MASTER'S THESIS

Fostering Intercultural Competence through Picturebooks: Exploring Narratives of Migration, Identity and Power Relations

Flerkulturell oppdragelse ved bruk av bildebøker: utforskende fortellinger om migrasjon, identitet og maktrelasjoner

Rusminah Sørensen

Master's in Education with English Didactics

Department of Language, Literature, Mathematics and Interpreting

Supervisor: Zoltan Varga

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Abstract

The primary focus of this master thesis is an exploration of narratives of migration, identity and power relations in three selected immigration-themed picturebooks: "The Name Jar" by Yangsook Choi, "Ali's Story: A real-life account of his journey from Afghanistan" by Salvador Maldonado and Andy Glynne, and "The Journey by Francesca Sanna, to potentially foster intercultural competence in English language learning. A qualitative critical content analysis was applied. The analytical framework for the verbal texts used narrative elements of narrative theory in children's literature. At the same time, visual images analysis employed systemic functional semiotics (SFS) and the study of iconotext (word-picture relationships).

Findings of the study suggest that these picturebooks have great potential to develop intercultural competence in English language learning. They provide the opportunity to learn about the complexity of migration, identity and power relations. These elements are essential to investigate, to create respectful diverse classrooms and embrace diversity in the plural and multilingual Norwegian classrooms in English as a Foreign Language subject specifically.

Keywords: Picturebooks, intercultural competence, migration, identity, power relations, qualitative critical content analysis, semiotics.

Abstrakt

Masteroppppgavens hovedfokus er å utforske fortellinger om migrasjon, identitet og maktrelasjoner i tre utvalgte bildebøker med temaet, immigrasjon: «The Name Jar» av Yangsook Choi, «Ali's Story: A real-life account of his journey from Afghanistan» av Salvador Maldonado og Andy Glynne, og «The Journey» av Francesca Sanna, for å kunne fostre interkulturell kompetanse i engelsk språkinnlæring. En kvalitativ kritisk innholdsanalyse (content analysis) ble tatt i bruk. Det analytiske rammeverket for verbaltekst tok i bruk fortellende elementer av fortellerteori i barnelitteraturen, mens visuell bildeanalyse ble utført i form av systemic functional semiotics (SFS) og ikonotekstanalyse.

Resultater viser at de nevnte bildebøkene har stort potensiale til å utvikle interkulturell kompetanse innen engelsk språkinnlæring fordi de åpner opp for muligheter til å lære om kompleksiteten av migrasjon, identitet og maktrelasjoner. Disse elementene er essensielle å utforske for å kunne skape ærbødige, mangfoldige klasserom, og for å kunne omfavne ulikhet i flerspråklige norske klasserom, og særlig med tanke på engelskfaget.

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List of Abbreviations

CRC: Convention on the Rights of the Child

EFL: English as a foreign language

HVL: Høgskulen på Vestlandet

IC: Intercultural competence

ICC: Intercultural communicative competence

SFS: Systemic-functionl semiotics

TCKs: Third culture kids

UN: United Nation

UNESCO: United Nations Education, Scientific and Cultural Organization

1. Introduction

"Literacy is a bridge from misery to hope" (Kofi Annan)

1.1 Background and Relevance of the Study

The idea of connecting the issue of migration to intercultural competence for this master thesis derives from my interest in the current social, educational and cultural phenomena that is happening both generally in the world, in Europe, and specifically in Norway. A couple of years ago, the world was shaken by the shocking picture of a drowned Syrian boy emblematic image of the tragic plight of refugees. The picture depicted the dark-haired toddler, wearing a bright-red T-shirt and shorts, washed up on a beach in Turkey. Greek authorities who have been coping with the large number of refugees who aimed to cross to Europe said that this was the biggest migration crisis ever. They clarified that the boy was among a group of refugees escaping the Islamic State in Syria. The fatalities were in the thousands of people, mostly Syrians fleeing from the war and the brutal occupation by Islamic fundamentalists in their homeland (Guardian, 2015).

Growing hostility towards immigration and immigrants has sometimes provoked racist attacks (Castel et al., 2014, p.1). On the 22nd of July in 2011, Anders Breivik, a Norwegian far-right radical, attacked government buildings in Oslo, causing eight deaths, and then carried out a mass shooting at a youth camp of Norwegian Labour Party on the Island of Utøya, where he killed 69 people and wounded hundreds mostly teenagers. His motive was to draw attention to his Islamophobic views. He viewed Islam as the enemy and requested the deportation of all Muslims from Europe. He directed his attacks against the Labour Party because he accused them of bearing the responsibility for the destruction of Norwegian culture and the mass import of Muslims. On the 4th of August 2012, Breivik was found guilty of mass murder and terrorism. He was sentenced to 21 years in prison. After that, Norwegian politicians pledged "never again" (Stoltenberg, 2011). Nevertheless, a year ago, an armed 21-year-old Norwegian, Philip Manshaus, stormed into a mosque in Bærum outside Oslo and opened fire, his actions were apparently inspired by Breivik (Bangstad, 2019).

Another tragic event happened that led to many demonstrations under the banner of "Black lives matter" while I was in the writing process of this thesis. It was originated by the gruesome video showing a police officer in Minnesota, the USA kneeling on George Floyd's neck that

caused him to die a few days later after the incident. The police officer's act is believed to have been caused by racism and xenophobia towards black people. The demonstrations that happened in many parts of the world, including Norway, were held to show solidarity and raise awareness concerning this issue. It necessitates that no one deserves to be treated at such. That event portrays how people who are in power can abuse the power they have. We must do something to avoid those tragic events happening again. These are stark reminders for us to pay attention to migration and immigration.

My interest to explore the topic of migration and intercultural competence also stems from my personal, educational experiences as well as my professional background. The reason I present my background is to be clear about my position that I am an immigrant myself here in Norway. Texts are never neutral. They are prone to the subjectivity of the background of the author. A couple of years ago, I was an Erasmus student having the opportunity of studying in some European countries, including Norway. The students of the programme I was attending came from different nationalities. I was fascinated by the diversity of the international students had brought to the class and the diverse perspectives they offered. My international friends and I as well as other international students viewed that our study mobility and experiences dealing with migration and immigration processes were both rewarding and challenging.

Moreover, I studied about intercultural competence and multimodal texts, including picturebooks in the English subject in module English Didactics 1 during my master studies at HVL. I found that these themes were fascinating. Additionally, I also married a person who is linguistically and ethnically different from me. Professionally, I worked at a bilingual school in Indonesia and at an international school in Norway in which the pupils were from many different ethnicities, cultural backgrounds, nationalities and continents. I have been teaching and working with adult immigrants here in Bergen. They mentioned both the opportunities and the struggles of living as immigrants here in Norway. I have also worked as an assistant at Norwegian schools and kindergartens where the diversity of pupils' background is real concerning ethnicity, race, culture, nationality and language. These people and I have a personal connection with migration and immigration in one way or another.

Furthermore, I know what it is like to be a second language learner. Having interacted with people from diverse cultural and language backgrounds, I have realised how crucial it is to understand and empathise with the difficulties that migrants are dealing with. If we wish to live respectfully in an inclusive and diverse society, we need to have an understanding of migration,

post-migration, integration and intercultural competencies. Especially how important it is for migrants to take their agency and have their voice heard. I, therefore, believe it essential to study migration to add to the knowledge base, and so I chose it for my master's thesis project.

Migration has always been a part of human civilisation, and the number of people migrating is expected to rise in the future due to globalisation. Migration and immigration processes generally affect people who move to a new country and people from the receiving country. Migrants are dynamic members of society who have contributed to global development, economic growth, enriched culture and diversity. Migrants have brought the vitality and the contribution to the host country. The skills and talents the migrants bring can flourish in the community. However, migration also presents significant challenges for both the country of origin and the host country. Integration and inclusion are one of the challenging issues that migrants face in the receiving country. The government of the receiving country may view that accommodating the migrants' needs as challenging work. The country of origin might lose people with essential skills.

Moreover, wars and internal as well as external conflicts in some countries have also caused forced migration. Some people are forced to move from their homeland due to conflicts that put their lives in danger if they do not flee. Forced migration makes them become refugees and asylum seekers. However, their journey and arrival in new countries are not always smooth. Some countries may have more substantial restrictions and limited capacity to provide proper settlements that may cause some of the refugees and asylum seekers to be displaced. People of the host country may not be ready to welcome them and are worried about their presence.

People are on the move and, children are increasingly growing up in places different from their parents. Migration and immigration processes can be challenging for the migrants. The burden for migrant children can be even higher and multiple. Some children are mobile because of parents' mobility or international adoption. In other words, children primarily move because of their parents, not because of their choice. This mobility affects their concept of being, becoming and belonging (Knorr & Nunes, 2005; Benjamin & Dervin, 2015; Catalano, 2016; Bolermo & Ødegaard, 2019). Moreover, their differences, including skin colour, language, cultural heritage and artefacts, might not be readily accepted by the hosts. They may always have to negotiate their identities to fit in the new society. While for children of refugees and internally displaced persons, their situation is even more vulnerable and critical. People and children of the host countries may also need support and assistance in order to welcome them and to

enhance understanding of otherness and difference. All these factors contribute to providing equal rights to migrant children. They have the right to be seen, accepted, taken care of and heard. They have the right to participate in a democratic society (Norwegian Directorate for Education and Training, 2017).

Migration has an impact on the diversity of the receiving country, and it has changed the school population demographically. Norwegian schools consist of pupils of diverse racial, cultural and linguistical backgrounds. Some view that as an opportunity, knowing Norway will have a problem with the ageing population, migrants can contribute positively to the employments market that needs more people. Whereas others see diversity and multiculturalism as a challenge for the Norwegian welfare state (Brochman and Djurve, 2013). Migrants are expected to meet an absolute minimum of skills and education in order to be able to participate in Norwegian job markets. Therefore, it is imperative to prepare migrant children and Norwegian children to be capable and democratic citizens. Knowing that diversity and hybridity are a part of our contemporary Norwegian society, I believe that school as a miniature of society should play an important role to promote the awareness of difference and diversity, respect for such difference and find commonality in that difference.

Education must play an active role in changing attitudes towards diversity. Dervin (2016) asserts that "time spent at school should contribute effectively to prepare students to be real interculturalist who can question these phenomena and act critically, ethically, and responsively" (p.2). Diversity should be embraced and have space. Over the years, intercultural and multicultural education and different views of what they entail have become key concepts in Nordic educational policies (Mikander, Zilliacus & Holm, 2018). They argue that the practice of intercultural education should not just focus on celebrations and other superficial versions, but also aim to counter marginalisation and discrimination in education and society. Additionally, they mention that the notion of education in the Nordic context is to serve the common good with a focus on social justice, equality and equity in which these values are pertinent in critical intercultural education.

In the Norwegian educational context, several efforts have been made to improve competences dealing with diversity, multilingualism and multiculturalism. One of these is "The Multicultural School" brochure that was published by the Directorate of Primary and Secondary Education in 2016. The document acknowledges the multilingualism in Norwegian society caused by the greater mobility and migrations. It urges the Norwegian schools to

prepare pupils to actively participate in a multicultural society and a multilingual and globalised world. The document stresses that the pupils' diverse linguistic background should be viewed as useful resources. It is also highlighted that pupils will be more inclined towards learning if their multilingualism is recognised. It may hence create a positive awareness which is essential to encourage a greater interest to participate in Norwegian society. The government agents provide some recommendations and guidelines on how to work with the rights of minority language pupils. One of the recommendations is by giving language education for pupils from language minorities. These pupils are entitled to receive mother-tongue instruction or bilingual teaching or both if it is considered necessary and whether the municipality has the capacity to provide the resources until they are sufficiently proficient in Norwegian to follow the typical instruction of the school. In addition, analysis tests have been developed to assess reading skills in different native languages which are customarily given to older pupils. These are meant to promote cultural and linguistic diversity in the Norwegian school context.

Culture and intercultural aspects have been incorporated into foreign language learning as parts to understand the culture of the target language as well as others. The role of culture in language learning can serve to understand diversity. It has been widely acknowledged that learners need not only focus on communicative competence in a national context but also intercultural competencies in a complex, multicultural environment (Andersen, Lund & Risager, 2006, p.8). When language is used in communication contexts, it is bound up with the culture in multiple and complex ways (Kramsch, 1998, p.3). Culture is fluid, dynamic and transformative, and its increasing diversity requires people, individuals and societies to learn, relearn and unlearn to meet personal fulfilment and social harmony (UNESCO, 2013). Its diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind (April et al.,2018, p.4). In other words, language is a cultural and social practice.

The importance of dealing with cultural diversities and identities is revealed in the Norwegian curriculum. The core curriculum emphasises that education and training shall apply essential values including human dignity, identity and cultural diversity, critical thinking and ethical awareness, the joy of creating, engagement and the urge to explore, respect for nature and environmental awareness as well as democracy and participation (Norwegian Directorate for Education and Training, 2017). The necessity of developing intercultural competence (IC) is displayed in the subject renewal reform in English as a foreign language (EFL) subject of Primary and Secondary education curriculum (ibid, 2020). The document states that the

English subject plays a significant role to develop intercultural understanding, communication, and identity. It hence urges that the English language learning should give the foundation for pupils to be able to communicate nationally and globally regardless of cultural and language backgrounds. The new reform is implemented this autumn academic year 2020.

Promoting intercultural competence in EFL is thus viewed as a tool of change to move towards a more democratic diverse society as reflected in the English subject curriculum. Several scholars have been working on developing practical tools for fostering intercultural competence (IC) in foreign language learning. Michael Byram (1997) proposes a model for intercultural communicative competence (ICC) in EFL. His model suggests five elements that include attitudes dealing with relativising self and valuing other (savoir etre), knowledge of self and other, individuals and societal (savoirs), skills to interpret and relate (savoir comprendre), skills of discovery and interaction (savoir-apprendre/-faire) and critical cultural awareness (savoir-s'engager). His model has been used by many scholars and practitioners around the world. Byram's model will be explained in more detail in the theory chapter. Byram also brings forward the idea of the intercultural speaker who approaches other cultures with "curiosity and openness" and a "readiness to suspend disbelief about other cultures and belief about one's own" (Hoff, 2013).

Dervin (2016) views that the notion of intercultural competence is often associated as polysemic and empty or even old-fashioned as it can mean too much or too little. He thus argues for revisiting the notion and defining new meanings to make it richer and more realistic. He understands the word intercultural as a process and something in the making; it is a point of view not a given. He (2010) suggests three essential keywords - identity, otherisation and representation, in developing intercultural competence, particularly in higher education. In addition to that model, He (2016) also adds ten "commandments" of interculturality in education. One of the fundamental elements is to pay attention to the power relations that are related to language use, skin colour, nationality, gender and other encounters.

Finding ways on how intercultural competence can be implemented in foreign language learning are thus necessary. Teachers, student-teachers and other practitioners need approaches that are doable and accessible. A year ago, Hild Elisabeth Hoff (2019) disputed her doctoral dissertation at the University of Bergen which topic was about rethinking approaches to intercultural competence and literary reading in the 21st century English as a foreign language classroom. One of the articles in that dissertation whose title is: "From 'Intercultural Speaker'

to 'Intercultural Reader': A Proposal to Reconceptualise Intercultural Communicative Competence Through a Focus on Literary Reading", clearly proposes using literary texts to promote intercultural competence. The participants of her research project were students from upper secondary school. Integrated literature in EFL was consequently considered as a medium for intercultural explorations as literary reading involves both an affective and cognitive domain, much like the development of IC (Hoff, 2019).

Migrations and globalisation bring challenges and opportunities for children of the 21st century. Foreign language education and teaching may contribute by promoting intercultural competence as a tool for change. A call for a serious engagement with literature that will help them to improve intercultural competence and to realise their agency to prepare the wold for change is essential. Knowing the fact that EFL classrooms in Norwegian context consist of pupils with a varied background including migrant children, it is hence necessary to implement literacy activities that address the theme of migration and journeys along with the challenges and opportunities. Children will learn those migrant children are the same as other children, but they have gone through multiple experiences that others have not. Using literary texts covering such themes may able to develop empathy among pupils and respect for their otherness, while at the same time attempt to focus on the similarities among them. Significantly critical reading activities are necessary so that children are equipped to acquire the knowledge of a dynamic and complex world. In order to be able to grasp the complexity of the problems, they should learn through more practical and realistic ways.

With the currently increasing emphasis on visual literacy, using picturebooks to learn about the phenomena of our contemporary world particularly the issue of migration, identity and power relations is pertinent. Picturebooks offer visual and verbal texts that help pupil's understanding of human relations and provoke the mind. They are considered accessible and may teach children at all levels of academic skills, particularly those who have language barriers or reading difficulty to engage with these critical issues. As I believe that picturebooks as children's literature can have the power to help children critically see the world, I am interested in exploring how immigrants are depicted.

1.2 The Aims of the Study and Research Question (s)

My intention in this master thesis project is to shed light on some of the significant issues related to children's experiences of migration. It specifically aims to examine immigration-themed picturebooks that can promote the development of intercultural competence in EFL. The focus is to explore narratives of migration, identity and power relations in these picturebooks. A qualitative critical content analysis will be applied to analyse picturebooks and explore their potential to develop IC in the English language classroom. The issues addressed in this introductory chapter have driven the following primary research question:

How can immigration-themed picturebooks potentially foster intercultural competence in EFL?

In order to answer the main research question, the following research questions were formulated:

- How are narratives of migration portrayed in three immigration-themed picturebooks?
- How are identities of self, otherness and collectivity depicted in these picturebooks?
- How are power relations represented in these picturebooks?

1.3 Structure of the Thesis

This master's thesis is organised in six chapters. Chapter 1 presents the background and relevance of the study, followed by the main research question and sub-research questions. The analytical framework is also briefly introduced in this section.

Chapter 2 comprises the theoretical background of the thesis. It defines theories on migration, identities, power relations and agency, diversity, commonality and social justice, intercultural competence in EFL and the use of immigration-themed- picturebooks specifically on exploring migration, identities and power relations to acquire intercultural competences as well as introduces the three selected picturebooks.

Chapter 3 discusses the methods and the analytical tools, including narrative theory to analyse the verbal texts, systemic functional semiotic to examine visual images and the investigation of iconotext: words-pictures relationships in these selected immigration-themed picturebooks.

Chapter 4 deals with the findings and analysis of the selected picturebooks based on the analytical tools described in the method chapter. They are organised into three different sections of each picturebook. Each section presents and analyses the narrative elements of verbal texts including character and characterization, plot, setting and, the interpersonal metafunction aspects of SFS, such as visual focalization, pathos and affect, ambience as well as power, social distance and involvement; and iconotext covering word-image relationship.

Chapter 5 describes the discussion linking to the theories, methods and findings that covers the portrayal of migration, the exploration of identities including self-identity such as cultural and language identity, social identity and power relations.

Chapter 6 encompasses conclusions and summary of the thesis, reflection and implication in the English subject as well as recommendation for future research.

2. Theories

2.1 Migration

Based on the UNESCO Global Education Monitoring Report, there were around 258 millions international migrants in the world in 2017 (April, D'Addio, Kubacka and Smith,2018). If it is compared to the population of a country, that is almost the same number as the population of Indonesia, a country where I am from. Migration refers to the crossing of the boundary of a political and administrative part for a particular time which includes the movement of refugees, displaced person, uprooted people and economic migrants (ibid). Most of these people do not migrate simply because of an individual action in which a person decides to move for better opportunities, forget his/her roots and assimilates as quickly as possible in a new country (Castles et al., 2014). Castles et al., (2014) state that migration should be conceptualised as an intrinsic part of broader processes of development, social transformation and globalisation (p.51). They further mention that people migrate for various and often manifold reasons. Some migrants may move both for economic reasons and flee political oppression.

To understand more about migration, we have to look at two different perspectives on migration, including functionalist migration theory and historical structural theory. Functionalist migration theories view migration as a positive phenomenon that contributes to the greater equality within and between societies. In contrast, historical structural theories see migration as a cheap, exploitable labour force serving mainly the interests of the wealthy in receiving areas and can cause brain drain for origin areas (Castles et al., 2014, p.27). Some migrants are exploited, and their human rights are abused (Koser, 2007). To protect migrants and human rights, people may perceive migration negatively. That may explain the reason why certain countries issue strict immigration regulations. It does not necessarily mean that the negative sentiment is personal, but the rules are meant to protect the migrants. In Norway, some guidelines and policies concerning employing foreign workers must be fulfilled by the employees so that the foreign workers' right is protected and to prevent their rights being abused.

Tarozzi and Torres (2016, p.29) underline that immigration is structurally connected and crucial to contemporary global interdependence, and it is not supposed to be considered as collateral damage of globalisation. However, many countries tend to emphasise that as mainly a problem. When conflicts and economic crises happen in the receiving countries, immigrants

are often the first to be blamed for problems, and they are also prone to face discrimination, racism, and sometimes violence (Castles, 2014, p.55). It indicates how vulnerable and fragile immigrants' lives are.

According to Castles et al., (2014), migration can generally be divided into categories of economic migration and forced migration. The main characteristics of economic migrations begin with young, active people who are primarily motivated by the economy to have a better life, while the reasons for forced migration are the risks people face in their homeland such as persecution, human rights issues or generalised violence making life there unsustainable (p.56-57). However, immigration patterns have changed throughout the years, and the reasons for migration are multiple. For instance, there are adventure migrants who move to another country to explore other cultures and family reunion whose spouse and/or children migrate because of the marriage with a person who resides or is a citizen of a host country.

The characteristics of immigration to Nordic countries are generally categorised as humanitarian reasons including the reception of refugees and asylum seekers who come mostly from third world, and work-based immigrants who are mostly from Western countries (Lasonen, 2010). There is also immigration based on marriage. Migration matters and will continue to matter in the future, and Norway is no exception when it comes to international migration. The following will present specifically the immigration processes in the Norwegian context.

2.2 Migration in Norwegian Context

Norway, like other European countries, has become a destination country for immigrants both from Europe and other parts of the world. According to the Norwegian statistical bureau, the number of immigrants is around 18,2% (Statistics Norway, 2020). They came here for different reasons. According to immigration regulations in Norway, there are several types of migrants that can be granted a residence permit: labour immigrants, the person with close family ties to somebody residing in Norway, students, trainers, au pairs and participants in an exchange program, refugees and persons who qualify for a residence permit on humanitarian grounds (Norwegian Ministries, 2020, p.9).

Despite migration having been studied much by scholars, migration studies dealing with children are scarce. This thesis project is thus interested in investigating the experience of

migration and immigration journeys by children in children's literature. The next section will explore the effect of migration on children, from their experience to their agency.

2.3   Childhood, Migration and Language Education

According to Knorr and Nunes (2005, p.9), childhood and migration studies have been long ignored in the social and cultural sciences, although children make up a large proportion of migrants all over the world. Benjamin and Dervin (2015) claim " ..the voices of the young mobile migrants are seldom heard during the time that they are actually experiencing a mobile lifestyle" (p.5). Child migration is often involuntary (Benjamin & Dervin, 2015, p.8). The success of the children in navigating the migratory transition is affected by several factors concerning pre-migration circumstances, the nature of the journey itself and the post-migration experiences (Suarez-Orozvo, 2017).

Migrant children move from the origin of the country for different purposes, and often they are categories into different types of migration including third culture kids, asylum seekers and refugee children. The children of economic migrants are usually called third culture kids (TCKs). The notion is generally given to children of expats or adventurers who are characterised by a privileged lifestyle often with a system of logical supports (Catalano, 2016, p.122). "The travelling-culture phenomenon, for instance, may apply to many children and young people who travel internationally as their parents' occupations take them to different countries" (Bradford, 2011, p.27). Due to their parents' career and lifestyle decisions, children may not have the voice to decide their childhood. Moreover, some migrant children flee because their parents escaped political, religious or ethnic persecution, whereas others are motivated by the promise of better jobs and better educational opportunities (Suarez-Orozco, 2017).

Mobility has, in fact, become the characteristic of modern society. However, the experiences of mobility depend on how individuals and groups exercise their choice of mobility and the political and cultural influences that lead them to move (Bradford, 2011). Regardless of the reasons and purposes of migration, child migrants' identities and psychological as well as physical development may significantly be affected due to the journey and processes they have been through. Importantly, migrant children particularly refugees and asylum seekers inevitably endure high levels of trauma, psychological distress, acculturative needs as they travel through and settle in new places (Holmes, Pay and Andrews, 2017, p.370). Migrant children are often displaced, and this action is a denial of the fundamental right to remain or

belong to a place where safety is guaranteed and the choice to stay or leave (Johnson & Gasiewicz, 2017). The newly arrived children escaping the homeland due to the war or violence and experiencing trauma, may also feel guilty about fleeing while loved ones remained behind (Suarez-Orozco, 2018,p.4) Moreover, Holmes et al. concern that their education might be neglected because of displacement or exclusion.

It has been reported that the majority of migrants are of working age, and their children are most likely to be educated in the host countries' national education systems (April et al., 2018). Migration flows are changing the composition of classrooms in many parts of educational settings, including Norwegian classrooms. The background of students in Norwegian school is more linguistically and culturally diverse than before (Skrefsrud, 2015). Although migrant children have access to education, especially in the Norwegian educational context, they may still face some obstacles such as linguistic and cultural problems, bullying, social exclusion and alienation in educational settings. Students, parents, teachers and schools' staff may view the presence of newly arrived children as a significant change to the schooling system. They may not know how to deal with pupils who are culturally and linguistically very different from the majority. Schools are essential arenas for cultural exchange and social inclusion. Nevertheless, the attendance of migrant children in the classroom does not automatically contribute to the diverse pedagogical practices unless the practitioners take the opportunity to do things differently.

It is thus necessary to work on educational practices that meet the needs of all learners, including those who are newly arrived, refugees or asylum seekers. The teachers can guide these migrant children on the journey of integration, adaptation, language learning and so forth. The common problems migrant children face include, having to navigate the host country's rule system, sometimes face discrimination, obstacles, experience homesickness, separation and identity negotiation. They may also experience xenophobia from the host society (Knorr &Nunes, 2005). How they cope with a lack of acceptance, hostility and exclusion should become our concern. Understanding all these difficulties and experience the migrant children often encounter may help teachers to decide what kind of pedagogical practicesa are appropriate to be used in EFL contexts.

Some essential questions arise when dealing with children in the context of migration regarding how children construct an identity for themselves, define cultural identity, a sense of home and

belonging, a sense of origin and descent. These issues are critical. Hence identity will be investigated in the following section.

2.4 Identity and Community

Identity refers to how individuals and groups view and define themselves (Dolan, 2014). Identity matters as it can have a great impact on a person's behaviour and life. It entails the understanding of oneself and the other. Identities can be individual or social, and they connect to different contexts such as age, class, gender, ethnicity, history, nationality, occupation, and religion (UNESCO, 2013). The formation of identity goes through unconscious processes and develops over time, rather than being innate in the conscience at birth (Hall, 1996). Constructing an identity is one of the challenges immigrant children and youth face in the host country that may reflect an unfamiliar culture while also honouring the values and traditions of their parents (Suarez-Orozco, 2018). However, the definition of who we are is not stable, contextual, and has to be negotiated with others (Dervin, 2016, p.15). For instance, one can move identity as a student to a teacher or one can be identified as both. One identifies him/ her as a Norwegian as one is born in this country, but others may consider him or her as an immigrant due to his or her background. It can be said that identities are subject to multiple interpretations (Tarozzi & Torres, 2016).

A name is an example of a person's identity. Cultural, racial, ethnic, social and linguistic significance contribute to name decision (Keller & Franzak, 2016, p.178; Reiseæter, 2012). Reisæter (2012) seeks to find out whether the children born into families in which one or both parents are immigrants get names that display a continuation of traditions from the country of the immigrant parent (s), or names that demonstrate an adaptation to Norwegian standards. She points out that many parents from immigrant backgrounds wish to express identity through naming. Name changes can reflect and reinforce identity changes (Reisæter, 2012). Some parents consider giving names to their children for pragmatic reasons, the name that is most easy to pronounce for their Norwegian teachers and friends (ibid, p.227). Many immigrant parents have to negotiate their naming tradition in order to comply with the Norwegian standards. For example, before 2003 many Somalians were concerned with preserving their traditional name practices consisting of three individual names, but this system did not fit with the Norwegian law that required them to leave out the paternal grandfather or father's name

which made them unhappy (ibid). That shows that a name can, however, be a source of cross-cultural conflict (Sembiante, Baxley and Cavallaro, 2018).

A person's name can be problematic in the Norwegian societal context. Surveys show that people with immigrant backgrounds and foreign names have experienced being discriminated in the Norwegian employment (Bufdir,2020; Hansen, 2012; Kvitingen, 2016; Midtbøen & Rogstad, 2012; Rønning, 2009). Applicants with a Norwegian name are on average 25 % more likely to receive a call back for a job interview than equally qualified applicants with Pakistani names, for instance (Midtbøen, 2016). Therefore, many immigrants change their names by adopting the Norwegian name standard to get a better chance in the job market and acceptance in society (Hallevang, Støre & Drønen, 2018). A year ago, a journalist with an immigrant background in Bergen wrote in the newspaper recommending other immigrants not to use Muslim or Arabic names for their children to avoid being discriminated against in Norwegian society (NRK, 2019). Discrimination based on ethnicity in Norwegian society thus occurs (Midtbøen, 2015). It can therefore be said that a negative attitude towards otherness is still happening within Norwegian society.

In addition to name negotiation, Benjamin and Dervin (2015) view that migration can make the meanings of a place left behind that is considered "home" vital that they become an essential part of a person's identity especially during migration. To settle is an experience of moving into a new house and a new neighbourhood. However, for some migrant children, the notion "home" can complicate their identity negotiations. In contexts of migration, ideas of national identity and home are created, imagined and passed on from parents to children (Benjamin & Dervin, p.7). Olwig views that home has a dual meaning namely as a material where everyday life is lived usually surrounded by close family and a place connected to a notion of belonging (as cited in Archambault, 2012). For refugee children and their parents, the concept of home or settlement brings a heftier meaning as it signals the beginning of new possibilities, the end of a harrowing experience of war or persecution, the ending of the long waiting in the asylum or the way out of an uncomfortable setting in the asylum centres (Archambault, 2012, p.36).

Boldermo and Ødegaard (2019) underline that the concept of belonging is complex, dynamic and multidimensional. They mention that migrant children and youth can be perceived as the outsider from the community to which they do not belong as children with the same social, and cultural background typically shares some knowledge of how the world or society works. According to Foucault, otherness is those who have been excluded from positions of power,

marginalised, and denied voice (Johnston, 2009). Social environments and peer groups hence play a significant role when dealing with children managing migration and immigration processes (Knorr & Nunes, 2005). "Schools should intentionally nurture strategies to foster a sense of cultural belonging" (Suarez-Orozco, 2018, p.10).

2.4.1 Language and Cultural Identities

Byram (2006, p.5) emphasises that languages can symbolise identities, and they are used to mark identities by those who speak them. "Language is political" (Ghiso & Campano, 2013,p.51). Similarly to identity, language is not viewed as a stable, fixed possession, but it possesses a great significance for its speakers as it is bound by its historical and political context (Botelho & Rudman, 2009, p.101). One of the obstacles migrant children face is language acquisition in the adjustment period. Commonly, a child migrant will experience a silent period before he or she acquires the host language. That may lead to peer bullying and often make teachers have low expectations towards his/her academic domains (Suarez-Orozco, 2018, p.5).

Nonetheless, it is generally agreed that young people are notably more adaptable to the shift of language and identities as they move from one social situation to another. Therefore, language teachers are encouraged to assist these multilingual children as resources and enrichment (Byram, 2006). In the same vein, Huber (2012) adds that the role of learners' language(s) such as mother tongue and language competence used in teaching and learning play a prominent role in intercultural education and plural societies.

Similarly, Holmes et al., (2017) suggest that the languages the migrant children bring to the learning environment should be seen as an opportunity for celebrating multilingualism and diversity both in the classroom and community. It may thus open up understanding and intercultural dialogue between people in the host country and the migrant and their children. Based on research findings, both migrant and non-migrant students who feel that they belong in their school were able to perform better on literacy tests (April et al., 2018). Linked to English as a foreign and international language, English language teachers can build the subject on culturally rich capital of speakers of varied cultural backgrounds and identities in the classrooms (Krulatz, Steen-Olsen & Torgersen, 2018, p554). Students can make connections between their own cultures and those of others by integrating literacies and home cultures into the classroom and the discussions (Arizpe et al., 2014).

According to Evans and Liu (2018), multilingual pupils who participated in their research project, showed a particular willingness and interest in playing at languages. Their case study researchers investigated the specific and largely neglected context of the experiences of newly arrived migrant school children from disadvantaged backgrounds, mainly children from Eastern Europe and with little knowledge of English in the East of England. Their research finding showed that foreign language learning played a significant role for migrant children as it served the chance "to step out of the twofold tension between home and host identities by temporarily suspending both and to dwell on the process and pleasure of identity representation through foreign language learning" (p.164). Hence, English as a foreign language subject can assist to emerge new identities for pupils both for the host and the migrant children. Even though it is generally believed that Norwegian born children have a high proficiency in English mainly in everyday use of language, they still have more difficulties reading and writing Academic English (Hellekjær, 2005 as cited in Hoff, 2019). The role of the English subject may give more space for balancing the power relations among them.

Migrant children are often situated to adapt between two cultures. Sometimes the two cultures are in a conflict, putting them in a dilemmatic position which sometimes requires the children to choose. Knorr and Nunes (2005) view that they are generally capable of creating a new transnational space for the management of identifications by managing to act in and mediating both. They also state that children can better bridge the past with the future.

2.4.2 Multiple and Hybrid Identities

As highlighted previously, identities are neither single nor static. Hall (1996) defines identities as "…poised, in transition between different positions; which draw on different cultural traditions at the same time; and which are the product of those complicated cross-overs and cultural mixes which are increasingly common in a globalised world" (p. 629). He introduces another definition of identity as "translation" which refers to people who hold a strong connection with their traditions and places of origin, but they have been dispelled forever from their home countries. "They must learn to inhabit at least two identities, to speak to cultural languages, to translate and negotiate between them" (ibid, p.629). Multiple identities are thus, characteristics of contemporary societies. People acquire new identities and language throughout life (Byram, 2006). It is thus a dynamic process. Migrants are nevertheless the ones who are frequently forced to negotiate to have multi-layered socio-cultural identities due to their situation "It has always been part of the migrant condition to develop multiple identities,

which are linked to the cultures of both of the country of origin and destination "(Castles et al., 2014, p.330). Children's linguistic communities extend beyond their family heritage with the growing diversity of neighbourhoods (Ghiso & Campano, 2013, p.53). Hence, immigrants and their descendants have a rather dynamic multiple or hybrid identities influenced by a variety of cultural, social and other factors.

Cultural groups are often pressured to fit into the cultures of the majority. Castles et al. (2014, p.291) underline that migrant communities need their own languages and cultures to develop self-esteem and identity as well as a focus to resistance to exclusion and discrimination. Culture is something that is continuously recreated and maintained by members of a community, rather than defined and imposed by a social hierarchy. Ethnic and immigrant groups should have the right to maintain their ethnic cultures and native languages in a democratic society.

People have the right to keep and preserve their identities. However, in plural societies, both migrants and people of the host country should be willing to negotiate their identities that may lead to emerging new identities that are based on the intention to make better intergroup cooperation (Castles, 2014, 331). In this case, the basis is neither exclusion nor discrimination. When the concept of identity is used to establish power relations, the prioritising of one's own self relating to other results in the discrimination of the other, and therefore it needs to be questioned. Power relations will be discussed in the next section.

2.5   Power Relations

According to Foucault, power is exercised and not owned, and it is the relationship between language and social institutions, and subjectivity (Botelho & Rudman, 2009, p.112). Race, gender and class are also social constructions that create power relations among people, and power is dynamic (Botelho & Rudman, 2009). "Power produces knowledge…. that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute…power relation" (Foucault as cited in Hall, 2006, p.203). Power relationships imply a division of someone having power and someone not having power. Botelho and Rudman (2009) state "when one person or group has more power, there is less for everyone else" (p.118).

According to Dervin (2016), to approach interculturality in education and acquire intercultural competence in language learning, it is central to pay attention to power relations. He stresses that to make it more realistic in IC, we should also be aware of the instability of power relations. The patterns of power relations are changing over time and are determined by the interactions among people and the contexts (Botelho & Rudman, 2009).

To understand power relations in micro-interactions of English language learners, Cummins (2003) introduces several essential elements including domination, collusion, resistance and agency (as cited in Botelho & Rudman, 2009). Cummins defines *domination* as the exercise of power over social situations which features dehumanisation, victimisation, obligation from external sources and unequal power based on race, class and gender; *collusion* is the characteristic of internalised oppression, and both domination and collusion may be conscious or unconscious; resistance involves active questioning and unwillingness to be universalised and essentialised; *agency* reflects initiation and power, and it belongs to all regardless ethnicities, races, and genders, but it is also problematic as an agent can an agent as well as another subject position. Botelho and Rudman (2009) claim that both resistance and agency must be conscious.

Power can be positive or negative for oneself and others. Power is needed to create order in society. The advantage of having power is that people can be productive and influence others. Power can nevertheless be very harmful if it is used to oppress and discriminate others. When one voice is muted, there cannot be a genuinely shared construction of meaning (Zhou, 2016). Botelho and Rudman (2009) argue that people who have power must be aware of having it so that they can share for better social change. They further highlight the importance of developing a critical consciousness of power relations and its possibilities for eliminating oppression to create social transformation.

Based on the research finding of Evans and Liu (2018, p.158) on language, identity and social integration, the word "scary" is one of the most common expressions from the newly arrived children. Evans and Liu (2018) state that word is associated into two factors; the linguistic inadequacy and the anxiety of being talked about and excluded from peer interaction. In this context, the pupils in the classroom are not seen as the potential schoolmates but as a part of a crowd that sits in judgement (p.159). In this case, the pupils of the host country have obviously more power than the migrant children. The power relation in school determines their social interaction. By knowing the pupils from the dominant culture have power and privilege, the

teachers can assist them on how to use the power they have to help the ones who do not have it or are less privilege to create a more democratic learning environment. If this kind of action is applied, the positive and respectful relationships may also spread to a broader spectrum such as to larger society in general.

2.6   Agency

It is imperative to recognise children's agency in the context of migration and immigration processes. Suarez-Orozco (2017) states "immigrant students are remarkably resilient and bring their own agency and assets to their lives" (p.526). They have the potential to be the agent for change and make a real difference for society at large (Knorr & Nunes, 2005). Children are usually the bridge between their country of origin and the receiving country and the mediators between their family and the people of the host society. In educational and linguistic context, migrant children often take on the critical roles as the translator between home and school communication as they generally learn and acquire a new language quicker than their parents. Suarez-Orozco (2018) calls this role as language brokering, which is positive in acquiring academic language and cultural skills. Research also shows that migrant children show high resilience in their migration journey and are capable of going through the processes well (ibid, 2018).

Despite it being generally agreed that children are competent and can solve their own problems, when dealing with migration experiences, they should not bear all the responsibilities alone. Adults and stakeholders are required to support them going through the processes. Migrant children should also be assisted so that they can gain their agency. Accordingly, they have the power to participate actively and creatively in the host society. If we are aware of agency and power dynamics, it is thus possible to achieve social justice in a diverse Norwegian society. Therefore, the next section addresses the notions of diversity, commonality and social justice.

2.7   Diversity, Commonality and Social Justice

Migration has noticeably led to growing diversity and the formation of new ethnic groups in many countries. The notions of diversity, otherness and difference are sometimes interchangeable. Huber (2012) defines diversity as the observation of variation within a larger group that shares a common basis which implies neighbourhood, openness, acceptance and inclusion, while otherness encompasses comparison with an emphasis on difference and refers to oppositeness (p.22). Diversity is broader than aspects of cultural differences, such as socio-

cultural, socio-economic, regional, ideological aspects based on faiths and beliefs, on gender, age and so on (ibid). Diversity is a reality. Education is always characterised by diversity and its importance has led to different dimensions in education, such as multiculturalism and interculturalism. Tarozzi and Torres (2018) state that:

> "At the lexical level, inter- and multicultural education are not substantially different concepts, but they have been historically used as diverse denominations in different sociological discourses and regions of the world. While multicultural education prevails in North America, and more broadly in the Anglo-Saxon world and northern European countries, intercultural education has spread within continental European countries as well as at the institutional level of the EU bodies' terminology. Multicultural education has also been used with a different emphasis in Latin America" (p.91).

Multicultural and intercultural concepts are used, overlapping and intertwined. However, some European scholars claim that intercultural education encompasses a broader perspective than multicultural education. It includes multicultural education as well as anti-racist education for minorities with manifold school practices (Tarozzi & Torres, 2018). Multicultural education can sometimes be viewed a little negative as it is considered more political, focuses more on differences rather than attempts to seek integration, and does not acknowledge the potential of the migration process for the creation of new interrelated cultures (Arizpe et al., 2014, p. 308). My intention for this study is nevertheless not to concentrate on the distinction of these terms.

Migration eventually contributes to diversity, including linguistic and cultural to the world over in the receiving countries (Suarez-Orozco, 2009,2016; Tarozzi & Torres, 2018). The children of immigrants entering their new schools with their different cultural practices often bring their parents expectations as well as languages (Suarez-Orozco, 2017, p.524). Some migrant children have parents with highly skilled and educated professional backgrounds, whereas others may have barely literate parents.

Holmes et al., (2017) suggest that the new nuanced understanding and adoption of educational policies, pedagogies and language learning are required to meet the need of the diverse groups in the community caused by the diversity in patterns of migration. In contexts of education, diversity may be perceived as disturbing and discouraging by practitioners and others who are already comfortable with homogeneity (Huber, 2013, p.46). The complexity of the student's lived experiences may not always be honoured by schools (Ghiso & Campano, 2013).

Nevertheless, it is essential to note that if the focus is too much on people's differences rather than on things they share, it may create a division in society. Embracing diversity should also concentrate on finding commonality among different groups. Dervin (2010) introduces the concept of proteophilic competences that refer to the appreciation of the diverse societies of the self and the other. Migrant children are not from different planet, which means that they also have the same fundamental social and emotional needs as other pupils. Their learning processes are much determined by the development of social, emotional, cognitive and academic domains (Suarez-Orozco, 2017).

The growing recognition of diversity in education should also be about social justice. Social justice is a concept that questions power relations in education (Mikander et al., 2018) Tarrozi and Torres (2018, p.103) claim "to recognise diverse culture should endorse equality of opportunity and models of confronting growing inequality" (p.103). It requires fairness. Education's goal is supposed to teach students to know, to care and to act. Thoughtful students can make a difference and positive change. Social justice in education should provide all students with the resources they need to learn to their potential. Drawing on students' talents and strengths and the families' knowledge can be used to enrich the language curriculum and pedagogy that promote social justice.

Moreover, in order to facilitate interactions and relationships among people from various origins, cultural and linguistic backgrounds within diverse groups requires learning to live together in peace. Intercultural education encompasses empathy, role distance and decentring, tolerance of ambiguity, awareness of self and representation of identity, emotional openness, multi perspectivity, relinquishing centre stage and language competence (Neuner, 2012). Josef Huber (2012) recommends that schools as the common places for locals, foreigners, migrants, refugees, or expatriates come into contact to promote intercultural learning so that students learn to participate in different communities and society as a whole. Holmes et al. (2017, p.370) point out that histories of migration, cultural and religious backgrounds, age, gender, origin, and languages serve as opportunities for language and intercultural learning as well as enrichment of education curriculum. For these reasons, intercultural competences need to be fostered through education and/or experience mainly in language education.

2.8 Intercultural Competences (IC) in English as a Foreign Language (EFL) Classroom

According to UNESCO (2013), intercultural competence refers to:

> "Having adequate, relevant knowledge about particular cultures, as well as general knowledge about the sorts of issues arising when members of different cultures interact, holding receptive attitudes that encourage establishing and maintaining contact with diverse others, as well as having the skills required to draw upon both knowledge and attitudes when interacting with others from different cultures" (p.16).

Huber (2012, p.6) emphasises that intercultural competence is central and not automatically acquired, but it requires to be developed, learned and maintained throughout life. In the context of English language learning, culture has always been an integral part of teaching and learning. Culture in the teaching of English as the language of immigration, global employment, and global transaction, has taken a completely different dimension than in traditional language teaching in which it is hence associated with post-modernist concepts concerning discourse, identity and power (Kramsch, 2006, p.16). Culture in EFL teaching involves a turn towards a more hermeneutic, reflexive, interpretative kind of teaching, in which conversational, written and visual texts can provide a common ground for creating dialogues (ibid, p.21)

When learning a foreign language, there is always a great chance that pupils will encounter views and things that are very different from what they are used to. "Language is important as the tool that shapes perceptions and social processes" (Johnson & Gasiewicz, 2017, p.28). Kramsch (2011) suggests that foreign language learning and teaching should aim to increase student's intercultural competence in which the goal is not only to assist learning to be able to communicate successfully but also to improve their awareness and empathic tolerance towards otherness.

Fred Dervin (2010) views that competences are unstable as they are affected by not only cognition but also emotions and affection. Excellent command of a foreign language does not automatically make a person have good intercultural competences (Zarate, 2003 as quoted by Dervin, 2010). With the same vein, Kramsch and Hua (2016) mention that a person's competence and incompetence is commonly a matter of attribution, either by speakers themselves or others in interactions. In language education, intercultural competence is associated with the way individuals position themselves in social interactions, their awareness of such positioning, and their willingness to recognise and negotiate the other's multiple identities as much as their own (Borghetti, 2017, p.2).

Michael Byram is one of the most influential scholars in intercultural competence or intercultural communicative competence (ICC). Byram (1997) introduces the following components of ICC in language learning. The first element covers the attitude that deals with relativising self and valuing other (*savoir etre*). The second one is about knowledge of self and other, individuals and societal (*savoirs*). The next aspect of ICC entails skills to interpret and relate (*savoir comprendre*). ICC also comprises skills of discovery and interaction (*savoir-apprendre/-faire*), and the last component involves critical cultural awareness (*savoir-s'engager*). In a similar vein, Lasonen (2011) suggests "people working in cultural settings need many competences including those related to attitudes, awareness, sensitivity, knowledge and skills" (p.276).

Hoff (2016) argues that Byram's model accommodates the learner to be an intercultural speaker, but it does not cater them to be a proficient intercultural reader. She notes that Byram's model is mainly concerned with establishing and maintaining contact and relationship across cultural boundaries and lacks recognition of literary texts or other forms of intercultural communication. Thus, she proposes to move from an intercultural speaker to an intercultural reader. She views that foreign-language literature has the potential to give the readers a chance to of seeing multiple voices from various cultural, social and historical contexts. Hoff's recommendation is actually not something new. Studying and using literature in foreign language learning was used to understand the socio-cultural of the target culture in the Renaissance period (Reid, 2014, p.13). Investigating literary texts in foreign language teaching opens up possibilities for learners to encounter diverse cultures and otherness through exploring conflicts, multiple characters, settings, and other literary elements. It can be said that literature can be used as a medium for intercultural explorations (Hoff, 2019).

Dervin proposes a different model from Byram's, in which he considers it as a more idealistic-realistic approach to intercultural competence. A realistic approach to IC according to Dervin (2016, p82-85) entails moving beyond programmatic and recipe-like IC; getting used to discomfort or entering risky territories, contradictions, instabilities, discontinuities concerning power relations, interaction, dreams and feeling; it is not static (changeable); reject simple progression and acknowledge nobody is better than others. Despite differences of views towards implementing and acquiring intercultural competence, both Byram and Dervin agree that IC is a dynamic process and part of lifelong learning.

In the Norwegian educational context, it is clearly stated that English is an important subject to develop intercultural understanding, communication, education and identity development. In other words, the English subject should contribute to foster intercultural competence so that the pupils learn how to understand and respect other people's ways of thinking and living (Norwegian Directorate for Education and Training, 2020). This essential core is a part of the curriculum renewal *(fagfornyelse)* that is implemented into practice this autumn 2020.

In terms of implementing intercultural competence in language education, all students' languages, cultures and identities need to be viewed as equal and legitimate (Krulatz et al., 2018. P.585). Consequently, pupils will have a sense of belonging towards their language learning process, and a positive effect facilitates language acquisition to take place (Suarez-Orozco, 2018). The implication in language education is choosing texts that cover various experiences from around the world so that no particular point of view predominates. Dervin (2016) suggests that teaching and learning should contribute to preparing students to be real interculturalists who question crucial phenomena such as racism and discrimination. Migrant children are prone to experience these issues. Therefore, there is a need to address these crucial issues critically in EFL. Critical and intercultural literacy, such as using multimodal literary texts, can be powerful pedagogical tools. Huber (2012) suggests using fictional texts with intercultural aspects that stimulate the creation of the interim world, such as using texts to deal with conflicts symbolically. All the scholars within IC emphasise the necessity to pay attention to identity(es) in promoting intercultural competence. For the purpose of this study, identity is thus also the focus on the analysis of picturebooks.

2.9   Critical and Intercultural Literacy in EFL

Freire and Macedo (1987, p.141) underline that to make literacy meaningful and useful, it must be viewed as a set of practices whose functions either empower or disempower people. They assert that reading should involve not only decoding the written word or language but also connecting with the knowledge of the world as reading the world always comes before reading the word. In a similar vein, Quintero (2009) states that critical literacy is using language orally and written as a means of expression, interpretation and / or transformation of our lives and the lives of those around us (p.87).

Critical literacy can be a powerful tool for language learners, and it is a way to facilitate student's voice that is related to students' lives regardless of age and contexts (Quintero, 2009, p.86). Dolan (2014) highlights that exploring issues of power relation is crucial in critical

literacy. Multicultural literature in a second language or EFL can function to the development of the language and an appreciation of social justice issues (ibid, p.94). Children's literature is a window into society and the complexities of the power relations of race, gender and class (Botelho & Rudman, 2009, p.117). Critical reading is required to understand and analyse the complexity of these diverse phenomena. New possibilities for understanding and interacting with the world will be conceivable if children are encouraged to think critically. "All children (young and old) have the capacity to be critical multicultural readers" (Botelho & Rudman, 2009, p.11).

Ghiso and Campano (2013) point out that language learning and multilingualism have become more common themes in children's literature. They also emphasise that the emerging body of children's literature addressing issues of multilingualism and migration offers an invaluable resource in educational practices. "EFL teachers can integrate literature into their didactic practices and discuss books as windows into new worlds and mirrors reflecting student identities and place in the society (Botelho and Rudman, 2009; Suarez-Orozco, 2017). By presenting immigration-themed literature, the children of the majority culture can see other children's world and experience of migration along with the challenges and opportunities. Pupils can see that behind the experience of every migrant or refugee is a personal story that is told from multiple perspectives depending on who is telling the story through critical reading (Evans, 2018). Migrant children can see that their presence and experiences are appreciated and validated. Importantly, incorporating high-quality picturebooks in EFL is recommended as picturebooks can also be invaluable in promoting global perspective and justice from multiple points of views (Dolan, 2014).

Similar to the perception of verbal texts, visual images are never neutral (Ferreira and Newfield, 2013). To develop students' critical visual literacy, teachers can assist students in the exploration of the images by examining the gaze, how the characters are positioned in comparison to other reader viewers as well as with other characters in the picturebook (Painter, et al., 2013; Painter, 2019). Ideologies of the stories are possible to be examined by investigating the narrative texts, including visual images through critical reading (Short, 2019). The critical reader viewers can thus decide to accept or refuse the depictions offered by the verbal and visual texts.

2.10   Picturebooks as a Medium to Foster Intercultural Competence

2.10.1 Picturebooks as a Part of Children's Literature and Multimodal Texts

Children's literature may cover everything from folk and fairy tales, myths and legends, ballads and nursery rhymes to such embodiments of our transliterate age as e-books, fan fiction and computer games (Reynolds, 2011, p.2). Children in today's world are faced with complexity, diversity and challenges that are different from older generations. They therefore need the chance to engage with texts that are compelling, informative, humorous, thoughtful, and attractive as well as catering all types of emotions that may help them realise their agency. Readers may have the opportunity to meet other people who are not like themselves and have different world views only from books (Bland, 2018).

Nowadays, we are exposed to the knowledge that increasingly comes from multiple forms, through print, video, images, and combinations of forms in digital versions. Children are immersed in a visual culture in which images play significant roles in their lives and experiences (Short, 2019, p.7). A child's intellectual growth is determined not only by the ability to read verbal texts but also to have visual literacy (Nikolajeva, 2010). To engage them with literacy requires an appealing book with strong images and meaning. The central part of the narrative in the picturebooks is that the illustrations are working together with the texts to convey the story (Golden, 1990). A high-quality picturebook is a balance between text and illustration and the relationship between text and illustrations is highly interconnected, complementary and seamless (Dolan, 2014, p.10). Lutge (2013) views that children's literature opens opportunities for the reader to encounter differences and diversity playfully. Children's literature thus provides the readers opportunities to explore the intercultural world we live in.

Picturebooks are cultural artefacts that contain images and often words (Kiefer, 2008). Kiefer (2008) describes that they generally consist of certain thirty-two pages that comprise a story, poem or concepts along with name of author, illustrator and publisher. A picturebook has at least one picture on each double spread or opening (Birktveit, 2013). Nikolajeva (2008) views that the postmodern picturebook has a play and playful dimension as images serve not only to add meanings to the narrative but also give the possibility to interpret the story differently from what is written by the words only. It is appealing and meaningful for children to see their experience and interactions captured in books with strong visual images as children nowadays are immersed in visual culture (Short, 2019).

Elis (2018) asserts that picturebooks can bring considerable gains, such as the development of linguistic competence and the development of the whole child in a language learning context if they are carefully selected. She further highlights that to help children understand the similarities and differences of a child's own surroundings and others can be facilitated by providing picturebooks that are full of cultural formation. Moreover, Azripe et al. (2014) highlight that reading visual texts enables the development of critical skills of linguistic and semiotic systems and transformative learning. Research in Norwegian school context shows that the use of picturebooks in EFL classrooms significantly improve pupils' English writing (Birketveit & Rimmereide, 2017). Besides, using picturebooks provides an accessible and entry point for those who are learning English or struggling with literacy skills (Azripe et al., 2014). The texts are usually shorter than other authentic materials, and the presence of images often help readers to guess the meanings when encountering unfamiliar words (Birketveit, 2013). Through pictures and words, picturebooks challenge readers across the boundaries of age and reading skill (ibid, p.17).

In addition to the positive impacts of picturebooks in improving pupil's literacy across levels, I also believe that fiction and non-fiction picturebooks have the potential to increase people's awareness of human rights. Exploring global multicultural phenomena through picturebooks can build an understanding of human experiences such as the issue of migration and nurture empathy what others might be experiencing, and thus it has a great potential to foster intercultural competence. The next section will particularly explore topics related to immigration-themed picturebooks.

2.10.2 Picturebooks on Migration, Identity and Power Relations

We live in a world that is characterised by different forms of migration that requires pedagogical strategies to reinforce intercultural learning and foster intercultural competence amongst the diverse population of refugee, asylum seeker and migrant children within schools (Arizpe et al., 2014, p305). It thus demands more accessible forms of language and literacy and picturebooks are obtainable educational materials. The numbers of picturebooks featuring migration and international conflict have been increasing in the last seven years (Evans, 2018). It indicates the rise in attention towards the issue of migration. For instance, the wordless picturebook of Shaun Tan "The Arrival" has been discussed by media and studied by many scholars. The book challenges the readers to make meaning in studying the challenging issues by migration as well as allows the readers to improve their visual literacy. This wordless

picturebook illustrates problematic aspects of state surveillance and the distinction between the officials, who are in command of knowledge and power, and the migrants as the objects (Bradford, 2011).

With regard to using picturebooks and displacement, Yenika-Agbaw (2017) claims "an inquiry into literature as an outlet for children undergoing traumatic experiences enables children to articulate their fears and concerns about trauma and to name their pain and aspirations through writing" (p.107). Immigration-themed picturebooks offer the possibility of reading and seeing familiar and unfamiliar representations of self and others. Based on the research project "Visual journeys: Understanding immigrant children's responses to the visual image in contemporary picturebooks" by Azripe et al. in 2014, the result showed that the children were able to engage more fully with the texts, develop critical skills and reflect on their own and others' experience of migration. The use of picture books on issues of immigration allows teachers to address multiple perspectives and connections of causes and effects of migration, historical and geographical migratory patterns, its impact on diversifying culture and ethic demographics, the difficulties new immigrants experience in the process of acculturation, and lessons on empathy, tolerance and respect and so forth (Bersh, 2013, p.47). The importance of integrating immigration-themed picturebooks is also because immigration stories often offer narratives of resilience, grit and optimism (Suarez-Orozco, 2018). These attributes are essential to prepare pupils to function and contribute accordingly to society, and to prepare them for the challenges of the 21st century.

Dolan (2014, p.48) stresses picturebooks that tell stories and experiences of children from different ethnicities, play an important role in the development of identity. Transnational literacy encourages and challenges our willingness to critically scrutinise our histories of selfhood and understand the other (Bradford, 2011). Immigration-themed picturebooks offer that purpose as they often portray the struggle of migrant children to be accepted by the host society. Acceptance is essential for their self-esteem, belonging as a part of their social identity.

According to Bradford (2011), transnational literacy or immigration-themed picturebook could make us aware of who is powerful and who is not, and raise consciousness to the intersections of power and knowledge especially when approaching minority texts. Dolan (2014) also suggest that reading picturebooks based on true biographies and other experiences related to colonialisation, war, greed, conflict and oppression is an effective way to learn about power, its abuse and power relations.

2.11 The Selected Picturebooks

The following criteria were considered during the process of selecting the picturebooks. My selection process included attention to ethnicity and variation in characters, gender, and narrative styles in sharing the complex story of immigration journeys. These three books fit the picturebook format. They were published after 2000 that reflect the contemporary issues of migration and received awards from different institutions either due to the achievement for the content, illustrations or animation version. They are written in English as the texts are expected to be able to be used in the EFL context. They are age-appropriate to be used in primary and secondary education.

Narrative elements, including plot, characterisation, setting, theme, and point of view, create a convincing story. They feature migration and immigration processes and describe positive and sensitive as well as a range of diverse portrayals of immigrant experiences. Even though setting presented in these picturebooks is not in Norway, it has a high relatability with the contemporary Norwegian EFL context in which the classroom population is embodied by pupils comprising Norwegian born children, migrant children and refugees, coming from the various cultural and linguistic backgrounds. These picturebooks contain neither stereotypical nor discriminatory images. They are thus considered suitable to be deeply investigated as they offer opportunities for thoughtful discussion and respect within the discussion about the immigration issues. I view these picturebooks as not overly didactic, but more of a narrative of stories that may raise pupils' engagement. The next part is the summary or presentation of the selected picturebooks. They are "The Name Jar", "Ali's story: A real-life account of his journey from Afganistan", and "The Journey".

2.11.1 The Name Jar

This picture book is written and illustrated by Yangsook Choi. She is a Korean writer and artist who lives in the USA. The book has received some awards and nominations. The story is about a Korean child named Unhei (pronounced Yoon-hye) who is teased by the children because of the way she pronounces her name on the school bus on the way to school. Having just arrived from Korea with her family and remembering the event on the school bus, Unhei is anxious about making friends and worried that no one would be able to say her name correctly. Instead of introducing herself on the first day of school, she decides to pick a name provided by her American classmates. They put the names in a jar. However, she changes her mind at the last minute. She likes her Korean name best.

2.11.2 Ali's Story: A real-life account of his journey from Afghanistan

This picturebook tells a real-life story of ten-year-old Ali and his grandmother who flee to a new country in Europe from his home country Afghanistan to avoid the conflict caused by the war. It describes the feelings of alienation, separation and suffering that Ali experiences because of the war. Ali mentions the struggles of living in a new country where the language spoken is different from his native language and his great hope of meeting his parents again. He makes an effort of trying to speak a new language, playing football with his peers and drawing to overcome the obstacles he encounters. After four and a half years living in this English-speaking country, Ali is finally able to speak to his parents by phone. He wishes that someday he will be together with them again. The book was published in 2015. The author is Andy Glynne, and the illustrator is Salvador Maldonado. The animations of the book won the BAFTA award.

2.11.3 The Journey

This picture book was written and illustrated by Francesca Sanna in 2016. It is about two children and their mother who are forced to flee their home and everyone they know to escape the turmoil of war. They must travel through the forests, high mountains and meet strange animals. The journey begins with a car piled with the family's possessions. The possessions are getting less and less as they must change the transport modes from by car, by bus, by the cart, by bike and by foot and lastly by train. They cross the border and are stopped by guards, but finally can continue their journey along with migrating birds.

3. Methods

3.1 Introduction

This chapter describes the chosen methods and analysis tools for this research project. This study aims to investigate immigration-themed picturebooks that potentially foster intercultural competence in EFL. The focus is to explore narratives of migration, identity and power relations in these picturebooks. Qualitative critical content analysis is employed to analyse the data. A qualitative research paradigm is chosen as it allows flexibility (Grbich, 2009, p.1) and involves detailed descriptions (Mackey & Gass, 2016).

3.2 Qualitative Critical Content Analysis

According to Grbich (2009), content analysis is common to use in analysing verbal texts and visual images. This study is to examine and interpret both verbal texts, and visual images as well as text-image relationship (iconotext) and thus, the qualitative content analysis serves that purpose. Short (2017, p.3) claims that qualitative content analysis allows the researchers to make inferences from texts and to make sense of these interpretations within contexts surrounding the texts.

As one of the aims of this study is also to explore power relations in immigration-themed picturebooks, applying qualitative critical content analysis is deemed appropriate. Short (2019) emphasises that critical content analysis requires taking a critical lens in the theoretical framework and focus on locating power in social practices. She further underlines that the critical stance focuses on voice and who gets to speak and be seen, whose story is told an in what ways. In this research study, it is meant to bring the voice of migrant children in their pre-, during and after migration processes written and illustrated in three picturebooks. It intends to find out how identities are negotiated and how power relations are presented.

Short (2017) suggests that verbal analysis and visual analysis and its relationship are methods that can be used to apply a qualitative critical analysis. She also remarks that the analysis tools provided by Maria Nikolajeva and Carole Scott in "How Picturebooks works" in 2001 have given a significant influence in researching picturebooks. For that reason, the narrative theory proposed by Maria Nikolajeva and Carole Scott (2001) is pertinent to be used for the analysis of the written or verbal texts.

Narrative as a significant aspect of the human experience of both in and of itself and as a means of understanding other aspects of human experience such as memory, socialisation, sign usage, and aesthetics experience is widely recognised (Iversen, 2013, p.212). To be able to communicate with others and understand the cultural customs and expressions used in our everyday world requires learning to acquire narrative competence. Using Narrative theory in analysing texts is believed to enable us to understand and construct the meaning of our life and world phenomena. Nikolajeva (2003) views that narrative theory is relevant to use in education as it allows us to discover ideology, social and moral values and other educational objectives. It thus has a close connection with pedagogy.

While for the visual analysis of images in those picturebooks, systemic-functional semiotics (SFS) proposed by Painter, Martin and Unsworth (2013) and Painter (2019) is applied as this method allows to investigate the narrative in visual images. Painter (2019) asserts that in exploring, analysing, and assessing picturebooks, it is not sufficient to analyse verbal language alone. She stresses that a semantically oriented visual grammar allows for a systematic analysis of the meanings carried within images (p.24). In this research study, the analytical tools for the visual images used are focalisation, pathos and affect, ambience, as well as proximity, involvement and orientation. The next section describes the tools to analyse verbal, written texts by using narrative elements.

3.3 Analytical Framework
3.3.1 Verbal Text Analysis – Narrative Elements

Since this study intends to explore the narrative of human experiences like migration, the use of narrative theory is relevant to apply for analysing the verbal text of the selected picturebooks. It will enable me to find out the experiences of migration from the characters depicted.

Nikolajeva (2004) asserts that narrative theory provides the tools to analyse how texts are constructed. Printed text and visual images work together in picturebook narrative (Golden, 1990). The analytical tools within theoretical framework will explore the narrative elements that make short stories such as plot, character and characterisation, perspective and setting. The analysis of plot and setting enables me to find the answer for the narrative of migration and immigration processes as well as power. Analysing character and characterisation and perspective allows me to examine identity and power relations. The following subsections will explain the narrative elements such as plot, character and characterisation, point of view (perspective), and setting.

Plot

According to Maria Nikolajeva (2004), in modern children's literature, there are standard features of plots namely an episodic plot that is specified for younger children with a short attention span, and a cumulative plot in which a new character comes in each episode that can aid young readers to see the growing network of the character's relationship with other characters. Characters and plot are interdependent (Golden, 1990).

From an Aristotelian perspective, the plot can be categorised as a comic plot or a tragic plot (Nikolajeva, 2004). The characteristic of a comic plot is that the character is disempowered and or oppressed in the beginning but gains power in the end while in a tragic plot, the character is powerful in the beginning, but the power is brought down in the end (ibid). Nikolajeva (2004) asserts that most children's literature employs the comic plot as many scholars also agree that a good children's book is optimistic and has a happy ending in terms of structural and psychological closure. She nevertheless mentions that there is also a move to linear and unresolved type as in adult literature, although it is not common even in postmodern children's literature. Most of the children's literature fiction are still following the traditional convention with a beginning, middle and end following either a romantic pattern or occasionally a moral one (ibid).

According to Nikolajeva (2003), the plot in children's books cannot take many years, and it has become more common for children's books to have a short duration. However, she stresses that some episodes are presented minutely, whereas long duration can be skipped in just one sentence such as " a year ago". Speed and duration are also essential aesthetic elements of children's literature.

The use of plot as one of the analytical frameworks for this study allows me to get the answer for my inquiry of the narrative of migration and migration processes in picturebooks.

Character and Characterisation

Golden (1990, p.33) views that the term character is associated with the agent. She underscores that some characters can be revealed to us in different degrees and through different names. Character refers to a person or a group of people in the story or fiction. Characters can be humans, objects, or animals. In other words, characters can be people and other beings in fiction. What makes a character fascinating is that it gives insights into the person's circumstances. The representation of the character can be a real or imaginary one. The narrative

description of characterisation involves what the characters look like, how they move, what they are wearing and emotional, psychological and philosophical characteristics (Nikolajeva, 2001, 2002, 2003). Nikolajeva (2002, p.7) emphasises that characters in children's literature can be created as being complicated, but they must be comprehensible for young readers.

There are several notions to describe characters in the story, including the protagonist and antagonist. The protagonist is the term given to the main character in the narrative, while the antagonist is the character that is opposed to the protagonist. By obtaining pertinent information about the character from the text, by making inferences from the character's behaviour, by synthesising pieces of information included in the text, and by intensifying these from their imagination, may lead readers to construct a comprehensive picture to a certain point.

Nevertheless, compared to children's literature in the form of novels, the character development in picturebooks is less pronounced (Golden, 1990; Nikolajeva & Scott, 2001). Analysing the characters in this study context enables me to find out about identity, representation and power relations in the picturebooks. This analytical tool is thus relevant to answer my research questions concerning developing intercultural competence.

Perspective or Point of View

In a verbal text, there are different types of point of view, namely the literal or perceptional point of view that through whose eyes the events are presented, the figurative or conceptional point of view that aims to convey ideology or worldview and the transferred or interest type of point of view that serves how the narrator benefits from telling the story (Nikolajeva & Scott, 2001, p.117). Nikolajeva (2003, p. 11) points out that narratology distinguishes who speaks (the narrator), who sees (the focalising character, focalizer) and who sees (the focalised character, focalizee). She stresses that the narrator's voice can be didactic, authoritative, detached and empathetic, whereas the point of view may use internal or external, literal and transferred, fixed and variable.

Nikolajeva (2003) highlights that to examine the narrative perspective is to see whether the story is told in the third person or the first person. The intention of the author to use a first-person child narrator is to allow more self-reflection that makes it attractive to be used in children's literature. (Nikolajeva, 2004, p.169). Yannicopoulou (2011) argues that using a point of view in the third person can access and acquire a comprehensive knowledge of characters – their acts and their thoughts. Nevertheless, the author will usually only enter the mind of certain

important characters (Iversen, 2013, p. 216). Nikolajeva (2003, p.10) asserts that the second-person narration is exceptionally unusual and experimental in children's literature. The use of point of view or perspective as a part of the analytical framework allows me to investigate identity and agency.

Setting

Setting in narration covers time and place. It generally conveys a sense of time and place for the actions depicted. One of the unique characteristics of picturebook medium is it is narrative and sequential, and the intention is to express a sense of a movement and duration (Nikolajeva & Scott, 2001). According to Nikolajeva and Scott (2001), causality and temporality, which are essential aspects of narrativity, can only be provided by the verbal text. The creation of a conclusive temporal connection between pictures and the reveal of time's progress is possible to explore within the verbal text.

In addition to establishing the time and place in which the events happen, the setting can lay the foundations of plot development through contrasting or dramatic change (ibid). Setting therefore contributes as a catalyst in the plot.

A unique mood or atmosphere of a story can be revealed through setting. For examples, the depiction and description of idyllic countryside and the distinction between rural and urban place initiating the ideological implication, a dollhouse symbolising a happy childhood and a forest representing fear and danger (Nikolajeva & Scott, 2001, p. 67-68).

Investigating the setting in my selected picturebooks will allow me to see the immigration and migration processes. Hence, I will be able to discover the answers for research question of narrative of migration.

3.3.2 Visual Analysis – Systemic Functional Semiotics (SFS)

Considering that this study aims to examine picturebooks, the visual aspect must also be analysed. Painter (2019) underlines that for exploring and assessing picturebooks, it requires more than interpreting the verbal languages. The systematic analysis of the meaning carried within images is most invaluable due to the nature of the complexities of the picturebooks. Short (2019, p.6) views that the visual images in picturebooks do not only enhance a story told in a language and provide some additional information, but also, they are central to the reader's understanding of a book. In this context, the use of systemic functional semiotics (SFS) is

applied to analyse the components of visual images (Kress & van Leuwen, 2006; Painter, Martin & Unsworth, 2013; Painter, 2019).

Sipe (1998) views that using semiotics theory to analyse the relationship between texts and picture in picturebooks is significant knowing that we live in the logocentric society today. Fostering intercultural competence requires the ability to understand symbols, signs, cultural artefacts and so forth. Thus, analysing the semiotic aspect of the picturebook is relevant.

According to Painter (2019), the main principle of SFS is that every text carries three different kinds of meanings or metafunctions at the same time. The first meaning is called ideational metafunction, which refers to the content of a story involving the characters, events and settings of the narrative. The characters are shown by the depiction of physical attributes of character and the adjacent or symmetrical arrangement of different participants. Events can be seen by looking at vectors, gaze vectors thought or speech bubbles and face or hand gestures. The setting is depicted by place, occasionally by time such as clock and moon. This metafunction is considered the most accessible meaning to recognise, and it is the commonsense idea of what an image is about (ibid, p.25). Secondly is the interpersonal metafunction which enters into a communicative relation with readers. The interpersonal metafunction involves the interactionational relations between characters and the feelings they display. Visual focalisation, pathos and affect, power, social distance, proximity and involvement are visual meaning systems within interpersonal metafunction. The last meaning is textual metafunction which refers to the compositional meaning of the image. Placement of words and images within the layout of the page and the book, binding of visual elements of units, and the separation of units via frames, margin and page edges as well as compositional arrangement are visual realisations within the textual metafunction.

Painter et al. (2013) and Painter (2019) state that even though every image and verbal text makes these three meanings simultaneously in SFS, it is nevertheless common that researchers focus on just one aspect of metafunction depending on particular research questions they address. The focus of the study is to investigate the visual images based on the interpersonal metafunction. Painter (2019, p.31) highlights that the interpersonal metafunction is probably the most critical semiotic resource to engage children in the reading experience. The next part describes the categories of analytical tools within the meaning of interpersonal metafunction.

3.3.2.1 Interpersonal Metafunction

The visual tools I use in this analysis are drawn from the SFS approach, mainly based on the metafunction of interpersonal meaning. Painter (2019, p.32) underlines that interpersonal metafunction involves the depiction of the characters' emotions and the viewer's stance and point of view about the characters. The categories are visual focalisation, pathos and affect, ambience, as well as power, proximity, involvement and orientation.

Visual Focalization

Focalisation in the verbal text refers to the person who tells and who sees (Painter, et.al.,2013). It is a point of view. The narrator is the voice of the story, whereas the focalizer is the eyes. The visual focalisation may serve to place the readers in character's shoes, to take on their points of view or else position them to remind outside story (ibid, p.32). In the visual narrative, the focalisation can be examined through the gazes, whether the reader's gaze aligned or not with the character's. One is the gaze in which the character looks at the viewer, the other is the depiction of the character without gaze. If a person gazes out at the viewer, it requires the viewer to participate, while no gaze is considered as detachment from the viewer (Kress & Van Leuwen, 2006). Painter, et al. (2013) define if it is with gaze, it is called 'contact' whereas no gaze is 'observed'. They state that the focalising choice of contact is frequently used either to introduce the characters in the beginning or to intensiy empathy at key moments in the story. Further, they pay attention to the eyes of the character as mediated if the eyes look at the reader and unmediated if the reader is not positioned as a character. In other words, focalisation is to measure the relationship between the viewer and the depicted characters.

Pathos and Affect

Pathos is concerned with the drawing styles of the character's facial expression. It is drawn either in minimalist (appreciative), generic (empathetic) or naturalistic (personalistic) style. Painter et al. (2013, p.31) mention that the styles of character depiction can be seen from facial features such as eye detail, head angle and facial proportions. In a minimalist style, a character is depicted with a circle or oval head, with small circles for eyes and has restricted variation in head and angles; in a generic style, the character uses eyes with an iris and the potential of wrinkles around the eyes while in a naturalistic style, the appearance of individuated eyebrow hairs and eyelashes, top and bottom lids and eyes that can water are more precise than other styles (ibid).

According to Painter et al. (2013) affect is defined as the emotion depicted in facial expressions and bodily posture of characters. The minimalist style mostly portrays a high degree of happiness or unhappiness. Generic style frequently illustrates the characters that implicitly expects the viewer to see themselves in the protagonist role. The naturalistic style calls on the viewer to relate and respond to the depicted others as real individuals.

Ambience

Ambience is associated with the emotional mood created by the use of colours. It shapes the interpersonal connection. It is commonly agreed that the use of bright, or sombre or dark colours in picturebooks shows the emotions of the depicted characters, and it may likely affect the readers' emotions as well. Representation of the appearance of things in worlds such as green for grass, white for snow, red for blood, yellow for sun and red for sovereigns is the example of using colours to serve its ideational role. However, to create a pivotal effect, colour may be contrastive while the repetition of a particular colour may be used cohesively like a visual rhyme to connect to different parts of a narrative. In this way, the use of colour provides its textual role (Painter et al., 2013). The use of colours to create an emotional mood or atmosphere within interpersonal meaning is called ambience (ibid). To show ambiences, especially in picturebooks, not images in general, some subsystems are called vibrancy, warmth and familiarity. The system of vibrancy depends on the depth of the colour saturation. The use of the unsaturated colour reflects a feeling of flatness, whereas the use of more highly saturated colours heightens the joyous moments and feeling. Warmth depends on the use of hue colours. Red, orange and yellow hues are used to show warmth while green, blue and aqua hues are to depict cool. Familiarity is the degree to which colour differentiation is used. The more different colours used, the greater sense of the familiar, and the more it depicts what is considered naturalistic. In contrast, the more restricted the use of hue colours in an image, the more removed it is from the familiar, everyday world.

Power, Social Distance and Involvement

According to Painter (2019), power can be symbolised by the vertical angle of viewing whether it is high, mid or low by viewer or reader of the book, as well as the vertical angle of viewing by depicted characters in relation to another showing more or less equal in power. Painter et al. (2013) and Painter (2019) define social distance as the closeness or the distance between the characters. It can be illustrated by shot size, whether it also involves the locations of power

represented through the positioning of the characters with each other. Involvement indicates the position of the characters facing us or depicted in an oblique angle.

3.3.3   Text – Image Relationship (Iconotext)

Both pictures and words in picturebooks are complex. The combination of visual and verbal communication is the unique characteristic of the picturebook as an art form (Nikolajeva, 2002). The presence of words and images, and the relationship between these two is called iconotext. Pictures have a function as iconic signs that aim to describe and represent, while words as conventional signs are mainly to narrate (Nikolajeva, 2002). In a picturebook analysis, the focus is not only on the content or the visual. Verbal texts and images are equally crucial in picturebooks. It is thus essential to investigate the relationship between texts and pictures. It is widely agreed that the relationship between the verbal and the visual text is complicated and subtle (Sipe, 1998).

Golden (1990) presents that iconotext or the relationship between verbal and visual narrative can serve at least five ways of interactions: symmetry, where the picture serves literally to convey what the text conveys; complementarity, where text depends on picture for clarification; enhancement, where illustration enhances and elaborates text; counterpoint, where illustration and text tell a different story; and contradiction, when the words and pictures appear to oppose each other directly.

Parallel to the view of Golden in term of word-picture relationship, but with fewer categorisations, Nikolajeva and Scott (2001) suggest three different types of interactions: symmetrical, enhancing and contradictory interaction. If words and pictures tell the same story and communicate similarly the same essential information, the interaction serves the symmetrical interaction. When the pictures strengthen the meaning of the words, and these two modes of communication create a dynamic, the interaction is called enhancing interaction. Where the words and pictures go beyond their meanings or create an ambiguous imbalance in meaning, it serves the contradictory interaction. Dolan (2014, p.11) views that those highlighted terms can provide the language for teachers and students to engage with a picturebook's complexity and sophistication. In this project the analysis applies the categorization from Nikolajeva and Scott.

4. Findings and Analysis

4.1 Introduction

In this section, the selected picturebooks are presented through the lens of qualitative critical content analysis. The findings are examined based on the analytical framework of narrative elements of children's literature for the verbal texts and the categories of interpersonal metafunction of systemic functional semiotic approach for the visual analysis as well as the iconotext of these picturebooks. The first picturebook is "The Name Jar", the second one is "Ali's Story: A Real-Life Account of His journey from Afghanistan", and the last one is "The Journey".

4.2 The Name Jar

4.2.1 The Verbal Text Analysis
Plot

This picturebooks uses flashback in the beginning as it starts the main character depicted in a school bus, followed by the previous event. It starts with the protagonist Unhei who is looking out to the buildings from the school bus window while thinking of her farewell with her grandma who gave her a red pouch at the airport in Korea. The reason for moving from Korea to the USA is not mentioned in this picturebook. The story returns to the moment in which she is sitting in a school bus again, surrounded by other children who are curious about her. They ask her name, but they cannot pronounce her name properly even though the protagonist has said it several times. Some children are even making fun of her name.

When she arrives at her new classroom, the teacher presents her in front of the classroom as a new student who has just moved to the USA from Korea without mentioning her name. Unhei is very nervous standing in front of the class, and she suddenly remembers the embarrassing moment in the school bus, being teased for her name. She is hesitating and telling new classmates that she does not have a name yet. She will tell it a week later instead. This event raises questions among the pupils and creates negative speculation with regard to that matter. They promptly propose some names the protagonist can choose.

The protagonist's experience on her first school day truly affects her. When her mother asks her how first day at the new school was, she answers that it was fine. She unexpectedly asks her mother to change her name into an American one to make it easier to say for other children in her new school and to make it sound more American. Her mother convinces her that her

name that was given by a name master in Korea, has a special meaning. Her mother encourages her to embrace her difference from other American children.

Later that day, Unhei and her mother go to a Korean shop in a market full of international shops. There she meets an old Korean man. That man says that her name is beautiful and means "Grace". Having received the positive reassurance from her mother and the Korean shopkeeper, she is still not convinced whether she should keep her Korean name. She is occupied thinking of several names proposed by her classmates. She even practices pronouncing those names while standing and brushing her teeth in front of the mirror. The next day she receives a jar filled with names given by the pupils in the classroom.

One day when she is in the classroom holding a red pouch given by her grandmother, a boy named Joe approaches her. He is curious about that stuff. Unhei tells him that the object is her Korean name stamp. She also receives a letter from her grandmother telling how much she misses Unhei. In that letter, her grandmother mentions the meaning of the Unhei's name. She encourages Unhei to embrace her name and stresses that no matter how far the distance and how different USA and Korea are, she is always remembered and loved.

The next day, she accidentally meets her friend Joey at a Korean shop. She is wondering why he is there, but she does not have a chance to ask. The following day when Unhei is supposed to present the new name provided by her classmates, the name jar has disappeared. Everyone in the classroom is looking for it, but the jar cannot be found. This forces Unhei to bravely stand in front of the classroom and reveals her true name. She writes it both in Korean and English and teaches her classmates how to pronounce it correctly. That is the moment when the protagonist is taking her agency and power. The story ends with Joey coming to visit and telling the truth that he is the one who has taken and hidden the jar. He did that as he wanted Unhei to keep her own name. He tells Unhei that he also has a Korean name given by the Korean man at the shop. And Unhei says the written name is "Cinku" and it means friend.

The plot used in this picturebook is a cumulative plot in which a new character is added in each page or after a few pages. This style aims to help young readers keep track of characters and assist them to see the growing network of the protagonist (Nikolajeva, 2004). The story also follows the traditional plot in which the character is oppressed in the beginning and gains power in the end. Nikolajeva (2004) asserts that picturebook should have an optimistic ending despite it aims to tell sad stories so that children are empowered.

Character and Characterization

The main character is a young girl named Unhei. In the introduction of the page, we can see the inner's life and thoughts of Unhei. She is depicted as excited and but at the same time she is nervous as it is her first school day in a new country. She is depicted as a caring girl who loves her family. The depiction of the memory of farewell with her mother, while she is looking out from the schools, can be interpreted as how she misses her grandmother.

Unhei is also presented as a shy girl as she does not react firmly when other children in the school bus tease her for their inability to pronounce her name. She views that as an embarrassing moment that hampers her to introduce her name when she is supposed to present herself in her new classroom. Unhei is seen as "the other" by the host due to her name that is considered foreign to them. She is also depicted as submissive toward the domination of the host country, by asking her mum whether she can change her name into a more American one. It is clear that children in the host country are more powerful as they can suggest to her to adopt an American name. Nevertheless, her idea of wanting to change her Korean name into an American one might be seen as a way to renegotiate her new identity through name negotiation.

However, other characters such as mother, grandmother and a Korean shopkeeper try to convince her that her Korean name has a beautiful meaning. She gets encouragement from them to be proud of her identity, her difference and otherness. Her weak position is strengthened by the incident when the name jar is lost. That is the time when she is supposed to pick the name proposed by her classmates. This moment urges her taking her agency by revealing her true identity. She shows resistance towards the domination of the majority and takes her control back. The power relation is shifted as she is the one who teaches others how to pronounce her name and writes it both in Korean and English on the board. After that, we can see how other characters show more curiosity and acceptance towards her otherness. Unhei is also a kind child who forgives her friend – Joey after finding out it was he who stole the name jar. Her agency is shown as well when she is explaining to Joey of his new Korean name stamp he got from the Korean shop.

The characters and characterization enable us to know that the main character represents a child migrant who moves to the USA because of her parents. She is a Korean girl whose cultural background regarding name identity is different from the children in the receiving country. However, the information about parents' reason for migrating is not explained. From

the evaluation of the development of the character, I believe her journey is not because of forced migration. The character can be called a third culture kid in migration term where the migration is triggered by adventure or economic reasons.

Perspective (Point of View)

In this part of, the examination of the picturebook "The Name jar" focuses on point of view. The story is focalised and narrated through Unhei in the third person. She is a young Korean girl. Through the lens of the third-person perspective, the readers have the chance to know more about whom she is, what she does and thinks. Moreover, the readers may get the knowledge of other characters' feelings, actions and views.

Setting

The setting in this picturebook covers several places. The story begins with the character in a school bus in the USA. After that, the story uses flashback portraying the main character – Unhei and her family having a farewell with her grandmother at the airport in Korea. The following page is back to the previous setting of the school bus. The next depiction is the classroom the protagonist is going to be in. The classroom setting is depicted more than other places including in the climax and the resolution of the story. It indicates that classroom and school play important roles in the development of the story. This is the place where the main character's agency, identity and power and integration into a new society happen.

Other places portrayed in the story are her new house and a market where a Korean shop and other international shops are located. A house represents home and a place where she can be herself, get support from her family and think and reflect over her feelings. A bathroom is a place when she is doubting her identity and considering changing it to conform to the norm of the majority. The market, particularly the depiction of a Korean shop represents a place for the migrant children and migrants, in general, to get to know people in the community. It is also a place to get connected to their culture and preserve their cultural identity through food such as kimchi, seaweed, falafel, clothes and other cultural artefacts.
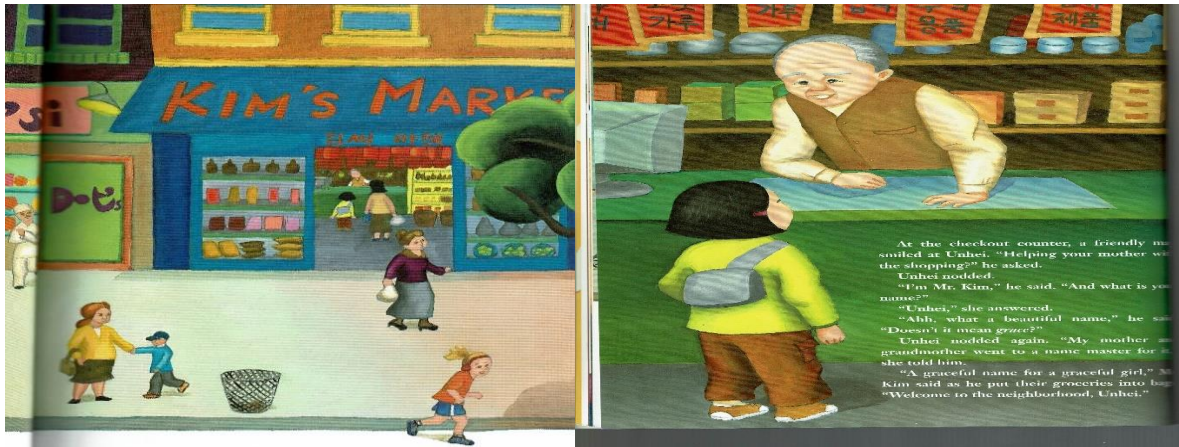
The time is described at the beginning of the story. It is written that "it was her first day" in her new school in the USA. Flashback happens when the story tells about the protagonist's farewell with her grandmother at the airport in Korea. It moves forwards again as she is back to the time when she is on the school bus. Time movements are shown from the expressions "on the bus home, later that day, got home from school, on Saturday and so forth. These words indicate that the protagonist is doing different activities at different times. These are the times when she expresses the concern of her Korean name that is hard to pronounce forcing her to change it to be accepted by her peers. Times reflect the moments she gets a lot of support to be proud of her true identity that is different from the dominant culture. The time expression used in the story "The following day – Monday" is considered as the most important time, because this is the moment when the protagonist takes her agency and gains her power. Her decision to not negotiate her Korean name changes power relations between her and her classmates.

4.2.2 Visual Image Analysis

Visual Focalisation

The analysis of the visual focalisation of the character's gaze will start from the cover of the book. The main character is the girl looking at the jar filled with pieces of small papers. The character's body is facing the reader viewer with the head down to the big jar in front of her. At the beginning of the story, the main character is starring at the big window with her face pictured in a big close-up shot that covers almost the whole page. Her gaze invites the reader viewer to look at her even without strong direct contact with her. This may illustrate her agency and curiosity of the things the protagonist sees through that window. This feeling of

curiosity is signified strongly by her hands touching the windows and her open mouth with a smile on her face. On the next page, the protagonist is looking to an old lady with her head up. The reader viewer can see from that depiction a close relationship between a granddaughter and her grandmother.

In the illustration in which the protagonist is surrounded by children in a school bus, the reader viewer can see the protagonist's gaze pointing towards a girl who is looking at her very closely. She is also depicted nervous as she puts one of her hands in her pocket. From the gazes and body gestures shown by other characters towards the protagonist, these strongly signal the interaction between them. It may signal a strong curiosity from other characters towards the protagonist, but it can also signify close scrutiny of her. The protagonist receives these looks almost similarly, but with seemingly more friendly facial expressions when entering her new classroom. These illustrations attract the viewers to know what they are asking and talking about. Painter et al. (2013) and Painter (2019) call that type of gaze a visual focalisation contact invitation gaze.

Observational gazes are also present in some illustrations, such as when she is talking to a man in a Korean shop with her body facing him. Another similar depiction is when she is looking in the mirror while brushing her teeth. It may suggest that she is thinking. In that way, the reader viewer is positioned to just observe.

Direct contact gaze in which the protagonist is looking at the viewer is illustrated when she is looking at the glass jar filled with small pieces of name papers. It communicates to the reader viewer more directly. The protagonist conceivably wants to tell the viewers that she is taking control of what she is going to do. It can be interpreted that she shows her agency. The depiction of her face and her upper body that takes a whole page may suggest that the main character has gained power.

Direct contact gaze

Pathos and Affect

The characters in "The Name Jar" are illustrated in generic style in which the use of iris in eyes is present and some of the characters' wrinkles are also shown. The use of wrinkles in the characters grandma and the shop owner may illustrate the age of the characters. The protagonist's eyes are depicted wider than the minimalist style character. The mouth is also clearly presented. The reader viewer can see some illustrations of characters with mouth open and closed. This depiction of mouth looks more realistic and like real people. The reader viewer can easily read the emotions displayed by the characters. Unlike the minimalist style that emphasises only certain emotions, the generic style offers a range of expressions. It makes the reader viewers connect and relate more easily to the depicted characters. The use of this style is inferred as a way for the illustrators to encourage the viewers to be in the characters' shoe (Painter et al., 2013). The head positions are drawn in more varied angles than in the minimalist. We can see where the protagonist's head is facing front, side and back angles. The depictions of eyes and irises are clearer and bigger.

Ambience

In this part, the analysis focuses on the use of colour that can create an emotional mood or atmosphere. The pinkish hues are used at the beginning of the story in which the protagonist and the family members are at the airport before migrating. The colour used gives the viewer a sense of familiarity, joy and enthusiasm. From the cover of the picturebook, the use of dark and light green is dominating when illustrating some children's clothes, trees, school bus seats, and stationaries. The main character -Unhei is also depicted with a green long-sleeved shirt in the first few pages. Within interpersonal metafunction, green is categorised as a cool colour and represents warmth (Painter et al., 2013). The use of cool colour such as green may

illustrate the real physical environment. It may also be interpreted s expressing the uncertain feelings of the main character. Green as a cool colour may show that the protagonist is anxious and nervous. Deep dark saturated green is predominantly used in the scene where the protagonist is in the school bus surrounded by other children whom she meets for the first time. It makes sense as the protagonist just moved to a new country. The story tells how the protagonist enters a new environment.

On the next page in which the protagonist is in a classroom, the illustrator uses different colours. Bright colours such as deep and low saturated yellow and orange are predominantly used. These colours also represent warmth, the same category as green. However, the use of orange and yellow creates a more comforting positive mood despite the sad elements the story focuses upon (Painter et al., 2013). It may suggest that the characters are happy as they are together with other members of the family. The illustrator's message might be to show the reader viewers that despite the anxiety of entering a new situation, there is still excitement. The same use of colours can be seen in the climax of the story when the name jar is disappeared. The reader viewers can feel how these colours can give a sense of hope and enthusiasm. Brown colour can be seen in some depictions of the objects. It also illustrates warmth and familiarity. This picturebook uses more variety of colours that are quite common to see in the real-life which gives a greater sense of familiarity of everyday life. In that sense, the reader viewers may easily connect the experiences of the main character with their world.
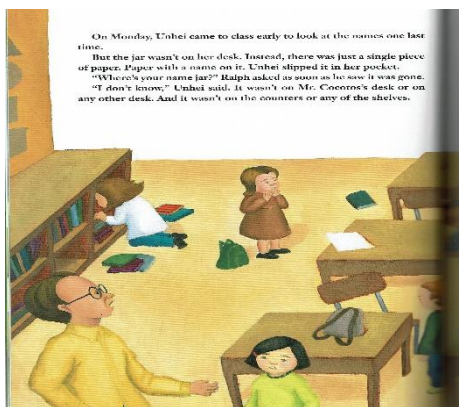
Power, Social Distance, Proximity and Involvement
The main character- Unhei is depicted both in high, medium and low angles. The high angle of the protagonist is strongly visible from the cover of the picturebook in which she is looking at the jar filled with some pieces of small papers. Other examples are when she is looking at the window in the very beginning of the story when looking at name jar right in front of her face when meeting her friend at the Korean shop, when she is writing her name on the board

and when she is welcoming her friend who is giving her the glass jar. This angle position clearly puts the protagonist as a character who has power over the reader viewers and other characters. Although the protagonist's facial expression seems to feel intimated by other children in the school bus, she is still depicted in a high angle. Moreover, medium angles are also found when depicting the protagonist with other characters. There is one illustration that visibly positions the main character in a lower angle than the viewers and other characters. It is when the name jar is lost. It suggests the powerless position of the protagonist.

Most illustrations of the protagonist are depicted in close and medium shots. Those shots create an appreciation and attachment to the protagonist. It can be interpreted that the social distance between the character and the reader viewer and other characters is mostly close. In addition to shot analysis, frontal and oblique angles are found in this picturebook. The frontal angle can be seen when the protagonist is looking at the name jar. This depiction invites the reader viewer to pay attention to her and may create participation from the reader viewer to think what the protagonist is going to do with that. Moreover, the protagonist is also seen in some oblique angles when she is interacting with other characters that detach her from the reader viewers. However, that oblique angle creates an impression of curiosity and a close relationship between the protagonist and other characters.
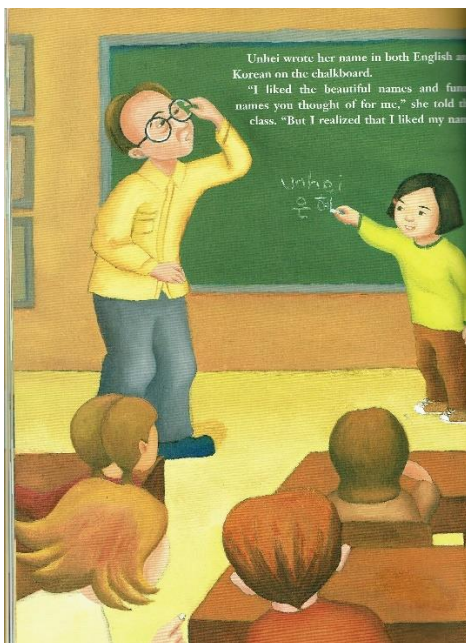
4.2.3 Iconotext

In this picturebook, most text- picture relationships provide enhancing interactions in which the visual images enhance the meanings from the verbal texts. For example, on the introduction page where the protagonist is depicting looking out the window, the verbal texts are written: "Through the school bus window, Unhei looked out at the strange buildings and houses on the way to her new school". If the focus is only on the picture, the window can be interpreted as a house window. The same type of interaction is the illustration of the protagonist in the classroom when Unhei should have presented her name, but she decides to postpone it. The relationship between words and the picture in this depiction reveals dynamic communication.

Symmetrical interactions are seen in the depiction of the market and when the protagonist receives a letter from her grandmother. The market is described, and the picture conveys what the text informs. The reader viewers may able to directly guess that the letter must have been from the grandmother, due to the clues from the illustration. The words and pictures deliver the same message. When the text tells about the protagonist's decision to introduce her real Korean name, the picture reveals the same message.

Nevertheless, in this picturebook, the verbal texts seem to be more dominant than the images. Some texts are richer than the pictures. One example is an episode in which Unhei is illustrated sitting in a school bus surrounded by other children. We may not be able to imply that the protagonist is teased by them if the text does not inform what is going on. It may be guessed from the illustration that the children just show curiosity towards the protagonist.

4.3   Ali's Story: A Real-Life Account of his Journey from Afghanistan

4.3.1   Verbal text Analysis – Narrative elements

Plot

The story is based on the account of the protagonist's journey from Afganistan. The story starts with the protagonist introducing himself and his family, where they are from and the living conditions of most people there. The protagonist mentions that people there are not rich as many of them do not live in the houses but in tents. After that, the war starts and it makes life there frightening. The war forces the protagonist Ali to flee. However, he could not immigrate together with his parents due to passport problems. He is only accompanied by his

grandmother. The protagonist still thinks that his parents will come until he realises that his parents are not there when they arrive in a new country.

The protagonist feels strange, worried, afraid and lonely in this new country despite the fact that he acknowledges that this country is safer. He still misses his parents. His loneliness and feelings of alienation are getting stronger knowing that his parents still cannot come, and he misses them very much. His confusion is strengthened due to the fact that the language of the host country is different. He mentions that "yes" is the only word he speaks and understands.

He likes watching other children playing football, and as time goes by, he is finally invited to play with them. This moment gradually changes his feelings and his life. He is starting to take control over his life by drawing and showing his pictures such as family pictures and superheroes to his peers. He feels empowered as they like his artwork.

One day, after four and a half years, he receives a phone call from his cousin. He can finally talk to his parents. He is extremely happy, and that moment gives him a hope that someday they will reunite as a family. He continues drawing while hoping for that moment to come.

The plot starts off with a neutral to sad tone, then followed by a more hopeful ending. The story begins describing a positive situation even though the people in the story are not economically well off. The initial problem in the story is the war which forces the protagonist to move to another country, separated from his parents. The character is disempowered due to the fact that the host country is completely different from his home country, both geographically and linguistically. The development of the story ends up with a more optimistic tone as the main character is depicted as being more hopeful of his new life in the host country. In this sense, the story follows the traditional plot where the character is depicted as oppressed in the beginning but empowered at the end of the story (Nikolajeva, 2018). However, the ending of the story does not bring back the protagonist' parents and does not necessarily promise an easy and happy future for the main characters of Ali and his grandmother.

Character and Characterisation
The main character is Ali, and it is told from the first-person child narrator. The depiction of the character is drawn from the real story. The story starts with the main character – Ali revealing his identity backgrounds to include name, family and country. When he is talking about his background, it seems that he presents it in a neutral tone. As the story progresses, we can see the character's psychological changes from neutral feelings to scared due to the

war. He is depicted as very sad and weak when he must flee with his grandmother without being accompanied by his parents.

This feeling of weakness continues when he arrives in a new country. He sees the receiving country as strange although he thinks that it is safe there. The sense of otherness is strong for the main character. The feeling of alienation is strengthened knowing that he cannot understand the language of the host country. He nevertheless acknowledges that he has learnt a lot at his new school despite the language barrier. Loneliness and homesickness are dominating the life of the protagonist. He feels hopeless and powerless remembering the war in Afghanistan and knowing the uncertainty of being able to reunite with his parents.

As time goes by, Ali's inner life and psychological situation are getting better starting from the moment he is invited by his peers to play football. He gradually gains his agency by drawing his favourites figures that are much liked by his peers. He is steadily empowered.

Ali is depicted as a boy who dares to go through life challenges in the host country. He is also implicitly described as a patient boy knowing the fact that he is only able to talk with his parents, who are still living in Afghanistan, after four and a half years. He is happy at that moment. He is also optimistic with the great hope to be with his parents again in the near future.

Ali represents a migrant child who is forced to migrate to a new country because of the war in his country of origin. He is a refugee from Afghanistan. Concerning migration, there are several statuses of migrants. Ali is a forced migrant. Ali speaks a language that is also different from the host country. If we study and analyse Ali's personality from only a certain angle or illustration, it is easy to judge that Ali is an aloof child. However, to get a whole perspective of his appearance, we should see the historical background and sad life experiences he has gone through as an asylum seeker and refugee.

Perspective (Point of view)
The authors of this book are adults, but the story is told in the first-person point of view, by Ali. It is based on the real-life experience of a young refugee from Afghanistan. The use of first-child narrator allows the protagonist to express more what he feels and thinks. It gives more authority to the character as well. Adults' perspective is not strongly imposed in this picturebook. The story presents most of what the child protagonist feels, sees, thinks and hopes told by the child himself. The interpretation is not strongly directed by the author. By using this perspective, it also allows for self-reflection (Nikolajeva, 2004).
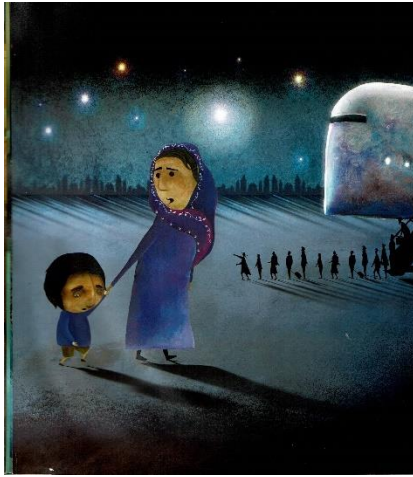
Setting

In this picturebook Ali starts with the setting of a town in Afghanistan where the protagonist is from. The landscape is depicted as full of mountains and hilly areas full of dust that are inhabited by the people who mostly live in tents. The protagonist mentions that many people live there is because they are poor. However, Afghanistan is a country with great inequality when it comes to socioeconomic situation. The description that most people are poor should be viewed critically as it may lead to a negative stereotype by Non- Afghans towards people of Afghanistan. Yet it may reveal the actual experience of the main character.

On the following page, the same town is portrayed differently and as unsafe to live in because the helicopters and the tank have bombed his town from multiple directions. The changes in the situation of the city show the changes of the time movement as well, from a peaceful to a chaotic time. Due to the critical turmoil of war, the place movement leads us to airports both in Afghanistan and Europe.

The name of the host country in Europe is not mentioned. However, from the information of the story, English is the language used in the host country. The country might be either in the UK or Ireland. The setting of airports in two countries signal that the protagonist is migrating. As supported by the verbal texts, it is mentioned that the protagonist must flee to a safer country.

The time setting is at night when the main character is migrating. The dark night symbolises the feeling of sadness and foreignness of moving to a new country. The protagonist states that the host country is safe, but it feels strange as it is written in the verbal texts. It suggests that a sense of otherness is strong for the protagonist. In a double spread page, the contrast of time is evidently seen moving from a peaceful time when expressing his wishes that his mum would deliver and pick him up from school to terrible when the war is mentioned.

The home setting in the receiving country is portrayed as a place of sadness and loneliness for the main character - Ali. There his mind and soul are occupied by a great longing for his parents. Meanwhile, school is a place to learn, a place of fear, a place to socialise, adjust and integrate as well as a place to exercise his agency.

The changing of the season from winter to spring may tell the real-time of his moving and living in the host country, but it might also symbolise the transition of the life of the protagonist from alienation to integration, from feeling desperate and lonely to becoming more hopeful and optimistic.

4.3.2   Visual Image Analysis

Visual Focalization

This picturebook uses the internal focalization as the point of view of a focal character is from a first-person character named Ali. I started the analysis of visual focalisation by looking at the gaze. From the cover and the beginning of the story, the pictures of Ali depict a direct contact gaze as Ali gazes out to the viewer. The text tells that the protagonist introduces himself, where he comes from and what the story is about. His identity is revealed and show his agency. On the next page, there is a depiction of Ali gazing out to the viewer with hands up and a scene with people running away, helicopters flying over the town and tanks bombing his town. It can be interpreted that the protagonist demands the participation from the readers. His gaze shows how afraid he is and asks the reader-viewer to see how serious the situation is.

As the story goes, it is also found that the character's gazes are depicted in an invited contacting gaze where the protagonist's eyes and head turn down suggesting the reader see things through the eyes of the character. A couple of depictions where Ali is gazing out either with head down or with face turning to the left or right side and with the position lower than the viewer invite us to wonder what he is thinking and feeling. It makes the reader viewer think that he is in a powerless situation. The reader- viewers may also feel that Ali is confused and hesitant.

Another gaze depicted with his face taking up almost a whole page space can be interpreted as the character's mixed feelings. Another gaze looking at the viewer in an oblique angle where the background is full of children and a man standing in front of a booth with cookies and food may be interpreted as Ali's confusion in a new environment. That gaze is also depicted in a double spread page where the big bubble with the word "YES" is shown. It may signal a strong message that "YES" is the only word the protagonist knows. It attracts the reader viewers to sympathise with him. The feelings of uncertainty are strong in those illustrations.

An image without a gaze can be seen when the protagonist sitting on the bed and looking out the window with the back of his body facing the viewer. It is called an observational gaze (Painter et al., 2013). This image shows the protagonist's emotion of sadness. A deep sense of loneliness is strong in that depiction. In that image, the reader is not positioned to be the child character but maintains the perspective from outside the story world (ibid).

The depiction of Ali's gazing out in frontal angle holding a telephone shows a more cheerful face. That similar facial expression can also be seen when he is playing football with other children. On the next page, the reader viewer can see Ali's gazing out towards a paper with a

left hand holding a pencil and a right hand pointing at a picture on the paper along with other drawings of superheroes, aeroplanes, soldiers with guns, football players, a tank and family pictures. The depiction of him in a long shot with his gaze out to his drawings puts the reader viewer as an outsider. The reader viewer may interpret that these people are the ones who may have affected the protagonist's life both positively and negatively.

Those depictions of gazes enable us to see the development of the main characters from being neutral, confused,gloomy, and sad to finally being happy. The illustrators of this picturebook present the story facts through the eyes of a story character and speak with his voice.

Pathos and Affect
Most images of Ali are portrayed in a minimalist style. The protagonist's minimalist style is depicted by the drawing of a big circle head that has a restricted angle which is only shown from front and side views. This style is considered as the least naturalistic. The depiction of emotion in this minimalist style is highly schematic (Painter, et.al, 2013 as cited from Welch, 2005). When it comes to the depiction of affect, the minimalist style shows a high degree of sadness and worries. The reader viewer may detach from the protagonist because the facial expressions seem to be far from realistic. It is rather difficult to infer the protagonist's range of emotions as most of them are drawn quite similar. This minimalist style maintains the protagonist's facial and body proportions that are inaccurate from real people. As mentioned earlier that the depiction of minimalist style expresses mostly unhappiness, and this might be the intention of the illustrators of this picturebook to use this style to show the viewer readers how sad and difficult it is to be a character who is a child refugee.

Ambience

Ambience signifies the use of colours in picturebooks. The significance of colour lies in its emotional effect of the viewer in its interpersonal role (Painter, et.al, 2013, p.35). When depicting the landscape of Afghanistan at the beginning of the story, the illustration of low saturation colours of orange, red and yellow are predominantly used. Within interpersonal meaning, these colours show the warmth of and familiarity of the place for the protagonist Ali. As the story proceeds, the use of dark and sombre colours predominates especially when depicting the moment Ali and his grandmother must flee from Afghanistan. This type of colours continues to be employed when Ali is depicted as having just arrived in a new country and when explaining his life's experiences there. The overall tone of the illustrations is sombre. These sombre tone colours display the feeling of alienation both for the protagonist and the viewer. It is also supported by Ali's facial expression showing confusion and strangeness. Sombre tones are used to illustrate Ali's difficulty in dealing with the English language. This is supported by the bigger bubble text "yes", showing that yes is the only word he can say. Readers are position to share the protagonist's confusion. In addition to dark monochrome colours, bright colours such as yellow and green are also used when the protagonist is drawn together with other family member characters. The illustration of the protagonist and his family members with the dominant use of bright colours can be interpreted as the great hope of the protagonist to reunite with his family.
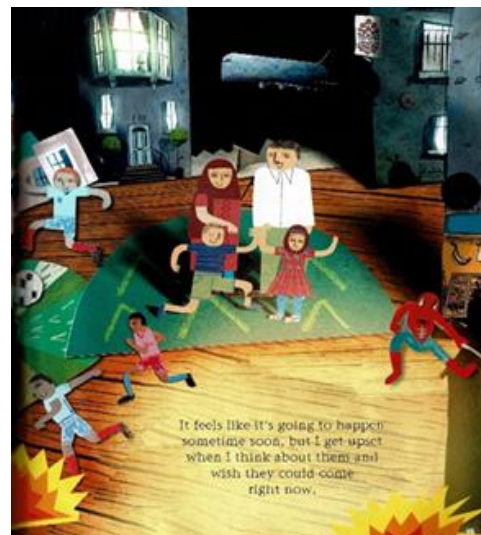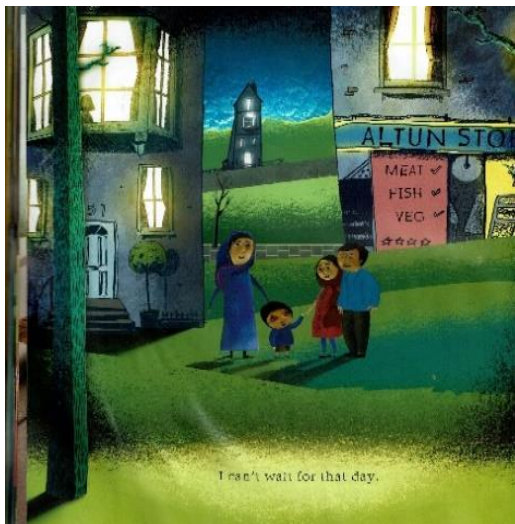
Power, Social Distance, Proximity and Involvement

This picturebook depicts the protagonist mostly in low angles from both the position of the reader viewers and with regard to other characters. This depiction of angle can show the power relations between the characters and between the main character and the reader viewers. It is clear that the protagonist is mostly depicted powerless in most of the illustrations, whereas the adults and the guard are depicted in higher angle showing that they have more power than the protagonist.
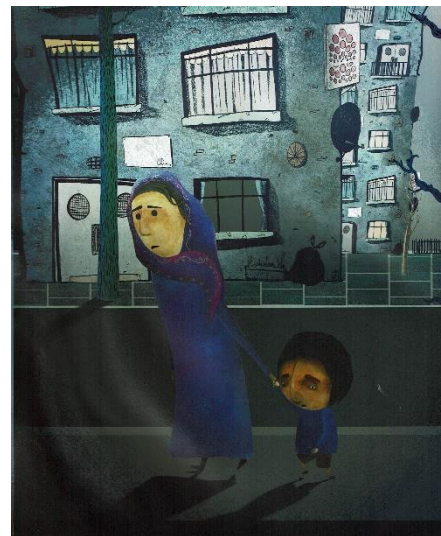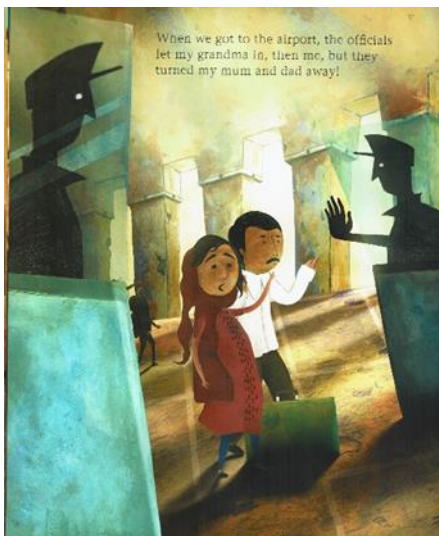
Some angles are medium when the main character is asking for help and doing activities such as playing football, talking on the phone and drawing. Two illustrations depict the protagonist in a close shot and angle when he expresses his sadness, anger and confusion. However, this close angle can be seen as a way of the main character inviting the viewers to look at him. This can be a way for the protagonist to show his agency and power.

Most images of Ali and his grandmother holding hands portray the close relationship between them. Ali's face is depicted both in frontal and oblique angles. The frontal angles are portrayed in the cover of the picturebook, in the introduction of the story by the protagonist, and in the description of how dangerous and serious of the situation in Afghanistan is at the moment of the narrative. It attracts the viewer's maximum involvement to understand Ali's world. Moreover, frontal and close-up shots are illustrated depicting his anger and sadness living in a new country and his embarrassment of his inability to speak the language.

Some oblique angles and long shot size create a detachment from the viewer, but at the same time, they generate the understanding to the reader about difficulty and strangeness the

protagonist experiences. The image portraying gloomy situation is undoubtedly seen when illustrating Ali sitting on the bed in an oblique angle. He is thinking about what he just dreamt of his parents especially his mum and the situation back then in Afghanistan among all the war and the fighting. This illustration alienates the viewer from the character, yet it leads us to empathise with the main character. When Ali is sitting and watching other children playing football, the illustration is depicted in an oblique angle with the eyes looking down along with sombre tones as the background showing his loneliness.
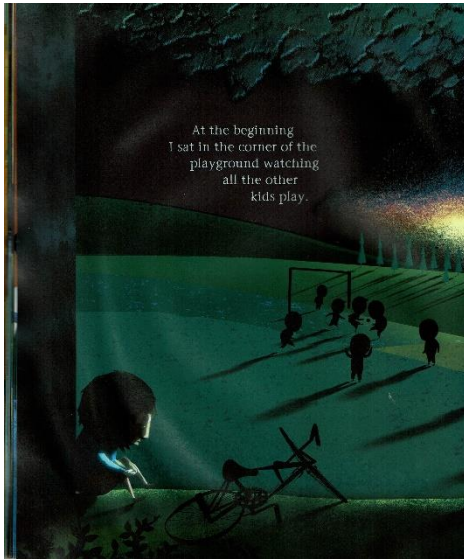
4.3.3 Iconotext (word-picture relationship)

Some word-image relationships may be categorised as symmetrical where the words convey the same information as the pictures. Some examples of this type of interaction are presented when the town is bombed by the tanks and helicopter and the protagonist is very afraid. The illustration depicts the same and the expression of the main character convey the same message as the written text. Another example is when the main character and his grandma are depicted at the airport in the new country without his parents. The text reveals the same information.

The relationship of word and image in one double spread page can be interpreted both symmetrical, complimentary and enhancing, in which Ali is depicted in an observational gaze with the back of the body facing towards the reader viewers, and sitting on his bed while looking at the room's window. The illustration conveys the same message as the written text. However, the use of the metaphor "It was like the bones in my body were broken" creates a strong enhancement to the story.

Most of the verbal text – visual image relationships provide enhancing interactions, e.g, the illustration when the story tells that the characters has to flee to a country in Europe. They are depicted at the airport in Afghanistan when they should travel together, but unfortunately, the parents are not allowed to go. The expression shown by the protagonist expresses the strong sadness that creates a strong enhancement to the interaction of the relationship between image and text.

Some illustrations show both symmetrical and complementary relationships when the main character- Ali tells about his family which are conveying the same message as the sentences. However, the depiction of the character of mother and grandmother wearing hijab reveals their religious background, which is not written in the verbal text. There are also pictures of towers that look like a mosque's tower. In acquiring intercultural competence, one needs to know about one's identity and others, by learning other cultural background and objects or places.

4.4 The Journey

4.4.1 Verbal Text Analysis – Narrative elements
Plot
The story begins with a family who loves spending their weekends and holiday on the beach. Suddenly their life changes as war happens. The war takes the father and the situation worsens. After talking to her friend and seeing that many people are leaving, the mother decides that they must also flee. Prior to escaping, the children are informed by being shown the pictures of forests, mountains and other strange cities. The mother says there are going through these places to flee.

They then pack the suitcases and start the journey by driving a car. As time goes by and the journey goes on, their possessions are becoming and they have gone through many different places by using different modes of transportation including a minivan, cycling, and walking. During the journey, they meet big guards and see weird creatures in a deep dark wood. They manage to go through those obstacles and reach the sea. The journey is not over as they must cross the sea along with the migrating birds.

When they are on board a ferry, it is already packed with so many people. The passengers are told a lot of horrible stories there. However, they are finally able to reach the land and take a train. This stage of the trip gives them hopes. But the journey does not end there. They are

still continuing their journey on the train along with the migrating birds flying over the train. The difference is that this family has to cross borders, whereas the birds do not. However, they are hoping that they will find a new home just like those birds.

This plot tells about characters who are happy at the beginning of the story. After that, they are very oppressed because of the turmoil of war that causes the loss of their father and their forced migration. The sense of oppression is strong especially when they must deal with the guards and other strange animals. Gradually the situation of their journey is improving although the characters have not reached a final destination that they can call "home". The plot follows the traditional plot of children's literature in which it starts with the characters who are oppressed, but they are empowered at the end of the story (Nikolajeva, 2018). Nikolajeva is of the view that it is generally agreed that good children's literature including picturebook should have an optimistic ending. Similar to the ending of plot of "Ali's story", the ending of this picturebook nevertheless does not give promise that the main characters, the family, will find a country for them to stay in.

Character and Characterization
It is unclear who is telling the story. In the beginning, it is started with "I" while there are children, a boy and a girl. So, it is not clear whether it is the girl or the boy who narrates the story in the introduction. On the following page, the story starts with "we" and describes the mother as "our mother". Here, it is implied that the narrators are the children.

From the first and second page, the readers can see the development of the psychological state of the main characters who were happy as they used to spend the weekend together with their family, to very sad because unexpectedly the war came and took their father.

The characters become more confused and powerless as the situation grows more chaotic. After that, they feel more hopeful after their mother tells them they must escape from their country. They are told that the journey will go through some strange places but they are feeling hopeful as their mother convinces them that they will go to a safer place.

The main characters' feelings of fear and danger are very strong during the journey as they meet weird and scary creatures along with the strong and intimidating guards. They feel powerless but they are empowered by the presence and the action of their mother. The scary creature might be a metaphor for the struggles and challenges asylum seekers face during the escape.

The mother is depicted as a caring, brave and fearless character. She protects her children in any kinds of situation. She is portrayed as a figure who has a strong agency to go through the obstacles of their journey. She is depicted as both powerless and powerful. She is weak as she must deal with a lot of strangers and strong big guards. However, she is brave, and powerful as she is able to handle all the difficulties of migrating and is fully responsible for protecting her children.

The characters in this picturebook represent forced migrants who must flee because of the turmoil of war. They can be categorised as asylum seekers. From the verbal narrative, the identity background is not mentioned concerning nationality and language. The characterizations are depicted in a more comic style rather than real figures of real people.

Perspective (Point of View)
Parallel to the picturebook "Ali's Story", this book is also told from the first-person point of view. Unlike the story of Ali, it is not clear who is telling the story. It is not certain whether it is told from a young girl or boy character. In the beginning, it starts with "I", but the next page begins with "we". This first-person point of view gives the characters more power and flexibility for the readers to interpret the main character's personality and thinking. However, the readers are limited in gaining access to what other character are thinking and feeling.

Setting
The main characters noticeably mention their favourite place, a beach which is located in their home country. Sadly, they could never go there again as the war came and their father died because of that. The geographical fact of the country name is not mentioned, unlike the two other picturebooks. A place in which the mother is having a conversation with a lady is the place where the idea of escaping the country is initiated. A room with a bookshelf is the place where the mother tries to explain about the place they are going to emigrate to. It is not mentioned where they are going to, but it is said that: " it is a safe place". Ironically, to reach a safe place, she mentions that they will go through some strange places with strange animals and forests.

The readers are brought along on the different journeys through places including high mountains and dark forests. On the one hand, the depiction of those places may suggest the real journey of the main characters as written in verbal texts. On the other hand, they can symbolise the fear, danger and the obstacles the migrants might go through when they are immigrating to other countries. It may especially be true to those who are forced to move with limited choices of what they can do. The picture of a high wall illustrates a border.

As the journey goes, the main characters arrive in a place with the illustration of the vast sea with birds and a blue sky. The sea may symbolise hope for the migrants as they have the chance to travel further but it can also represent life and death. Anything can happen when they are on the sea journey. The characters mention that "the waves grow bigger and bigger. It feels like the sea will never end". From here, we see the place moved to the mainland. The sense of hope grows stronger for the main characters as they manage to cross the sea. Meanwhile, the description of the journey on the train gives a strong impression of hope and safety and that the journey does not end yet.

The changes of time in this picture are from a peaceful country to a chaotic land due to the war. The time-shifting is also from day to night and the other way around. That shift may suggest the long-time duration of the journey the main characters have to endure. It shows how migration and emigration processes can take so much time and effort.

4.4.2 Visual Image Analysis
Visual Focalization

In this picturebook, several characters are always present in the same pages. From the cover of the illustration, readers can easily guess that the main depicted characters are a family. Additionally, there is also a bigger picture of a man who is placed higher than the main characters, gazing and pointing out to other small pictures of people who are running away. From the cover, all the characters are not gazing out directly to the reader viewer but to that bigger man. It can be said that the characters may not want to have direct contact with the reader viewer but rather invite the viewer to see and guess what is going on.

In the next page before the introduction of the story, the children are looking at each other while the mother is looking at them with a finger in front of the mouth that signal the children be quiet. They are depicted in a minivan full of the object, sitting behind a driver. When the picture of a beach is shown, the characters maintain the gazes out from the reader viewer. A girl is looking at her father, a boy is gazing out to the fish while a mother is looking out somewhere with a head up. Through looking at these gazes, the reader viewer may see the interactions between characters and we may interpret it as a good relationship between them. All the characters gaze out the left side while running away when the big black figure is coming after them. This may be seen as a danger coming to the characters. The next page shows that the mother and her children are closing their eyes with the boy shedding tears, along with the depiction of the family picture. The illustration also depicts big black hands trying to reach them. From that illustration, the viewers can guess that the father has died and that is the reason for the sadness of the family.

After the illustration in which the family is hugging and crying, the next depiction is the mother holding a cup, looking at the lady who is sitting in front of her. The mother is pictured in a bigger and closer shot and the gaze is easily seen. From the mother's gaze, it seems to be she is thinking hard while talking to another character who is facing her. She seems thinking hard on how to get out of the dark situation they are facing. In the following illustration, the mother and her children are depicted in a place that looks like a library. The mother's and children's gazes are pointing to books on the bookshelf. That indicates that the mother is taking her agency. That depiction suggests that the mother seems to be inspired by the book she is holding.

From all the gazes of the characters, there can be found neither a direct gaze in character's gazes out directly to the reader viewer nor an observational gaze (no gaze). All the gazes are directed between characters and some gazes are portrayed up to the other bigger characters, showing that other bigger-picture characters are more powerful than the main protagonists. Some gazes are pointing to the objects, trees, small and big animals and the road. It positions the viewer to see that they must go through all these things to move forward. On one page, in which the scene is sea and birds flying, the mother is depicted in a bigger shot and her gaze is directed to the sky and the birds. That may indicate the mother's agency that she could finally take her children through the journey that far, to a safer place. It may also be interpreted that she is relieved and gains the power back. Although no direct gaze is shown, those gazes invite the readers to follow their story and attract our attention and make us empathise with this family.

Pathos and Affect
In this picturebook, the main characters are three people as they are depicted mostly together in the whole story and illustrations. The pathos and affect style of characters in this picturebook is minimalist, in which the eyes of the characters are mostly dots or small circles or slightly thin lines. The characters are also drawn with facial and postures that are disproportionate and different from real people. The main characters who are a mother and her children are portrayed smaller than other characters such as guards. That kind of illustration may reflect the power relations between them. The guards are depicted as bigger. That shows that the guards are stronger and more powerful than the main characters.

Similar to the style of character's face and posture in Ali's story, the depiction of the minimalist style of the main characters in this picturebook conceivably illustrates the degree of anxiety, sadness and uncertainty due to their life situation as asylum seekers or refugees.

The reader viewers may not be able to relate the facial and bodily postures of the characters to the real-life due to the minimalist depiction. However, the reader viewers can easily infer the feelings of the unhappiness of the characters. It may evoke the reader viewers to understand life's obstacles and difficulties the main characters are facing as forced migrants who must flee because of war.

Ambience
Ambience involves the use of colours that represent the emotional mood or atmosphere in the story. On the cover page, the palette colour is dominating the page. Cool colours such as blue and green as well as warm colours including orange, red and a little orange are also present. By looking at those colours on the front page, we might get a sense of enthusiasm and hope. The first page of the story, the depiction of low saturated cream peach, white and red to illustrate the beach and their surrounding is strong. The viewer may see the illustration as a sign of joy. However, on the left side of the corner page, the sea is drawn with black. it is not common that the sea is depicted with black. It arouses curiosity and attracts the viewers to guess that there might be something bad with the sea. It may also tell the reader viewers that terrible things may come after that.

Black is more dominant and covers two-third of the double spread page, while the use of cream peach, white, red and brown colours becomes less. This depiction signals a strong message of trouble. Opening the pages, the colour is mostly black with a little red to depict eyeglasses and a few little pieces of clothes. The feeling of fear is displayed strongly there. White is used in verbal texts, while black is mostly used to depict the characters and the scene background. Some scenes in which the characters are on their journey going through high mountains, forests and meeting weird creatures and big scary guards are also illustrated in deeply saturated colours of green and black. The use of black in picturebook suggests a greater sense of frustration within interpersonal meaning (Painter et al., 2013). Deep saturated green may suggest the anxious feeling of the main characters.

The changing from black to a more colourful scene can be seen on the next page in which the mother character is sitting and drinking a cup of tea or coffee with a lady. They are facing each other with the scenery full of trees and mountains. These colours suggest the viewers feel joyful, optimistic and hopeful especially after black dominating in the previous illustrations.

Brighter, lighter and more colourful illustrations including red, turquoise, green, brown and yellow are more visible on the last pages. The colours are more realistic with the objects and the animals we see in our everyday world. This use of colours may suggest that the situation of the main characters is getting better. It represents that their journey seems to be coming to an end and arriving in a safer place.

**Power, Social Distance, Proximity and Involvement**
This section will explore power, social distance and involvement by examining the angles seen from the reader viewers and with other characters. The main characters who are a mother and her children are depicted in both low, medium and high angles. The low angles are predominantly seen on the front page and the first few pages. They are depicted lower both from the viewers and other characters who are guards. It is very visible on some pages in which the main characters are not only depicted in lower angles but also in small shots especially when they are facing the guards. It can be interpreted that they are powerless compared to the guards.

However, the mother is depicted in higher angles when the scene of the dark forest is shown. She is holding the children tightly on her lap. The mother is taking her agency by showing her protective stance towards her children. She is also illustrated in a frontal angle that creates an attachment to the viewer, whereas the children are laying on her with their facing towards their mother that detaches from the viewers, but it gives a strong impression on how they are strongly connected to their mother and rely on her. In some scenes in which the guards and dark big creatures are present, the main protagonists are illustrated as very little with a long

and low shot. Readers are positioned to share the protagonists' fear. It is visible how powerless they are in that deep dark wood.

After most depictions of journeys with a dark scene, the mother is finally depicted in a big, close shot and high angle with the background of blue-green sea and some birds flying on the white clouds. That may represent a better place and situation for the family. They are illustrated facing each other on the train with a medium angle from the viewers. They are nevertheless drawn in a small figure. That suggests that even though the situation is better, they are still not where the journey will end. That perception is strongly supported by the illustration of many birds that are travelling with them.
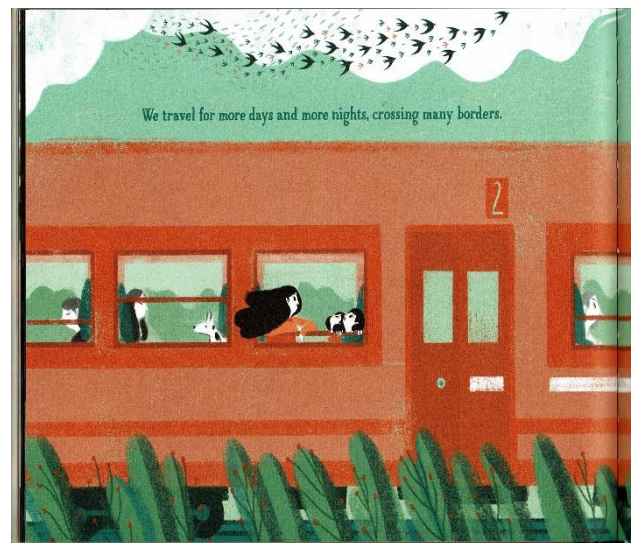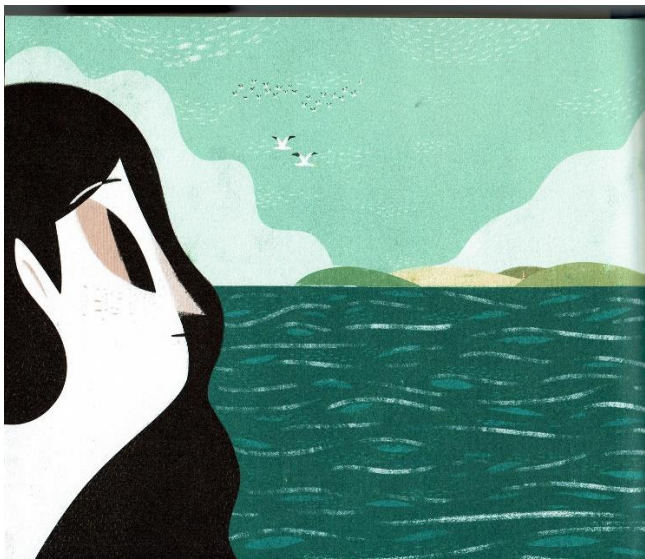
4.4.3   Iconotext – the text – picture relationship
Some iconotexts in the picturebook "The Journey" suggest complimentary and symmetrical especially on the introductory page where the picture illustrates the family spending time on the beach with the scene of colourful buildings and bright palette colours but with a black sea. The text describes "I live with my family in a city close to the sea. Every summer we used to spend many weekends at the beach. But we never go there anymore, because last year, our lives changed forever..". The picture sends the same information of the text, and the illustration of black on the corner of the right page convey the meaning of "our lives changed forever". The use of black seas symbolises the time shifting from happy to terrible.

Some illustrations may suggest a strong enhancement to the story rather than the pictures. This type of words-picture relationship can be categorised as enhancing interaction. An example is found when the story tells "The war began. Every day bad things started happening around us

and soon there was nothing but chaos." The war is not illustrated by the real objects and people figures such as weapons, tanks and so forth. Unlike the previous pictureboook "Ali's story", this picture book uses instead strong dominant black covering almost two-thirds of one double-spread. The depiction of the picture that looks like big hands symbolises war. The information of a chaotic situation because of war turmoil is much better gained from the illustrations. The same impression can also be found from the pictures that illustrate their journey through the dark forest, mountains, sea and land meeting big guards and strange animals. The relationship of the words and picture and those depicted episodes suggest a dynamic communication of the iconotext.

5. Discussion

5.1 Introduction

In this chapter, I will discuss the findings in relation to concepts and theories outlined in Chapter 2. This master thesis aims to investigate the use of immigration-themed picturebooks to potentially develop intercultural competence. I examine specifically on the narrative of migration, identity and power relations. Representation, identity, power relations, reflection and reflectivity, are important elements to acquire and foster intercultural competence in language learning (Byram, 1997; Dervin, 2010, 2016). First of all, I am going to connect narratives of migration in the selected picturebooks with the theories. After that, concept of identities is linked to the findings, and the last is I am going to relate between the theories of agency and power relations and the findings.

5.2 Migration

One of the sub-research questions of this master thesis is to explore the narratives of migration in the selected picturebooks. According to Castles et al. (2015), migration is generally categorised into two types, namely economic migration, including labour migrants, and forced migration, including asylum seekers and refugees. Moreover, Catalano (2015) underscores that there are migrants who are not in those categories, such as people who are married to citizens residing in the receiving country, or a child migrant who has a strong family tie connection with people residing in the host country, adventure migrants, third culture kids (TCKs) and love and/or marriage migrants. Based on the findings and analysis of the selected picturebooks, I am going to discuss the types of child migration that can be categories as: third culture kids (TCKs), asylum seekers and refugee children.

5.2.1 A Child of Economic Migrant or Third Culture Kids (TCKs) – "The Name Jar" Picturebook

The first picturebook "The Name Jar" tells the story of a girl who migrates to the USA from Korea. The fact that migration happens is verbally written and shown in the illustration of the airport. Neither type or reasons for migration is not visibly mentioned. However, it suggests that the protagonist migrates because of her parents. It implies that the migration is not driven by the war, persecution or internal conflicts of the origin country. There are no depictions of chaos, battle or fight from the analysis of words, pictures and their relationship in this picturebook. South Korea is, in fact, a politically, socially and economically safe and stable

country. Moreover, from the analysis of colours – ambience of visual images, the migration processes and the post-migration are not illustrated as gloomy and dark as the portrayal of forced migration.

The protagonist-Unhei may be viewed as a third culture kid, characterised by well-founded support from parents and environment (Bradford, 2011; Benjamin & Dervin, 2015; Catalano, 2016). Third culture kids are usually children of expats, adventurers, diplomats, missionaries and military staff (ibid). However, a child migrant protagonist or a third culture kid still needs to navigate her life in a new country, has to face children who speak different languages from hers, has different kinds of names, a different learning environment to name just a few.

Despite TCKs positions of privilege and generally not having a problem with the English language compared to migrant children who are from lower economic situation, they often struggle with fitting in, anxiety or depression (Catalano, 2016). They are prone to bullying and social exclusion (Catalano, 2016; Suarez-Orozco, 2017). It is therefore essential that we should have empathy and understanding towards them to counter these matters in our classroom.

5.2.2 Forced Migration – Asylum Seeker and Refugee Children - "Ali's Story and The Journey" Picturebooks

Both Picturebooks "Ali's Story: A real-life account of his journey from Afghanistan" and "The Journey" explicitly mention war as a critical incident that leads the main characters to flee home. In "Ali's Story" picturebook:

> "There was always so much fighting going on, but the war started to get worse. There were lots of helicopters in the sky, and tanks started to bomb our town and cities. Sometimes I would look out of the window and see the fighting going on. It made very scared, but also really sad. The war got so bad that my grandma decided that we should all pack our bags and go to a safer place in Europe" (Maldonaldo & Glynne, 2015, unpaginated).

In the picturebook "The Journey":

> "The war began. Everyday bad things started happening around us, and soon there was nothing but chaos. And one day the war took my father. Since that day, everything has become darker, and my mother has become more and more worried. The other day, one of my mother's friends told her that many people are leaving. They are trying to escape

to another country. A country far away with high mountains" (Sanna, 2016, unpaginated)

From these picturebooks, the type of migration is categorised as forced migration in which the reasons for migrating are due to war, and the risks people face in their home country made life there unsustainable (Castles et al., 2015). The main characters' experiences show the portrayal of asylum and refugee movement, indicating the unwanted and unplanned but necessary migration. Ali represents a child refugee, whereas the main characters in "The Journey" picturebook represent asylum seekers in migratory notions. Families and children do not have a choice to leave home voluntarily. Different from the main character Ali who resides in a new land, the characters in "The Journey" are asylum seekers who have not found an adopted country to settle down in.

The presentation of flight narratives in these picturebooks explain what asylum and/ or refugee is to readers. Both picturebooks are accessible and challenging, demanding the readers to think and ask themselves what would they do if they found themselves as asylum seekers and refugees? What would they do when they are having contact with them? What could they do so that asylum and refugee children feel welcomed?

Norwegian pupils can relate to the school population in which embodies a variety of background, including refugee children. They can understand why refugee children come to their country. Through exposure to immigration-themed picturebooks, pupils may be more empathetic and accommodating towards the newly arrived children.

These picturebooks seemingly suggest an action to promote positive attitudes towards asylum and refugee children. By describing the reasons for migration - war, refugees may not be seen as the ones who purposefully move to Norway to gain only the benefits. It is widely assumed and portrayed in the media that they just want to receive the benefits of the welfare state of Norway. It is largely agreed in Nordic countries, including Norway, that large immigration posits societal matters and can be problematic for the development of the Nordic welfare states (Pedersen & Kuhnle, 2017). Many refugees who do not have the required skills and competences for post-industrial societies will find it difficult to get employment in the short term, and these immigrant groups who are visibly economically and socially marginalised often depend on long-term welfare (Brochman &Djuve, 2013). It is nevertheless essential to emphasise that refugee children have the right to protection, and their right is recognised and agreed upon internationally. UN Convention on the Rights of the Child (CRC) Article 22

requires that refugee children have the rights to receive appropriate protection and humanitarian assistance as set forth in the convention (UNCRC, 1989).

It is also important to note that Norway is going to face the ageing population in the nearest future. Linked to the functionalist migration theories (Castles et al., 2015) migration should be viewed as a positive phenomenon that brings about the greater equality within and between societies. The migrant children's knowledge and cultural as well as linguistic background may be beneficial for the Norwegian society contributing to the diversity of Norwegian culture. Moreover, knowing the fact that Norway is facing an ageing population, the presence of migrant children may be an advantage to the continuity and sustainability of the Norwegian welfare society. They can be resources for Norwegian society in the future. Thus, we all should work together to help them to become capable citizens. Efforts should be taken seriously, such as accommodating their needs through education so that their experience can be transformed to agency.

5.4 Identities (language and cultural identity)

Identity is one of the important elements to explore in acquiring intercultural competence in language learning (Byram, 1997; Knorr & Nunes, 2005, Dervin, 2010, 2016; UNESCO, 2013, Krulatz et al., 2018). This section will address the answer for the second sub-research question of the identity of self, otherness and collectivity. It addresses the issues of cultural and linguistic identity as well as social identity or belonging.

5.4.1   Self-identity

Based on the findings and analysis of these selected picturebooks, it is obvious that immigration affects children's identity. From the picturebook "The Name Jar", the protagonist has conflict within herself in respect to her Korean name that is not easily accepted by the children in the dominant culture. She has to negotiate her identity during post-immigration processes. Through the verbal narrative of character and characterisation and visual focalisation, the identity of the protagonist is presented. She is a girl from Korea who migrates to the USA. Unhei is teased by the pupils at her new school because her name sounds very different from the majority in the host school. Her name that is represented by name stamp in Korean writing is connected to her heritage. This cultural artefact is a reminder of her past, and a connection to her family and experiences in her country of origin. As Castles et al. (2015) point out, culture is central for minority groups as it is a source of identity.

Cultural Identity

Identity can be individual or social (UNESCO, 2013), and a name is an example of an individual identity that connect to cultural, racial, ethnic and linguistic significance (Keller & Franzak, 2016). From the analysis of plot and character and characterisation in the picturebook "The Name Jar", a name of a migrant's child- Uhnei, is portrayed as a struggle for the child. She is considering changing her Korean name to conform to her American peers' norms. She says to her mother "I don't want to be different from all American kids…. I think I would like my own American name" (Choi, 2001, unpaginated). After going through the struggle of name negotiation, she finally decides to keep her own Korean name as a way to connect to her heritage and a reminder of her relationship with her grandmother.

This name negotiation, as a part of identity, can be a source for the learning of intercultural competence in language learning (Reisæter, 2012). It connects to Byram's model of ICC *savoirs* – knowledge of self and other (Byram, 1997). Pupils can learn that name is a part of a person's identity, and it connects to multiple aspects, including ethnicity or cultural heritage. This objective invites the pupils to explore new perspectives on familiar and unfamiliar phenomena, both in their own culture as well as in other cultures (Byram, 1997). Teachers, pupils, parents, practitioners and stakeholders in education should recognise the critical importance of acknowledging and valuing children's individual names as parts of their cultural identity. Connecting to elements in intercultural competence, this is a part of *savoir etre*-attitudes of relativising self and valuing other.

Although migrants and their children are subject to multiple and hybrid identities which are connected to the cultures of both the country of origin and destination (Castles, 2015, p.330), they have the right to preserve their original name. In a wider perspective, it is the hope that there will not be discrimination because of people's names. In Norwegian societal context, the difference in people's name in comparison to Norwegian or Western names can be a source of discrimination, for instance in term of employment (Bufdir,2020; Hansen, 2012; Kvitingen, 2016; Midtbøen & Rogstad, 2012; Rønning, 2009). The difference in name tradition should not be seen as a conflict to values of the dominant culture. Name negotiation is not a tool for integration in society. Migrants, as well as migrant children, can still function well and contribute to the Norwegian society without having to conform to Norwegian names. Importantly the attitude towards otherness concerning name must thus be changed. English Language learning as a subject can hence contribute to strengthening the awareness of people's

right to keep their own identity concerning name. It is also connected to the goal of the core of the Norwegian educational curriculum in general and in the English subject highlighting the importance of identity formation (Norwegian Directorate of Education and Training, 2017,2019, 2020).

Language Identity (Ali' Story)

Language is a symbol of identity (Byram, 2006; Huber, 2012; Holmes et al., 2017; Evan & Liu, 2018; Krulatz et al., 2018). In the picturebook "Ali's Story", the protagonist Ali associates schooling with the transmission of the dominant language – English. It touches the protagonist's discomfort in his new cultural and linguistic environment. It explores the child's negotiation with language identity. From the analysis of characterisation, visual focalisation, pathos, affect and ambience as well as plot, it is shown that there is a moment of silence and alienation before the protagonist acquires the language of the receiving society. This phase resembles what Suarez-Orozco (2018) highlights that one of the challenges immigrant-origin children entering new schools is language acquisition. This child refugee must overcome obstacles to fit in socially and academically. Ali mentions "I learnt lots of new things at school, but it was really frustrating that I could not speak English. The only word I knew was YES. Sometimes I got embarrassed when I didn't know the word for something" (Maldonado & Glynne, 2015, unpaginated). This could provide an opening to situate issues of language within social and political dynamics, including a discussion of the new ways that marginalised communities have had to cover aspects of their identities to survive (Ghiso & Campano, 2013, p.49). Issues of language cannot be separated from identity and social positioning.

This child refugee's identity negotiation is parallel with the statement of Castles et al. (2015) emphasising that it has always been a part of migrants' experience to negotiate and have multiple identities. They highlight that migrants should be willing to negotiate their identities, leading to emerging new identities to improve a better intergroup partnership in a diverse society. Language is thus central in improving understanding as well as communication developing relationships with members intergroup. The child migrant- Ali shows his willingness to adjust in his new environment by learning the English language that enables him to understand and learn more about how the new host society works, especially in educational settings. He does not give up, although he thinks that the process has been frustrating. This episode can be an example for migrant children, that many of them may have in one or another way an experience of struggling with learning a new language (Suarez-Orozco, 2018).

However, Ali's story can serve as a good motivation that migrant children can do that. This language experience proves what Byram (2002) has stated that children usually easier learn and adapt to the shift of language and identities as they move from one situation to another.

Unlike the name negotiation that migrant children have the right to preserve it when it comes to language, they are expected to compromise. Language is a door to many possibilities. By learning the language of the majority, migrant children have the tool to communicate and express their feelings and opinions and this may lead a better interaction among groups in the receiving society. They have a greater chance to participate and make their voice heard through the acquisition of the new language. The language also plays a significant role in creating social cohesion. It thus may lead to integration in the host country. Learning English as an international language gives them a wider linguistic repertoire that enables them to connect to wider networks (Krulatz et., 2018).

However, it is significant to stress that migrant children must not give up their native language (s), but rather they are encouraged to learn a language which is spoken by the majority culture in addition to maintaining their native language(s) so that it is possible to foster understanding and respect. People in the dominant culture must also recognise their native language (s) as a part of migrant children's identity. Integration may thus be possible to achieve. Apart from his family and national identity, the protagonist's native language is not mentioned in the picturebook "Ali's story". Different from the picturebook "The Name Jar" that shows the visibility of Korean words and its writing system, the Afghan language words such as Dari or Pashto as national languages are not present. From my point of view, it would be better if the authors took into account the child migrant's native language into the picturebook especially when the story is told by the first-person narrator. The pupils or the readers may take advantage of multilingualism if this picturebooks shows some Dari or Pashto words as these two languages are official languages of Afghanistan.

Acknowledging multilingualism as a part of a diverse society is an integral part of intercultural education and competence (Byram, 2002: Huber, 2012; UNESCO, 2013; Krulatz et al., 2018). English foreign language learning can, therefore play a central role in forging a new identity for both Norwegian and migrant children. EFL can serve to help migrant children "to step out of the twofold tension between home and host identities by temporarily suspending both and to dwell on the process and pleasure of identity representation through foreign language learning" (p.164). Hence, English as a foreign language subject can serve to emerge new

identities for pupils both for the host and the migrant children and give more space for balancing the power relations among them.

5.4.2 Social Identity and Belonging

Identities can be individual and social (UNESCO, 2013). All three selected picturebooks indicate that family and community are central in the lives of immigrant children. The main characters in these picturebooks are visually and verbally portrayed to have a close connection with family members. The main characters in "The Journey" depict how they rely on each other throughout their escape from their homeland. Even though the protagonist Ali in the picturebook "Ali's story" flees from Afghanistan without being accompanied by his parents, he is still depicted as having a close relationship with his parents and other family. From the illustration, the reader viewers can see that grandmother is still the main caregiver for Ali, although she is not depicted much in the verbal narrative. It shows children need their close family member, particularly parents in their life development, just like any other children. The presence of family is even more critical when they are on their journey to other countries and navigate the unknown or unfamiliar societies (Archambault, 2012; Benjamin & Dervin, 2015). They are the source of strength for migrant children.

Furthermore, parental involvement and interventions are urgently required to support their children to adjust in new society and their psychological and physical needs. They should inspire their children to be proud of their origin and heritage, but at the same time encourage them to embrace new cultures and learn the language of the majority. Consequently, children can maintain their traditions and native language (s) while they are acquiring new norms, cultures and languages.

Another problem that migrant children during migration and post-migration face is the sense of not belonging (Benjamin & Dervin, 2015; Boldermo and Ødegaard, 2019). Boldermo and Ødegaard (2019) underline that migrant children may experience exclusion from their peers in the host country because they do not share the same knowledge of how the host society works. The experience from the picturebook "The Name Jar" resembles that statement. The main character feels unaccepted and excluded as the other by her peers because of her name that is different from the American standards. She tries to be accepted by negotiating her name. However, she finally rejects their ideas of changing name and instead keeps her Korean name which is connected to her heritage.

The notion of home and belonging is even more complicated for asylum seeker and refugee families as it symbolises the new life moving away from the chaos and conflict or persecution facing their homelands to hopes and possibilities (Archambault, 2012, p.36). "The Journey" picturebook clearly illustrates this aspect of social identity and belonging from its visual and verbal texts. It is written at the end of the story "I hope, one day, like these birds, we will find a new home. A home where we can be safe and begin our story again" (Sanna, 2016, unpaginated).

Linking to post-migration, in order to have a better transition and integration in a new society, schools and friends are vital in nurturing a sense of belonging for migrant children (Knorr & Nunes, 2005; Suarez Orozco, 2018). From "The Name Jar", the protagonist's friend attempts to convince the main character to be proud of her identity. On the one hand, his interest to know other cultures by trying to get to know more about Korean cultures shows his open-mindedness towards otherness. On the other hand, he should not make a decision like hiding somebody's jar without the consent of the owner despite the good intention he has for her. In the picturebook Ali's story, the protagonist is gradually adopting the norms of the host society as his friends at school are including him in their activities, such as in doing sport and arts. Despite the lack of support from adults in the host society depicted in Ali's story, school is still an important arena for the protagonist to develop a social identity and belonging.

Moreover, community other than school is also critical in helping the migrant children to adjust and navigate the host society. Warm community relationship can be seen from the depiction of the protagonist from "The Name Jar" with the Korean shopkeeper. He is one of the people that contributes to the main character's identity construction. The existence of a Korean shop can signal the medium of connection between the migrants and their origins, such as the link to food and other cultural artefacts as well as enhance migrants' belonging in the new society.

5.6 Agency and Power Relations

Suarez-Orozco (2018) states that during the adjustment period, migrant children may go through a silent period. This is true, especially referring to the case of Ali as a child refugee, who experiences a silent period due to the language barrier and his longing of his parents. The protagonist "Unhei" from the picturebook "The Name Jar" is silent in the first school day. This is because of her fear of being bullied due to her name that is different from those of the majority of pupils in the host country. Her silence leads to negative speculations from other children. One of them said that the secrecy of her name identity might be because she had a

criminal record in her homeland as can be seen from this statement "Maybe she robbed a bank in Korea and needs a new identity". They, therefore, propose some American names for her to choose and the child migrant – Unhei agrees with the idea. She truly wants to be accepted by her classmate. One of the fears of migrant children is the anxiety of being talked about and excluded from peer interaction (Evans & Liu, 2018). This episode suggests domination and collusion characterised by victimisation and unequal power because of race, ethnicity, class and gender (Cummins, 2003 as cited in Botelho & Rudman, 2009).

The picturebooks "Ali's Story and The Journey" clearly represent bureaucratic processes. The migrant children and their families are illustrated as the object of the scrutiny of the authorities. The reader viewers can see how they stand before the official or guards, who have the power to accept or reject their documentation.

Unequal power relations are experienced by the main character Ali – a child refugee from Afghanistan in the picturebook "Ali's Story". He does not have any choice but to leave the country without being accompanied by his parents. Both his parents and himself are powerless because of the war. This illustrates that those who have power are the government and other authorities such as immigration bodies. The child's right to be with her/ his parents is neglected by those who are in powerful positions.

Something we can learn from Ali's story is that the traumatic experience of the protagonist does not define who he is. He is not drowning in his sadness and does something useful to overcome his loneliness. He creatively takes his agency by engaging in his hobbies, such as doing sport and art activities. Using arts may be viewed as a way for the protagonist to transcend the immediate trauma of war. "I really love drawing, and everyone was amazed by my pictures. Every day I would draw a special picture to show people at school" (Maldonado &Glynne, 2015, unpaginated). This view allows readers to further understand the tenacity of the human spirit in the face of adversity and to recognise the role that art can play in transforming lives (Yenika-Agdaw, 2017, p. 106). By doing so, a child migrant steadily gains more control. The power relations between him and other children from the dominant culture at school are more dynamic. He is no longer isolating himself due to his foreignness and alienation because of the language and other obstacles.

6. Conclusions

6.1 Migration, Education and Representation

To sum up, every immigration story and the journey is unique and diverse within experiences. Some people migrate voluntarily, whereas others are forced to leave their homelands due to the danger caused by internal or external conflicts. Migration can inevitably both destabilise and enrich migrant children's identities. They need to adjust to a new context and homeland while still keeping their old traditions and this can cause internal conflicts for them. At the same time, it can be empowering to become a member of two cultures, one that can navigate between them.

To foster intercultural competence in a diverse society, including language education requires representation (Dervin, 2010, 2016; Huber, 2012, Arizpe et al., 2014; Krulatz et al., 2018). These picturebooks represent children with colour, different linguistics, national and cultural backgrounds. They also have different migratory status. All represented aspects here can have a strong relatability with the background of students in EFL contexts in Norwegian schools. Migrant pupils may be able to learn and be inspired as their experiences are validated. The representation in these picturebooks could also be a way to bring the stories and issues alive, and provoke interesting thoughts and discussions. The picturebooks could inspire the students to draw scenes from the pciturebooks.

6.2 Empathy, Hopes and Dreams

All these selected picturebooks create a sympathetic portrait of migrant children who migrate because of their parents' decision or fleeing from war. Through reading these picturebooks, reader viewers may have a more empathetic attitude towards the migration journeys by those represented in the narratives (Johnson & Gasiewicz, 2017). From both images and verbal texts of these picturebooks, readers may infer that fears, hopes and loss are things in common among refugees and migrant children. These picturebooks serve the unknown settings that allow the readers to know and understand different life experiences through someone else's eyes. Nevertheless, my intention is not to create a self-pity attitude towards migrant children. I wish the reader viewers can see resilience and agency shown by the main characters offer a different perspective that migrant children are competent agents. They have the same hopes and dreams as other children.

Fostering intercultural competence entails the affective domain (Dervin, 2016; Kramsch and Zhu, 2016). Through reading and exploring these immigration-themed picturebooks, the reader viewers may have a more empathy towards other children who are different from them physically, culturally and linguistically. Their feelings towards otherness may be more positive and could reflect and relate the similarities among them. When our pupils learn to empathise with a diverse culture and experience, they can probably learn to see the world through multiple perspectives and appreciate the complexities of migration and life.

6.3   Reflection and Reflectivity

The aim of this thesis project by presenting immigration-themed picturebooks is to increase our understanding of immigration and migrant children. Promoting discussion between students from various cultural and language backgrounds can be initiated by reading these picturebooks. They may have a greater empathy towards migrant children regardless of their migratory backgrounds. Themes of empathy, fears, hopes and dream as depicted in these immigration-themed picturebooks can lead to reflection. They offer us a chance to reflect on our attitudes toward immigrants and migrant children. We should be concerned about how we can assist and facilitate our migrant children to adjust in the new society, and facilitate the integration by validating their immigration experiences through the visibility of literary activity reflecting migration.

Reflectivity should be one of the components concerning our acceptance towards migrant children. Teachers, staffs and practitioners at schools should have the sense of belonging and commitment to their duty to include all pupils' interests including taking into account the voices of migrant children including third culture kids, asylum seekers and refugee children. If those who are in the positions of power, especially pupils who are native-born in the classroom can listen and empathize with divergent voices and accept them as their community, and their understanding of different perspectives is possible to accomplish. At the same time, migrant children can see that their experiences are validated, and they can see good examples of migrant children who have shown agency and resilience as portrayed in these selected picturebooks. Their sense of belonging and their involvement in their learning can be fostered.

6.4   Implications in EFL

We live in a logocentric society in which images occur at extraordinary speed. Learning to read and comprehend these images are crucial thinking skills. Visual literacy and critical thinking go hand in hand. The core of curriculum clearly states that pupils in the Norwegian educational system including in EFL contexts should develop critical thinking. Incorporating multimodal texts in EFL contexts are thus essential. Picturebooks are one type of multimodal texts. These selected immigration-themed picturebooks fit with the format of picturebooks. They consist of both pictures and texts of manageable length in each double spread. Words and pictures are equally essential. Pupils have the opportunity to go back and forth between pictures and words accordingly depending on their cognitive ability.

Using picturebooks in EFL can be a medium to improve verbal and visual literacy of EFL learners. They also have the potential to accommodate the needs of those who have language barriers as well as those who need enrichment in literacy (Arizpe et al., 2014). It is due to the format of picturebook consisting of pictures and words that can complement each other (Golden, 1990; Nikolajeva & Scott, 2001). Those pupils who may have difficulty understanding the verbal texts can be assisted through looking at images and vice versa. Moreover, the texts are usually shorter compared to novels or other authentic materials (Birketveit, 2013).

EFL should promote learners to be critical readers and thinkers. Teachers and pupils have the opportunity to investigate and understand more about identities and power relations by exploring narratives of immigration-themed picturebooks or other global children's literature. Students' identities should be allowed to be visible in the EFL subject, so the pupils' need can be catered to, and migrant children may participate more in the ongoing classroom discussions.

Why is it important to explore identities in the EFL classrooms? What media that enable us to discuss them? The important thing is to enhance children's thinking about the fact that we are all different, but we are still all human and deserve the same thing. Media used could look at how immigrants are depicted in the news for older pupils, using YouTube and other social media to show daily lives in different cultures. Teachers should also be aware of multiple interpretations of the texts used in the EFL subject and facilitate critical dialogue concerning unforeseeable complicated issues. Intercultural competence can thus be acquired in EFL contexts.

Another implication is to include all pupils by not pulling out pupils who need enrichment in Norwegian as a second language during English lessons. EFL should also open to all children's languages to come in. In that way, it is fairer and more accommodating and thus contributes to providing a more balanced power relations between the migrant children and the host pupils. Learning foreign language is like discovering treasure.

6.5   Limitations of the Study and Recommendations for Future Research

One of the limitations of this study is that the chosen picturebooks are three in total. Thus, the results cannot be generalised. However, each of them represents different types of migration and immigration experiences. I believe that many migrant children will be able to relate to these stories in one way or another.

This master's thesis has applied a theorical approach using elements narrative theory, systemic-functional semiotics (SFS) and iconotext to the potential meanings of the selected immigration-themed picturebooks. Recommendation for future research, could include doing a case study where these picturebooks are used in EFL classrooms. Researcher and teachers or other practitioners work collaboratively and reflexively for a certain amount of time. Teachers should be trained in order to address these issues in the classroom. Interviews with pupils and teachers should be conducted both before and after a certain timeframe to assess what the effects of using the picturebooks. Moreover, the study can also investigate a focus group of immigrant children, and interview them about the use of such picturebooks in order to know their opinions and thoughts.

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Picturebooks:

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Appendices:

Picturebook 1: The Name Jar

Yangsook Choi

Picturebook 2: Ali's story. A real-life account of his journey from Afghanistan.

Salavdor Maldonadi & Andy Glynne

Picturebook 3: The Journey

Francesca Sana