



ISSN: 2957-3874 (Print)

Journal of Al-Farabi for Humanity Sciences (JFHS)

<https://iasj.rdd.edu.iq/journals/journal/view/95>

مجلة الفارابي للعلوم الإنسانية تصدرها جامعة الفارابي



Meaning-Making Across Modes: A multimodal Stylistic Study of Representational and Interactive Meaning in Children's Picture Books

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الكتاب المصور نصف حيلة. قصص هافا للأطفال بناء المعنى عبر الوسائط : دراسة اسلوبية متعددة الوسائط

للمعنى التصويري والتفاعلي في كتب الأطفال المصورة

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مديرية تربية البصرة / مدرسة الموهوبين

الملخص:

تهدف هذه الدراسة الى تقديم نموذج تطبيقي لتحليل الكتب المصورة من خلال تناول قصة عربية غير معروفة نسبيا، " نصف حيلة ". ويأتي هذا الاختيار بوصفه مدخلا تعليميا يهدف الى توضيح كيفية توظيف أدوات التحليل متعدد الوسائط في دراسة كتب الأطفال، وتمكين القراء والباحثين من فهم العلاقة المنهجية بين اللغة والصورة في بناء المعنى. تعتمد الدراسة إطارين نظريين مركزيين: لغويات هاليدي الوظيفية، وقواعد كريس وفان ليونين البصرية، لتحليل ثلاثة مستويات أساسية: (أ) التمثيل اللغوي للواقع من خلال فحص العمليات المادية والعقلية والعلائقية والانتقالية؛ (ب) التمثيل البصري للواقع من خلال دراسة البنى السردية، الأفعال البصرية، والصور المضمنة؛ (ج) التكامل بين النص والصورة عبر الصفحات ودور هذا التكامل في توجيه المعنى. وتُظهر النتائج أن البناء السرد في النص يركز بوضوح على العمليات المادية الانتقالية (٧٣٪) والجمل الخبرية (١٠٠٪)، مع غياب نسبي للأنماط الأمرية أو الاستفهامية، مما يشير إلى صوت سردي محايد وغير تدخل يمتزج مع القراء صغار السن. أما على المستوى البصري، فتسود العمليات التفاعلية (٨٨٪) مدعومة باللقطات القريبة (٨٨٪) والزوايا المائلة (١٠٠٪)، وهي عناصر تُسهم في خلق تفاعل بصري ديناميكي وتوجيه انتباه القارئ بطريقة مدروسة. ومن خلال الشخصية الرئيسية (الثعلب) بوصفه رمزاً للمكر، يبرز الكتاب المصور تظافر الوسائط اللفظية والبصرية في صياغة رسالة أخلاقية تُظهر حدود الخديعة ونتائجها. وتُبرز الدراسة، من خلال هذا المثال، القيمة البيداغوجية للتحليل متعدد الوسائط بوصفه أداة منهجية تساعد الباحثين والدارسين على فهم تقاطعات المعنى في كتب الأطفال المصورة، وطرق استثمارها في البحث والتعليم على حد سواء. الكلمات المفتاحية: متعدد الوسائط، المعنى التصويري، التفاعل بين الانظمة الدلالية، كتب الاطفال المصورة، علم اللغة عند هاليدي، النحو البصري

Abstract

This study conducts a multimodal analysis of representational and interactive meaning in the Arabic picture book *The Half Trick* (نصف حيلة), focusing on how verbal and visual elements co-construct reality for young readers. Drawing on Hallidayan linguistics and Kress and van Leeuwen's visual grammar, the study examines (i) the verbal representation of reality through material, mental, relational, and transitive processes; (ii) the visual representation of reality via action, narrative, and embedded images; and (iii) the intersemiosis between text and image across double spreads. The analysis reveals that the narrative primarily relies on transitive material processes (73%) and declarative moods (100%), with minimal imperative or interrogative interaction,

suggesting an objective, non-intrusive narrative voice appropriate for very young audiences. Visually, transactional image processes dominate (88%), with close-up shots (88%) and oblique angles (100%) fostering a dynamic but detached reader engagement. The fox's ill-fated 'half trick' demonstrates how verbal and visual modalities jointly convey a moral about cunning and its limits. These findings highlight the complementary roles of language and imagery in multimodal storytelling for early readers and offer implications for researchers studying representational and reader engagement in picture books.

Key aspects: multimodality, representational meaning, intersemiosis, children's picture books, Hallidayan linguistics, visual grammar.

Introduction The present study investigates how a short, child-oriented picture book constructs meaning through the combined use of verbal and visual modalities. The work, *The Half Trick* (نصف حيلة), is examined as a case of multimodal meaning-making in early reading. By applying Halliday's meta-functions of language and Kress and van Leeuwen's visual grammar, this study explores how text and image co-create representation, stance, and engagement for young readers.

Multimodal texts-those that fuse verbal and visual resources- offer meaning that cannot be captured by language alone (Kress & van Leeuwen, 2006). In picture books, illustrations function not merely as decoration but as integral semiotic resources that participate in meaning-making processes alongside the written text (Nikolajeva, 2010). The interplay between words and images can shape how readers interpret events, agents, and settings, and can influence cognitive and emotional engagement (Wells, 2009).

Halliday's (1994, 2004) Systemic Functional Linguistics provides a framework for analysing the ideational, interpersonal, and textual metafunctions of language, enabling examination of process types (material, mental, relational, and verbal processes) and mood structures. Complementarily, Kress and van Leeuwen's (2006) social semiotics and visual grammar offer a principled approach to analysing visual argot, including image acts, gaze, composition, and framing, as well as the distinction between transactional and non-transactional imagery. Together, these frameworks support a holistic view of how multimodal texts construct reality for readers. Prior research has demonstrated that the verbal and visual modes can align or diverge in representing events, agents, and setting, with implications for comprehension and reader engagement (Sipe & Pantaleo, 2005; Goodman, 2013). Studies of picture aesthetics and pedagogy highlight how design choices- such as close-ups, angles, and colours- shape young readers' interpretation and moral learning (Opie, 1992; Bredekamp & Copple, 1997). More recent work emphasises the role intersemiosis, the process by which meaning is negotiated across modalities, in shaping early literacy practices (Sullivan & Fowler, 2013; Nichols, 2018).

Representational Meaning: Represented reality

This section aims to examine how verbal and visual elements in the picture book *The Half Trick* (نصف حيلة) (an anonymous collection of children's stories) interact semiosically. By comparing the circumstantial participants-process structure of the written text with the depicted participants, visual processes, and settings in illustrations, the study assesses how the two modalities relate to one another. This comparison reveals the kinds of interactions expressed by both the verbal and visual components in each double-page spread.

To achieve this aim, the study endeavors to answer the following questions:

1. How does verbal text represent reality in *The Half Trick* through process types (material, mental, relational, and verbal) and mood structures?
2. How do illustrations convey reality and action, and how do these visual elements interact with the verbal text to produce a coherent narrative?
3. What patterns of intersemiosis emerge between words and images across the book's double spreads, in terms of representation, narration, and reader engagement?

Methodological grounding remains as described, with multimodal qualitative approach leveraging Hallidayan and visual-grammatical analysis to interpret the corpus of double page spreads from *The Half Trick*.

1. The verbal analysis of reality

In this tale, reality is essentially represented through material processes and its associated participants as shown in the following clauses:

1. يتسلق الثعلب الربوة الصغيرة كل صباح The fox **climbs** the little knoll every morning.
2. يراقب المزرعة **Watches** the farm
3. في المزرعة زريبة كبيرة فيها اغانام There **is** a big barn with sheep in the farm.
4. في المزرعة سياج من الاسلاك فيه دجاج و بط The farm **has** a wire fence with duck and chickens inside.

5. There **is** a big dog in the farm في المزرعة كلب كبير
6. The dog doesn't **allow** anyone to **approach** the farm. لا يترك احدا يقترب من المزرعة
7. The fox **saw** the owner of the farm **harvesting** the green fodder. رأى الثعلب صاحب القرية يحصد العلف الاخضر.
8. The farmer **went** to get a bundle of green fodder. ذهب الفلاح ليأتي بحزمة من العلف الاخضر
9. He **said** happily فقال فرحا
10. I **found** a trick to get in. لقد وجدت حيلة الدخول
11. The fox **jumped** into the cart قفز الثعلب في العربة
12. and **hid** واختبأ
13. when the cart **is** full وحين امتلأت العربة
14. The farmer **went** back انطلق الفلاح راجعا
15. and he **took** it to the barn ودخل بها الزريبة
16. He **closed** the door and **went** back واغلق الباب ورجع
17. The fox **found** himself inside the farm. وجد الثعلب نفسه داخل المزرعة
18. He **chose** a fat chicken. اختار دجاجة سميكة
19. so he **ate** it until he **was** full فأكلها حتى شبع
20. he **wanted** to get out اراد ان يخرج
21. he **searched** for an outlet فبحث عن منفذ
22. he didn't **find** an exit فلم يجد
23. He **saw** the black dog **approaching** him. رأى الكلب الاسود يقترب منه
24. he **closed** his eyes فأغمض عينيه
25. He **said** with regret قال نادما
26. I **thought** about going in فكرت في الدخول
27. but I didn't **think** about getting out. ولم افكر في الخروج

As shown in the **Table 1.1** below material processes reach 58% of the token identified. Six mental (perception and cognition) and five relational processes are found and they reach 35%. Only two verbal processes have been found, and they represent 7% of the cases counted. The material processes used by the author: *climbs, chose, jump, hid*, etc. together with the mental processes related to the protagonist: *saw, watches, wanted*, construct the plot development of the tale (77%). The material processes related to other participants such as, *allow, approaching, harvesting, close, went, etc.*, express action and movement (30%). The relational process expressed by copula such as *is* and *was* as in 'there is a big barn, dog, a wire fence' have a representational function as they depict the calm and static environment in the farm beside their introductory flavour.

Table 1.1 Textual processes in *The Half Trick* نصف حيلة

Process Type	The number of values	Percentage
Material	18	58%
Mental	6	19%
Verbal	2	7%
Relational	5	16%
Behavioural	0	0%
Existential	0	0%
Total	31	100

Once the accompanied characters are introduced: the calm farm with chicken, ducks, and black dog (represented by relational processes), the protagonist, the hungry fox starts his plan to enter the barn for some preys and from the beginning he is doing some actions for achieving his goals such as *climbing* and *watching*. The second step is when the farmer enters the barn to jump into the cart and hide. Being inside the barn, the fox chooses a fat chicken and eats until he feels full. At the end, he feels trapped as he does not find any way to get out. The fox discovers how idiot he is as he has a half trick which helps him to get in but not to get out.

The clauses contained in theses sentences are all material and give movement and action to the story. Only one verbal process indicates that actions take priority over words uttered by the characters, since the devil's tricks need placidity and quietness to succeed. The few numbers of the mental processes denote how dull the fox is as he does not use his mind to have a perfect trick: he does not think about going out safely.

The reality represented by these material processes complemented with five relational processes that describe the different states of the setting and the accompanied characters. The most frequently used are *is* and *has*. The express both positive and negative polarity. Besides being a peaceful farm, it is secured by a black dog that never sleep. The number of mental processes reflect how foxes are not intelligent enough.

In addition, as **Table 1.2** reveals, most of the processes accounted for are of transitive type (73% of the cases identified) which are associated with the main entities: the protagonist (46%) and the farmer (12%), while other cases (27%) are of intransitive ones. Excerpt 1. Sets an example. In it a syntactic pattern is followed and repeated throughout the entire story: the actor, the fox, the processes in which he is involved and the goal represented by different places (little knoll, the farm, barn, etc.) or other entities (the farmer, eyes, etc.):

[...] The fox climbs the little knoll every morning and watches the farm [...] The dog does not allow anyone to approach the farm. The fox saw the owner of the farm harvesting the green fodder. [...] I found a trick to get in. The fox jumped into the cart and hid. [...] The fox found himself inside the farm. He chooses a fat chicken. He ate it until he was full. He wanted to get out. He searched for an outlet. He did not find an exit. He saw the black dog approaching him. He closed his eyes. (*The half Trick*).

Table 1.2 Transitivity in *The Half Trick* نصف حيلة

Process	The number	Percentage
Transitive process	19	73%
Non-transitive process	7	27%
Total	26	100%

The processes and their participants are developed within specific circumstantial framework, as most sentences, transitive and intransitive, related to the fox or the farmer, marks the temporal and spatial sequence of events as they mostly end with adjunct of place. Adverbial elements occupying the rheme position occur fairly frequently, signaling the movement of the topical element, the fox, towards the target- the rheme of the clause. Thus, the theme aligns with the adverbial group that sets the temporal and spatial frames within which the protagonist's actions unfold. Through repetitive and cumulative structures, the tale's author appears to acclimate young readers to the typical hunting method employed by predators.

2. The visual representation of reality

Picture books are holistic works that blend verbal and visual elements, so the focus is on how the visual mode supports the information conveyed by the verbal component. Following the model proposed by Kress and Van Leeuwen (2006), **Table 1.3** shows a predominance of action images over conceptual and embedded processes, with action images making up 88% of the tokens identified. Reaction images account for only about half of the cases (50%). An embedded image is identified in which narrative (combining action and reaction) and conceptual features work together to represent reality. Embedded images account for 13% of the tokens identified.

Table 1.3 Visual processes in *The Half Trick* نصف حيلة

Process	Values	Percentage
Narrative (action)	5	62%
Narrative (reaction)	2	25%
Embedded	1	13%
Total	8	100%

Action images introduce dynamism into the narration, illustrating the activities performed by the story's protagonist, the tricky fox, until his plan backfires and caught by the farm dog. The spreads (1,4,5,7, and 8) show how the tricky fox starts his plan for attacking the farm by daily watching, the spread (1) shows the only one action of watching. The following actions of *seeing, jumping, hiding, and entering the barn* are evident proof of the victors of motion that give these images a narrative character. This fact is emphasized on the recto (right hand side) of the double spread where the child-viewer perceives the deceptive creature starts planning

for his trick. These narrative images correspond to the material processes *jump*, *hide*, *ate*, *etc.* which make constant reference to the disingenuous creature's endeavour to attack the farm and get a prey.



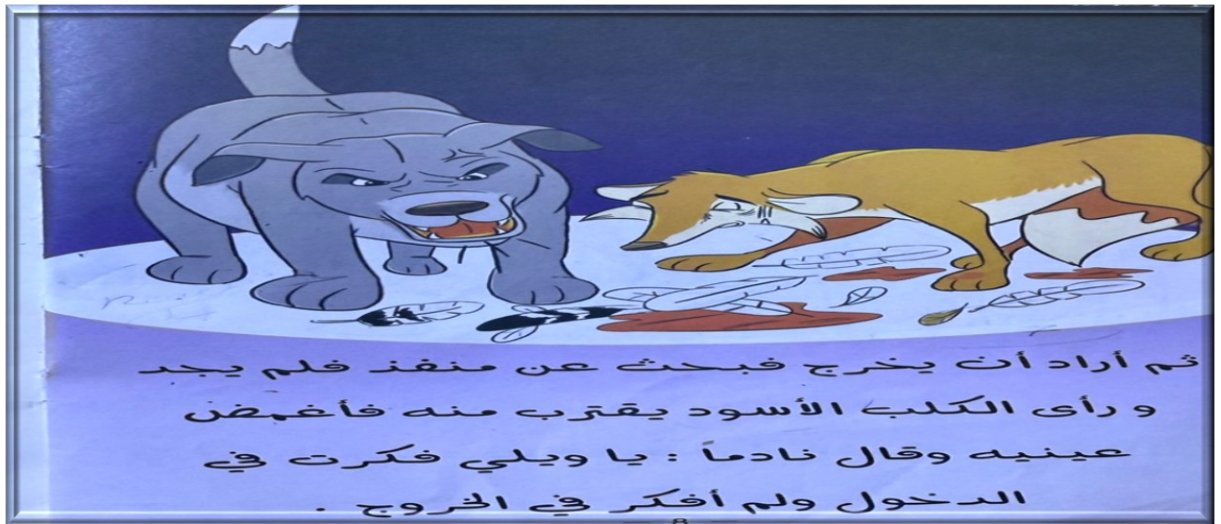
Spread (1& 4) Action images

Spreads (5, 7& 8) Action images

Another narrative action image is localised in spreads (4) and (6) where the watched farmer is harvesting the green fodder, moving on to get a bundle of green fodder, then entering the barn with it, until finishing with closing the door and leaving. Once again, these actions done by the farmer give the illustration a narrative character. In these two spreads the vector of motions does not coincide with the material processes in the verbal mode. The child-viewer is beholding only two images with farmer only harvesting the farm (spread 4) and closing the door (spread 6). In this case the victor of motion skipped two action images that could generate and represent the trajectory made by the farmer. This can be interpreted as being left for the child's imagination.



Spreads (4&6) Narrative actions
Spread (3) Conceptual image



Spread (8) Narrative reaction image

Spreads (3) and (8) depict another represented participant, the guard dog. In spread (3) the image is conceptual as it is more generalised and timeless essence (Kress and van Leeuwen 1996:79). This image lacks vector and favour the observation of the represented participant in a visual composition. Spread (3) functions to guide the children in reading for significance (Painter *et al.* 2006, p. 56), that is, to facilitate the reader's identification and understanding of symbolic value and meaning hidden. This image defines the guard dog as a member of class, illustrating his features and qualities as his seen as carrier that possesses specific attributes. Spread (8) is a narrative reaction image which involves an eye line which connect the guard dog and the reactor, the trapped fox.

Regarding the transactional nature of the illustrations, it was noted earlier that the processes described in the text are predominantly transitive, since they involve agents- the doers such as the deceptive fox, the farmer, and the guard dog- and various spatial adjuncts. This aligns with the transactional character observed in the images across the tale's double spreads. There are some exceptions of the images related to the represented participant, the farmer, especially with the material processes of *getting a bundle of green fodder, coming back, and entering the barn* which are left to the child-viewer's imagination. In the visual component the fox, the farmer, and the dog are shown to be involved in transactional processes associated with a minimum of two represented participants: the actors, themselves, and the different represented entities and objects. As can be seen in **Table 1.4**, transactional visual processes predominate in the illustrations (88% of the cases counted). Double spread (4,5,6,7and 8) are good examples. The three represented participants are more engaged in the different kinds of work of their own. The child- viewer can easily notice the

transactionality of these images which give the tale a dynamic character, as the protagonist and the accompanied characters are always busy with their own goals.

Table 1.4 Transactionalty in *The Half Trick* نصف حيلة

Processes	Values	Percentage
Transactional	7	78%
Non-transactional	2	22%
Total	9	100%

Interpersonal Meta-functions of the text

This section examines the mood structure and the attitudinal lexicon used by the writer to convey interpersonal meaning to the reader. Following this, the relations of contact, distance and attitude within the visual component are analysed and compared with the verbal text regarding interpersonal features. **Table 1.5** shows that the majority of clauses are declarative, accounting for all observed cases (100%). Consequently, the verbal text exhibits little stylistic signaling through grammar, since declarative mood structures tend to minimise reader engagement for children. This is attributed to the story being primarily aimed at children under two years old, who have limited cognitive and comprehensions abilities. Additionally, while imperative and interrogative modes can momentarily disrupt the narrative flow, declaratives generally support the plots continuity. Through them, the writer conveys information about the various actions and states in which the protagonist is involved: (i) from the beginning of the tale, when the fox starts watching the farm and its inhabitants to plot his plan for attacking; (ii) to the intermediate and final stages, when he starts to put his thoughts into real actions. He becomes close to the farmer and watches him to maneuver and hid in the cart out of the sight of the farmer. Later, he succeeds to be inside the barn and eats a fat chicken but to end up caught by the guard dog.

Table 1.5 Mood Structures in *The Half Trick* نصف حيلة

Moods	values	Percentage
Declarative	30	100%
Imperative	0	0%
Interrogative	0	0%
Total	30	100%

No commands or imperative clause appear in the story. Imperative moods are especially noteworthy because they create an interactive dynamic between the main characters. Moreover, the tale does not utilise interrogative clauses that could have promoted engagement between the characters or between the writer and the child-reader. Thus, it seems that the narrative voice presents the events from an objective and distant point of view, reflected in the absence of interrogative and imperative clauses and the prominent use of declarative mood structures. The attitudes and judgements embedded in the text are part of the interpersonal meta-function, conveyed through the system of modal assessment and the chosen lexicon (Halliday 2004: Table 10). In this tale, modal adjuncts do not express the writer's stance on the content of communication. Instead, evaluative meaning is conveyed sparingly via attitudinal lexicon within nominal groups and copular structure to describe is used to describe the inhabitants. Within a lexico-grammatical framework, the only explicit description concerns the dog, presented to the readers as a '**Vigil Dog**', spread (3) and also as **Black**, spread (8) when he could catch the fox inside the barn. Thus, the dog is the only character which is associated with adjectives **vigil** and **black** as qualities that define his main features. These lexes used by the writer help the reader-child to comprehend that the dog with these qualities is the only opponent to the protagonist and the reason behind the failure of his plan to get out safely from the farm. The visual mode, on the other hand, seem to correlate with the verbal description invoked by the writer of the tale as it refers specifically to the characteristics attributed to the guard dog.



Spreads (3&8) Attitudinal lexis within nominal groups and copular structure

Interactive Meta-function of the Images

This section seeks to determine how the visual elements generate interpersonal meanings across the tale by focusing on the interactive features identified by Kress and Van Leeuwen (1996,2006) in Grammar of Visual Design: (i) image act and gaze; (ii) social distance and intimacy; (iii) horizontal angle and involvement; and (iv) vertical angle and power, along with their classifications. The objective is to assess whether the images convey relations of intimacy or, alternatively, indicated a degree of detachment comparable to the high prevalence of declarative clauses in the verbal component. The analysis of the illustrations, as shown in **Table 1.6**, highlights the visual techniques employed by the illustrator to emphasise engagement and to facilitate the identification of the young reader with the story's main characters. Offers, middle-shots, oblique angles and eye-level perspectives predominate in most of the illustrations.

In terms of image act and gaze, the analysis reveals a predominance of offers (100%) with no instances of demand images identified in the examined material. Through offers, the represented participants function as items of information for the viewer-here, the child- without fostering affinity or intimacy. Put differently, the use of offers indicates an absence of direct gaze between the depicted figures and the child- viewer. The scenes simply reflect the sequence of actions carried out by the story's main characters (as shown in spreads 1-8), when the fox keeps watching the farms, succeeds to be close to his target and out of the sight of the farmer and the black dog. In the last spread the protagonist is being caught by the farm dog and despite of his state of being helpless, he does not make any eye contact with child and, consequently, there is no demand on the child-viewer to be involved in any way. This may explain the choice made by the illustrator to show that foxes are not intelligent enough to be sympathized.

Table 1.6 Interactive features

Features		Values	Percentage
Image act and gaze	Offer	8	100%
	demand	0	0%
Social distance and intimacy	Close –up	7	88%
	Middle –shot	1	12%
	Long-shot	0	0%
Horizontal angle and involvement	Frontal	0	0%
	Oblique	8	100%
Vertical angle and power	High	1	12%
	Eye-level	7	88%
	low	0	0%

Spread (1) Close-up shot with oblique and high angles

With regards to the second feature of interactive meaning, social distance and intimacy, close-up shots dominate (88%) of the cases counted. Characters are portrayed as full figures surrounded by their setting and with the

reach of the of the child-viewer to confirm the involvement between him/her and the represented participants. Spread (1) provides a good example of a close-up shot with oblique and high angles. In it the fox is standing on the little knoll looking at the farm. With turning his back to the child-viewer, the fox invites him/her to behold the target and to encourage the viewer to be aware of his own plan. The viewer can observe his whole body. The farm and the barn are shown from the exterior setting at full length, but close enough to the child-viewer to appreciate certain aspects of their detailed features. A possible reason why *The Half Trick* has more close-up shots is that there is more for the child to see which is an important tool for interaction between the mediator (parents, teacher, etc.,) and the child who is following reading. Statements like 'This is the fox' or 'Do you see the habitants in the barn?' encourage interaction between the young reader and the adult-reader. Moreover, close-up shots give the child the opportunity to be involved with the main character by presenting to him/her the facial expressions and also communicating the way they feel as in spreads (2, 3, 7, and 8).

Spreads (2,3,7 and 8) Involvement and intimacy with child-viewer

As for the third feature of interactive meaning, horizontal angle and involvement, all of the angles are oblique



(100%) of the cases counted. No frontal angles have been recognised in the tale. The oblique angles in this tale emphasise the illustrator's attempt to help the child-reader to comprehend the actions and events narrated with a certain detachment, as if the child is not directly involved in the fox's plan. Perhaps The explanation of this lies in the illustrator's attempt to demonstrate to the child –viewer that the fox is not super smart enough as all children believe. Finally, regarding vertical angle and power, only the first spread show high angle as the fox demonstrates powerful status over the farm habitants as he thinks in a genius trick to attack the farm. The rest of the spreads are eye-level angles which imply that the viewer is at the same level as the main characters, and therefore feels identified with them. In this way, the author successfully encourages the viewers to identify with the protagonist in the story; they are treated as if they have the same condition and status as the characters of fiction.

Conclusion

The multimodal analysis of *The Half Trick* (نصف حيلة) demonstrates how language and image jointly construct representational and interactive meanings within children's picture books. By Integrating Halliday's Systemic Functional Linguistics with Kress and van Leeuwen's Visual Social Semiotics, this study has shown that the verbal and visual modes co-participate in meaning-making rather than functioning in isolation. The verbal text primarily realises ideational (representational) meta-function through material and transitive processes that foreground action, movement, and cause-effect relations. These processes, along with a predominance of declarative mood structures, convey an objective and continuous narrative appropriate for early readers. The fox's repeated engagement in material actions-climbing, hiding, eating, and searching- constructs a dynamic but self-contained world where events unfold linearly and predictably, reinforcing the moral lesson about the consequences of incomplete reasoning. From a visual perspective, transactional narrative images dominate, supported by close-up shots, oblique angles, and eye-level perspectives. These compositional choices create a sense of motion and accessibility while maintaining a degree of detachment between the viewer and the represented participants. The absence of direct gaze and the prevalence of offer-type images invite observation rather than interaction, aligning with the minimal interpersonal involvement in the verbal mode. Together, these choices reveal a cohesive semiotic strategy in which text and image complement each other: the verbal mode

narrates sequentially and descriptively, while the visual mode extends the story world spatially and emotionally, allowing the young readers to infer moral and cognitive dimensions through observations.

The findings suggest that multimodal texts for early-childhood audiences depend on inter-semiotic harmony to balance engagement with comprehension. The tale's moral -thinking beyond the immediate trick- is effectively conveyed through this synergy between linguistic and pictorial representation. Pedagogically, such integration supports the development of visual literacy and inferential reasoning in emergent readers. The study thus underscores the educational potential of picture books as multimodal resources for scaffolding early meaning-making and ethical understanding. Future research could extend this analysis to a larger corpus of Arabic picture books to examine whether similar semiotic patterns recur across culturally embedded narratives. Comparative studies may also explore how illustrators and writers across linguistic traditions negotiate the balance between narrative dynamism and reader participation. Furthermore, incorporating the textual meta-function- particularly compositional relations between written and visual layout-would deepen understanding of how multimodal cohesion operates in Arabic children's literature. By foregrounding the interplay between language, image, and ideology, such inquiries can illuminate the broader role of multimodality in shaping children's cognitive, aesthetic, and moral literacy.

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The picture Book

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