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Understanding Images Themes by Children: A Multicritical Discourse Approach to "Cinderella"

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Abstract

This study employs multimodal critical discourse analysis (MCDA) to investigate how literary works, particularly children's short stories, can be analyzed through the integration of critical discourse analysis and social semiotics. Focusing on two versions of Cinderella by Marcia Brown and Muhammad Attia Al-Ibrashi, the research examines how imagery aids in understanding literary texts and its impact on children at different developmental stages. It also explores whether the authors' styles reflect their cultural and ideological backgrounds and whether they impose their ideologies on young readers or encourage independent thought. The study addresses key questions, such as the semiotic elements used in the texts, how authors reflect their ideologies and cultures, and whether children can comprehend stories through images alone. Hypotheses suggest that both texts employ diverse semiotic resources, reflect the authors' cultural biases, and use persuasive strategies to convey their beliefs. The study is limited to the analysis of the images and texts by using two models combining Kress and van Leeuwen's (2006) visual semiotics and van Dijk's (2000) sociocognitive model, the study analyzes data collected from kindergarten and primary school students through structured interviews. Findings reveal that MCDA effectively analyzes short stories, and the authors' styles differ due to their cultural backgrounds. Visual elements significantly impact children, with representational (57.45%) and interactive (53.19%) meanings playing key roles in engagement. Compositional meaning (48.94%) highlights the skillful use of semiotic resources like framing and color. The study concludes that linguistic and visual resources enhance children's motivation, critical thinking, and language skills.

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المستخلص

تستعمل هذه الدراسة التحليل النقدي متعدد الوسائط (MCDA) للتحقيق في كيفية تحليل الاعمال الأدبية، وخاصة القصص القصيرة للأطفال، من خلال دمج التحليل النقدي للخطاب والسميائيات الاجتماعية. من خلال التركيز على نسختين من قصة "ندريلا" لمرشيا براون ومحمد عطية الابراشي، تقدم الدراسة على النظر في كيفية مساعدة الصور في فهم النصوص الأدبية وتأثيرها على الأطفال في مراحل نموهم المختلفة. كما تستكشف ما إذا كانت أساليب المؤلفين تعكس خلفياتهم الثقافية والايولوجية، وما إذا كانوا يفرضون ايديولوجياتهم على القراء من خلال الصور فقط، تفترض الفرضيات أن كلاً من النصين يستعملان موارد سيميائية متنوعة، وتعكسان تحيزات ثقافية للمؤلفين، وتستعملان استراتيجيات إقناعية لنقل معتقداتهم. وتقتصر الدراسة على تحليل الصور والنصوص باستعمال إنموذجين يجمع بين السيميائيات البصرية لكريس وفان ليوين (2006) وإنموذج فان دايك (2000) السوسيو-معرفي. يتم تحليل البيانات التي تم جمعها من طلاب رياض الأطفال والمرحلة الابتدائية من خلال مقابلات منظمة. تكشف النتائج أن التحليل النقدي متعدد الوسائط (MCDA) أداة فعالة لتحليل القصص القصيرة، إذ تختلف أساليب المؤلفين بسبب خلفياتهم الثقافية. تؤثر العناصر البصرية بشكل كبير على الأطفال، إذ تؤدي المعاني التمثيلية (57.45%) والتفاعلية (53.19%) أدواراً رئيسة في تعزيز التفاعل. ويُبرز المعنى التركيبي (48.94%) الإستعمال الماهر للموارد السيميائية مثل التأطير ولألوان. وتخلص الدراسة الى أن الموارد اللغوية الأربعة. كما يمكن للصور البصرية وحدها أن تساعد الأطفال على فهم القصص، مما يبرز أهمية السرديات الشاملة والمحفزة في أدب الأطفال.

الكلمات المفتاحية: تحليل الخطاب النقدي المتعدد، ادب الطفل، القصص القصيرة، تعددية الوسائط، الثيمات.

1. Introduction

1.1. Aims of the Study

The present study has several aims; Firstly, exploring how the short story is analyzed by using multi critical discourse analysis. Secondly, regarding their background and culture, writers the same or different style so Mercia Brown and Mohammad Attia's style is to be investigated. Thirdly, understanding the short story through using images alone. In addition, revealing the impact of the images on children of different ages. Furthermore, Investigating whether the writers of the story investigated have a certain ideology to convey and are they biased to a certain ideology. Lastly, investigating whether the writers of the children's short story under investigation direct children to follow the writers' ideology or to support and reinforce the children's own thoughts.

1.2. Statement of the Problem

We often acknowledge that both text and images play a crucial role in conveying meaning, yet images alone can sometimes effectively communicate ideas and intentionally reflect the author's thoughts. Despite this, there has been little effort to comprehensively analyze the interplay between images and text. Many individuals focus on a single aspect—either text or speech—while most researchers prioritize images, overlooking the integration of both elements in their analyses.

Traditionally, researchers have considered spoken or written language as the primary source of meaning. However, various other mediums contribute to the transmission of social constructs and knowledge. Visual images, in particular, have a significant impact on viewers, especially children. Writers embed their ideologies, cultural norms, beliefs, values, and thematic messages within multimodal language, using images as a powerful tool to shape children's perceptions. The effectiveness of images depends on various factors such as clarity, size, resolution, framing, characters, and modality. Since no text is truly neutral, every text carries ideological influences.

Although numerous studies have explored multimodal critical discourse analysis in literature, there remains a gap in research on the multimodal discourse analysis of children's short stories. To the best of researchers' knowledge, this area has not been deeply examined. This gap in the literature

serves as the motivation to investigate the impact of visual elements on children's comprehension and engagement with stories.

1.3. Research Questions

The study raises the following questions:

1. What are the semiotic elements used in the texts chosen?
2. Do the writers of the two versions reflect their own ideological themes, culture, and beliefs through their works?
3. How do the writers persuade their readers of their beliefs and goals?
4. Does comprehending a text written for children needs to conduct the verbal and the visual images or one of them in the text?
5. Can the child tell a story by depending on the images alone without being exposed to the main text?

1.4. Hypotheses

The present study hypothesizes that:

1. There are various semiotic resources in both texts.
2. The writers of the two versions reflect their own ideological themes, culture, and beliefs through their works.
3. The writers persuade their readers of their beliefs and goals through using simple language and style.
4. To comprehend a text for children is to conduct the verbal and the visual image in the text.
5. A child can tell a story without being exposed to the main text.

1.5. Model of Analysis

The current study adopted an eclectic model; Kress and van Leeuwen (2006) and van Dijk (2000). Kress and van Leeuwen provided insightful information on how meaning is created in a world that is visually oriented. The investigation focuses on the semiotic resources involved in the construction of meanings in short story (Cinderella). These semiotic resources provide insights into the unfolding of the storylines in the observed texts. While, van Dijk (2000) expressed discourse structure, cognitive and social structure.

1.6. Multimodality

Multimodality, is a concept developed in the last two decades, refers to the combination of various semiotic resources in communication, such as images, speech, writing, layout, gestures, and proxemics, and is a growing field of research focusing on representation and communication studies (Adami, 2016:12).

Researchers always focus on language, spoken or written, in transmitting meaning but still there are other sources that transmit social constructions and social knowledge. In the last decade, multimodal discourse analysis has gained a wide area. According to Gunther Kress, there are many modes like; image, writing, layout, music, gesture, moving image and so on. These modes represent 'representation and communication' metafunctions Modes which are the sources of meaning differ from one to another. For example, pictures can tell what words can't and vice versa. Every mode has its own meaning and this meaning differs and changes from one society to another (Dennis, 2016).

The field of multimodality began to rapidly evolve and advance after the year 2005. Academics from many fields of study are starting to employ the terms "multimodal" and "multimodality." This is the time when new researchers are taking up previously established avenues in multimodal research, while the pioneers of the discipline are still contributing fresh insights and ideas to advance their own study. As an example, Kress and van Leeuwen (2006) published *Reading Images: The Grammar of Visual Design* in its second edition. First published in 1996, this work is a key contribution to the subject of multimodality and one of the very few that is devoted solely to the development of a new theory. The authors improved sections in the first version (1996) regarding the distinctions between language and visual communication in the second version (2006). They also introduced some more general semiotic principles that link not only language and image but all the various modes in multimodal communication (Yang, 2019:126).

Furthermore, children literature plays a significant role in communication as it enables language users to use verbal and nonverbal effectively for different purposes. Thus, improving this competence enhances language users' ability to comprehend.

1.7. Multimodal Critical Discourse Analysis

Discourse analysis, visual communication, and multimodality have all been the subject of much writing by University of Technology Sydney professor and dean of Arts and Social Sciences Theo van Leeuwen. Introducing Social Semiotics, Global Media Discourse, The Language of New Media Design, and Discourse and Practice: New Tools for Critical Discourse Analysis are just a few of the books the author has authored (Lindstrand, 2010:84) van Leeuwen (2005: 281) states that "the combination of different semiotic modes – for example, language and music – in a communicative artefact or event".

Table 1. Halliday's Metafunctions and Kress and van Leeuwen's Representations

Halliday's semiotic metafunctions	Kress and van Leeuwen's representations
1. Ideational function It stands for describing the world	1. Representational representation It stands for visual resources, interaction and relations between the people in the image.
2. Interpersonal function It represents the participatory function of language.	2. Interactional representation It represents relations between the viewer, image producer and people in the image.
3. Textual function Expresses the relation of the language to its environment.	3. Compositional representation It expresses the combination of representation and interaction to make full meaning.

1.8. Critical Discourse Analysis

Prior until recently, CDS was frequently known as critical discourse analysis (CDA), a term that originated with Fairclough's 1989 book Language and Power. In this regard, Critical Discourse Analysis "is a problem-oriented and transdisciplinary set of theories and methods that have been widely used in educational research" (Rogers, 2011 p. 1).

On the other hand, Van Leeuwen (2015, as cited in Aljarallah 2017) states that CDA "is the study of people who live in isolated areas and have comparable linguistic habits. Conversely, analysis is the process of dissecting anything in order to analyze each component". Thus, Aljarallah, 2017, as cited in Al-Zubaidi, 2022) provides an account of the relationships between discourse and social power, which is one of the primary purposes of CDA.

Moreover, Hussein et al. (2020) mention that a group of scholars working under the auspices of Critical Linguistics (CL) developed CDA in the 1970s. It is

a branch of linguistics that examines a text's linguistic features in relation to the social, cultural, and ideological meanings of words and expressions.

In other words, CDA's primary objective is to expose the ideology present in a given setting. As such, it is evident that CDA may be utilized to analyze books because discourse is linked to a collection of literary works and genres like speech, novels, and conversation (Cook, 1990). Since storytelling involves different structural categories and conditions that place restrictions on the teller (who), the receptor (whom), circumstances, and the way (how) in specific cultures, CDA is concerned with analyzing a story or novel (text) from a sociolinguistics perspective (Al Khotaba, 2022).

Similarly, van Dijk (1998, as cited in Ali, 2023) emphasizes that CDA focuses on examining and analyzing spoken and written texts to identify the discursive foundations of bias, inequality, and power. In particular, it looks at the production and maintenance of these discursive sources in specific historical, social, and political contexts. Furthermore, Sheyholislami (2001) states that "CDA aims at making transparent the connections between discourse practice, social practice, and social structure, connections that might be opaque to the lay person"(p. 1).

Likewise, Widdowson (2007) argues that CDA is a method that focuses on how language is used to exert social power, ideology, and belief. Thus, Rahimi and Riasati (2011) characterize CDA as a methodology that enables scholars, students, and educators to examine textual components at both the macro and micro linguistic levels.

Additionally, according to Van Dijk (2001), (CDA) "is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context" (p. 352). In fact, he argues that demonizing and negatively portraying others can both reproduce and intensify social and political conflict (Elnaili, 2018).

1.9. Child Literature

Literature is defined as language, as it serves as the medium through which literary writers express their artistic viewpoint, enhancing their understanding of the world (Junaid, 2017). Furthermore, Mrs. Obi, Rebecca (2009, pp.5-6) states that "literature refers to all writings relating to a matter in hand. At its narrowest, literature refers to a special kind of writing of a country like Nigerian literature or French literature". Literature is the study of artistic creations like books, theater, prose, and poetry. It encompasses various types of statements and human activities, including children's games, songs, and stories. Literature is distinguished from history by its method and language, as it transforms ideas and notions. It is a product of language, allowing writers to express their artistic perspectives and enhance our understanding of the world. Children's literature is defined as "literature exclusively about children," focusing on simple themes, relationships, and language. It is often used to teach moral lessons and reinforce societal values.

According to Muhammad and Hafeez, (2020, p.2), the genre "is a short story which in different writers' opinions is, —a short story must have a single mood and every sentence must build towards it".

Beck (1991, p.770) defines a short tale as "a work of fiction that can generally be read in one sitting. Like other works of fiction, short stories contain characters, plots, setting, and themes. The plot usually contains one main conflict.". Accordingly, Applebee (1997, as cited in Al Katabee and Wayees, 2020), that a short story is "a fictional prose narrative that usually takes up less than twenty book pages. Short stories are usually built on a plot that consists of these elements: introduction, conflict, complications, climax, and resolution. Short stories usually have only one or two major characters and one setting" (P.753).

1.10. The Short Story (Cinderella): Background

Cinderella is the world's most famous fairy tale. The story was first translated into English by Charles Perrault, who published *Cendrillon* in *Histoires ou contes du temps passé* in 1697 (Iona & Opie, 1974). Since then, it has inspired over 700 variations across different countries and cultures. The

earliest Cinderella-style story in Europe was *La Gatta Cenerentola*, written by Giambattista Basile and published in Italy in 1634 (Cashdan, 1999).

Numerous Western adaptations of Cinderella have become classic examples of fairy tale themes, such as resilience, kindness, and transformation (Tran, 2012, as cited in Nguyet, 2017). The protagonist is a beautiful, kind-hearted girl who suffers abuse from her selfish stepsisters and cruel stepmother. Despite her hardships, she overcomes adversity and ultimately marries a prince, achieving a happy ending.

In Vietnam, the story is known as *Tấm Cám* and is divided into two parts. In the first part, *Tấm* reclaims her rightful place as the bride, while in the second part, she subtly takes revenge by killing her stepsister and stepmother. This version reflects cultural nuances and moral lessons unique to Vietnamese storytelling (Nguyet, 2017).

Cinderella is a timeless folktale with thousands of versions worldwide. Originally written by Italian author Giambattista Basile in 1634, the most famous version is by French author Charles Perrault in 1697. This French version introduced iconic elements like the pumpkin, fairy godmother, and glass slipper. Walt Disney adapted this version for his animated film *Cinderella* in 1950. The story follows Cinderella, a kindhearted girl who is mistreated by her stepmother and stepsisters. Despite her hardships, Cinderella clings to her mother's advice to "have courage and be kind." The tale highlights themes of resilience, kindness, and transformation.

In summary, Cinderella is a timeless tale that has been retold in countless ways across the globe. Its universal themes of resilience, kindness, and triumph over adversity continue to resonate with audiences of all ages and cultures.

2. Data Analysis

2.1. The Visual Analysis of Cinderella

Data analysis involves examining and interpreting collected data to uncover patterns, meanings, and insights relevant to the study. In this section, the analysis is conducted using Kress and van Leeuwen's (2006) model. Visual analysis focuses on the imagery and visual elements associated with Cinderella, including illustrations and symbolic representations. This analysis helps reveal how visual

elements contribute to the narrative, reinforce social themes, and shape viewers' perceptions.

2.1.1. The Visual Analysis of Cinderella (The English Version)

Images can reveal significant insights into multimodality, as they may unintentionally or implicitly reflect the ideologies of the creators. Thus, the current chapter explores and analyzes two versions of Cinderella—the English and Arabic versions—based on Kress and van Leeuwen's (2006) model of multimodal analysis. The visual analysis of the English version consists of (26) images, which will be examined in relation to the three metafunctions: representational meaning, interactive meaning, and compositional meaning.

Image 1



Note Adopted from (Brown, 1954, P.3)

a . Representational Meaning

Conceptually, this image follows a **symbolic process**, because instead of showing a character acting dynamically, it shows them in a static state. The image of the character, who is probably Cinderella, cleaning a dish in a big basin suggests an archetypal depiction of servitude and adversity. The tiled walls and kitchen utensils in the scene emphasize her position in a home. The **analytical process** is demonstrated by the way Cinderella is grouped according to her activity, attire, and posture, indicating her inferior position in the family. There is also an implied **classificational process**, where, in contrast to her subsequent metamorphosis in the story, she is situated within a larger social hierarchy.

On the narrative, the image includes an **actor**, Cinderella, who is carrying out a task—dishwashing. The downward tilt of her head and the movement of her hands in the water, which expresses fatigue or resignation, serve as the vector. The dish she is cleaning is the object of her action, which emphasizes the labor theme (**Goal**). Her hands and body demonstrate engagement with the task, which is consistent with an action process. Additionally, there is an implicit reactionary

process because her expression suggests emotional depth by expressing quiet contemplation rather than active resistance. Cinderella's relationship with the items in her immediate environment also emphasizes her loneliness and her servitude.

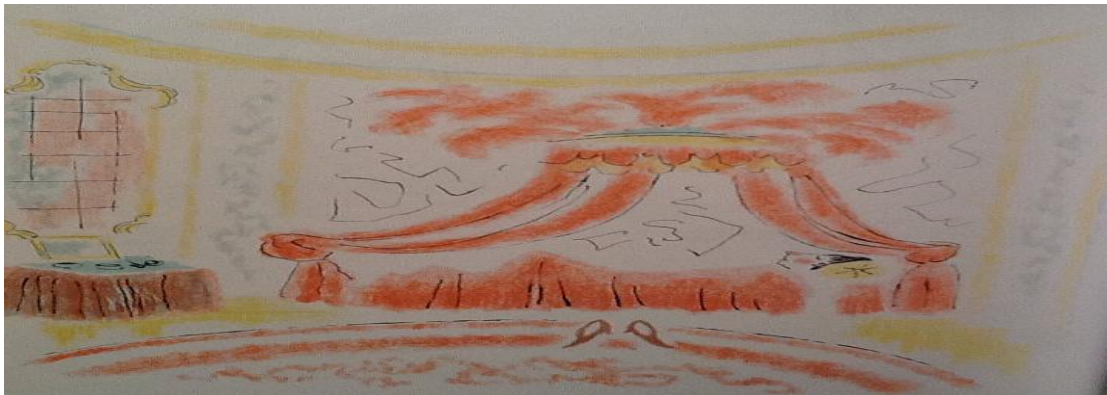
b. Interactive Meaning

Because Cinderella **looks down** and doesn't make **eye contact** with the viewer, the **gaze** and viewer interaction suggests an **offer gaze**. This conveys a feeling of **distance**, enabling the viewer to view her from a distance without being directly involved. The image's slightly raised **angle**, which is a high-angle shot, gives the observer control over the subject and emphasizes Cinderella's weakness and inferior status. The **medium shot** used in the framing's social distance and power offers a **neutral** yet personal interaction that enables viewers to sympathize with her predicament while keeping a certain amount of distance.

c. Compositional Meaning

Cinderella occupies the **center** of the **information value**, which is organized in a structured manner. While the right side offers fresh information with Cinderella as the main focus, the **left side** depicts the provided information with kitchen elements that provide context. The **upper part** alludes to the romanticized scene of her limited existence, while the **lower part** emphasizes the actual—her lowly work. The contrast between her vivid yellow hair and the subdued background creates salience, directing the viewer's attention to her face. While maintaining a melancholic tone, the gentle pastel colors lessen the scene's harshness. Cinderella is framed to detach her from her surroundings, and the empty space surrounding her emphasizes how alone and isolated she feels.

Image 2



Note Adopted from (Brown, 1954, P. 4)

a. Representational Meaning

Conceptually, the image depicts a lavish bedroom scene that is motionless and **static**, this image serves as an example of a **symbolic process**. Richness, power, and royalty are symbolized by the bed, furniture, and the prominent red-orange drapery. An **analytical process** is evident in the structured arrangement of the bed, table, and mirror; each piece adds to the overall sense of luxury and distinction while remaining unique. Additionally, the image contains classificational elements, as the room depicted suggests aristocracy or nobility, a high **social class**. Narratively, this image does not show an **actor** acting out a scene, in contrast to a dynamic scene. The curved flow of the drapery, on the other hand, can be interpreted as the **vector** since it directs the viewer's attention to the bed, which becomes the composition's **goal**. The way the various items interact (for example, the table and mirror) suggests a well organized, practical area for affluent people. The arrangement suggests a movement in the viewer's eyes toward the bed even though there isn't a clear **action process**. The mirror invites the viewer to imagine someone using the space by subtly implying an absent human presence. This is a subtle **reactional process**.

b. Interactive Meaning

Since there are no human figures in the image, there is neither **direct** nor **averted gaze**. The viewer is an **observer** rather than a **participant** in the interaction between the viewer and the environment. The viewer can **gaze down** at the room because the image is presented from a slightly elevated perspective. This **high-angle** view conveys a feeling of authority and **distance**, as if the observer is looking around the room from an outside, potentially commanding vantage point. The image's framing points to a medium shot, which offers a well-balanced viewpoint. It produces a **neutral interaction** in which the observer can enjoy the space's details without feeling unduly close to it. The perception that this is a private, potentially restricted area intended for the elite is strengthened by the **distance**.

c. Compositional Meaning

Information Value refers to a structured composition to the spatial arrangement. The table and mirror symbolize the well-known and useful components of a bedroom, reaffirming the established elements of leisure and personal grooming **Left (Given information). Right (New information)** side

should be the focus of attention because of the bed and opulent drapery, which highlight luxury and new significance. **Top (Ideal representation)** refers to the elaborate ceiling and upper draperies accentuate the space's idealized beauty by serving as symbols of grandeur, aspiration, and aristocratic elegance. While bottom (**Real**) refers to the bed and floor area serve as the image's foundation and symbolize the room's true purpose as a comfortable and restful place.

Salience: The bed and red-orange drapery draw attention right away because of their striking hue and prominent positioning. The **viewer's attention** is drawn to the bed as the main focal point by the contrast between the rich textiles and the subdued background. **Framing** is a sense of unity created by the visual connections between the image's components. A unified and harmonious composition is created by the curved bed, symmetrical drapes, and well-organized furniture arrangement, all of which support the idea of exclusivity and luxury.

Image 3



Note Adopted from (Brown, 1954, P. 5)

a. Representational Meaning

Because it depicts a **still moment** of reflection rather than an ongoing event, this image is **conceptual** rather than narrative. Sitting close to the fireplace, the young woman—likely Cinderella—has a dejected and reflective expression (**Actor**). Emotions like sadness, loneliness, or waiting are symbolized by the girl's posture, facial expression, and environment. Perhaps influenced by Cinderella, the fireplace and ashes allude to adversity and suggest themes of neglect or servitude. Supporting elements like the fireplace and ashes highlight the girl's condition as the main subject, and the gentle, pastel colors heighten the

melancholy atmosphere. She might stand for oppression, servitude, or tenacity in a **social hierarchy** within a **narrative framework**. Despite being mostly **still**, the image suggests longing or careful consideration of something outside the frame by using her **gaze** and body posture to communicate a **reactional process**. A laborious role is reinforced by her passive sitting position and the ashes, which suggest previous activity. Her loneliness and introspection are highlighted by the composition's **framing** elements, which heightens the scene's emotional impact. She exudes fatigue and resignation with her body slightly slouched and her head resting on her hands. The rustic surroundings and fireplace in the setting further emphasize the idea of isolation and servitude. The lack of strong **action** lines or vectors highlights how motionless the scene is.

b. Interactive Meaning

The girl in the image is not **looking directly** at the viewer; instead, she is **looking away**, at the clothes or the fireplace. By positioning her as an **object** of observation and highlighting detachment, servitude, or duty, this "**offer**" **gaze** turns the viewer into a **passive observer**. Furthermore, by making her appear smaller and weaker, the slightly **elevated vertical angle** emphasizes themes of oppression and vulnerability while reinforcing a power imbalance. Additionally, the viewer can observe her actions and emotions without experiencing full intimacy thanks to the medium shot framing, which maintains a neutral level of engagement. Her status as a servant or worker rather than an equal participant in the viewer's world is further reinforced by this distance.

c. Compositional Meaning

The **information value** places the woman in the **lower** half of the image, reinforcing a sense of humility and powerlessness. The **salience** is created by the contrast between her golden hair and the muted background, drawing attention to her face and expression. The warm orange glow of the fireplace provides secondary **salience**, adding to the mood of warmth and isolation. The **framing** is subtle, with the surrounding architectural elements providing an enclosed, somewhat confined space, emphasizing her loneliness.

To sum up, the **visual analysis** of the **English** version demonstrates that the three meanings—representational, interactive, and compositional—collaborate and interact to create cohesive and engaging images that attract the viewer. **Firstly**, the **representational meaning** is associated with the **classification** and

analysis of participants, while the **interactive meaning** focuses on how these participants engage with the viewers. **Finally**, the **compositional meaning** emerges from the interplay of the two, organizing the **visual elements** to enhance the overall narrative.

Moving on to the **textual analysis**, the author employs a varied style by combining images and written text. Specifically, the author uses simple and complex words to appeal to children, alongside a mix of colorful and colorless images. However, some colorless images lack precision, though they serve to convey simplicity or introspection. In contrast, colorful images evoke joy and fantasy. Additionally, the author strategically places images before, after, or alongside the text, often spanning the entire page, and employs a diverse range of colors to enrich the visual experience.

Furthermore, the author incorporates culturally specific language, clothing, and character depictions to reflect their culture, beliefs, religion, and identity. For instance, the characters' attire and linguistic elements are carefully designed to align with the author's cultural background, adding depth and authenticity to the narrative.

In terms of **visual** storytelling, the use of colorful, colorless, large, and small images plays a crucial role in enhancing reader engagement and emotional connection. On one hand, colorful images convey joy, fantasy, or heightened emotions, while colorless images symbolize simplicity, seriousness, or introspection. Similarly, large images, which dominate the page, are used to depict significant events or main characters, evoking a sense of grandeur or importance. On the other hand, small images emphasize minor details, transitional moments, or supporting elements, creating intimacy and controlling the narrative's pace. This variation in size and color establishes a visual hierarchy, guiding the viewer's attention and emotional response.

Moreover, the interplay of color and size in storytelling adds layers of meaning and evokes complex emotions. For example, large, colorful images often symbolize triumph or pivotal moments, while small, colorless images focus on introspection or transitions. By doing so, these strategies create emotional depth, narrative contrast, and engagement, effectively complementing themes such as triumph and transformation.

In conclusion, the integration of visual and textual elements, through the strategic use of color, size, and culturally specific details, enhances the storytelling experience. Ultimately, this approach not only captures the viewer's attention but also deepens their emotional connection to the narrative, making it both visually and emotionally compelling.

2.1.2. The Visual Analysis of Cinderella (The Arabic Version)

The visual analysis of the Arabic version of Cinderella focuses on examining the interplay between verbal and visual elements to understand how meaning is constructed and conveyed. This version includes (29) images, each contributing to the narrative through representational, interactive, and compositional meanings. By analyzing these images, the study explores how the Arabic adaptation reflects cultural nuances, engages the viewer, and enhances the storytelling experience. The analysis will delve into the use of color, size, and placement of images, as well as how culturally specific elements, such as clothing and language, are integrated into the visual narrative. This approach aims to uncover how the Arabic version of Cinderella uses visual storytelling to connect with its audience, evoke emotions, and convey themes of resilience, transformation, and cultural identity.

Image 1



Note Adopted from (Al-Ibrashy, 2005, P. 3)

a. Representational Meaning

The **representational**, **interactive**, and **compositional** meanings of the given image can be examined using Kress and van Leeuwen's visual design model.

First, the **representational meanings** show that the image uses a **conceptual representation** because it shows a still, motionless scene. The elaborate attire and physical arrangement specifically represent the family's unity, roles, and social standing in a symbolic process. The **analytical process** also categorizes the subjects as members of a cohesive nuclear family. The figures' close proximity to one another and the way their hands overlap suggest a familial and emotional bond. On the other hand, the absence of any dynamic actions or visible **vectors** supports the image's **narrative** emphasis on **relationships** rather than movement.

b. Interactive Meanings

Going on to **interactive meanings**, the **subjects' gaze** is very important. By **looking outward** but not directly at the observer, the adults display an **offer gaze**, which invites observation without requiring participation. The child's **downward gaze** at the doll, meanwhile, conveys their individual focus. Furthermore, the **eye-level** placement and **frontal angle** create **equality** and **neutrality**, enabling the viewer to relate to the subjects without submission or dominance. In terms of **social distance**, the family's close-up photography establishes intimacy and a sense of personal connection between the viewer and the group being portrayed.

c. Compositional Meanings

Finally, the arrangement of the elements makes the **compositional meanings** clear. The structure of the **information value** is **top-to-bottom** and **left-to-right**. The woman and child on the **right** represent the "**new**" or **central** focus, while the man on the left stands for the "**given**" or traditional authority. Furthermore, while the **lower portion** of the image emphasizes the "**real**" (practical elements like the doll symbolizing nurturing), the **upper portion** highlights the "**ideal**" (aspirational qualities like unity and care). The figures are the main focus in terms of **salience** because of their **central placement**, intricate details, and striking contrast. Last but not least, the floral border visually unifies every component and strengthens their kinship (**Framing**).

Image 2



Note Adopted from (Al-Ibrashy, 2005, P. 5)

a. Representational Meaning

Starting with **representational meanings**, the given image can be analyzed using Kress and van Leeuwen's model. Given that the scene is motionless and static, it is obvious that a **conceptual representation** is being used. Because of their mutual proximity and **relational** grouping, the figures in the image are linked, indicating symbolic processes that emphasize their social or familial roles. These individuals are **analytically classified** into three distinct roles based on their elaborate clothing, facial expressions, and physical gestures: the child is the dependent, the younger adults are family members, and the older woman is a matriarchal figure. Furthermore, the absence of dynamic action or obvious vectors supports the **conceptual** emphasis on **relationships** and identity rather than story development.

b. Interactive Meanings

As we move on to **interactive meanings**, the **viewer's gaze** and **interaction** with the figures are important. By turning their heads away from the audience, most participants display an **offer gaze**, which invites observation rather than active participation. They do, however, indirectly communicate with the viewer through their facial expressions, which express feelings like discontent, laughter, or reflection. Furthermore, the **eye-level perspective** and **frontal angle** create a neutral posture that puts the viewer on an equal footing with the subjects. Additionally, a balanced sense of **social distance** is produced by the **medium-shot framing**, which encourages both detachment and connection.

c. Compositional Meanings

Lastly, the arrangement and focus of the image can be used to analyze its **compositional meanings**. The younger girl on the **left** may symbolize innocence or conventional expectations (the "**given**"), while the older woman and the main figure take center stage as the "**new**" or focal points. The **information value** is organized from left to right. The "**ideal**" or aspirational parts of their interactions are represented by the faces and decorative elements at the **top** of the image, while the "**real**" or grounded parts are represented by their arms and small gestures at the **bottom**. **Salience** is notable because of the vivid colors, fine details, and **central** placement of the red-clad figure and the elderly woman. The participants are visually linked by the holly-framed border that encloses them and highlights their **relationships**.

Image 3



Note Adopted from (Al-Ibrashy, 2005, P. 7)

a. Representational Meaning

To begin with, the **representational meanings** focus on the **conceptual** and **narrative** elements depicted. The image primarily uses a **symbolic process**, as the central figure—a young girl covering her face while crying—conveys a sense of sorrow or mourning. The lack of **dynamic movement** suggests a **conceptual** representation, emphasizing the static and reflective nature of the scene. Moreover, the inclusion of symbolic objects, such as the bouquet of roses tied with a ribbon, reinforces the emotional tone and hints at themes of loss or remembrance. In terms of **analytical processes**, the girl is positioned as the focal

element, with her **actions** and placement providing emotional context to the scene.

b. Interactive Meanings

Moving on to **interactive meanings**, establishing a connection requires both viewer **interaction** and **gaze**. Interestingly, the girl's hands cover her face, preventing her from making **direct eye contact**. By allowing the viewer to witness her vulnerable state instead of taking part in it, this **offer gaze** fosters a reflective and sympathetic bond. Furthermore, the **frontal angle** places the observer in the role of an equal, neither **superior** nor **inferior** to the subject. The viewer can feel close enough to sympathize while still keeping a suitable **emotional distance** thanks to the medium shot framing, which produces a balanced sense of engagement.

c. Compositional Meanings

Lastly, the arrangement and emphasis of the elements clearly convey the **compositional meanings**. The girl occupies the center of the vertically organized **information value**, indicating that she is the main subject. While the **lower portion** of the image—the girl's posture and tears—represents the "**real**" or practical emotions of grief, the flowers on the right may stand for the "**ideal**" or aspirational elements, such as remembrance or tribute. Additionally, the girl is brought to the viewer's attention by the striking contrast between the white bed, the dark dress, and the intricate floral arrangement. The way the scene is **framed**—especially with the curtain on the **left** and the roses on the **right**—creates a small, private area that emphasizes the girl's emotional state and sense of loneliness.

In summary, the **visual analysis** of the **Arabic** versions demonstrates that the three meanings—**representational**, **interactive**, and **compositional**—collaborate and interact to make the images more engaging and relatable for viewers. Each meaning plays a distinct role. Specifically, the **representational meaning** pertains to how participants are classified and analyzed, while the **interactive meaning** relates to the ways in which participants engage with the viewers. Finally, the **compositional meaning** arises from the interaction between the representational and interactive aspects, ensuring a cohesive presentation.

Moreover, the analysis of the **Arabic text** highlights that the author skillfully varies the use of images and written text to enhance the narrative. For example, the author employs all three meanings to diversify his style. In terms of language, he alternates between simple and complex words to capture the interest of children. Additionally, he integrates colorful and colorless images; however, it is worth noting that some of the colorless images are not always precisely presented. Furthermore, the placement of the images is varied, with some appearing before the referential text and others after it. Notably, the images are often presented across the entire page and feature a range of colors to maintain visual appeal.

Additionally, the author reflects his culture, beliefs, religion, and identity through language and culturally specific elements. For instance, he portrays the characters with simplicity, ensuring they align with linguistic and cultural norms. Furthermore, the clothing of the participants is appropriate and culturally reflective, further emphasizing the author's identity and values.

In conclusion, the author's strategic use of imagery, text, and stylistic elements not only makes the narrative engaging for children but also effectively conveys his cultural identity and beliefs. Through the integration of the three meanings, the author creates a visually and culturally rich experience for the audience.

2.2. The Critical Analysis

Critical analysis serves as a foundation for supporting visual analysis. In examining two versions of Cinderella, various themes emerge. The most significant themes are selected, as they have the greatest impact on children.

2.2.1 The Critical Analysis of Cinderella (The English Version)

Cinderella, a well-known children's tale, serves as a powerful medium for transmitting social norms and moral lessons. Mercia Brown's retelling reinforces societal values and develops characters through rhetorical and linguistic devices. Van Dijk's (2000) model is selected for this analysis due to its effectiveness in uncovering the ideological, social, and linguistic structures embedded in the text. This interdisciplinary framework not only identifies surface-level themes but also reveals deeper power dynamics, ideologies, and discourse strategies. By

examining both the content and its framing, Van Dijk's model provides a comprehensive approach to literary analysis.

According to Van Dijk's (2000) sociocognitive paradigm, Cinderella employs linguistic and rhetorical techniques to construct characters, activate cognitive frameworks, and reflect broader social structures. The story reinforces moral oppositions and societal ideologies, shaping readers' perceptions through discourse. Utilizing Van Dijk's model, this study conducts a Critical Discourse Analysis (CDA) from three key perspectives: textual, cognitive, and social. The model's primary focus is on how discourse both reflects and sustains social hierarchies, ideologies, and power relations. Through this framework, the following themes emerge in Mercia Brown's retelling, reflecting her underlying ideologies.

1. Social Class and Hierarchy

A group of individuals who have comparable economic, social, and cultural standing within a community are referred to as members of the same **social class**. In a society or organization, hierarchy is the arrangement of people or groups according to their status, authority, or power.

"Cinderella slept on a wretched straw pallet in a miserable garret away up in the top of the house. Her sisters lay on beds of the latest fashion in fine chambers with inlaid floors and great mirrors in which they could admire themselves from the tops of their silly heads to the bottoms of their feet". (Appendix A)

The **discourse dimension** of the text highlights its use of language and rhetoric to convey ideology and meaning by drawing a sharp distinction between Cinderella's living situation and her stepsisters' privileges. Through adjectives such as "wretched," "miserable," and "silly," the language evokes strong emotions, emphasizing Cinderella's suffering while underscoring the vanity of her stepsisters. Furthermore, descriptions like "beds of the latest fashion" and "fine chambers" draw attention to the sisters' opulence, whereas references to Cinderella's "wretched straw pallet" and "miserable garret" symbolize poverty, eliciting sympathy from the reader. Similarly, nouns such as "straw pallet," "garret," and "inlaid floors" accentuate the stark contrast between luxury and destitution. Moreover, the moral opposition between suffering virtue and indulgent cruelty is reinforced through the structural juxtaposition of Cinderella's impoverished circumstances with her sisters' lavish lifestyle. This use of emotive

language and vivid imagery draws the reader into the narrative, heightening the impact of the moral and social contrasts.

In addition, the cognitive dimension examines how the text activates mental models, schemas, and ideologies within the reader's mind. For instance, Cinderella is framed as a virtuous and long-suffering character, while her stepsisters are portrayed as egotistical and vain. Lexical choices such as "wretched," "miserable," and "silly," as well as actions like Cinderella sleeping in a garret or her sisters admiring themselves in mirrors, contribute to shaping these mental models. Furthermore, cultural schemas, including the "wicked stepsisters" archetype and the "virtuous sufferer," assist readers in interpreting the characters' roles and anticipating the story's moral resolution. Notably, the text subtly reinforces ideas about social hierarchy and morality, implying that pride and status are linked to corruption, while humility and suffering often signify virtue. These mental models align with cultural norms that denounce arrogance and reward modesty.

Lastly, the **social dimension** explores how the text mirrors and reinforces cultural norms, power dynamics, and social structures. The narrative illustrates a hierarchical dynamic where Cinderella occupies the lowest position in her household, while her stepsisters enjoy comfort and indulgence. This imbalance reflects broader societal hierarchies, where those in power, such as the stepsisters, wield control over the less privileged, like Cinderella. Additionally, the stark contrast between Cinderella's "wretched" state and her sisters' "fine chambers" underscores the inequitable distribution of wealth and power. Cultural values regarding morality and gender roles also emerge, as Cinderella's endurance and humility align with expectations for women to face adversity silently, whereas the stepsisters' vanity critiques materialistic and superficial values. While highlighting Cinderella's moral superiority through her inner virtue, the text critiques the superficiality of the upper class, as represented by the sisters' obsession with fashion and mirrors. Thus, the passage intertwines these dimensions, reinforcing its social, cognitive, and rhetorical depth.

The **visual analysis of image (2)** corroborates the textual analysis, vividly illustrating the stark contrast between luxury and poverty. This visual representation reinforces the discourse, cognitive, and social dimensions, aligning with the ideological and thematic contrasts highlighted in the text. The

jury is likely to agreed with the current analysis, as the image effectively conveys social inequality, emphasizing Cinderella's moral suffering against the backdrop of her stepsisters' opulent wealth.

2. Virtue and Morality

A **virtue** is a characteristic or attribute that is seen desirable or morally right in an individual. The term **morality** describes a set of values, norms, and principles that establish boundaries between right and bad behavior.

"The poor girl put up with everything. She dared not complain, even to her father. He would only have scolded her, because alas! he was tied hand and foot to his wife's apron strings". (Appendix A)

The **discourse dimension** of the text effectively employs language and rhetoric to express ideology and meaning by emphasizing Cinderella's goodness and suffering. For instance, adjectives like "poor" and phrases such as "put up with everything" evoke sympathy for Cinderella, portraying her as a resilient and patient individual. Additionally, expressions like "dared not complain" and "scolded" underscore her obedience and the oppressive nature of her environment. Moreover, the metaphor "tied hand and foot to his wife's apron strings" vividly illustrates the father's helplessness, thereby reinforcing the imbalance of power in the household. By contrasting Cinderella's suffering with her father's passivity, the text highlights Cinderella's virtue despite hardship. Furthermore, the use of emotive language and striking imagery increases the impact of the moral and social contrasts, engaging the reader on a deeper level. From a **cognitive perspective**, the text shapes mental models of the characters, portraying the father as weak and obedient while presenting Cinderella as a virtuous and long-suffering individual. Lexical choices, such as "poor," "dared not complain," and "scolded," alongside the depiction of Cinderella's hardships and the father's subjugation, reinforce these mental representations. Additionally, cultural schemas like the "weak father" archetype and the "virtuous sufferer" trope are activated, aiding readers in understanding the characters' actions and anticipating the story's moral resolution. Moreover, the text perpetuates ideas about morality and social hierarchy by linking moral failure to weakness and inaction while associating virtue with suffering and patience. These mental

models align with cultural norms that value perseverance and humility, further embedding these ideologies within the narrative.

On the **social dimension**, the text mirrors and reinforces cultural norms, power dynamics, and social structures. Specifically, it depicts a hierarchical structure within the household, where Cinderella holds the lowest position and her stepmother wields authority over both her and her father. This mirrors broader societal hierarchies, where those in power—such as the stepmother—dominate those beneath them, including Cinderella and her father. The father's inability to protect Cinderella, exemplified by the phrase "tied hand and foot to his wife's apron strings," underscores the power dynamics within the family. Furthermore, the narrative reflects cultural expectations about morality and gender roles, as Cinderella's endurance and modesty align with societal ideals that expect women to suffer silently. Conversely, the father's weakness highlights the negative consequences of male passivity, while his subservience to his wife critiques patriarchal systems that fail to protect the virtuous. Consequently, the text intertwines these dimensions to create a layered and meaningful critique of social and moral structures.

In line with the textual analysis, the visual analysis of **image** (3) highlights the social, cognitive, and discourse aspects. The oppressive home environment, Cinderella's suffering, and her passivity are all depicted in vivid detail in the illustration. The jury concurs with the current interpretation because the image does a good job of capturing her struggles, which include oppression, loneliness, and tenacity. The moral contrast between cruelty and virtue is strengthened by this visual representation, which also heightens the story's emotional impact.

2.2.2 The Critical Analysis of Cinderella (The Arabic Version)

1. Patience and Endurance

The capacity to tolerate delays, hardships, or suffering without losing composure or acting irritably or furiously is known as **patience**. The capacity to tolerate pain, suffering, or adversity for a prolonged amount of time is known as **endurance**.

" وَقَدْ صَبَرْتُ سِنْدْرًا صَبِيرًا جَمِيلًا ، مُحْتَمِلَةً هَذِهِ الْمَعَامَلَةَ الظَّالِمَةَ ، قَانِمَةً بِمَا فِي الْحَيَاةِ مِنْ ظُلْمٍ ، وَحُزْنٍ ، لَا تَشْكُو سُوءَ حَظِّهَا ، وَلَا تَذْكُرُ مِنْ سُوءِ بِالْمَعَامَلَةِ وَحِرْمَانِهَا ثَرْوَةَ أَبِيهَا ، وَالْحُكْمَ عَلَيْهَا بِالْعَمَلِ طُولَ النَّهَارِ ، وَجُزْءًا كَبِيرًا مِنَ اللَّيْلِ ، مَعَ الْاسْتِمْرَارِ فِي أَهَانَتِهَا وَاحْتِقَارِهَا" . (Appendix B)

From a **discourse perspective**, the text vividly portrays Cinderella's resilience and perseverance through expressive and evocative language. Phrases like "صَبْرًا جَمِيلًا" (beautiful patience) and "محتملة هذه المعاملة الظالمة" (enduring this unfair treatment) underscore her moral fortitude and strength. The repeated enumeration of injustices she faces, from arduous labor to persistent humiliation, contrasts her noble character with the harsh conditions she endures, highlighting her grace under pressure. This deliberate juxtaposition emphasizes her inner dignity and perseverance despite adversity.

Cognitively, the narrative activates mental models of virtue and injustice, inviting readers to view Cinderella as a symbol of moral superiority and inner strength. Her refusal to lament her misfortune—"لَا تَشْكُو سُوءَ حَظِّهَا" (she does not complain about her bad luck)—fosters a cognitive framework that links patience with moral elevation. This narrative structure reinforces the idea that resilience and steadfastness are admirable traits in the face of hardship. The detailed depiction of her struggles and unwavering tenacity evokes empathy in readers, aligning them with the story's moral compass, which extols endurance as a path to eventual fulfillment.

From a **sociological standpoint**, the text reflects and critiques societal norms related to gender, class, and power. Cinderella's plight mirrors the systemic marginalization of the weak, particularly women, within patriarchal and hierarchical structures. Her relentless labor and humiliation exemplify the disproportionate burdens placed on women in traditional societies. At the same time, her quiet acceptance may reflect cultural ideals of selflessness and patience, values often celebrated in stories to promote moral virtues and social cohesion. However, the narrative's focus on her ultimate triumph subtly critiques these oppressive systems, offering a vision of justice and hope for the disenfranchised. Through this lens, the text weaves a compelling commentary on societal norms while celebrating resilience and eventual redemption.

In depicting Cinderella's hardship and perseverance, the visual analysis of image (6) mostly agrees with the textual analysis. The moral framework and thematic coherence may have an impact on the jury's interpretation of Cinderella's tale. They might concur that the visual analysis, which emphasizes resiliency, oppression, and victory, is consistent with the textual message. They

might, however, challenge the representation of passive endurance, which would reinforce submission, if they incorporate feminist or postcolonial critiques.

2. Transformation and Magic

The term "transformation" describes a significant or drastic alteration in shape, nature, appearance, or personality. Using supernatural powers, forces, or rituals to affect people, things, or the natural world is known as magic.

فَمَسَّتِ الْخُورِيَّةُ الْفَنَرَانَ وَاحِدًا وَاحِدًا بِعَصَاهَا السَّحَرِيَّةِ ، فَتَحَوَّلَتْ إِلَى سِتَّةٍ مِنَ الْجِيَادِ الْأَصِيلَةِ الْمُعَدَّةِ
لِلْعَرَبَاتِ الْخَاصَّةِ ، رَقَبَاتُهَا مَقْوَسَةٌ عُذَّةٌ زَهَبِيَّةٌ بَدِيعَةٌ . (Appendix B)

From a **discourse standpoint**, the language of the text highlights the remarkable and enchanted aspect of metamorphosis, a key element of the fairy tale genre. The phrase "فَمَسَّتِ الْخُورِيَّةُ الْفَنَرَانَ وَاحِدًا وَاحِدًا بِعَصَاهَا السَّحَرِيَّةِ" (the fairy touched the mice one by one with her magic wand) emphasizes the mystical and supernatural nature of the transformation. This metamorphosis, described vividly as "فَتَحَوَّلَتْ إِلَى سِتَّةٍ مِنَ الْجِيَادِ الْأَصِيلَةِ" (transformed into six purebred horses), is brought to life through detailed imagery. Words like "رَقَبَاتُهَا مَقْوَسَةٌ" (their necks were arched) and "عُذَّةٌ زَهَبِيَّةٌ بَدِيعَةٌ" (adorned with exquisite golden harnesses) underscore the beauty and grandeur of the newly transformed horses, elevating them from humble creatures to symbols of majesty and strength.

From a **cognitive perspective**, this metamorphosis activates schemas related to magic, change, and symbolic elevation. Mice, often associated with weakness and insignificance, are transformed into majestic horses, which symbolize grace, power, and nobility. This dramatic shift resonates with readers' conceptual models of upward mobility and the potential for profound transformation through external intervention. The narrative's theme of empowerment is reinforced by the detailed depiction of the horses' posture and adornment, evoking images of sophistication and grandeur. Additionally, the story strengthens the cognitive link between magical intervention—embodied by the fairy's wand—and the ability to transcend ordinary limitations, instilling a sense of wonder and possibility.

Socially, the transformation reflects cultural values and aspirations related to social mobility and the role of external forces in achieving greatness. Mice, representing the lower or disadvantaged classes, are contrasted with horses,

which symbolize power, aristocracy, and high status. This metamorphosis mirrors societal hopes for transformation and upward mobility, suggesting that even the most humble beginnings can lead to greatness under the right circumstances. Furthermore, the fairy's role as the agent of change underscores the theme of benevolent intervention, a common narrative device in which an external force enables the protagonist to realize their potential. This reflects broader societal ideals of fairness and progress, even within rigid hierarchies, reinforcing the belief in the possibility of transcendence and empowerment.

All things considered, the textual and visual analyses of **image (14 and 16)** provide a deep comprehension of the story in question, assisting one another in their investigation of theme, symbolism, and cultural significance. This multifaceted approach would probably be appreciated by the jury members, who would recognize the value of integrating various forms of analysis to enhance the narrative experience.

3. Results and Discussions

The study analyzed different types of images and texts for two versions English and Arabic. The study analyzed various types of images and uncovered several significant findings. To begin with, it was observed that the two writers reflect their own ideologies, which they share with their respective groups. Moreover, these writers actively support children's beliefs, religion, and cultural norms by incorporating moral lessons, hidden advice, and values into their works. In addition, well-formed images were found to have a substantial influence on children by utilizing elements such as framing, colors, size, and clarity. Importantly, objects that are precisely identified tend to be more attractive and engaging than those that are vague or imprecise. A short story can be analyzed using multi-critical discourse analysis. Furthermore, the study revealed that the writers effectively use words and rhetorical devices to impact their viewers and readers. This indicates that both the visual and written elements play an essential role in addressing specific issues. Additionally, understanding a short story can be achieved either through images alone, text alone, or a combination of both, depending on the context. Notably, images have a profound impact on children of different age groups. It is worth mentioning that the texts analyzed employed similar semiotic resources, including colors, size, gaze,

gestures, layout, angle, and distance. However, the Arabic writer made more extensive use of these resources compared to the English writer.

In terms of ideology and themes, the study highlighted that the two writers express their cultural perspectives and intentions to persuade their viewer of their beliefs and goals. Interestingly, comprehension of children's texts can be achieved by analyzing textual and visual elements either together or independently. Through statistical analysis, it was discovered that the representational meaning in the kindergarten and primary school samples accounted for (57.45%), reflecting the high selectivity of characters and elements in the images. Similarly, the interactive meaning scored (53.19%), emphasizing how the writers encourage engagement with the images and events of the story.

On the other hand, the compositional meaning scored slightly lower at (48.94%). This indicates that the writers skillfully shaped the images by employing various semiotic resources, such as framing, colors, and layout. Another significant finding was that visual elements tend to impact females more strongly than males in that they provided the researcher with detailed answers in the interview. Lastly, the critical analysis offered a comprehensive understanding of the textual, cognitive, and social dimensions, thereby providing valuable insights into the interplay between visual and written elements in storytelling for children.

Finally, The story's skillful use of interwoven themes, rhetorical language, and gorgeous descriptions enhances the reader's enjoyment by effectively conveying places, events, and participants. The English adaptation of Cinderella, on the one hand, emphasizes moral superiority, forgiveness, and transformation, which clearly embody Western ideals of kindness and personal resilience. On the other hand, the Arabic translation places greater emphasis on family responsibilities, deference to elders, and social harmony, reflecting its cultural context. When it comes to gender norms, Cinderella is portrayed in the English version as a passive recipient of magical intervention, thereby perpetuating traditional stereotypes. In contrast, the Arabic version challenges these conventional norms by depicting Cinderella as actively influencing her destiny. Furthermore, it highlights her moral character, patience, and strength, showcasing a more dynamic portrayal of her agency.

In terms of language style, the two versions diverge significantly. For instance, the Arabic text employs poetic and introspective language, focusing on the characters' emotions, moral lessons, and internal conflicts such as patience, and faith in God. Meanwhile, the English text uses descriptive language that emphasizes sensory details and employs direct dialogue to convey the story's themes and emotions such as begged and forgiveness.

Moreover, the moral lessons in the two versions reveal key cultural differences. Specifically, the English version emphasizes forgiveness, adherence to rules, and the idea of inner worth. Conversely, the Arabic version prioritizes patience, endurance, and virtue, while also critiquing social injustices. Thus, these differences reflect the distinct cultural values embedded in each narrative. Symbolism, likewise, plays a significant role in both versions. In the English version, Cinderella's transformation into a luxurious gown and glass slippers symbolizes her.

4. Conclusions

Based on the results and findings, the study has come up with the following conclusions:

1. The two writers use various semiotic resources in the two versions. This verifies hypothesis no (1) which reads as "there are various semiotic resources in both texts".
2. The two writers reflect their ideological themes which they share with their community. This verifies hypothesis no (2) which reads as "The writers of the two versions reflect their own ideological themes, culture, and beliefs through their works".
3. The writers persuade their readers of their beliefs and goals through using attractive, simple language and style. This verifies hypothesis no (3) which reads as "The writers persuade their readers of their beliefs and goals through using simple language and style".
4. The children can conduct the textual and the visual image in the text either together or each one alone this verifies hypothesis no (4) which reads as "To comprehend a text for children is to conduct the verbal and the visual image in the text".

5. The child can tell a story without being exposed to the main text as it is noticed through the interview community this verifies hypothesis no (5) which reads as "A child can tell a story without being exposed to the main text".
6. The discourse exchange reflects the social bond among family members. In the sense that the stepmother hated the daughter. The far social distance between the stepmother, her two daughters, and Cinderella to .
7. The relationships between the participants are reflected differently, such as topics, gestures, and behavior.
8. The events are arranged in a logical sequence. The writers are interested in giving details about the events, places, and even the participants to present them chronologically.
9. The rising, climax, and falling actions are the three primary actions in the story. They include the things that happen and the conversations among people. This indicates how intricately connected the tale is.
10. Literature has many implications and benefits for children. It increases their motivation to learn, makes them critical readers, and increases their language abilities. It also extends their vocabularies, allows them to understand the material quickly, and improves speaking, writing, reading, and listening skills.
11. The visual elements affect females more than males as it noticed during the interviews.
12. Each writer tries to reflect their own culture, morals, and beliefs through their writing.
13. The styles of the two writers, Mercia Brown and Mohammad Attia, differ. Thus, Cinderella story is told differently in each version due to the writers' varied cultural backgrounds and storytelling customs.
14. The content of literature should be suitable with the children's age and education level.

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