

Translating Picture Books: Towards a Multimodal Approach

Abdullah Sherif

College of Language and Communication
Arab Academy for Science, Technology & Maritime Transport - Egypt

E-Mail: Abdullahsherif@adj.aast.edu

Received on: 25 July 2022

Accepted on: 29 August 2022

Published on: 12 September 2022

ABSTRACT

Children's picture books are complex multimodal texts. Meaning is created when modes interplay with each other. As a multimodal text, the author and the illustrator play a role in the utilization of semiotic resources, whether verbal or visual. The study of multimodality in translation studies acknowledges this. Yet, current translational practices remain inadequate for the description and analysis of translated children's picture books. Despite that, a call for interdisciplinary research in both fields has been established. This call expands the scope of translation by examining past and current practices and describing them. This paper aims to consolidate the translation of children's picture books from a multimodal perspective dedicated to children's picture books. Furthermore, it calls for an integration of multimodality into translation studies as translation is the transfer of meaning contained in semiotic modes.

Keywords: *children's literature, metafunctions, multimodality, picture books, translation, visual grammar*

1. INTRODUCTION

It is often assumed that children's literature is texts that are relatively simple to translate. However, that is not the case for several reasons. Puurtinen (1994) establishes that children's books are produced for children and adults. This may include parents, critics and teachers. As such, for a children's book to be published, it has to suit adults. Moreover, the creation of children's books is a multifaceted process that is not set in a vacuum. They are subject to norms, ideology, political and religious influences. Finally, children tend to have limited comprehension and reading abilities. As such, if a book is too difficult to understand, the child reader may feel alienated.

In examining how children's literature exists, Rudd (2006) finds that there are two opinions governing children's literature. The first opinion sees that children's literature is based on the construction of the writer's view of childhood based on the 'grand narrative' the writer wishes the child reader to adopt. The second

opinion sees that children's literature is based on what is good for the child reader based on the belief that children have voices and are constructive rather than constructed. Rudd contests both views and argues for a form of hybridity.

As for picture books, Nodelman (2006) sees that they communicate using a network of conventions regarding real objects. As such, he argues that picture books should be viewed in semiotic terms to understand them because their system of signification is not so explicit. To complicate things further, pictures may contain culture-specific items or references as, much like the verbal mode, pictures are set in a culture and are influenced by ideology and norms.

Nikolajeva and Scott (2013) regard pictures in children's picture books as complex iconic signs. This means that these signs have a function; to describe and represent.

Unlike the verbal mode, where signs are easy to understand and follow, interpreting pictures is not always clear. That is to say; there is no clear indication of how to read these signs. In picture books, the interaction between the words and images in a given picture book allows for different layers of interpretation. In addition, Hunt (2006) demonstrates that it is a grave error to assume that pictures have no role in children's picture books as it shapes the aesthetic experience and helps the child reader deal with abstract concepts easily.

Oittinen (2002) sees that the interaction between words and pictures creates meaning in the reader's mind. This is done by a series of artistic conventions. Furthermore, the actual print of the book affects the child reader. Golden (2013) discusses the relationships between verbal and visual modes in a typology that maps their interaction with each other. First, the verbal and visual modes may be symmetrical, whereas the visual modes provide redundant information. This means that the pictures are non-essential as they only reinforce the meaning. The second type is where the verbal mode depends on the visual mode for clarification. This demands the reader to examine both modes simultaneously to fill in the narrative gaps. Third is where the visual mode enhances and adds essential information to the narrative that is not available in the verbal mode. In a sense, the visual mode provides associations for the reader. The fourth type relies mainly on the verbal mode and the visual mode depicts one action, event or detail from the verbal mode. This highlights the depicted item in the visual mode. The final type relies on the visual mode and the verbal mode is selective. In other words, it is the visual mode that tells the story.

Oittinen (2004) establishes that translators may deal with pictures in different ways. Some may try to align the pictures with the text. Others reorder the pictures in the text and add footnotes or more information to explain certain culture-specific items that may appear in the picture. A translator may even work closely with an illustrator to censor or alter certain aspects of the pictures. Moreover, Oittinen identifies several strategies that can be applied to pictures during translation. They are reordering, addition, repetition, visual manipulation and deletion. The use of these strategies is governed

by the norms and values of the target culture and the expectation of the audience regarding the notion of the ideal child.

Van Coillie (2020) discusses how translated children's literature may introduce new genres, ideas and norms. In a sense, it may challenge already existing literature in the literary polysystem of the target culture. In discussing the translation of children's literature, Van Coillie regards this form of translation as subject to commercial factors and cultural imbalances in the translation. For economically dominant cultures, it is difficult for the other marginalized languages to compete with them in the market. This is partially related to the concept of foreignness or strangeness in the text. Furthermore, translators bring their image of childhood based on their habitat and culture. Therefore, translators are much more likely to alter the text to suit the target audience. Rarely do translators choose to keep some foreign elements in the text. However, when they do decide to retain some foreign elements, they do so based on the belief that children will be able to comprehend some degree of foreign items that would serve to engage them further in the text.

This paper offers a new perspective on interpreting children's picture books in translation studies in the vein of the interdisciplinary study of translation studies and multimodality. The study of children's picture books and their translation was explored from the perspective of multimodality and intersemiotic translation, which is significant. However, the translation of children's picture books did not get a specialized framework of analysis or a description of translational practices. This paper aims to consolidate the translation of children's picture books as its sub-field in translation studies and multimodality. The upcoming sections tackle the following: the second section goes through the literature review with a specific focus on the translation of picture books and the position of multimodality in translation studies, the third section introduces the methodology used for the analysis of pictures in the text under study, and the fourth section introduces the text under study and proceeds with the analysis. This is followed by a discussion of the analysis in the following section.

2. LITERATURE REVIEW

Van Meerbergen (2009) explores how multimodal analysis, as proposed by Kress and Van Leeuwen (2020), can be used with a descriptive model in the translation of Dutch and Flemish picture books into Swedish. Translation is seen as a process bound by socio-cultural that is governed by the norms of the target culture. Van Meerbergen discusses the interplay between the verbal and visual modes concerning pedagogy and the notion of childhood projected on both modes.

Ketola (2016) tackles the translation of picture books from Roman Jakobson's perspective of translation to situate her study as an example of intersemiotic translation. Furthermore, it re-examines Jakobson's typology by putting a picture book as an object of study for his typology. Ketola adds that such an approach sees intersemiotic translation as an interpretation from one sign system to another. She finds that intersemiotic translation bases the target text on the verbal signs in the source text.

In the same vein, Galván (2019) constructs a framework of analysis based on the works of Leuven-Zwart that splits the verbal content and pictures into small units of meaning to facilitate their analysis. Then, a comparison between the source text and the target text is conducted to identify shifts in meaning. This framework aims to aid researchers to identify the decisions made during translation and attempt to uncover their justifications.

Mahasneh and Abdelal (2022) examine the translation or semiotization of pictures in picture books. They use intersemiotic translation from the perspective of Charles Sanders Peirce's theory of signs. They justify this by saying that non-verbal signs can be analyzed into Peirce's triad of signs. Hence, they can be translated as any other sign. Their study, however, concerns itself with omissions and cultural alterations. They conclude that further studies should explore strategies exclusive to translating picture books.

Recent scholarly discussions regarding the translation of children's picture books, as well as multimodal translation, attempt to break down pre-established norms in translation studies and create new approaches

for recent developments in the field (Kokkola & Ketola 2015). Furthermore, examinations of how translation studies interact with multimodality to identify are encouraged to create more effective approaches.

Adami and Pinto (2020) consider that the translation of multimodal texts must acknowledge the selection of modes of communication and the utilization of affordances to create meaning in said modes. They identify the divide between the audience and the complex nature of semiotic modes that remain untranslated. Much like Kokkola and Ketola (2015), Adami and Pinto (2020) see that translation studies must describe past and current translation practices and attempt to ask questions that expand the scope of such practices.

Currently, the study of picture book translation, and multimodal translation, shifted the study of translation from one language to the other into the study of how different modes interplay to create meaning (Kokkola & Ketola 2015), taking from Kress and Van Leeuwen's (2020) modes of communication fulfill Halliday's metafunctions, even non-linguistic modes. From where the literature stands, there is not a dedicated framework for the study of children's picture books. It stands that the study of translation as interlinguistic transfer is no longer just the case. Rather, must shift its attention to the study of semiotics and its translation.

As Adami and Pinto (2020) put it:

If we adopt a semiotic perspective and conceive of anything in our environments as a potential sign, we come to realise that we live in a communicative world of mainly untranslated signs; not only is language an exception, because of its historical national codification processes, but so is translation, as a form of cultural and semiotic mediation. With the exception of writing and speech, we normally make meaning without anybody or anything mediating between us and the semiotic environment. Rather than making signs in nonverbal resources more universally understood, this makes interpretation of form/meaning association at the same time more individualised and shared within social groupings that cross national boundaries (P.76).

With this in mind, the present study aims to integrate Painter et al.'s framework of analysis (2013) in the process of translating a picture book, *Fkrah Ltghir Ala'alm* (An idea to change the world) (Saber 2019), from Arabic into English. This paper posits that despite the effectiveness of Kress and Van Leeuwen's framework (2020), children's picture books require a dedicated framework and specialized study. As such, this paper adopts Painter et al.'s framework (2013) as it develops relations between images in a narrative sequence and caters for the emotional engagement the reader invests. Furthermore, this paper offers a novel approach to translating picture books and making informed translational decisions. In considering picture books, bringing translation and multimodality in this paper encourages the establishment of a theoretical and analytic discipline for children's literature and picture books and uncovers underlying norms in their creation, not just in verbal modes but also in visual modes.

3. METHODOLOGY

Kress and Van Leeuwen (2020) claim that visual structures use certain systems to communicate meaning, using metafunctions. The ideational metafunction discusses how objects are represented and their relations to the world. The interpersonal metafunction tackles the relations between a producer of a sign and the receiver. Finally, the textual metafunction focuses on how a text that contains several pictures, for example, is made coherent.

Painter et al. (2013) expand on the framework that is based on Kress and Van Leeuwen (2020), to further the understanding of how picture books create meaning concerning verbal meaning. Painter et al.'s framework (2013) is used as its design caters specifically to children's picture books. As mentioned before, children's picture books require dedicated study, especially when it comes to the interplay of modes.

First, Painter et al. (2013) examine the interpersonal metafunction. The first tool is focalization, which is the point of view the reader adopts. The second tool is pathos and affect; it is the depiction of the characters' feelings and emotions based on three styles of depiction, which are minimalist, generic and naturalistic. The third

is ambience; it is the use of colors through different subsystems including vibrancy, warmth and familiarity. The fourth tool is orientation; it refers to the relationship between the depicted character or the involvement of characters with each other in the picture.

For the ideational metafunction, this paper utilizes three tools. One of them is the process depicted, which can be divided into five types. First, the action process is where the action is intransitive. Second, the action process where the action is transitive. Third, the action process where a character speaks, evident in the use of a speech bubble. Fourth is the action process called cognition. It is made clear as a thought bubble. Finally, the perception mental process, which is created by a gaze vector from the actor to the goal. For the textual metafunction, this paper utilizes two tools: framing and focus. Framing refers to the external frame containing the picture. It consists of two sub-options, unbound images and bound images. Unbound images are images that do not have any frames to hold the picture. The only thing holding the picture is the page edge.

Bound images are set within a page margin or border. They serve to separate the reader from the world of the story or create a barrier between the reader and the character. Focus is the tool by which the composition of items is created. Variations in composition manage the reader's attention. The first sub-option is the iterating focus group, where items are repeated in an image. They may be aligned, which is organized in vertical or horizontal lines. On the other hand, items may be scattered, where they are repeated in a scattered form in the picture.

Another type of focus is the centrifocal focus groups, which compose elements that are balanced on or around the center. There are two sub-options for this: centered and polarized. Centered is the composition by which an item is placed at the center of the image or around the center or creates a vertical, horizontal or diagonal line that crosses the center. This aims to draw the reader's attention to the center. On the other hand, the polarized option places items in a diagonal, vertical or horizontal axis. The polarized option signals the interpersonal relationship between characters or creates a feeling of instability. For example, if characters face each other,

they may be in harmony with each other. If one of the characters has his/her back to the other character, then the relationship is denied from the former.

4. MULTIMODAL ANALYSIS

The text under study, *Fkrah Ltghir Ala'alm*, was published in Arabic in 2019. It highlights the challenges displaced children in the Arab world, refugees who escaped war, face when it comes to accessing education. The protagonists are two schoolboys Marzouk and Thamer, with Thamer narrating the story. Marzouk and Thamer believe that they can change the world with an idea. One day, they encounter a child street seller who happens to be a refugee. Later on, they discover that there are more children like the previous one who sell trinkets on the street and are deprived of education. As such, Marzouk and Thamer take it upon themselves to help.

The text consists of sixty pages, excluding the front and back covers. The plot is narrated through a two-page spread. The left page is dedicated to the pictures while the right page is dedicated to the verbal content. Furthermore, the verbal content makes use of Arabic diacritics to aid the child reader in reading aloud. The text under study is translated from Arabic into English.

Fkrah Ltghir Ala'alm (Saber 2019) was chosen for a number of reasons. First, the text exhibits a clear interplay of semiotic modes despite the simplicity of its design. The book shows pictures on the left page and shows verbal content on the right page. However, the

choice of words and pacing in the verbal mode lends itself to the visual mode. This brings in the second point. There is a form of consonance between both modes. The illustrator is not an invisible hand acting behind the scenes. The illustrator's role is pivotal and we could go as far as to say that the illustrator is a co-author. Furthermore, the text garnered attention and was Awarded the Shoman Award for Children's Literature by the Abdul Hameed Shoman Foundation based in Jordan. The text was described as urgent and necessary in addition to enriching the canon of Arab children's literature considering the Syrian refugee crisis and child labor (Abdul Hameed Shoman Foundation 2018). Finally, the text's narrative is ideologically loaded, as it tackles refugees, war and child labor. The book was featured in the United Nations Sustainable Development Book Club (2019) for its advocacy of education as well.

The analysis is carried out in three stages. First, a brief background on the context of the pictures is presented. Afterwards, the visual and verbal analysis follow respectively. The figures chosen are meant to represent how metafunctions manifest in the visual mode and how they can be reflected in the verbal mode. The first figure focuses on the interpersonal and textual metafunctions. The second figure builds on what has been established in both metafunctions. The final figure focuses on the ideational and textual metafunction. These extracts would cover a number of tools that Painter et al. (2013) proposed and cover thematic aspects in the narrative of the text under study.

Source Text	Target Text	Illustration
<p>"لم يرد أحد أن يفتح لنا أو يساعدنا، والمكان موحش، الكتابات تملأ الجدران، وهناك رائحة غريبة في المكان، وأخيراً فُتح باب وظهت من خلفه فتاة صغيرة، سألتها عن بائع العلكة والفل... فقالت: "تقصدون أيمن؟" نظرنا إلى بعضنا لكن الصغيرة سمحت لنا بالدخول."</p>	<p>"No one opened the doors or helped us. That place was gloomy; there were writings all over the walls and there was a strange smell. Finally, a door was opened and a little girl appeared behind it. We asked her about the chewing gum and flower necklaces street seller and she replied: "Do you mean Ayman?" We were surprised and looked at each other. What surprised us even more was that the little one let us in."</p>	 <p>Figure 1: Mariam stands in front of an apartment door</p>

Figure 1 depicts Mariam, one of the refugees. Marzouk and Thamer met her when they followed one of the street sellers. This led them to a building where they met Mariam.

Concerning the interpersonal metafunction, focalization in figure 1 is unmediated, as the reader is not placed in the perspective of any character, which places distance between the reader and Mariam. However, Mariam has contact with the reader as she is looking directly at the reader. This serves to introduce her to the reader. In terms of ambience, particularly vibrancy, Mariam's environment is drab and filled with unsaturated brown and the color of the apartment she came out of is shaded in dark gray. On the other hand, Mariam's vibrant clothes, as well as her red cheeks, appear in contrast with her environment's drab colors. This invites the reader to compare her and her environment to elicit sympathy for her. Moreover, the orientation depicted in the high vertical angle places Mariam in a fragile position.

As for the textual metafunction, figure 1 contains a frame manifested in the door behind Mariam, which can be taken as an experiential frame, which serves as a boundary. Therefore, the experiential frame may serve to confine Mariam and wall her in. This is partly due to the presence of a circumstance, as far as the ideational metafunction is concerned. Thus, figure 1 intends to depict Mariam's vulnerability and compare her to her harsh environment, and thus evoking empathy.

Moving on to the verbal analysis, the verbiage describes the corridor in the building as follows:

”لم يرد أحد أن يفتح لنا أو يساعدنا، والمكان موحش، الكتابات تملأ الجدران، وهناك رائحة غريبة في المكان، وأخيراً فُتح باب وظهت من خلفه فتاة صغيرة، سألتها عن بائع العلكة والفل... فقالت: ”تقصدون أيمن؟“. بدت علينا الدهشة، نظرنا إلى بعضنا لكن الصغيرة سمحت لنا بالدخول“

This intensifies the meaning in the picture using Thamer's tone, evoking negative emotions in the reader regarding the description of the corridor. Furthermore, when Mariam was introduced in the verbiage, the sentence introduced her as passive, giving her no agency. She was also referred to as "the little girl" and "the little one". All this further highlights her vulnerability and evokes sympathy from the reader.

As such, the suggested translation conveys the same emotional effect in the source text, as follows:

"No one opened the doors or helped us. That place was gloomy; there were writings all over the walls and there was a strange smell. Finally, a door was opened and a little girl appeared behind it. We asked her about the chewing gum and flower necklaces street seller and she replied:

“Do you mean Ayman?” We were surprised and looked at each other. What surprised us even more was that the little one let us in.”

Source Text	Target Text	Illustration
<p>“فاجأنا المشاركون بعد ذلك بأنهم صنعوا لوحة فسيفساء فنية رائعة ليتم تعليقها في المدرسة كشكر منهم. هذا ما كنا نسيناه إذاً! أن نعطي المشاركين خيارات مختلفة حتى يجدوا ما يحبونه وحدهم، ألا نستحق جمعينا أن نختار؟”</p>	<p>“After that, the participants surprised us with a wonderful artistic mosaic painting to hang in the school as an expression of gratitude from them. So that is what we forgot; we should give the participants different options so that they can perform what they love on their own. After all, don’t we all deserve to choose for ourselves?”</p>	 <p data-bbox="970 936 1469 972">Figure 2: Mariam playing football</p>

Figure 2 appears when Marzouk and Thamer asked the refugees which activity they would like to undertake at the end of the program to give them the freedom of choice. When Thamer asked what Mariam would like to do, she said she wanted to play football. Figure 2 serves to juxtapose what figure 1 established in its semiotic realizations.

With regards to the ideational metafunction, the process depicted is Mariam playing football. In addition, the process is intransitive. This is further foregrounded due to the absence of circumstance, which puts Mariam and the action depicted at the center of attention. This invites the reader to focus on Mariam and the action. Furthermore, there is an attributive variation in character depiction and reappearance. In figure 1, Mariam is portrayed as a vulnerable character. The variation in her reappearance in figure 2 is evident in the previously analyzed visual affect, the process depicted and the absence of the circumstance. This changes the reader’s perception of Mariam from a vulnerable character into a stronger one.

As for the textual tools, the absence of any frames that may confine Mariam and how she occupies the central focus all foreground the aforementioned process performed, which is playing football. Therefore, figure 2 invites the reader to compare Mariam’s status in figure 1 and figure 2 because the character’s reappearance in figure 2 is entirely different from her first appearance in the story.

On the other hand, the verbiage states that the refugees love going through different experiences. To add, the verbiage brings forward Ayman who loves knitting, a girl named Sarah who loves carpentry and other girls who want to take up taekwondo as means of self-defense. The verbiage and the picture touch on the theme of providing an equal opportunity of education for all, where girls can take up sports, which are usually occupied by boys, and play them. This is the case for Mariam and the other girls. The same holds for Ayman who practices knitting, an activity usually carried out by girls, with his aunt. The verbiage concludes with the following:

“فاجأنا المشاركون بعد ذلك بأنهم صنعوا لوحة فسيفساء فنية رائعة ليتم تعليقها في المدرسة كشكر منهم. هذا ما كنا نسيناه إذاً! أن نعطي المشاركين خيارات مختلفة حتى يجدوا ما يحبونه وحدهم، ألا نستحق جمعينا أن نختار؟”

The adverbs used to describe the mosaic painting foreground the talents that these refugees possess and the fact that they granted the painting to the school

highlights their kindness and generosity. All this paints them in a positive light in the reader’s eyes. Furthermore, Thamer’s exclamation regarding what he forgot demands the reader’s attention to the importance of choice for the refugees to do what they love. This highlights the theme of education for all, which is intensified by the rhetorical questions Thamer poses to the reader.

Based on the previous analysis, the suggested translation maintains the content of the source text regarding the activities the refugees carry out. Furthermore, it uses emotive verbs and intensifiers to express the refugees’ admiration for the activities they choose, such as: “Ayman really liked the knitting program,” “Sarah loved

the carpentry program so much” and “the girls agreed that taekwondo is important for self-defense and they strived to master it.” In addition, the suggested translation uses “after all” to bring the reader’s attention to the rhetorical question. The suggested translation is as follows:

“After that, the participants surprised us with a wonderful artistic mosaic painting to hang in the school as an expression of gratitude from them. So that is what we forgot; we should give the participants different options so that they can perform what they love on their own. After all, don’t we all deserve to choose for ourselves?”

Source Text	Target Text	Illustration
<p>“قبل نهاية الفصل الدراسي وختام البرنامج، جلست ومرزوق مع المتطوعين نفكر، كيف يمكن أن نمنح المشاركين فيه ذكرى جميلة لا تنسى أبداً؟ قالت إحداهن يمكننا أن نجمع مبالغ ونشتري بعض الألعاب، فكر آخر... أو نأخذهم في رحلة!</p>	<p>“Before the end of the semester and the program, Marzouk and I spoke with the volunteers: ‘How can we leave the participants with an unforgettable memory?’ One of the girls said: ‘We can collect money and buy them some toys.’ One of the boys thought about it for a minute and said: ‘Or we can take them on a trip! To the beach for instance.’”</p>	 <p>Figure 3: Volunteers share their ideas</p>

Figure 3 takes place at a later point in the book when Marzouk, Thamer and the school volunteers start the after-school program. Ayman, Mariam and refugees like them attend the program and perform a wide variety of activities that educates them. At the end of the program, Marzouk and Thamer wanted to leave the refugees with a good memory of the program and the school. They round up the volunteers to brainstorm for ideas.

For the interpersonal metafunction, focalization in figure 3 is unmediated, as the reader is not placed in the perspective of any of the characters, and is observing, as the characters depicted in figure 3 are not looking at the reader. In terms of orientation, characters are depicted in proximity to each other, which signifies trust and intimacy. With regards to the ambience, the vibrant colors of their clothes evoke positive emotions in the reader. Turning to pathos and affect, the style is a minimalistic style and the characters in figure 3 are smiling, which highlights positive emotions to the reader.

In addition, there are several items in the speech bubble, which is a form of quantitative graduation. This serves to foreground the variety and abundance of ideas shared. As for the textual metafunction, there are many ideas in the speech bubble. They are also unorganized, placed in the iterating scattered focus group, that is to say, there are many ideas and those ideas are scattered in the speech bubble. This foregrounds the variety of ideas discussed. Therefore, this picture conveys the importance of children and their active participation in presenting ideas and aiding in the after-school program. As for the verbiage, it lists the activities performed by the participants and the volunteers' suggestions. This highlights the importance of the ideas presented by the children. Furthermore, the verbiage mentions that children like Ayman came and were able to participate in useful programs. This further develops the idea of participation in useful programs for all. In addition, the verbiage puts forward the volunteer's ideas to leave a good memory for the refugees, which intensifies the process of presenting ideas and participation. The extract from the source text is as follows:

” قبل نهاية الفصل الدراسي وختام البرنامج، جلست ومرزوق مع المتطوعين نفكر، كيف يمكن أن نمنح المشاركين فيه ذكرى جميلة لا تنسى أبداً؟ قالت إحداهن يمكننا أن نجمع مبالغ ونشتري بعض الألعاب، فكر آخر... أو نأخذهم في رحلة! إلى البحر مثلاً ”

Therefore, the verbiage intensifies the meaning conveyed in the picture.

The suggested translation aims to maintain the source text's content concerning the participants' different activities. In addition, certain sentences were changed from reported speech to active speech to give the children voices, as follows:

“Before the end of the semester and the program, Marzouk and I spoke with the volunteers: ‘How can we leave the participants with an unforgettable memory?’ One of the girls said: ‘We can collect money and buy them some toys.’ One of the boys thought about it for a minute and said: ‘Or we can take them on a trip! To the beach for instance.’”

5. DISCUSSION

The analysis expounds that a social semiotic approach tailored to children's picture books is of utility. Social semiotics has referred to signs as a natural representative of the world that stems from sign-makers social groups (Adami & Pinto 2020). The approach used in the analysis investigates the text multimodally while catering to the genre conventions of picture books. For example, figure 1 serves to introduce one of the key characters in the text's narrative. This character tends to change in later appearances. As such, later depictions, as in figure 2, marks such change. The emotional effect of this change is observed in the child-reader. Another matter worthy of examining is the multimodal consonance present in the text. Ketola (2016) remarks that the verbal mode is only part of the source text in translation. The picture set forth a more specific meaning by visualizing the verbal content. While the visual mode lends itself to the verbal mode, it does not require the verbal mode for its perceived effect.

Painter et al. (2013) remark that the interpretation of a picture book should take into account both verbal and visual modes as both instantiate meaning in a picture book. Rather than taking the pictures for granted, the translator is encouraged to engage with them and situate them in the translational event. For instance, figure 3 is tied with the previous figures narratively. Not just verbally but visually as well. In other words, the translator does not view each translation unit, verbal and visual, on its own. S/he identifies the threads running through the text and ties them together. It is worth mentioning that the suggested translation is not linguistic-based and does not rely on a translational approach. The basis for the suggested translation is multimodal analysis, of what Kokkola & Ketola (2015) called self-reflexivity in translation studies. In the same

vein as Galván (2019), Painter et al.'s framework (2013) can be used to identify such shifts. This may uncover underlying discursive practices pertaining the author's, and more specifically the illustrator's, picture of the ideal child. Hence, translation would not study verbal content only but also visual content. Translation would not study linguistic transfer but all types of semiotic transfer.

Echoing Van Meerbergen (2009), multimodal analysis of children's picture books can be used as a descriptive model to identify the norms governing the semiotization of pictures and how multimodal affordances shape meaning of these modes. These modes do not manifest in isolation. They are governed by socio-cultural norms. This means that illustrations in children's literature can be 'translated' alongside the verbal mode. This may include resemiotization of these illustrations as illustrations in the target text or as verbal descriptions in the verbal mode. These can be identified as shifts. These shifts are norm-governed and alter social and pedagogical outcomes for the child reader. Based on the analysis, the ideal child represented in the text under study is a vulnerable individual. This puts the text under study in the category of constructed children's literature; based on the construction of the writer's view of childhood from the 'grand narrative' the author wishes the child reader to adopt and policies adults should adopt towards children (Rudd 2006).

Then, if we are to problematize pre-established norms regarding the translation of picture books, a multimodal account has to be accounted for. For instance, the depiction style in the text under study portrays the characters in two states, happy and sad. They are happy when they receive care and education and sad when they have to work for a living. The illustrator's work reflects her view of the ideal child. As discussed before, a semiotic mode contains a plethora of meaning-making resources. It is only by looking at how these resources were used, what was placed and what was removed, do we realize the contribution of the visual mode. Hence, multimodal analysis should not focus on social, ideological and cultural aspects in the verbal mode only as the visual mode is the clearest form of representation.

6. CONCLUSION

Picture books entail both visual and verbal modes, which affect meaning and shape the reader (Painter et al. 2013). Hence, this paper utilized the tools proposed by Painter et al. (2013) to extract the meaning displayed in the pictures and link it to the meaning expressed in the verbiage. The meaning in visual and verbal modes was reflected in the suggested translation.

The analysis affected the translation as it intensified the meaning conveyed in the verbal content. Therefore, the intensity of emotions displayed in the visual content, which is not present in the original verbal content of the source text, was added in the translation. Visual analysis revealed how the use of the depiction style and affect affected the overall meaning in the text under study and, in return, how it was reflected in the translation.

Thus, this paper uses a specialized framework for multimodal analysis of children's picture books to allow for informed translational decisions and empirical analysis of translations. There is much to explore that this paper did not tackle. First, there is ample study on picture books and how they create meaning via the interplay of modes. A wider corpus of translated picture books should be analyzed using a dedicated framework, for it would reveal much of the underlying translational practices in the transfer of meaning, not just across languages but modes as well. Second, just as the study of translation norms illustrated translational practices and taboos, a study of transferring the visual mode would reveal underlying procedures and justifications for any alterations or instances of censorship to suit the child reader. Finally, future studies should consider multimodal literacy amongst translation studies, especially considering that translation is not just linguistic, as established before. It is the transfer of meaning contained in semiotic modes.

REFERENCES

- Abdul Hameed Shoman Foundation. 2018. إعلان الفائزين بجائزة 'شومان لأدب الأطفال' للدورة 2017 (Announcing the

- Winners of 'Shoman Award for Children's Literature' 2017)." مؤسسه عبد الحميد شومان (Abdul Hameed Shoman Foundation). 2018. <https://shoman.org/News/ArticleID/790/إعلان-الفائزين-بجائزة>
- Adami, Elisabetta, and Sara Ramos Pinto. 2020. "Meaning-(Re) Making in a World of Untranslated Signs: Towards a Research Agenda on Multimodality, Culture, and Translation." In *Translation and Multimodality*, edited by Monica Boria, Ángeles Carreres, María Noriega-Sánchez, and Marcus Tomalin, 71-93. Routledge.
- Galván, Bruno Echaui. 2019. "Multicolor Translation Shifts: An Analytical Model for Studying Text-Picture Intersemiotic Translation." *Hermêneus. Revista de Traducción e Interpretación*, no. 21: 149-64.
- Golden, Joanne M. 2013. *The Narrative Symbol in Childhood Literature*. De Gruyter Mouton.
- Halliday, Michael Alexander Kirkwood, and Christian MIM Matthiessen. 2013. *Halliday's Introduction to Functional Grammar*. Routledge.
- Hunt, Peter. 2006. "Introduction: The Expanding World of Children's Literature Studies." In *Understanding Children's Literature*, edited by Peter Hunt, 11-24. Routledge.
- Ketola, Anne. 2016. "Translating Picturebooks: Re-Examining Interlingual and Intersemiotic Translation." *Future Focused Thinking - DRS International Conference 2016* 27 (30): 1179-90. <https://doi.org/10.21606/drs.2016.225>.
- Kokkola, Sari, and Anne Ketola. 2015. "Thinking Outside the 'Methods Box': New Avenues for Research in Multimodal Translation." *Vakki Publications* 4: 219-28.
- Kress, Gunther, and Theo Van Leeuwen. 2020. *Reading Images: The Grammar of Visual Design*. Routledge.
- Mahasneh, Anjad A, and Rahaf Abdelal. 2022. "Resemiotization of Illustrations in Children's Picture Books Between English and Arabic." *SAGE Open* 12 (2): 21582440221093364.
- Nikolajeva, Maria, and Carole Scott. 2013. *How Picturebooks Work*. Routledge.
- Nodelman, Perry. 2006. "Decoding the Images: How Picture Books Work." In *Understanding Children's Literature*, edited by Peter Hunt, 138-49. Routledge.
- Oittinen, Ritta. 2004. "Change and Renewal: Translating the Visual in Picture Books." In *Change and Renewal in Children's Literature*. Westport, London: Praeger, edited by Thomas Van der Walt, Felicité Fairer-Wessels, and Judith Inggs, 171-81.
- Oittinen, Ritta. 2002. *Translating for Children*. Routledge.
- Painter, Clare, Jim Martin, and Len Unsworth. 2013. *Reading Visual Narratives: Image Analysis of Children's Picture Books*. Equinox Publishing Ltd.
- Puurtinen, Tiina. 1994. "Dynamic Style as a Parameter of Acceptability." In *Translation Studies: An Interdiscipline: Selected Papers from the Translation Studies Congress, Vienna, 1992*, edited by Mary Snell-Hornby, Franz Pöchhacker, and Kaindl Klaus, 2:83. John Benjamins Publishing.
- Rudd, David. 2006. *Theorising and Theories: How Does Children's Literature Exist?* Edited by Peter Hunt. Routledge.
- Saber, Rand. 2019. *Fkrah Ltghir Ala'alm (An Idea to Change the World)*. Alaan Publishers & Distributors. <https://www.shoman.org/uploads/2019/06/7a0e239e7003382b2e1527c1ef431672.pdf>.
- United Nations. 2019. "نادي أهداف التنمية المستدامة للكتاب." (Sustainable Development Goals Book Club). 2019. <https://www.un.org/sustainabledevelopment/ar/sdgbookclub/>.
- Van Coillie, Jan. 2020. "Diversity Can Change the World: Children's Literature, Translation and Images of Childhood." Edited by Jan Van Coillie and Jack McMartin.
- Van Meerbergen, Sara. 2009. "Dutch Picture Books in Swedish Translation: Towards a Model for Multimodal Analysis." In *Translation and (Trans) Formation of Identities. Selected Papers of the CETRA Research Seminar in Translation Studies*, 1-20.

APPENDIX

Source Text	Target Text
<p>“لم يرد احد ان يفتح لنا او يساعدنا. والمكان موحش، الغنايات عملاً الجدران، وهناك رائحة كريهة في المكان، والغير افتح باب وظهرت من خلفه فتاة صغيرة، سألناها عن بائع العلكة والقال... فقلت: “تقصينون أين؟” بنت علينا الفتاة، نظرنا الي بعضها لكن الصغيرة سمعت لنا بالكول.”</p>	<p>“No one opened the doors or helped us. That place was gloomy; there were writings all over the walls and there was a strange smell. Finally, a door was opened and a little girl appeared behind it. We asked her about the chewing gum and flower necklaces street seller and she replied: “Do you mean Ayman?” We were surprised and looked at each other. What surprised us even more was that the little one let us in.”</p>
<p>“التيها المتباركون بعد ذلك بأنهم صنعوا لوحة فسيفساء قبة رائحة البحر تعليلها في المدرسة للتشرف منهم بقا ما لنا سبناه ألا ان تعطي المتباركون خيارات مختلفة حتى ينجوا ما يعونه وحدهم، الا نستحق جميعها ان نختار.”</p>	<p>“After that, the participants surprised us with a wonderful artistic mosaic painting to hang in the school as an expression of gratitude from them. So that is what we forgot; we should give the participants different options so that they can perform what they love on their own. After all, don't we all deserve to choose for ourselves?”</p>
<p>“قبل نهاية الفصل الدراسي وقيام البرنامج، جلست ومرزوق مع المنظورين نظر، كيف يمكن ان نمنح المشاركين فيه ذكري جميلة لا تنسى ايذا قالت بعد ان يمكننا ان نجعل مبالغ ونشتري بعض الاكواب، فكر آخر... او نلصقهم في راحة الي البحر مثلاً.</p>	<p>“Before the end of the semester and the program, Marzouk and I spoke with the volunteers: “How can we leave the participants with an unforgettable memory?” One of the girls said: “We can collect money and buy them some toys.” One of the boys thought about it for a minute and said: “Or we can take them on a trip! To the beach for instance.”</p>