Little Dim Sum Warriors: Translanguaging of Chinese and English in Educational Comic Books for Bilingual Children

ANISATUL ISTIGHFAROH
Universitas Negeri Malang, Indonesia

NURENZIA YANNUAR
Universitas Negeri Malang, Indonesia
nurenzia.yannuar.fs@um.ac.id

YUSNITA FEBRIANTI
Universitas Negeri Malang, Indonesia

NABHAN FUAD CHOIRON
Universitas Negeri Malang, Indonesia

YAZID BASTHOMI
Universitas Negeri Malang, Indonesia

ABSTRACT

Comic books used to serve the purpose of entertainment; nowadays, they also provide one of the most innovative ways of learning. Not only do they stimulate brains with the visual mode, but they can also function as more effective teaching and learning resources with the usage of two modes: text and image. Referring to Kress' (2010) framework on modes, this study investigates the translanguaging aspects of Little Dim Sum Warriors, a series of educational comic books with young bilingual or multilingual speakers as the target audience. This study focuses on how translanguaging, that is the fluid language practices of bilingual speakers (Wei, 2018), is present effectively in comic books by making use of Chinese culture (the learners' home culture) when targeting English (learners' target language) proficiency. In conducting the study, we analysed two storybooks of the series and collected the translanguaging practices found in both text and image formats. In our analysis we use Royce's (1998) Intersemiotic Complementarity framework to assess the relation between verbal and visual modes. The results show that the translanguaging practices in comic books are divided into three forms: text, visual, and context-meaning. These practices help the audience understand foreign language and culture in a creative way, which fits the traits of young learners. Hence, keeping their attention in language learning intact.

Keywords: comic books; language learning; intersemiotic complementarity; multimodality; translanguaging

INTRODUCTION

This study explores the ways translanguaging elements are manifested in a comic book. In this study, the observed comic book is translated from its original language, i.e. Chinese into English. However, it is essential that we look back into the journey of how comic became a popular reading materials. Ever since it was introduced back in the 1930s, comic books have been a pivotal reading material for children and youth (Morrison et al., 2002). They were central aspects in American culture, providing historical information and were used as main reading materials for American soldiers who served in the frontier during the second World War. However, comic books were once claimed as corrupting the innocent minds of the American youth (Chilcoat & Ligon, 1994). Eventually, despite the unwelcomed history, comic books have managed to survive and spread

worldwide, popular for any audience and the scope continues to expand (Bunce, 1996) to recent days. Currently, comic books come in many forms, printed or digital, and serve various purposes. Some are produced to entertain the readers through their inside jokes, such as Sarah's *Scribble* or Marvel's *Deadpool*, while some may be intended for critics towards current trending problems such as Lynd Ward's *Gods' Man* or *American Born Chinese*. Some others are intended for educational purposes such as *Science Comics: Plagues: The Microscopic Battlefield* or *Hilda and The Troll*.

The use of comic in education has sparked debates. Despite being promoted as either a source of or a helpful tool for education, there were teachers who disagree to use comic books in the classroom (Morrison, et al., 2002). They wanted the students to be engaged in rigorous scholastic endeavours; thus, comic books were assumed to be a part of frivolous activities. Haugaard (1973) argues and shows that comic books have the potential to get children used to reading without having to be told or persuaded to do so. Chilcoat (1993) reveals that using comic books as supporting materials in the classroom will create a more interesting classroom situation and interaction. This view is further proven by several studies conducted around similar theme, to use comic books inside classrooms. Most of the studies show that comic books improve critical thinking (Krusemark, 2016), ease students' language learning (Zsuzsanna, 2017), and increase students' motivation (Ilhan & Oruç, 2019). By using such a medium inside the classroom, it may also help enliven the classroom by having students investigate the use of dialogue, dramatic vocabulary, as well as nonverbal communications.

With such advantages which outweighs the disadvantages, it becomes clear that comic books have the potential to be a part of language learning, especially for young learners. Comic books, as claimed by Krashen (1993), can be used as reading materials which prepare them for higher literacies later on. As comic books have tendencies which apply a constant register within (Williams, 1995), they serve as built-in, revision of incidental vocabulary on the foreign language learner's part. In other words, young learners will be able to learn the targeted language with ease. In addition, the visual mode of comic books can serve in facilitating readers' imagination, as well as conveying information that cannot be portrayed by only the written text (Zsuzsanna, 2017). By having comic books as a part of foreign language learning, it helps reduce the possibility of Foreign Language Anxiety (Horwitz, Horwitz, & Cope, 1986). In most typical classrooms, where traditional methods are applied, there is a big possibility that this anxiety would occupy students' minds, and would consequently, prevent them from absorbing the information and hinder the learning process. Using popular comic books produces a chance for young learners to develop a liking to the targeted language, making it easier for them to learn. Learning using comic books attracts young learners' motivation (Haugaard, 1973; Morrison, et al., 2002; Ilhan and Oruç, 2019). Therefore, it is essential to conduct a study which adds more value into the use of comic books i.e. by exploring the practice of translanguaging in comic books targeted to bilingual and multilingual children. It is presumed that it contributes to students' language learning. Then, it is important to revisit the concepts of translanguaging for the context of the present study.

TRANSLANGUAGING

The term 'translanguaging' in the early years was originally used to refer to specific language practices, which most are pedagogical. It was directly translated from a Welsh term *trawsieithu*, proposed by Williams (1994, translated to English by Baker, 2001) to describe pedagogical

practices which were conducted to scrutinise the language choice of the teachers and students in the classroom where the former would use Welsh language to teach while the latter responded in English. In its development, translanguaging evolves into a concept that goes beyond the "two languages of additive bilingualism or interdependence" (García & Wei, 2014, p. 20), can be applied in comic books which are intended to familiarise targeted language by bringing the learner's home culture inside the stories and contexts.

Translanguaging was first introduced in the field of education, to refer to a pedagogical practice where students were asked to switch between two languages with either receptive or productive purpose (Williams, 1994, 1996). In such practices, intentional changing of language input (reading, listening) and output (writing, speaking) is involved. Recent research on translanguaging has frequently touched educational issues (Nagy, 2018). Williams (2002) further clarifies that translanguaging practices in education mostly deal with the usage of one language to reinforce the other language. The purpose was no other than to increase understanding and expand the students' activity in both languages. At present, the term also covers both the mode and purpose of this exact linguistic process, which then develops to cover the theoretical factor behind the intentional process of switching between languages.

Following the development, García and Wei (2014) propose that translanguaging serves a purpose of understanding why speakers interact in a complex array of speaking in daily lives, which is a result of living in different societal and semiotic contexts. The concept of translanguaging goes beyond "the two languages of additive bilingualism or interdependence" (García & Wei, 2014, p. 20). It does not perceive the two languages as separate matters, nor does it view the practice as a mixing of each language. In other words, translanguaging helps clarify the complexity of language exchanges among people with different backgrounds, making it a novel language practice. This statement is in accordance with the definition provided by Canagarajah (2011), that translanguaging refers to multilinguals' ability in switching languages and treating various languages in an integrated system.

Further, Wei (2011, 2018) describes translanguaging as the fluidity and dynamic practices of multilingual speakers, while also taking into context that those speakers do not think in one language even when they are in monolingual mode. Wei (2011) argues that human beings' way of thinking is beyond language; hence, the use of a variety of cognitive, semiotic, and modal resources are needed. Translanguaging thus refers to a transformative nature which configures new language practices, releasing the old understandings and structures. In this way, not only the subjectivities are caused by different backgrounds, but also the cognitive and social structures.

Despite a diverse body of literature, there was no widespread agreement on what this integrated system entails and how one should understand the concept of language within the concept of translanguaging. García and Lin (2016) provide a definition to distinguish between the two versions of translanguaging. They refer to them as "strong translanguaging" and "weak translanguaging" (García and Lin, 2016, p. 126). The terms are used to indicate different perspectives on language systems and language learning processes. While the strong version of translanguaging is defined as a version that centers on one language system and grammar from which the speakers select the feature they need, the weak version focuses on the fluidity and the overlap between different language systems while also maintaining (and softening) the boundaries of traditional language.

To our knowledge, there has not been any research that reveals the aspects of translanguaging in comic books. On the other hand, in a preliminary observation of the study, we found that the translanguaging inside LDSW series and the overall meaning-making concepts are

constructed using through verbal and visual elements. This is in line with Leung's (2019) study which shows that translanguaging can be found not only in verbal languages but also in the expressions of ideas, thoughts, and feelings in visual arts created by multilingual children in Hong Kong.

In its technical terminologies, verbal and visual elements in this study refer to the semiotic modes that are involved in comic books. The verbal mode is the written language in the comic books to deliver characters' speeches and narration (Jørgensen et al., 2011, p. 35; Kress, 2010, p. 10). The visual mode, then, refers to the images or drawings in the comic books. With this combination of modes, it is assumed that both modes contribute to delivering translanguaging aspects in comic books. Therefore, we feel the need to investigate the relationship between the two modes using Royce's (1998) Intersemiotic Complementarity framework.

INTERSEMIOTIC COMPLEMENTARITY

As noted, comic books contain both verbal and visual modes. So, it is helpful to identify the relationships between the two resources in the meaning-making construction of a comic book. Hence, the present study uses the formulation of Intersemiotic Complementarity (Royce, 1998). This framework refers to the observations on interrelated structure between the different semiotic modes, in this case, by understanding the features as visual-to-verbal interface within the text, the visual-to-visual interface, and, when necessary, the intra-visual interface (referring to the relation between represented participants within the visuals). In addition, the framework also helps prevent the possibility of over analysing or over-interpreting the multimodal message and mere co-occurrence of verbal and visual modes.

Prior research utilises this framework to analyse various kinds of verbal and visual intersemiotic relationships. Bowcher and Liang (2013) use Intersemiotic Complementarity to investigate a Chinese tourist site entry ticket. The study reveals that the ticket reflects both the development and implementation of different technologies, as well as the social alteration, the cultural preoccupations, even further to the changes in political and economic circumstances. In addition, the framework can also be used to assess a practice which involves the relations of visual and verbal modes in a science classroom (Nakakuwa & Jawahar, 2020). One similarity that both studies share is the fact that despite the difference of the media, Intersemiotic Complementarity is a framework fitting to help analyse the relationship between verbal and visual modes.

Now that the concepts of translanguaging and intersemiotic complementarity have been described as the main foregrounding principles, it is essential that we put this into the context of this study. The focus of this study is an ad hoc selection of a comic book series Little Dim Sum Warriors (henceforth, LDSW). The main consideration of the selection of the series is due to its claim as a series created as a medium for children to learn languages, both as a first or second language. The original version of the comic is in Chinese. Currently the series has been published in three main languages, including Mandarin, English, and Indonesian. Additionally, the use of bilingual content adds to the value of the series, and it is meant to help parents and teachers in teaching languages for children. Hence, there is a pre-empted anticipation that the series contain elements of translanguaging. Another consideration to use the series as the main data is the language features in the series that use simple and repetitive sentences, allowing the young audience to comprehend the content. This method of repetition is one among many effective ways to learn languages, making the series suitable for young learners (Damayanti & Febrianti, 2020).

In its most current formats, the series are made as engaging as possible with the potential audience and are made in two versions namely as a printed book and as a downloadable application in mobile phones. Therefore, the aim of the present study is to investigate the manifestation of translanguaging practices in the LDSW series. In doing so, we expect to reveal the role of translanguaging in LDSW series and the contribution of both linguistic and visual features in the comic in constructing the translanguaging practices.

METHODOLOGY

RESEARCH METHOD

The study is qualitative descriptive in nature, which in this case is useful as a well-established approach in order to explore and comprehend the roles of translanguaging practices inside LDSW comic books as implied in both verbal and visual modes in the comic books. We use the combination of the concepts of translanguaging (García and Wei, 2014; Wei, 2018) and Royce's (1998) theory of Intersemiotic Complementarity. In practical translanguaging concept (Wei, 2018), language is being redefined as multilingual, multi-semiotic, and multi-modal resource developed by learners (Cook and Wei, 2016). To analyse the visual elements i.e. the drawings in the comic books, we made use of Royce's (1998) Intersemiotic Complementarity framework to assess the relation between verbal and visual modes. Using this framework, we mapped both series based on the semantic meanings that emerge from the visual elements. The next process is comparing the semantic meaning of the visual with the verbal modes that come alongside the visual. The complete intersemiotic analysis is presented in Appendix A.

RESEARCH DATA AND DATA ANALYSIS

The main data for this research were collected from the two comic books of LDSW series with the titles "Papa, I'm Still Not Sleepy" and "My Way is The Best!". The first book talks about the activity of a family before they go to bed. The story revolves on how the parents take turns to get their son to sleep and undergo difficulties to do so. Meanwhile, the second book focuses on the story between the three main characters who ride what seemingly to be a kind of bicycle in its world, showing how each has their own way of riding it. These two stories can encourage the targeted audience to be engaged through the interesting plots which may also teach them moral values. The preliminary data analysis process include reading both books, observing the translanguaging practices that were found in the books, both in verbal and visual forms. In the next stage, the practical analysis is focused on elaborating the verbal modes in the written language used in LDSW series. Then, the visual modes are the drawings of the comic in the series. In the final stage, we examined the manifestation of the translanguaging in terms of the language use that seemed to be not only switching periodically but also flowing smoothly as if it was softening the boundaries of traditional language.

FINDINGS AND DISCUSSIONS

The study found that translanguaging practices are present both explicitly and implicitly. The former covered the visual and verbal modes, while the latter covered visual as well as in-context meanings. This section is divided into three parts to explain translanguaging practices that are implied in each mode.

TRANSLANGUAGING PRACTICES IN VERBAL MODE

When looking into the language being used in the comic books, it was found that most of the words are basic ones. In a sense, it may help children to understand what the topic is being talked about inside the comic. The translanguaging aspect in this matter comes from the usage of Chinese words, expressions, as well as some terms that are not commonly found in an English environment, as shown in Table 1:

TABLE 1. Translanguaging Practice in Verbal Form

No.	Translanguaging Practices	From Book 1	From Book 2
(1)	Names of the characters	"Baozi"	"Shaomai" "Xiajiao" "Baozi"
(2)	Chinese expressions	"Aiyah!"	N/A
(3)	Uncommon phrases	"The Three Little Baos" "The Ugly Dumplings" "Baos in Boots"	"Boing-Boing Bats" "Look, Lean, Lift" "Suck, Squat, Soar" "Believe, Breathe, Boing"

Table 1 shows several translanguaging practices being implied into the comic books in the verbal form, which were predominantly taken from the conversations between the characters. Those translanguaging practices cover the names of the characters, Chinese expressions, and uncommon words. This finding emphasises that translanguaging can be seen as a phenomenon that goes beyond language categories (García & Wei, 2014).

The choice of naming the characters based on a Chinese dish, Dim Sum[1], may have been intended to awaken a "sense of familiarity" among young learners. This sense of familiarity may help these learners to be engaged with the content of the story as they find something that they often see in daily life being brought into cartoons and animated. Seeing something familiar may help reduce Foreign Language Anxiety (Horwitz, Horwitz, & Cope, 1986) to take place when the audience reads the book. On the other hand, it also contains a sense of discovery for English native speakers. Although they might not be familiar with the context, English native speakers may also find the series engaging. A sense of discovery may raise curiosity in the learners, which can be an opportunity for the parents or teachers to introduce Chinese culture to the young learners through its foods. As they study the names, they would also learn the pronunciation of the words; thus, simultaneously learning the targeted language from the most basic ones.

Chinese expressions used in the series are part of a translanguaging practice that makes use of daily or colloquial language. This translanguaging practice also uses both senses of familiarity and discovery for each of the different learners. Most of educational practices nowadays mostly

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[1] Dim Sum includes Baozi, a type of filled bun; Shaomai, a certain type of dumpling filled with pork; and Xiajiao, another type of dumpling filled with shrimp.

take place in a bilingual or multilingual setting, which is why new teaching norms and methods are needed to respect the students with different backgrounds, including the different linguistic skills and competences (Nagy, 2018). With the use of Chinese expressions like "*Aiyah!",* Chinese speaking learners would find themselves relatable to the characters. Although it does not appear to be a direct approach of teaching, it helps learners to familiarise themselves with the reading materials. This sense of being able to relate to the characters is a way to make learners feel comfortable when learning something. As they find the characters talking in the same language, they may feel curious about the use of the expressions, and this will unconsciously urge them to read more. On the other hand, the utterance *"Aiyah!"* may lead to a sense of discovery for non-Chinese speaking young learners. Learning this culturally-based expression can be a good start for them to be interested in learning Chinese as a target language. They will be interested to know other Chinese expressions and culture altogether.

Further, another translanguaging practice in the form of explicit verbal mode is shown through the use of uncommon phrases listed in Table 1 example (3). The phrases are not frequently used in daily conversation, they only appear in specific contexts. This practice shows both strong and weak versions of translanguaging. In book 1, it seems to project the weak version of translanguaging which, as stated by Nagy (2018), perpetuates the boundaries of traditional language, focusing on the fluidity and overlap between different language systems. As shown Table 1 example (3), titles of popular children stories such as "The Three Little Pigs", "The Ugly Duckling", and "Puss in Boots" are changed into "The Three Little Baos", "The Ugly Dumplings", and "Baos in Boots". This intentional alteration may provide an opportunity for learners to grasp nuances from a different culture. Young Chinese learners may not be familiar of these stories. Mixing an existing title with the characters' name will create a good opportunity for parents and teachers to introduce those stories and make them part of the learners' English language learning experience. However, we feel that this translanguaging practice will only give off a feeling of parody to non-Chinese speaking learners instead of sparking a sense of discovery.

Meanwhile in book 2, we found an example of strong translanguaging. This version focuses on the system of one language and one grammar that the language speakers select the feature needed in the interactions (Nagy, 2018). Several phrases in book 2 show creative translations of the original Chinese phrases, such as "Boing-Boing Bats", "Look, Lean, Lift", "Suck, Squat, Soar", and "Believe, Breathe, Boing". They are not common collocations in English. This translanguaging practice has the potential to teach young learners to study new vocabulary in each targeted language (Chinese speaking children learning English and vice versa). In addition, it is attractive for learners since the words rhyme and are easy to memorise. In this way, it lessens the monolingual bias that is still prevalent in most language classrooms around the world (Hu & McKay, 2012). Being exposed to this translanguaging practice in the series, we assume that learners experience the targeted language by enjoying cultural values presented in the comics as well as the engaging conversations between the characters (verbal form).

TRANSLANGUAGING PRACTICES IN VISUAL MODE

After looking into the translanguaging practices that were implied in the verbal form, in this section we explore the practices implied in the visual form. Considering Wei's (2011) notion that translanguaging enables the ability to either follow or flout the rules and norms of behaviour by using language to push and break boundaries of traditional usage of language, as well as using Royce's (1998) intersemiotic complementarity to analyse the visual mode, we found that the

translanguaging practices in the series are implied within how the characters are drawn (the shapes), and the attires worn by them.

FIGURE 1. The parents' characters in the shape of Baozi (type of food)
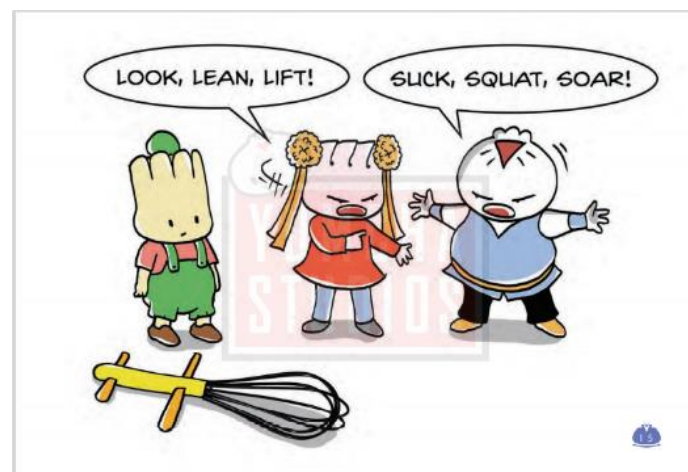

FIGURE 2. Each main character represents food variants of Dim Sum

Figure 1 and 2 depicts how each character resembles Dim Sum, they are all drawn as comical cartoons that are intended to engage young learners. Daily communication is always likely to involve traditional linguistic signs (like letters) and images, emoticons as well as pictures (García & Wei, 2014). The choice of depicting the characters as Chinese food can be interpreted as a translanguaging practice that is projected visually.

Studies have shown that even infants can use multiple semiotic resources to interpret different forms of symbolic references (Plester et al., 2011). The shapes of the characters are unusual, shown as talking and living food. In such a way, young learners are stimulated to make symbolic references by looking at them. First, they may ask what the characters actually take after. Further, they may have guessed what the characters are but also question why they are drawn in such a way. Both serve the same goal, which is to teach language and culture at the same time.

In addition, a repetition (Ideational Intersemiotic Complementarity, Royce, 1998) is employed in the series. The way the characters are named based on the type of food their shapes take after emphasises a repetition. The given names of the characters give clue to the young learners, enabling them to make connection with the Chinese food in the real world. At the same time, learners will be exposed to a certain food culture. If they had never had Dim Sum before, they will wonder what it is, where it is originated, and so on.

ATTIRES WORN BY THE CHARACTERS

Aside from the characters' shapes, the comic books also apply another visual translanguaging practice, which is represented by the attires worn by the characters. It can be seen in the Figures 3 and 4.

FIGURE 3. Items resembling the crowns of Chinese Emperor and Empress

FIGURE 4. A riding tool resembling a whisk

Figure 3 and 4 show a visual translanguaging practice through the display of cultural attire. The attire worn by the characters can be considered not only as decorations but also as symbols of other purposes. Readers who are not familiar with Chinese culture, for example, will wonder about the types of clothing that the characters are wearing. In this regard, the image of the attire functions as a creative way of learning a foreign culture. The headwear worn by Baozi's parents, for instance, resemble the crowns used by the Chinese Emperor and Empress. In addition to projecting cultural value, this instance also indicates the positions of the main characters' parents. The crowns make their figures distinguishable and suggest that they must be respected by the other characters.

On another note, the accessories on Xiajiao's head contains cultural value while also implying the character's gender, since such accessories are usually worn by girls. Readers with a Chinese background may take it for granted and there is a possibility for them to miss out the details of the attire. But such image mau also induce a sense of familiarity for these readers, reducing possible Foreign Language Anxiety (Horwitz, Horwitz, & Cope, 1986), and making them to grow fond of the characters; hence, language learning will feel much more fun.

TRANSLANGUAGING PRACTICES IN LDSW SERIES

In this section, we discuss a translanguaging practice which is more implicit. We refer to it as translanguaging practice in context, which can be overlooked easily by readers. However, parents or teachers can focus on this aspect to help young readers understand the characters' motives and behaviors.

FIGURE 5. Papa Bao begging Baozi to sleep

Figure 5, captured from Book 1 of LDSW instalments, shows the frustration of a father who finds it difficult to make his son go to sleep. He then blurts out long repetitive sentences elaborating the consequences for children who do not get enough sleep. As mentioned in García and Wei (2014), one's knowledge to use language is inseparable from their relations and social interaction, including history, context of usage, and emotional as well as symbolic values of specific socially constructed languages. The Asian notion of "scary wives" or husbands who are afraid of their wives, is reflected in the last sentence written in the character's dialogue bubble, "Mama will be angry with me". This sentence functions as an inside joke, referring to the idea that

Asian wives are in control of the household and their husbands. This type of cultural specific jokes can potentially confuse readers with different cultural backgrounds.

FIGURE 6. Papa Bao reading a bedtime story

The translanguaging practice in Figure 6 also reflects cultural and context of language usage. It depicts an activity that was done before bed (especially for children): reading bedtime stories. The activity is actually quite 'general' or 'common' since it may be practiced worldwide by Asian, European, or American parents, among others. Following Wei's (2018) definition of translanguaging, this practice engages the system of multiple meaning-making of the students with different backgrounds through the configuration of new language practices. Instead of only focusing on the students, the translanguaging practice also involves the meaning-making of the parents. The father in Figure 6 is shown to have listed all the names of everyone that seem to matter for his kid: Papa, Mama, Bed, Pillow, and Stinky (the doll).

For parents, Figure 6 contains a meaning that projects family bonding value. Tending children into bed is shown as a way to strengthen the bond between parents and their children. At the same time, it also provides a moment to help children memorise new vocabulary before bed time. As for the children, this activity may stimulate their curiosity, urging them to ask follow up questions to their parents. Having exposed to Figure 6, children who are not having bed time stories with their parents may ask their parents to do the same. Children's curiosity should be supported, through something as simple as reading bedtime stories, parents are given the opportunity to find a suitable method to enhance their children's language learning process.

Further, we also indicate lullabies shown in Figure 7 as an example of implicit translanguaging practice.

FIGURE 7. Papa Bao singing lullaby to Baozi

In analysing Figure 7, we also used the mobile application of the series to investigate the song that was sung by Papa Bao to Baozi. We found that the melody sung by Papa Bao is similar to the well-known lullaby from Johannes Brahm, while the lyrics are made-up by Papa Bao to express his exhaustion after struggling to make his son go to bed. This instance shows yet another creative way of translanguaging that merges Asian context with Western one. It seems to be giving further validation that one's thought is beyond language and its linguistics features (Wei, 2018) since the language itself is heavily affected by the history or backgrounds of the speakers. By listening to the melody of the lullaby, Chinese speaking readers will be able to learn foreign language and cultural values. By having the lyrics deliberately made up in their native language, along with the rhymes of foreign songs, children will get sufficient exposure to bilingualism or multilingualism. Such practice can be considered an effective method that support language learning. Culture, in this way, is shown to be an essential element in learning a language (Putra & Musigrungsi, 2022).

CONCLUSION

Throughout the paper, we have shown that roles of translanguaging inside LDSW comic books may vary, but two most emphasised roles are introducing certain language along with the culture which attract targeted audiences from each respective language (English language and culture to Chinese speaking audience, and Chinese language and culture to English speaking audience). The translanguaging practices itself are divided into three forms: verbal, visual, and context. For the verbal form, the practices include the names of the characters which are based on a Chinese dish, common Chinese expressions, and uncommon phrases. Visually, the translanguaging practices are reflected on the shape of the characters and their attires. With the help of the Intersemiotic Complementarity framework to analyse the verbal and visual relationship, we notice that these practices help introduce Chinese culture and language to the readers. Third, translanguaging practices are implied most creatively through cultural value in context. Bed time story and lullaby traditions are used to introduce readers to a more global culture practiced by parents.

The translanguaging practices found in these two LDSW books show effective and plausible methods for language learning in the most creative way, which perfectly fits the traits of

young learners who are full spirited and curious about the world. By having those explicit and implicit ways of teaching the audience the targeted language and culture, it surely will keep their attention in language learning intact as their curiosity grows stronger. Hopefully with the help of these educational comic books, more young learners will find it fun to learn language. As for parents or teachers, the findings prove that educational comic books provide a more effective method of learning as it keeps them feel engaged. With addition of the translanguaging practices, children will learn more new things and it is essential to have parents or teachers by their sides. Our paper shows that it is especially important to apply translanguaging practices in the education field as it assists bilingual or multilingual students to maximise their full language repertoire.

Finally, we would like to acknowledge that some parts of this study leave some rooms for improvement. Data used in this paper were from two books among many others in the LDSW series. The remaining series would be a fruitful area for further work not limited to the translanguaging practices. In addition, our study only looks at how translanguaging is present in the texts and images of the books; data on how children react to the verbal and visual elements can be collected for future research. In spite of these limitations, the study certainly adds to our understanding of how translanguaging practices can be implied creatively in comic books.

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APPENDIX A

TABLE 1. Visual Message Elements

Represented Participants	Visual Message Implied in the Comic (Symbolic/Connotative meanings)
The laptop and tablet	An implied meaning where modern technology has become a part of society's life, as well as a cross-cultural value in which western invention have mixed in with eastern culture
Chinese Emperor and Empress crowns	A Chinese context, value, or pride to imply the original country where the comic was created
The bed where the characters spend most of their time	A portrayal of actions, objects, and quality related to the daily lives of the characters, assuming they were real humans
The expressions of the characters throughout the story	A way to express their responds towards something caused by certain habits

TABLE 2. Ideational Intersemiotic Complementarity

Sentences	The represented participants' symbolic attributes			
	Cross-Cultural	Chinese context, value	Actions, objects, quality	Habits
It's your turn! He says my mud mask is too scary.			Mud mask (R) too scary (S)	your turn! (C)
Baozi, you should go to bed. Go and brush your teeth. Aiyah! How about five more minutes, Papa?	Papa (C)/(R)	Baozi (C)/(R) Aiyah! (H)		Five more minutes (C)
Stop playing! Go and put on your pajamas!			Playing (R)	
Stop playing! Get into bed!			Playing (R)	
Papa, read me a story! Alright!	Papa (C)/(R)		A story (C)	Read me (C)

"GOODNIGHT, EVERYBODY" "Goodnight, Papa. Goodnight, Mama. Goodnight, Bed. Goodnight, Pillow. Goodnight, Stinky…"			Goodnight (R) Papa (C)/(R) Bed (C)/(R) Pillow (C)/(R) Stinky (C)/(R)	
What kind of story is this? I want to hear a different one!			Story (S) Different one (C)	
How about "THE THREE LITTLE BAOS"? Not again! You read it last night!	Three Little Baos (C)			Not again (R) You read it (C)
"THE UGLY DUMPLING"? "BAOS IN BOOTS"? Don't we have any other storybooks?	The Ugly Dumpling (C) Baos in Boots (C)		Storybooks (C)	
That's enough! I'm turning off the light! But…			Enough (C) The light (R)	Turning off (M)?
Papa, I'm thirsty…			Papa (C)	Thirsty (C)
Are you done?				
You know, you haven't actually read me a story…				Haven't actually read me a story (C)
SLEEP! If you don't get enough sleep, you won't grow tall! If you don't get enough sleep, you'll get angry easily! If you don't get enough sleep, Mama will be angry with me!	Get angry easily (H/M)	Won't grow tall (C) Mama will be angry with me (C)	Sleep (C)	

Uh… how about I sing you a lullaby instead? … okay.	Lullaby (C)	I sing you (S)	
Precious Babe, quickly dream *In the sky clouds are floating* *It will soon be ten o'clock* *Papa's tired and out of steam…*	Precious Babe (C)		Papa's tired and out of steam (S)
Papa… I'm still not sleepy…			I'm still not sleepy (A)
I love you, precious Bao. Sleep well.		Precious Bao (C)	Sleep well (H/M)
Stop playing! It's time for bed! Aiyah! How about five more minutes?	Aiyah (H)	Stop playing (C)	Five more minutes (C)