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A multimodal analysis of the picturebook *Daddy, Papa, and Me* (2009). Deconstructing representational, interpersonal and compositional meanings

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Abstract. This article offers a multimodal discourse analysis of the picturebook *Daddy, Papa, and Me* (2009), in which there is a two-father family with a child. The aim of this article is to analyse how the written text and the visual create meaning and to observe if the child has a symmetrical relationship with both fathers. We will follow the model of Visual Social Semiotics developed by Kress and van Leeuwen (2021) based on Halliday's and Mathiessen (2004) Systemic Functional Linguistics, in order to explore the representational, interpersonal and compositional meanings. The analysis will show that the child and his fathers are active, as the actions represented in the visuals and the use of material processes makes clear. Readers are distanced and involved in the story in different ways but presenting characters at eye level and the use of close-ups contribute to involve readers in the world presented in the story. Images and written text are intergrated in the layout, but visuals are prominent so that children can understand the meaning of the picturebook just looking at the images. The writer and the illustrator collaborate to tell the story in a simple way, with the aim of making the different actions narrated accessible to children and to invite them to identify with the actions being narrated.
Key word: Children's picturebooks, multimodality, visual/verbal modes, metafunctions, critical discourse analysis.

[es] Análisis multimodal del libro ilustrado *Daddy, Papa, and Me* (2009). Deconstrucción de los significados representacionales, interpersonales y composicionales

Resumen. Este artículo ofrece un análisis del discurso multimodal del álbum ilustrado *Daddy, Papa, and Me* (2009), en el que hay una familia de dos padres con un hijo. El objetivo de este artículo es analizar cómo el texto escrito y el visual crean significado y observar si el niño tiene una relación simétrica con ambos padres. Se empleará el modelo de Semiótica Social Visual desarrollado por Kress y van Leeuwen (2021) basado en la Lingüística Sistémica Funcional de Halliday y Mathiessen (2004), con el fin de explorar los significados representativos, interpersonales y composicionales. El análisis mostrará que el niño y sus padres son activos, tal y como muestran las acciones representadas en las imágenenes y el uso de procesos materiales. Las/os lecturas/es se distancian e involucran en la historia de distintos modos, pero presentar a los personajes a la misma distancia visual y con cercanía contribuye a involucrar a las/os lectoras/es en el mundo presentado en la historia. Las imágenes y el texto escrito se integran en la página, pero el componente visual destaca para que las/os niñas/os puedan entender el significado con solo mirarlas. El escritor y el ilustrador colaboran para contar la historia de una manera sencilla, con el objetivo de hacer las distintas acciones narradas accesibles a las/os niñas/os e invitarlas/os a identificarse con las acciones que se están narrando.
Palabras clave: Libros álbum infantiles, multimodalidad, modo visual/verbal metafunciones, análisis crítico del discurso.

Contents: 1. Introduction. 2. Theoretical background. 3. Data and methodology.4. Analysis. 4.1. Representational meanings 4.2. Interpersonal meanings. 4.3. Compositional meanings. 5. Discussion. 6. Conclusions.

1. Introduction[2]

Literature for children contributes to their socialization. Therefore, exploring the semiotic world represented in picturebooks can shed light on how different social realities are portrayed in these texts, and they can also be used as "[…] a means by which we integrate children into a culture […]" (Salisbury and Styles, 2012: 75). We have chosen the picturebook *Daddy, Papa, and Me*, written by Lesléa Newman in 2009, with illustrations

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by Carol Thompson. The story is simple: the book starts with a child asking his fathers who wants to play with him. After a positive answer from both fathers, the book describes the different activities they do together. The short sentences and the visuals illustrating the actions mentioned in the written text make easy the interaction of children with this picturebook.

Analysing the meaning expressed in picturebooks will allow us to expand on the ideology and cultural norms transmitted in the text at the same time as children develop different literacies (Nodelman and Reimer, 2003; Painter, 2018). Analysing a book that has a two-father family is important in exploring the portrayal of new family models and the relationship that the child has with both fathers. This is a challenging picturebook (Evans, 2015) that invites children to observe similarities between the real world and the world presented in the story.

The multimodal nature of picturebooks allows in-depth exploration of how wording and visuals combine in the process of creating meaning. Following Salisbury and Styles (2012: 75): "[…] picturebooks are simultaneously art objects and the primary literature of early childhood, offering compelling drama for readers through the interaction of the visual and the verbal narratives".

The aims of this contribution are: 1) to explore how verbal and visual modes are realised in the story and how they combine to express meanings; and 2) to observe the different resources used by the writer and the illustrator to establish relationships between characters and between the characters and the audience.

Our analysis will concentrate on the main aspects of the representational, interpersonal and compositional metafunctions in order to observe how the verbal and visual modes help children understand the story and observe the actions that a child does with his two fathers, which can contribute to their socialization. The exploration of the different resources used by the writer and the illustrator will show how they establish relationships between characters and between the characters and the audience. The analysis of the different actions that the child does with his fathers will allow us to see if there is a symmetrical relationship with both fathers or if one of them is given more importance by the author.

2. Theoretical background

Picturebooks constitute a genre with set patterns and recognizable features (Doonan, 1992; Moya Guijarro, 2014). The multimodal nature of picturebooks helps children develop multiliteracies by exploring the combination between the written text and the visual (Nikolajeva, 2005; Unsworth, 2006). The combination of modes to express meanings in children's picturebooks have been studied by various scholars in the last decades (Moya Guijarro, 2014, 2016, 2019a, 2019b; Moya Guijarro and Pinar, 2009; Moya Guijarro and Ventola, 2021; Painter, 2007; Salisbury and Styles, 2012). Painter (2017) and Unsworth (2014) have paid attention to how children develop multimodal reading comprehension with these types of texts. Various studies have analysed how verbal-visual combine in specific picturebooks (Moya and Ruiz, 2016; Pinar and Moya, 2016).

A number of different taxonomies have paid attention to the relationwhip between images and words in picturebooks (Agosto, 1999; Nikolajeva and Scott, 2001; Schwarcz, 1982). For example, Nikolajeva and Scott (2001: 6) point out that picturebooks are iconotexts, "an inseparable entity of word and image, which cooperate to convey a message". This study is framed on the research that concentrates on the relationship between text and images following a Systemic Functional Linguistics (SFL) approach (Moya and Pinar, 2009; Painter, Martin and Unsworth, 2013) because this framework establishes a close connection between the text and the social context that frames it.

The model of social semiotics developed by Kress and van Leeuwen (2021) assigns representational, interpersonal and compositional meanings to images and it is based on Halliday's social semiotics and the three metafunctions distinguished in the clause (Halliday, 1978; Halliday and Mathiessen, 2004), in which attention is paid to: ideational meanings (how realities are represented in texts and how ideas are expressed), interpersonal meanings (the social relations between characters and with the readers) and textual meanings (the way texts are organised). Painter, Martin and Unsworth (2013) propose a model to analyse multimodal meanings in picturebooks based on the model of visual grammar proposed by Kress and van Leeuwen (2021), in which the three metafunctions are referred to as representational, interpersonal and compositional.

The representational metafunction observes 'participants' (who and what is depicted), 'processes' (depicted actions or relations) and 'circumstances' (where, when, how, with what). Vectors contribute to create dynamism or action between the different participants. The physical appearance of characters helps readers infer their age, ethnicity, class and role. In this sense, the intersemiotic analysis of the verbal and visual modes needs to identify the represented participants, the processes or activities that they undertake and the circumstances that frame the action (Unsworth, 2008).

Considering interpersonal meanings, Kress and van Leeuwen (2021) distinguish three types of systems associated with the interpersonal function: those of (i) 'image act and gaze', (ii) 'social distance and intimacy', and (iii) 'involvement and power'. Painter, Martin and Unsworth (2013) refer to 'social distance', 'attitude',

'contact' and 'modality', which are complementary to the ones by Kress and van Leeuwen (2021) mentioned above.

Regarding 'image and gaze', characters' images are 'demands' when characters gaze at the viewer. Images as 'offer' present characters without that gaze, as Unsworth (2010: 285) points out:

> A demand image has the gaze of one or more represented participants directed to the viewer and hence 'demands' some kind of response in terms of the viewer entering into some kind of pseudo-interactive relation with the represented participant; an 'offer' does not have the gaze of any represented participant directed to the viewer and hence provides a portrayal for the viewer's contemplation.

'Social distance' concentrates on the representation of characters as 'close up', 'mid shot' and 'long shot'. Parallel to social distance, the system of proximity refers "to the closeness or otherwise of the characters to each other in the image at any moment in the narrative" (Painter, Martin and Unsworth, 2013: 16).

Regarding 'involvement and power', viewing characters from particular angles contributes to position the viewer: the horizontal angle implies greater or lesser involvement, i.e., when characters face viewers 'front on', they are involved with the audience, whereas their depiction as an oblique angle contributes to detaching them from readers. The vertical angle is associated with the realisation of power: if viewers look down they are given power whereas what is looked down appears weak and vulnerable (Kress and van Leeuwen, 2021: 134 ff).

Considering the importance of the relationships between characters and between them and the viewer in picturebooks, Painter, Martin and Unsworth (2013: 17) propose a system of orientation, parallel to that of involvement to take into consideration the bodily orientation of the characters to each other: characters can face each other, be placed side by side or angled away. The same authors also relate orientation to representational meaning (2013: 66).

Compositional meanings concentrate on information value, salience and framing (Kress and van Leeuwen, 2021). 'Information value' allows a deepening of the location and the relationship between elements: placing elements on the right (new information) and on the left (given information) contributes to giving more importance to certain elements. In addition, the elements in the upper part of the layout function as 'ideal', whereas those in the lower position function as 'real'. Regarding 'salience', attention is paid to the elements that are highlighted by their size, colour, focus, etc. Salience contributes to giving importance to certain units of information, called 'focus group' in visual texts (Painter, Martin and Unsworth, 2013: 91).

A focus group can be placed around the centre in various ways: the centrifocal option "may consist of same/similar ideational elements repeated in a series across the image-the choice of [iterating]" (Painter, Martin and Unsworth, 2013: 111). In this last case, the elements are normally repeated in regular lines. Centrifocal focus groups can be a) centrifocal: centred when the centre of the space is filled or b) centrifocal: polarised when different elements are opposed on a diagonal, vertical or horizontal axis (Painter, Martin and Unsworth, 2013: 113-117).

Finally, 'frames' contribute to creating a sense of detachment between the picture and the reader, whereas the absence of frames integrates the reader in the visual (Nikolajeva and Scott, 2001: 62). Painter, Martin and Unsworth (2013: 103–109) explain that when the only boundary is the page edge, images are 'unbound'. However, when images are set within a page margin that contributes to separate readers from the story, they are 'bound'.

There are two main types of layout: a) integrated, where image and wording come together; and b) complementary, when the written text and the visuals appear in their own space, indicating that they have a different role in the meaning construction (Painter, Martin and Unsworth, 2013: 93-98).

Regarding the textual metafunction, I will refer to theme (i.e. the first element in a clause) and rheme (i.e. what follows the theme) when analysing the written text, following Halliday and Matthiessen (2004: 64): "The theme is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context".

Themes can be marked when they do not coincide with the subject in a declarative sentence, when there is a subject before the verb in an imperative, when there is a complement before the finite in a polar interrogative or when we find a non WH-subject in a WH-interrogative (Halliday and Matthiessen 2004). Moreover, themes can be simple where we just find one theme or multiple, i.e., there is more than one theme.

3. Data and methodology

Daddy, Papa, and Me (2009) has been selected for the analysis because it may contribute to the development of children's gender schemas by portraying a family with two fathers (Coats, 2018). This picture book consists of nine double-spreads. The peritext contributes to the narration or the story starts in the first double-spread. Moreover, its target readership is children between three and five years old. After choosing the book, I decided

to use the following analytical tools: Kress and van Leeuwen's Visual Social Semiotics (2021) and the specific model that Painter, Martin and Unsworth (2013) propose for the analysis of picturebooks as multimodal texts. The descriptive framework of these models assigns representational, interactive and compositional meanings to image. Firstly, I will identify the main representational, interpersonal and compositional elements used by the illustrator in the picturebook. Then, I will analyse the way they contribute to the creation of meaning in the multimodal page and to the way children deconstruct meanings. The analysis of the three metafunctions is crucial to observe the reality narrated, the interaction between characters and between them and readers and the meanings packaged into units of information on the page.

The analysis will allow to explore the different actions that the child does with his fathers, the relationship that the child has with each of the fathers and the way that is shared with the audience. Moreover, the compositional analysis will observe how visuals are combined with the written text in order to create coherent meanings. The methodology is mainly qualitative although some quantitative data are also offered in order to illustrate certain aspects of the analysis, such as the type of processes, the mood structure, among others (see section 4).

4. Analysis

The following sections offers the analysis of the representational, interpersonal and compositional meanings in the picturebook *Daddy, Papa, and Me* (2009). This section is followed by the results and some conclusions based on the study.

4.1. Representational meanings

The only characters in this book are a child, Daddy and Papa. Regarding representational meaning, the general pattern in this book is to portray the child with one of the fathers, with the exception of double-spread one, the leftside of double-spread three, the right side of double-spread seven and double spreads eight and nine, in which the three characters appear together. This picturebook starts with a child in the middle of the double-spread running towards his fathers, asking them the following question: "Who wants to play with me today?". Right after that, we find the two fathers busy in the kitchen, and both answer to the child's question: "I do", say Daddy and Papa (Figure 1). In addition, the child enumerates the actions he does with each of the fathers in order to create meaning and narrate different actions. The different activities enumerated by the child have similar sizes, both verbally and visually.

Figure 1. Double-spread 1. Figure taken from *Daddy, Papa, and Me* (2009) by Lesléa Newman © Tricicle Press.

The fact that the child is moving toward the fathers on the right of the double-spread contributes to join all the participants. This is also reinforced by the fact that the child asks a question on the left side of this double-spread, "Who wants to play with me today?", whose answer appears in the right side of the same double-spread: "I do", Daddy and Papa say.

It is significant that the first time the two fathers appear they are active, and their bodies are together, which is a metonymic representation. This is highlighted by their clothes since the trousers of Daddy are brown, the same colour as Papa's t-shirt, and Papa's trousers are the same colour (blue) as Daddy's vest. In this case, we observe the complete bodies of the protagonists, which are cut on the second double-spread, where they are given importance by being the predominant element on the page and because their representation is characterised by being foregrounded (and the child appears in the background) (left of the second double-spread) or appearing on the right, and the child on the left being held (right of the second double-spread).

The double-page spread is also a single layout at the end of the book twice: 1) when the child appears running in the countryside on one page and the fathers are supported on a tree trunk (double-spread eight). There are vectors joining the child on the left of the double-spread and the fathers on the right of it. There is a

distance between them and the fact that the child is represented moving towards his fathers contributes to add vividness to this double-spread. The child is close up to readers but the fathers are long shot because the written text appears foregrounded. Moreover, there is interaction between the participants depicted visually because the child looks at his parents and they also look at him. At the samen time, there is interaction in the written language: Does anybody need a rest?" Daddy and Papa say, "Yes, yes, yes!". 2) The double-spread nine where, on the left side we can only see the legs of one of the fathers and part of the sofa, next to this written text: "Now Daddy and Papa are tucked in tight. I kiss them both and say, 'Night-night!'" (Figure 2). On the right side of the double-spread, the image shows the child kissing one of the fathers while in contact with the other by touching his hair, which illustrates the written text. There are vectors joining the three participants. In this case, the three characters are close to the readers as a way of involving them in the action.

Figure 2. Double-spread 9. Figure taken from *Daddy, Papa, and Me* (2009) by Lesléa Newman © Tricicle Press.

The general tendency in the book is to present the child doing actions with one of the fathers on one of the pages and a different thing with the other, as the illustration in Figure 3 makes clear by representing the child painting with Daddy and baking a cake with Papa:

Figure 3. Double-spread 4. Figure taken from *Daddy, Papa, and Me* (2009) by Lesléa Newman © Tricicle Press.

In this sense, the pictures present characters doing actions in their setting, as the high number of material processes in Table 1 makes clear. The child is always the actor. There are very few cases where the child appears with both fathers at the same time in *Daddy, Papa, and Me,* as I have already mentioned. Table 1 offers the types of verbal processes and one example of each of the three types found in the picturebook.

Table 1. Types of verbal processes in *Daddy, Papa, and Me* (2009) by Lesléa Newman.

Types of process	Absolute values	Values in percentages
Material	15 (E.g. Daddy brews a pot of tea)	88,23%
Relational	1 (E.g. Now Daddy and Papa are tucked in tight)	5,88%
Behavioural	0	0%
Verbal	1 (E.g. Daddy and Papa say)	5,88%
Existential	0	0%
Mental	0	0%
Total number	17	100

The actions and activities that the child does on each double-spread and the material processes accompanying them, contrasts with the two illustrations where both fathers are resting (once supported on a tree trunk and another time sleeping on the sofa) (Figure 3). This static narrative images appear at the end of the story, calling for a pause, after the dynamic rhythm of all the actions done.

The analysis of narrative patterns shows that the child is linked by vectors to each of the fathers. Whenever the child is looking at one of the fathers, there is a predominance of narrative reaction images because the narrative is created by the eyelines acting as vectors between the two characters. The setting provides details of the physical environment where the story takes place. Moreover, the relations between the three members of the family are explicit by co-classification, by offering a symmetrical presentation of the characters in order to suggest that they are members of the same class (Kress and van Leeuwen, 2021). This is explicit when characters are lined up in a row, as we can see in all the examples where both fathers appear together with the child.

The action takes place inside the house at the beginning of the story with the exception of double-spread six where the characters play outside. In addition, the story takes place outside in the countryside almost at the end on double-spread eight, but it ends up at home. In fact, this is a shift to decontextualise the participants, because the change of setting brings the depicted participants into focus (Painter, Martin and Unsworth, 2013: 80). The two places can be clearly distinguished because when the action takes place at home, the background of the illustration is white, with the exception of illustration 2 (we see a box on the left with things on top), and some kitchen furniture can be seen on illustrations 3 and 14. Then, it is the sofa at the end of the story (illustration 18) that places the story at home again after the two illustrations where the action takes place in the countryside. Tree trunks and grass are clearly distinguished when the action takes place there (illustrations 16 and 17). The size of the trees in the background is quite big compared to the size of the characters, especially when the child is alone on illustration 16; there are vectors between them, but the fact that the characters are always foregrounded contributes to giving them greater salience. Consequently, the countryside is a locative circumstance; the trees there are a symbol of protection because people can situate themselves behind them, especially when the two fathers are supported in them because they are tired.

4.2. Interpersonal meanings

The interpersonal metafunction explores the relationship between the readers and the characters and the relationships between the characters themselves. Readers have to consider what elements engage them most with the characters represented. Considering the first feature of interactive meaning, this book shows that the high presence of offers compared to demands contributes to establishing a distance between the characters and the readers. The only demand appears when the child is sitting on Papa's back. The fact that the child not only looks at the audience but also moves his hand saying hello and the frontal angle of the visual foregrounds the interaction between the child and the readers.

Characters do not create affinity with readers through their gaze, and readers are presented with the different offers of information made by the illustrator. Moreover, there are just a few cases where characters look at each other: there are two examples of visual contact between Daddy and the child and three between Papa and the child. The lack of eye contact reinforces the representation of characters as objects for contemplation without readers being involved in the actions. In addition, the high presence of declarative clauses throughout the book demonstrates that interaction is not highlighted by the written text, as Table 2 makes clear.

Table 2. Mood structure that corresponds to the verbal mode in *Daddy, Papa, and Me* (2009) by Lesléa Newman.

Mood structure	Absolute values	Values in percentages
Declaratives	16 (3 exclamatives)	88,88%
Imperative	0	0%
Interrogative	2	11,11%
Total	18	100%

When analysing offers and demands, Kress and van Leeuwen (2021) make an analogy with the linguistic analysis of dialogue where 'questions' are used to demand information, 'statements' are used to give information, and 'commands' are used to provide good and/or services and they are given with 'offers' (Halliday and Matthiessen, 2004). In this sense, the analysis of social interaction and of the mood structure of the picturebook make clear that the dialogic pattern in this book is limited. However, there are other features of interactive meaning that shed some light on how contact between characters and between characters and readers is portrayed, as we can see in Table 3.

Table 3. Interactive features in *Daddy, Papa, and Me* (2009) by Lesléa Newman.

Image act and gaze	Social distance and intimacy	Horizontal angle and involvement	Vertical angle and power
Offer 17 94,45%	Close-ups 11 61,11%	Frontal 4 27,77%	High 3 16,66%
Demand 1 5,55%	Middle shots 0 0%	Oblique 13 72,22%	Eye-level 14 83,33%
	Long shots 7 38,88%		Low 0 0%
Total 100%	Total 100%	Total 100%	Total 100%

As for social distance and intimacy, the book starts with two long shots: characters are shown full-length and surrounded by a setting at home, which suggests objectivity in the way a two-father family is introduced to the audience. This is a way to 'offer' the audience a family pattern that may not coincide with their own. There are seven long shots identified (38,88%) representing characters far away from readers. This contrasts with the eleven examples of close shots (61,11%), where characters are represented closer to the audience. Close-ups make clear that the actions that the child does with his fathers are observed with certain detail, thanks to the social distance and to the white background of the page that contributes to highlighting the characters and the action being depicted. In fact, the representational content of the image is also reinforced because the background does not contribute to defuse content.

The change from interior to exterior setting at the end of the story (double-spread eight) provides a high degree of contextual detail, because apart from the grass, there are trees, leaves and a bird. Moreover, the change of setting coincides with a change in social distance, because the child is represented close to the audience while he is walking towards his fathers. This is a clear example of the double-page layout. The combination of the representation of the child close to the audience and the fathers far away with the written text in front of them being foregrounded is a way to highlight the child and his responsibility in the fathers being so tired. In addition, there is a contrast between the dynamism of the child (he is walking) with the statism of both fathers, who are having a rest supported on a tree trunk.

The movement in this double-spread also contrasts with the previous one where the child is represented sitting down drinking tea between his two fathers in the background. It is the tablecloth and the tea set that appear foregrounded, clearly establishing a distance between the three family members and the readers.

Regarding the third feature of interactive meaning, horizontal angle and involvement, most of the angles identified in the eighteen illustrations are oblique (72,22%) compared with 27,77% of frontal angles. This is another device to detach characters from the audience, because oblique angles show participants from the sidelines and create a sense of detachment (Kress and van Leeuwen, 2021: 135). This contrasts with frontal angles where readers are invited to be involved in the story by facing the participants.

As for the vertical angle and power, the clear predominance of eye-level angles (83,33%) over high angles (16,66%), and the absence of low angles implies that the viewer is at the same level as the characters represented. Consequently, this is the feature of interactive meaning that contributes to readers being identified with the characters and with the actions that they do; the angles used help the reader approach the characters' world. The few cases of high angles give power to readers, and they coincide with two moments, one at the beginning and one at the end of the story, where the child is represented alone on the left side of double-spread one and on the same side of double-spread eight. Thus, the child's parents perspective is the one adopted here. The other example is a visual where the child appears with Papa learning how to throw; in this case, the location, the body posture and the distance between both characters contribute to invite readers to observe the visual from a different angle.

The system of proximity contributes to exploring the relationship between the characters, because it refers to "the closeness or otherwise of the characters to each other in the image at any moment in the narrative" (Painter, Martin and Unsworth, 2013: 16). The fact that out of the 18 illustrations, there is physical contact between parents (four times) or between one of the fathers and the child (ten times) in 14 cases (77,77%) makes clear that *Daddy, Papa, and Me* shows examples of affection. This is clear from the beginning of the

book, where both fathers appear in contact (their hips and bottom touch each other). Representing both fathers in proximity either between them (22,22%) or both at the same time with the child (11,11%) points out the close relationship between both characters. Considering proximity between the child and each of the fathers, the analysis makes clear that although the child appears with both fathers the same number of times in the visual (five times with each one), there is physical contact between him and Daddy in all visuals (100%). In contrast, when he appears with Papa, it is just in three visuals that both characters are close (60%), whereas in two visuals there is a distance between both characters (40%). Table 4 shows an analysis of the visual representation and physical contact in the book.

Table 4. Visual representation and physical contact in the *Daddy, Papa, and Me* (2009) by Lesléa Newman.

Title	Times dads pictured together	With contact	Times both dads pictured in family setting	Times there is physical contact between the child and both fathers at the same time	Times there is physical contact between the child and one of the dads
Daddy, Papa, and Me	5	4	5	2	Daddy and child: 5 (they are in contact while performing some action such as baking a cake) (Child is the actor and touches Daddy: 3; Daddy is the actor and touches child: 1; Daddy and child touch each other: 1) Papa and child: 3 (Child is the actor and touches Papa: 1; Papa is the actor and touches child: 1; Papa and child touch each other: 1)

Table 4 illustrates that there are more examples of physical contact between Daddy and the child in the book, which shows that affection is demonstrated more openly by one of the fathers. Moreover, the fact that this father is the one that is mentioned first in the written text and the one that appears alone with the child contributes to foreground his presence in the story. The analysis shows that there are not many examples of contact between both fathers, just four, which are associated with the few cases they appear together in the visuals. This is symptomatic of the kind of representation made of them as participantes in experiential terms because they are depicted as participants that interact in the same process.

4.3. Compositional meanings

The book comprises nine double-page openings where the image and the verbal text share the white space; the verbiage contributes to the harmonious organization of the layout with this pattern: [integrated: expanded: instated: co-located], i.e., "both words and image are placed on the common background of the (usually) white page" (Painter, Martin and Unsworth, 2013: 100). This kind of layout helps the audience read the words and pictures as a unit.

Apart from the visual, each page (with the exception of the left page on double-spread eight and the right page of double-spread nine) contains a short sentence that describes the action being depicted by the image. The written text is always on a white background of the page with the exception of illustration 17, where it appears on the green grass represented in the visual. The written text appears at the top of the page on almost all

pages; illustrations 15 and 17 are exceptions because the verbiage comes below it, quite centred. The written words are easily seen.

Sometimes, the written text appears at the top centre of the page (illustration 2); other times horizontally on the left (illustrations 3, 11, 13, 18), or horizontally on the right (illustrations 4, 5, 7, 8, 9, 10, 12, 14). The fact that it appears on the right, the place of new and more important information, shows that it is presented as an important part of the message. In some cases, the verbal faces the visual horizontally, but normally it appears vertically on top of it (illustrations 2, 4, 5, 6).

Regarding framing, the visuals in this book are unbound because the image extends on the page without any specific margin. This gives a sense of freedom and space to the characters. In fact, the dominance of unbound images draws our attention to the playful and dynamic behaviours of the characters. The only boundary is then the page edge, which contributes to establishing no demarcation between readers and the semiotic world of the story. In this way, attention is given to each of the specific moments represented between the child and the fathers. We agree with Painter, Martin and Unsworth (2013: 105) in that, in this way "The depicted characters are less constrained by their circumstances […] and the story world is more opened up to the reader". There are some simple frames created by furniture such as a piece of furniture on illustrations 3 and 14, a table on illustrations 9, 12 and 15, trees and the grass on illustrations 16 and 17 and the sofa on illustrations 18 and 19.

In focus, the fact that the image occupies the majority of the page means that it is the most important element to catch readers' attention. The main focus pattern found in this book is centrifocally centred because the characters are placed around the centre. However, in some cases there are examples of centrifocal polarised because there are cases where the characters appear depicted on a diagonal, vertical or horizontal axis. This happens when the child and one of the fathers represented on two sides of the double-spread linked by different vectors (illustrations 8, 11, 13).

Regarding visual themes, i.e., the most important element in the visual, although Daddy is the first one referred to in the verbal mode, it is Papa who appears on the right, the place of new information, the first time both fathers appear together. After this, we find different illustrations where the child appears doing things with his fathers. Daddy is the first one that appears with the child alone. There are five times where Daddy and Papa appear together in the visual; it is always Papa who appears on the right (illustrations 3, 6, 15, 17, 19), which gives him importance on the page. However, on illustration 6, the written text refers to Daddy's action: "Daddy's plane goes zoom, zoom, zoom!" This contrasts with illustration 15, where Daddy appears on the left of the page drinking tea next to the child, but it is again Papa who appears on the right doing the action of pouring tea. This coincides with the written theme, which is also Papa: "Papa pours for Bear and me". +There is a change in the layout of the story on illustrations13 and 14, where the child appears on the right of the page joined by vectors to his fathers, first to Papa and then to Daddy.

Moreover, it is significant that Papa's hair is similar to the child's hair, and Papa's clothes and the child's clothes are similar colours: blue trousers, purple socks and a red t-shirt (child) and a garnet one (Papa), in contrast with Daddy's vest, which is blue. Representing Papa in the prominent position and his similarity with the child suggests that Papa could be the biological father.

It is noteworthy that on illustrations15 and 19, the child is foregrounded by being between both fathers; however, the written text refers to the action that Papa is doing: "Papa pours for Bear and me" (illustration 15). Moreover, representing the child kissing Papa (illustration 19) also contributes to making him salient until the last page. In both visuals we find a teddy bear as an element that gives unity to the story.

On illustrations17 and 18–19, we find the same pattern as on illustration 3, because although it is Papa who appears on the right, again it is Daddy who is the first one mentioned in the written text:

> "Does anybody need a rest?" Daddy and Papa say, "Yes, yes, yes!" (illustration 17).
> "Now Daddy and Papa are tucked in tight."
> I kiss them both and say, "Night-night!" (illustration18).

The last visual reinforces the importance of Papa, because the child appears kissing him.

Paying attention to the theme-rheme analysis shows that the themes are simple and unmarked (see Table 5) because it is the WH-element in the only WH-interrogative that appears right at the beginning of the book: "Who wants to play with me today? (illustration 2). The theme is the finite +subject in the polar interrogative clause at the end of the book: "Does anybody need a rest?" (illustration 17). Apart from this, it is the subject in all the declarative clauses: Daddy and Papa, just Daddy or just Papa.

The only case where we find a marked theme is on the last written message almost at the end of the book. It is a textual theme, the conjunctive adjunct 'now', specifying that the two fathers are having an intimate moment at that time: "Now Daddy and Papa are tucked in tight". After this sentence, we find that the child appears as theme by using the personal pronoun I: "I kiss them both and say, 'Night-night!'"

Table 5. Types of theme.

Themes	Absolute values	Values in percentages
Simple theme	17	94,44%
Multiple theme	1	5,55%
Total number	18	100

Table 6 shows that the written themes are balanced in this book, because Daddy and Papa are themes the same number of times in declaratives; Daddy and Papa and Papa and I appear once each, but it is significant that each time they are both mentioned, it is Daddy who is mentioned first.

Table 6. Analysis of written themes in declaratives.

Written theme	Absolute values	Values in percentages
Daddy	6	33,33%
Papa	6	33,33%
Daddy and Papa	3	16,66%
Daddy and I	1	5,55%
Papa and I	1	5,55%
I	1	5,55%
Total number	18	100

In most cases, the written theme coincides with the visual one (double-spread nice would be an exception because Papa appears on the right in the visual but it is Daddy the one that is first mentioned in the written text; this could be a way of giving equal importance to both fathers, see Figure 2), because whenever Daddy is the written theme, he is also foregrounded (illustrations 4, 6, 12); similarly, Papa as a written theme is represented in the visual as either Papa on the right (illustration 5) or Papa foregrounded (illustration 7). In the previous examples, the fact that the child will learn to see Papa and Daddy as an example to follow doing the different activities is reinforced. This is not the case on illustration 8, because it is the child who appears on the right. It is the action of the child learning to paint that is highlighted on illustration 9, because the role of Papa is also just to help the child bake the pie. In these two cases, the picture and the pie are foregrounded.

However, on illustrations 10 and 11 we have the same structure in the theme, 'Daddy and I', but it is the guitar that is foregrounded and the child appears between the father and the guitar. It is the father who appears in the background, and the written text is given importance appearing on the right clearly joined by different vectors with the father's hand and the child's foot In contrast, on illustration 11 although Papa and I are the theme, it is only Papa who appears on the right.

On illustrations13 and 14, although we continue having the same written themes ('Papa and Daddy'), the visual represents the child on the right, in both cases joined to the father by vectors and by representing both characters looking at each other. There is a significant change in the visual structure on illustration 15, because this is the second time in the picturebook that the 3 characters appear together. On illustration 6 the child appeared in the background and Daddy is foregrounded by appearing in the middle of the page touching Papa. This contrasts with the visual theme on illustration 15. Although the 3 are in the visual, it is Papa who appears on the right doing the action of pouring the tea, as the written text also remarks, and Daddy and the child appear holding cups of tea.

Finally, colours are significant in this picturebook and they have social effects. Following Painter, Martin and Unsworth (2013: 35): "In its textual role, colour may be used contrastively to highlight or foreground some element within a composition to make it especially salient to the viewer, […]". Colours contribute to establishing a clear connection between the different characters: the child and the two fathers. One of the fathers is wearing blue, the other garnet, and the child is wearing both colours. Representing the child wearing a red t-short contributes to making him a salient element in the story, following Painter, Martin and Unsworth (2013: 35), "[…] a colour may be used cohesively as a kind of visual rhyme to link different parts of a narrative".

The fact that the background is white, with the exception of the two illustrations where we find the countryside, contributes to making clear that the visual units or focus groups consist of a single focus of attention: the place where the characters appear. This contrasts with the illustrations where there are trees, grass, leaves and a bird, where there is more than one focus of attention, although the main purpose of these elements is to foreground the characters. Green being a colour of grown and fertility and of serenity (Nodelman, 1988) points out that both fathers need a rest and need to be calm after playing with the child.

5. Discussion

This study has explored the relationship between verbiage and image to create meaning in *Daddy, Papa, and Me*. The sequence of differentiated activities that the child does with his two fathers is clear from the first double-spread and the language used to narrate the different actions is simple, as the number of simple sentences with a simple theme makes clear. It is a rhyming book because the written texts (the verbiage) are rhymes, a frequent feature that pertains to the genre of picturebooks which is associated with playful, textual, rhythmic and didactic purposes, among others.

The written text supports the visual; the action that the child shares with his fathers is clear. Moreover, the fact that the child is the narrator of the story, i.e., he is the one that narrates the actions that he does with his two fathers, is a strategy meant to create a link between readers and the story being narrated from the child's point of view.

Out of the textual strategies proposed by Sunderland and Mclashan (2012: 162–170) for the promotion and acceptance of families with same-sex parents, the 'gay' strategy' (gay sexuality is discussed explicitly), the 'different' strategy (having two mums or dads is considered different by the child) and the 'backgrounding' strategy, *Daddy, Papa, and Me* is clearly included in the third type: "These books do not address the issue of gay sexuality directly or even indirectly, but rather issues surrounding the family or personal life, which are not specific to gay families" (Sunderland and Mclashan, 2012: 168).

There is no explicit reference to the fathers being gay in the written text; however, the physical contact between both fathers confirms their relationship. The main idea of this book is to share different activities that the child does with his fathers with the audience. Cooking, painting, playing or sewing are activities also done by heterosexual families with their children. This book will contribute to the development of children's gender schemas (Coats, 2018), where having two fathers is natural.

Regarding representational meaning, the actions described in the visuals and the material processes point out that the family is active because the child is involved in learning different things. The activity of the family is reinforced by referring to each of the fathers on alternative pages as a way to differentiate the actions done with each one. Vectors and physical contact between the child and the fathers reinforce the close relationship between them. The different rhymes create dynamism by being repeated throughout the picturebook. The two interrogative sentences at the beginning and at the end of the book frame the story. The first one starts the story by introducing the different things the child does with his fathers, and the last one closes the story pointing out the necessity of the fathers having a rest after so many activities with the child.

Of the different visuals, there are just four where the setting is outside home. The majority of the actions take place at home although the furniture used to highlight this setting is very basic as a way to foreground the characters and the actions they do together.

The child is always actively doing things with the two fathers, as the high number of material processes makes clear (88,23%): playing, painting, cooking, playing music, sewing, drinking tea and resting are the actions mentioned in *Daddy, Papa, and Me*. Both fathers do different things with the child and teach him practical things such as cooking or sewing, playing musical instruments or just playing. This book shows children the different things that they can learn, and that is why the child appears behind the cake that has been baked on illustration 9, or behind the guitar that is being played on illustration 10.

The analysis carried out reveals that the visual and the written text do not seem to encourage interaction with the readers due to the low number of interrogatives in the written language and of demands in the visuals. The high number of offers (94,45%) may imply distance between the characters and the readers. This is reinforced by the few examples of characters looking at each other, not portraying in this way a dialogic pattern between them. This is connected with the low number of interrogatives in the verbal mode (just two), which confirms that there are very few cases in which characters ask questions. In addition, the high number of oblique angles (72,22%) contributes to creating an effect ot detachment between the characters and the readers.

However, there are two visual techniques that contribute to creating engagement between the characters and the readers: the predominance of close-ups (61,11%) over mid- and long-shots, and the high number of cases where characters are presented at eye level (83,33%) invite readers to look at the visuals from a frontal viewpoint. Moreover, the only example of demand found in the book is very significant due to the fact that the child does not only appear looking frontally at the audience but he is also greeting, which is a sign of inviting readers be part of his story. The fact that there are some cases of high angles (16,66%) brings readers closer to the world of the story. Thus, readers are distanced and involved in the story in different ways but presenting characters at eye level and the use of close-ups contribute to involve readers in the world presented in the story.

Situating the visual and the verbiage on the white page makes clear that there is an integrated layout on all pages. The unbound frames contribute to shorten the distance between the audience and the characters, because there is no specific margin on the pages apart from the page edge.

Both fathers are given equal importance in the book: they are both visual themes the same number of times. In addition, the unmarked simple themes that predominate in the story coincide with the visual theme throughout the book: with the father or the child that appears on the page.

The size of visuals compared to that of the written text makes clear that it is noteworthy. The bright colours of the characters' clothes contrast with the white background that reinforces the characters. Red, blue, yellow and green are intense colours that highlight the people represented (Kress and van Leeuwen, 2002: 347; van Leeuwen, 2011: 16).

6. Conclusions

Considering the image-verbiage pattern in the book, there is no doubt that words create less engagement with the readers than do illustrations. This is clearly supported by the fact that the verbiage does not add new information to the visual; it just refers to it with a simple declarative sentence. Consequently, the main way to create affinity between the audience and the characters is the use of eye-level angles, because they situate the characters at the same level as the viewer.

In conclusion, the representational, interpersonal and compositional analysis shows that the intertwining of the visual and the verbal modes adds meaning to the story. The combination of modes also involves the audience with the characters and makes the narrative dynamic. It is necessary that writers and illustrators be familiar with the way images and verbiage can combine to create a multimodal meaning that is effective so that children who read books like the one analysed in this paper are able to interpret meaning and understand the story at the same time as they develop multiliteracies.

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