
**Body Language in Children's Literature:
Cartoon Art and Its Dramatic Referral**

Rajaa Bakriyyeh*

Haifa Un', Haifa, Palestine, rajaabk@gmail.com

Abstract: This study deals with the impact of artistic transformation in children's literature on the activation of the child's dramatic sense in his relationship with the text via cartoon art as a sensory translation of body language. The study will present three Palestinian literary model writers from three generations: Tawfiq Fayyad, in his story Haifa was al-Nawras; Yahya Yakhluif, in his story Saq al-Qasab, and Najwa Zoreq, in her story Imlaq Amir Al-Saghir. The three models adopt an artistic method that is specific to the publishing house that published their stories. The research methodology tries to answer the following questions by creating a confrontation between two cartoon models versus a model with the technology of realistic expressionism:

1. Is the artistic transformation of children's stories a preplanned plan by the Arab publishing houses that is accomplished by a professional artist?

2. How does the stylistic technique of caricature art raise the children's mental interaction?

The study aims to achieve two goals: first, to determine the artistic stylistic technique of the child's language and the cartoon art as a transformation reference, and second: to motivate the publishing houses to give more weight in their publications to the child's pleasure over their profitable interests

Keywords: cartoon art, caricature, artistic transformation, professionalism, stylistic technique, confrontation

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Introduction:

Several research studies have recently been recorded in an attempt to shed light on the concept of artistic transformation and its near or far-reaching impact on the child's dramatic activation, especially in his interaction with the literary text. However, attempting to interpret the relationship between the distance of the act and the reaction to it and the text did not rise to the status in which a child's researcher could argue in the style and intent of his or her pleasure. This is because a child's reception of a text is attributable to the advantages of the language his body exports to the source, the source of the reception showing his celebration or his indifference to what he heard or received.

This research moves to test the form of the relationship between the artistic language, (artistic transformation) and the child's body language in their two forms: accepting or rejecting within the space available for testing. The result is that "Body language gives a picture of those who use their facial expressions or movements in their bodies such as head movement, hands, or legs, and the movements may combine their hands and feet, facial expressions, gestures, shoulder shaking, or tones of sound, enabling a better understanding of a certain piece of information in a better way." (al-Ruwaished, 2016:1)

The study will address the issue of reception through three carefully selected texts, meaning a selective disparity in order to determine the extent to which the absence or the presence of particular components of this art in the cartoon's colored texts may affect.

Why Caricature and its Artistic Methods?

Cartoon art is considered one of the most influential arts in the child's imagination because of its ability to activate his or her world and transform his or her thinking into his or her feelings that are directly reflected in his or her body language dramatically through his or her body

movements, shapes, looks, and his voice. In addition, "It draws a smile and laughter on children's faces, addresses their hearts and minds and invites them to change negative behaviors very freely away from school directives and dictates." (al-Hamamsi, 2010)

The researcher addresses this art in children's drawings especially because she believes in the ability of photographic dramas to overturn a whole world when it fuels the spirit with reasons for inducement to act and to interact as it fuels momentous drawings with motion. This art has occu[ie]d many texts that have been interested in the infant world, but though they are plenty, few of them have been able to compete with the genuine literary works that have consistently internalized the concept of caricature as a first-degree educational school through the most important outlets of artistic lure represented by sensual pleasure. The idea may be strange to critical schools, but it is actually considered the most important critical terminology that legitimizes the presence of this cultural genre that is surrounded by the reasons for its realization and impact.

What we have to do as we go through the world of caricature is to be alert to its methods and test its deepest impact on the child's psychology in accepting them. We are setting up a new critical school that does not want the common clash between negativity and positivity, but we rather want the cautious deconstruction of the meaning of the lines that establish cartoon art of all its kinds and forms.

It is important to remember as we engage ourselves in children's literature and its relationship to the issue of artistic transformation to understand that the distinction between the kinds of lines by which the artist characterizes his characters are the key to communication with the audience of children. The thin lines are different from the thick ones, and the narrow lines do not play the role of the broad lines in conveying feelings and understanding attitudes, but they are the

*Corresponding Author: | Email: rajaabk@gmail.com

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same lines that parallel and differentiate between the lines of the external description, the contour, and the detailed lines of the internal description.

They are the same lines that give precision to the description and its eloquence in expressing the many positions of a hero in a story in order to ensure a qualitative interaction between the child and the Self of the hero that constitutes an emotional compass for him. From the confusion of attitudes, the child draws his or her strength or retreat, and the patterns of communication with the total. All of this will be determined by the softness of calligraphy or the cruelty of the lines - their sharpness or dullness, perfection or imperfection. "They constitute that image that depends on dimensions that at first glance seem look random and irregular as if they were lines on the way to completion and perfection in order to achieve a meaningful form, and thus, it seems vacant and seeking the recipient's participation in the completeness of the meaning or the perfectly complete image as the recipient feels that the cartoon picture is anything but an incomplete one, a drawing that the painter finished and then comes the recipient's role to paint, and complete it," (al-Dhabi', 2019) which the child does when he tries to activate his analytical imagination. Harmony and disharmony are keys to a full-fledged intellectual-emotional system. The lines that define the frames of marginal people are generally different from those defining the hero's profile and the lines of his internal and external description. For this purpose, I have decided to select three art experiences, and the experiences I have chosen take into account the discrepancy in the artistic transformation methods of the artist who founded the artistry of the experiment. What is important is that the disparity is in favor of the difference between one work and another in the transformation method.

The First Sample: "Haifa wa al-Nawras" (Fayyadd, 2019). Published by Mu'asasat al-Nawras. Beirut, 1980.

The Second Sample: "Saq al-Qassab" (Yakhluf, 1903) by Yahya Yakhluf. Published by by Maktabat al-Aswar, Akka, 1913

The Third Sample: "Imlaq Amir al-Saghir" (Zuraiq, 2017). by Najwa Zuraiq, Published by Markaz al-Kutub wa al-Maktabat, Nazareth, 2017.

The three samples combine three generations: the Palestinians of the Diaspora, the Palestinians of 76, and the Palestinians of 1948. Each has its story and the conditions for its realization. But the psychological dimension operates here very strongly, and in return for the space in a deep way, which has left unexplained concepts directly that are reflected in the text and the modus operandi of the transformation.

For example, in "Haifa wa al-Nawras", the heroine reflects a distant alienation that blends with sadness. This synchronization of two delicate terms fuels the motives of photogrammetry/ Photo-transformation, as the lines take a purely human direction that identifies with the

psychological fluctuations they go through. This applies to the child's personal drawings/ the heroine, and the accompanying portraits along the text. The divergent attitudes and the changing lines of description between the rigor, accuracy, and delicacy of their accompaniment to them contribute strongly to the rotation of the character's appearance and the artistic influence it has on the audience of its followers, especially children.

In addressing the art process, I will identify the caricature approach to which the text-transformer, (the artist), resorted in order to raise the level of sensory communication between the text and the child and to attract him to it, relying in that on the artistic education that he possesses in his spiritual dialogue, especially with the heroine's psychological dimensions because the story in its entirety rises on a purely psychological background and his spiritual dialogue because children's texts specifically call for a high degree of sensory-obsessive rhythm so that the artist can identify the components of the cartoon line that he has chosen to express his work strategy.

For example, it is not possible for him to follow the same lines as he defines the hero's features in two stories even if they are similar in their psychological dimensions because, in that, he eliminates the distance that brings him closer to the element of surprise that fascinates the child in the caricature direction and sends him to boredom. This is what we warn about, that the story in its artistic style might go to. The child quickly distinguishes the area of attraction in his or her eyes and quickly decides his or her choices.

1. Haifa wa al-Nawras

The technique of mixing two opposing streams is the clearest thing that overshadows the artistic dialogue in this story, and it is the realistic direction, the careful caricature, which stems from the artists' desire to equate emotions between place and character.

The place here is a very active sensory being and has a fascinating influence on the shape of its relationship with the child's psychological space in its interaction with the event.

The sensory realism in children's drawings is primarily aimed at enabling the child to interact with his or her own reality freely and to achieve a qualitative interaction with his or her own reality, which is translated by the artists in the hero who worked on his or her own dynamic dimensions intelligently within tools that measure attitude and status by the measurement of affecting and being affected.

The source of announcing bold emotional attitudes on the part of the child in the form of interaction is the woman in the image of the 'heroine' through which he first saw his reality; and the imbalance of vision that will prompt him to question and doubt in order to reach the truth. These are facts that stem from the cartoon line that exceeds the sensory level to the desire to dismantle its causes, which is inevitably what we aspire to.

The intervention of the fast cartoon line in the intellectual-artistic course of transformation has to do with the accelerating reactions of the child to the components of his world. There, it will have immediate activation of his body language beginning from the head through the eyebrows, mouth, and eyes to the entire facial features. Moreover, the gestures of the limbs in their emotional movements will often identify with the hero's movements because what attracts the child and appeals to him is his resemblance to the hero who accomplishes what he can, and this includes the list of prohibitions that the child loves in his achievements.

Body Language in the Three Samples

1. Haifa wa al-Nawras

Body language in children's literature in general leads us directly to dramatic drawings that result specifically from caricature art, and the story that we have in our hands in particular strongly influences children's interaction. The cartoon hero takes us from the content to its technical incorporation, because this art has a primarily sensory physical language that easily identifies with children's drawings. The components of their world are similar, if not fully identical, as they are taken from their world as factual rather than imaginary speech. "It is distinguished from other artistic speeches by linking the linguistic lesson to contemporary realistic life, using his drawings, colors and brief phrases as a means of living reality and addressing its issues in an amusing and distinctive manner." (al-Alimat, 2017).

The drama we are talking about is the product of a state of deep emotion between the lines and the light colors that the child performs well by himself. The heroine in this story appears in several situations, translating her body language, grieving anxiety, crying, soaring, and contemplating. Each of these drawings reflects an influential factual situation through its absolute compatibility with reality. The facial expressions are clear, the touch of grief versus the flowing tear, the weight of the cheeks and their degradation, the dispersion of hair, and the narrowing of the eyes. The legs are often nailed, and the language is in the upper half of the body. But in exchange for an absolute concern for expressive realism, we note the artists' eagerness to inject the drawings with a caricature impression.

The unarranged strands of hair, the arched-down movements of the mouth, and the framing of the eyes with a thick line versus the identification of the eyebrows are all clear features that lead to the sensory-motor technique, which parallels with the expressive realistic style. This parallel is broken by the exaggeration of emotion when the eyes are suddenly filled with tears, or the hair flies high. Surprising and ambiguous reactions, specifically add uniqueness to this form of transformation, and therefore, I tend to consider it exceptional for children and arouses imagination because

it works on several fronts simultaneously, which forces the child to pursue the situations from several angles and seek to understand them by navigating into his imagination. We may call it "cautious caricature."

2. Saq al-Qassab

It is one of the warm and remarkable stories in its transformational style, as it seeks to affirm the caricature idea with high confidence, adopting forms of flexible line samples. The clear exact thin line in the hands of the hero versus the wide in the bull's reins with great care highlights the close relationship between the forms of the external descriptive lines, (contour) versus the precise internal lines as reflected in the peasant's mustaches, for example, and versus the framed descriptive line for the full facial features. The same is true in the descriptive lines of the turban versus the eyebrows and eye lines, as we observe a clear deviation in the concept of expressive realism through preoccupation with the parts of the description. The almond shape of the eyes is abbreviated by the artist with one fine arch line and short line that stems from the features of caricature versus the dark black eye. It is as if he is giving up voluntarily the eye details, (its iris and pupil), in favor of affirming the kinetic-sensual style. The question of keeping in between two methods, the embodying one that is represented by expressive realities versus linear caricature leads to:

1. Abbreviation of details
2. Emphasis on the part versus the whole
3. Stirring motion versus the absence of expressive image
4. Dissemination of the dramatic idea according to a personal perception
5. Emphasis on the form versus the content

What I want to emphasize is that the dynamic descriptive lines have a momentous presence in the positions of the characters that change to Saq al-Qassab, the heroine of the story. Since the wind uprooted it for the first time, she started a long path of loss that eliminates her natural beauty, her first characteristic, and refers her at every station to lines that are shortened or lengthened according to the act that is determined for her the person who finds her when she is handed to the shepherd who returns her to her first characteristic and makes her a beautiful instrument, a flute that pleases ears. The characteristic that she loses and pains her when she looks like wires and the bird hunter ties her to the cage of his birds. She is neither a leg nor a branch but was completely alienated from her entity. Losing the characteristic of 'belonging' here confirms the psychological privacy of the psychological characteristic of the concept of the Palestinian identity that the content of the story has come to confirm. These concepts are difficult to explain to a child without the aid of the idea of artistic transformation and alteration in the story. The transformations that take place in her form are some of

the transformations that have taken place in the life of the Palestinian as they have moved him from one situation to another that raise the desire of children to dismantle and understand it just as the children did in the story. The lines that make the event stand out, and are flexible. They move between different positions easily from wide to thick, accurate, and slim.

I mean by them, "The set of indicative lines in their expressive movements that are the foundation of what the scene will present. This means that the painter prepares the scenography in every detail with every detail and every line, for everyone has their role inside the context of the scene and there is no free element in its presence on his surface." (al-Dhabi', 2019: 3). It is an artistic technique that operates more on the imaginary-deconstructive space of a child than it does on the intellectual-analytical space, which is what caricature art aspires to during its transformation and alteration of the text.

Implications of the Cartoon Idea

The remarkable thing in the drawings of Saq al-Qassab is that despite their insistence on the sensory-dynamic characteristic, they do not succeed in eliminating the factual representation. Despite the shortening of their details, the pragmatic element of expression, the face of the hunter and the shepherd is clearly represented in them without the artist's taking the initiative to distort some of its details in favor of affirming the sensory-dynamic characteristic of the components of the caricature and giving it more weight than others, for example. But perhaps it is possible only to confirm the idea that the story as a whole does not give up on expressive realism outside its general features.

It is a questionable step for both children and boys when they are revealed to a story accompanied by controversial and imaginative drawings such as those in our hands. About this reality the artist Charlotte Shama says: "The artistic landscape is changing, but we still see that only a few painters still paint with good and sophisticated and developed techniques, with broad imagination, and give the child room to think, and this is achieved only through a text that gives the child a space that is different from the area of the image." (Hallaq, 2017: 30).

Imlaq Amir al-Saghir

The third sample is the extraordinary style of cartoon technology, namely, transformation in accordance with the fundamental artistic elements in the sensory-dynamic direction in its double sensory and psychological concepts, which the child captures with intense spontaneity and excitement. Artistic transformation in this work has evolved uncontrollably, but by acting with all the amazing elements of caricature. In its style, it corresponds to the spontaneous, scattered literary content that appeals to children as part of their often spontaneous and chaotic world.

In one of its sections, he says:

Whenever I wake up, I'll stand in front of my mirror.
And put a mark on it, as I might find an explanation for
my being,
sometimes small and sometimes big.

And here I mean a longitudinal drawing.

This graphic drawing specifically is a true translation of the content's level of thoughtfulness and transparency, and so it came with such winged depth. The child-hero here is like he's talking and as he's moving in front of us through a panorama of the transformed situation. He walks as the child that follows him does, and they draw together. They protest together. Together they defend their right to arrangement and chaos. He wears his green pajamas, and the kid who reads him wears them. They stand in front of the mirror and together determine their length, and I mean by that the line where their strands of hair end up, and they mess up until the red line which decides not to rise further.

However, the colors that stare at lines of varying sizes and shapes, breadth, and narrowness are very transparent and play with his body rather than cover it, and conspire with him in the chaos of his world to which the children rush so hard and interact so strongly and joyfully with them. This is how the case of passion for literary content is produced, through a shared integration into the details of the hero's attitudes. These attitudes together constitute the real net advantages of caricature art as they report.

Rezan Karakas, a researcher in children's drawings, argues that "The caricature based on comic material has the elements of thoughts, feelings, imagination, humor, and criticism. Caricature art has that has a depth since it has an obligation to tell a lot with less material. (Karakas, 2012: 3026 – 3030).

The attitudes that pave the story lead to the following:

1. Shortening expressive details, and focusing on the route of lines that make positions
2. Selectivity of lines that operate on both the internal and external description of their details.
3. Adoption of many elements of the infant world. The mirror, for example, is surrounded, (humanized), and possesses two hands, and two eyes and the body is completely free.
4. High dramatization in the movements of the limbs (hands and legs).
5. Selection of facial lines. The eyes are circular and flexible. The pupil is colored, sharp, and moves at the speed of a bead, and the iris is defined. Hair is stranded and driven like the child's own impulse
6. The body language is sharp and hot in its performances, as evidenced by the scenes of ups and downs from and to the ladder. The movement is dancing, automatic, fast, and bold, reflecting high body flexibility. A free launch profoundly affects the child's emotional, physical, and imaginary space.
7. Testing of the concepts of innate life that are defined by the movement for the first time through movements such as distance and size when it distances or approaches. The hero's actions are transmitted to other

children who venture into his imitation. And that's what the story aspires to: revolting the receiving when he listens to the content.

Conclusion and Implications

The specificity of the drawings of this story is that they respond to the wishes of the children and the components of their world with joy and openness that the artists hunted with skill and intelligence, adding to it a high technical skill in transforming the scenes, but amid a lot of caution in internalizing the concept of freedom when some scenes are dyed with a great emotion that the child needs from his parents before releasing him to his private freedom, his choices, and decisions. Longsightedness is accompanied by extreme intellectual-sensory sensitivity, which is rarely practiced in artistic transformation, especially in the caricature technique.

When he focused on the lines of the outside description, he wanted to frame the character with a striking aesthetic, and when he divided the hero's pajamas into two artistic sections that parallel the transparent language in describing the acts he flew into with the light ornament that spreads on his pajamas, he assured his hero and all the world's children that transcending traditional was very possible. All that causes a brief conversation of the event when it's impossible for a real giant. In the story, the following lines are written in parallel with the terrible moment of the child's transformation into a giant:

"Nine stairs,

Ten stairs,

And Amir became a giant standing at the top of the ladder in a small garden of dwarfs,

Everything around him is small

Even the fearful dog of the neighbors became smaller than his palm." (Zuraiq, 2017:19).

Here happen moments of the breadth of a daunting imagination and its referral to a dismantling project par excellence. What do 'dimension', 'distance', and ascent mean? Distance from the Earth Flying over humans. To become bigger than the world? I'm the little one a giant and the people are dwarfs?

Through a powerful caricature scene, and through the movements of a resilient body, we get to know the giant imaginatively and via shortened lines, which is actually what the content and the artists together wanted- that the children's audience should take the hero's company to them.

It remains to be added that the body dimensions here are accurately calculated, obesity was not spontaneous; it was carefully chosen as an automatic feature of the hero's nature. He is somewhat obese to tell that obesity is not a defect, and it is allowed even though it seems otherwise so that we free children from the complexes of nicknames.

All this big lab of Amir's chaotic and tidy scenes is artistically intertwined and exciting. The lines here and the flexibility of dealing with them are the masters of the situation. The exact lines in the internal descriptions are

dynamic. Eyebrow lines and mouth are like the eyes, accurate and flexible. The eyes and like beads, the pupil is a round pill that can easily fall if children do not follow them well. Thus, the line arouses the children's care for their hero through their follow-up and streaming of the event. The artist behaves here with clever spontaneity in the service of the attitudes and the steps of the event.

Questioning the Three Samples

At the center of this questioning, there is one model of the technique of "Cautious Caricature" technique, which combines expressionism and caricature represented by Haifa wa al-Nawras. The Second is the Compact Caricature which combines Formalistic Realism and Expressive caricature that is represented by the Saq al-Qassab.

Can these two samples compete with the Pure Caricature Style?

This is the question that is posed by the comparison and its basis depends in its conclusion on evidence, namely, samples of heroes in stories that influenced and enriched children who followed the scenes of the event in which they overlapped.

How much did the children interact with the expressive event versus the other combined and the two samples combined versus the pure caricature that carries a great deal of emotion and the momentous expressive movement drama as in the latter sample, (Imlaq Amir al-Saghir)?

The questioning envisages a qualitative clash between the variables of the photographic landscape of children's literature and the professionalism of professionals of artistic transformation who possess a technique that has room for an exciting imagination for the world of the hero and children who seek to analyze his worlds, especially when the typical prototype hero reverses the concept of prohibitions and arranges them in an artistic way that suits children's desire to change their reality.

The concepts we seek in their contents are substantive and children understand them in a logic that does not resemble us. Therefore, the direct clash with the selected models seems to be the most effective way to test the attractiveness of the cartoon scenes that were prepared by the artist within the surplus of the talent he has to activate the child's imagination first, because professionalism alone is not enough, and the source of thought is the breadth of imagination, and both make the difference in the artistic transformation.

Are we entitled to embark on channels of questioning, or is the time deciding on the question of excitement and interaction in accordance with the caricature's terms of reference the answer?

We will leave the questioning issue open for the recipient to conclude the answer based on the logic of analysis and weighting, and perhaps some of the logic of

deconstruction that children take from exceptional models in their artistic transformation.

Summary

We are not adjudicating here on the equation of the best, finest and least good among different cartoons styles, nor on the question of the most influential in activating the child's imagination, but we are interested in bringing the role of the publisher to the conclusion about the importance of choosing intelligent artistic transformation that can draw the eyes of the child who bumps into it for the first time and harass him artistically and consciously, and thus, he approaches it through his imagination and the desires of his world.

The most difficult thing we face in a child's culture is the lack of pleasure in receiving the contents of the narrative in the apparent absence of stimuli of color and shape, and we mean by that the exciting scenes in attracting him to its colors and lines unless in the rare few cases.

This means that the treatment is strictly technical, and we need as recipients to take care as well-known recipients of a certain type of graphic drawings that have the reasons to contain a child and take him to their world but not at the price of closing the door to renewal and diligence in the net pure caricature techniques nor giving up on qualitative methods in integrating expressive momentous techniques.

All of them are techniques that we can use to harass and benefit from their unlimited creations. For this purpose, they have launched the doors of art and its formations freely so that a single stylistic technique does not monopolize its tools, and remains open to the idea of mating with its spouses. We want to invent not to stop stirring up the imagination and surprise it in its best way. Such a conclusion should be the role of the publishing houses to be activating partners when choosing the ambassadors of artistic transformation and its methods and among its first sources in net caricature. "There are live models of adult book covers of major writers which this art has blended with them in excellence." (Bakriyyeh, 2021).

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