

A Multimodal Critical Discourse Analysis of English Children's Fictional Movies

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Abstract:

Despite the increasing number of studies devoted to multimodal discourse analysis, there are still fields that require it, such as the study of children's fiction, because of knowledge gaps concerning analysis of the linguistic and non-linguistic components of discourse, and their respective roles in achieving objectives. The study's premise is that while creators of children's films make use of both linguistic and non-linguistic elements, the latter are relied on more strongly. In addition, the study concludes that the linguistic components have a more significant impact on transmitting the speaker's thoughts and attitudes than the non-linguistic ones do on capturing the audience's attention. The study used both theoretical and practical methods to get to its conclusions and validate its hypotheses. Multimodal discourse's theoretical framework was offered, which covered its history, definition, and guiding principles to illustrate the procedures of theory. For the methods section, we looked at how Fairclough (2001) and Kress and Van Leeuwen (2006)'s chosen model applied to our chosen film. This study uses a qualitative approach, with the analysis of each film scene serving as a metaphor for the qualitative research technique used.

Key Words: (A multimodal analysis, Linguistic elements, Non-linguistic elements, Children's fictional films).

تحليل خطاب نقدي متعدد النماذج لأفلام الأطفال الخيالية الإنجليزية

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الملخص:

على الرغم من تزايد عدد الدراسات المخصصة لتحليل الخطاب متعدد الوسائط ، لا تزال هناك مجالات تتطلب ذلك ، مثل دراسة خيال الأطفال ، بسبب الفجوات المعرفية المتعلقة بتحليل المكونات اللغوية وغير اللغوية للخطاب ، ودور كل منهما في تحقيق الأهداف . تتمثل فرضية الدراسة في أنه بينما يستفيد مبدعو أفلام الأطفال من العناصر اللغوية وغير اللغوية على حد .بالإضافة إلى ذلك ، لخصت الدراسة إلى أن المكونات اللغوية لها تأثير أكبر في نقل أفكار المتحدث ومواقفه أكثر من تلك غير اللغوية في جذب انتباه الجمهور .استخدمت الدراسة كلا من الأساليب النظرية والعملية للوصول إلى استنتاجاتها والتحقق من صحة فرضياتها .تم تقديم الإطار النظري للخطاب متعدد الوسائط ، والذي غطى تاريخه ، وتعريفه ، ومبادئه التوجيهية لتوضيح إجراءات النظرية .بالنسبة لقسم الأساليب ، نظرنا في كيفية تطبيق نموذج (2001) Fairclough و (2006) Kress and Van Leeuwen المختار على الفيلم الذي اخترناه . تستخدم هذه الدراسة نهجاً نوعياً ، حيث يكون تحليل كل مشهد فيلم بمثابة استعارة لتقنية البحث النوعي المستخدمة . الكلمات المفتاحية: (تحليل متعدد الوسائط ، عناصر لغوية ، عناصر غير لغوية ، شواهد خيالية للأطفال).

1.1 Introduction

The media has recently focused on a significant part of children's development. It has a significant impact on kids' lives through utilizing multiple mediums, including television, movies, and kids' movies. Children today spend an average of 2.5 hours every day in front of electronic media (National Research Council & Institute of Medicine, 2006). By fusing

together verbal and non-linguistic aspects, visual media not only affects children's behavior and attitudes, but also plays a significant part in shaping their social settings and role models. because of this, there is a pressing need for further research on such films from a variety of academic perspectives, including multimodal discourse analysis, the focus of the present work.

1.2 Statement of Problem

The study's central concern is the potential for debate about the significance of various language and non-linguistic factors in the creation of meaning and message in children's fictional films.

1.3 Research Objectives

This study has the following research objectives;

1. To identify the main linguistic elements used in Children Film "Dumbo"?
2. To describe the non -linguistic elements that are used in Children Film " Dumbo "?
3. To investigate from verbal, visual and audio resources in what is presented by Children Film " Dumbo "?

1.4 Research Questions

The study aims to answer the following research questions:

1. What are the linguistic elements of the children film " Dumbo "?

2. What are the non -linguistic elements that are used in Children Film " Dumbo "?
3. How do verbal, visual and audio resources in what is presented by Children Film " Dumbo "?

2. Literature Review

2.1 Discourse Analysis

Discourse Analysis (DA) is a term that can be applied to a diverse set of practices from many different areas. Within the study of language, the term "discourse" can be used in place of "location" to refer to either the language itself or the setting in which it is employed. like Saussure's famous Langue and Parole disagreement. The French words for "language" and "discourse" are Langue and Parole, respectively. Thus, one of discourse's defining characteristics is the investigation of the processes through which meaning is adapted to a given setting (Schiffrin, Tannen, & Hamilton 2001:1). Crystal (1991:96) defines discourse as "a sequence of ongoing process words" that extend beyond the phrase. Discourse is a social practice that Fairclough and Wodak (1997:258) say emphasizes the value of conversation.

2.1.1 Multimodal Discourse

The term "multimodality" is used to describe a wide range of interpretations. In order to form the word "modality," many different morphemes were combined: the bound lexeme "multi-," which means "many," the root

"model," and the derivation "-ity." The term "multimodality," first introduced in the early 1990s, has come to describe the wide variety of nonverbal actions that contribute to and interact with the creation of meaning. Therefore, multimodality refers to the use of different types of communication simultaneously (Pinar, 2019: 1581).

The term "multimodal" describes the employment of more than one semiotic modality, such as "image," "music," "language," "color," "light," etc. The number of various semiotic resources at play and their ability to co-contextualize textual meaning. Multimodality investigates the interplay between different semiotic modalities, such as speech, music, visuals, and text (Liu, 2013: 1260).

2.1.1.1 Linguistic elements of Discourse

2.1.1.1.1 Grammar

Through the use of third-person pronouns, MMD participants attempt to persuade their audience of the speakers' superiority, greatness, and historical genius. Alduhaim (2019: 6) notes that the use of "we" by participants demonstrates unity, cohesion, a sense of belonging, and a pragmatically shared attitude.

2.1.1.1.2 Lexical Items and Terminologies

Certain words and phrases used in verbal or written discourse can reveal the speaker's ideology and strengthen their hold on the listener or reader. The use

of Islamic vocabulary in well-known sayings like "fighting for one's country or religion and going straight to heaven. (Mahdi, A. L. A. M., 2009:13).

A speaker's viewpoint can be inferred by the pronouns they use. When referring to bad people, one would use they, whereas when referring to nice people or implying a common sense of identity, community, and social relationships (Pennycook, A., 1994:175).

2.1.1.1.3 Repetition and Coherence

When a speaker uses repetition, it's because they want to drive home a particular point or cover a particular topic so that their audience remembers it. Using a variety of linking words throughout the text is a common technique for creating cohesion, and it can also be used to demonstrate the author's command of sentence structure. (Alduhaim, A., 2019:14) It aids the speaker in convincing the audience to buy into the text's claims.

2.1.1.2 Non -linguistic elements of discourse

2.1.1.2.1 Gestures

The concept of gestures or physical eloquence is introduced to explain gesture. Gesture is considered "a rhetorical device" by Quintilian (A.D. 35–100). In the eyes of humans, gestures are "embodied modes of MMTs" (Lim,2019: 2).

2.1.1.2.2 Images

Images provide meaning and require the viewer to interpret what they see. Images are symbolic constructions based on the norms of a certain culture. Therefore, it is essential for the reader of MMTs to consider the complete cultural, historical, and political setting of the pictures (Liu, 2019: 1525). Images serve two purposes: supply and demand. Drama and cinema on television, which rely heavily on the audience's and the protagonist's shared creative imagination, benefit most from the use of the offer picture (Hu and Luo, 2016: 160).

2.1.1.2.3 Angle

Perspective is achieved by the use of angles. The front angle indicates the focus that should be placed on an object's center, while the horizontal angle indicates the degree of cooperation. On the other hand, a change in vertical angle indicates a change in strength. When shot from above, a subject appears little and unimportant. An angle below eye level conveys an air of authority, while one at eye level suggests equality and neutrality (Ibid., 160-161).

2.1.1.2.4 Movement

The concept of movement as a means of communication is universal. Moving an object from the top of a picture to the bottom illustrates a shift from an ideal and unreachable state to a more realistic and reachable one (Feng and Jing, 2011: 60).

2.1.1.2.5 Facial Expressions

Expressions on people's faces can tell us a lot. Smiling is a common conversational link that can be used to express attention, agreement, happiness, and a positive mood. From time to time, it can be more revealing than words when it comes to others' identities, cultures, emotions, and personalities (Manusov, 2015: 1-2).

2.2 Children's Film

Any movie set in a family home and starring or otherwise focusing on children is considered a children's film. Movies aimed at children are tailored to their specific interests and requirements rather than those of a wider audience. There are many different styles to choose from, including comedies, musicals, and adaptations of classic works of literature (Bazalgette 1995: 92).

Innate biological organization in children is the result of eons of evolution. This provides a foundational biological domain for what may attract and restrict a youngster. As Selbo (2010) points out, these kind of universal qualities are present in children's movies. Children's movies can be rather diverse in the themes they cover, from the importance of play to the formation of friendship and parental agency to the dynamics of mutually beneficial relationships. As a result, these films have broad appeal since they deal with issues that affect not only children but society as a whole.

(Panksepp, 2004, p. 72).

3. Methodology

This analysis makes use of a variety of methods, some of which were influenced by Fairclough (2001) and others by Kress and Van Leeuwen (2006). Fairclough (2001) is used for the linguistic analysis, while Kress and Van Leeuwen (2006) are cited for the visual and aural studies.

4. Finding and Discussion

4.1 Analysis of Linguistic Elements

Extract 1

Here is a baby with eyes of blue...

straight from heaven right to you.

Or: Straight from heaven up above...

here is a baby for you to love.

Sign here, please.

Extract 2

Uh, yeah. Well-- Oh. Mrs.Jumbo.

Uh, one moment, please. This is still part of the service.

Happy Birthday to you

Ah, Happy Birthday to you

Ah, Happy Birthday, dear

Ah, dear Dear me. What's his name?

Jumbo.Junior.

Oh.Jumbo Junior, huh? Ahem.Jumbo Junior.

Happy Birthday, dear Jumbo Junior

Happy Birthday

To-oo-oo-oo-oo-oo-oo-oo

You

Extract 3

Isn't he a darling!

Kootchy, kootchy, kootchy, kootchy, kootchy, kootchy.

- Oh! - Oh!

- Is it possible? - Isn't there some mistake?

Just look at those, those--

E-A-R-S.

Those what? Oh, ears!

These! Aren't they funny? Oh!

- Oh, my goodness. - What a temper.

Oh, what did I do? Well, tell me.

- Did I say anything? - Perfectly harmless remark.

I just said that they're funny, and they are funny.

- They certainly are. - After all, who cares...

about her precious little Jumbo?

Jumbo? You mean Dumbo.

Dumbo.

- Dumbo, I say. - That's good.

- Dumbo! That's good. - Dumbo.

The video's content is aimed at kids, hence it uses common, straightforward, and formal vocabulary throughout. Each extract express different meaning such as;

In extract 1 : the opening scene is between the stork and the mother elephant. The sentences that are used are affirmative. It is a normal sentence telling the others good news about bringing a new baby elephant.

In extract 2: also using the affirmative sentences and interrogative sentence. And using of interrogative sentences, verb to be and verb base.

Extract 3: shed light on using interrogative sentences, asking again and again. Asking questions about Dumbo.

The speaker's ability to keep his or her thoughts in order is clearly displayed by the movie's general speech arrangement. Additionally, it aids the speaker in gradually attracting the audience to the film's purposes and goals through various methods of viewer attraction. The actors that participated portrayed the participants' favorite animal characters, including people, animals, and more, to show how kids can envisage an animal's daily life.

The social practice, on the other hand, focuses on involvement through interpersonal communication and social discourse. The speech and music in this movie play significant roles in introducing a social practice and the tactics that the speaker-members of the movie adopted. The character of the (flying elephants) as a fictional figure was created since the film mimics children more than the cultural and social milieu at the time of the film's production. This movie is considered to be a co-reference with society because it not only introduces a humorous film but also outlines kids norms of lifestyles such as inquisitiveness in kids and cultural values. Additionally, the conversation introduces the relationship between animals and kids as an endearing relationship.

4.2 Analysis of Non -Linguistic Elements

Both proactive and reactive methods are heavily featured in the film. Pictures 1, 2, and 3 show some kind of motion. In image 1, the emotional relationship between mother and her son dumbo shows how they fell happy by standing beside each other. In Image 2, the image shows how that elephant love the feather because she feels like it and she flies as the feather flies. In image 3, shows how dumbo (the elephant) feels happy with her little girl friend. In image 4, shows how dumbo (the elephant) flies in circus and in front of audience.

In comparison to Image 5 and 6 which expresses the reactional process. Image 5, how dumbo acquire the power from her friends. And image 6, the reaction pof the mother elephant when they try to take her daughter elephant (dumbo) from her.



Image (1)



Image (2)



Image (3)



Image (4)



Image (5)



Image (6)

Image components can be broken down further into three classes: information content, visual prominence, and framing. Information in films is structured according to dynamically noteworthy informative variants. Therefore,

cinematic compositional meaning cannot be built in such a static frame. We can't understand the full significance of what we're seeing in a single, static image since each frame is a unique expression of the scene's underlying unity. Frames 4-6 demonstrate the sequential nature of the film's shots, with each one building on the previous one to reveal more information.

Conclusion

The study's results allow for the following inferences to be made: In children's movies, visual styles are the most common. They are adept at capturing kids' imaginative play. Each of the modes used in the movie complements and strengthens the roles of the others. The intended meaning of children's movies is greatly influenced by the use of diverse discourse styles. Children's film creators frequently use non-linguistic components, particularly camera angle and gaze, to draw viewers into their films. Non-linguistic components serve as a tool to simplify the understanding of complex information. The use of hues, music, and visuals aids in the achievement of the film's objective.

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