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IDENTIFYING COMPOSITIONAL INSTRUMENTS IN A BILINGUAL PICTURE BOOK FOR LANGUAGE LEARNING

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Abstract
Bilingual picture books are one of the materials in joint-reading activities between adults and pupils. When using picture books, adults face difficulty conveying meaning from the book to children. Therefore, this paper investigates the compositional elements of a bilingual picture book and provides an understanding of exploring a picture book to create meaningful reading activities. This case study employs a multimodal discourse analytical approach to understand the placement of the visual resources and the dual text of a bilingual picture book entitled *Kina Punya Teman Baru*. The result shows the compositional instruments tend to attract the reader's focus on the characters and the continuity of the storyline. The tendency of using co-located backgrounds along with the simple bull eye focus of images directs readers to the actions and emotions experienced by the character. Visual elements in a bilingual picture book are put in a contextualized setting offering readers the to explore the particular image. This bilingual picture book uses Indonesian as L1 and English as L2. The composition of the verbal text layout indicates that this bilingual picture book is intended for pupils speaking Indonesian and are willing to learn English, but they still require scaffolding in accessing the language being learned.

Keywords: bilingualism, EFL learning, multimodal analysis, picture books, social semiotics

Introduction
The scope of picture book research tends to focus on two kinds of topics. First, the interaction between adults and children in joint picture book reading activities (Strouse et al., 2018). Such research can be identifying the interaction between pupils and adults in an online class (Lestari & Arfiandhani, 2021) or discuss how parents use a picture book before the classroom (Yanthi et al., 2018). Secondly, the investigation of features developed in picture books to support children's language learning (Strouse et al., 2018). Those studies focus on the investigation of the influence of the picture book medium on children's creativity (Putra et al., 2022) and image-text relation in a picture book to help teachers work with multimodality (de Oliveira et al., 2018).

In Indonesia, a study about joint-reading picture book activities showed that parents commonly choose bilingual Indonesian-English picture books over monolingual ones (Yanthi et al., 2018), a relatively common parental decision in a multicultural country. They are aware of the potential of bilingual language acquisition through picture books. Using picture books as reading materials could initiate English as a foreign language for children (Lestari & Arfiandhani, 2021). By reading bilingual books, children can compare texts, develop metalinguistic skills, and pay attention to the features and structures of different languages (Sipe, 2000 in Hadaway & Young, 2018). Therefore, these studies prove bilingual picture books have succeeded in achieving their goals as learning materials for didactic purposes (Hadaway & Young, 2018).

The study related to parent-child interaction using bilingual reading material showed positive results. These activities can help the development of children's linguistic capacity and children's ability to express the hidden moral values from the story (Ulwiyah, 2019). However, difficulties are coming out to accompany such positive results. Yanthi et al. (2018) reported some of the challenges faced by parents in the activity of reading picture books with their children. These challenges include children's difficulties to focus and concentrating on reading activities due to boring stories, parents' difficulties to convey meaning from picture books to their children, and most parents finding it hard to get the right and good quality picture books. Moreover, the cause of the challenges getting complicated to overcome is the undertrained parents in picture book reading activities.

Although parents' training in reading picture books for children is considered insufficient, there is indeed an awareness among parents to create an interactive dialogue with children involving the visual elements of a picture book. In Yanthi et al (2018), for example, parent-child talks often center around object size differences within a picture book. Similarly, Lopatovska et al (2016) stated that children were also able to master extensive knowledge of visual literacy elements, such as color, shape, and line through picture book reading; they have the opportunity to understand more abstract features such as perspective and focus. Others believe that high-level literacy skills will not develop unless these skills are taught to pupils directly (Avgerinou & Ericson, 1997 in Arizpe et al., 2018). This indicates that parent-child interactions in a picture book reading activity have the potential to develop high-level literacy skills.

Therefore, to create more meaningful reading activities with children, we need to build awareness of the characteristics of picture books, especially how the placement of visual and textual elements is organized in a book. Considering the use of a bilingual picture book to assist potential readers in creating an efficient reading activity, the overarching goal of this study is to examine the compositional elements of the visual and verbal text of L1 and L2 in a bilingual picture book.

Literature Review

Since this study explores the placement of visual and textual elements of the bilingual picture book, here is the relevant literature from the previous studies exploring the arrangement of those elements of the picture book in several languages.

Visual and Verbal Elements of Bilingual Picture Books

Most studies of compositional elements of picture books examine the relationship between verbal and visual texts and how these two types of texts create meaning. The compositional meaning refers to the coherences of textual organizing concerning co-text and context. These compositional meaning elements include three main features - layout, frame, and focus (Painter et al., 2013).

Based on Qiu (2019), the integrated layout of visual and verbal text in Chinese picture books tends to portray the joyful atmosphere of the protagonist in celebration of Chinese culture. This layout merged the verbal and visual text on a single page, where the verbal text overlaid the visual text. This composition indicates the unity of the verbal and visual text. In addition to Guijarro & Sanz's (2008) study of English picture books, the absence of frames indicates no social distance between verbal and visual texts to create compositional unity.

As for the focus, this feature was used to attract readers' attention, especially toward the main participant or the main character. Previous studies mentioned that protagonist characters tend to be placed in centrifugal focus (Guijarro & Sanz, 2008; Qiu, 2019; Martínez-Lirola, 2020). As the main character, the protagonist is placed in the center of the page. Other than focusing on the character, visual elements also can attract readers to focus on the setting of the story. In a Japanese picture book, visual elements placed on the setting area encourage readers' attention to engage in the adventure of the storyline (Puspitasari, 2021). According to these previous studies, visual elements located in a high-focus area tend to create direct relationships with the readers (Koutsikou & Christidou, 2019). So, whether visual text focuses on the main participant or setting area, all the visual elements are composed as a unity to create a meaningful storyline. Then, the readers can easily engage with picture books.

Predominantly, bilingual picture books contain narratives in two languages, L1 as the main language and L2 as the translation. Bilingual picture books can be presented in various formats using local languages, national languages, and numerous languages for learning (Hadaway & Young, 2018). In Indonesia, bilingual picture books using the local language as L1 and the national language as L2 are constantly being attempted. This can be seen from the digitally published books from the 10 Dongeng Nusantara Project. There are *Gajah Wong* (Soebardjo, 2021) written in Javanese and Indonesian; and *Perempuan Pembawa Api* (Ideo & Rahman, 2021) written in Rote Dengka and Indonesian. Meanwhile, bilingual picture books that use the national language–Indonesian as L1 and foreign language English as L2 are commonly found. For instance, *Pascal's Hairstyles* (Ng & Verdi, 2015), an award-winning picture book published within *Stories from the Heart*, is a collection of seven adorable tales by Clara.

Different from monolingual picture books, verbiage layout in bilingual picture books requires a distinct consideration, particularly in terms of its verbiage layout. In certain cases, the layout of L1 and L2 are thus detached on different pages or only adjusts the gap on one single page. The order of layouts suggests the status of a specific language (Daly, 2020), even from the order of verbiage in the title (Daly, 2017). In bilingual picture books, languages with minority status are positioned to be L1. Furthermore, the text layout in a bilingual picture book also determines the author's target audience (Daly, 2020). Nevertheless, this may be an

entire decision of the author taking into account the predominance of the reader. It's also possible that some authors give equal status to both L1 and L2 in the book.

Theoretical Framework

This study also draws on two theoretical frameworks, that is the theory of the compositional instrument in the picture book (Painter et al., 2013) and the information value theory (Kress & van Leeuwen, 2020) for comprehending the verbiage layouts of the picture book.

Compositional Instruments of Picture books

This study used the compositional instrument of the picture book as the analytical framework (Painter et al, 2013). Each of the instruments has more specific sub-features. In terms of layout, Painter et al (2013) consider the relationship between visual and verbal text on the page with sub-features namely [integrated] and [complementary]. Integrated features show verbal and visual text joined together on the same page of a picture book. Verbal text in this feature can appear in the form of speech bubbles, thought bubbles, and noise. These verbal texts can be overlaid into the visual text [subsumed] or simply shared the white space background with the visual text [co-located]. In addition, verbal text can be put on the block shape so it looks more prominent than the visual text background. The block can be a particular object [experientially rationalized] or simply a colored text box [ambienced]. As for the complementary features, the verbal and visual text have their respective places on a page. The two elements are put separately based on axis, weight, and placement.

The most basic choice of frames is determined based on the existence of frames in picture books. The [bound] option depends on the presence of framing tools such as margins and lines. Margin has a variety of types, such as colored margins [ambiance margins], full margins that enclose the visual text [surrounded], and margins that surround half of the visual text [limited]. Whereas, visual text can be completed within the margins [contained] or exceed the margin [breaching]. The [unbound] option indicates that the visual text has no border other than the edge of the page. the background of the visual text can be fully contextualized or partially decontextualized. The option of [decontextualized] usually consists only of participants [individuated] with symbolic attributes and minimal setting [localized].

The main category of focus in the picture book is [centrifocal] and [iterating] options. Focus [centrifocal] typically points out only one element in the center [simple]. This simple focus can be extended with additional elements on a circular pattern or triptych. Focus can be arranged polarised on a diagonal and orthogonal axis. The element on each axis can be balanced or unbalanced. This focus can be reinforced with participants' gaze [+deictic vector] and the reflection of the visual element [mirroring]. As for [iterating], the focus shows repeated visual elements on a single page. These visual elements can be aligned and scattered.

Information Value

This study used the concept of information value by Kress & van Leeuwen (2020) as an explication tool for verbal text layout. Kress & van Leeuwen (2020) categorizes the placement of textual elements based on certain zones. The zones are

centralized pattern, horizontal polarised, and vertically polarised as in Figure 1 below.

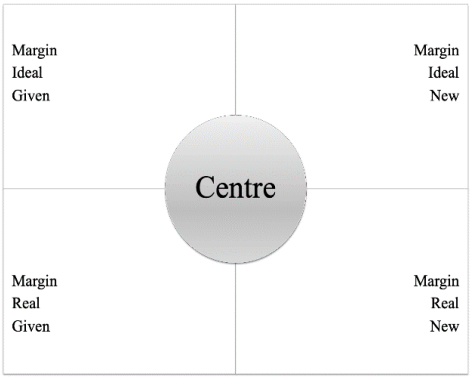


Figure 1. The dimension of visual space (Kress & van Leeuwen, 2006, 2020)

In a centralized form, the layout is divided into center-margin areas. The core information of the visual elements puts in the center, while the additional information puts on the margin surrounding the nucleus. In a horizontally polarized form, layout elements are divided into left and right zones. On the left side, the text element contains the given information. The reader already knows and feels familiar with the information. Therefore, the information placed on this side becomes the starting point of shared messages that are reasonable and already proven. While on the right side, the text element contains new information, so readers may have not known the information beforehand. Such information which has not been received and agreed upon by the readers requires special attention from them. On the right side, the information contains a debatable issue. In vertically polarised form, the layout of visual elements divides into top and bottom zones. At the top, the textual element indicates ideal information. This element gives information that is emotive and manifests a possibility. This site contains general information. As for the bottom side, the information indicates something real. The information is more practical and shows something that already happened. On the bottom side, information is more specific and simple (Kress & Van Leeuwen, 2006, 2020).

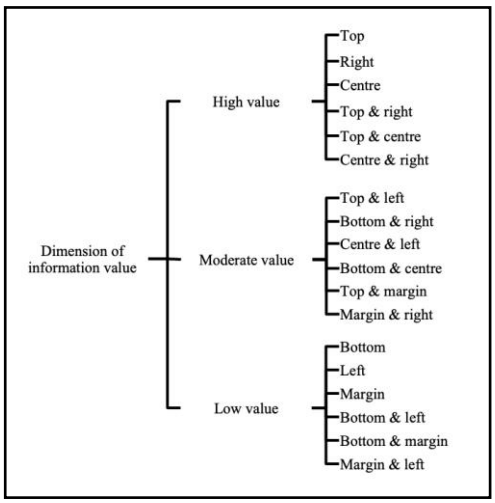


Figure 2. The dimension of combination information value (Koutsikou & Christidou, 2019)

Each of these zones constructs a dimension of information value. At the top, right, and center zone, the visual elements show high information value, and at the bottom, left, and margin zone, the visual elements depicted low information value. But, the layout of verbal texts on a single page of a picture book can be a combination of two zones. The combination of these zones produces different information values. The value of the information consists of low, medium, and high. In detail, Koutsikou & Christidou (2019) develops a combination of these information values in Figure 2.

Method

This study is qualitative, employing a multimodal discourse analytical approach to analyze a digital bilingual picture book as a case study. Multimodal discourse analysis (MDA) is a relatively new approach that has evolved to see how language from various modes creates meaning (O'Halloran, 2011). Multimodal discourse analysis is a key concept to understanding the composition between those various modes within multimodal texts (Painter et al., 2013). In this study, we examine how a bilingual picture book makes meaning by considering the visual resources and their relation to dual texts.

Data in Focus

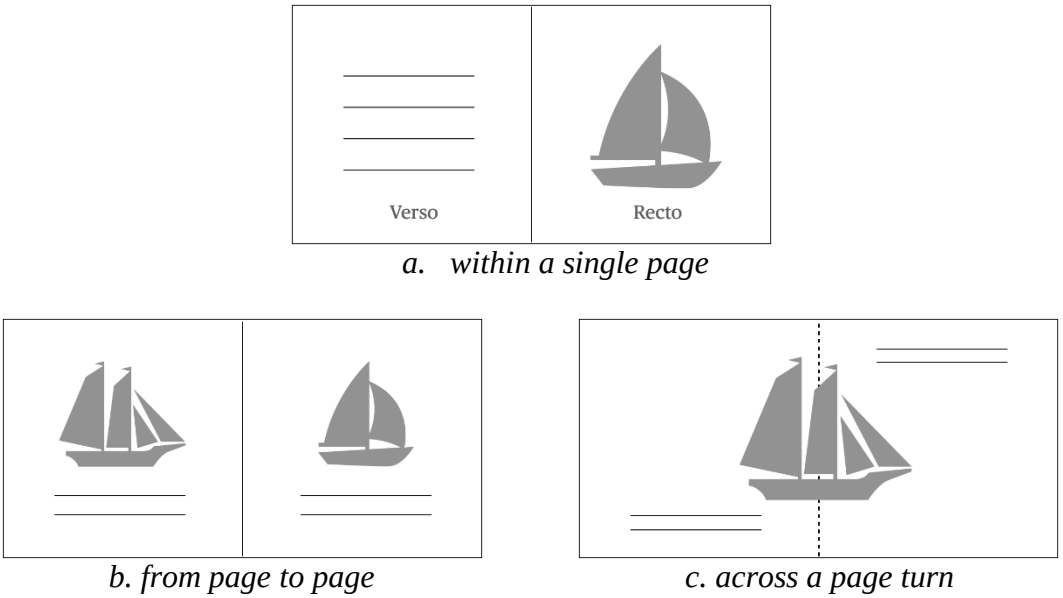
The data in this study focused on an Indonesian and English picture book entitled *Kina Makes a New Friend* (*Kina Punya Teman Baru*, or KPTB for short) written by Ayunda and illustrated by Honesta. This bilingual picture book was selected for several reasons. First, the book is based on the influence and experience of the author and illustrator of the book. Ayunda is an education activist who has worked in the creative and entertainment industry, placing her fame in the Indonesian context. Honesta is an illustrator who has experience in storytelling and book-related projects. Her illustrative designs can be seen on the covers of *The Lost Language* by Claudia Mills (2021) and *Shelter* by Christie Matheson (2021). Secondly, this book uses human representation in the illustration. Picture books with human main characters are considered to be more attractive to potential readers (Larsen et al., 2017; Zohrabi et al., 2019).

KPTB narrates a story of the three children getting involved with friendship issues at school. The storyline revolves around Kina who befriends Anya. Their friendship however begins to fall apart when a new student named Lulu comes along. KPTB is published in a paper-based format, though it's also accessible through the Google Play Book apps. The digital format is similar to a paper-based book format in that a high level of interactive tools is not fully available. The digital features in the KPTB are limited to zooming and bookmarking, so no read-aloud feature or other interactive modalities are available despite being published in a supportive platform.

Data Analysis

The investigation of the data was carried out following the unit analysis of the picture book. These unit analyses are categorized based on inter-image relations on a single page, page to page, and across page turn. Analysis of layout and frame was completed following these three units. Meanwhile, the analysis of focus and information value use across page turn units. This unit examines the visual text as

a whole from verso to recto pages. The pagination of this unit analysis can be seen in Figure 3 below.



a. within a single page

b. from page to page

c. across a page turn

Figure 3. Unit analysis following inter-image relations in the picture book

Findings and Discussion

Findings

Through this section, the patterns of compositional instruments of the bilingual picture book are derived from dominant findings. We found that KPTB dominantly integrates verbiage and image layout using white space as the background. Even though the background used is primarily white, the image leans on contextualized circumstances with a less depicted frame. As for focus, KPTB puts verbiage and image on the polarised vertical axis to make it easy for potential readers. Meanwhile, the composition of bilingual text tends to fill the top-left of the spread considered to have a moderate value. The explanation of each finding will be described further as follows.

Layout

The layout is the place in a picture book where the verbiage and image were arranged to interact in a particular way to conceive meaning. Therefore, the layout in KPTB was embodied in three spaces. There were within a single page, from page to page, and across page turn (a double-spread). Patterns of layout in the data involve both integrated and complementary layouts. The dominant layouts are [integrated] features with 76.9%, followed by [complementary] by 23.1%. The details can be seen in Table 1 below.

Table 1. Patterns of layout features

Layout						
integrated				complementary		
noise	subsumed	co-located		facing	descending image privileged	Total
		white space	ambiance	equal/adjacent		
1	3	10	6	2	4	26
3.8%	11.5%	38.5%	23.1%	7.7%	15.4%	100.0%

The [integrated] features indicate that visual and verbal text is in a unified arrangement whether on a single page or in a spread. The two texts are arranged on a page to create shared meaning. Specifically, the integrated layout is dominated by the [integrated: co-located] feature. The feature shows that the verbal text is blended into the visual text, yet the verbal text in the [integrated: co-located] still has status rather than the [subsumed] one. Also, the verbal text is not separated from the visual text as in the [complementary] feature. In the [integrated: co-located] feature, verbal and visual texts share the same white space background. Verbiage is put on a particular side among the background elements to support the readability of the narrative.

Based on the categorization from Painter et al. (2013), the [co-located] feature is used only to show verbal and visual text in the same white space. However, the findings in the data depict more variations. Verbal and visual texts are not simply placed over the white space, but rather involve more colors as a space such as yellow, blue, pink, and brown. Therefore, to distinguish the verbal text within the white space and colored background, the use of [co-located] features is expanded by adding new subcategories. There are [integrated: co-located: white space] and [integrated: co-located: ambience]. An example of the [integrated: co-located] feature in the data is presented in Figure 4.

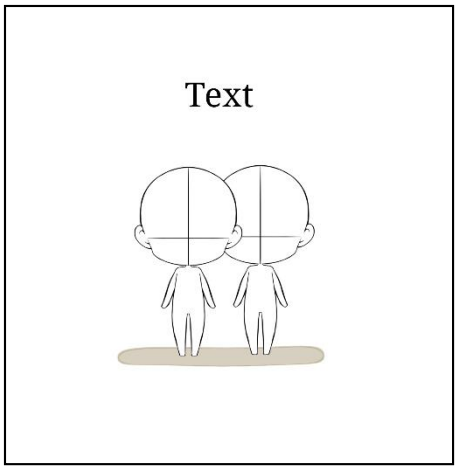


Figure 4. Schematic representation of [integrated: co-located: white space]

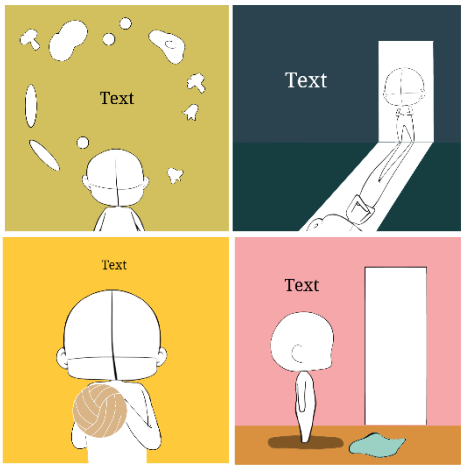


Figure 5. Schematic representation of [integrated: co-located: ambience]

The [co-located: white space] feature was employed on the first page of the picture book. The white space would like to direct the readers to focus on the

introduction of Kina, the main participant. Later, the white space was utilized to expose the identity of the new participant (Lulu). Also, white space is a practical background to describe the excitement. The excitement shows the happiness surrounding Lulu when she starts as a new student or when Kina and her friends have a meal together during break time. Based on these findings, the use of white space avoids the complete depiction of the visual elements in the setting so that readers can focus on the actions and feelings portrayed by the characters.

The [co-located: ambiance] feature invites readers to read verbal and visual texts simultaneously. Even the verbiage and image blend in one page but the verbiage is in the readable space. In Figure 5, the yellow space was used to explain the character of a new participant. The verbiage describes Lulu as a new student who has dark curly hair and beautiful eyes. Moreover, the use of colored space also supports the ambiance and feelings created for participants. The dark blue colored background causes a mysterious effect on the participant. The olive-colored background fits to support the streaked ambiance. Adding to this context, white space is used on the following page to support the plot through the color changing of the circumstance. Other than that, along with decontextualized setting, the colored space also keeps the built-up of the storyline. As in Figure 5, the pink-colored space was a background for Kina entering the new passage of the plot. Therefore, the colored space background tends to invite the reader's focus on the characteristic of the participant and the atmosphere to strengthen the action that happened to the participant.

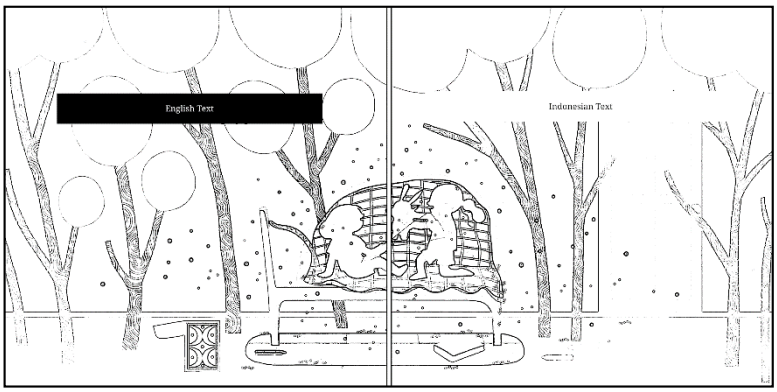


Figure 6. [integrated: instated: subsumed]

Besides the [co-located] feature, the findings in the data also show [subsumed] and [noise] features. In the [subsumed] feature, visual and verbal texts merged on the same page. The circumstance can be a set of elements or imaginative effects as shown in Figure 6. The [subsumed] feature was utilized to depict the intimacy and the joyful feelings of the participants. The subsumed verbal and visual text can direct the readers to focus not only on the participant but also on the contextualized setting as a wholeness. The [noise] feature shows non-language sounds such as "Whoopsies!" and "Ooops!". The noise feature comes up with the [co-located: ambiance] because the verbal and visual text on the page is overlaid onto the olive space background as in Figure 5.

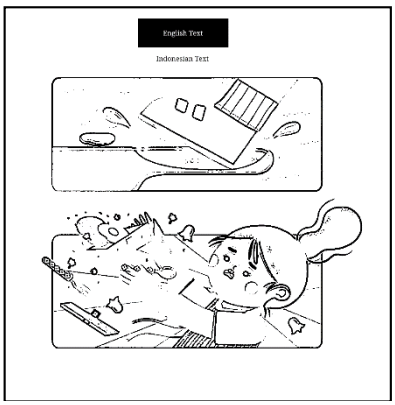


Figure 7. [complementary: descending/image privileged]

The [complementary] features are differentiated based on the axis of the verbal and visual text compositions. It can be [descending] and [facing]. Approximately 15,4% of the descending patterns are more commonly found than facing. The [complementary: descending] shows a sequential order, while the verbal text puts above the visual text on the page. The visual text is displayed on the frame and separated from the verbal text. In this feature, visual text tends to dominate the page. Therefore, based on the weight of the visual text, this feature can be accompanied by a [privileged image] feature. Figure 7 shows an example of the [complementary] feature in KPTB.

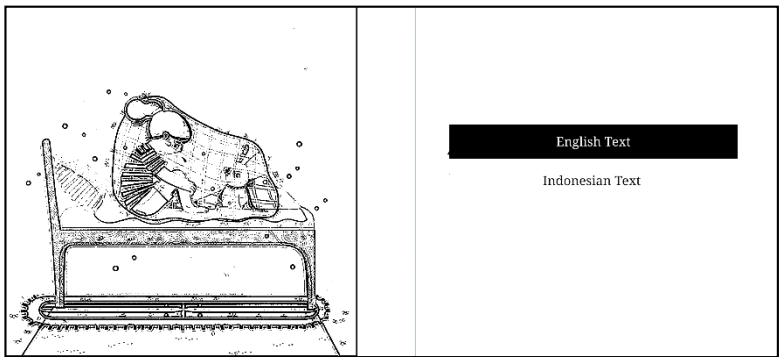


Figure 8. [complementary: facing/equal/adjacent]

The [complementary: facing] indicates visual and verbal texts separately standing next to each other. A visual text is located on the left side of the spread and verbal text is on the right. The weights of the two texts in this feature are balanced. Therefore, the [facing] feature can be followed by the [equal/adjacent] category. The complementary layout exposes the distance between verbal and visual text along with the full contextualized circumstances as shown in Figure 8. The usage of complementary layout in KPTB would like to invite readers to focus on visual and verbal texts subsequently. In some cases, the image is the main focus because it has more space to depict participants' activities.

Framing

In general, framing features depend on the existence of a boundary within the page. In KPTB, the frame has diverged into two features, [bound] and [unbound].

The [unbound] predominates at 77.7% over the [bound] one. Details of the findings of the frame are shown in Table 2.

Table 2. Patterns of framing features

Framing						
bound			unbound			
framed	surrounded		contextualized	decontextualized		Total
experiential frame	contained	breaching		localized	individuated	
1	2	3	12	8	1	27
3.7%	7.4%	11.1%	44.4%	29.6%	3.7%	100.0%

The [unbound] feature does not determine the visual text by any kind of frame, including margins. The image has no limits other than the edge of the page. The [unbound] feature indicates that image and verbiage are within a single unit of information. Both are not separated. The [unbound: contextualized] feature predominates in KPTB with 44,4%. The visual text in this feature was constructed in full context. As shown in Figure 6, two participants play under the blanket with full imaginative elements in the background indicating Kina's bedroom. Moreover, the usage of white space also allows full contextualized circumstances. The [unbound: contextualized] demands readers to pay attention to visual elements in the setting that support the story. This feature directs readers to recognize visual elements in a particular circumstance, such as classrooms, libraries, and canteen. Therefore, the reader is required to focus not only on the actions and emotions experienced by participants but also on specific elements in the background.

This study also found the [unbound: decontextualized] feature. In the [unbound: decontextualized], the visual text background generally uses white space, though this [decontextualized] feature also appears within the colored background (ambiance space). One of the most important substantives in decontextualized pages is the usage of minimal settings and symbolic attributes. Moreover, in KPTB, the [decontextualised] feature shows more specific categories, [decontextualised: localised] and [decontextualised: individuated].

The [decontextualised: localised] feature was found 29,6% in KPTB, more than the [decontextualised: individuated] feature. The minimal setting in [decontextualized: localized] is depicted as fallen leaves, scattered food, and imaginative effects. An iconic element is also attached to the participant alike a volleyball as in Figure 5. Meanwhile, in [decontextualized: individuated], the visual text consists of only participants without any additional setting elements. This feature is found only on the first page of the picture book (See Figure 4). In that passage, the author begins the story by introducing the main participants.

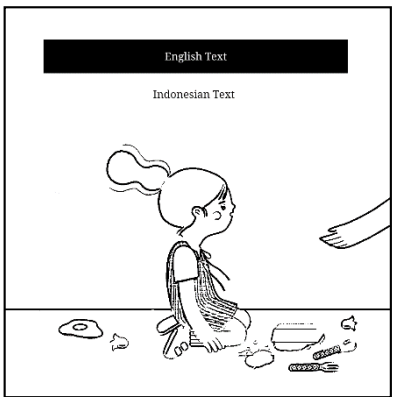


Figure 9. [unbound: decontextualized: localized]

Both [decontextualized] categories have a role to attract the readers to focus on the information about the participant on the page. The circumstances are created minimally so that the reader remains focused on the participant's expressions and emotions. Besides that, using the minimal setting in a clear background offers the reader to look at the particular icon such as a snippet hand on the setting as in Figure 9. In that context, the snippet hand guides the reader in turning the page to let them know the owner of the hand wants to help Kina. On the next page, the identity is revealed and it's Lulu.

The [bound] feature shows that visual and verbal text is limited by margins or frames. This feature indicates that visual and verbal elements are confined within certain limits. Furthermore, the [bound] features in KPTB are also divided into specific features, [surrounded: breaching], [surrounded: contained], and [framed: experiential frames]. The [surrounded] feature depicts the image bounded by a white margin on all four sides. The presence of this margin also separates the verbal text from the visual. In KPTB, there are more [surrounded: breaching] features than the [surrounded: contained]. The [surrounded: breaching] was found at 11,1% followed by the [surrounded: contained] with 7,4%. Some visual elements on [surrounded: breaching] intentionally cross the margin. As for the [surrounded: contained], the image is within the margins.

Both [surrounded] categories require the reader to focus on the participant's activity within the margin. The boundaries are framing certain actions and explicate the sequence of events as illustrated in Figure 7. First, the margins are limiting the leg, so that the reader can focus on Kina that slipped because of the wet floor. Second, the margins confine the face of the participant with some scattered foods, breaching the limitation. In this case, the reader is invited to focus on the consequences of the action from the first frame. The [breaching] feature portrays the excessive action experienced by Kina. Moreover, [breaching] also shows the joy effect felt by the participants. The picture shows the joyful Kina because she did not lose Anya and got Lulu as her best friend.

The last feature in [bound] is [framed: experiential frame]. The existing visual element is depicted as an indirect frame for the participant. As illustrated in Figure 5, the doorway frames Lulu indirectly. The frame separates Lulu from the dark blue space around her. In addition, the door frame further emphasizes Lulu as an upcoming student.

Focus

In compositional features, the focus has a role in providing a pulse of information in a particular pattern within the page. In general, focus in KPTB divides into two types, [centrifocal] and [iterating]. The [centrifocal] focus places the image centered, while the [iterating] focus puts visual elements repeatedly on a spread. In KPTB, there are more [centrifocal] features than [iterating]. Over 90% of the features were in a [centrifocal] focus, while the [iterating] was just at 1,6%. Both of these features can be a group of visual elements. Therefore, the focus is designed to direct the readers to the visual element highlighted on a spread. Details of the focus are shown in Table 3. Hereafter, some of the findings will be described more specifically.

Table 3. Patterns of focus features

Focus									
	centered		centrifugal		polarised			iterating aligned	Total
simple	circular	triptych	diagonal	vertical	horizontal	+ deictic vector	mirroring		
13	2	5	5	21	7	8	1	1	63
20.6%	3.2%	7.9%	7.9%	33.3%	11.1%	12.7%	1.6%	1.6%	100.0%

There are two forms of centrifugal focus, centered and polarised. The centered focus has one focal point at the center of the page, whereas polarised has two focal points on one page. The [centred] focus features in KPTB are [centred: simple], [extended: circular], and [extended: triptych]. Then, [polarised] focus features found are [polarised: diagonal], [orthogonal: vertical], [orthogonal: horizontal], [polarised: +deictic vector], and [polarised: mirroring]. Typically on a spread, not only one focus feature is encountered, yet the [polarised] focus can also appear along with the [centered] focus.

The [polarised] focus is the most commonly found feature with 66,7% because it involves placing verbal and visual text. This feature creates two focal points on a page. These two focal points are arranged on a diagonal, horizontal, and vertical axis. In KPTB, the [orthogonal: vertical] is the most expected feature with 33,3%. The composition of the focus entails the verbiage and image. The focal points in this feature are put in sequential order from top to bottom. Verbiage is located above the image, while the image fills the center of the page. This feature usually appears along with the [centered: simple] as on the first page of KPTB. Further, the [orthogonal: horizontal] puts verbal and visual text side to side as shown in Figure 8. Horizontal focus can involve two verbal texts located on the right and left sides of the spread as in Figure 6. As for the [polarised: diagonal] focus, verbal text and participants usually are placed on a diagonal axis. All three polarised foci indicate two equally important focal points. Moreover, the three polarised foci are delivered along with [+deictic vector] and [mirroring] features.

As can be seen in Figure 8 verso, there is a combination between [polarised] and other features such as [+deictic vector]. The [polarised: diagonal/+ deictic vector] shows Kina's eye gaze towards the bunny doll. In that image, the [+deictic vector] is composed diagonally with direct intention. Another [+deictic vector] feature gives indirect intention between participants. The eye gaze comes from Lulu and Anya on the left side to Kina on the right side. Lulu greets Kina by waving her

hand but Kina ignores her. There are double polarised elements on the spread. The eye gaze links the polarised elements within a focus group on verso to a participant on recto. This [+deictic vector] gives indirect intention between participants. In the [mirroring] features in KPTB, an image and the shadow are placed vertically. This shadow emphasizes the 'mysteriousness' of the newcomer as in Figure 5.

Approximately one-fifth of all findings are dominated by focus [centered: simple]. This focus depicts a participant in the center of the page. A simple focus can serve as an effective way to present and describe a new character together with the minimal setting as in Figure 5, the yellowish background. A simple focus can also consist of a group of participants. This focus [centered: simple] describes a close relationship between participants. The center of the page is filled with two participants hugging each other. This focus aims to emphasize information about a participant's identity and emotions through a bullseye of facial expressions.

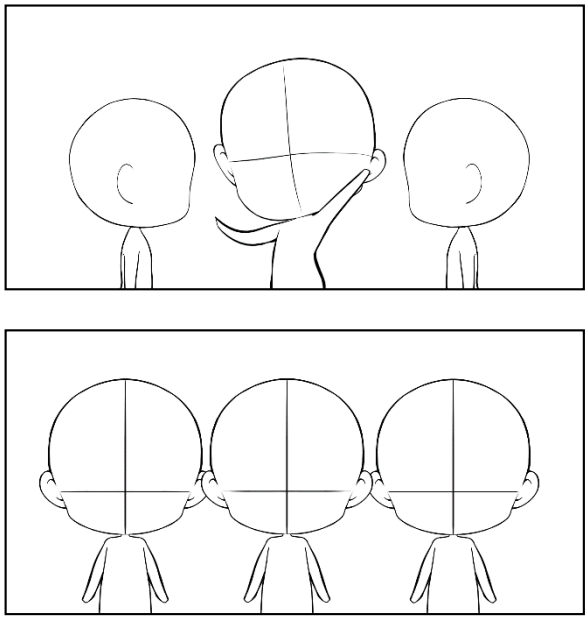


Figure 10. Comparison between [centrifocal: centred: triptych] and [iterating: aligned]

Image in [simple] focus can be expanded to create extended focus. A [extended] feature involves more than one visual element as the main focus. In KPTB, an extended focus of simple is dominated by [extended: triptych] feature with 7,9%, while [extended: circular] found at 3,2%. The [extended: triptych] invites the reader to focus on the center of the visual element and the two additional elements that flank both sides. This additional element is an extension of the middle element. In KPTB, the mediator in a triptych can be an iconic element such as a lunch box or rabbit doll. These two elements support the storyline and the participant's needs. In addition, the mediator part of the triptych can be the main character. As in Figure 10, the main participant in the middle is surrounded by supporting characters. In [extended: circular], visual elements are arranged circularly so that the reader focuses on the center area. As in Figure 5 above, spilled food is arranged in a circular pattern so the reader can focus on the verbiage.

Moreover, this feature also highlights the side element where the main participant was surrounded by supporting characters.

Different from the [extended: triptych], focus [iterating: aligned] displays a repetitive arrangement of several participants as illustrated in Figure 10. Three participants were standing in parallel facing the reader while holding each other's hands. This feature is intended to create a warm atmosphere at the ending part of the story. The images show friendship, togetherness, and happiness among the participants.

Information Value

The verbal text layout of L1 and L2 within the spread in KPTB occupies high and moderate information values. The dominant verbal text layout occupies a moderate value of 55.2%, while a high value is 44.8%. The moderate information values require the verbal text to be set in the top-left, center-left, and bottom-right of the spread. Meanwhile, high information values put verbal text on the top-right and center-right of the spread. All the verbal text layout findings are shown in Table 4.

Table 4. Patterns of information value

Information Value					
high value		moderate value			
top-right	center-right	top-left	center-left	bottom-right	Total
10	3	14	1	1	29
34.5%	10.3%	48.3%	3.4%	3.4%	100.0%

Verbal text on the center-right spread indicates high information value. As shown in Figure 8, such a layout represents the realization of the central-new structure. As the text occupies the central position, the verbal text becomes the center of information within the spread. The verbal text enhances the interpretations of visual text on the left page. In addition, the verbal text on the right page presents new information for readers. The information contains unexpected results, assumptions, or approval from previous actions. On the recto page of Figure 8, the text placed on the center-right explains an assumption why Kina can't be friends with Anya any longer.

Text layouts with moderate information values tend to be placed on the top-left dimension. This layout represents an ideal-given structure. Verbal text on the ideal structure indicates general information which is realized and expanded by visual text. Moreover, the given structure means that the verbal text contains information already known by the readers before. This information is a result of the previous page. In a spread, it doesn’t only consist of one verbal text layout. Verbal texts in the top-left dimension can appear along with the verbal texts in the top-right and bottom-right dimensions as in Figure 11.

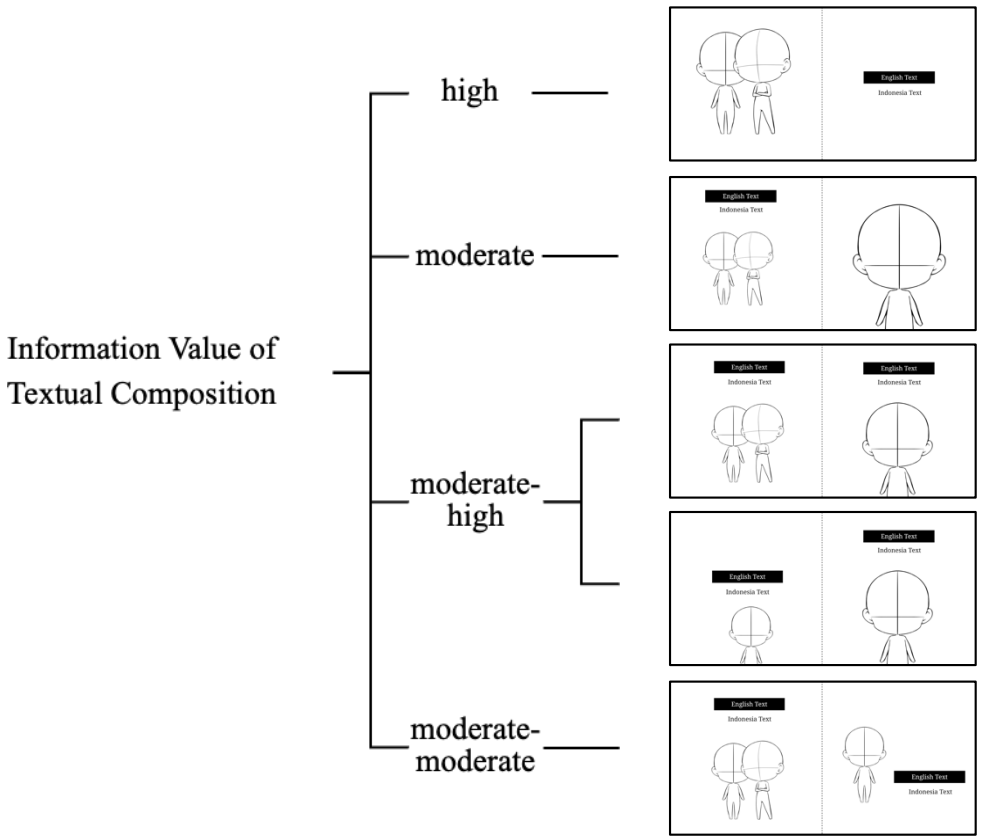


Figure 11. The information value of bilingual text composition

A combination between top-left and top-right layout dimensions indicates moderate-high information value. Therefore, the reader needs to pay more attention to the right page where the major event happened. As illustrated in Figure 11, the verbal text on the left spread contains general information that triggers the reader to move to the next page. Meanwhile, the image on the left elaborates the verbiage using particular settings that support the next actions. On the right page, the top-right layout refers to an ideal-new structure. General information on verbiage is restated by the image. The image on the right page can also be arranged based on the sequence of events as in Figure 7.

The combination between the top-left and bottom-right verbiage layout indicates moderate-moderate information values. Both information within the spread has equivalent information values. Therefore, verbiage on the spread adequately attracts the reader's focus from left to right. Moreover, verbal text in the bottom-right layout infers a real-new structure. Verbal text within this layout contains something new and more specific. In KPTB, the verbiage on the left page gives a sign about an upcoming student, while the verbiage on the right explains detailed information about that student. In this case, we can see the continuity between verbiage and image composition.

In addition, a combination verbiage layout between center-left and top-right also means moderate-high information value. The center-left layout refers to a central-given structure. In this case, the core messages on the layout are expanded by the image. Verbiage and image re-emphasize the consequence from the previous

page. Then, on the right page, there is new information provided by the verbiage that is supported by an additional element on the setting.

Discussion

This study explores the compositional elements of the visual and verbal text of L1 and L2 in a bilingual picture book. In KPTB, the pattern of the layout tends to integrate visual and verbal text on a page and set the verbal text in a noticeable space. The verbal text also becomes complementary to the visual text depicted in boundaries. As for framing, KPTB tends to use the non-boundaries feature. Images fill the entire page until the edge. Nevertheless, there are also images confined by a margin or an experiential frame like a doorway. To attract the reader's focus, the composition of verbal text and image tends to be polarised vertically. Images fill more space in the center of the page. Therefore, this centered image can also be expanded by other elements as in a triptych. Sometimes the focus of images emphasizes using the character's eye gaze or mirroring to create a shadow. The compositions of bilingual text layout not only use one dimension but also a combination of moderate and high value.

As the findings suggest, the arrangement of layout, frame and focus assist the readers in focusing on specific visual elements emphasized as the main issue of the plot. The tendency of using co-located backgrounds as the layout signifies a focus on the actions and emotions experienced by the participant. Meanwhile, the co-located layouts with colored backgrounds further intensify the atmosphere and feelings of the participant on the page. This result contrasts with Qiu's (2019) findings in a Chinese picture book that subsumed the image and verbiage on a page. The readers barely focus on a specific element but all the elements on the page. Nevertheless, in line with Qiu (2019), the subsumed layout in KPTB also played a role in expressing the happiness of the participant. More than that, subsumed layout in KPTB illustrates the sense of intimacy between participants within the contextualized setting.

The full contextualized setting in KPTB generates the tendency of an unbound frame. Instead of closing the distance from the reader, this non-existent frame feature creates compositional coherence between verbal and visual texts (Guijarro & Sanz, 2008). The potential reader should focus on those two elements simultaneously. Therefore, the contextualized feature also offers the readers an opportunity to explore visual elements in the context of the school setting. In addition, the minimal setting within the decontextualized background keeps the reader's focus more on reading the expressions and emotions experienced by participants.

The focus within KPTB tends to be polarised vertically by involving verbal and visual text. In this focus, the image is simply placed in the center of the page. Again, the focus in KPTB invites the readers to concentrate on the actions experienced by the participants. Nevertheless, the focus also offers the readers to comprehend the indirect intentions, the ambiance of bonding and closeness created by the aligned participants, and the exaggerated action in certain situations associated with the breaching frame feature.

Aside from focusing on major actions, the verbal text layout in KPTB enables the readers to understand the plot in continuity. The tendency has shown that the verbiage layout is displayed in moderate dimensions. The verbiage within this

layout delivers general information that is expanded and supported by the image. Therefore, the image and verbiage were completed by each other. In KPTB, verbiage from English and Indonesian was composed consistently. The layout of the two languages is constantly placed in unity without being separated by image, line, or other limitations. The placement consistency of English-Indonesian verbiage is maintained by the translation of noise elements in both languages. Although translation is not the scope of this study, this finding is roughly related to the verbal text composition of KPTB. Hence, the verbiage is treated equally without distinguishing the font and its size for each language. In addition, in line with the placement behavior of bilingual books in Daly's study (2020), the minority language in the study, which is English as a foreign language, was placed as L1 or the language in focus on the verbiage, whereas Indonesian as the national language was put as L2. This may suggest that the target audience of KPTB pupils speaking Indonesian and are willing to learn English, yet they still require scaffolding in accessing the language being learned.

Conclusion

The compositional analysis of the digital bilingual picture book shows the pattern of visual and text placement on the page and its intended purposes. Elements on the page were placed using white and colored backgrounds with varieties of circumstances to support the action and emotions of the participant and the plot. The focus between image and verbiage was composed using combinations of features to guide the reader's focus on essential parts of the story. The consistency of verbiage layouts and their value elaborate the image deliberately. Furthermore, by understanding these aspects, the potential readers expect to achieve high-level literacy goals.

By addressing the inclined pattern of layout, frame, and focus found in the English-Indonesian picture book, it can be a tool for parents and teachers to create efficient joint reading activities. The understanding of compositional meaning in a bilingual picture book is desired to make it easy for parents to convey meaning to potential readers. The picture book reading activities are not only to look at the pictures and read the narrative but also to understand what happens on a spread comprehensively. Therefore, the joint activity of reading picture books is no longer monotonous and boring.

Regarding selecting good reading materials, it is suggested that parents start by reviewing several elements of compositional features. They need to consider if verbal texts from both languages are composed consistently, whether the focus of visual texts can direct the readers to a better understanding of the plot, how the writers employ frame elements to depict the actions for supporting the plot, or who the target audience are. It is also important to note that this study merely focused on the compositional metafunction, excluding the construction of verbiage to elucidate the relations between verbal and visual text specifically. It is suggested that the next study can comprehend other metafunctions of bilingual picture books.

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