

The Expected Effect of the Assumed Relationships
between Text and Illustrations on Translated Children's
Stories with Illustrations: Fatema El Maadoul's Sultan
Nabhaan Disappears from Sundostân: A Case Study

التأثير المتوقع للعلاقات المفترضة بين النص والرسوم على قصص
الأطفال المصورة المترجمة: قصة السلطان نبهان يختفي من سندستان
لفاطمة المعدول نموذجًا

Dr. Ekram Hassan Alanwar Hussein Abdelgawad

Translation lecturer

Faculty of Languages and Translation- Pharos University

د/ إكرام حسن الأنور

محاضر بكلية اللغات والترجمة - جامعة فاروس

The Expected Effect of the Assumed Relationships between Text and Illustrations on Translated Children's Stories with Illustrations: Fatema El Maadoul's *Sultan Nabhaan Disappears from Sundostân*: As a Case Study

Abstract:

The study explores the assumed relationships between text and illustrations and their effect on translated children's stories with illustrations. *Sultan Nabhaan disappears from Sundostân* and its translation into English is the story under discussion. The study follows the analytical method to discuss challenges of translating children's stories with illustrations, the assumed relationships between text and illustrations in children's stories, and the expected effect the relationships between text and illustrations have on the translated Arabic story into English. The assumed relationships can be that of *decoding*, *de-strangeness*, *strengthening the intended message*, *dialogic type*, and *translation*. These assumed relationships may exist between the same illustrations and the target text. With the identical illustrations introduced in both texts, such assumed relationships would have an effect that can transcend cultural and linguistic barriers and participate in causing an equivalent or near equivalent effect on receivers of ST and TT.

Keywords: translation of children's literature, children's stories with illustrations, text, illustrations, effect.

التأثير المتوقع للعلاقات المفترضة بين النص والرسوم على قصص الأطفال المصورة المترجمة: قصة السلطان نبهان يختفي من سندستان لفاطمة المعدول نموذجًا

المخلص:

تبحث الدراسة العلاقات التي يُفترض أن توجد بين النص والرسوم وتأثير تلك العلاقات على قصص الأطفال المصورة المترجمة. وقد أُختيرت قصة السلطان نبهان يختفي من سندستان للكاتبة فاطمة المعدول وترجمتها إلى الإنجليزية نموذجًا للدراسة. وتتبع الدراسة المنهج التحليلي للإجابة عن أسئلة البحث وهي: ما تحديات ترجمة قصص الأطفال المصورة؟ ما العلاقات المفترضة بين النص والرسوم في قصص الأطفال؟ ما التأثير المُتوقع لهذه العلاقات على الترجمة الإنجليزية للقصة؟ وقد توصلت الدراسة إلى أن العلاقات بين النص الأصلي والرسوم قد تكون: فك الشفرة، وإزالة أسباب الغرابة، وتعزيز الرسالة المُوجهة إلى القراء، والعلاقة الحوارية، والعلاقة الترجمية. وتفترض الدراسة أن مثل هذه العلاقات قد توجد بين الرسوم نفسها والنص المترجم. وتخلص الدراسة إلى أن وجود الرسوم عينها مصاحبة للنص الأصلي وترجمته قد يجعل النصين يتخطيان الحواجز الثقافية واللغوية ليحدثا تأثيرًا معادلًا أو شبه معادل في قرائهما. الكلمات المفتاحية: ترجمة أدب الطفل- قصص الأطفال المصورة المترجمة - النص -الرسوم -التأثير

**The Expected Effect of the Assumed Relationships between Text and Illustrations on Translated Children's Stories with Illustrations:
Fatema El Maadoul's *السلطان نبهان يختفي من سندستان* *Sultan Nabhaan Disappears from Sundostân*: A Case Study**

This paper investigates the relationships assumed to be found between text and illustrations in children's stories and the effect such relationships are expected to have on translated children's stories. Fatema El Maadoul's *السلطان نبهان يختفي من سندستان* *Sultan Nabhaan Disappears from Sundostân* is the Arabic children's story that is presented as a case study along with its translated text. The paper seeks to reveal the assumed relationships between source text (ST) and illustrations in *Sultan Nabhaan* and explore the effect such relationships may have on the translated text of the story (TT).

Due to the lack of age categorization in Arabic children's stories, it is found that it is not easy to categorize the Arabic story under investigation as a picture book or an illustrated one. The picture book is basically intended for young children, where the story can be told without a text; yet cannot do without pictures. The illustrated book is a book where text and pictures work together to tell the story. As a result, *السلطان نبهان يختفي من سندستان* *Sultan Nabhaan Disappears from Sundostân* can be seen as an Arabic children's story with illustrations.

Literature Review

The following are some studies that handled the relationships between text and illustrations in children's stories:

"Postmodern Picture Books as Multimodal Texts: Changing Trends in Children's Literature" is a study conducted by Shaju Ouseph Nalkara (2018). The paper investigates the significant stylistic changes that took place in postmodern children's picture books. Nalkara argues that there are progressive styles in contemporary children's books that are presented in multimodal texts that contain self-referential elements. The study highlights the modern commercial trends and the advancements of multimedia that have an influence on the field. The author refers to the significance of the visual elements in children's books and how important

it is for the publishing house to be creative in the design and production of such elements. Nalkara concludes that visual elements and words work together to present meaning for child readers, thus the postmodern picture books present a new visual world and a new way of looking at it.

Zhihui Fang (1996) presented a study entitled: “Illustrations, Text, and the Child Reader: What are Pictures in Children’s Storybooks for?”. The paper focuses on two main axes: introducing the main roles played by illustrations in relation to the text in children’s picture books and the significance of such illustrations to the child reader. Fang maintains that the functions of illustrations in picture books can be: to establish the setting, define the characters, develop the plot, introduce a different opinion, contribute to textual coherence, and reinforce the text. On the other hand, illustrations can be significant for child reader as they may motivate him/her to interact with the story, stimulate the child’s creativity, facilitate the child’s understanding of the incidents of the story, and enhance the child’s aesthetic ability. Fang concludes that as illustrations play significant roles in children’s picture books, teachers, authors and illustrators should pay more attention to the interplay of text, pictures and its significance for the child reader.

Joanne M. Golden and Annyce Gerber (1990) have a study entitled: “A Semiotic Perspective of Text: The Picture Story Book Event.” It investigates the nature of the picture story book event from a semiotic approach. The primary aim of the study is to examine how pictures and words relate in picture books. Its second aim is to find out how one picture story book was constructed during teacher-student-text interaction in a second-grade classroom. The classroom event included an oral reading and discussion of the text interpretations of the main character's traits, letters to the author, and illustrations of dream worlds. The picture book was regarded as a potential text with respect to verbal, visual, and performance cues and as a realized text as regards to students' interpretations. The study highlights the role of the semiotic theory in providing insights into the nature of text and text events.

Emily E. Marsh and Marilyn Domas White (2003) present a paper entitled: “A Taxonomy of Relationships between Images and Text.”

They argue that there is a taxonomy of image-text relationships that reflects the ways images and text interact. The study seeks to answer the following research question: how does an illustration relate to the text with which it is associated or what are the functions of an illustration? The paper presents a process that takes place in two stages. The first stage involves the analysis of relevant research in children's literature, dictionary development, education, journalism, library and information design. While the second stage includes the application of the first version of the taxonomy to 954 image-text pairs in 45 Web pages (the pages have educational content for children, along with other items). The taxonomy recognized 49 relationships then classified them in three categories according to the closeness of the relationship between image and text. The study uses qualitative content analysis to analyze four image-text pairs in government publications and discusses the implications of the research for information design.

Reading Contemporary Picturebooks: Picturing Text is a book authored by David Lewis (2012). It examines one of the most significant branches of children's literature - the modern picture book. The book is divided into eight chapters that cover the following topics: the state of the art of modern picture books, the interaction of picture and text, the ecology of picture books, picture book as a process, picture book as a play, postmodernism and picture books, a word about pictures, and concludes with this question as the topic of chapter eight: “ How do picture books come to process meaning?”. It is worth mentioning that Lewis has written picture book as one word as referred to in the title of the book. This book takes a sample of contemporary picture books and examines their distinctive features then suggests a way of characterizing the interaction between words and pictures. The book concludes with an attempt to reconsider the picture book in such a way that can bring pictures, readers and text together.

"Reading Young Children's Visual Texts" is an article written by Sylvia Pantaleo (2005). This article discusses a study that investigates the response of first grade students to eight picture books with meta-fictional

devices. The article focuses on children's visual and written responses to picture books and describes the relationship between the students' visual and verbal texts with regard to storytelling. Parallel storytelling and interdependent storytelling were used to analyze the students' visual and written responses. Data analysis has shown that for seven of the eight picture books, at least one-half of the children's visual and verbal texts were categorized as interdependent storytelling. As a result, the children's images and text relatively imitate the interdependent storytelling nature of the picture books used in the study. The article concludes with highlighting the significance of developing children's visual literacy skills.

In view of what was referred to earlier, none of the studies that addressed the relationship between text and illustrations in children's stories have tackled the relationships between text and illustrations in an Arabic children's story with illustrations and the expected effect they are supposed to have on the translated text of this story. Accordingly, the current study focuses on the relationships assumed to exist between text and illustrations in Fatema El Maadoul's *السلطان نبهان يختفي من سندستان* *Sultan Nabhaan Disappears from Sundostân* and the expected effect such relationships supposed to have on the translated text of the Arabic story into English.

Discussion

The current study attempts to answer the following questions:

1. What are the challenges of translating children's stories with illustrations?
2. What are the assumed relationships between written forms, i.e. the text and visual forms, i.e. illustrations in children's stories with illustrations?
3. How do the assumed relationships between text and illustrations affect the translated Arabic story *السلطان نبهان يختفي من سندستان* *Sultan Nabhaan Disappears from Sundostân* into English?

The paper follows the analytical method to answer the above-mentioned questions while examining The Arabic children's story *السلطان نبهان يختفي من سندستان* *Sultan Nabhaan Disappears from Sundostân* and its

translation into English. The author is Fatema El Maadoul, the translator is Sara M. Enany. The book is presented in 31 pages in big format and hard cover. It is about the Sultanate of Sundostân whose Sultan named Nabhaan has disappeared to give his people the chance to depend on themselves and write down their constitution by themselves. Through this story: “[C]hildren are introduced to democracy and its importance in peoples’ life and the procedures they must go through to establish democracy. Besides they will know what a constitution is and who enacts it...”. It is how the story is publicized in the blurb on the back cover of the translated text.

The illustrator of both ST and TT is Hanady Seleit, i.e. the illustrations are the same for ST and TT. That is why examining this illustrated children’s story along with its translation will manifest the assumed relationships between text and illustrations and the expected effect they have on the translated text.

1. Challenges of translating children’s stories with illustrations

Emer O’Sullivan argues that children’s stories with illustrations represent a special challenge to the translator, as the interaction of illustrations and text can be seen as a complex process. The more the interaction that takes place between words and illustrations, the more the challenges the translator will face (as cited in Lathey, 2006, p. 114).

In the same vein, Gillian Lathey (2006) believes that:

One of the most notable differences between translating for adults and translating for children is the challenge of what Anthea Bell has called a third dimension to the translation process. In addition to source and target language, a translator for children often works with images, either illustrations that punctuate a prose text or, in the case of the modern picture book, an intricate and vital counterpoint between image and text ... Texts that are intertextually and intervistically rich and highly culture-specific are often deemed untranslatable. (p. 111)

According to what [Azizalah Dabaghi](#) and [F. Mohammadi](#) referred to in a paper entitled “Translating Cultural Signs in Children’s Picture Books” (2011, p. 22), Van Meerbergen describes a text where words and pictures have a bilateral interplay as “a multimodal text”: the picture book

will thus be considered as a multimodal text where meaning is created through an interaction between verbal and visual text elements. Meerbergen further defines the “multimodal text” as the one that has more than one semiotic code. In support of this concept, [Dabaghi](#) and [Mohammadi](#) emphasize the fact that Riitta Oittinen (2008), the Finnish translator and illustrator, names picture books as “iconotexts”, i.e. the text that involves two semiotic systems, the verbal and the visual.

O’Sullivan, on the other hand, argues that difficulties arise when pictures and words tell different stories or when the text does not present what can be seen in the pictures. Translation may depict some elements in the TT that were originally seen only in the pictures. In other words, gaps, O’Sullivan maintains, in the ST may be filled by translators in the TT (as cited in Lathey, 2006, p. 114).

In harmony with O’Sullivan’s viewpoint, Gabriele Thomson-Wohlgemuth (1998, pp. 73-75) discusses in a thesis entitled *Children’s Literature and its Translation: An Overview* the concept of consistency between the style of text and illustrations in ST and TT. Thomson-Wohlgemuth presents an interesting point; namely, when the translator finds more incidents and information depicted through illustrations in ST, should s/he translate the written text alone, or add more information to the text to match the illustrations? Another problem arises when sentences in one language are, by its nature, longer or shorter than sentences in the other language. She, thus, raises the issue of proportions between text and illustrations on the page in ST and TT. There are cases where illustrations are the same for ST and TT and the translator has to put the TT around them as in the case of the Arabic story *السلطان نيهان* and its translation as will be presented in the next few lines.

However, Thomson-Wohlgemuth maintains that illustrations should not be examined as separate pieces of art but in the light of their relationship with the written text. She highlights the significance of cooperation between author, translator, and illustrator bearing in mind that this kind of cooperation is necessary to produce a translated text where the style of the text corresponds with the style of illustrations. Translators usually find the contents of ST conveyed primarily through its pictures more often than through the text. This leads to the concept that

the translator needs to see the illustrations of the TT to be able to produce a consistent translation.

In parallel with Thomson-Wohlgemuth's viewpoint, Dabaghi and [Mohammadi](#) (2011, pp. 19/30) suggest the intervention of a new agent, i.e. an art director whose role is crucial to the translation of picture books. They see him/her as a specialist in illustrations and literature. Interestingly, they refer to what Terhande (2009) suggests about the role of such art director, s/he is supposed to read the text submitted by the author and according to the style of the text, choose an illustrator who can make the most relevant relation between the text and the illustrations.

As a result, the work of the translator and the illustrator will be closely connected. Oittinen (as cited in Lathey, 2006) aptly puts it:

[A]ny 'text' to be translated is much more than a mere text. It is the unity of the original text in words and pictures, the creators, and cultural, social, and historical milieu, and text contexts such as the child images, which mirror our cultures and societies. It involves a whole situation with severe different perspectives, and includes what the translator brings to the situation as a being with her/his own background, language, culture, and gender ... I consider translating an act of composition; I consider it a dialogic, carnivalistic, collaborative process carried out in an individual situation. (p. 84)

These are some of the challenges that emerge when translating children's stories with illustrations. What are the relationships that assumed to be found between text and illustrations in children's stories?

2. The assumed relationships between text and illustrations in children's stories with illustration

2.1. Decoding the text. Oittinen introduces a comprehensive perspective of the visual appearance of children's stories with illustrations. It includes not only the illustrations and selection of scenes, but also the cover, the end pages, the title pages, the typeface, the shape and the style of letters and headings, and the book's entire layout. She assumes that such elements have an emotional impact on the child reader (as cited in Lathey, 2006, p. 94). In her book *Translating for children*, Oittinen (2002) stresses the significance of the relationship that these visual elements

have with text and illustrations, “In the interaction of words, sound, movement, and illustration, each detail contributes to the whole” (p. 114). Some authors see the relationship between text and illustrations as a kind of interaction. Abbas Saeedapour and Nasrin Qorbani Sharif (2016, p. 462) suggest that this interaction is undervalued in most books written for children, as illustrations are ‘deemed unworthy’, though they play a significant role in the development of the story by re-narrating it in visual form. “The more dominant the role of the illustrations in the book, the better children can decode the book and understand it on their own” (Saeedapour & Sharif, 2016, p. 464). Saeedapour and Sharif, thus, highlight a role that can be played by illustrations in children’s stories: *decoder of the written text*.

2.2. De-strangeness of the text. Interestingly, Dabaghi and [Mohammadi](#) (2011, pp. 25-26) maintain that there are situations in which the original pictures are transferred to the TT, as in the case of [السلطان نبهان](#) Sultan Nabhaan, and the translator should be aware of the cultural and the unfamiliar aspects or strangeness of the pictures while translating for the young readers. They refer to what O’Sullivan (2005) defined as “strangeness” as what is not familiar to the child reader in the process of acquiring their basic knowledge and experience of the world around him/her. However, O’Sullivan herself, according to them, refers to a study conducted by Saif (1995) about introducing Swedish children’s literature to the Arabic-speaking world that revealed that children do not feel that “strangeness” when dealing with any foreign setting. They are interested, then, in the action of the plot. Moreover, the child’s imagination can transcend any cultural boundaries. Accordingly, there is another role that can be played by the illustrations: the removal of any manifestation of strangeness assumed by the textual elements, whether the setting, or the vocabulary or the characters, etc. Thus, the assumed relationship, here, between text and illustrations can be the ‘*de-strangeness*’ of some textual elements.

This relationship can be applied to [السلطان نبهان](#) Sultan Nabhaan’s story and its translation. Paradoxically, what can be described as ‘strange’ is the way the faces of the characters are drawn in this story. Such faces may be seen ‘strange’ by ST readers as well as TT readers. People’s faces

do not look this way in the Arab world; the Arab children do not see these figures in every day's life. It might be that the illustrator would like to add a touch of surrealism to the characters. Moreover, people are not dressed in the way they are dressed in the pictures nowadays in the Arab world neither royals nor common people as shown in figure. 1.



Figure. 1: Common People wearing unfamiliar clothes

Thus, the Arab children may assume that people who put on these outfits do not belong to today's world: they came from an old sultanate that once existed on an Arab territory. On the other hand, the English-speaking child cannot recognize whether these people belong to modern times or old times, for them they belong to the Arab culture in general. As a result, the concept of *strangeness* is maintained for ST as well as TT receivers. Thus, the strangeness of illustrations can be a factor that causes similar, or almost similar effect of the story on both ST and TT receivers. In the same vein, O'Sullivan argues that the language of pictures is generally recognized as international, capable of transcending linguistic and cultural boundaries. She wonders how we can speak of translating pictures in picture books when, in most cases, these remain materially unchanged (as cited in Lathey, 2006, p. 113).

2.4. Strengthening the message supposed to be transmitted. Oittinen (2002, pp. 106-108) highlights how illustrators can manipulate the written text; they may add or omit or may make the reader pay special attention to certain parts of the text. She refers to what Uri Shulevitz wrote in his book *Writing with Pictures* that the task of illustrations in a picture book

is to tell the story in a different way. Moreover, she mentions that George Shannon (2002) claims that the way in which a picture shares information can change the message transmitted. Nevertheless, in some cases it restricts the information or distorts them. Consequently, illustrations may either strengthen the message through repeating what is said in words by pictures or they may add something to the message, something that words do not tell. There are no signs of manipulating the text in Sultan Nabhaan's story, i.e. the incidents are retold in the illustrations in both ST and TT. Accordingly, the assumed relationship between text and illustrations can be that of *strengthening the message supposed to be transmitted to the child reader*.

2.5.A dialogic relationship. Interestingly, Oittinen adopts a new perspective when she assumes that there is a dialogue that may take place between persons and things. In reading, for example, it takes place between the reader and a book. There can be, thus, some kind of dialogue between words and pictures and between pictures and readers in illustrated books. Oittinen describes translating illustrated texts as a special field with its own language. In an original work, the author, illustrator, source-language readers, and publishers are involved in a dialogic relationship. In a translation, this relationship develops to include a translator interpreting the text and illustrations, target-language readers with a different cultural background, possibly a new publisher, and even a new illustrator, all are in a collaborative dialogue (as cited in Lathey, 2006, pp. 90-95). Thus, the assumed relationship between text and illustrations can be *of a dialogic type*.

2.6. Translation. Oittinen (2002, pp. 109-111) goes further to suggest that any illustrated text has sound and an inner rhythm that the reader can feel. The Finish illustrator and translator introduces what Uri Shulevitz holds as the similarities between picture books and films. Shulevitz believes that by telling a story through visual rather than linguistic means, a picture book can be seen as a dramatic experience. A picture book, thus, is closer to films, silent films, than to other kinds of books. In films and picture books, the story is told not only by text and illustrations, but also by sound and movement, even if these elements are not as obvious in picture books as they are in films. As a result, Oittinen (2002, pp. 113-

114) argues that illustrations can be understood as a form of *translation* in the sense that it is another way of interpreting the original text though pictorially.

In the same vein, Nilce M. Pereira (2008, p.104-107) suggests that pictures in illustrated books are intersemiotic translations of the text. Consequently, the text can be recognized as the primary source because it is usually the first work to be created, while pictures can be derived from it. However, the opposite may happen: when Dickens started as a novelist, according to Pereira, he was assigned to make a story for the illustrations drawn by Robert Seymour.

Moreover, Pereira argues that illustrations can be seen as translations because as a process, the methodologies employed by illustrators are mostly the same as those adopted by translators to translate a text; and as products, illustrations play a very significant role in the reception of the literary work, so that the visual creation of the pictures is very similar to the verbal creation of the text during translation. He maintains that illustrations not only re-create the literary and cultural values of the text, but multiply those values into different cultural systems each time the work is illustrated. They, thus, act as rewritings of the text into different cultures, in a similar way as translations do. Accordingly, the assumed relationship between text and illustrations can be that of *translation*. This relationship is regarded as the most important among all the relationships in this argument.

Consequently, Pereira suggests three ways through which illustrations can translate the text, the most relevant technique to this argument is "reproducing the textual elements literally in the picture". According to this technique, translators and illustrators may share common translation procedures such as addition, omission, condensation and other activities that are related to verbal translation and that can also be relevant to illustrations. Interestingly, Pereira refers to what Tymoczko (1999) describes as the metonymic nature of translation that can also be applied to illustrations. As there can be some linguistic, and cultural values that cannot be wholly presented in the translated text, translators have to make choices: they may choose to highlight some elements, or some aspects, of the ST; in this case some parts or aspects of the ST may

stand for the whole. Pereira maintains that this technique can be applied to illustrations as well: illustrators can make choices, and select only certain aspects or scenes or passages in the text to present in the pictures, which will represent the text as a whole. Accordingly, on page 7 of the ST of Sultan Nabhaan, the idea of cleaners who no longer clean city streets is referred to by a broom that is left amid the rubbish in an upside-down position. The neglected broom was selected to represent the whole idea of uncleanliness and dirt that spread all over the city as shown in figure. 2.



Figure. 2: Position of broom denotes uncleanliness of the city

Moreover, Pereira (2008, p. 108) refers to what David Bland (1958) suggests that metonymy can be viewed in illustration not only in the relationship of the pictures with the parts of the text they represent, but also from the perspective of the pictures themselves, as they can also be presented partially: a character's arm or leg can stand for his/her whole body, or a window can symbolize a house, and so on. So, the artist can use metonymy as a technique of illustration. To refer to the concept of the metonymic nature of illustrations in Sultan Nabhaan's story, on the cover page only Sultan Nabhaan's head is presented in big shape occupying a considerable part of the hard cover to symbolize the whole figure of the Sultan as shown in figure. 3.

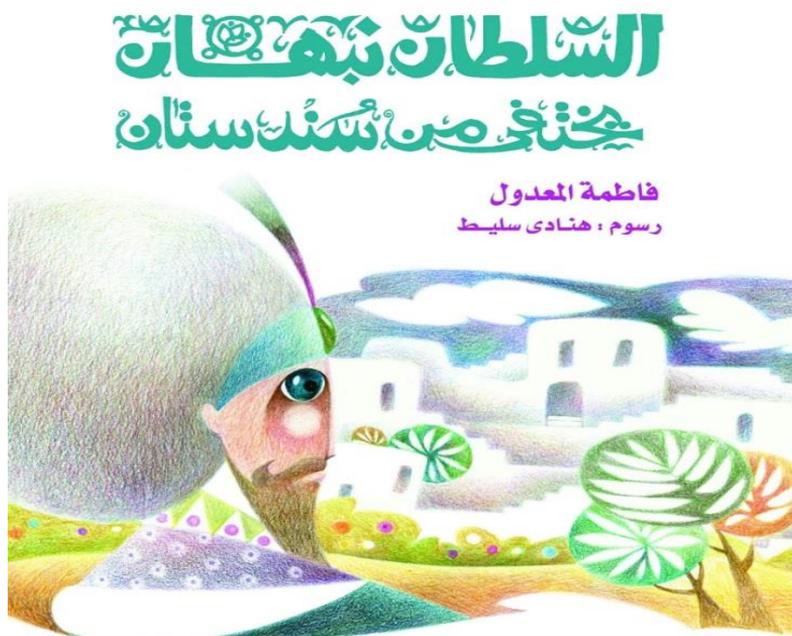


Figure. 3: Face of the Sultan as a symbol of the whole body

Importantly, Pereira (2008, p .109) maintains that literal translation can occur in illustration when the textual element in an event or passage in the text is fully (or mostly) presented in the illustration. To apply this concept to the story, in the meeting of Sultana Habbahana with different groups of the people of Sundostân, they divided themselves into circles with each circle including people who belong to certain profession (farmers, fishermen, teachers, etc.). The Sultana seemed to be satisfied with their ability to organize themselves. All these meanings expressed in the written text were wonderfully presented in the illustration that took place in the middle of the two opposing pages 12 &13 as shown in figure. 4.

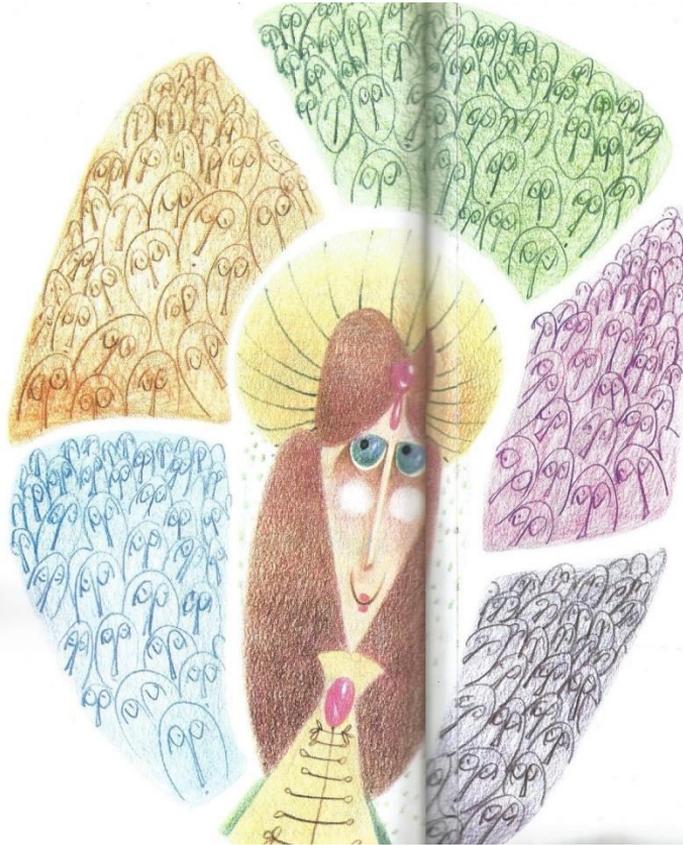


Figure. 4: Sultana surround by her people organized in groups

On the other hand, Pereira (2008, p. 110) highlights the significance of the position of characters in illustrations. To apply this concept to the story, the position of Sultana Habbahana in the middle of the illustration with two of her four children on both sides gives her prominence in the picture. This location highlights her position and gives the child reader the impression of the centrality of her status in the kingdom particularly with the absence of her husband Sultan Nabhaan. Moreover, this can be applicable to her four children depicted around her with the older offspring closer to her and the younger on both sides as shown in figure. 5.



Figure. 5: Position of Sultana in the center of her family

Interestingly, [Dabaghi and Mohammadi \(2011, pp. 29-30\)](#) contend that Kress and Leeuwen postulate that the elongation of the shapes, whether horizontally or vertically, can suggest different meanings. For example, vertical elongation concentrates the distribution between top and bottom that creates some tendency towards hierarchy: the top for the most important and the bottom for the less important. To apply this technique to the story, on pages 30 & 31 to the very end of the book, Sultan Nabhaan appears, finally, in the story in very big shape with an aura around his head, in some exaggeration, splitting the written text into halves. With the use of vertical elongation in illustration, Sultan Nabhaan's figure symbolizes his great status among his people who looked so small compared to his gigantic figure as shown in figure. 6.



Figure. 6: Sultan Nabhaan's appearance at the end of the story

In view of what is referred to earlier, the relationships that are assumed to exist between text and illustrations in Sultan Nabhaan's story are that of *interaction*, *decoding*, *de-strangeness*, *strengthening the intended message*, *dialogic type*, and most importantly *translation*. The question, now, is how can the assumed relationships between ST and illustrations affect the relationships supposed to exist between TT and the same illustrations in Sultan Nabhaan's story?

3. The expected effect that the assumed relationships between ST and its illustrations have on the TT and the same illustrations as seen in Sultan Nabhaan's story

In the case of Sultan Nabhaan's story, the translation process came after the creation of illustrations; they are *ready made illustrations for the TT*. The translator did her best to match such illustrations to the translated text. As a result, the TT can be seen as having the same assumed

relationships that the ST has with the illustrations. The translated text of Sultan Nabhaan, thus, may have the assumed relationships of *decoding*, *de-strangeness*, *strengthening the intended message*, *dialogic type*, and most importantly *translation* with the illustrations.

Moreover, as the author, the illustrator, and the translator share the same cultural and linguistic background, this can be regarded as an advantage; they might have had less disagreement on the final layout of the story. That's why the general layout of the translated book of Sultan Nabhaan is typical of the layout of the ST book. It seems as if the translator was allowed to fill the space allocated for the text with the translation. The only difference between the ST and TT is the direction of writing the text: the Arabic text is written from right to left while the English translation is from left to right with the illustration distributed around the text in both cases. This may bring the two versions of the story in some kind of harmony. Thus, the Arab children who have some knowledge of English language and have read the ST in Arabic will find it easy to follow the incidents in English with the same illustrations that would make the story familiar to them. The English-speaking child reader, to whom the translated story is directed in the first place, will read the same translated text and see the same illustrations that the Arab child has seen.

In the light of what is mentioned earlier, it is highly likely that illustrations or otherwise the same illustrations presented along with ST and TT and the assumed relationships that both texts can have with these illustrations may bring the ST and TT closer. In other words, the influence of the identical illustrations in ST and TT can transcend the cultural barriers and cause or participate in causing an equivalent (if any) or near equivalent effect on the receivers of ST and the receivers of TT. That brings to light the concept of *equivalence of effect* or near equivalence of effect of the Sultan Nabhaan's story and its translation on the Arab child reader and English-speaking child reader as well.

Conclusion and Future Study

The current paper has examined the assumed relationships between text and illustrations and their expected effect on translated children's story *السلطان نبهان يختفي من سندستان* *Sultan Nabhaan disappears from Sundostân*. The study concludes that the assumed relationships between ST and illustrations can be that of *decoding*, *de-strangeness*, *strengthening the intended message*, *dialogic type*, and most importantly *translation*. With the same illustrations being presented in the TT, these relationships that are assumed to be found between ST and illustrations can exist between illustrations and TT. Consequently, such assumed relationships would have an effect that can transcend the cultural and linguistic barriers and cause or participate in causing an equivalent (if any) or near equivalent effect on the receivers of ST and the receivers of TT as well.

Nonetheless, there is a need to analyze the expected effect that the assumed relationships between text and illustrations have on ST and TT receivers via thorough methods and tools in future studies.

References

- Dabaghi, A. M. (2011). Translating cultural signs in children's picture books. *Journal of Teaching Language Skills (JTLS)*, 30(1), 17-42. doi:<https://dx.doi.org/10.22099/jtls.2012.392>
- El Maadoul, F. (2006). *Sultan Nabhaan disappears from Sundostân*. Cairo: Nahdet Misr Publishing & Printing.
- Fang, Z. (1996). Illustrations, texts, and the child reader: What are pictures in children's storybooks for? *Reading Horizons: A Journal of Literacy and Language Arts*, 37(2), 130-142. Retrieved from https://scholarworks.wmich.edu/reading_horizons/vol37/iss2/3/
- Golden, J. M. (1990). A semiotic perspective of text: The picture story book event. *Journal of Reading Behavior*, 22(3), 203-219. Retrieved from <https://journals.sagepub.com/doi/abs/10.1080/10862969009547707>
- Lathey, G. (Ed.) (2006). *The translation of children's literature: A reader*. Clevedon: Multilingual Matters LTD.
- Lewis, D. (2012). *Reading contemporary picturebooks: Picturing text*. London, UK: Taylor & Francais . doi:<https://doi.org/10.4324/9780203354889>
- Marsh, Emily E; White, M. D. (2003). A taxonomy of relationships between images and text. *Journal of Documentation*, 59(6), 647-672. doi:<https://doi.org/10.1108/00220410310506303>
- Nalkara, S. O. (2018). Postmodern picture books as multimodal texts: Changing trends in children's literature. *AWEJ for Translation & Literacy Studies*, 2(1), 88-96. doi:DOI:<http://dx.doi.org/10.24093/awejtls/vol2no1.6>
- Oittinen, R. (2002). *Translating for children*. Taylor & Francis E-Library. Retrieved from <http://www.translationindustry.ir/Uploads/Pdf/Translating%20for%20Children.pdf>
- Pantaleo, S. (2005). "Reading" young children's visual texts. *Early Childhood Research & Practice*, 7(1). Retrieved from <https://ecrp.illinois.edu/v7n1/pantaleo.html>
- Pereira, N. M. (2008). Book illustration as (intersemiotic) translation: Pictures translating words. *Meta*, 53(1), 104–119. doi:<https://doi.org/10.7202/017977ar>
- Saeedipour, A.; Sharif, N. Q. (2016). An intersemiotic anylysis of pictures in translated and non-translated children's literature. *Studies in English Language Teaching*, 4(4), 461-472. doi: <https://doi.org/10.22158/selt.v4n4p461>
- Thomson-Wohlgemuth, G. (1998). *Children's literature and its translation: An overview*. (Master's Thesis). Retrieved from <https://ar.scribd.com/document/235571525/Children-s-Literature-and-Its-Translation>
- المعدول، فاطمة. (2004). *السلطان نبيهان يختفي من سندستان*. القاهرة: نهضة مصر للطباعة والنشر والتوزيع.