

Cultural Identity in Children's Books: Multilingualism and Cultural Pride in The Name Jar

Muhammad Arifandi Yacub¹, Firja Adica², Adrian David Rafael Siburian³,
 Rafi Isham Fadhlillah⁴, Muhammad Yusuf⁵

^{1,2,3,4,5} Universitas Sumatera Utara - Indonesia

E-mail: ¹mhdarifiyacub@gmail.com, ²firjaadica1@gmail.com,
³adriandavidrafael@gmail.com, ⁴ishamrafi47@gmail.com, ⁵yusuf_my@usu.ac.id

Abstract

Article History:

Received: 17/06/2026

Accepted: 02/07/2026

Published: 10/07/2026

Keywords:

*Cultural identity,
 multilingual children's
 literature, The Name
 Jar, Yangsook Choi,
 bilingual education*

Children's literature contributes immensely towards constructing the cultural identities of immigrants and minority language learners, but research focusing on analyzing particular multilingual picture books from a multimodal perspective is scarce. The current research focuses on the analysis of *The Name Jar* (Choi, 2001) as a multilingual picture book in order to understand the ways' cultural identity representations are created and negotiated in a Korean-American environment. A qualitative case study methodology was used where multimodal content analysis (Krippendorff, 2019; Kress & van Leeuwen, 2006) and thematic analysis (Braun & Clarke, 2006) techniques were applied to the verbal text, illustrations, paratext, and Korean-script sections of the book. Four themes were derived: cultural identity through naming; text as a mirror and window; visualizing multilingualism; and pedagogical possibilities of the text. The findings of the current research demonstrate that *The Name Jar* creates a complex counter-narrative of assimilation by promoting hybrid identity while the Korean script is more than just a decoration but also a multimodal semiotic resource. Overall, multilingual picture books like *The Name Jar* have great potential as pedagogical materials for intercultural education and promoting the heritage language identity.

Kata Kunci: Identitas

Budaya, Buku

Bergambar

Multibahasa, The

Name Jar, Yangsook

Choi, Pendidikan

Dwibahasa

Abstrak

Sastra anak memiliki peran penting dalam membentuk identitas budaya para imigran dan pelajar bahasa minoritas. Meskipun demikian, penelitian yang lebih mendalam mengenai buku bergambar multibahasa dari perspektif multimodal masih jarang dilakukan. Studi ini fokus pada buku *The Name Jar* (Choi, 2001) sebagai contoh karya multibahasa untuk memahami bagaimana identitas budaya terrepresentasi dan dinegosiasikan di

komunitas Korea-Amerika. Dengan menggunakan metodologi studi kasus kualitatif, kami menerapkan teknik analisis konten multimodal (Krippendorff, 2019; Kress & van Leeuwen, 2006) serta analisis tematik (Braun & Clarke, 2006) pada teks, ilustrasi, parateks, dan bagian-bagian yang memuat aksara Korea dalam buku ini. Dari analisis tersebut, ada empat tema utama yang muncul: identitas budaya melalui nama; teks sebagai cermin dan jendela; visualisasi multibahasa; dan potensi pedagogis dari teks tersebut. Hasil penelitian menunjukkan bahwa *The Name Jar* menawarkan narasi alternatif terhadap proses asimilasi dengan mengedepankan identitas hibrida, di mana aksara Korea berfungsi lebih dari sekadar ornamen—melainkan sebagai sumber daya semiotik multimodal. Secara keseluruhan, buku-buku bergambar multibahasa seperti *The Name Jar* memiliki potensi besar sebagai materi ajar untuk pendidikan lintas budaya dan untuk mempromosikan identitas bahasa warisan budaya.

INTRODUCTION

The name of a child is perhaps one of the most personal ways of identifying oneself. Names contain the significance of family heritage, culture, language, and dreams of parents. In case the child moves into another language and cultural space, the problem emerges whether to keep the name or abandon it due to its complexity and difficulty in pronouncing or remembering. It is precisely in this highly personal aspect of naming children that the core of Yangsook Choi's picture book *The Name Jar* appears, which was originally published in 2001 and considered a breakthrough piece in multicultural children's literature.

The Name Jar revolves around the tale of Unhei, a young Korean girl who has migrated from her native country and enrolled in an American school. When Unhei finds out that her classmates are having difficulty pronouncing her Korean name, she resolves to come up with a new name within one week that sounds more American. Her peers, interested in doing so, write names on slips of paper and put them in a jar placed on Unhei's table. In the end, however, Unhei rejects their offer of adopting a new name and remains with her Korean name, thanks to the efforts of

a new friend who has surreptitiously removed all the names written by her peers in the jar and put a piece of paper with her Korean name inside it.

This article makes use of *The Name Jar* as a concentrated study in an attempt to discuss some of the larger issues surrounding the role of children's literature in the formation of cultural identity. There are a number of reasons why *The Name Jar* is an especially apt case study in this respect. For one thing, it confronts directly and with sensitivity the issue of linguistic and cultural alienation, giving it a particularly concrete and understandable way of engaging with the theme of identity for a child reader. For another, its use of a bilingual visual language – incorporating the Korean writing system (Hangul) into the text of an English-language picture book – gives it a genuine multilingual nature despite being an English narrative. Finally, it has found its way into many classrooms around North America and elsewhere, resulting in some practice-based commentary and criticism on the subject.

The relationship between children's literature and identity construction has been conceptualized for decades, with the foundational metaphor of "books as mirrors, windows, and sliding glass doors" put forth by Rudine Sims Bishop in the 1990s. According to this paradigm, a book acts as a mirror when it confirms one's lived experiences, as a window – when it enables the readers to see into the life of other people, and as a sliding glass door – when it draws readers to another world. This powerful conceptualization has become a basis for analysis of multicultural literature for children and represents the central theoretical framework of this study.

Several aspects of the further development of this theory are especially significant for discussion of *The Name Jar*. First of all, it includes reconsideration of the role of multicultural literature from mere representation of diversity to the means of empowering cultural navigation of the border-crossers. The border-crossers are defined by Kim (2022) as transnational learners able to freely move from one cultural world to another without making difficult choice between two cultures. Similar ideas are developed by Garces-Bacsal (2022), who claims that texts written by the representatives of the depicted culture, so called "own voices," have additional power to affirm rather than represent minority cultures. Yangsook

Choi, an author of *The Name Jar*, immigrated from Korea to the US, which makes her story especially authentic.

This theoretical discourse is supported by results of empirical studies on representation of multicultural literature. Content analyses of picturebooks' diversity in Aotearoa New Zealand (Daly & Blakeney-Williams, 2025) and of Chinese-English bilingual books (Gu et al., 2025) reveal the existence of a gap between progress in publishing and authentic representation of certain ethnic minorities as well as of bilingual books. These studies indicate that the issue of representation of multicultural children's literature is not only about its existence but about authenticity of the representation and its ability to empower identity construction.

It is important to understand that names are much more than just labels — they are vehicles of cultural heritage, family legacy, and ethnicity (Kim, 2022; Garcés-Bacsal, 2022). Being asked to change their names into something that reflects the cultural norms is called symbolic violence by researchers — the process of erasing one's culture in the name of assimilation. It is through this very conflict that *The Name Jar* is focused, which is why this book provides a unique opportunity to study the issue of identity negotiation through children's literature.

The role of culturally authentic picture books in multilingual education has been thoroughly explored and widely acknowledged by many researchers. Students who read books that correspond to their linguistic and cultural background show increased engagement and involvement in discussions because they have the experience that resonates with the material and thus enables them to connect to it and question the aspects of social inequality (Osorio, 2020). Dual-language and multilingual texts seem to be especially good in that aspect: as Zaidi (2020) notes, their cultural authenticity enhances the language-related benefits, while Naqvi et al. (2013) prove their efficiency as tools for emergent literacy in both languages at once.

However, the multi-lingual aspects of *The Name Jar*, specifically its use of Hangul script, are multifunctional. Gkaintartzi et al. (2020) noted that multi-lingual picture books in English-language learning led to increased linguistic and identity

engagements among students. In the case of *The Name Jar*, the use of Korean script, although present within the predominantly English story, confirms Unhei's linguistic background instead of diminishing it. Moreover, the use of different languages was discussed by Daly (2018) as creating the notion of a "linguistic landscape" in the text. At the same time, Daly et al. (2023) suggested that the engagement of children in reading dual-language books turned them into "language inquirers" — individuals with curiosity and admiration towards unknown scripts. In addition, for bilingual Korean-Americans in particular, these episodes become "productive translanguaging spaces", where a child uses all his/her linguistic skills in order to comprehend the message of the story.

Finally, the book becomes a part of a larger educational endeavor around the issue of social justice. Specifically, anti-bias picture books, together with pedagogically motivated discussion in class, help to raise the awareness about the concepts of fairness and inclusion in children (Heggernes, 2022; Daly & Short, 2024). Importantly, according to Weisleder et al. (2024), the support of children's native language does not hinder literacy skills development.

Although the story takes place in the North American setting, its issues transcend beyond it. In multilingual countries like Indonesia, where there are hundreds of local languages spoken, besides Bahasa Indonesia and English, issues like identity, culture, and belonging become real problems, not just abstract ones. According to the research conducted in the context of Indonesia, children's literature based on the authentic regional culture is more efficient for creating a sense of national identity compared to imposed literature (Wibawarta & Wahyuningtyas, 2020) and locally rooted cultural wisdom is more beneficial in character education than globally oriented stories (Miranda et al., 2025). All of the above proves that the main idea of *The Name Jar* is pedagogically relevant for a much wider context and goes far beyond North America. To put it simply, being a bridge between cultures does not mean losing one's identity. As Zein (2019) states, this type of cultural hybridity is the basis for intercultural communication competency development.

METHOD

The methodological design used in the research was a qualitative case study. In the case study design, the bounded case in this study was *The Name Jar* (Choi, 2001) authored by Yangsook Choi. A case study design is suitable when the investigator wishes to examine a phenomenon within its natural setting (Yin, 2018). In this research, the "case" under investigation is the book – the cultural artifact, literary piece, and teaching tool. The chosen design is most suitable for the present investigation since the book under discussion is an exclusive and culture-specific one. Identity representations in the book cannot be thoroughly analyzed through the methods of content survey only.

The first source of data used in this study is the entire text of *The Name Jar* by Choi (2001). This includes the narrative aspect of the text, the visual images used, the paratext such as the cover page, dedication, and end papers. The second source is peer-reviewed journal articles and books that were systematically sourced from various academic databases using search keywords "The Name Jar" and "Yangsook Choi."

Two analytical paradigms complementing each other were utilized. First, qualitative content analysis, per Krippendorff (2019), was used for a systematic, replicable study of both verbal and visual elements of the text, considering the picture book as a multimodal genre. The analysis of visual semiotic elements was done on the basis of the visual grammar proposed by Kress and van Leeuwen (2006). Thematic analysis (Braun & Clarke, 2006) was used for developing the organizing themes of the study through an inductive and deductive process. Specifically, the themes were developed based on an in-depth analysis of the text and further refined on the basis of theoretical approaches found in the literature. Four themes emerged: (1) naming and cultural identity; (2) mirror/window metaphor; (3) visual depiction of multilingualism; and (4) educational implications of the text.

In order to enhance the validity of the analysis, two techniques were adopted. Interpretative validity was ensured by ensuring that all the interpretations are based on textual and visual evidence from the book, through the use of

quotations and description of images in relation to all the interpretative claims. Furthermore, the analytic interpretations have been validated against the scholarly interpretations available on the same text as well as other similar multilingual picture books.

FINDINGS AND DISCUSSION

Naming as Cultural Identity: Unhei's Dilemma

Naming becomes crucial in Unhei's search for identity right from the book's beginning. When the girl tries to introduce herself on the school bus, inability of her peers to pronounce her name, shown in a clumsy pronunciation of every syllable in the book, causes the girl's first desire to hide it behind another one: "Maybe I'll just choose an American name," she says to her grandmother. Such a situation is quite typical of immigrant kids' experience – the name becomes a sign of both belonging and exclusion.

What differentiates Choi's treatment of the problem, however, is the author's approach to the situation when the heroine starts considering changing her name: it is not a story of failure, defeat and humiliation. For instance, the "name jar" that the author mentions in the book – a mason jar filled with slips containing the names chosen by Unhei's classmates for her – is depicted very warmly and generously. The contributions of kids appear to be some sort of collective gift, albeit misguided, and Unhei's consideration of all the names is shown as the girl making a choice herself. She is not being pushed into assimilation but is considering each option, weighing pros and cons and rejecting the offer in the end.

Everything leads to the final solution and the ending becomes its logical result. On the last day before introducing the class her real name, Unhei opens the jar only to find out that Joey has emptied it, leaving one slip in it – it contained the name "Unhei" written in Hangul script. It is not a grandiose event; it is quiet and precise. The Korean script on that piece of paper serves as a confirmation not only of the acceptance of Unhei's name but also of understanding of the system that this name belongs to. That is in accordance with the ideas voiced in the academic

researches devoted to heritage language education – a name is inseparable from the language and culture it represents.

Mirror and Window: Representation and Empathy

Using the mirror and window approach by Bishop (1990), we can see that *The Name Jar* serves as both a mirror reflecting identity for immigrant children and those who speak a minority language, as well as a window allowing dominant culture to develop empathy. Korean-American children and other immigrants who may have gone through the experience of being pressured into changing or even giving up some elements of their identity in order to conform will find in the story someone just like them who has faced similar challenges but ends up proud of their culture instead.

The mirroring effect of *The Name Jar* is further emphasized by the realism of its cultural references. Choi's illustrations are carefully drawn to reflect the interior of Korean homes, the behavior of Korean families, and Korean cultural icons based on her personal experience as an illustrator of Korean culture. The Korean language inscribed on Unhei's name stamp, which her grandmother gave her and serves as an important element in resolving the conflict in the book, is presented with visual prominence and beauty; in other words, Hangul is not presented as strange or obscure, but rather as beautiful and worthy of appreciation.

Also important in the book is its window function. Children who have not yet undergone linguistic displacement can gain insight into the emotions that arise when one feels like an outsider in a linguistically and culturally different environment through *The Name Jar*. The point of view in which the story is written – mainly from Unhei's – provides readers with the opportunity to understand what she is feeling, including anxiety, longing, and eventually pride. Perspective-taking books like these have been found to foster empathy and intercultural competence in children (Heggernes, 2022; Kim, 2022).

It is worth noting that the book does not romanticize or oversimplify the cross-cultural interaction being enacted in it. The character of Joey, who turns out to be Unhei's friend and who secretly gives back her name, is first introduced as

someone who is curious but not necessarily knowledgeable – he needs to ask Unhei about the meaning of her name and how to pronounce it before he begins to understand its importance. Such an act of authentic exploration is exactly what is needed for any cross-cultural interaction (Zein, 2019).

Visual Multilingualism: Korean Script as Semiotic Resource

Among the characteristics that make *The Name Jar* a multilingual text are the inclusion of the Korean writing system (Hangul) in the illustrations in the book. Using a non-Latin writing system in an English picture book results in what Daly (2018) terms as the creation of a "linguistic landscape," which refers to a visual space where languages interact with each other. The presence of Hangul in the illustrations in the book does not serve any decorative purpose but performs various semiotic roles.

First, the visibility of the Korean script indicates that the linguistic background of Unhei is indeed valid and beautiful to who she is. Considering the cultural reality where the prevalence of the English print tradition leaves many other writing systems unnoticed or marginalized, the fact that Hangul is visibly displayed in a best-selling children's book serves as an implicit declaration: "this language is a member of this community." To Korean American children and any other children familiar with writing systems other than the Latin alphabet, such visibility is exactly what Bishop's mirror framework suggests.

Secondly, the stamp carrying Unhei's name in hangul is a literary symbol that captures the main theme in the novel. It is portrayed as an object of beauty that bears symbols indicating not just Unhei's personal identity but her identity as part of a family and a culture. By stamping her name on the page at the end of the novel, she makes a statement about her choice of cultural identity. She rejects the other names offered to her and stamps her own Korean name on the page, asserting her culture.

Such visual multilingualism holds significant pedagogical implications. According to Nilsen (2024), the digital multilingual picture book allowed preschoolers to construct their multilingual identity through their interactions with

multiple scripts and languages. In a similar vein, the Name Jar, in its print version, presents the same opportunity: teachers can make use of the Hangul present in the book to engage students in conversations about writing systems and linguistic diversity, including the importance of having a name.

Pedagogical Affordances for Culturally Responsive Practice

The Name Jar provides strong affordances for culturally responsive literacy teaching practices within early childhood and primary classrooms. Culturally responsive pedagogy, according to Gay (2010) and other researchers, including Osorio (2020) and Domke (2024), in the realm of children's literature, is defined as the use of students' culture as an asset rather than a deficit in the learning process. In other words, culturally responsive pedagogy aims to make use of students' cultures in their learning process rather than considering cultural difference as something that should be addressed. The Name Jar presents a theme that allows such an approach.

There are some pedagogical implications that can be drawn from the analysis. For example, the analysis of the naming process in the book is quite useful for creating classroom exercises on the topic of children's own names and what they mean and symbolize. Such exercises, referred to in practitioner research as name studies or identity investigations, proved to be very engaging and resulted in cultural exchange in diverse classroom settings (Gkaintartzi et al., 2020). In addition, such exercises provide an opportunity for children to speak their native languages and hear them appreciated in school.

The representation of this conflict between assimilation and cultural pride in the book can be used as an invitation for critical literacy activities that encourage students to reflect on social pressures and power relations. As Heggernes (2022) showed that young children are able to think critically about issues of fairness and inclusion, if they are provided with proper guidance, The Name Jar is a good example of a book that can serve as such a stimulus: Why was Unhei's name hard for her classmates? Is it just to ask her to change it?

The inclusion of the Korean script and culture in this book presents particular possibilities for translanguaging and home language validation for bilinguals and multilingual children. According to Lee (2023), picture books featuring multilingualism help bilingual children utilize their entire language repertoire in making meaning. This book will have the same effect on Korean-speaking children and those who speak other languages in class. Teachers can allow bilingual children to bring into class words in their home languages, discuss what these languages mean to them and their experiences with them.

CONCLUSION

Thus, the goal of this study was to explore the construction of cultural identity representations within a multilingual picture book and to identify the implications of such constructions for culturally responsive teaching. From the findings, it becomes evident that *The Name Jar* is not a story about a kid making a choice of a name, but rather a complex exploration of the ways cultural identities are negotiated in the context of multilingual children's fiction. In its treatment of four themes – identity negotiation through naming, the mirror-and-window model, semiotics of Korean script, and the conditions of culturally responsive pedagogy – *The Name Jar* proves to be a book that simultaneously acts on narrative, visual and multimodal semiotic levels, resulting in the affirmation of hybrid, non-binary cultural identity.

The main contribution of this study into the existing theoretical discourse concerns the evidence provided that combining the mirror-and-window approach proposed by Bishop with multimodal semiotic analysis provides a richer understanding of the ways cultural identity is constructed in multilingual picture books than using each framework separately. Specifically, the Korean script in *The Name Jar* serves not only to enrich the book visually, but also to make its Hangul-reading characters, as well as potential Korean-heritage readers, literate and not deficient in culture. In doing so, the book challenges the current state of scholarship on multiculturalism in bilingual picturebooks (Gu et al., 2025) by explicating

multimodal semiotic devices through which authentic cultural representation is accomplished.

Moreover, the contribution of this paper includes the demonstration of the methodological potential of single-text case study analyses with thematic and semiotic approaches in use. Thus, it is likely that future work may include empirical reception studies of how Korean-American kids, other immigrant kids, and kids from dominant cultures perceive and understand *The Name Jar* in their classrooms and whether it affects their ability to maintain heritage languages and develop intercultural competencies.

REFERENCES

- Adam, H., & Harper, L. J. (2023). Gender equity in early childhood picture books: A cross-cultural study in Australia and the United States. *The Australian Educational Researcher*, 50, 487–504. <https://link.springer.com/article/10.1007/s13384-021-00494-0>
- Bang, J. Y., Park, C., Sorto, M., et al. (2026). Ecological systems connected to non-English language picture books for children under 5 years: Insights from a public library system. *Journal of Early Childhood Literacy*. <https://doi.org/10.1177/14687984251412231>
- Bishop, R. S. (1990). Mirrors, windows, and sliding glass doors. *Perspectives: Choosing and Using Books for the Classroom*, 6(3), ix–xi.
- Bilingualism and development of literacy in children: A systematic review. (2023). PubMed Central. <https://pmc.ncbi.nlm.nih.gov/articles/PMC10547117/>
- Bosman, C., et al. (2024). Parent-child book sharing among multilingual families: Cultural group comparisons and links to children's executive functions. *Early Education and Development*. <https://www.tandfonline.com/doi/full/10.1080/10409289.2024.2366696>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Choi, Y. (2001). *The name jar*. Knopf Books for Young Readers.
- Daly, N. (2018). The linguistic landscape of English–Spanish dual language picturebooks. *Language and Education*, 32(3), 214–227. <https://doi.org/10.1080/01434632.2017.1410163>
- Daly, N., & Blakeney-Williams, M. (2025). Diversity in Aotearoa New Zealand picturebooks published between 2021 and 2022. *New Zealand Journal of Educational Studies*. <https://link.springer.com/article/10.1007/s44020-025-00076-y>

- Daly, N., Kleker, D., & Short, K. (2023). Dual language picturebooks as resources for multilingualism: Children as language inquirers. *Language Arts*, 100(3). <https://publicationsncte.org/content/journals/10.58680/la202332263>
- Daly, N., & Short, K. (2024). Using picturebooks to support student teachers to address complex social justice issues in early childhood education settings. *European Early Childhood Education Research Journal*, 32(1). <https://www.tandfonline.com/doi/full/10.1080/09575146.2023.2284631>
- Domke, L. M. (2024). Biliteracy in bilingual programs: Understanding how children read dual-language books. *The Reading Teacher*. <https://ila.onlinelibrary.wiley.com/doi/10.1002/trtr.2271>
- Garces-Bacsal, R. M. (2022). Diverse books for diverse children: Building an early childhood diverse booklist for social and emotional learning. *Journal of Early Childhood Literacy*, 22(4), 617–648. <https://doi.org/10.1177/1468798420901856>
- Gay, G. (2010). *Culturally responsive teaching: Theory, research, and practice* (2nd ed.). Teachers College Press.
- Gkaintartzi, A., et al. (2020). The multilingual picturebook in English language teaching: Linguistic and cultural identity. University of Thessaloniki Repository. <https://hdl.handle.net/11250/2732639>
- Gu, C., et al. (2025). A cross-sectional content analysis of Chinese/English bilingual children's picture books: Language, culture, and gender contexts. *Early Childhood Education Journal*. <https://www.sciencedirect.com/science/article/abs/pii/S0883035525002885>
- Hanafi, H., et al. (2025). Multilingual education: The key to sustaining regional languages in Indonesia. *Pedagogi: Jurnal Ilmu Pendidikan*. <https://harpressid.com/PJoLL/article/download/194/160/>
- Heggernes, S. L. (2022). "Children have the fairest things to say": Young children's engagement with anti-bias picture books. *PubMed Central*. <https://pmc.ncbi.nlm.nih.gov/articles/PMC8081004/>
- Kim, Y. (2022). How can multicultural children's literature be utilized in the classroom to support transnational students to be border-crossers? *Language and Education*, 36(4), 327–343. <https://www.tandfonline.com/doi/abs/10.1080/01434632.2021.2020802>
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). Routledge.
- Krippendorff, K. (2019). *Content analysis: An introduction to its methodology* (4th ed.). SAGE.
- Lee, C. (2023). Using wordless picturebooks to promote bilingual students' translanguaging. *Journal of Research in Childhood Education*, 37(3). <https://doi.org/10.1080/02568543.2023.2193258>

- Miranda, M., Ambarwati, A., & Badrih, M. (2025). Children's character education through local wisdom-based stories in Indonesia. *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini*, 9(1). <https://obsesi.or.id/index.php/obsesi/article/view/6447>
- Naqvi, R., McKeogh, A., Thorne, K. J., & Pfitscher, C. (2013). Dual language books as an emergent literacy resource. *Journal of Early Childhood Literacy*, 13(4), 501–528. <https://doi.org/10.1177/1468798412442886>
- Nilsen, M. (2024). Digital childhoods and multilingual identities: Preschool children's interactions with a picture book app. *Children & Society*, 38(2). <https://onlinelibrary.wiley.com/doi/full/10.1111/chso.12902>
- Osorio, S. L. (2020). Cultural relevance and linguistic flexibility in literature discussions with emergent bilingual children. *Bilingual Research Journal*, 43(1), 40–56. <https://www.tandfonline.com/doi/full/10.1080/15235882.2020.1722974>
- Skaremyr, E., Hermansson, C., Abraham, G. Y., et al. (2024). (Re)thinking children's picturebooks as the mirror of contemporary society. *Journal of Early Childhood Education Research*, 13(1). <https://journal.fi/jecer/article/view/130137>
- Weisleder, A., et al. (2024). Supporting multilingualism in immigrant children: An integrative approach. *Policy Insights from the Behavioral and Brain Sciences*, 11(1). <https://journals.sagepub.com/doi/full/10.1177/23727322231220633>
- Wibawarta, B., & Wahyuningtyas, S. (2020). Seeking "Unity in Diversity": Contemporary children's books in Indonesia. *ResearchGate*. <https://www.researchgate.net/publication/339762578>
- Yilmaz, E., & Aktay, S. (2024). Culturally sustaining picture books about sensitive topics for young readers. *European Early Childhood Education Research Journal*, 32(5). <https://www.tandfonline.com/doi/full/10.1080/09575146.2024.2397478>
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). SAGE.
- Zaidi, R. (2020). Dual-language books: Enhancing engagement and language awareness. *Journal of Literacy Research*, 52(3), 295–319. <https://journals.sagepub.com/doi/full/10.1177/1086296X20939559>
- Zein, S. (2019). Children's story books: Introducing cultural hybridity, shaping intercultural sensitivity for foreign language young learners. *Academia*. <https://www.academia.edu/143026088>