised arms welcoming gesture	The beautiful princess ... was **pleased** **+ve satisfaction** And Usan-Usan ...he had never seen a more beautiful woman **+ ve happiness** .
8	muted: light/ warm and cool shades/ familiar colours	joy and happy faces		holding hands	Soon Usan-Usan and the princess were married, and they **lived happily** together **+ve happiness**

6.7 Intermodal Cohesion in *The Magic Buffalo*

In this picturebook, the visual semiotic mode is given more importance or privilege in terms of layout as it occupies most of the space in openings 1, 2, 3, 4, 6 and 7. The written text appears below the visuals. The only exceptions are openings 5 and 8 because here the visual and text are placed in distinct spaces within layout.

6.7.1 Intermodal Cohesion for the literary element 'character'

The following subsections look at how the literary element 'character' is represented visually and textually in terms of commitments and couplings based on four

393

meaning potentials which are character attribution, character qualities, character manifestation and identification and affiliation between characters.

6.7.1.1 Character Attribution

In terms of physical appearance, the visuals play a bigger role in highlighting the main character's attribution. The visual in Opening 1 informs readers that Sansarinaga is a young fair native boy who lives in a village. He is dressed in simple clothing and his headdress indicates that he is an indigenous Borneo boy. This information is not available in the written text as it does not provide any physical description of the main character other than the gender.

The supporting character is an inanimate toy buffalo. In terms of character attribution, more meaning is committed and instantiated visually in terms of character attribution as the verbal text focuses more on the toy buffalo's capabilities. For instance, from Opening 2 onwards, the visual depiction of the toy buffalo has more details in terms of colours, accessories and materials used especially since its outward appearance changes in each opening. For instance, in Opening 2, the toy buffalo has a pretty saddle blanket draped over it while in Opening 3, there is a raft attached below the toy buffalo's feet. All these additional descriptions are not available in the written text.

In short, the visual modality carries more weight and commit more meaning for character attribution in *The Magic Buffalo*.

6.7.1.2 Character Qualities

This subsection looks at characters internal qualities. In terms of intermodal cohesion, the written text provides more information about Sansarinaga's internal qualities as outlined in Table 6.21. Textually, Sansarinaga is described as a friendly,

cheerful, skilful, creative and friendly boy while the visual only portrays him as a friendly person. The only convergence in meaning occurs in Opening 8 as both the visual and textual data informs the readers that Sansarinaga is a friendly person (refer to Figure 4.15). The visual shows him seated on his toy buffalo and surrounded by his friends.

Table 6.21

Intermodal Cohesion in *The Magic Buffalo* for Character Qualities

Opening	Visual Character Qualities Sansarinaga	Textual Character Qualities Sansarinaga
1		• Friendly and cheerful boy
		• Skilful at carving and weaving
2		• He decorated his toy buffalo and made it beautiful. (creative)
8	Sansarinaga is a friendly boy. He allows other children to play with his toy buffalo.	Sansarinaga soon got to know the other children and he made many friends.

6.7.1.3 Character Manifestation and Identification

In terms of intermodal cohesion, there is convergence in meaning for the main character's manifestation and identification. Sansarinaga appears in complete form visually and textually in all the eight openings. However, there is divergence in intermodal cohesion for the supporting character, which is a toy buffalo as it appears in all the openings except in Opening 8, where it only appears visually. The shape of the toy buffalo changes in each opening, but the head remains the same. As such, it is easy for readers to identify it.

In short, both modalities play an importnt part in conveying meaning for character manifestation and identification.

6.7.1.4 Affiliation between Characters

In this picturebook, there is mostly convergence in terms of intermodal cohesion for affiliation between character. For instance, in Opening 1, Sansarinaga the main character is shown standing far away from the other children. He does not have seem to

have a good interpersonal relationship with them. The reason for this is conveyed textually. As seen in Table 6.22, readers are informed that Sansarinaga is left alone because he has no buffalo.

Table 6.22

Intermodal Cohesion in *The Magic Buffalo* for Affiliation between Characters

Opening	Visual	Textual
1 2 3	Social distance – Sansarinaga is not close with the other children as he stands far away from them.	Sansarinaga was a friendly and cheerful boy but he had no friends.
4	Power – Sansarinaga looks down at the other children from the sky. Proximity – there is a wide spatial gap between Sansarinaga and the other children.	Power – The main character lacks power because he does not respond when the village children taunt him. Proximity – lack of verbal intimacy markers show that village children are not close with him, as they do not address him by name.
7	Proximity – Sansarinaga and the older children are close with each other.	Everyone wanted to play with him and ride his buffalo.
8	Proximity – Sansarinaga and the older children are grouped together.	Sansarinaga made many friends. He was not alone anymore.

The only divergence in meaning occurs in Opening 4 where the visual shows Sansarinaga in power as he looks down at the other children from the sky. However, the textual meaning in the same opening indicates lack of power as Sansarinaga does not respond when the village children taunt him. The visual in opening 4 actually depicts a dream scene and this is the reason for this disparity. In reality, the relationship between Sansarinaga and the other children are not close as shown by the wide proximity gap in both modalities.

In short, the visual modality carries more weight and commit more meaning in character attribution as it instantiates options like size and position.

6.7.2 Intermodal Cohesion for the literary element 'setting'

The Magic Buffalo picturebook is a folktale that features a boy and a toy buffalo as the main characters. As such, the setting for this picturebook is mainly in a village. In terms of setting, the visual in Opening 1 reveals the setting of place for this story which is a village. This information is not given in the text. As such, in terms of intermodal cohesion there is divergence or incomplete meaning. There is convergence between the visual and textual modes in the rest of the openings for setting of place. However, the circumstantiation of setting is fully revealed in the visual as it provides additional details which are not available textually. Table 6.23 highlights this disparity.

Table 6.23

Intermodal Cohesion in *The Magic Buffalo* for Setting of Place

Opening	Visual		Textual	
	Place	Time	Place	Time
1	village with farm animals like buffaloes, and roosters.	sun setting between the mountains on the west		In the evenings, one day
2	The area around the village and the mountains.	sun between the mountains on the top corner	Around the village	
3	setting around the river which is situated in the village	sun peeping behind the trees	in the river	
4	The sky and the village grounds	night time – moon, sleeping lady inside a hut	into the air	One day
5	sky and landscape	night time- crescent moon and stars	all over the village	
6	Interior of a traditional house with a hammock	morning – bright sun, rooster crowing	in his room	

Table 6.23, continued

Opening	Visual		Textual	
	Place	Time	Place	Time
7	The village fields with coconut and banana trees.	afternoon - sun (top extreme left corner)	outside	
8	The village fields	dusk, sun setting		

In this picturebook, only Openings 1 and 4 provide textual information regarding setting of time. There is convergence in meaning in Opening 1 as the bright cheery ambience, dusky sky and the depiction of sun setting suggests the time of the day as evening and this is reiterated in the verbal text (MB/OP1/L2). Alternatively, divergence in the type of meaning for setting of time is seen in Opening 4 where the textual information '*One day*' relays indefinite timeframe which is commonly seen in folk tales while the visual provides information regarding the time of the day. As such, both modes are necessary to provide information about setting of time in this picturebook. However, the visuals play a more prominent role as this mode is the sole provider of information in the other openings.

6.7.3 Intermodal Cohesion for the literary element 'Point of View'

In terms of point of view, the written text in all the eight openings is written from a third-person point of view. However, only six of the openings have visual focalisation options that result in observations from outside the story. The remaining two visuals in Openings 5 and 8 are 'contact' image. These two visuals create a divergence in meanings as they show engagement with the readers. For example, in Opening 5, the main character is seen falling from the sky and his pleading gaze is directed towards the readers as if he is asking for help from them. A similar attachment with the readers can be seen in Opening 8 where the main character is shown gazing cheerfully at the readers while the

third person texual narration clearly shows that there is divergence in the intermodal couplings.

Overall, in terms of point of view, the visual semiotic mode seems to contribute more to the creation of engagement between the characters and the reader-viewers than the textual mode.

6.7.4 Intermodal Cohesion for the literary element 'mood'

Picturebooks for young readers often convey mood or emotions via visual and textual semiotic modes. Picturebook illustrators use colours, facial expressions, bodily stance and gestures to convey mood effectively in visuals while emotional language, which is a type of attitude, is used to convey emotions in a written text. The following subsection looks at how these resources cohere to convey mood in *The Magic Buffalo*.

6.7.4.1 Ambience, Visual Affect and Verbal Affect

There is convergence in meaning in Opening 1 as both visual affect and verbal affect (emotional language) show that Sansarinaga is an insecure person. He feels sad and left out because he does not have a buffalo. The main character's forlorn face and the choice of emotional language used in the written text clearly shows that the Sansarinaga is sad and often alone. Table 6.24 however shows that these feelings however do not cohere with the ambience choices in opening 1 which is light and hopeful.

The reduced palette in Openings 4 and 5 signal a literal removal from reality as they are more of dream scenes. In fact, they contrast with the more differentiated palette of the waking environment. In Opening 4, there is divergence in meaning as the visual shows Sansarinaga in a happy and pleased mood while the emotional language highlights his sad mood. The choice of colours, the moonlight and the visual depiction of a sleeping

woman in Opening 4 not only informs the viewers that the incident takes place at night but also creates "the mystery typically associated with the world of dreams where one is free to express his emotions and behave wildly" (Moya, 2014, p.164). The happiness of the character's face while flying with his toy buffalo is in reality a dream scene while the written text hightlights the actual event and this is the cause of divergence. Similarly, opening 5 higlights another divergence as the visual shows a boy crying out in shock while the written text conveys both happiness and shock. In terms of intermodal cohesion, there is convergence in meaning as both the visual and verbal affect in Openings 7 and 8 show that Sansarinaga is now a very happy child. This is also reflected in the choice of colours used which evoke a gentle pleasant mood.

Table 6.24

Intermodal Cohesion in *The Magic Buffalo* for Mood

Opening	VISUAL				TEXTUAL
	Ambience	Visual Affect (positive)			Verbal Affect
	Vibrancy/ Warmth Familiarity	Facial expression	Bodily stance	Gesture	Emotional language
1	muted: light/warm and cool colours/ familiar colours	forlorn	Upright		had no friends (-ve happiness)
2	muted: light/ warm colours/ familiar colours	intense	leaning forward		
3	muted: light/ cool colours/ familiar colours	calm and relaxed	Upright		
4	muted: dark/ mainly warm colours/ unfamiliar colours	proud smile/ happy	confident		sad (-ve happiness) laughed at him (-ve happiness)
5	muted: dark/ warm colours/ unfamiliar colours	shock	arms and legs flailing / awkward		had a wonderful time(+ve happiness) Sansarinaga was frightened (-ve security)
6	warm colours/ familiar colours	sad and sleepy	slumped position		
7	vibrant/ cool and warm colours/ familiar colours	smiling face			delighted (+ve happiness)
8	muted: dark/ mainly cool colours/ dark green/ familiar colours	smiling face/ happy			made many friends (+ve happiness) not alone any more (+ve security)

In general, the information presented in Table 6.24 clearly shows that the visual semiotic mode commits more meaning in conveying 'mood' in picturebooks. There are no indication of the literary element 'mood' textually in openings 2,3 and 6.

6.8 A Summary of the four literary elements in all six Malaysian Picturebooks

In a picturebook, the written text drives the reader forward while the visuals provide a reason for the readers to slow down and appreciate all the details included on each opening (Serafini, 2013, p. 74). The analysis of the six Malaysian picturebooks shows that there are uniformities between language and visual representation of literary elements in terms of their meanings and functions although they may differ in terms of their forms and structures (van Leeuwen, 2017, p. 7). However, the analysis also reveals that the visual mode conveys additional meaning for character attribution, affiliation between characters, setting and mood. This is actually a positive indicator as young learners will be more actively engaged in reading picturebooks if they are given the freedom to infer the meaning of the story from the visuals (Temple et al., 2011, p. 82). This will also stimulate their higher order thinking skills.

6.8.1 Character

The main or supporting characters in four out of the six Malaysian picturebooks are animals. These picturebooks are written in the folktale and fable genre and the writer-illustrators use animal characters that are unique to the Malaysian setting like butterfly, elephant, buffalo and sparrow. Animal characters are easily accepted as 'flat' characters and as such, they are able to do justice to the limited scope given to them in picturebooks (Nikolajeva & Scott, 2006). Picturebook writer-illustrators also prefer using animals as their protagonist because they will have the liberty to eradicate various issues that are otherwise essential in the assessment of a human character like age, gender and social

status (Moya, 2014, p. 154), provide some distance between the child and the characters (Mitchell et al., 2002) and to make their picturebooks acceptable to people from all walks of life.

Malaysian writer-illustrators utilise static characters in their work as picturebooks tend to be plot-oriented and not character-oriented and they do not want to focus on character development (Temple et al., 2011). The use of static characters can be seen in *Land Below the Wind* and *Longhouse Days*. Additionally, the number of characters in each picturebook range from one to three as the targeted audience are young learners in the concrete operational stage (ages 7 – 9) of cognitive development (Moya, 2014). Too many characters may confuse young readers.

Another interesting finding is that all the supporting characters who play a secondary role in the six award-winning Malaysian picturebooks are referred to in both the semiotic modes which contradicts the norm in Western picturebooks (Moya, 2014, p.164). This is probably because the secondary characters who appear frequently in Malaysian picturebooks are mainly animals (WS), trees (RE, PB), or inanimate objects (MB).

Picturebook characters are mainly created through an amalgamation of visual and textual semiotic resources (N. L. Roser, Martinez, Yokota, & O'Neal, 2005; Yokata & Teale, 2005). Characters come to life for readers through what they say, their actions and what others say about them (Mitchell et al., 2002). The following subsections summarises the intermodal cohesion of the literary element 'character' for four different meaning potentials which are character attribution, character qualities, character manifestation and identification as well as affiliation between characters.

6.8.1.1 Character Attribution

The three Malaysian writer-illustrators build on stereotypes when depicting their human protagonists' outward appearance visually as they aim to present the readers with someone who looks familiar yet have distinctive characteristics (Hladíková, 2014). In terms of intermodal cohesion for 'character attribution', the visual semiotic mode commits more meaning and plays a more dominant role as it provides additional descriptions of the main characters like their ethnicity, size, gender and built. In *The Real Elephant*, pertinent details of the main character's unique transformations are only available visually as the textual description is brief. Similarly, more meaning is also instantiated in the visual mode for all the supporting character's physical attribution. Hence, the visual mode expresses specificity to the information that is conveyed textually (Moya, 2014, p. 166).

In *The Real Elephant, The Wonderful Sparrow* and *The Proud Butterfly and The Strange Tree*, sole visuals of the main characters are represented as an analytical process where they are the Carriers while their figure, accessories or clothes are the possessive attributes which converges with the textual structures (L. Yu & O'Halloran, 2009). These static visuals of characters enable readers to scrutinise their attributes. In terms of commitment, the visuals commit more meaning for character attribution.

Limited words are utilised in picturebooks and this often prevent writers from fully developing their characters (Mallan, 2013, p. 112; Nikolajeva & Scott, 2006). Nonetheless, in some circumstances, "telling" names like Usan-Usan in *The Wonderful Sparrow,* aids in the understanding of the character (Nikolajeva & Scott, 2006) as it encourages personalisation and provides initial understanding of a character's background. For instance, a reader who is from the Rungus background will know that the name 'Usan-Usan' means one who is destitute and an orphan. Similarly, written text

aids understanding if the visual only provides unidimensional view of a character and not its additional attributes like the sparrow's ability to talk in *The Wonderful Sparrow.* Clearly, the textual mode also plays an important role in expanding and enhancing the meaning communicated by the visual mode.

6.8.1.2 Character Qualities

The insights into who the characters really are comes mostly from their facial expressions and actions (Fludernik, 2012; Keen, 2011). For instance, in *The Real Elephant*, the tree's evilness and inner characterstics is almost exclusively revealed through the three visuals that it appears in. Similarly, in *The Proud Butterfly and The Strange Tree*, the butterfly's facial expression and body language clearly highlights its distinct personality and ability that surpasses its diminutive physical appearance. These findings clearly collaborate with what is revealed by Sipe (2008) whose study shows that young learners are able to identify the qualities of picturebook characters by studying their facial expressions and actions. In some cases though, the textual mode reveals more information about the character's qualities especially if it involves complex mental conditions (Nikolajeva, 2010, p. 36) or when the characters' facial expressions and actions are not readable like the case of the supporting character in *The Wonderful Sparrow.*

6.8.1.3 Character Manifestation and Identification

For character manifestation and identification, both the visual and textual semiotic modes are necessary to ensure continuity of appearance of character throughout the story and to provide clarity for the readers. However, the textual mode plays a more important role in Malaysian picturebooks especially in cases where the main character's appearance changes or when the main character transforms into another being. For instance, the main character in *The Real Elephant* transforms into different combination of animals in each

opening. Although the depiction of trunk enables the illustrator to safeguard the protagonist's continuity of visual appearance, it is the textual mode that validates his identity (Hladíková, 2014, p. 25). The textual mode also helps to identify characters who are not given any outstanding features that will ease identification. For example, in *Land Below the Wind*, the main character does not have any identifiable or outstanding features. In addition, his visual appearance changes in Openings 2, 3 and 4 and at times there are two male characters in the same opening. For instance, in Opening 3, one character is in a hunting gear while the other is in a dance costume. In cases like this, the textual mode plays an important role as it helps to confirm the identity of the characters.

In some eventualities, the main character is only identified as 'I' textually and as such, the textual identification of character is clearly impeded (Nikolajeva & Scott, 2006, p. 130). This difficulty is compounded if the character's visual representation is equally vague. For instance, in *Longhouse Days*, it is difficult to identify the main character since he has no distinguishable features and is always surrounded by a group of boys and textually, he is only identified as 'I'. In cases like this, the readers can look at the size of the characters as the protagonist is almost always placed in the centre or is bigger than the other character in at least one of the openings (Giorgis, 2009; Nodelman, 1988; Norton et al., 2003; Prior et al., 2012). This is mainly because readers' eyes tend to focus either on the largest identifiable object or has 'visual weight' (Nodelman, 2005) or on an interesting object which is often positioned in the centre (Arizpe & Styles, 2016, p. 90).

6.8.1.4 Affiliation between Characters

Affiliation between depicted characters is analysed by looking at resources like power, orientation (solidarity) and proximity. Most picturebooks for young learners do not have supporting characters because of their compact nature. However, if there is, both visual and textual modes are necessary to construe meaning related to affiliation between

characters although in some cases, only one mode plays a dominating role. For example, in *The Real Elephant*, only the visual in Opening 2 shows the tree is in dominance as it is looking down at the elephants. This imbalance of power is not evident textually and as such readers need both modes to deduce that the elephant and the tree are not friends.

The relationship between characters can also be derived from the way they group together (Sipe, 2008), as illustrated in the opening image of *The Magic Buffalo* where the main character stands far apart from the other characters and textually, this resonates with the lack of verbal conversations between the characters. Alternatively, in Opening 8 of *The Real Elephant*, only the textual semiotic mode shows the existence of the other animals and highlights the distant relationship between the elephant and the other characters. This relationship is not seen in the visuals as the elephant is often portrayed alone. In short, this omission of information about secondary characters enables text and visuals to contradict each other in some way or act in 'counterpoint' (Nikolajeva, 2002a).

6.8.2 Setting

Setting is an important literary element in picturebooks as it helps readers to visualise the people and events being narrated. The intermodal analysis of the six award-winning Malaysian picturebooks shows that visuals contribute more meaning that the written text to the construction of setting of place and time (Moya, 2014, p.164). In most of the picturebooks, setting of place is mainly conveyed through the **visuals** as the written text only provides the details related to the narrative relevant to the story.

In four of the award-winning Malaysian picturebooks: *The Real Elephant, The Proud Butterfly and The Strange Tree, The Wonderful Sparrow, Longhouse Days* and *The Magic Buffalo,* maximum commitment of circumstantion for setting of place is conveyed

visually in the introductory opening while the written text just conveys minimum information. In *Longhouse Days*, the visuals provide more information on setting of place especially how an interior of a longhouse and its surroundings looks like. Alternatively, in Opening 1 of *The Magic Buffalo*, only the visual reveals the setting of place as a village as this information is not given in the written text.

In certain picturebooks, both modalities convey different information. For example, in *Land Below the Wind,* there is divergence in meaning as the opening visual clearly reveals the setting of place as a village as it was filled with images of animals, flora and fauna while the textual mode pinpoints its location to a village in Sabah. However, more meaning is committed visually as details about Sabah and all its glory is weaved into each visual. In fact, setting shares centre stage with the characters and events when the story is about a particular culture (Temple et al., 2011, p. 31). Additionally, setting of place is probably shown specifically in this picturebook as there is no character conflict and it does not minimise the theme (Lukens & Cline, 1995).

Some picturebooks have openings that are purely visual like Opening 7 in the *The Proud Butterfly and the Strange Tree* and Opening 5 *in Longhouse Days.* The illustrators incorporate a single visual across two facing pages to indicate an interval which will allow the reader to contemplate the events (Temple et al., 2011, p. 77) or just absorb all the details provided in the visual. This type of opening is also known as a 'narrative pause' as the illustrator wants the readers to stop, look at the visual, analyse all the details in them and predict what happens next (Nikolajeva, 2010)

Setting of time is also realised through visuals and written text and different types of information is conveyed by these two modes. Complex temporality and duration of time is often avoided in picturebooks because it is difficult to portray them using the visual mode (Nikolajeva & Scott, 2006; Sipe, 2008). Definite time is not utilised for

setting if the picturebook is a folktale or fabel like *The Proud Butterfly and The Strange Tree, The Real Elephant, The Magic Bufflo* or *The Wonderful Sparrow* (Temple et al., 2011) or if it is an informational picturebook like *Land Below the Wind*.

In most pictuebooks, the visuals transmit information about the time of the day like morning or night by depicting a moon, sun or through the colours of the sky while the textual mode conveys the time of the year like harvest time or utilises indefinite indicators of time like 'once upon a time' or 'one day' (Temple et al., 2011). For instance, in *The Wonderful Sparrow*, the visuals provide information about the time of the day like evening, morning or afternoon while the text indicates time of year or season like 'harvest time'. Similarly, in the *Longhouse Days*, the visuals indicate the time of the day while the use of past tense in this memoir enables readers to understand that the story indicates a past period in the character's life. The dichotomy between the the modes actually enables readers to get a complete temporal information (Nikolajeva, 2002a). The only exception is found in *Land Below the Wind* as only two of the visuals provide information regarding setting of time while the text only has evidence of indefinite time in the text. Clearly, setting of time is not emphasised in informational picturebooks.

In conclusion, both modes are necessary to provide information about setting of place and time in pictuebooks. The dichotomy that occasionally occurs between the visual and textual mode for setting of time is also linked to the picturebook genre. Readers need to integrate time and space and the different versions provided by both modes to get the whole picture (Nikolajeva, 2002a, p. 200). In these six Malaysian picturebooks, setting is clearly portrayed because readers will be able to get a sense of where they are by combining information gathered from both modalities (Mitchell et al., 2002).

6.8.3   Point of View

Four of the award-winning Malaysian picturebooks are written from the third person perspective while *Longhouse Days* and *Land Below the Wind* are written from the first-person point of view. In *Land Below the Wind*, there is convergence in the first four openings as the text is written from the first person point of view and the characters establish visual contact with the readers in Openings 1, 2, 3 and 4. Yet, there is lack of intimacy as all the visuals are long shots (Unsworth, 2014) and the reader-viewers are more like spectators as they are not sharing the character's experiences (Wyile, 2001). Smilarly, in *Longhouse Days*, the story is narrated from the main character's perspective, who also plays an important part in the story. However, there is a lack of intensity as readers do not feel involved and they hardly see what the narrator sees (Wyile, 2001, p. 193) As such, although there is convergence in the intermodal cohesion of visual and textual meaning systems for the literary element 'point of view', the visuals do not totally depict a first-person perspective because a fully first-person picturebook does not exist (Nodelman, 1991; Wyile, 2001).

Maintaining a consistent point of view is difficult in picturebooks. Nevertheless, many writer-illustrators try to do so in modern fantasy stories where readers are introduced to an imaginary world with unusual characters and mysterious incidents as this will encourage readers to believe the story (Schanzer, 1996). Ironically, *Longhouse Days* and *Land Below the Wind* choose to maintain the first-person point of view throughout the story eventhough the two picturebooks do not fall under the fantasy genre. Probably, the writer-illustrators want readers to have faith in the narration. This point of view however "limits readers to that character's perspective" (Temple et al., 2011, p. 46).

The other four picturebooks are folktales and these type of stories have no identified original authors and are often handed down to the next generation orally. As

such, the third person point of view is often utilised as they provide narrative distance and flexibility. In addition, the text is written from a third-person point of view probably because "their limited length does not enable developed characterization" (Mallan, 2013, p. 112) as the external narrators only have access to some characters' thoughts and feelings. The third-person point of view also helps to clarify conflicts and actions taken by the protagonists and indirectly enables reader-viewers to understand the story better compared to first-person point of view (Schanzer, 1996). The visuals in these four picturebooks, on the other hand, have a combination of both 'contact' and 'offer' images. Most of the contact images occur in the beginning of the story, when the characters want to introduce themselves. This can be seen in *The Real Elephant and The Wonderful Sparrow*. Contact images are also utilised when the characters try to seek for sympathy or establish rapport with the readers like in Opening 8 of *The Proud Butterfly and The Strange Tree* and Opening 5 of *The Magic Buffalo* or in the final opening when the characters are happy like in *The Wonderful Sparrow* and *The Magic Buffalo.* In short, the visuals in Malaysian picturebooks provide different viewing personas which may complement or counterpoint the point of view provided by the written text (Painter et al., 2013).

6.8.4 Mood

Colours and visual affects (facial expressions, bodily stance and gestures) are used in picturebooks by illustrators to create different emotional effects or mood in readers while emotion language is used in the written text to generate a happy mood or promote a sombre feeling. Both the visual and textual modalities cohere in different manners to generate mood in picturebooks. Based on the intermodal cohesion analysis, it is clear that visual modality play a bigger role in creating mood in Malaysian picturebooks as meaning can be relayed through both ambience and visual affect. Additional support is also relayed via 'visual symbols' like the rainbow in *The Wonderful Sparrow* which symbolises hope and positivity or the moon in *The Magic Buffalo* which denotes the world of imagination

and magical mood (Kress & van Leeuwen, 2006; Moya, 2014, p. 160; Nikolajeva, 2010). Clearly, textual description of characters' emotional states can be substituted or corroborated by the use of these visual symbols as well as "drawings of bodily postures and facial expressions that readily communicate feelings to readers" (Keen, 2011, p. 146).

Ambience plays an important role in conveying mood in five of the award-winning Malaysian picturebooks. Multiple colours are used in different combinations in picturebooks because children often associate emotions or personal experiences with colours (Boyatzis & Varghese, 1994). Ambience can invoke both positive and negative vibes especially when this resource is combined with emotion language. At times, this cohesion can cause both convergence and divergence in meaning. For instance, in *The Proud Butterfly and The Strange Tree*, the anthropomorphised butterfly which is attributed with cheerful face and human-like features and stance turns black when it destroys the ugly tree, and this is reciprocated in the choice of negative emotion language words. Alternatively, in *The Real Elephant,* the strange tree is painted fully in red to isolate it from the rest and to signal danger while the written text describes it simply as strange.

Mood can be expressed easily using watercolours (Mitchell et al., 2002). This could possibly be the reason why the literary element 'mood' is not conveyed visually in *Land Below the Wind.* a black and white picturebook. According to Temple et al. (2011, p. 81), "black and white illustrations communicate mood primarily through the intensity of black tones used in shading, the boldness of lines, and the placement of illustration against the amount of white space". This is missing in *Land Below the Wind*, because the visuals are placed against a black background. Additionally, the visuals do not have lighting effects which contributes to the lack of mood (Painter et al., 2013, p. 43). Clearly,

411

ambience is downplayed in this picturebook. The aim of the writer-illustrator of this picturebook is to provide more information about Sabah. As such, he has packed a lot of details about animals and objects related to Sabah in each illustration. This is supported by Painter et al. (2013, p. 42) who states that black and white visuals often invite readers to scrutinise the ideational contents of the visuals. Obviously, mood is not relevant in an informational black and white picturebook.

Ambience in *The Proud Butterfly and The Strange Tree*, *Longhouse Days, The Wonderful Sparrow* and *The Magic Buffalo* are consistently positive throughout the stories. As such, facial expressions, gestures and attitudinal language play a more dominant role in these picturebooks as they have the power to create instant alliances with characters through sympathetic responses to their feelings. For example, the visual affects in *The Real Elephant* focus on the feelings of the elephant and the tree as they both play an important role in this story while the written text not only conveys the turmoil faced by the elephant but also the feelings of the other animals in the forest. The three writer-illustrators choose not to intensify verbal affect through intermodal resonance with visual affect as only single word adjectives are used textually to convey mood. The writer-illustrators probably want to prevent too close an identification with the main character (Painter et al., 2013).

Visuals have more potential to evoke a wide range of emotions in young learners compared to written text as there a lot of stored memories in a person's brain (Nikolajeva, 2012). These memories come to life when a reader view the visuals. In addition, emotions are essentially non-verbal and language will not be able to express an emotion effectively especially when written in brevity (Nikolajeva, 2012; 2013, p. 252). On the other hand, nuances of emotions and complex emotions are conveyed precisely and easily via the

texual mode compared to visuals, which often only depict the basic emotions (Nikolajeva, 2012; Nikolajeva & Scott, 2006).

6.9   Conclusion

The findings for intermodal cohesion are revealed on a picturebook-by-picturebook basis because the devices used to convey literary elements in the six picturebooks vary in significant ways. From the discussion above, it is clear that visuals contributed more to the representation of literary elements in picturebooks compared to the textual mode. This concurs with Moya's (2014) postulation that "picture adds specificity to the verbal text as it provides an instantiation of the text and attaches additional meaning" (p.71). Thus, literary elements can be conveyed effectively if one reads the text and views the visuals simultaneously, as both semiotic modes are needed to get a clearer understanding of the story and to understand the relationship between both modes (Bateman, 2014).

CHAPTER 7: CONCLUSION

Words are only painted fire; a look
is the fire itself. (Mark Twain)

7.1   Introduction

Picturebooks are effective semiotic pedagogical tools as they are multimodal in nature and have been extensively researched and used in the West.   The Malaysian Ministry of Education has introduced graphic novels through the literature component in 2010 and simultaneously, acknowledge the importance of Multimodality in the primary ESL classrooms. It is hoped that Malaysian picturebooks will also find their place alongside with the adapted foreign classics in the language classrooms as students will be able to relate to these texts better. The main aim of this study is to examine how visual and textual meaning making systems work individually and instantaneously to represent literary elements in award-winning Malaysian picturebooks.

This chapter summarises the present study and draws conclusions based on the various analyses and findings undertaken from the previous chapters. It hopes to provide an insight on how the visual and textual semiotic modes contribute to the meaning making process of literary elements in Malaysian picturebooks from the genre of fables, folktales, informational book and memoir. Chapter 7 begins with a review of the thesis in Section 7.2. It proceeds with a summary of research findings in Section 7.3, where the major findings of the three research questions are discussed. Section 7.4 highlights the implications of the study and recommends the use of visual metalanguage checklist in the ESL classrooms. Section 7.5 presents the limitations of the study while Section 7.6 provides suggestions for future research. Chapter 7 ends with Section 7.7 which offers a reflective insight and concludes the thesis.

7.2   A Review of the Thesis

The main aim of this study is to investigate how Painter et al's (2013) framework can be adapted to analyse the representation of literary elements in Malaysian picturebooks from the genre of folktale, fables, memoir and informational book. There is a substantial body of research on multimodality and picturebooks, but there are hardly any studies that look at how literary elements are represented in Malaysian picturebooks.   The research questions which have been delineated in Chapter 1 scaffolds the explanation, analysis and interpretation of data presented in Chapters 4, 5 and 6. The adoption of multimodal analysis aims to identify the different visual and textual meaning potentials that are prevalent in picturebooks and how they cohere to construe literary elements inter-modally. The study's main objective is to ascertain how the selected four literary elements are represented visually and textually in Malaysian picturebooks. In addition, it also looks into how intermodal cohesion is realised in the six picturebooks. The emergent nature of the study also paves the way to explore how a visual metalanguage checklist can be developed to help teachers and young learners understand the literary elements better and simultaneously introduce visual literacy to them.

Two co-raters were utilised to ensure accuracy in the interpretation of data. In addition, triangulation consisting of one-on-one interviews with the three writer-illustrators were conducted to help validate the findings too. The six picturebooks used in the study were *Longhouse Days*, *The Real Elephant*, *The Proud Butterfly and the Strange Tree*, *The Magic Buffalo, The Wonderful Sparrow* and *Land Below the Wind*. Data was derived from the analysis of texts and images from the six picturebooks and the three separate interviews conducted with the writer-illustrators. This research intends to address the gap in multimodality by focusing on how literary elements are represented visually and textually. This is done by using six award-winning Malaysian picturebooks.

7.3 Summary of Research Findings

The following three subsections discusses the findings of the three research questions.

7.3.1 Research Question 1: How are literary elements represented visually in Malaysian picturebooks?

The visual analysis concentrating on the representation of literary elements in picturebooks was conducted using Painter, Martin, and Unsworth (2013) framework which was adapted to suit the needs of this study. Painter et al's (2013) framework is mainly deduced from the works of Kress and Van Leeuwen (2006) with some new additions like character manifestation and appearance.

7.3.1.1 Finding RQ 1: The visual representation of literary elements.

In terms of visual representation of the literary element 'character', four aspects are analysed. They are character attribution, character qualities, character manifestation and appearance and affiliation between characters. The visuals provide pertinent details in terms of character attribution like information about physical features and aspects like ethnicity and occupation especially when the protagonist is a human (Prior, Willson, & Martinez, 2012; Willson, Falcon, & Martinez, 2014). Additionally, the visuals also provide detailed depiction of characters' transformation especially when their appearance is abnormal like the main character's various physical transformation in *The Real Elephant*.

The character attributions in four out of the six picturebooks are realised through conceptual images where there are no vectors that link characters together in action and reaction structures (Kress & van Leeuwen, 1996; Sipe, 2001). The static representation of the characters in these visual openings and their exaggerated size enable reader-viewers to assess all their external attributes. In addition, the main or supporting

characters are positioned in the centre when the focus of the story is on them or when they are first introduced (Giorgis, 2009) and this enables reader-viewers to note down all details of their external appearance. Clearly, semiotic resources like size and position play an important part in highlighting character attribution in picturebooks (Moebius, 1986; Nodelman, 2005).

The exceptions to these findings are seen in Awang Fadilah's *Land Below the Wind* and Jainal Amambing's *Longhouse Days* as the main characters' size is not embellished in the introductory visual and in terms of appearance, they are not given any special features that sets them apart from the other characters. The fact that these two picturebooks are narrated from a first-person perspective and they are not fables or folktales may be the reasons why. Additionally, in *Land Below the Wind*, the main character is depicted in a 'non-realistic 'minimalist' style which uses circles or ovals for character's heads and dots or small circles for eyes. (Painter et al. 2013, p.30). As such, it is difficult to discern his facial features. The 'minimalist' style is often used in picturebooks focussing on social issues, but in this case, it is used in a picturebook promoting the state of Sabah.

Character qualities can be inferred visually by looking at the characters actions or mannerisms. In most cases, the characters' actions help to highlight their nature like Usan-Usan's action of feeding the sparrow (WS) and the butterfly's action of breaking the tree's branch (PB). However, it is difficult to ascertain the inner traits of the main character or his sister in *Land Below the Wind* as the visuals are mainly conceptual representations that depicts them in various poses. *Land Below the Wind* is an informational picturebook about the state, Sabah, and as such, it may not be necessary to highlight the main or supporting character's inner traits. The characters are merely

intermediaries who help to provide details about the state Sabah, its natives and its culture.

For the aspect of character manifestation and appearance, only one feature is needed for a character to remain recognisable (Painter et al., 2013). This, however, is not evident in *Longhouse Days* and *Land Below the Wind* as the characters are not ascribed any distinguishable features. In cases like this, the code of size, proximity and position can be utilised to identify and track the main character especially when the main character is surrounded by friends who look just like him. For instance, in *Longhouse Days*, the main character is the one who is manifested completely and whose size is exaggerated (refer to Figure 4.27), or the one who maintains eye-contact with the readers (Figure 4.19). In *The Real Elephant*, system of proximity is utilised as the main character is the one who is nearest to the tree and the forbidden fruits (refer to Figure 4.9). The findings clearly prove the roles played by visual resources like size, position and proximity.

Affiliation between characters is analysed visually using the systems of power, proximity and orientation. The way characters act, interact and connect with each other helps to reveal their true nature (Tsai, 2011 as cited in Hsiao, C. Y., & Chen, C. M. (2015). The analysis shoes that system of proximity is the most commonly used system in Malaysian picturebooks to determine the interpersonal engagement between characters. This is followed by system of orientation and system of power. Ironically, system of power is not utilised in *Longhouse Days* and *Land Below the Wind* because no eye contact is established between the characters. Instead, the main characters try to form a relationship with the viewers by directing their gazes towards them.

In terms of the literary element 'setting', maximum commitment of circumstantiation is created through panoramic views or 'establishing shot' in the introductory opening which is quite common in picturebooks. However, this differs

slightly in Land *Below the Wind,* a black and white picturebook, where information about the state Sabah is revealed in each opening via the intricate and detailed illustrations. Each visual in this picturebook provides a lot of clues about Sabah, its heritage and its indigenous people. Evidently, visuals play an important part in conveying information about setting in picturebooks with ethnic content (Nikolajeva, 2002). Alternatively, the visual depiction of setting takes a backseat in picturebooks where the same circumstantiation or context is maintained or if the focus of the story shifts to the character's physical transformation like in *The Real Elephant* (RE) and *The Proud Butterfly and the Strange Tree* (PB).

For setting of time, a temporal relation is evident when a character appears over two visuals and there is a change in context (Painter, 2007). This is evident in the analysis of inter-circumstance options in five of the picturebooks (refer to Section 4.3). The only exception to this is seen in *Land Below the Wind*, an informational picturebook where setting of time is apparent minimally.

The findings for the literary element 'point of view' shows that the 'contact' option is utilised fully in stories narrated using the first-person perspective like *Land Below the Wind* and *Longhouse Days.* Although the contact option is normally not utilised in picturebooks as they disturb the narrative plot (Moya, 2010; Painter et al., 2013), it is probably favoured in these two picturebooks as their genre is information and memoir. In addition to the contact option, the writer-illustrators of these two picturebooks also use frontal angles to generate involvement with the readers (Kress & Van Leeuwen, 2006; Moya, 2014). The use of 'contact' visuals and frontal angles to strengthen the characters' engagement with the reader-viewers is marred by the use of long shots (Kress & Van Leeuwen, 2006; Moya & Sanz, 2008; Painter et al., 2013; Unsworth, 2013). In the other four picturebooks, the contact option is used selectively to introduce the main characters,

highlight key moments in the story or to encourage empathy. In these cases, the character is often placed in the foreground.

In terms of the literary element 'mood', the findings show that facial expression is the most frequently used visual affect in Malaysian picturebooks to convey mood, followed by bodily stance and gesture. This is probably because it is easier to convey emotions and draw emotional responses from readers via facial expressions. The eyes and the mouth are the two main features that reveal human emotions (Nikolajeva, 2013). The feelings conveyed via facial expressions in the Malaysian picturebooks are the six basic emotions which are surprise, fear, anger, disgust, happiness and sadness (Nikolajeva, 2013; Tan & Nareyek, 2009). It is however difficult to depict nuances of emotions visually and even harder if the main characters are males as a study by Tian (2010) points out that male characters' facial expressions are mostly neutral. Alternatively, in the case of *The Real Elephant*, colour plays an important role as the main character's odd eye colour offer clues that indicates imminent danger. This information, however, is not evident in the main character's facial expression or bodily stance.

7.3.2   Research Question 2: How are literary elements represented textually in Malaysian picturebooks?

The textual analysis of literary elements is organized using Painter et al's (2013) framework which was adapted to suit the needs of this study. The adapted framework, extrapolated from the work of scholars like Halliday and Matthiessen (2004), Martin and White (2005) and Martin and Rose (2003) is used to answer the second research question.

7.3.2.1 Finding RQ 2: The textual representation of literary elements.

Character attribution, character qualities, character identification and affiliation between characters are the four aspects focussed on the textual analysis of the literary element 'character'. For character attribution, all clauses in the picturebook texts related

to the main and supporting characters are analysed in terms of the relational processes and their effects on the construction of each character. The findings reveal that Intensive Attributive processes are predominantly used in four picturebooks as they are more descriptive, and they add clarity as well as vividness to the characters. This is followed by Possessive Attributive processes and Intensive Identifying processes. Generally, characters in narratives are often ascribed external physical attributes as this will enable readers to picturise them. Only the main characters in *Land Below the Wind* and *Longhouse Days* are not assigned any attributes as they do not have a major role in these picturebooks. Additionally, external attributes are not really necessary in an informational picturebook like *Land Below the Wind* and in *Longhouse Days*, a memoir. Overall, only minimum meaning is instantiated textually in all the picturebooks as the most common information provided by the writers are gender, name, external appearance and age of the main and supporting characters.

For the analysis of character qualities, a category of the Attitude system known as Judgement is used (Martin & White, 2005). Judgement consists of language resources for evaluating people's behaviour and as such, is also known as evaluative language. The findings revealed pertinent information regarding the character's behaviour or personality in all the six picturebooks. A total of 20 instances of evaluative language are found in the six picturebooks, out of which 8 qualities are explicitly inscribed. The number of invoked (implicit) evaluative language exceeds inscribed ones. Most of the qualities that are used to describe the main characters' internal traits are positive in nature except in *PB*, where the main character is initially attributed with negative qualities. In the case of *LD* and *LW*, both instances of attitudinal language in each picturebook are implicit or invoked as they are written from the first-person perspective and as such, it is highly unlikely for the narrators to describe themselves explicitly. Instead, readers are given opportunities to form their own judgements.

Following this, the analysis of character identification shows that there are some irregularities in the way characters are introduced in *The Wonderful Sparrow, Longhouse Days* and *The Magic Buffalo.* In these three picturebooks, the presuming reference is used to introduce the characters instead of the presenting reference. However, this does not affect the flow of the story as the presenting reference appears in the same clause. Another highly irregular use of reference is in seen in the picturebook titled *Land Below the Wind* where the presuming reference 'I' was used throughout to present and track the main character. In cases like this, the character's identity must be retrieved from somewhere else (Eggins, 1994). Additionally, in *Land Below the Wind* and *Longhouse Days*, the secondary characters are introduced by the main characters using the possessive determiner 'my' as both these picturebooks are written from the first-person point of view. In cases like this, possessive determiners like 'my' can be used to introduce and keep track of characters. In brief, character identification helps to identify who are the main and supporting characters in each story based on the number of times they are identified.

Affiliation between characters is not emphasised textually in the six picturebooks as there is only one instance of verbal conversation (*PB*) and three instances of one-sided dialogues or conversations (*WS. PB, RE*). The lack of intimacy markers and verbal conversations between the main and supporting characters clearly prove that there is a wide interpersonal distance between the characters.

The literary element 'setting' is analysed textually using Circumstances of location as it focuses on place and time. The findings show that circumstances of time appear more frequently than circumstances of place. Information about time is mainly conveyed via practical phrases and clauses of time like 'almost harvest time' as this

concept cannot be relayed visually. Alternatively, the findings reveal that the backdrop setting for all the places are kept simple and often features familiar places. Setting details changes in most of the picturebooks except in *The Real Elephant*. In this picturebook, setting takes a backseat as the focus is on the main character's different transformations.

The textual analysis of the literary element 'point of view' highlights the fact that four of the picturebooks are written from a third person limited omniscient perspective while two of the picturebooks are written from a first-person perspective. The perspective chosen by the writer depends on the genre of the picturebook. In this study, all the four fables and folktales picturebooks are narrated from the third-person perspective while the first-person perspective is used in *Longhouse Days*, a memoir and *Land Below the Wind*, an information type picturebook. The use of first-person point of view in these two picturebooks generates feelings of kinship as the narrators try to share their life story and the place they come from with the readers (Coulter & Smith, 2009). Additionally, since there are no magical elements or mystery in these two picturebooks, the use of first-person perspective provides credibility to the narration. The other four picturebooks written from the third-person perspective are recounted by external narrators whose point of view remains outside the world of story. The stories in these four picturebooks have some magical or supernatural elements in them and as such, the consistent use of third-person point of view is suitable (Schanzer, 1996).

The textual analysis of 'mood' is identified by analysing the use of verbal affect and the overall atmosphere surrounding the text. The analysis of emotional language used in picturebooks shows that there are 32 instances of inscribed verbal affect instances and 10 instances of invoked verbal affect instances in Malaysian picturebooks. The prevalence of a higher number of verbal affect used explicitly is probably because most young learners might find it difficult to read between the lines or infer language that is

423

implicitly written. Additionally, the picturebooks that have the least number of verbal affect are *LD* and *LW* as they are written from the first-person perspective and the one with the most number of verbal affect is *The Magic Buffalo* as it reveals the changes in the main character's feelings.

Understanding how literary elements are represented textually in picturebooks will help young learners to process the story easily and build their textual knowledge. This knowledge will then enable them to be a more critical reader. Ultimately, knowledge of literary elements will enable young learners to easily interpret the writer's underlying message (Lukens & Cline, 1995).

7.3.3 Research Question 3: How do the visual and textual sign systems cohere to develop literary elements in Malaysian picturebooks?

The intermodal cohesion of visual and textual meaning potentials in picturebooks enables meaning to be expressed beyond the sum of what is normally conveyed in a single mode. Each mode has its own semiotic resources with different affordances which limits or maximises its potential (Bezemer & Kress, 2016; Kress, 2013). The interplay between modes is mostly based on communicating or representing meaning using the most suitable mode as each mode is specialised for different functions (Bezemer & Kress, 2016). The intermodal cohesion analysis helps to see the integration of modes and also the roles each mode plays in the picturebooks. The findings as highlighted in subsection 7.3.3.1 show that in Malaysian picturebooks, the visual mode commits more meaning or carries the functional load for literary elements like character, setting and mood. ((Bezemer & Kress, 2016; Jakobsen, 2019).

7.3.3.1 Finding 3: The intermodal cohesion of literary elements.

The analysis for intermodal cohesion shows that visual mode commits more meaning for the literary element 'character'. For 'character attribution', the visual mode plays a more central role as the conceptual images of the characters provide details that are not available textually like ethnicity, occupation, gender and physical size. Additionally, the visual mode commits more meaning in picturebooks like *The Real Elephant* where the main character undergoes various transformations by providing explicit details which are not available in the textual mode. In terms of 'character qualities', the visuals are able to highlight the inner traits of some characters through their facial expressions and actions. For instance, basic qualities like proud (*PB*), anger (*PB*), evil (*RE*), friendly (*MB*) are easily relayed through visuals but certain complex mental qualities like inquisitive (*RE*) can only be relayed textually (Nikolajeva, 2010).

For character manifestation and appearance/character identification, the textual mode plays an important role as it validates and ascertains the identity of characters who are not attributed with outstanding facial features as in the case of *Land Below the Wind*, where the illustrator uses the minimalist style drawing to depict them. The textual mode also helps to ascertain the identity of characters who undergo physical transformations like the characters in *RE* and *PB*. The visual mode on the other hand helps to confirm the identity and provide some details about characters who are introduced and tracked using only the presumed reference 'I' like in the case of *The Land Below the Wind* (Eggins, 1994, p.95). In this picturebook, information about the character's identity can only be retrieved from the visual mode. Additionally, visual resources like size and position help to confirm the identify of characters who are not assigned any names textually or given any distinguishable feature visually.

Character manifestation and appearance or character identification meaning making systems also help to ascertain the main character or pinpoint the supporting character. The findings show that a character who appears least often does not have an important role in the story while a character who appears in all or most of the openings is often the protagonis.

The analysis for intermodal cohesion of "affiliation between depicted characters" shows that both visual and textual modes are necessary to construe meaning although in some picturebooks, only one semiotic mode plays a dominating role. For instance, in *The Real Elephant*, the fact that the tree is superior is only conveyed visually. In short, the omission of information about character relationships enables text and visuals to contradict each other in some way or act in 'counterpoint' (Nikolajeva, 2002).

The intermodal cohesion analysis of setting in the six award-winning Malaysian picturebooks shows that visuals contribute more meaning that the written text to the construction of setting of place. Maximum commitment of circumstantion for setting of place is conveyed visually in the introductory opening for four out of the six picturebooks. In fact, in Land *Below the Wind*, an informational black and white picturebook, details about the place, a village in Sabah, is evident in all the visual openings but no information is provided about time. Furthermore, a purely visual single and double-page spread offers additional information about setting of place in two picturebooks. This is seen in *The Real Elephant*, where the final single-page visual provides information about the state of the strange tree while in *Longhouse Days*, the double-page spread in Opening 5 (Figure 4.42) conveys a lot of pertinent information about the interior of a longhouse and the activities that takes place during a celebration. In terms of setting of time, the visuals provide information about the time of the day while the written text indicates the period of time when certain events occur using indefinite indicators of time as four of the picturebooks

426

are either fables or folktales. However, both modes are necessary for readers to interpret the story especially the progression of time since the visual openings depict the characters performing different actions in each opening. As such, the mediation of the verbal text is needed.

In terms of point of view, the writer-illustrators of *Longhouse Days,* a memoir picturebook and *Land Below the Wind,* an information picturebook, choose to maintain the first-person point of view throughout the written text to make it convincing. According to Schanzer (1996), writers of fantasy and magical story often maintain a consistent point of view to in their work to make the stories convincing. This point of view however "limits readers to that character's perspective" (Temple, Martinez, & Yokota, 2011, p. 46). The writer-illustrators of these two realistic picturebooks probably maintained a consistent point of view to ensure readers have faith in the narration and to form an affinity with the reader-viewers. The visuals in the two picturebooks show the main characters establishing eye-contact with the readers. This relationship is further enhanced by the full use of frontal angles to depict the characters. However, the use of long shots to depict the characters creates a slight distance in the relationship. Hence, the reader-viewers may not be able to connect completely with the characters.

The other four picturebooks, *RE, PB, MB* and *WS* are written from the perspective of a third person because it is easier for the writers to clarify disputes and the actions taken by the main characters. Readers also find it easier to comprehend stories written from this perspective (Schanzer, 1996). The visuals in these four picturebooks, on the other hand, have a combination of both 'contact' and 'offer' images. The addition of contact images in the three picturebooks (*WS, PB, MB*) to depict the characters visually clearly shows that the writer-illustrators want to create kinship with the readers.

427

For the literary element 'mood', the intermodal cohesion analysis clearly proves that the visual mode plays a bigger role in establishing mood as emotions can be relayed or embodied instantly via both colours (ambience) and visual affect like facial expressions, gestures and stance (Nikolajeva, 2013). The visual mode enables readers to create instant relationships with the characters. Additionally, visuals are also able to rekindle emotions in readers based on their memories and experiences in life (Nikolajeva, 2012). The textual analysis of the literary element 'mood' conveyed via emotional language does not create a surge of poignant feeling as in most instances only single word adjectives are used. The brevity of words in picturebooks is also a factor for this. In some cases, this happens because the writers do not want the readers to foster a close bond with the main character (Painter et al., 2013). On the other hand, nuances of emotions and complex emotions are conveyed precisely and easily via the textual mode compared to the visual mode which often only depicts the six basic emotions (Nikolajeva, 2012, 2013; Nikolajeva & Scott, 2006).

7.4   Implications and Significance of the Study

The multimodal analysis of the four literary elements proves that both visual and textual semiotic resources are used to express literary meanings as each mode has its own codes and conventions. The logics that govern these modes are different. A visual image is governed by spatiality and composition while written text is governed by temporal sequence (Kress, 2003). As such, young learners cannot rely on cognitive strategies used to comprehend written texts to decipher the meanings of visual images (Serafini, 2011). Instead, they should be equipped with knowledge of visual meaning systems or visual literacy knowledge to decode the meaning of multimodal ensembles (Kachorsky, Moses, Serafini, & Hoelting, 2017).

Young learners are exposed to a plethora of visual stimuli in their daily life like Pinterest, Facebook, Snapchat and Instagram. However, they still need to know what aspects to look out for in visuals for each literary element, how to read them and how to discern the relationship between visual and textual elements before combining them together to get a composite whole. This entire process requires higher order thinking skills, viewing skills and reading skills (Apol, 2017). As such, young learners need to be taught the correct terminologies or metalanguage when viewing picturebooks or discuss language conventions in multimodal texts as it will aid their meaning-making process (Pantaleo, 2018).

7.4.1 Significance of the Present Study

Academically, the significance of this study lies in the formulation of the conceptual frameworks that were used to analyse the visual and textual representation of literary elements in Malaysian picturebooks (refer to Section 3.3). It is hoped that these frameworks will enable a detailed multimodal analysis of literary elements. Additionally, the application of multimodal analysis of literary elements in Malaysian picturebooks is also an area that is yet to be researched locally.

The study also developed a visual metalanguage checklist to analyse literary elements in picturebooks and this is another contribution for future research in multimodality. Based on the findings from this research, a visual metalanguage checklist that has a set of important terms for describing the four literary elements is developed and featured in Table 7.1 and Appendix G. This checklist can be used to teach young learners the various visual meaning making systems that are utilised in picturebook illustrations. The metalanguage that is necessary for young learners to know for each literary element is italicised. Young learners may find this visual meaning-making checklist overwhelming but if they take time to carefully observe the visuals and listen to the

instructions given, they will be able to develop the disposition to do so (Pantaleo, 2020). This will simultaneously improve young learners' visual literacy knowledge too.

The checklist only covers the visual meaning making systems as this mode is often not fully exploited or deconstructed by teachers and students. At this juncture, the teaching point of visual meaning making systems is more relevant and necessary as both students and teachers often find it difficult to unravel the embedded meanings expressed by the visual mode. Additionally, the message conveyed by the textual mode or the written text in picturebooks is more straightforward unlike the visual message which is coded by various semiotic aspects like colour, size, position and angle.

The researcher believes that the visual metalanguage checklist will be useful for teachers as numerous studies have shown that many teachers lack the aesthetic training that is necessary to understand the visual dimensions of multimodal texts and to teach these aspects confidently to their students. (Serafini, 2009, 2012a, 2012b; Sipe, 1998). There may also be educators who need to develop and extend their own understanding of visual arts elements (Pantaleo, 2018). This is probably because multimodal literacy and in particular the teaching of visual literacy is not given much importance in school curriculum. Teachers must be equipped with this knowledge as this will enable them to help students connect their classroom-based print literacies with the multiliteracies that they encounter outside the school (2009,2012). Currently, with the advancement of media and technologies, the literacy landscape has been constantly changing and it is necessary for teachers to prepare their students for these changes by incorporating a visual-rich environment in their classrooms by including visual or multimodal texts.

7.4.1.1 Visual Metalanguage Checklist for Literary Elements

This subsection looks at the visual metalanguage checklist to analyse the aspects in order to comprehend the selected four literary elements. The complete visual metalanguage checklist with possible questions to ask is available in Appendix G.

Table 7.1

Visual Metalanguage Checklist for Literary Elements

Literary Elements	Aspects	Visual Metalanguage
Character Attribution	*External Appearance*	• **Explicitly inscribed (phyical appearance)** - skin tone, - hairdo - props - size, (refer to salience), - headgear, ornaments, - costumes • **Implicitly inscribed/ Infer** - age, class, ethnicity, - role
	Conceptual Narrative	**Conceptual Structures** • static images of character • holding a pose • characters as members of a class or structure **Narrative Structures** • characters are engaged in activities/action symbolic structures

	Salience – *(colour, size, contrast, movement)* Salience is the most noticeable aspect in an image that draw's the viewer's attention	**Position of main and supporting characters** • *Foreground* – important (the part of a view that is nearest to the reader) • *Middleground* – very important – (the part of an image that appears neither in the front or in the far distance. Action often takes place here) • *Background* – less important (the area that can be seen behind the main object or behind the foreground and midground) • *Left (old) – Right (new)*
		Size of characters • *Exaggerated* – to show power or importance, inflated ego • *Equal* size – neutral relationship • *Smaller size* – weaker character
Character Qualities	*Evoked Judgements*	• **Actions** – feeding the poor (kind), – fights during a war (brave) • **Depicted affect** – haughty (nose in the air) – friendly (often surrounded by people/ pets) – shape of body features.
Character Manifestation and Appearance	*Manifestation*	**Complete** • Character's head included • Front view • Profile view
		Metonymic • Body part • Shadow • Silhouette
		Note: Use the following resources if the characters look the same and have no distinguishable features • Size • Position • attire – cap, outfit or an accessory that dstinguishes the character from the others
	Appearance	• **Appear** – first depiction of the character
		Reappear – changed/unchanged in attribution • **Reappear** – immediately or later
Affiliation between character	*Power (vertical angle)*	**High Angle** – the character that looks down is dominant
		Eye level – neutral/ or equal relationship between characters
		Low Angle – The character that looks up is less important.

	Size	*Exaggerated* – to show power or importance Similar–neutral relationship Smaller–weaker character
	Proximity	*Impersonal* (far social distance / far apart)
		Social / Personal distance/ among good friends (apart quite close)
		Personal / Intimate (Close up)
	Orientation *(body position of the depicted characters)*	**Face-to-face** (attached)
		Side by side (solidarity if close)
		Facing away/ facing the back (no eye contact)
		Back-to-back (detached)
		Body contact – touch (attached/ engaged)
Setting or Circumstance	**Spatial** (Place)	• *Minimum circumstantial details* • *Detailed or maximum circumstantial details* • *Panaromic view* – provides a wide angle view of a physical space • *symbolic meaning* – dark forest indicates danger
	Inter-circumstantiation	• *decontextualised* - circumstantial setting removed or reduced from the previous visual • *recontextualise* – circumstantial setting increased from that of previous visual
	Temporal (Time)	• *Vibrant warm or cool colours* and the presence of sun indicate daytime • *Muted dark* shades and the presence of moon or stars indicate nightime. • *Temporal relation* – different moments are shown in two consecutive openings or when the readers read/view the visuals from left to right
Point of View (how the reader views the story) *Character Presentation*	*Internal focalisation*	• Characters are presented facing the readers *'front on'*. • *Involvement* is evident as characters are presented through the *horizontal angle'*. • *Direct contact* – readers are invited to be involved in the story • *Focaliser* – The way a reader-viewer is spatially aligned to see the events. • *Mediated* – The reader-viewer is positioned along with character or as character • *Spectator* – The reader-viewer is not involved or unmediated.

	External focalisation	• Characters are presented from an *oblique horizontal angle*. • No contact - Readers are not invited to participate in the story. • *Unmediated focalisation* – The reader-viewer observes the visuals without being positioned as a character.
Gaze **(the direction in which someone is looking / a visual form of direct address)**	*Observe* *(- gaze)* *Oblique gaze* *'Third person' visual focalisation*	• The character's indirect gaze is away from the reader's eyes. No eye contact between the reader and the characters. • The character is **looking off in a different direction** but the readers can still see what they are lookin at. • The characters only offer information to the reader- viewers. • The reader does not align with any character's point of view. The character will either be looking sideways or outside the frame. • **Unmediated observers** – The readers are not involved in the story. They are observers
	Contact *(+gaze)*	• *Direct (frontal gaze/ frontal angle)* - the character gazes at the reader/viewer *front on* as if expecting them to participate in the story. The character **looks directly** at the readers. • *Invited* – head/eyes turned from side/ tilt of the head is used to involve the readers with the situation. • **Minimum involvement** – contact is established but the involvement is minimal because of long shots and far social distance. • **Mediated** – The reader-viewer is positioned along with character or as character
Mood **How is atmosphere or ambience conveyed?**	*Ambience* *(infused*)*	*Vibrancy* • *Vibrant*-full saturation (pure*)* or *Bold* • *Muted*-lower saturation or **Soft** - *Light* (white is added) *Dark* (black is added)
		Warmth • *warm* colours – red, orange, yellow hues • *cool* colours – blue, green, acqua hues
		Familiarity • *familiar* – more colour differentiation • *removed* – less colour differentiation
	Ambience Defused	• *Dramatise*d **–** with lighting effects • *Flat* – no lighting effects

	Visual Affect	*Facial Expessions* • Meanings conveyed by the eyes, mouth, eyebrows (smile, frown, etc) and nostrils • devoid of facial expressions/ blank expression • **Minimalist drawing style** – readers are relatively detached • **Naturalistic style** – reader-viewers engage with the characters • **Generic style** – reader-viewers stands in the character's shoes
		Bodily Stance/ Posture (the way a person stands or sits) Eg: slumped, erect, leaning forward
		Gestures - movements of arms, hands and legs

7.5   Limitations of the Study

This study has provided insights into how literary elements are represented visually and textually in Malaysian picturebooks. As in any other studies, there are several limitations of the present study, which are presented below.

i.   The study only covered the six award-winning Noma Concourse Malaysian picturebooks which were published locally. A number of the Noma Concourse winning entries are not published. Apart from these picturebooks, there are also other Malaysian picturebooks that have won awards locally and internationally. Thus, the findings are not representative of other Malaysian picturebooks.

ii.   The textual or verbal metalanguage checklist is not provided in this study. Textual analysis of literary element has been covered quite extensively in many literature books, researches and studies. Since visual literacy is not emphasised in many ESL classrooms, a visual metalanguage checklist is provided to aid the students' understanding.

iii. The six picturebooks are not considered postmodern picturebooks. As such, the results may be different if postmodern picturebooks are used.

iv. The study only investigated four literary elements. Other literary elements like plot and theme were excluded from the study.

v. The discussion of literary elements are not considered in light of the specific genre of each picturebook. Nevertheless, some key findings are contextualised in terms of genre and culture.

vi. The illustrators and the writers of the six picturebooks are the same person. The results may be different if otherwise.

7.6 Suggestions for Future Research

There are a few suggestions on how future research in multimodality can improve on this study.

i. This study concentrated on the genre of fables, folktale, information and memoir and has revealed some interesting insights on how literary elements meanings are construed in these types of picturebooks. Future studies can look at thematic and moral meanings in picturebooks and focus on socio-cultural context for their analysis.

ii. Future research can consider how literary elements are represented visually in other genres of picturebooks like science fiction, horror, comedy or can even apply the same insights to similar visual-verbal narrative forms, such as graphic novels, comics and webpages.

iii. Picturebooks are effective pedagogical tools. However, there is yet to be any studies on ascertaining the effects of using award-winning Malaysian picturebooks in improving the language and literary skills of Malaysian pupils, especially the reading and writing skills.

iv. The multimodal analysis of the six picturebooks show that visuals and text exhibit a complementary relationship where the visuals advance the story and provide more information. Future studies may look at picturebooks where the visuals and text contradict each other and create irony.

v. Empirical studies can be conducted using the visual metalanguage checklist where it is trialled with teachers and students in primary schools.

vi. Future studies can also look into how literary elements are represented in postmodern picturebooks which has metafictive features and postmodern literacy devices like multiple narrators and non-linear sequences (Serafini, 2012; Sipe & Pantaleo, 2010)

vii. A more extensive visual and textual metalanaguage checklist can be built in future studies where the interaction between the visual and textual mode is based on a larger corpus of children's picturebooks.

viii. Future studies can look at the similarities and differences between Malaysian picturebooks and western English picturebooks in terms of literary elements or socio-cultural context.

7.7   Reflections

This study explored the literary elements in picturebooks through text analysis using both visual, textual and cohesion frameworks. This study has added information to the current body of research by providing an in-depth analysis of how literary elements are represented visually and textually in Malaysian picturebooks. It is hoped that the results and the formation of a visual metalanguage checklist will be a helpful contribution to literature studies and the field of multimodality with regards to picturebooks.

REFERENCES

100 Favourite Malaysian Children's Books. (2013). Kuala Lumpur: Perbadanan Kota Buku.

Abdullah, N. A. P. (2015). *Language Use and Gender Representation in Children's Picture Books by Malaysian Authors.* Jabatan Bahasa Inggeris, Fakulti Bahasa dan Linguistik, Universiti Malaya.

Abrams, M. H. (1999). *A Glossary of Literary Terms* (7th ed.). USA: Heinle & Heinle.

ACARA. (2014). *Australian curriculum English (Version 6.0)*. Retrieved from http://www.australiancurriculum .edu.au/english. .

Al-Alami, S. (2019). Point of View in Narrative. *Theory and Practice in Language Studies, 9*(8), 911-916.

Allington, R. L. (2018). *Children's Literature in the reading program: engaging young readers in the 21st Century*. New York: Guilford Publications.

Anstey, M. (2002). " It's not all black and white": Postmodern picture books and new literacies. *Journal of Adolescent & Adult Literacy, 45*(6), 444-457.

Anstey, M., & Bull, G. (2010). Helping teachers to explore multimodal texts. *Curriculum Leadership Journal*.

Apol, L. (2017). For the Love of Literature: A Picture is Worth a Thousand Words. *Michigan Reading Journal, 49*(1), 13.

Arizpe, E., & Styles, M. (2003). *Children reading pictures: Interpreting visual texts*. London: Routledge.

Arizpe, E., & Styles, M. (2016). *Children reading pictures: Interpreting visual texts* (Second ed.). New York: Routledge.

Asp, E. (2017). What is a system? What is a function?. In T. Bartlett & G. O'Grady (Eds.), *The Routledge handbook of systemic functional linguistics.* New York Routledge.

Ataei, S. (2019). *Exploring the Emotional Language in the Twilight Novel as a Literary Discourse: An Appraisal Theory Analysis.* Paper presented at the Purdue Linguistics, Literature and Second Language Studies Conference.

Awang Fadilah. (2011). *Land Below the Wind*. Kuala Lumpur: Picture Book Art.

Aziz, A. H. A. A., Rashid, R. A., & Zainudin, W. Z. W. (2018). The enactment of the Malaysian common European framework of reference (CEFR): National master trainer'sreflection. *Indonesian Journal of Applied Linguistics, 8*, 409-417. doi:10.17509/ijal.v8i2.13307

Bang, M. (2000). *Picture this: How pictures work*. Boston: Little, Brown.

Barthes, R. (1977). *Image-music-text* (S.Heath, Trans.). London: Macmillan.

Bateman, J. (2014). *Text and image: A critical introduction to the visual/verbal divide*. London and New York: Routledge.

Baykal, N. (2016). Multimodal construction of female looks: An analysis of mascara Advertisements. *Dilbilim Araştırmaları Dergisi, 27*(2), 39-59.

Bearne, E. (2005). Multimodal texts: What they are and how children use them. In J. Evans (Ed.), *Literacy Moves On* (pp. 13-29). Portsmouth: Heinemann.

Bezemer, J., & Jewitt, C. (2009). Social Semiotics. In J.-O. Östman, J. Verschueren, & E. Versluys (Eds.), *Handbook of Pragmatics* (pp. 1-14). Amsterdam: John Benjamins Publishing Company.

Bezemer, J., & Jewitt, C. (2010). Multimodality: A guide for linguists. In L. Litosseliti (Ed.), *Research methods in linguistics*. London: Bloomsbury Publishing.

Bezemer, J., & Kress, G. (2008). Writing in multimodal texts: A social semiotic account of designs for learning. *Written communication, 25*(2), 166-195.

Birketveit, A. (2015). Picture Books in EFL: vehicles of visual and verbal literacy. *Nordic Journal of Modern Language Methodology, 3*, 1-27.

Birren, F. (2013). *Color Psychology and Color Therapy: A Factual Study of the Influence of Color on Human Life*: Martino Fine Books.

Bland, J. (2015). Pictures, images and deep reading. *Children's Literature in English Language Education, 3*(2), 24-36.

Bleed, R. (2005). Visual Literacy in Higher Education. *EDUCAUSE Learning Initiative Explorations 1,* , 1-11.

Booker, K. (2012). Using picturebooks to empower and inspire readers and writers in the upper primary classroom. *Literacy learning: The middle years, 20*(2), i-xiv.

Boyatzis, C. J., & Varghese, R. (1994). Children's emotional associations with colors. *The Journal of genetic psychology, 155*(1), 77-85.

Brumberger, E. (2011). Visual literacy and the digital native: An examination of the millenniallearner. *Journal of Visual Literacy, 30*(1), 19-47.

Bull, G., & Anstey, M. (2010). *Evolving Pedagogies (ebook): Reading and writing in a multimodal world*. Victoria: Curriculum Press.

Butler, C. (2006). *Teaching Children's Fiction* (C. Butler Ed.). New York: Palgrave Macmillan.

Caivano, J. L. (1998). Color and semiotics: A two-way street. *Color Research and Application, 23*(6), 390-401.

Cameron, L. (2001). *Teaching Language to Young Learners* Cambridge: Cambridge University Press.

Chan, C., & Chia, A. (2014). Reading Multimodal Texts Through A Narrative Theory Framework. *Int. J. Bilin. Mult. Teach. Eng, 2*(2).

Chandler, D. (2007). *Semiotics: The Basics*. London: Routledge.

Chandler, D. (2017). To what extent are teachers well prepared to teach multimodal authoring? *Cogent Education, 4*(1), 1-19.

Cheong, Y. M. (2013). *A multi-dimensional genre analysis of tourism homepages and web-mediated advertorials/Cecilia Cheong Yin Mei.* University of Malaya.

Chua, E. C. W. (2014). *Visual Literacy: An Investigation Into the Interpretation of Visuals Among Primary Learners.* Universiti Malaysia Sarawak.

Clement, L. D. (2013). On Beyond Z: The Visual Imagination and Postmodern Children's Picture Books. *Literature and Interarts: Critical Essays. Logrono: Universidad de La Rioja*, 53-78.

Cloonan, A. (2011). Creating multimodal metalanguage with teachers. *English teaching: Practice and critique, 10*(4), 23-40.

Cope, B., & Kalantzis, M. (2000). *Multiliteracies: Literacy learning and the design of social futures*. London: Routledge.

Cotton, P., & Daly, N. (2015). Cross-Continental Readings of Visual Narratives: An analysis of six books in the New Zealand Picture Book Collection. *Bookbird: A Journal of International Children's Literature, 53*(2), 36-44.

Coughlan, M. (2015). Review: Land Below The Wind by Awang Fadilah. Retrieved from http://mirrorswindowsdoors.org/wp/review-land-below-the-wind/

Coulter, C., & Smith, M. (2009). The Construction Zone: Literary Elements in Narrative Research. *Educational Researcher, 38*(8), 577-590.

Cresswell, J., & Miller, D. L. (2000). Determining validity in qualitative inquiry. *Theory into practice, 39*(3), 124-130.

Creswell, J. (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (Fourth ed.). Boston, MA: Pearson.

da Silva, L. M. (1998). Character, Language and Translation: a linguistic study of a cinematic version of A Streetcar Named Desire. *Cadernos de Tradução, 1*(3), 339-368.

Dallacqua, A. K. (2012). Exploring Literary Devices in Graphic Novels. *Language Arts, 89*(6), 365-378.

De Bortoli, M., & Maroto, J. (2001). *Colours across cultures: Translating colours in interactive marketing communications.* Paper presented at the Elicit 2001: Proceedings of the European Languages and the Implementation of Communication and Information Technologies (Elicit) conference.

Donovan, C. A., & Smolkin, L. B. (2002). Considering genre, content, and visual features in the selection of trade books for science instruction. *The Reading Teacher, 55*(6), 502-520.

Doonan, J. (1993). *Looking at pictures in picture books*. Stroud, Glos: Thimble Press.

Dreyfus, S. J., & Jones, P. (2011). *Mapping Place: further delicacy in circumstantiation.* Paper presented at the 36th International Systemic Functional Congress, Tsinghua University, Beijing, China. .

Eggins, S. (1994). *An Introduction to Systemic Functional Linguistics*. London: Pinter.

Emery, D. W. (1996). Helping readers comprehend stories from the characters' perspectives. *The Reading Teacher, 49*(7), 534-541.

Fang, Z. (1996). Illustrations, text, and the child reader: what are pictures in children's storybooks for? *Reading Horizons, 37*(2), 3.

Feathers, K. M., & Arya, P. (2015). Exploring Young Children's Use of Illustrations in a Picturebook. *Language and Literacy, 17*(1), 42-62.

Fletcher, K. L., & Reese, E. (2005). Picture book reading with young children: A conceptual framework. *Developmental review, 25*(1), 64-103.

Fludernik, M. (2012). *An Introduction to Narratology*. Hoboken: Taylor and Francis.

Galda, L., & Cullinan, B. (2006). *Literature and the child*. Belmont, CA: Wadsworth Thomson Learning.

Gallardo, B. C. (2006). *Analysis of a literary work using systemic-functional grammar.* Paper presented at the 33rd International Systemic Functional Congress.

Ganakumaran, S. (2003). Literature programmes in Malaysian schools: A historical overview. In S. Ganakumaran & V. Malachi Edwin (Eds.), *Teaching of Literature in ESL/EFL Contexts* (pp. 27-48). Petaling Jaya: Sasbadi Sdn Bhd.

Ganakumaran, S., Shahizah, I., & Koo, Y. (2003). The incorporation of the Literature Component in the Malaysian ESL syllabus for secondary schools: A study of pedagogical implications *Teaching of literature in ESL/EFL contexts* (pp. 62-87). Petaling Jaya: Sasbadi Sdn.Bhd.

Gardner, H. (2011). *Frames of mind: The theory of multiple intelligences*. UK: Hachette

Ghosn, I. (2013). Humanizing teaching English to young learners with children's literature. *Children's Literature in English Language Education Journal, 1*(1), 39-57.

Giorgis, C. (2009). Exploring Visual Images in Picture Books. In D. A. Wooten & B. E. Cullinan (Eds.), *Children's Literature in the Reading Program. An Invitation to Read* (3rd ed., pp. 3-14). Newark, DE: International Reading Association.

Gleeson, L. (2003). *Making picture books*: Scholastic Press.

Golden, J. M., & Gerber, A. (1990). A semiotic perspective of text: The picture story book event. *Journal of Reading Behavior, 22*(3), 203-219.

Griffith, K. (1994). *Narrative Fiction: An Introduction and Anthology*. Fortworth: Texas Harcourt College.

Griffith, P. (2010). Graphic novels in the secondary classroom and school libraries. *Journal of Adolescent & Adult Literacy, 54*(3), 181-189.

Groenke, S. L., & Youngquist, M. (2011). Are We Postmodern Yet? Reading Monster With 21st-Century Ninth Graders. *Journal of Adolescent & Adult Literacy, 54*(7), 505-513.

Grundvig, V. (2012). *Can picture books in the English classroom lead to increased reading comprehension?*

Halliday, M. A. K. (1978). *Language as a Social Semiotic*. London: Edward Arnold.

Halliday, M. A. K. (1994). *An Introduction to Functional Grammar* (2nd ed.). London: Edward Arnold.

Halliday, M. A. K., & Matthiessen, C. (2004). *An Introduction to Functional Grammar* (3rd ed.). London: Hodder Arnold.

Halliday, M. A. K., & Matthiessen, C. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). London and New York: Routledge.

Harper, L. J. (2016). Using picture books to promote social-emotional literacy. *Young Children, 71*(3), 80-86.

Harrison, C. (2003). Visual social semiotics: Understanding how still images make meaning. *Technical communication, 50*(1), 46-60.

Hassett, D. D., & Curwood, J. S. (2009). Theories and practices of multimodal education: The instructional dynamics of picture books and primary classrooms. *The Reading Teacher, 63*(4), 270-282.

Hladíková, H. (2014). Children's book illustrations: Visual language of picture books. *CRIS-Bulletin of the Centre for Research and Interdisciplinary Study, 2014*(1), 19-31.

Holtzschue, L. (2012). *Understanding Colors: An Introduction for Designers*. New York: John Wiley & Sons.

Huang, C.-W. (2014). Teaching visual narratives using a social semiotic framework: the case of manga. *Multimodal approaches to research and pedagogy. Recognition, resources and access, Nueva York: Routledge.(Routledge studies in multimodalities,# 10)*, 71-90.

Huang, C.-W., & Archer, A. (2012). Uncovering the multimodal literacy practices in reading manga and the implications for pedagogy *New media literacies and participatory popular culture across borders* (pp. 55-71). New York: Routledge.

Isa, N. H., & Mahmud, C. T. (2012). Literary texts for Malaysian secondary schools: Needs versus policy. *International Journal of Humanities and Social Science, 2*(7), 76-86.

Ismail, A., & Yusof, N. (2016). Readability of ESL picture books in Malaysia. *Journal of Nusantara Studies (JONUS), 1*(1), 60-70.

Jainal Amambing. (2011a). *Longhouse Days*. Kuala Lumpur: Picture Book Art.

Jainal Amambing. (2011b). *The Magic Buffalo*. Kuala Lumpur: Picture Book Art.

Jainal Amambing. (2011c). *The Proud Butterfly and the Strange Tree*. Kuala Lumpur: OYEZ.

Jainal Amambing. (2011d). *The Wonderful Sparrow*. Kuala Lumpur: Picture Book Art.

Jakobsen, I. K. (2019). Inspired by image: A multimodal analysis of 10th grade English school-leaving written examinations set in Norway (2014-2018). . *Acta Didactica Norge, 13*(1). doi:http://dx.doi.org/10.5617/adno.6248

Jalongo, M. (2004). *Young children and picture books*. Washington DC: National Association for the Education of Young Children.

Jewitt, C. (2005). Multimodality,"reading", and "writing" for the 21st century. *Discourse: studies in the cultural politics of education, 26*(3), 315-331.

Jewitt, C. (2007). A multimodal perspective on textuality and contexts. *Pedagogy, Culture & Society, 15*(3), 275-289.

Jewitt, C. (2008). Multimodality and Literacy in School Classrooms. *Review of Research in Education, 32*, 241-267.

Jewitt, C. (2014a). Different approaches to Multimodality *The Routledge Handbook of Multimodal Analysis* (Second ed.). London and New York: Routledge

Jewitt, C. (2014b). An Introduction to Multimodality. In C. Jewitt (Ed.), *The Routledge Handbook of Multimodal Analysis*. London and New York: Routledge.

Jewitt, C. (2014c). *The Routledge Handbook of Multimodal Analysis* (Second ed.). London and New York: Routledge London.

Jewitt, C., & Kress, G. R. (2003). *Multimodal literacy*. New York: Peter Lang.

Jewitt, C., & Oyama, R. (2001). Visual meaning: A social semiotic approach. *Handbook of visual analysis*, 134-156.

John, A. E., & Akinkurolere, S. O. (2013). Reading Meaning through the Visual Images: Social Semiotic Approach to TELL Magazine in Nigeria. *Reading, 17*.

Kachorsky, D., Moses, L., Serafini, F., & Hoelting, M. (2017). Meaning making with picturebooks: Young children's use of semiotic resources. *Literacy Research and Instruction, 56*(3), 231-249.

Kaminski, A. (2013). From reading pictures to understanding a story in the foreign language. *Children's Literature in English Language Education Journal, 1*(1), 19-38.

Kauppinen-Räisänen, H., & Jauffret, M.-N. (2018). Using colour semiotics to explore colour meanings. *Qualitative Market Research: An International Journal, 21*(1), 101-117. doi:https://doi.org/10.1108/QMR-03-2016-0033

Kaur, P., & Mahmor, N. (2014). Examining the role of the English literature component in the Malaysian English curriculum. *Procedia-Social and Behavioral Sciences, 134*, 119-124.

Keen, S. (2011). Fast tracks to narrative empathy: Anthropomorphism and dehumanization in graphic narratives. *SubStance, 40*(1), 135-155.

Kiefer, B. (1993). Visual criticism and children's literature. In B. Hearne & R. Suton (Eds.), *Evaluating Children's Books: A Critical Look* (pp. 73-91). Monticello. IL: Allerton Park Institute Papers.

Kiefer, B. (1995). *The potential of picturebooks: From visual literacy to aesthetic understanding*: Merrill.

Kiefer, B. (2015). Reading the Art of the Picturebook. In J. Flood, S. B. Heath, & D. Lapp (Eds.), *Handbook of research on teaching literacy through the communicative and visual arts, volume II: A project of the International Reading Association.* (Vol. II, pp. 375-380). New York: Routledge.

Kirszner, L. G., & Mandell, S. R. (2007). *Literature: Reading, Reacting, Writing.* (Sixth ed.). Boston: Thomson Wadsworth.

Kondowe, W. (2014). Presidents and Ideologies: A Transitivity analysis of Bingu wa Mutharika's inaugural address. *International Journal of Language and Linguistics, 2*(3), 174-180.

Kong, L. (2018). *A Multimodal Analysis of Hospital Homepages.* Paper presented at the International Conference on Language Phenomena in Multimodal Communication (KLUA 2018).

Koss, M. (2015). Diversity in contemporary picturebooks: a content ana. *Journal of Children's Literature, 41*(1), 32-42.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. London: Routledge.

Kress, G. (2013). Multimodal discourse analysis. In J. P. Gee & M. Handford (Eds.), *The Routledge Handbook of Discourse Analysis* (pp. 61-76). London: Routledge.

Kress, G., & van Leeuwen, T. (1996). *Reading Images: The grammar of visual design*. London: Routledge.

Kress, G., & van Leeuwen, T. (2002). Colour as a semiotic mode: Notes for a grammar of colour. *Visual Communication, 1*(3), 343-368.

Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). New York: Routledge.

Kuhnke, E. (2012). *Body language for dummies*. West Sussex: John Wiley & Sons.

Kumarasamy, J., Devi Apayee, P., & Subramaniam, M. (2014). Emotion and expression responses through colour: A literature review. *Available at SSRN 2435741*.

Kurt, S., & Osueke, K. K. (2014). The effects of color on the moods of college students. *SAGE Open, 4*(1), 2158244014525423.

Lambert, M. D. (2017). Picturebooks and page layout. In B. Kümmerling-Meibauer (Ed.), *The Routledge Companion to Picturebooks* (pp. 28-37). London: Routledge.

Lee, K. T. (2015). *Perhubungan intersemiotik dari segi makna interpersonal dalam buku bergambar Bahasa Cina/Lee Kim Toh.* University of Malaya.

Leonzini, L. (2013). Reading through the language of The Economist: an approach to analyse intersemiotic complementarity in multimodal discourse. *Advances in Business Related Scientific Research Journal (ABSRJ)*, 177-202.

Let's have our own textbook. (2018, February 4). *The Star*. Retrieved from https://www.thestar.com.my/news/education/2018/02/04/lets-have-our-own-textbooks/

Lewis, D. (2001). *Reading contemporary picturebooks: Picturing text*. London: RoutledgeFarmer.

Lewis, H. (2012). *Body language: A guide for professionals* (Third ed.). New Delhi: SAGE Publications India.

Lhommet, M., & Marsella, S. (2015). Expressing Emotion Through Posture and Gesture. In R. Calvo, S. D'Mello, J. Gratch, A. Kappas, M. Lhommet, & S. Marsella (Eds.), *The Oxford Handbook of Affective Computing*. New York: Oxford University Press.

Liberto, J. K. (2012). *Students and Graphic Novels: How Visuals Aid in Literary Term Recall and Students' Perceptions of the Tools.* Education Masters. (Paper 210)

Liu, J. (2013). Visual Images Interpretive Strategies in Multimodal Texts. *Journal of Language Teaching & Research, 4*(6).

Lukens, R. J., & Cline, R. K. (1995). *A critical handbook of literature for young adults*. New York: Harpercollins College Div.

Machin, D. (2007). *Introduction to multimodal analysis*. London: Hodder Arnolds

Machin, D. (2009). Multimodality and theories of the visual. In C. Jewitt (Ed.), *The Routledge Handbook of Multimodal Analysis* (pp. 181-190). London: Routledge.

Macken-Horarik, M. (2004). Interacting with the multimodal text: reflections on image and verbiage in Art Express. *Visual Communication, 3*(1), 5-26.

Macken-Horarik, M. (2016). Building a metalanguage for interpreting multimodal literature: Insights from systemic functional semiotics in two case study classrooms. *English in Australia, 51*(2), 85.

Madden, T. J., Hewett, K., & Roth, M. S. (2000). Managing images in different cultures: A cross-national study of color meanings and preferences. *Journal of international marketing, 8*(4), 90-107.

Mallan, K. (2013). Empathy: Narrative empathy and children's literature *(Re) imagining the World* (pp. 105-114): Springer.

Marina Mohd Ariff. (2012). *Probing understanding: Emergent Second Language Readers' Visual Literacy.* (Unpublished doctoral dissertation), University of Malaya, Kuala Lumpur.

Martens, P., Martens, R., Doyle, M. H., Loomis, J., & Aghalarov, S. (2012). Learning from picturebooks: Reading and writing multimodally in first grade. *The Reading Teacher, 66*(4), 285-294.

Martin, J. R. (2008a). Innocence: realisation, instantiation and individuation in a Botswanan town. *Questioning linguistics*, 27-54.

Martin, J. R. (2008b). Tenderness: Realisation and instantiation in a Botswanan town. *Odense working papers in language and communication, 29*, 30-58.

Martin, J. R. (2014). Evolving systemic functional linguistics: beyond the clause. *Functional Linguist, 1*(3). doi:https://doi.org/10.1186/2196-419X-1-3

Martin, J. R., & Rose, D. (2003). *Working with discourse: Meaning beyond the clause*. London and New York: Continuum.

Martin, J. R., & White, P. R. R. (2005). *The Language of Evaluation : Appraisal in English*. Basingstoke and New York: Palgrave Macmillan.

Martinez, M., & Harmon, J. M. (2012). Picture/Text Relationships: An Investigation of Literary Elements in Picturebooks. *Literacy Research and Instruction, 51*(4), 323-343. doi:10.1080/19388071.2012.695856

McNeill, D. (2008). *Gesture and thought*. Chicago: University of Chicago press.

Mills, K. A., & Exley, B. (2014). Narrative and multimodality in English language arts curricula: A tale of two nations. *Language Arts, 92*(2), 136-143.

Mitchell, D., Waterbury, P., & Casement, R. (2002). *Children's literature: An invitation to the world*. Boston: Allyn & Bacon.

Moebius, W. (1986). Introduction to picturebook codes. *Word & Image, 2*(2), 141-158.

Mohamed, B., Paisar, S. M., & Lah, S. C. (2016). The People of Rungus Sabah: The Wedding Customs and Beliefs. *American Scientific Publishers, 22*(9), 2187-2190.

Montgomery, M. (2004). Language, character and action: A linguistic approach to the analysis of character in a Hemingway short story. In J. M. Sinclair, M. Hoey, & G. Fox (Eds.), *Techniques of Description: Spoken and Written Discourse* (pp. 143-158). London: Routledge.

Moses, L. (2015). The role (s) of image for young bilinguals reading multimodal informational texts. *Language and Literacy, 17*(3), 82-99.

Mourão, S. (2009). "Surprised!" Telling the pictures. Can the illustrations in picture books promote language acquisition? *Saber & Educar*(14).

Mourão, S. (2013). Response to The Lost Thing: Notes from a secondary classroom. *CLELE Journal, 1*(1), 81-104.

Moya, A. J. (2010). A Multimodal Analysis of" The Tale of Peter Rabbit" within the Interpersonal Metafunction/" Un análisis multimodal" de El cuento de Peter Rabbit desde una perspectiva interpersonal. *Atlantis*, 123-140.

Moya, A. J. (2014). *A Multimodal Analysis of Picture Books for Children*. Sheffield and Bristol: Equinox.

Moya, A. J., & Sanz, M. J. P. (2008). Compositional, interpersonal and representational meanings in a children's narrrative: A multimodal discourse analysis. *Journal of Pragmatics, 40*(9), 1601-1619.

Nair, G. K. S., Setia, R., Ghazali, S. N., Sabapathy, E., Mohamad, R., Ali, M. M., . . . Hassan, N. S. I. C. (2012). Can literature improve English proficiency: The students perspective. *Asian social science, 8*(12), 21.

Nair, R., & Talif, R. (2010). LEXICAL CHOICES AND THE CONSTRUCTION OF GENDER IN MALAYSIAN CHILDREN'S LITERATURE. *Kajian Malaysia: Journal of Malaysian Studies, 28*(2).

New London Group. (2000). A Pedagogy of Multiliteracies. In B. Cope & M. Kalantzis (Eds.), *Multiliteracies: Literacy learning and the design of social futures*. London: Routledge.

Ngo, T., & Unsworth, L. (2015). Reworking the appraisal framework in ESL research: refining attitude resources. *Functional Linguistics, 2*(1), 1.

Nguyen, T. H. (2012). Transitivity Analysis of "Heroic Mother" by Hoa Pham. *International Journal of English Linguistic, 2*(4), 85-100.

Nikolajeva, M. (2002a). *The rhetoric of character in children's literature*. Lanham, MD: Scarecrow Press.

Nikolajeva, M. (2002b). The verbal and the visual. The picturebook as a medium. In R. D. Sell (Ed.), *Children's Literature as Communication. The CHILPA project* (pp. 85-107). Amsterdam: John Benjamins.

Nikolajeva, M. (2003). Beyond the Grammar of Story, or How Can Children's Literature Criticism Benefit from Narrative Theory? *Children's Literature Association Quarterly, 28*(1), 5-16.

Nikolajeva, M. (2010). Interpretive codes and implied readers of children's picturebooks. In T. Colomer, B. Kümmerling-Meibauer, & C. Silva-Díaz (Eds.), *New directions in picturebook research* (pp. 27-40). New York: Taylor and Francis.

Nikolajeva, M. (2012). Reading other people's minds through word and image. *Children's Literature in Education, 43*(3), 273-291.

Nikolajeva, M. (2013). Picturebooks and emotional literacy. *The Reading Teacher, 67*(4), 249-254.

Nikolajeva, M., & Scott, C. (2006). *How Picturebooks Work*. New York: Routledge.

Nodelman, P. (1988). *Words about pictures: The narrative art of children's picture books*. Athens: University of Georgia Press.

Nodelman, P. (1991). The eye and the I: Identification and first-person narratives in picture books. *Children's Literature, 19*(1), 1-30.

Nodelman, P. (1999). Decoding the Images: Illustration and Picture Books. In P. Hunt (Ed.), *Understanding Children's Literature.* London and New York: Routledge.

Nodelman, P. (2005). Decoding the images: how picture books work. In P. Hunt (Ed.), *Understanding Children's Literature* (Second ed., pp. 138-149). London: Routledge.

Norton, D. E., Norton, S. E., & McClure, A. A. (2003). *Through the Eyes of a Child: An Introduction to Children's Literature*. Upper Saddle River, N.J: Merrill/Prentice Hall.

O'Neil, K. E. (2011). Reading pictures: Developing visual literacy for greater comprehension. *The Reading Teacher, 65*(3), 214-223.

O'Halloran, K. L. (2011). Multimodal discourse analysis. *Companion to discourse*, 120-137.

Over the Rainbow: Malaysian Illustrators Showcase. (2013). Kuala Lumpur: Perbadanan Kota Buku.

Painter, C. (2007). Children's Picture Book Narratives: Reading Sequences of Images. In A. McCabe, M. O'Donnell, & R. Whittaker (Eds.), *Advances in Language and Education* (pp. 40-59). London and New York: Continuum.

Painter, C. (2008). The role of colour in children's picture books: choices in AMBIENCE. In L. Unsworth (Ed.), *New literacies and the English curriculum: Multimodal perspectives*. London: Continuum.

Painter, C., Martin, J. R., & Unsworth, L. (2013). *Reading Visual Narratives: Image Analysis of Children's Picture Books* London: Equinox Publishing.

Pan, Y.-C., & Pan, Y.-C. (2016). The effects of pictures on the reading comprehension of low-proficiency Taiwanese English foreign language college students: An action research study. *VNU Journal of Science: Foreign Studies, 25*(3).

Pantaleo, S. (2005). " Reading" Young Children's Visual Texts. *Early Childhood Research & Practice, 7*(1), n1.

Pantaleo, S. (2012). Meaning-making with colour in multimodal texts: an 11-year-old student's purposeful 'doing'. *Literacy, 46*(3), 147-155.

Pantaleo, S. (2016). Primary students' understanding and appreciation of the artwork in picturebooks. *Journal of Early Childhood Literacy, 16*(2), 228-255.

Paul, A. W. (2018). *Writing Picture Books Revised and Expanded Edition: A Hands-On Guide From Story Creation to Publication* (Revised ed.). Cincinnati: Writer's Digest Books.

Pillai, S., & Vengadasamy, R. (2010). Developing Understanding and Appreciation of Literature and Critical Reading Concepts through Multimodal Approaches. *Malaysian Journal of ELT Research, 6*, 133-166.

Pillai, S., & Vengadasamy, R. (2016). Developing Understanding and Appreciation of Literature and Critical Reading Concepts throughMultimodal Approaches. *Malaysian Journal of ELT Research, 6*(1), 34.

Pishol, S., & Kaur, S. (2015). Teacher and Students' Perceptions of Reading a Graphic Novel Using the Multiliteracies Approach in an ESL Classroom. *Malaysian Journal of Learning and Instruction, 12*, 21-47.

Pounds, G. (2015). Evaluative Language. *The international encyclopedia of language and social interaction*, 1-6.

Prior, L. A., Willson, A., & Martinez, M. (2012). Picture this: Visual literacy as a pathway to character understanding. *The Reading Teacher, 66*(3), 195-206.

Prior, L. A., & Willson, A. M. (2013). Vivid Portraits: The Art of Characterization in Picturebook Illustrations. *Journal of Children's Literature, 39*(1), 53.

Rajendra, T. R. (2018). Multimodality in Malaysian schools: The case for the graphic novel. *MOJES: Malaysian Online Journal of Educational Sciences, 3*(2), 11-20.

Ranker, J. (2014). The role of semiotic resource complexes in emergent multimodal reading processes: Insights from a young student's reading of a comic book. *Australian Journal of Language and Literacy, 37*(3), 151-161.

Romero, E. D., & Bobkina, J. (2021). Exploring critical and visual literacy needs in digital learning environments: The use of memes in the EFL/ESL university classroom. *Thinking Skills and Creativity, 40*, 100783.

Rose, D. (2018). Languages of Schooling: Embedding literacy learning with genre-based pedagogy. *European Journal of Applied Linguistics, 6*(1), 59-89.

Roser, N., Martinez, M., Fuhrken, C., & McDonnold, K. (2007). Characters as guides to meaning. *The Reading Teacher, 60*(6), 548-559.

Roser, N. L., Martinez, M. G., Yokota, J., & O'Neal, S. (2005). *What a character! Character Study as a Gateway to literary understanding*. Newark,DL: International Reading Association.

Royce, T. (2002). Multimodality in the TESOL classroom: Exploring visual-verbal synergy. *TESOL quarterly, 36*(2), 191-205.

Sabbah, M., Masood, M., & Iranmanesh, M. (2013). Effects of graphic novels on reading comprehension in Malaysian year 5 students. *Journal of Graphic Novels and Comics, 4*(1), 146-160.

Schanzer, R. (1996). Evaluating and Selecting Literature for Children: Boston: Houghton Mifflin Company.

Schwarcz, J. H. (1982). *Ways of the illustrator: Visual communication in children's literature*: Chicago: American Library Association.

Serafini, F. (2009). Understanding visual images in picturebooks. In J. Evans (Ed.), *Talking beyond the page: Reading and responding to picturebooks* (pp. 10-25). London: Routledge.

Serafini, F. (2010). Reading multimodal texts: Perceptual, structural and ideological perspectives. *Children's Literature in Education, 41*(2), 85-104.

Serafini, F. (2011). Expanding Perspectives for Comprehending Visual Images in Multimodal Texts. *Journal of Adolescent & Adult Literacy, 54*(5), 342-350. doi:https://doi.org/10.1598/JAAL.54.5.4

Serafini, F. (2012a). Design Elements of Picturebooks: Interpreting Visual Images and Design Elements of Contemporary Picturebooks. *The Connecticut Reading Association Journal, 1*(1), 3-9.

Serafini, F. (2012b). Reading multimodal texts in the 21st century. *Research in the Schools, 19*(1), 26-32.

Serafini, F. (2013). *Reading the visual: An introduction to teaching multimodal literacy*: Teachers College Press.

Serafini, F. (2014). *Reading the visual: An introduction to teaching multimodal literacy*. New York: Teachers College Press.

Serafini, F. (2015). Paths to Interpretation: Developing Students' Interpretive Repertoires. *Language and Literacy, 17*(3), 118-133. doi:10.20360/G2459V

Sierschynski, J., Louie, B., & Pughe, B. (2014). Complexity in picture books. *The Reading Teacher, 68*(4), 287-295.

Silverman, K. N., & Piedmont, J. (2016). Reading the Big Picture: A Visual Literacy Curriculum for Today. *Knowledge Quest, 44*(5), 32-37.

Sipe, L. (1998). How Picturebooks Work: A semiotically Framed Theory of Text-Picture Relationship. *Children's Literature in Education, 29*(2), 97-108.

Sipe, L. (2001). Picturebooks as aesthetic objects. *Literacy, Teaching and Learning, 6*(1), 23-42.

Sipe, L. (2008). *Storytime: Young children's literary understanding in the classroom*. New York: Teachers College Press.

Sipe, L., & McGuire, C. (2009). Picturebook endpapers. In J. Evans (Ed.), *Talking beyond the page: Reading and responding to picturebooks*. Abingdon: Routledge.

Sripathy, M. (2009). *Using Picturebooks in the English Language Classroom*. Paper presented at the Words and Beyond: Exploring Illustrated Children's Literature in the English Language Primary Classroom Seminar Kuala Lumpur.

Subramaniam, V., Abd Rahim, N., Affendi, N., Rafidah, N., Sujud, A., Dani, N. A., . . . Gani, S. (2009). The English Picture Books on Intercultural Awareness of Malaysian Kindergateners. *International Journal of Learning, 16*(3).

Sutherland, Z. (1997). *Children and Books* (9th ed.). New York: Longman.

Tan, S. C., & Nareyek, A. (2009). *Integrating facial, gesture, and posture emotion expression for a 3D virtual agent.* Paper presented at the Proceedings of the 14th International Conference on Computer Games: AI, Animation, Mobile, Interactive Multimedia, Educational & Serious Games (CGames 2009 USA).

Temple, C. A., Martinez, M., & Yokota, J. (2011). *Children's books in children's hands: An introduction to their literature* (Fourth ed.). Boston: Pearson Allyn and Bacon.

Tian, P. (2010). Playing with "Femininity": An Intermodal Analysis of the Bilingual Picture Book The Ballad of Mulan. In M. Bednarek & J. Martin (Eds.), *New discourse on language: Functional perspectives on multimodality, identity and affiliation* (pp. 134-162). New York: Bloomsbury Publishing.

Tillmann, A. (2012). What We See and Why It Matters: How Competency in Visual Literacy can Enhance Student Learning *Honors Projects.Paper 9. .*

Torres, G. (2015). "Reading" World Link: A visual social semiotic analysis of an EFL textbook. *International Journal of English Language Education 3*(1), 139-253.

Turner, D. (2009). Cross-culture color: deep-rooted associations shape reaction to color. *colourturners. com www. colorturners. com/pdf/Vision_CulturalColor. pdf (accessed 28 February 2012).*

Unsworth, L. (2001). *Teaching multiliteracies across the curriculum : changing contexts of text and image in classroom practice* Buckingham: Open University Press.

Unsworth, L. (2006). Towards a metalanguage for multiliteracies education: Describing the meaning-making resources of language-image interaction. *English teaching: Practice and critique, 5*(1), 55-76.

Unsworth, L. (2008). Multiliteracies and Metalanguage: Describing image/text relations as a resource for negotiating multimodal texts. In J. Coiro, M. Knobel, C. Lankshear, & D. J. Leu (Eds.), *Handbook of research of new literacies*. New York: Lawrence Erlbaum.

Unsworth, L. (2013). Point of view in picture books and animated movie adaptations. *Scan: The Journal for Educators, 32*(1), 28.

Unsworth, L. (2014). Investigating point of view in picture books and animated movie adaptations. In K. Mallan (Ed.), *Picture books and beyond*. Newtown: Primary English Teaching Association Australia.

Unsworth, L., & Wheeler, J. (2002). Re–valuing the role of images in reviewing picture books. *Reading, 36*(2), 68-74.

Van Leeuwen, T. (2005). *Introducing Social Semiotics*. London: Psychology Press.

Van Leeuwen, T. (2017). Multimodal Literacy. *Viden om Literacy*(21), 4-13.

Vethamani, M. E. (2004). *Developments in teaching of literature in English*. Serdang: UPM Press.

Walsh, M. (2006). Reading Visual and Multimodal Texts: how is 'reading' different? *Australian Journal of Language and Literacy, 29*(1), 24-37.

White, P. R. (2015). Appraisal theory. *The international encyclopedia of language and social interaction*, 1-7.

Wileman, R. E. (1993). *Visual communicating*. Engelwood Cliffs, NJ: Educational Technology Publications.

Willson, A., Falcon, L., & Martinez, M. (2014a). Second Graders' Interpretation of Character in Picturebook Illustrations. *Reading Horizons, 53*(2 (4)).

Willson, A., Falcon, L., & Martinez, M. (2014b). Second Graders' Interpretation of Character in Picturebook Illustrations. *Reading Horizons, 53*(2), 4.

Wolfenbarger, C. D., & Sipe, L. (2007). A Unique Visual and Literary Art Form: Recent Research on Picturebooks. *Language Arts, 83*(3), 273-280.

Woolfolk, A. (2004). *Educational Psychology* (9 th ed.). Boston: Allyn and Bacon.

Wooten, D. A., & Cullinan, B. E. (2015). *Children's Literature in the reading program: engaging young readers in the 21st Century*. Newark, DE: International Literacy Association.

Wyile, A. S. (2001). First-Person Engaging Narration in the Picture Book: Verbal and Pictorial Variations. . *Children's Literature in Education, 32*, 191-202. doi:https://doi.org/10.1023/A:1010450118563

Yang, J., & Zhang, Y. (2014). Representation Meaning of Multimodal Discourse--A Case Study of English Editorials in The Economist. *Theory & Practice in Language Studies, 4*(12).

Yang, L.-C. (2006). Recognizing the Narrative Art of a Picture Book: Word-and-Image interactions in Anthony Browne's Gorilla. *Journal of Taipei Municipal University of Education, 37*(1), 1-16.

Yasin, M. S. M., Hamid, B. A., Othman, Z., Bakar, K. A., Hashim, F., & Mohti, A. (2012). A visual analysis of a Malaysian English school textbook: Gender matters. *Asian social science, 8*(12), 154.

Yeh, H.-T., & Lohr, L. (2010). Towards evidence of visual literacy: Assessing pre-service teachers' perceptions of instructional visuals. *Journal of Visual Literacy, 29*(2), 183-197.

Yokata, J., & Teale, W. H. (2005). Bringing the best of characters into the primary classrooms. In N. L. Roser, M. Martinez, J. Yokota, & S. F. O'Neal (Eds.), *What a character! Character study as a gateway to literary understanding.* (pp. 154-167). Newark, DL: International Reading Association.

Youngs, S., & Serafini, F. (2013). Discussing Picturebooks across Perceptual, Structural and Ideological Perspectives. *Journal of Language and Literacy Education, 9*(1), 185-200.

Yu, H.-C. (2014). A cross-cultural analysis of symbolic meanings of color. *Chang Gung Journal of Humanities and Social Sciences, 7*(1), 49-74.

Yu, L., & O'Halloran, K. L. (2009). Inter-Semiotic Texture: Analysing Cohesive Devices between Language and Images. *Social Semiotics*.

Yusof Gajah. (2011). *The Real Elephant*. Kuala Lumpur: Gajah.

Yusof, S. M., Lazim, Z. M., Salehuddin, K., & Shahimin, M. M. (2019/20). GRAPHIC NOVELS: Understanding how Fifth Graders Read Literary Text through Eye Movement Analysis. *Kritika Kultura, 33/34*, 388-427.

Zucker, T. A., Ward, A. E., & Justice, L. M. (2009). Print Referencing During Read-Alouds: A Technique for Increasing Emergent Readers' Print Knowledge. *The Reading Teacher, 63*(1), 62-72.