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A Multimodal Discourse Analysis Study
of
Selected Children Film "Alice in Wonder Land "
Key words: Discourse analysis, Media discourse, Multimodal discourse

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Abstract

There has been growing interest in multimodal discourse analysis in different types of texts, yet some fields still need this type of analysis because there are gaps in the knowledge of how to analyze the linguistic and non-linguistic elements of discourse and the role of each of them in achieving their desired goals, which creates an urgent need to study and analyzing these elements to remove the aforementioned controversy, and among these texts are children's fictional films, the subject of this study.

The study is based on the hypothesis that children's film designers use both linguistic and non-linguistic elements, which play a complementary role to each other, but they depend mainly on non-linguistic elements. The study also assumes that the non-linguistic elements have a greater role in involving viewers, but the linguistic elements have a greater role in revealing the thoughts and orientations of the speaker.

To achieve the objectives of the study and prove the validity of its hypotheses, the study adopted two types of procedures: theoretical and practical. Theoretical procedures were represented by presenting a theoretical framework of multimodal discourse, which includes its origin, definition and principles. As for the practical procedures, The selected film has been analyzed in the light of selected model based on Fairclough (2001), and Kress and Van Leeuwen (2006).

Qualitative and quantitative research methods have been adopted in this study, where the qualitative analysis method is represented by the detailed analysis of each segment in the film, on the other hand, the quantitative analysis method consists in using statistical tables and numbers to discuss the frequency and percentages of linguistic and non-linguistic elements in the movie.

The results of analysis show that designers of children films' construct the intended messages by using both linguistic and non-linguistic elements, but they tend to depend more on non -linguistic elements. The results also show that viewers are got involved into film mainly via non -linguistic elements especially camera angle and gaze, while the speakers tend to express their ideologies mainly via linguistic elements. These results verify the hypotheses adopted in the study.

1.Introduction

Recently, the media has been covering a large period in children's lives. It effectuates children's lives with many tools like television, cinema, and children's films. Presently, children use electronic media between 2 and 5 hours daily (National Research Council and Institute of Medicine, 2006). Visual media has a great role in creating social environments and role models, it also affect children's behavior and attitudes by merge various elements such as linguistic and non- linguistic elements . which in turn creates a real need to investigate this sort of film from the viewpoint of various disciplines among which is multimodal discourse analysis with which this study is concerned. The problem dressed in this study is represented by the sort of controversy that may exist over the type of linguistic and non -linguistic elements used in this film, and the role of these elements in constructing the meaning and the intended messages. In other words, the problem of the study can be represented by the problematic questions stated below:

1. What are the main linguistic elements used in Children Film "Alice in Wonder Land" ?

2. What are the main non -linguistic elements used in Children Film "Alice in Wonder Land"?

3. How do verbal, visual and audio resources work together to form meaning and convince viewers in what is presented by Children Film "Alice in Wonder Land"?

4. Is the connection between linguistic and non -linguistic elements in Children Film "Alice in Wonder Land", complementary or exclusive?

2.On Discourse Analysis

A universal definition of DA is hard to find ,the term refers to various approaches in a domain of many disciplines. In linguistics, the word 'discourse' has varied uses; it can be viewed as place side by side with 'language'. This dissent is comparable to Saussure's familiar dissent, namely the Langue and Parole. The term 'language' refers to Langue, while the term 'discourse' refers to Parole. Thus, discourse has a characteristic to discuss the

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procedure of making meaning appropriate for the context (Schiffrin, Tannen & Hamilton ,2001:1)

Crystal (1991:96) sees discourse as "a series of ongoing process language (especially oral) wider than the sentence".

Fairclough and Wodak (1997:258), viewed discourse as "a form of social practice" that takes into account the context of language use as essential to point .

3. On media discourse

Hodge and Kress (1993:17) discuss that media has the power to impact our awareness and perception of the world that we live in by employing particular language.Also, this language cannot be considered as original because it was decided and administered by the current ideologies or world views, as Fowler (1991: 8) argues, "The world of the press is not the real world, but a world skewed and judged"

Now days , it is a normal orientation to hide the impact of MD from the mass of the people . The aim of the media servant in this alignment is possible to make the media consumers at a fixed point where they are not involved with their relevant case in the discussion (Ibid :11).

4. On Children's Film

A **children's film** is a film genre that comprises children or relates to them in the context of family and home. Children's films are made in particular for children and not needs for the general audience. It comes in several major technique like adventure, realism, fantasy, war, comedy, musicals and literary adaptations (Bazalgette 1995: 92).

Children are born with specific innate biological organizing as a product of long evolutionary history. This supplies an underlying biological domain for what may charm a child and also oblige limitations on the same. These can be seen in particular universal features participate in children's films(Selbo, J., 2010, p:234)

Children's films explore different topics such as: the development of friendship attachment to parenting agency; reciprocal relationships between individuals; or deal with the need in children and young people to examine and to fill in play. Thus these varied films deal with specific aspects that are not only social constructions, but also emotions relevant to all children and thus have an attract to a universal audience (Panksepp, J. 2004, p: 72).

5.On multimodal discourse
Various of meanings is referred to by the term multimodality. Morphologically, the term modality is a compound word founded by incorporation of the bound lexeme (multi -) which means many with the root (model) plus the derivation morpheme- ity. In terms of nonverbal communication, multimodality stick out the beginning of 1990 to refer to all the set of communicative interact with

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verbal behavior that contribute to construct meaning. So , multimodality is concerned with voice, gestures, , facial expression and verbal language that are integrated with them (Pinar, 2019: 1581).

Multimodality means a combination of different semiotic modes as image, music, language , color, lit….. etc. It also means how many distinctive semiotic resources work and co-contextualize the meaning of text. So, every semiotic mode is a potential meaning, and multimodality studies the relationship between various modes whether they are auditory or visual, image or word, (Liu, 2013: 1260).

6.Linguistic elements of Discourse

6.1 Grammar

In MMD, participants use the third person pronouns to impact the audience by commutating the speakers' ego, pretenses glory, and splendor in history. Also, participants use the pronoun we to show solidarity, achieve cohesiveness ,create the sense of belonging,, and pragmatically shared attitude (Alduhaim ,2019: 6).

6.2. Lexical Items and Terminologies

Using   certain lexical items and terminologies in speech or written discourse can discover speakers' ideology and help to impact the audience. An example is using Islamic terminology in expressions like "fighting for one's country or religion and going straight to heaven". (Mahdi, A. L. A. M. ,2009 :13).

Pronouns can also discover speakers' belief. The pronoun they may be used to refer to bad people (them) , and the pronoun we may be used to refer to good people (we), or to imply united solidarity, identity, and social relations(Pennycook, A. ,1994:175).

6.3. Repetition and Coherence

Using repetition reveals the speaker's intentness to emphasize a point effectively , or address a specific topic to make the idea stick in the listener's mind. Coherence is usually attained by using various linking words as a mode in the text, it is also used to reveal the speaker's ability to organize the text. It helps the speaker to   engage the listener into believing in the goals and objectives of the text (Alduhaim, A., 2019:14).

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7.Non -linguistic elements of discourse

7.1. Gestures

Gesture is discussed in terms of the idea of body language or the eloquence of the body. Quintilian (A35-100) recognizes gesture as "a rhetorical device". Gestures are perceived as "embodied modes of MMTs" (Lim ,2019: 2).

7.2. Images

As linguistic tools, images transfer meaning which suppose the viewer to reconnoiter it. Images are symbolic building- up from the conventions of certain culture. So, the reader needs to look beyond the images and their cultural, historical , and political context in MMTs (Liu,2019: 1525).

There are two functions for any image : demand and offer. The demand image is preferable in posted magazine photograph and television news reading. The offer image is preferable in T.V drama and film which requires real imagination built between viewers and participants (Hu and Luo ,2016: 160).

7.3. Angle

Angles perform point of view. Horizontal angel performs the degree of partnership , while front angle performs the center attention needed to be paid to an object. On the other hand vertical angle implies different degrees of power. High angle portray a subject as small and less significant. The low angle gives a look of superiority, while eye-level angle indicates to tantamount , and neutral relationship (Ibid: 160-161).

7.4. Movement

Movement is viewed as a mode in any given discourse. For example, the movement of an object from top to bottom in picture indicates the change of the situation from being perfect and unreachable to truest and accessible (Feng and Jing ,2011: 60).

7.5. Facial Expressions

Facial expressions carry specific messages to the viewer. A smiling face refer to interest, agreement, happiness , and comfortable situation which makes a positive atmosphere , it is a mode of communication and one of connections used in communication . Occasionally , it is more honest than words, it reveals others' personality ,cultures, , emotion, and social identities (Manusov, 2015: 1-2).

8. Methodology

8.1 The Adopted Model

In the present study, the researcher adopts an eclectic model based on Fairclough (2001), and Kress and Van Leeuwen (2006). The elements quoted from Fairclough (2001) are used to analyze the linguistic elements, while those quoted from Kress and Van Leeuwen (2006) are used to analyze the visual and audio elements. Figure (8.1) shows the elements of the adopted model.
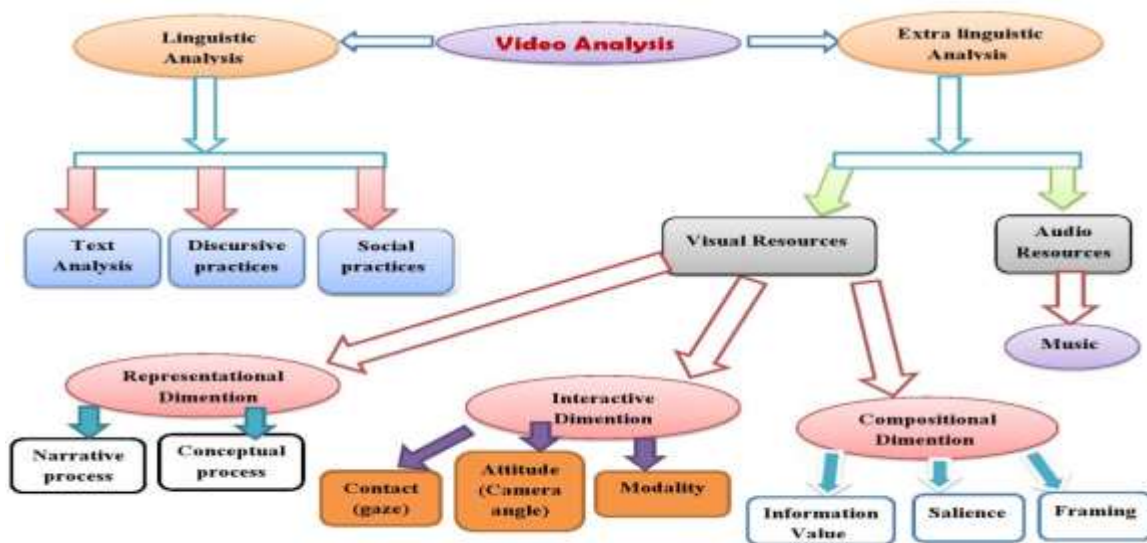

Figure (8.1) Elements of the Adopted Model

9. Data Analysis
9.1 Analysis of Children Film "Alice in Wonder Land"

9.1.1. Introductory Note

9.1.1.1. On the Designer and the film

Charles Lutwidge Dodgson, better known by his pen name Lewis Carroll, born on January 27, 1832, Daresbury, United Kingdom .Died on January 14, 1898, Guildford, United Kingdom, he was an English writer of children's fiction, notably Alice's Adventures in Wonderland (commonly Alice in Wonderland) is an 1865 English children's novel, which lasted for 108 minutes .A young girl named Alice falls through a rabbit hole into a fantasy world of anthropomorphic creatures. It is one of the best-known works of Victorian literature, its narrative, structure, characters and imagery have had huge influence on popular culture and literature, especially in the fantasy genre (https://youtu.be/AnRAjBVjiDw).

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9.1.2 Analysis of Linguistic Elements
Extract 1

The mother : thank you, Alice, you give me a big help . Alice :I wish if I could have a tea with every one, I really wish I could .

(mother) tea is for grown up dear, (Alice), but mother when I'll be grown up, (mother) be patient Alice tea time for you come soon enough. Now, why don't you go outside and keep your sister company.

Extract 2

Oh , it's so strange what happing to me am shrinking , am so small , very small , but now I less could enter the door , I really stupid , I can't got the key above the table . What this (eat me) , I think strange thing in the cake , but I'll eat it perhaps I can bigger , and I can reach the key.

Extract 3

What's your name child? (Alice) my name is Alice your majesty ,(the queen of hearts) and who are these creatures ? (Alice) how should I know it's not business of mine

9.1.2.1.Vocabulary

In this video, all the vocabularies are common , simple and formal to make the introduced information easy and comprehend by children.

9.1.2.2. Syntax

In extract 1 the opening scene is a normal conversation between Alice and her mother by using active voice , interrogative sentences which reflect all children wishes to grown up quickly , also using model auxiliary " could '',transitive verbs are :give, have, go, and keep.

In extract 2 also using active voice with both affirmative and negative model auxiliary "can". And using of interrogative sentences, transitive verbs are :enter, got , think, eat and reach.

Extract 3 shed light on using polite question, active voice in accordance to model auxiliary which indicate the ability of speaker to introduce mental thinking of child when he /she speaks with his/ her own self .

9.1.2.3. Discursive Practices

The overall structure of speech in this film plays an important role in showing the speaker's organization abilities. It also helps the speaker to gradually magnetize the viewers into believing in the aims and goals of the film , different ways use to attract the viewer. The participants are actors play the children's favorite animal characters such as the mouse, the cat, the rabbit and

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the queen of hearts ...etc. which depicted how children imagine the life of animals . Using the pronoun "me , I" indicates the authority of the speaker means Alice is the heroin of the film reflect all children in her age .

9.1.2 .4. Social Practice

Social practice is an art medium concentrating on engagement through human interaction and social discourse. In this film the dialogue and songs play important role which introduce a social practice the /strategies that speaker-members of film used. Since the film mimic children over and above the culture and social environment in time of the film production , by this time imagination and fantasy wide spread, the character of (Queen of heart's) as a fictional character from the 1865 .The character is depicted as possessive, and Carroll describes her as "blind rage", for being inconsiderate and quick to issue death. One of the most famous repeated phrases on her tongue is "cut off his head or her head!" Also, "Behead them!". Also the dialogue introduce the relation between animals and kids as endeared relation, this film consider as co-references with society , since it is not only introduce funny film the, but outline kids standards of lifestyles as inquisitiveness in children and cultural values. Table ٩.1 below summarizes the linguistic elements in the film .

Table (9.١) Linguistic Elements in the film

Extract No.	Text analysis				Discursive practices	Social practice
	Vocabulary	Syntactic devices				
		Sentences	Modality	Transitivity	Coherent	Co-reference
1	Simple common &formal	Interrogative, negative , declarative	Could repeated twice , will	Give, have, keep		
2	Simple common &formal	Negative ,imperative, declarative	Could, can't, will, can repeated twice	Enter, got, think, eat, reach		
3	Simple common &formal	Interrogative , declarative , negative	Should	///////////////////////////		

9.1.3. Analysis of Non -Linguistic Elements

9.1.3.1. Visual Recourses

9.1.3.1.1. Representational Dimension

a-Narrative process

The film mainly consists both action and reactional processes. Frames 1,2 and 3 include action processes. In frame 1, Alice and her mother perform the action of preparing table for tea time , while in frame 2 the actor performs the action of reading a book . In frame 3 the actors are fictional animals perform an action of dancing. All these frames are represented in dynamic scenes which are tied in a series to introduce the relation between people and elements in the film. While frame 4 includes reactional processes with vector configured by her eye lines. The sadness on the reactors' face indicate her fear because she is lost and doesn't know the way back to her home . Most participants are animals which refer to fantasy movie.

Frame 1   Frame 2   Frame 3
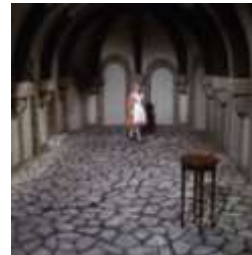
Frame 4

b-Conceptual Process

The film shows how a little girl (Alice) follows a white rabbit down a hole into wonderland, she can change her size by eating a magical cake and drinking , also the film show animals talk with Alice as she tries to know the way to back

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home, all these actions introduce in joined scenes, which represented analytical processes and symbolic processes. Frames 5,6 and 7 include analytical process, comprise of part-whole relations.

Frame 5 portrays the rabbit run and Frame 6 portrays Alice follows the rabbit, then frame 7 portrays Alice find herself in big room alone . Frames 8 shows that there is a table and a key above it maybe the outlet to back home ,but she cannot enter through the door , because the door is very small . Frame 9 shows how Alice enter through the small door, frame 10 portray there is a magical drink suddenly appear write on it " drink me", in frame 10 Alice drink this magical drink and in frame 11 Alice drink it , then she find herself shrinking in frame 12. All these frame are tied together to show us how the actions take place and Alice enter to wonderland through the small door . frames 5, 6 and 10 are symbolic suggestive which include one participant.
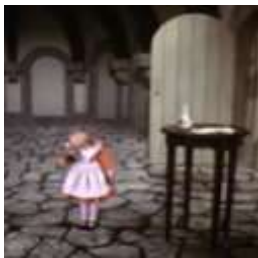
Frame 5	Frame 6	Frame 7	Frame 8

Frame 9   Frame 10   Frame 11   Frame 12

9.1.3.1.2. The Interactive Dimension

a-Gaze

Frames 1, 2, and 3 the participant do not look directly at the viewer so the these images are offer image , while in frames 4 Alice look directly at viewers , so the image is demand. What she demanded is to help her and by guiding her on the way back home.

b-Camera Angle

Attitude concerns the relations between represented participants and the viewers. It is socially determined, and realized by the selection of the angle, the angle reflects the degree of interference of image producers and viewers jointly with the represented participants. Most of scenes in the film are portray in eye- level angel to make audience interact and believe the story.

c-Modality

In this children film , a natural range of colors and a low degree of abstraction are notable. Using natural balance color exposes the credibility of situation as we see Alice in her home with her mother and sister this can create a comfortable atmosphere introduced by girl's smile. A 'high modality' can be realized as persuasive, because it can appeal to the emotions of the viewers. So, it encourages children to stay away from some incorrect behaviors such as crying a lot and sitting with adults and behaving in a way that is not appropriate for their age through Alice simulating some of the scenes that she performs and which are reflected as advice she offers in an indirect way that circulates to all children of her age.

9.1.3.1.3. Compositional Dimension

This dimension focuses on composition: how interactive and representational elements are linked with each other in the image to produce a meaningful whole. The elements of the image may be categorized into three systems: information value, salience, and framing. In moving pictures, information is organized by dynamically notable informational variants. Consequently , the compositional meaning in films cannot be constructed in the sort of static frame . Each shot is an inherent oneness of the scene to create new information to form visual meanings as a unit, we cannot comprehend the meaning in static image alone. The shots in this film are like a chain, each one completes the others information value can see in frames 5 to 12 which show new information connected from given to new . Salience introduce in frame 13and 14 which show the important role of the key which may represent the way to back home and the magical cake to make Alice size fit to enter the small door.

Frame 13	**Frame 14**

9.1.3.2. Audio Resources

The children's movie Alice in Wonderland brings together a harmonious assortment of background music, which changes according to the scenes and the type of dialogue in it. Sometimes we find it indicating the hope of returning home, and sometimes we find it expressing the heroine's fear of loss and the pursuit behind the strange animals. The film also includes many dance songs that combine both Alice with exotic animals, and each song presents to viewers a meaningful message. Table ٩.2 below summarizes the non -linguistic elements in the film.

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Table (9.2) Non – Linguistic Elements in the Film

10. Discussion of Analysis Results

Participants	Visual Resources							Audio Recourses	
	Representational Dimension		Interactive Dimension			Compositional Dimension		Back ground music	Pitch
	Narrative process	Conceptual process	Gaze	Angle	Modality	Info. Value	Salience		
Film as a whole	✓	✓		Eye level	High	Given – new		Dramatic	Activation and deactivation
Alice	Action	Reactional	Offer					Dancing songs	
Alice and her mother	Action		Offer						
Alice's sister	Action		Demand						
The rabbit	Action		Offer						
The vial		Suggestive				✓			
The cake		Suggestive				✓			
The key		Suggestive				✓			
The room		Analytical							
The animals	Action								
The small room		Analytical							

It can be useful to organize the discussion of the study results in the form of answer to the research questions stated in (1.Introduction).

1. What are the main linguistic elements used in children film "Alice in wonder land" ?

This question can be answered by considering Table (10.1) which summaries the frequency and percentage of linguistic elements in the selected film :

Table (10.1)

Frequency & Percentage of Linguistic Elements in the Selected film

Total S. No.	Declarative S.		Interrogative S.		Negative S.		Total Word S. No.	Transitivity		Modality	
	S. No.	F %	S. No	F %	S. No	F %		W. No	F %	W.NO.	F%
٢٠	١٢	%٦٠	5	25 %	3	15%	168	8	4.7 %	9	5.3%

Concerning linguistic elements, we can notice a frequent use of declarative sentences in film where it is used 12 times. Interrogative sentences are used5 times and negations are used 3 times. Transitive verbs are used 8times. Finally, modality are used 9 .

So, one can infer that this children film most   is introduced in declarative sentences which consider more prominent than negative sentences,. Transitive and modal auxiliary verbs are considerably used. The other words and sentences are not taken in to consideration , because they are out of the scope of our analysis.

1. What are the main Non-linguistic elements used children film "Alice in wonder land" ?

This question can answered by considering Table (10.2) which summaries the frequency and percentage of non-linguistic elements in the selected film :

Table (10.2)

Frequency & Percentage of Non -Linguistic Elements in the Selected film

Participants	Visual Resources														Audio Resources			
	Representational Dimension				Interactive Dimension						Compositional Dimension				Background Music		Pitch	
	Narrative Process		Conceptual Process		Gaze		Angle		Modality		Info. Value		Salience					
	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
32	5	15.6	6	18.7	4	12.5	1	3.1	1	3.1	8	52%	3	9.3	2	6.2	2	6.2

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As Table (10.2) indicates, the frequency & percentage of conceptual process are higher than narrative process. Concerning interactive dimension ,camera angles in the selected film are mostly neutral and of highly modality. According to compositional dimension, information value has high frequency, which means new and given information in film are introduced in series scenes. Whereas audio recourse attains high frequency& percentage, which confirms that most children films are introduced with background music, which means it has great effect on viewers comprehension .

Based on the above results, it can be deduced that children films mainly use conceptual processes more than narrative processes, with natural camera angles &high modulations, and given information with music and songs .

2. How do verbal resources construct meaning and convince viewers in what is presented by children film "Alice in wonder land"?

The answer to this question can be inferred from tables (10.1 and 10.2) which show that any children film cannot be introduced by single linguistics element. Each element adds something to another to achieve effective comprehension and persuasion   of   viewers. Complex verbal expressions are linked with each other , then the meaning becomes clearer and more convincing

11. Conclusions

Based on the findings of the study, the following conclusions can be drawn:
1. Visual modes are the basic ones in children film . They can successfully portray the imagination of children .
2. Each of the modes employed in the film has a complementary role and reinforces the role of other modes.
3. Using different modes in dynamic discourse has a great role in building the intended meaning of children film .
4. Designers of children film tend to involve the viewers into their videos via non -linguistic elements especially camera angle and gaze.
5. Non -linguistic elements work as a tool, to make complex information easier to understand. Using colors, songs and images helps to achieve the goal of the film .

دراسة تحليل الخطاب متعدد الوسائط

من فيلم أطفال مختار "أليس في بلاد العجائب"

الكلمات المفتاحية: تحليل الخطاب ، الخطاب الإعلامي ، الخطاب متعدد الوسائط

م.م هبة حسين سعدون

المديرية العامة للتربية في ديالى

الملخص

كـان هنـاك اهتمـام متزايـد بتحليل الخطـاب متعـدد الوسـائط في أنـواع مختلفـة مـن النصوص ، ومع ذلك لا تزال بعض الحقول بحاجة إلى هذا النوع من التحليل نظرًا لوجود فجوات في معرفة كيفيـة تحليل العناصر اللغويـة وغير اللغويـة للخطاب ودور كل مـن في تحقيق أهدافهم المنشودة مما يخلق حاجة ملحة لدراسة هذه العناصر وتحليلها لإزالة الجدل السابق ذكره ، ومن بين هذه النصوص أفلام الأطفال الروائية موضوع هذه الدراسة.

تستند الدراسة إلى فرضية أن مصممي أفلام الأطفال يستخدمون عناصر لغوية وغير لغويـة تلعب دورًا مكمـلًا لبعضها البعض ، لكنها تعتمد بشكل أساسي على عناصر غير لغوية. كما تفترض الدراسة أن العناصر غير اللغويـة لهـا دور أكبر في إشراك المشاهدين ، لكن العناصر اللغوية لها دور أكبر في الكشف عن أفكار وتوجهات المتحدث.

لتحقيـق أهـداف الدراسـة وإثبـات صـحة فرضـياتها ، اعتمـدت الدراسـة نـوعين مـن الإجراءات: نظري وعملي. تم تمثيل الإجراءات النظريـة مـن خـلال تقديم إطار نظري للخطاب متعدد الوسـائط ، والـذي يتضمن أصـله وتعريفـه ومبادئه. أمـا بالنسبة للإجراءات العملية ، فقد تم تحليل الفيلم المختار في ضوء النموذج المختار المبني على Fairclough (2001)، و.(2006) Kress and Van Leeuwen

تـم اعتمـاد أسـاليب البحـث النـوعي والكمـي في هـذه الدراسـة ، حيـث تتمثـل طريقـة التحليل النوعي بالتحليل التفصيلي لكل مقطع في الفيلم ، ومن ناحية أخرى ، تتمثل طريقة التحليل الكمـي في استخدام الجداول والأرقام الإحصـائية لمناقشـة التكرار . ونسب العناصـر اللغوية وغير اللغوية في الفيلم.

تظهـر نتـائج التحليـل أن مصـممي أفـلام الأطفـال يصـممون الرسـائل المقصـودة باستخدام كل من العناصر اللغويـة وغير اللغويـة ، لكنهم يميلون إلى الاعتمـاد أكثر على العناصر غير اللغوية. تظهر النتائج أيضًا أن المشاهدين ينخرطون في الفيلم بشكل أساسي

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من خـلال عناصـر غيـر لغويـة خاصـة زاويـة الكـاميرا والنظـرة ، بينمـا يميل المتحدثون إلى التعبيـر عـن أيـديولوجياتهم بشـكل أساسـي مـن خـلال العناصـر اللغويـة. هذه النتـائج تؤكد الفرضيات المعتمدة في الدراسة.

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