

مجلة الذكوات البيض المحكممة

الذكوات البيض

اسم مشتق من الذكوة وهي الجمرة الملتهبة والمراد بالذكوات
الربوات البيض الصغيرة المحيطة بمقام أمير المؤمنين علي بن أبي
طالب {عليه السلام}

شبهها لضيانها وتوهجها عند شروق الشمس عليها لما فيها
موضع قبر علي بن أبي طالب {عليه السلام}
من الدراري المضيئة

{در النجف} فكأنها جمرات ملتهبة وهي المرتفع من الأرض، وهي ثلاثة
مرتفعات صغيرة نتوءات بارزة في أرض الغري وقد سميت الغري باسمها،
وكلمة بيض لبروزها عن الأرض. وفي رواية إنها موضع خلوته أو إنما
موضع عبادته وفي رواية أخرى في رواية المفضل عن الإمام الصادق
{عليه السلام} قال: قلت: يا سيدي فأين يكون دار المهدي ومجمع
المؤمنين؟ قال: يكون ملكه بالكوفة، ومجلس حكمه جامعها وبيت
ماله ومقسم غنائم المسلمين مسجد السهلة وموضع خلوته
الذكوات البيض

تُعد بالبحوث والدراسات الإنسانية والفكرية والاجتماعية
تصدر عن دائرة البحوث والدراسات
ديوان الوقف الشيعي

الذِّكْرُ الْبَيْضُ



مَجَلَّةٌ عِلْمِيَّةٌ فِكْرِيَّةٌ فَصَلِيَّةٌ مُحْكَمَةٌ تُصَدَّرُ عَنْ
دَائِرَةِ الْبُحُوثِ وَالدرَّاسَاتِ فِي دِيْوَانِ الْوَقْفِ الشِّيعِيِّ



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الذَّكْوَاتُ الْبَيْضُ

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العنوان الموقعي

مجلة الذكوات البيض

جمهورية العراق

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مقابل وزارة الصحة

دائرة البحوث والدراسات

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دليل المؤلف

- ١- أن يتسم البحث بالأصالة والجدة والقيمة العلمية والمعرفية الكبيرة وسلامة اللغة ودقة التوثيق.
 - ٢- أن تحتوي المصفحة الأولى من البحث على:
 - أ. عنوان البحث باللغة العربية .
 - ب. اسم الباحث باللغة العربي، ودرجته العلمية وشهادته.
 - ت. بريد الباحث الإلكتروني.
 - ث. ملخصان: أحدهما باللغة العربية والآخر باللغة الإنكليزية.
 - ج. تدرج مفاتيح الكلمات باللغة العربية بعد الملخص العربي.
 - ٣- أن يكون مطبوعاً على الحاسوب بنظام (office Word) ٢٠٠٧ أو ٢٠١٠ وعلى قرص ليزري مدمج (CD) على شكل ملف واحد فقط (أي لا يُجزأ البحث بأكثر من ملف على القرص) وتُرَوَّد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وجدت، في مكانها من البحث، على أن تكون صالحة من الناحية الفنية للطباعة.
 - ٤- أن لا يزيد عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A4).
 ٥. يلتزم الباحث في ترتيب وتنسيق المصادر على الصيغة APA
 - ٦- أن يلتزم الباحث بدفع أجور النشر المحددة البالغة (٧٥,٠٠٠) خمسة وسبعين ألف دينار عراقي، أو ما يعادلها بالعملة الأجنبية.
 - ٧- أن يكون البحث خالياً من الأخطاء اللغوية والنحوية والإملائية.
 - ٨- أن يلتزم الباحث باحطوط وأحجامها على النحو الآتي:
 - أ. اللغة العربية: نوع الخط (Arabic Simplified) وحجم الخط (١٤) للمتن.
 - ب. اللغة الإنكليزية: نوع الخط (Times New Roman) عناوين البحث (١٦). والملخصات (١٢)أما فقرات البحث الأخرى: فبحجم (١٤) .
 - ٩- تكون مسافة الحواشي الجانبية (٢,٥٤) سم، والمسافة بين الأسطر (١) .
 - ١٠- في حال استعمال برنامج مصحف المدينة للآيات القرآنية يتحمل الباحث ظهور هذه الآيات المباركة بالشكل الصحيح من عدمه، لذا يفصل النسخ من المصحف الإلكتروني المتوافر على شبكة الانترنت.
 - ١١- يبلغ الباحث بقرار صلاحية النشر أو عدمها في مدّة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير.
 - ١٢- يلتزم الباحث بإجراء تعديلات المحكمين على بحثه وفق التقارير المرسله إليه وموافاة المجلة بنسخة معدّلة في مدّة لا تتجاوز (١٥) خمسة عشر يوماً.
 - ١٣- لا يحق للباحث المطالبة بمطالبات البحث كافة بعد مرور سنة من تاريخ النشر.
 - ١٤- لا تعاد البحوث الى أصحابها سواء قبلت أم لم تقبل.
 - ١٥- تكون مصادر البحث وهوامشه في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
 - ١٦- يخضع البحث لتقوم السري من ثلاثة خبراء لبيان صلاحيته للنشر.
 - ١٧- يشترط على طلبة الدراسات العليا فصلاً عن الشروط السابقة جلب ما يثبت موافقة الأستاذ المشرف على البحث وفق النموذج المعتمد في المجلة.
 - ١٨- يحصل الباحث على مستل واحد لبحثه، ونسخة من المجلة، وإذا رغب في الحصول على نسخة أخرى فعليه شراؤها بسعر (١٥) ألف دينار.
 - ١٩- تعبر الأبحاث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
 - ٢٠- ترسل البحوث إلى مقر المجلة - دائرة البحوث والدراسات في ديوان الوقف الشيعي بغداد - باب المعظم
- أو البريد الإلكتروني: (hus65in@Gmail.com) (off reserch@sed.gov.iq) بعد دفع الأجور في مقر المجلة
- ٢١- لا تلزم المجلة بنشر البحوث التي تُخلّ بشرط من هذه الشروط .

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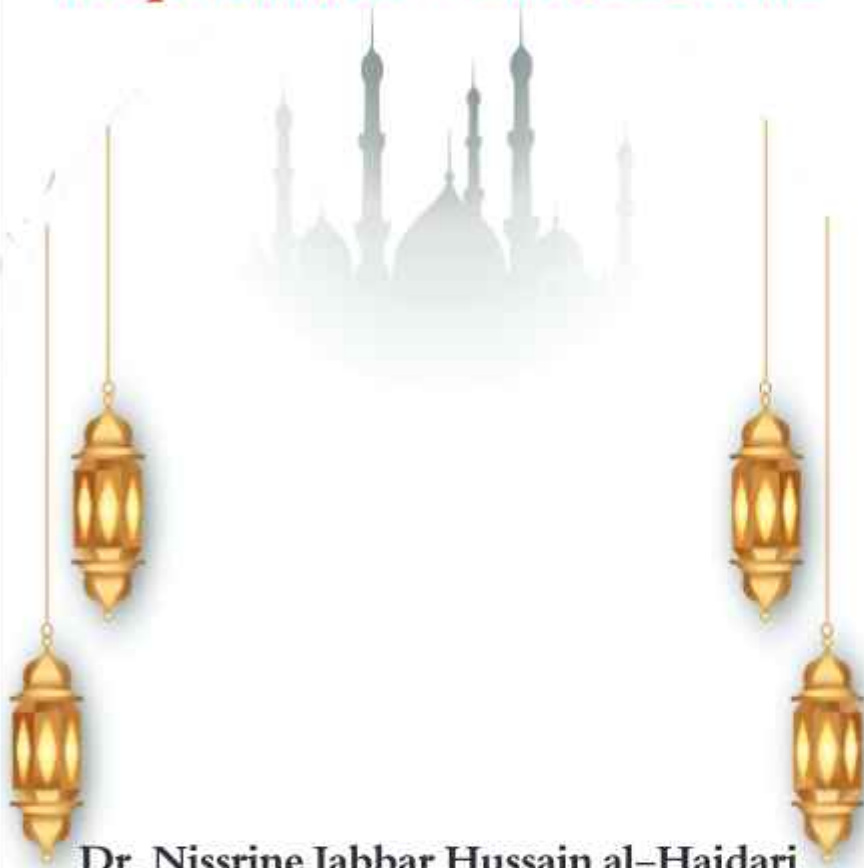
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A Multimodal Stylistic Analysis of Textual/ Compositional Meaning in Iraqi Children's Picture Books



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Abstract:

This study aims to present a multimodal stylistic analysis of an Iraqi children picture book entitled “Prejudgement” written by Emad Younis and illustrated by Husham Nasir in Al-mizmar magazine in 2017. The study concentrates particularly on revealing how the verbal (written form) and visual (illustrations) modes interplay to construct textual/ compositional meaning. Hallyday’s Systemic Functional Grammar (SFG) and Kress and van Leeuwen’s Visual Social Semiotics (VSS), are the theoretical framework guiding the analysis. In fact, the verbal choices made by the writer are explored by employing (SFG) to the written text. Similarly, the visual choices made by the illustrator are determined through applying (VSS). More specifically, the study analyses the typology of the prevailing themes in the verbal mode and the compositional features of the illustrations found in Prejudgement to decode how this multimodal narrative is textually structured. This kind of comparison works on identifying the sort of interplay the verbal and visual elements show separately in each spread of the picture book in question. The picture book, Prejudgment, has been mainly selected as a suitable multimodal text for children aged 11 years old, as Al-mizmar magazine has been assigned as a magazine for children aged 9 and older. The analysis of the illustrations and their relations to the verbal mode asserts that these modes complement each other to the extent that it attracts the attention of children about nine and older who can easily understand the picture book in question.

Key words: verbal media, visual media, grammar rules.

المستخلص:

تهدف هذه الدراسة إلى تقديم تحليل أسلوبى متعدد الوسائط لكتاب مصور للأطفال العراقي بعنوان “حكم حكم”، من تأليف عماد يونس ورسوم هشام ناصر، نُشر في مجلة المزمار عام ٢٠١٧. وتتركز الدراسة بشكل خاص على الكشف عن كيفية تفاعل الوسائط اللفظية (النص المكتوب) والبصرية (الرسوم التوضيحية) لبناء المعنى النصي/التركيبي. ويُعدّ كلٌّ من قواعد النحو الوظيفي النظامي هاليداى (SFG) وعلم العلامات الاجتماعية البصرية لكريس وفان ليون (VSS) الإطار النظري الذي يوجه التحليل. في الواقع، يتم استكشاف الخيارات اللفظية التي اعتمدها الكاتب من خلال تطبيق قواعد النحو الوظيفي النظامي على النص المكتوب. وبالمثل، يتم استكشاف الخيارات البصرية. تُحدد العناصر التي يرسمها الرسام من خلال تطبيق (VSS). وبشكل أكثر تحديداً، تحلل الدراسة تصنيف المواضيع السائدة في الأسلوب اللفظي والخصائص التركيبية للرسوم التوضيحية في كتاب “Prejudgment” لفق شفرة كيفية بناء هذا السرد متعدد الوسائط نصياً. يعتمد هذا النوع من المقارنة على تحديد نوع التفاعل الذي تظهره العناصر اللفظية والبصرية بشكل منفصل في كل صفحة من صفحات كتاب الصور المعنى. وقد تم اختيار كتاب الصور “Prejudgment”

بشكل أساسي كنص متعدد الوسائط مناسب للأطفال. تم اختيار هذا الكتاب بشكل أساسي كنص متعدد الوسائط مناسب للأطفال الذين تبلغ أعمارهم 11 عامًا، بينما صنفت مجلة المزمارة كمجلة للأطفال الذين تبلغ أعمارهم 9 سنوات فأكثر. ويؤكد تحليل الرسوم التوضيحية وعلاقتها بالأسلوب اللفظي أن هذه الأساليب تكمل بعضها البعض لدرجة أنها تجذب انتباه الأطفال الذين تبلغ أعمارهم 9 سنوات فأكثر والذين يمكنهم فهم كتاب الصور المذكور بسهولة.

الكلمات المفتاحية: الوسائط اللفظية، الوسائط البصرية، قواعد النحو.

Introduction:

The study adopts a multimodal stylistic perspective grounded in the Hallidayan view that meaning is realised through choices in language and semiotic modes (Halliday & Mathiessen, 2014; Butler, 2003). Following Kress and van Leeuwen (2006), meaning-making in visual texts is understood as a social semiotic process, and when these processes are combined- as in children's picture books- they provide a rich multimodal context for interpretation (Kress, 2010; Machin, 2016). In this sense, Prejudgment offers a suitable text for exploring how Iraqi children's literature integrates written and pictorial narratives to foster moral and cognitive engagement (Painter et al., 2013; Unsworth, 2014). This section dives into the verbal and visual modes of Prejudgement written by Emad Younis and illustrated by Husham Nasir in Al-mizmar magazine in 2017. The analysis now concentrates on the textual and compositional features of the tale to determine the extent to which these verbal and visual components complement each other to construct textual/ compositional meaning.

Prejudgement

Pic.1 " There is Saeed". "Let's invite him to play with us."

Pic.2 "Hi Saeed", " Let's play with ball together"

Pic.3 "Weird!! Why didn't he answer us!", " I don't think we ever did him wrong!"

Pic.4 The same situation happened to other friends. " what is wrong with Saeed!", "You see, we greet him but he didn't reply us, what arrogant he is!"

Pic.5 " Let's treat him the same, friends", "Yeh, and let's call him arrogant Saeed."





Pic. 6 Next day. " Here he is", "Let's hurry, friends, come on."

Pic.7 " Saeed the arrogant! Saeed the arrogant! Arrogant... cocky!", "We won't let you play with us again ...cocky!"

Pic.8 "what?"

Pic.9 "Why do you make fun of my son, boys, did he do something to you?"

Pic.10 " Yes, Ma'am, he did.", "We greet him and he didn't reply."

Pic.11 "You come on time, my son, It's time for medicine.", "Medicine!!", "Yes, boys... Saeed had a fever, his ears were affected, and he lost his sense of hearing and speech temporarily. The doctor said he would recover within two days, God willing."

Pic. 12 "How sorry we are, we misjudged you, please, forgive us.", "don't prejudge things in the future before you are sure, children."

Textual meaning in Prejudgement

This section is dedicated to analyse more specifically the typology of the prevailing themes in the verbal mode of Prejudgement to decide how this multimodal narrative is textually structured. While the topical Theme, marked or unmarked, is obligatory, the interpersonal and textual Theme are optional in any single clause. Accordingly, a simple Theme clause is one that has only one theme, typically topical, while a structure with more than one Theme is called multiple Theme clause (Bloor & Bloor, 2004, pp. 77-78). As shown in Table 1, simple and multiple Theme are counted, but simple ones are predominant (83%) of the clauses analysed.

Table 1 Simple and Multiple Theme in Prejudgement

Theme Composition	Number	Percentage
Simple	29	83%
Multiple	6	17%
Total	35	100%

This fact is verified by an excerpt taken from very beginning of

the story, spread 1 (clause 1) where Rheme of the clause is identified by one ideational element referring to the main character of the tale, Saeed, "Saeed is over there". "Let's invite him to play with us." لندعوه ليلعب معنا. These introductory clauses introduce Saeed as the protagonist and he continues occupying this rhematic slots in the following and many other clauses. Rhemes of all these clauses invite the readers to locate Saeed's status among his friends. The thematic slots, on the other hand, is more concerned with his friends' yearn to join their games: they greet him, invite him to play football, wondering about his weird reaction and why he is not responding. Spread (5) breaks the rhythm of the preceding clauses as asserted by Gill (2002, p. 48), "Let's treat him the same, friends" "Yeh, and let's call him arrogant Saeed." نعم، لنعامله بالمثل يا اصدقاء، ولنطلق عليه اسم سعيد المغرور. where the balance achieved in the first eight clauses of the story is now obstructed by presenting a problem to turn the course of the events out. Consequently, Saeed becomes active as theme in the clauses of the following spreads connecting him to the situation and status created by his furious friends. Saeed is characterised with new attributes that he has not had among his friends before, now he is arrogant and cocky person so that he has been ostracized from the group unanimously. This fact is faithfully portrayed in the visual mode when spread (8) depicts Saeed's mother much more annoyed and protested against the boys' behaviour towards his son. This point will be discussed in the next section. Saeed turns into a passive protagonist when he again occupies the rhematic slots in the rest of the clause up to the end of the tale. The Theme, however, are reserved for both the mother, who tells the truth about Saeed's medical condition and how he loses hearing sense because of fever, and Saeed's friends who eventually express their regret.

Instances of multiple themes are found in different places, about 6 spreads. In them, the multiple theme is formed either by textual components such as continuative, conjunctive ad-



فصلية مُحكمة تُعنى بالبحوث والدراسات العلمية والإنسانية والفكرية



juncts and structural conjunctions (Halliday and Matthiessen, 2004, p. 81), or by ideational/ experiential components. The structural conjunction and (spreads 4 and 6) links the clause in which it occurs to the preceding one (paratactic). The structural conjunction, especially at the beginning of the clauses, serves as a sign of temporal continuity and determines the timing sequence of actions within the structure of the story, "The situation was repeated with the rest of friends" وتكررت الحالة " وفي اليوم "التالي" and "مع باقي الاصدقاء". The experiential theme, on the other hand, refers essentially to the active characters, Saeed and his friends. Furthermore, the continuative yeh in the tale (spreads 5, 10 and 11) functions as a move in the discourse of the narrative structure.

The multiple themes, in other spreads (see 8 and 9), depict a certain touch of protest and denial in relation to Saeed's mother either because she rejects Saeed's friends' mistreatment to her son, or because of her sadness for his medical condition. These reactions place her as the personality that is responsible for correcting and handling the entire situation for the benefit of everyone. She is potentially capable to make everyone satisfied and happy, although at the beginning and intermediate of the story she was absent from the whole scene.

In the thematic structure, there has been found various interpersonal components in Prejudgement. Vocatives are one of these elements used to address (Halliday & Matthiessen, 2004, p.82; Bloor & Bloor, 2004, p.78) which include personal name such as Saeed which has been repeated frequently (spreads 1, 2, 4, 5, 7, and 11) as the protagonist. Familiar address friends, boys, aunt, my son and children are also found within the cases identified (spreads 5, 6, 9, 10, 11, and 12). Likewise, seven terms of insult have been counted in the thematic structure of the tale, the frequent use of such terms like arrogant and cocky in seven clauses (spreads 4, 5, and 7) is an expression about the friends' belief and opinion (mental clauses) towards Saeed as he is not responding to their invitation to play. Contrarily, no

single model comment adjunct or finite verbal operator are found throughout the story.

Regarding non declarative clauses, Prejudgement witnessed the existence of some interrogative and imperative clauses. There are four wh-interrogative clauses, (Why didn't he answer us! ماذا حل بسعيد؟, لماذا لم يرد علينا! what is wrong with Saeed?, ماذا تسخرون من ابني؟ why do you make fun of my son?) (spreads 3, 4, 8 and 9) respectively, in which the speaker (friends and mother) need to know the identity of an element in the content. In these clauses, wh-words are the subjects and the elements that function as Theme. Besides, there is only one yes/no interrogative clause (هل فعلت شيئا لكم؟ Did he do something to you?) where the mother needs the missing information of polarity. In this single clause, the finite verbal operator (Did) functions as Theme coming before the subject (he). In addition, all imperative clauses in this tale are of (let's) type which include both the addresser and addressee, Let's invite him لنُدعوه..., Let's play... لنلعب..., Let's treat him the same لنعامله بالمثل, etc., (Spreads 1,2, 5, 6 and 13). According to Halliday Matthiessen (2004, p. 76), in this type of imperative clauses, "Theme is limited to let's".

Concerning the typology of themes of the clauses into unmarked and marked, one can notice in the Table 2 below that most clauses of the tale have unmarked Theme (97%) or they are prototypically realised. As we can see, only one marked theme is identified in the story (3%), i.e., ideational and structural elements are realised to achieve the structural function instead of the subject. On the contrary, Theme in most clauses of the tale, declarative and non-declarative, is realised by elements other than subject to achieve a structural function.

Table 2 Marked and Unmarked themes in Prejudgement

Theme Status	Number	Percentage
Marked	1	3%
Unmarked	34	97%
Total	35	100%





Marked Theme is recognised only in spreads (6) where the initial position of the clause is occupied by a theme that identifies the temporal sequence of actions achieved by the main characters in the tale. The circumstance of time (next day وفي اليوم التالي) transforms the Theme of the clause into marked and is followed by experiential elements which fulfil a topical function, namely Saeed's friends. In spread (6) the phrase (next day) as a marked topical introduces to the readers a new stage in the course of events. The story informs us that Saeed's friends now are excited for executing their plan by insulting Saeed with words like (arrogant and cocky). Immediately, their excitement is deflated when Saeed's mother tells them about Saeed's sickness and how it affects his hearing and his ability to speak. This marked them, next day, shifts the discourse and narration to a very critical stage especially when the friends now aware of their fault in prejudging and then humiliating Saeed. Words and illustrations are both fundamental in this stage to comprehend what the text is about (Saeed is really sick) and his mother is depicted giving him the medicine in full view of all boys and readers as well.

Prejudgement is essentially written and illustrated for nine years old child and its simple content and structure seem to be deliberately arranged for easy decoding by the young readers. There are only three cases where Theme and topic are not the same constituent in the clause. This is realised when the main characters (Saeed's friends) are part of imperative structures and are deactivated till the end of these clauses, "Let's treat him the same, friends" spread (5); "Let's hurry, friends, spread (6); and spread (13) "don't rush to judge things in the future before you are sure, children."

To achieve textual coherence, it is important to study the the-

matic progression to deduct the patterns prevailed in the thematic structure of the story. As shown in Table 3, part of the thematic progression of Prejudgement is realised through patterns of the constant Theme (Danes, 1974), about (34%) of the clauses counted reiterate the pattern let's + verb as in Let's invite, let's play, let's treat....) related to Saeed's friends and their actions towards him (see spreads 1, 2, 5, and 6); another Theme repeats a pattern in which Saeed is Rheme (see spreads 1 and 2). Finally, the pattern Subject + the +Adjective is repeated constantly to achieve thematic progression in the story, Saeed the arrogant, Saeed the arrogant, the arrogant, the cocky. Undoubtedly, the writer prefers the constant Theme in Prejudgement due to its appropriateness to child-reader's age stage and narratives (Bloor & Bloor, 2004, p.88). The child then is able to follow the thread of the plot through the repetition of specific information.

Thematic structure is also built through Linear Theme pattern or as Eggins (2004, p.324) calls a zigzag pattern where an element in the Rheme of a clause is presented as a Theme of the following clause (Bloor & Bloor, 2004, p. 89). In Prejudgement, the thematic progression is manifested through a number of clauses showing linear Theme reaching (23%) of the clauses identified. In spreads (2, 4, 7, 9, 10, 11 and 12), the Linear Theme pattern is preserved throughout the clauses, for example, in "we greet him but he didn't reply us", he is Rheme in the first clause to become Theme in the next one. The same is depicted in clauses through which the truth about Saeed's condition has been revealed to his friends by his mother "we greet him but he didn't reply us"; "Saeed the arrogant! Arrogant..."; "Did he do something to you? he did"; "We greet him and he didn't reply."; "It's time for medicine.", Medicine!"; "How sorry we are, we misjudged you...". In these clauses,





the writer develops the plot of the narration by shifting what is introduced in the Rheme into the Theme to give more focus on the protagonist, Saeed, and to elaborate the ideas presented in subsequent clauses to reach the ultimate truth and admit the guilt on the part of Saeed's friends. This chain of linear Theme pattern creates a sense of dynamism within the structure of the tale as it allows the main characters, Saeed and his friends, to alternate their thematic positions.

Table 3 Thematic Progression in Prejudgement

Thematic progression	Number	Percentage
Constant Theme pattern	12	34%
Linear Theme pattern	8	23%
Derived Thematic pattern	0	0%
Split Rheme pattern	0	0%
Zero Theme pattern	15	43%
Total	35	100%

There are no examples of derived thematic or split Rheme pattern in this story. This absence in favour of constant and linear Theme patterns due to the fact that both linear and constant thematic patterns organise the structure of the tale and simplify it for the young readers to comprehend the chain of the story. Though linear Theme pattern is generally complicated for children at this stage because of the dynamic character, in Prejudgement it turns out to be a suitable structural instrument as the plot is reduced into three characters, Saeed, Saeed's friends and mother. Split and derived structures might go beyond children's cognitive ability at this early stage since such advanced structures require associations and specific inferences.

Throughout the tale, the identified linear and constant Themes patterns are presented alternately and applied by the writer following different narrative techniques. First, Presentative (here, there -constructions) are activated at the beginning of

the clauses, “ There is Saeed”; “Here is he”. Second, the significant insertion of statements said by third person narrator to control the main characters and to assist the plot development by identifying its temporal sequence “The same situation happened to other friends”, next day, ..”. Third, the use of material and mental processes at the beginning of six imperative clauses, let’s invite, let’s play, let’s call, let’s hurry, and don’t prejudge”. In totality, because of the varying nature of the initial structural components of the clauses, Prejudgement preserves an alternating thematic pattern.

4. Compositional Meaning in Prejudgement

After the textual analysis of Prejudgement, this section is focusing the attention on the compositional features of the illustrations. An overview of the images shows that fifteen illustrations have been distinguished among which seven are framed with an exception of image (7) which contains two plates. Many illustrations are merged together either by an overlapping image (images1 and 2); interfering with the next images (3 with 5, 5 with 6, 7 with 8 and 9, 11 and 12); being out of the frame, (5). In visual mode, the compositional meaning depends essentially on how the represented participants are organised within a single image to reflect such features as salience, framing and how the information is distributed. In Prejudgement, Saeed, his friends and mother, obtain notable information status occupying the central positions in all illustrations. However, the value of these characters, central or marginal, is determined by their impact in the development of the plot. Then, Saeed, as the focus of the story, appears in the majority of the illustrations (in 12 images), but he is set in the centre 6 times and as marginal in (9) images. His friends, on the other hand, are shown a total of (14) times, (4) of them as marginal and the remaining (10) in the centre. Finally, Saeed’s mother is portrayed in the centre (5) times and as marginal character only once. The backgrounded component, such as passers-by, vehicles, pets, houses, etc., are subsidiary and marginal because they are





of lesser importance to the development of the plot.

Concerning the distribution of information as Given and New, Prejudgement includes (15) images in some of which the texts guarantee the relationship between the illustrations. The situations set by the visual parts in merged images (7 and 8) and (11 and 12), for example, open on the right –hand side. The illustrations on the right –hand side give familiar information that could be known to the reader (Kress and van Leeuwen, 2006) which are somehow compatible with the verbal mode, Saeed the arrogant, Saeed the arrogant, arrogant...cocky (7 and 8). The left–hand side of the image, a wordless part, presents Saeed with astonished face. The compatibility between the verbal and visual modes appears in the great size of the represented participant (Saeed) on the left– hand side which is demonstrated in the text as new information. Similarly, the first part of the merged images (11 and 12) the given information is verbally represented by the first part of the clause said by Saeed’s mother, You come on time, my son..., while the second part is new. Visually, while the mother is illustrated on the right–hand side with a have remote figure as given information, the boys, on the left–hand side, are close to the reader with full figure as new information (this part agrees with the exclamation word (medicine ?!). The second part of the emerged images (11 and 12) the mother is now presented closer to the reader as new information describing Saeed’s medical condition to his friends who are depicted, on the right– hand side as given information, smaller in size in comparison to Saeed’s mother. Ideal and Real feature in the visual composition, as previously stated, is related to the way visual elements are distributed in the illustrations, i.e., those at the top are usually an imaginary idealised or generalised information, while at the bottom of the picture are more real, detailed, practical information which may include direction of actions. Out of the 15 images in Prejudgement, only one image is recognised as high self-esteem (Kress and van Leeuwen, 2006, pp. 186–187) which is located at the top as shared image of the introductory images

(1 and 2), the remaining 14 are all real. The location of Saeed's image at the top of two images occupied by his friends at the bottom coincides with attributions attached to Saeed as arrogant and cocky by his friends. Prejudgement itself, as a title of the story, presupposes this idealised status to the protagonist. The figure of Saeed is associated with a faulty version of reality in his friends' mind. They think that he is treating them with a high self-esteem when he, as they believe, has ignored their invitation to play. In general words, while the friends are positioned within reality, Saeed is located within an ideal circle. However, the oriented information in the rest of the images, including the direction of actions and consequences, uncovers the truth about Saeed and his real condition to bring him back again to reality with his friends.

Frames in the visual compositions suggest the social distance between the represented participants and the child-reader. Framed images are an indication that the characters and the viewers do not belong to the same world, rather the real world of the child is at a distant from the imaginary narrative world. In addition to that, frames can create a kind of detachment between the images and the words and are treated separately. Prejudgement demonstrates seven framed images in most of which Saeed's friends become group showing solidarity against him. This individuality also keeps the child-reader at a distance because the friends are now differentiated elements in comparison to other main characters. In some of framed illustrations, of which image (5) is the most representative, friends are differentiated by colours, shapes and by connecting them by vectors of eye-line. The unframed images in this tale are utilised essentially to convey an idea of connection between the recipients and the represented participants. The final image is a good example as it invites the viewer to be part of the event when the boys now are renewing and celebrating friendship with Saeed again after announcing their apology to him. Indeed, their cheerful postures as they hug him happily connect the illustration to the final clause of the tale.





Despite most of images in the story are framed, the merged illustration (7) needs special attention. In it, unlike other framed images, the represented participants are close-up with two extreme emotions separated by diagonal line. Although friends are shown in the first plate with Saeed but they are not obvious enough to the child-viewer to justify Saeed's reaction. On the second half of the merged image they happily have a chance to wreak their revenge on Saeed. As a matter of fact, the climax of the events is depicted in this distinguished frame image, the illustrator intends to employ the central meaning of the tale (misjudging others and reaction of oppressed person) through these close-ups to encourage the young child to understand that stage of the plot by beholding the dichotomy, evil versus good or oppressor versus oppressed.

Saliency is another significant feature in analysing the compositional meaning of the visual mode. As stated previously, three main represented participants are endowed with special status: Saeed's friends, Saeed, the mother respectively. These characters are salience due to their combination of feelings they experienced throughout the events of the story. The unmarked feeling of friendship is depicted by long shot image in which the child-viewer is involved as in the introductory illustration; unmarkedness here is associated with the natural feeling of companionship among friends. Consequently, the illustrations become more and more salience as the sense of astonishment overwhelms them against their close friend, until they are concentrated in a single close-up image through which the feeling of revenge reach the peak, see image (7). Likewise, the prominence given Saeed's mother in the final six illustrations of the tale, is justified by her status in the story as a confidant character who takes upon herself revealing the truth to the represented characters and to the potential readers as well. In images (8, 9, 12 and 13), the mother is depicted in close-up shots to increase the identification and engagement of the recipients with the characters of the narration portrayed in these illustrations. Saeed, though the protagonist, is given less sali-

ence in the visual mode with exceptions of two positions, the introductory overlapping image (1 and 2) and the merged image (7). He is represented in long shots in most of the illustrations to harmonise his rhematic passive position in the verbal mode or as the receiver of the action instead of being the doer. The final characteristics of the visual composition is the utilization of colours in Prejudgement. In its totality, the tale is pigmented with warm colours especially red, orange and yellow with little of cold and natural colours. From the very beginning the colours of the elements of the visual composition: clothes, buildings, walls and vehicles, are escalating at one pace and simultaneously with the events of the tale. The colours become more saturated as rage increases against Saeed to reach the fullest in the climax when the boys decide to put the plan into action, images 5, 6, and 7. The introductory images which begin with sense of acceptance that loom over the friends, have some cold colours such as white (image 1), light yellow (2 and 4), and blue (3) as an indication that the prejudgement has not yet formed in the minds of the friends. However, Friends in image (7) receive the greatest saturation of warm colours: red and yellow in background with foregrounded boys with similar colours in hairs and shirts. This pigmented image goes with salience given to the represented participants and with their frontal, clos-up angle. Thus, these compositional features, colours, salience, and perspective are an explicit manifestation of the meaning of furious.

At the end of the story, the last six illustrations show the main characters associated with environment and colours of light and bright tones once the mother unveils the truth and when the friends announce their regret to their close friend. In other words, as the climax of the tale declines the colours turn more bright and natural: green, beige, blue to end cheerfully with white background expressing the spirit of tolerance among friends.

5. The interplay of verbal and visual components of Prejudgement





The aim of this section has been to analyse the visual and verbal choices made by Younis and Nasir to transfer the compositional and textual meaning in Prejudgement to Iraqi children around nine years old. Applying the theoretical framework of both Hallidyan Systemic Functional Grammer and Kress and van Leeuwen's Visual Social Semiotic, the study concentrates the attention on how these two modalities are combines to construct textual/compositional meaning. The procedure followed in this section is to investigate then analyse the interplay of the text and the illustrations by comparing the textual semi-otic components on the verbal and visual level to bring to the fore the most important part of the tale and make the information flows smoothly.

Regarding the verbal level, the analysis implies that there is a relationship between the main characters of the tale: Saeed, his friends and mother and the part of the clause as a message (point of departure). Nine years old child –reader and under is able to identify the accurately organised thematic and topical patterns in simplified thematic structures. On the other side, these three characters are given more space and are exclusively more prominent than other pictorial components in the illustrations to corresponds these textual patterns.

Saliency is achieved through enlarging the size of the intended represented participants who, in turn, occupy the centre of the visual composition to be identified by the viewers as a character with special status in the course of the story. Additionally, the other visual elements subordinate the main characters to become more foregrounded. These visual patterning has obvious coincidence with the verbal components as there is a priority to the linear and constant thematic progression over other types. If employed in young children picture books, constant themes encourage children to follow the thread of the plot especially when the main characters are located at the beginning of the clauses. In this respect, Ghadessy (1995a, b) by analysing a number of English texts, states that the frequency of a theme depends basically on the major text characters and

the temporal location elements. If the age of the readers is taken into account, the repetition of these patterns of progression makes the narrative easy to follow. However, the more constant thematic clauses, the more tedious and static the texts become even for children.

The story also identifies the linear thematic pattern which creates movement when the characters change their locations alternately. The same pattern is recognised in the illustrations since Saeed, his friends and mother alternate their positions in the picture book. Saeed is the character who is portrayed many times with his friends. A few times the mother appear in the company of the boys. No a single picture shows Saeed and his mother alone. These reciprocal settings create dynamism within the tale beside the temporal relations.

The analysis of the illustrations and their relations to the verbal mode asserts that these modes complement each other to the extent that it attracts the attention of children about nine and below who can easily understand. The simplified verbal and visual patterns made by the writer and illustrators assist the child to recognise the main characters and keep track of the evolution of their actions. Saeed and his friends are more prominent characters in both modes. While they occupy most of the thematic positions of the text's clauses, in many images they are the most prominent visual components.

Another kind of complementarity between images and words is evidently achieved in Prejudgement through using colours and frames. These two techniques, at a specific point of the plot, reinforce the thematic slot that Saeed's friends occupy as devil characters portrayed with warm colours and framed with close-up shots to turn out at the end as regretful characters exhibited in long shots angles with cold colours. Therefore, the two modalities are related as interdependent elements to accomplish similar meaning of transformation: good versus evil. This transformation might be weakened if the story is presented as mono-modal work. Hence, multimodal artefact guarantees the development of the tale through establishing thorough





and comprehensive meaning that cannot be found if one of these modes is missing.

6. Conclusion

This study has demonstrated how verbal and visual modes work together in constructing textual and compositional meaning in the Iraqi children's picture book *Prejudgement* by Emad Younis and Husham Nasir. By applying Halliday's Systemic Functional Grammar (SFG) and Kress and van Leeuwen's Visual Social Semiotics (VS), the research revealed that both linguistic and pictorial structures are intentionally designed to complement each other in conveying meaning accessible to young readers. The analysis of the verbal mode highlighted the predominance of simple and unmarked themes as well as constant and linear thematic progressions, which together ensure clarity and cohesion suitable for a child audience. These textual features help readers follow the narrative thread and comprehend the moral message against forming hasty judgments. On the visual level, compositional elements such as framing, salience, colour, and information value are found to parallel and reinforce the verbal patterns. The illustrator's deliberate use of warm and cool colours, shifts in framing, and spatial positioning of characters visually mirrors the emotional and moral transformations in the story. The dynamic interplay between Saeed, his friends, and his mother across both modes reinforces the moral and emotional arc of misunderstanding, realisation, and reconciliation.

Overall, the integration of verbal and visual resources in *Prejudgement* establishes a cohesive multimodal narrative that effectively communicates social and ethical values to Iraqi children. The findings confirm that multimodal stylistic analysis offers a comprehensive framework for understanding how meaning is jointly constructed in children's picture books. Future studies may extend this approach to a broader corpus of Arabic or Iraqi picture books to further explore the pedagogical and cultural implications of multimodal storytelling in children's literature.

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Appendix

The Picture Book *Prejudgment* (حكم مسبق) written by Emad Younis and illustrated by Hisham Nassir in alMizmar magazine for children in 2017





فصلية مُحكمة تُعنى بالبحوث والدراسات العلمية والإنسانية والفكرية

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