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An Analysis of the Interplay between Text and Image in the Pre-School Iraqi children's Picture book, Peach Seed

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Abstract

In the vast landscape of linguistic studies, in Iraqi situation as an example, scholars have predominantly focused on the verbal mode -analysing written texts with precision. Among these studies are those written by (Jasim,1989; 2000; Al-Hajaj, 2008, 2019, 2020; Jasim and Al-Hajaj, 2007, 2010, 2013; Oda and Al-Hajaj, 2018; Al-assadi and Jajob. 2022). However, a crucial dimension often remains unexplored: the visual mode. Picture books, as a unique genre, blend words and images, creating a dynamic interplay that shapes young readers' experiences. Surprisingly, no previous Iraqi study has ventured into this uncharted territory, examining how verbal and visual elements harmonise or diverge. Whether in literature, discourse or communication, the interplay between words and images shapes our understanding of meaning. The research bridges this gap. By applying Halliday's Systemic Functional Grammar and drawing insights from Kress and van Leeuwen's Visual Social Semiotic, the study delves into the intricate relationship between words and illustration. The aim of this study is to analyse the interplay of verbal and visual components of a pre-school Iraqi children's picture book that is categorised as (Buds Series) by Iraqi Children's Culture House. This picture book is 'Peach Seed' which is written and illustrated in 1981 by Khalid Youssef and Mansor Al-bakri respectively. The intersemiosis between verbal and visual choices made by the writers and illustrators of this narrative will be analysed by making a comparison of the configuration of the circumstances, processes, and participants of the verbal components with their identical represented participants, processes and settings presented in the illustrations. 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

For achieving this aim, the analysis is organised as follows: first, identifying the verbal choices made by the writer of Peach Seed to deliver representational meaning; second, analysing how the illustrator capture reality visually; Lastly, studying the interplay of verbal and visual modes to harmoniously

create reality for children in this pre-school Iraqi children's picture book. This study concludes by exploring the interdependent ways in which Khalid Youssef and Mansor Al-bakri's (1981) words and images in Peach Seed work together

1-Introduction

According to Halliday (1978, 2004), 'Systemic Functional Grammar' is a linguistic method that exemplifies the threefold process by which verbal language may generate meaning: ideational, interpersonal, and textual. Another model that provides a suitable framework for analyzing non-verbal (visual) semiotic modes that may be given representational, interactive, or compositional meanings is 'Visual Social Semiotics', developed by Kress and van Leeuwen in 2006 [1996]. When it comes to studying language in context, both Systemic Functional Grammar and Visual Social Semiotics primarily focus on the verbal and visual components, respectively. The social functions of the language and the social context in which it is employed determine the shapes that the written and visual forms of a communication adopt (Halliday 2004; Bowcher 2007; Martin 2008 and Kress 2010

Section 2. begins by outlining Halliday's Systemic Functional Grammar theory and, more especially, the experiential meaning that might arise from it. Additionally, it provides an overview of the key representational aspects of the semiotic theory formulated by Kress and van Leeuwen. Later on, section 3 will discuss the picture book that is chosen for examination in order to identify the inter-semiotic interplay between written text and illustration in a multimodal item using the above models

2-Narrative reality in verbal and visual mode

In respect to verbal language, Halliday (2004) constructs a collection of grammar systems that actualize the three meta-functions of language and offers a Systemic Functional approach. Assumed to convey three meanings concurrently within the Systemic Functional Grammar's framework, every text can be seen as having three layers: (1) ideational, and this depicts our internal and external experiences about the world; (2) interpersonal, encompassing social interactions and the speaker's perspective towards the message; and (3) textual, which unites and arranges the first two parts to create a coherent whole

The ideational meta-function deals with language's capacity to transmit knowledge regarding reality at the lexico-grammatical stage. Choices within the framework of transitivity in language express the idea of experience patterns. These are essentially related to the kind of process chosen (executed by a verb), as well as the quantity and kind of participants (usually people, objects, or abstract elements), the characteristics or attributes assigned to them (usually identifying, characterising, or localising them), and, lastly, the specifics of location, time, and manner in relation to the process itself. These are all displayed in Table 1.1. Compared to the participants themselves, these circumstances have a less central role in the process (Downing and Locke, 2006, pp 122-123

Table 1 Types of Processes in Halliday's Systemic Functional Grammar

| Process Type | Category | Meaning | Participants | Examples |
|--------------|---|--|-------------------------|---|
| Material | Actions and events | 'Doing' or 'Happening' | Actor, Goal | -Then he <u>threw</u> it away <u>and walked</u> . - And the four seasons <u>passed</u> . |
| Mental | Inner Experience | Reflects internal processes of perception, thought and feeling (thinking, feeling) | Sensor and phenomenon | - <u>Samer</u> <u>remembered</u> the peach seed. |
| Relational | Classifying and Identifying experiences | Relating one experience to others by describing a state of (being or having) | Carrier, Attribute | -The cups <u>were</u> on the table. |
| Verbal | Verbal communication | Expressing information through language (saying) | <u>Sayer</u> , Receiver | -The bigger cup said: "don't cry ...wait !!" |
| Existential | Existence or occurrence | Referring to existence or occurrence of something | Existent | -There is <u>Saeed</u> . |
| Behavioural | Behaviour | Describing physiological and psychological behaviour | <u>Behaver</u> | -The predators <u>bared</u> their fangs. |

First and foremost, there are three primary categories of linguistic processes: material, mental, and relational. Each category is characterised by its capacity to organise and depict patterns of experience through its participants and the circumstances linked to it. The first kind (material processes) reflects the workings of the outside world, whereas the second (mental processes) relates to the processes involved in awareness. Material processes involve actions, events, causes, and transfers, while mental processes involve perception (experiencing or feeling), cognition, desire, and emotions. The two most common types of participants in material processes are the actor (often a human being acting deliberately) and the goal (someone who is impacted by the action). Sensor and phenomena are the usual participants in a mental process clause. Classifying and identifying processes, also called relational processes, are an addition to material and mental processes. These are being or becoming processes whereby participants are identified or located circumstantially (Halliday 2004). They usually have a connection with the participants (carrier and attribute), and they express being, circumstantial, or possessive ties. The carrier and attribute are the components of attributional relational processes, whereas the token and value are the components of identification relational processes

As a last point, additional categories situated at the three borders may be identified: verbal, existential, and behavioural processes (Halliday 2004). Conscious processes, physiological sensations, and psychological conduct are all examples of behavioural processes, which are the outward expressions of the interior components of human experience. In a verbal process, one party acts as the "sayer," usually a person, while the other party receives the "verbiage," or words and phrases. Any and all things may be acknowledged as existing or occurring via existential processes. The existent is the participant linked to them

Similar to how Systemic Functional Grammar provides an explanation of the language options

accessible to speakers when constructing meaning through spoken or written language, Kress and van Leeuwen's Visual Grammar builds upon Hallidayan linguistic model to provide a systematic explanation of the semiotic options applicable to any picture. Both methods need the use of visual and verbal markers for adaptation. Ideational, interpersonal, and textual are the linguistic terms used to analyse the meanings conveyed by the verbal mode, following Halliday. When discussing pictures, the terms "representational," "interactive," and "compositional" are all used appropriately (Kress and van Leeuwen 2006)

Visual structures are given visual processes, just as linguistic structures. These visual processes represent actions or relations and are linked to Represented Participants, or the entities that are shown, and certain settings, which are conditions related to time, location, manner, and companionship. Figure 1.1 shows how Kress and van Leeuwen (2006) differentiates between narrative and conceptual representations inside the visual system. In keeping with Kress and van Leeuwen (2006) and Astorga (2009), the first type is linked to two types of processes: (i) actions, which bear resemblance to language's material and behavioural processes, but not exactly, and (ii) reactions, which are somewhat similar to language's mental processes of perception. Conceptual pictures are linked to relational and existential processes in language and the participants involved, even if their functions may not be exactly the same. Kress and van Leeuwen (2006) differentiates between two more categories of processes: mental and speech, which may be portrayed in the visual form by thinking air bubbles and speech, in addition to narrative (action or reaction) and conceptual processes. The representational meaning of pictures considers not only the visual processes but also the roles played by the participants and the particular conditions and circumstances

Representational meaning, therefore, entails two primary processes: narrative and conceptual, which are distinguished by the presence of vectors, which are described as diagonals connecting objects in an image. Whereas conceptual images are "static and lack vectors, they represent objects in their more universal and timeless essence" (Kress and van Leeuwen, 1996, p. 79), while narrative processes are typified by motion vectors that enable viewers to construct a story about the represented participants. According to Painter et al. (2013, pp.56–67), conceptual pictures have three primary purposes. Due to their absence of vectors and their emphasis on visual observation of participants, they are occasionally employed at the beginning of narratives to expose the main characters. At other moments, they are employed in narrative scenes that need a break or a contemplative instance, rather than depicting motion and activity. According to Painter et al. (2006, p.56), another purpose of conceptual pictures is to "assist the child in reading for significance," or to make it easier for the reader to recognise and comprehend underlying symbolic meanings and beliefs in the narrative

A participant's membership in a class is defined by the conceptual pictures that depict its characteristics and attributes. Since they are seen as carriers with properties, they may be said to be entity-oriented. There are three distinct kinds of conceptual processes identified by Kress and van Leeuwen (1996, 2006): analytical, symbolic, and classificational. Even though they don't appear often in picture books, "analytical images are sometimes embedded within more complex images in this genre" (Lewis, 2006, p.151). Analytical conceptual processes "that tie participants to one another through a part-whole relation are classified as structure carriers with attributes" (Kress and van Leeuwen, 1996, p. 93). Symbolic visuals, on the other hand, are typically linked to symbolic

meanings. The way that colour represents their components in such depth makes them more salient in the visual composition (Kress and van Leeuwen, 2006). When it comes to classificational illustrations, they group various objects together to demonstrate their shared characteristics. Two characteristics, compositional symmetry and taxonomic organisation, are usually used to describe classification. In these, it is common to see a (tree) , for instance, or other superordinate element displayed in relation to its subordinate parts, such as a banana tree, a peach tree, an oak tree, etc. On occasion, though, the visual representation is limited to the subordinate participants alone

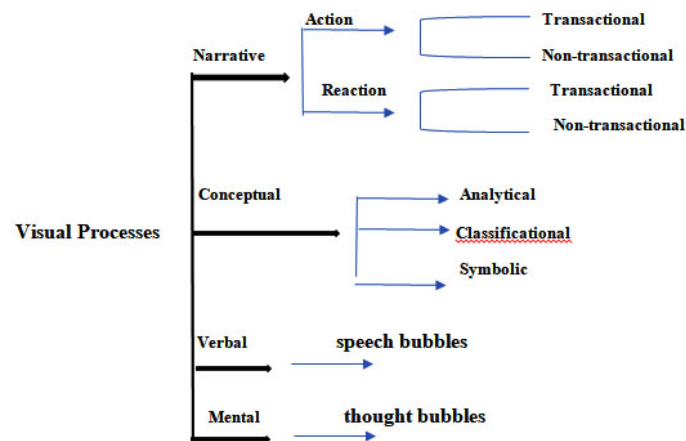


Figure 1 Visual Processes as cited from Kress and van Leeuwen (2006)

On the other hand, narrative processes demonstrate actions and events that are happening at a certain time and in a certain place, which isn't always the case with conceptual pictures. Narrative visuals, on the other hand, are process-based because they resemble sentences that contain material, behavioural and mental processes as well as the characters and contexts that are involved. Two categories are differentiated by Kress and van Leeuwen (2006): action and reaction. The latter, in contrast, develops the narrative by using eyelines that function as vectors between the represented participants. The first one uses vectors of motion to generate the narrative and depict an actor performing in a transactional or non-transactional circumstances. Another important point to consider is that action processes might impose either a transactional or a non-transactional nature, comparable to the transitive and intransitive properties of processes in verbal mode. A goal or phenomenon serves as the final point of the vector depicting the direction from an actor to a goal in transactional processes. On the other hand, no object or event is shown in non-transactional processes. According to Lewis (2006), this is a common way to add suspense or mystery to picture books

In the visual composition, the processes and the represented participants are depicted within settings, often with tools and other objects to enhance their meaning. This is similar to how different markers of circumstances are presented in language, such as cause, manner, accompaniment, manner, spatial and temporal markers, etc. According to Kress and van Leeuwen (2006, p. 72), "there are three distinct kinds of circumstances that may be seen in pictures: means, accompaniment, and setting". A variety of tools may bring about circumstances of means, which are common in action processes.

However, non-discrete items and bodily components can also bring about such circumstances. Minor characters known as “circumstances of accompaniment” may be seen in pictures when the represented participants are obviously related by colour or another method, but not through vectors or eye lines. Images showing analytical processes are more likely to include them than those showing actions or reactions. Finally, the surroundings or setting, which is typically depicted in less detail than the main characters, sets the scene and the essence of the world in which the events occur. Lewis (2006) states that there are numerous options available when creating a visual scene, ranging from having no background at all to having a fully depicted one

Additionally, relevant insights regarding contextual information and time progression can be revealed by analysing variations of setting, which are the similarities and variances in context and place that can be discovered between successive photos (Painter et al. 2013: 78-80). There are cases where the level of setting information differs among images. In some cases, the degree of detail is preserved from one set of photos to the next. The characters, who are able to convey and evoke emotions, take centre stage when the location is decontextualized, or decreased in relation to an earlier portrayal. But when it happens the other way around and the setting is given in more detail (i.e., recontextualised), it takes the viewer’s attention away from a particular character and puts them in a different emotional state. When the same contextual information is preserved between two images, a shift in viewpoint or orientation can imply that the story’s timeline is progressing or that a new sequence of events is beginning

‘3-The representation of reality in ‘Peach Seed

In order to understand how the verbal and visual modes work together to create reality in a picture book written and designed for young children, the analysis is organised as follows: first, we will identify the verbal choices made by the writer of the picture book in question to deliver representational meaning; second, we then analyse how the illustrator captures reality visually; lastly, we will study the interplay of verbal and visual modes to harmoniously create reality for children in this Iraqi children’s picture book

‘3.1-The verbal representation of reality in ‘Peach Seed

Considering the clauses of the tale in hand, reality is represented mostly through material processes with their accompanied participants as shown in the clauses below

| | |
|---|-------------------------------|
| P.1 Samer went out with his cat for walking | خرج سامر للنزهة مع قطته |
| P.3 He liked peaches | أعجبه ثمار الخوخ |
| P.6 He considered the peach seed | تأمل نواة الخوخ |
| P.7 Then he threw it away and walked | ثم رماها ومشى |
| P.8 Running behind his cat | راكضاً خلف قطته |
| P.9 Till he caught her up | الى أن لحق بها |
| P.10 He came across a farmer sowing his field | وصادف فلاناً يبذر حقله |
| P.11 The farmer watered the field | الفلاح سقى الحقل المبدور |
| P.12 (thinking) 'Wheat seeds will become ears | "بذور القمح ستغدو سنابل" |
| P.13 Then he remembered the flower seeds | وتذكر بذور الازهار التي جلبها |
| that his father brought home | أبوه الى البيت |
| P.15 The seeds became flowers | البذور صارت ازهاراً |
| P.16 At home, he remembered | في البيت تذكر |
| P.17 A thought! (Exclamation | فكرة! |
| P.18 He went back to the forest | رجع الى الغابة |
| P.19 He planted the peach seed | وغرس بذرة الخوخ |
| P.20 He watered it | وسقاها |
| P.21 He returned home | وعاد الى البيت |
| P.22 And the four seasons passed | ومرت الفصول الاربعة |
| P.23 And spring came | وجاء الربيع |
| P.24 Samer remembered the peach seed | تذكر سامر حبة الخوخ |
| P.25 He arrived at the place | وصل الى المكان |

In picture books, the narrator and the characters represent the participants, which are basically manifested through the "nominal and pronominal forms and fulfil the grammatical functions of subject or object." (Sunderland, 2011, p.65). A close look at 'Peach Seed' reveals that it essentially consists of twenty-nine illustrated spreads where only twenty-five have clauses with different processes with accompanied participants. Narrative reality in this tale is mainly depicted through material processes with their associated participants. Table 3.2 below explains precisely the 'percentage of all processes of 'Peach Seed

Table 2 Textual processes in Peach Seed

| Processes | Number | Percentage |
|-------------|--------|------------|
| Material | 17 | 74% |
| Mental | 5 | 22% |
| verbal | 1 | 4% |
| Relational | 0 | 0% |
| Existential | 0 | 0% |
| Behavioural | 0 | 0% |
| Total | 23 | 100% |

The material processes occupy the majority of the clauses' processes of the tale reaching (62%) of

the total processes identified. While mental processes reach (27%) of the processes, only one verbal process is found which represents around (6%) of the clauses counted. Relational, existential and behavioural processes have completely been overtaken. The 10 material processes used by the writer: went out, threw, running, caught, came across, watered, etc., together with the mental processes (perception and cognition) related to the protagonist: liked, considered, remembered, thought, structure the plot development of the tale (73%). Other material processes are related to other participants such as watered, brought, passed, and came (18%). The active environment surrounding the participants justifies the absence of relational processes in the story which in turn denotes the absence of static environments which are usually expressed by copula such as is, are, was, etc

In the introductory clause "Samer went out with his cat for walking.", the material process, (went out) functions as presentational which represents movement and action and gives the tale an action flavour. Once the protagonist has been introduced, Samer starts his journey by hanging out with his cat with no plan in his head. He sees some bright delicious peaches; he tastes and eats one to throw its seeds away, completely oblivious to how it turned out. . He runs, plays and chases his cat. Accidentally, he passes by a farmer sowing and watering a field (material processes). Immediately, a flash-forward evokes Samer's imagination to create future scene of what the field would become, 'Wheat seeds will become ears'. Simultaneously, a flashback of what his father has done for their garden, comes to his head, he remembers the seeds brought by his father which has become beautiful flowers. These two mental images awaken Samer's memory of the peach seed he threw (mental processes). Subsequently, Samer decides to do analogous action. He returns to the jungle, searching for the seed he threw to find, plant and water it. He comes back home happily and confidently it becomes a big peach tree in the next season (material processes). As the four seasons passed, Samer remember the seed to rush like an arrow to his destination to happily find his fruitful tree. Most of the processes detected in these sentences are material which give dynamism, action and movement to the story. The existence of mental processes gives the impression that actions are the results of brilliant thinking on the part of the protagonist. The only one verbal process indicates the priority and the precedence of the actions in the story over words spoken by the participants

The nonattendance of the relational and existential processes in Peach Seed depicts a reality that is structured through a dynamic environment and active participants (Samer, cat, farmer, father, flowers, four seasons, and seed) not through a static or tranquil one. The setting is moving and .changing as the participants cooperate to achieve a desired goal

In addition, as Table 3.3 shows, the processes considered in this story are of transitive and intransitive type. The majority of the processes are transitive (65 % of the processes specified) as they are usually related to the main entities: the protagonist (67%), the father (7%), the farmer (13%), the nature (13%). On the other hand, the intransitive processes are 35% of the processes identified which are distributed between the protagonist (75%) and the nature (25%). Excerpt 1 below gives an example of a syntactic pattern repeated throughout the whole story

He liked peaches. He considered the peach seed. Then he threw it away and walked.
Running behind his cat. Till he caught her up. He came across a farmer swing his field.
The farmer watered the field. [...] Then he remembered the flower seed that his father

brought home. The seeds became flowers. [...] He planted the peach seed. He watered it.
 .[...] Samer remembered the peach seed. (Peach Seed, Youssef, 1981

The syntactic structure followed in the story has the pattern: the actor, Samer; the processes in which the actor is involved; and the goal which is represented by a single entity: the seed. Simply speaking, the writer depends on a very simple structure demonstrating how the actor did for the goal, the syntactic pattern that presents a parallelism and repetition typically favoured in children's tales

'Table 3 Transitivity in Youssef's 'Peach Seed

| Processes | Number | Percentage |
|----------------------|--------|------------|
| Transitive Process | 15 | 65% |
| Intransitive Process | 8 | 35% |
| Total | 23 | 100% |

The temporal and spatial sequence of events in the story is marked by specific circumstantial framework within which the participants and processes are developed. Most of the statements, transitive and intransitive, start with the actor: Samer, and end with the goal: the peach seed. In this picture book the presence of the doer in thematic position is quite frequent which creates a motion moving the topical element, Samer, the farmer, the father towards the rheme of the statement. In this way, the rheme of the clause coincides with the accumulative structures developed in the theme. In other words, sort of actions carried out by the doers (discovering, considering, planting, watering, and passing time) designate their spatial and temporal frames. Probably, the sequential structure is intended in this story by the writer to make young children more familiar with the typically primitive way of farming

3.2-The visual representation of reality in Peach Seed

It is well known that a picture book is a combined whole where both verbal and visual components work together. In this section we will shed light on how the image complements the information presented by the written text. For doing that, we follow the model suggested by Kress and van Leeuwen (2006). As illustrated in Table 3.4 below, the narrative processes are predominant over the conceptual, verbal and mental ones. More precisely, action images occupy most of the pages in contrast with conceptual and embedded images. While action images cover around 66% of the visual processes identified, reaction images constitute only 10% of the processes accounted for, and the embedded images reach 7% of the cases identified. The verbal and mental images constitute only 3% and 14% of the token identified, respectively. In this case, the picture book is characterised by the dominance of the narrative: action and reaction, and conceptual components in the same images

Table 4 Visual processes in Youssef's Peach Seed

| Processes | Number | Percentage |
|------------------------|--------|------------|
| Action | 19 | 66% |
| Reaction | 3 | 10% |
| Embedded | 2 | 7% |
| Verbal (speech bubble) | 1 | 3% |
| Mental (mental bubble) | 4 | 14% |
| Total | 29 | 100% |

Action illustrations show how the protagonist, Samer, is active carrying a number of activities that give dynamics to the plot of the story which end with a magnificent transformation from a little seed into a fruitful peach tree after acting some agricultural works. The spreads (1, 2, 3, 4, 5 and 6) show how Samer starts his discovery journey. Spread (1) is the only one action of Samer's hanging out with his cat, while the consequent actions of seeing, staring, liking, tasting, considering, and throwing the peach and its seed are obvious proof of the vector of motion which portrait these pictures as narrative character. These series of actions emphasize this fact as they appear on the recto (right hand side) of the double spread where the little child-reader perceives and follows the protagonist in his journey. The material and mental processes such as went out, liked, considered, threw and walked correspond to these narrative images which refer constantly to Samer's coincidental discovery which depict him as curious character willing to learn and investigate his surroundings

Different narrative action images reappear in spreads (10), (11) and (12) where Samer meets a farmer doing some farming work. Samer is watching the procedure of farming: sowing, watering the field, and an imaginary foreshadowing image (conceptual embedded process) of what these seeds will be the next harvest season. These three spreads coincide with another three flashback images, another conceptual embedded images. These spreads, (13), (14) and (15), follow the same sequence applied by the farmer but the only difference is that they are acted by Samer's parents and at their own garden. Once again, these actions performed by the farmer and parents provide the illustration with the narrative character, where the vector of motions represent the trajectory implemented by both the farmer and parents, starting from cultivating, sowing and watering to finish with golden crops and beautiful flowers. In turn, in spread (16), Samer is then represented by a regretful face with folding arms and a tear on his face, showing sadness and regret supported in the verbal component: "At home, he remembered." in reference to the seed he threw after eating the peach. Similar to the pictures of planting seeds, the picture of repentant Samer is also of a narrative sort, since it depicts the status he is in after going through the experience of planting seeds performed by the farmer and parents and its predictable joyful results

Spreads (18), (19), and (20) are also images of narrative nature mirroring the narrative actions illustrated in spreads (10), (11), and (12) on one hand, and in spreads (13), (14) and (15) on the other hand. In other words, the protagonist after learning the farming steps in two different situations, rushes to the jungle to put them into action searching for the peach seed, implants, and waters it hoping it become a big peach tree. So far, three patterns of transitivity and transactional actions are determined on the verbal and visual modes respectively. In other words, this kind of parallelism demonstrated through the verbal components harmonises intelligibly with those in

visual components. Apparently, the victor of motions in these three patterns is identical with the material processes in the verbal mode. The child-viewer is beholding and comprehending the logical sequential steps of implanting seeds following the recurring trajectory made by the farmer, parents .and Samer: digging, planting and watering

The entities depicted in the visual composition of spreads (23), (24) are the four seasons: Winter, Spring, Summer and Autumn, and spring respectively. These images are characterised by the presence of the victor of motion which allows the child-viewer to apprehend the movement of time, i.e., the natural way of how the four seasons pass and alternate. The visual process stimulated by the represented participants in these two spreads are of narrative non-transactional action which is to some extent identical to the intransitive material process in the verbal mode identified in spread (22), "The four seasons passed", "and Spring came

Another represented participant is portrayed in the last four spreads, the peach tree. The illustrations are conceptual as in: "they are more generalised and timeless essence" (Kress and van Leeuwen, 2006, p.79) and significant for their crucial role in the events of the story. Obviously, spreads (26), (27), (28) and (29) lack the victor of motion because they are static in nature. In spread (26) the viewer can notice the lovely attributes of peach tree with big, ripe peaches. The size of the represented participants, in this case the big peach tree and fruits, and the richness of colours attract the attention of child-viewer towards the target character in the illustration. The images (26) and (29) are characterised as analytical conceptual processes as they have a carrier with attributes structure "which relates participants to each other in terms of a part -whole relation" (Kress and van Leeuwen, 1996, p.93). The part-whole relation is apparent in two significant relations, the peach and peach tree on one hand, .and the peach tree and the forest on the other hand

The conceptual symbolic image on spread (28) brings the story to an end. Symbolic illustration is commonly related to a symbolic value which "functions to guide the children in reading for significance" (Painter et al, 2013, p.56). In other words, it encourages the reader to spot and understand the hidden meaning and symbolic value: the intimacy and love holding the protagonist and the peach tree in form of a gratitude, thankfulness hug. Moreover, Kress and van Leeuwen identify the symbolic images in visual composition as being salient and represented considerably through bright colours (Kress and van Leeuwen 2006

The importance of the symbolic image on spread (28) is obvious when it unfolds as an embedded image combining a narrative and conceptual processes at the same time with the purpose of representing reality. The peach tree is depicted to us on the recto (right hand side of the spread) in an upright fruitful tree with a lot of peaches after having undergone various farming operations by the protagonist. On the verso (left hand side of the spread) appears a seed in a mental bubble showing, through the vector of motion, the transformation from a little tiny kernel into a big fruitful plant which makes this part of the spread narrative in character. However, this spread contains a conceptual analytical image as it shows what a peach tree is like. The little child-viewer is attracted by the static nature of the image in this spread with its green colour and big size of the tree

As far as the transactional nature of images is concerned, the verbal processes are mostly transitive associated to entities, the doers (Samer, farmer, and parents) and the goal (the seed). This fact corresponds to the transactional nature of the images illustrated in the different spreads of the story.

The doers are represented as being engaged in transactional processes related to a minimum of three represented participants: the farmer (Samer himself), his parents, and the peach seed they had implant until it transformed into a big tree. As can be seen in Table 3.5 below, 82% of the transactional narrative visual actions are counted and are dominant over non-transactional processes in the images. Spreads (10), (11), (13), (14), (19) and (20) are typical examples. The doers (farmer, parents and Samer) have cultivated the soil, implanted the seeds, watered and are waiting for harvest and getting productive plants. These three patterns of farming made by different doers are repetitive throughout the whole story, which gives parallelism to the visual composition as the material processes do in the verbal mode. The referred actors are presented in association with their goals, the seeds. Therefore, the dynamic nature of the illustrations is manifested immensely through transactionality shown in these specific spreads. Alongside the images, the actors, including the protagonist, appear engaged in actions that facilitate their goal in getting beautiful plants, or the transformation from a seed into a big tree

Table 5 Transactionality in visual composition

| Process | Number | Percentage |
|-------------------|--------|------------|
| Transactional | 23 | 82% |
| Non-transactional | 5 | 18% |
| Total | 28 | 100% |

4-The interplay of verbal and visual modes in Peach Seed

This section aims to identify the motivations that stimulate choices made in recalling information in 'Peach Seed' through testing ideational/ representational meaning in the verbal and visual semiotic modes to mark the extent to which these modes are complementary. Analysing the representational meaning in the story indicate that the narrated reality in the verbal mode is expressed mainly through material and mental processes. Generally, the material processes refer to the sequential actions of farming made by three main characters: the farmer, parents and Samer. The mental ones, on the other hand, play a constructive role, deducting information that intrude through flashback and flash forward about the usual procedural work in a farm. To some extent, these linguistic patterns have an apparent coincidence in the illustration where the narrative images, in general, and the action ones, in particular, are basically predominant and characterised by vectors of motion. The little child experiences the farming work whose procedure follows that vector of motion starting from ploughing the soil, sowing seeds, watering as time passes and harvest season comes, till the seed becomes a big fruitful tree. These patterns of farming with their accompanied tools dominate the majority of illustrations and feature their vector of movement which distinguishes them prominently throughout the story. However, the conceptual embedded illustrations have been minimised as many of the spreads mostly include vectors of motion. Actually, only one conceptual image appears as an embedded image, which has been recognised in the recto of the last spread

The verbal and mental bubbles in the visual composition harmonize their counterparts in the verbal mode in number and content. In spread (12) the linguistic components reflect the existential state of the process which is mirrored in the accompanied illustration which shows a future image of the crops. The illustrator on spread (13) describes literally the material process in the verbal mode. In

other words, the narrative transactional action in the visual mode depicts the doing meaning made by the actor towards its goal, "Then he remembered the flower seeds that his father brought home." Apparently, both modes mix two kinds of processes, the intransitive mental process exemplified by the verb 'remember' with the material process exemplified by the transitive verb 'brought' in the verbal mode. In the visual mode, in turn, the narrative transactional action represented by the parents' farming work is included inside the narrative non-transactional reaction represented by the mental bubble

The material and mental processes and the participants related to them, Samer and the seed, have sincerely been represented in the illustration. In this sense, these modes tend to aid each other so as to exhibit the most pertinent information needed for the little child-reader and viewer. As far as the circumstances related to time are concerned, most of the spreads do not reflect this sort of information in their illustrations in comparison to the linguistic components. In fact, some exceptions appear in spreads (12), (23) and (24). In spread (12) one sees the sun shining over the golden crops as a flashforwards of a future image. Spreads (23) and (24) introduce the four seasons to demonstrate how the time passes. However, the rest of spreads are timeless and lack background information. Supposedly, the writer and the illustrator intent to direct the child's attention towards the primary characters of the story and ignore concentrating on the minor elements in the images that might .have made the realization of the message to some extent difficult

Logically speaking, the written text and images in picture books should share comparable information through which three- years old children and below with no ability to decode the written language, are capable to perceive the plot of the story by construing the information depicted in the illustrations. Nonetheless, in these two semiotic modes, the comparison of the nature of the participants, processes and circumstantial components in verbal and visual modes affirms that the association between images and written texts of "Peach Seed" is fundamentally determined by the integration on the ideational level where both words or images complement each other by presenting information lost in the other mode

Out of the twenty-nine spreads that compose the story, only ten of them are of an integral nature, and in nineteen spreads the written texts and images present identical information through different modes, thus simplifying the comprehension of the intended message on the part of the young reader and viewer. The message behind these illustrations can easily be decoded by an illiterate young child-viewer due to the visual closeness of the images to the objects they symbolise. To give an example, in spreads (12) and (15) the visual and verbal mode present similar information. The flowers and the ears are now coloured and golden which have transformed from little seeds into big plants. This reality is mirrored in the full-coloured images. The very first spread shows the same information that the written text states: 'Samer went out with his cat for walking

The cases where the words and images integrate each other to exhibit different information are few in number. In spread twenty-two, for instance, 'The four seasons passed', the nominal element, recognised linguistically as the four seasons, is not reflected in the illustration, the one in which the child-viewer perceives Samer with closed eyes holding his cat happily. Similar images with this kind of complementary nature have no background information necessary for identifying the timing of events

In the penultimate spread, the interplay between the images and words is of ideational integrity. In other words, this spread lacks words that echo the image. On the contrary, the image shows Samer hugging happily the peach tree leaving the child reader for his/her anticipation that the seed, after the four seasons have passed, becomes a big fruitful peach tree, the result which is not mentioned literally by words

5-conclusion

The analysis affirms that most of the images faithfully reflect the meaning conveyed by the verbal text. The text/image interplay used in "Peach seed" to create meaning is basically of ideational integrity which maintains the narrative events and child's attention are as active as possible. Both the verbal and visual modes take part differently to the line of the events; one can perceive how images provide information that the written text might lack, or how the words extend the meaning missing in the images as is sometimes the case in this story. Undoubtedly, the most pertinent information which gives movement to the plot (the actor does a sequential farming steps for implanting a small seed to become a big tree), is manifested repeatedly in these two semiotic modes. The synchronisation on the ideational level assists the young reader in his/her comprehension of the message intended by the writer and the illustrator of the story. This kind of synergy that the story offers is grasped easily by the child who can see the illustration as well as read or even listen to a mediator (parents or teachers) who tell the story. Other different elements related to circumstances, such as temporal adjuncts, appeared in the linguistic components only (the stages that the seed goes through to transform from small seed into big peach tree

Practically speaking, the assigned age of children for whom this picture book was designed linguistically and visually appear to determine the verbal and visual interplay of ideational coincidence and integrity that are prevalent in this story. Apparently, these designing techniques seem fruitful with very young children of this cognitive developmental stage as they help in constructing an easily accessible tale that is beside being interesting it looks comprehended by young children which is lastly maintain their attention as young readers. As a picture book assigned essentially for preschoolers, no contradiction relations between the verbal and visual modes have been recognised; rather the association between them seems to be direct and no more inference on the part of the reader is needed to grasp the cohesion between words and illustrations. This kind of intersemiotic compatibility is compatible with the cognitive ability of children of this age for whom this picture book is designed. As a result, the coincidence and complementarity predominant between the words and images of this kind make the plot of the story much more simple and smoothly readable for very young children

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