A Multimodal Discourse Analysis of American Animated Feature Film (*The Wizard of Oz*) and Japanese Anime (*Spirited Away*)

Nardein Maged Makram

PhD Degree Department of English

Faculty of Women for Arts, Science & Edu,Ain Shams University - Egypt

Nana_maged22@yahoo.com

Prof. Nagwa Ibrahim Younis	**Dr. Azza Abdelfattah Abdeen**
Professor of Linguistics, English Dept	**Associate Professor of Linguistics, English**
Faculty of Education	**Faculty of Women for Arts, Science & Edu**
Ain Shams University - Egypt	**Ain Shams University - Egypt**
Nagwayounis@edu.asu.edu.eg	Abdeenazza@gmail.com

Abstract

The present paper attempts to examine the contribution of MD (Multimodal Discourse Analysis) of Walt Disney's *The Wizard of Oz* (1939) and Hayao Miyazaki's *Spirited Away* (2001). The investigation of the content is done using Kress and van Leeuwen's multimodality model (2006). **As illustrated in** *Reading Images: The Grammar of Visual Design* (2006), this paper intends to discuss the visual design grammar which decodes the different patterns of representation, patterns of interaction, how experience can be visually decoded, and all that contributes to the meaning of visual texts as well as moving images. Within this rationale, the present study explores the paradigm of Multimodal Discourse Analysis to interrogate how moving pictures draw on modes of communication such as *camera attitude, posture, contact, distance, colors, facial expressions* and *gestures* in combination with words to make meaning. Thereby, Multimodality is employed to show how fictional characters communicate and interact with each other not just through writing but also through speaking, gesture, gaze, and visual form

Keywords: Multimodal Discourse Analysis, Walt Disney, Japanese Anime, Reading Images, Visual Grammar, Miyazaki

1. Introduction

The present study attempts to examine Multimodality Theory in relation to the study of language, moving images and society as proposed by *Gunther Kress and Theo van Leeuwen (2006). They challenge their readers to consider the varied forms of meaning making that extend beyond language and enhance the semiotic process.* The theory of Multimodality (2006) can be found in writings and discussions related to communication theory, linguistics, media literacy, visual literacy, anthropological studies, and design studies. Multimodality examines how people communicate and interact with each other not just through writing (which is one mode) but also through speaking, gesture, color, gaze, and visual forms (which are many modes). The verbal mode, as observed by O'Halloran (2005), is used to refer to "the channel through which semiotic activity takes place" (p. 20). As such, mode is generally defined as a communication channel that is manifested in writing, gesture, posture, gaze, color, images, and even the interactions between them.

Multimodality is originally rooted in Hallidayan Social Semiotics (Halliday, 1978), and is elaborated by Kress and van Leeuwen (2006) within the visual realm. Multimodality is a concept introduced and developed in the last two decades to account for the different resources used in communication to express meaning. The term is used both to describe a phenomenon of human communication and to identify a diversified and growing field of research. As a phenomenon of communication, Multimodality defines the combination of different semiotic resources, or modes, in texts and communicative events, such as still and moving image, speech, writing, layout, gesture, and/or proxemics.

The purpose of the paper is to investigate the Multimodal theory (2006) through the analysis of American and Japanese popular animated feature films to explore the females' perceptions of identity. Hayao Miyazaki (1941 -) and Walt Disney (1901- 1966) are the best-known and world-famous directors in the history of animated film and all their films have strong elements of fantasy, even they contain numerous aspects of realism. Despite Miyazaki's and Disney's differences in style, themes, and approach when making animated films, both are extremely popular in the United States and in Japan. *Spirited Away* and *Wizard of Oz* and other films are likely to play a role in the development of children's

cultures and may influence children's and adult's information about the concept of families.

Disney films send messages and themes to youth about love and relationship about families. Most adults think that animated films and TV entertainment do not provide an accurate picture of the real world. On the contrary, many children and teenagers believe that they do and a large percentage of the older children believe that films / TV characters are like real people most of the time. Disney is examined in relation to the conceptual growth of children and family relationships that are often central to the plot and storyline.

Miyazaki's performance of human habits makes him change them into animation giving a sense of reality. He does not animate the necessary parts of actions like eating, walking etc., but he includes the unessential details in people's action like personal habits and mistakes or accidents that people make. For example, in *Spirited Away* (2001), when Chihiro leaves the boiler room and puts on her shoes, she taps the toe of her shoe to make her feel comfortable onto her foot before running off. This adds to the depth of her character and makes it very realistic not an essential detail to animate. As such, Japanese animation is mainly a formalistic mode of art as compared to other forms of animation. With the improvement of the animation industry in Japan and its popularity around the world, the word "anime" was made to indicate the sort of Japanese activity.

In other words, both Disney and Miyazaki's animated films act as a social critique of contemporary America and Japan. In fact, Thorp (1939) articulates that "Walt Disney's animated films became a part of American folklore" (p. 23). Napier (1990) notes that *Spirited Away* has delivered a magnificent vision of Japanese folklore (p. 236). Therefore, in comparing Miyazaki to Disney, this study attempts to clarify differences and similarities between American and Japanese cultures, in order to understand the relationship between popular culture and identity in each society. Unlike Disney, Miyazaki's intention has not primarily to create movies for entertainment purposes or kids' amusement but rather to offer his viewers the opportunity to detect the hidden fragments, which reveal his criticism on society and to convey his beliefs and thoughts through a fantasy world that marks on the surface of reality.

These animated films were chosen because they have a strong feminist theme although they have different release dates and are directed by different

directors in their respective studios. There are two female protagonists, Dorothy from *The Wizard of Oz* and Chihiro from *Spirited Away*. Dorothy and Chihiro represent women of today who are mostly strong, ordinary girls and independent. In addition, the storylines of these two animated films are quite similar since the two female protagonists are accidentally caught up in a series of adventures, and through their trials and tribulations, they become mentally stronger and emotionally mature. The current research aims to explore meaning that results from the visual mode of these film texts by using the Systemic Functional Framework or Multi Modal Discourse for visual analysis.

2. Aim of the Study

The present paper investigates how Kress's and van Leeuwen's theory of reading images can contribute to the study of moving pictures to incorporate the lexical and visual signs codified in the interaction of word, image and viewer. In this sense, this study interrogates the two animated films from the perspective of narratology in terms of verbal language and visual grammar. When watching these two animated films, it is simple to discover that the two stories have similar narrative structures and plots. All the female protagonists are accidentally caught up in a series of adventures, and through their trials and tribulations, the protagonists become mentally stronger and emotionally mature. To achieve these objectives, the present study attempts to explore the following questions:

3. Research questions

This research attempts to answer the following questions:
1. How are the representational meaning of scenes realized respectively in the two animated feature films?
2. How can the interactive multimodal analysis aid in indicating the way female protagonists are represented in the animated feature films?
3. How far the rhetoric of Disney is set in contrast to that of the Japanese anime?

4. Theoretical framework

The foundations of Kress and van Leeuwen's (2006) framework in visual communication come from the seminal work of the eminent linguist Halliday. In his book 'Language as social semiotic' (1978), Halliday suggests that language is a semiotic system that uses semiotic resources to create meaning. He described

language as being structured in three configurations where each configuration represents a different function or "metafunction" in meaning-making. Halliday and Matthiessen (2014) use the words *function* and *metafunction* to signify different aspects. The former is a key term that indicates the semantic features of language and the concrete use with its grammar, as why and how language is used, which has no impact on the language itself in contrast, the term *metafunction* indicates that functionality is an essential of human language structure (Halliday and Matthiessen, 2014). This refers to search into users' intended meaning with reference to their social roles and the higher general abstract functions of language. Kress and van Leeuwen developed a method of Social Semiotics of visual communication and established a framework of Multimodality. Similar to Halliday's three metafunctions of language; Ideational, Interpersonal and Textual meanings, Kress and van Leeuwen (2006) developed three metafunctions of images; Representational, Interactive and Compositional meanings. They believe that visual design, like all semiotic modes incorporates Halliday's ideas into their theoretical framework of semiotics analysis and fulfills these three metafunctions.

4.1 The Representational Meaning

This dimension stems from Halliday's (1978) **ideational metafunction** that it seeks to represent the relationships that exist between things within us and in the world. That is to say, the semiotics system is able to concern the representation of objects and the representation of relationships between those objects. Under this dimension, there are two processes; **Narrative Processes** and **Conceptual Processes.** Kress and van Leeuwen (2006) define narrative processes as dynamic and serving to "present unfolding actions and events, processes of change, transitory spatial arrangements" whereas conceptual processes are static and "represent participants in terms of their structure, meaning or class" (p. 59). The theorists refer to these participants into two types of participants in their framework: the first type, interactive participants that refer to those who produce texts and the images like (painters or photographers) and those who read and view them. The second type, represented participants, refer to the places, people and things that are represented in texts and images.

4.1.1 Narrative Processes

Narrative processes are dynamic processes that represent 'going-on' in terms of 'happening' and 'doing'. They assist to illustrate participants performing an action and doing something. Kress and van Leeuwen (2006) determine that this action can be of several kinds. They identify six types of narrative processes, namely: speech, mental, actional, reactional, conversion, and geometrical processes.
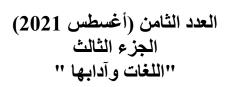
Represented participants in an image are connected by a vector. A vector is defined as the "directional line, often diagonal construing a dynamic connection". Kress and van Leeuwen (2006) state that vectors can be formed by limbs, bodies or tools in action when participants are represented as doing something for or to each other. In their approach, the relationships between objects are shown by vectors formed by the direction that the eyes of an object are looking vector (**Reaction Processes**) or vectors formed by movement (**Action Processes**).

4.1.1.1 Action Processes

Throughout this type of process, participants are engaged in some kind of physical action. According to Kress and van Leeuwen (2006), action process can be either transactional or non-transactional according to the number of participants involved.

4.1.1.2 Reactionl Processes

Throughout this type of process, participants within the image are engaged in an eye contact association that is realized by an implied eyeline victor. According to Kress and van Leeuwen (2006), the participant from whom the eyeline vector comes is known as the Reacter or who looks. As stated by Kress and van Leeuwen (2006), the Reacter "must necessarily be human or a human-like-animal- a creature with visible eyes that have distinct pupils, and capable of facial expression" (p. 67).

4.1.2 Conceptual Processes

Conceptual processes are static (no vectors) in contrast to narrative processes and represent participants in terms, as Kress and van Leeuwen (2006) simplify, "more generalized and timeless essence and more or less stable, in terms of class, meaning or structure" (p. 79). Moreover, conceptual processes are concerned with the representation of ideas in images where participants can be classified, concerned or defined like tree structure, scientific diagrams and charts. In the words of Jewitt and Oyama (2004), conceptual processes "visually 'classify' or 'define' or 'analyze' people, places or things within an image" (p. 143).

4.2   The Interactive Meaning

According to Kress and van Leeuwen (2006), there are three main ways in which interactive meaning are made; the first way, is through the system of **Contact**, the second way, is through the system of **Social Distance** and the final way interactive meanings are made is through the system of **Attitude**.

4.2.1 Contact

This can either involve the represented participants look at the viewer, vectors are formed between the participants and the viewer (**demands**) or not (**offer**). *Demands acts* involve something being done via the image to the viewer. As Kress and van Leeuwen (2006) discuss "the participant's gaze demands something from the viewer, demands that the viewer enters into some kind of imaginary relationship with her or him". In such cases, the type of relationship can be combined or dependent on some facial expression or gesture such as (smiling, pouting or pointing at the viewer) of the participant in images that represented participants do not look directly at the viewer. However, *offer acts* let the viewer becomes the subject of the look rather than the object so that offer acts reverse the process. Kress and van Leeuwen (2006) call them 'offer' images because they offer "The represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case".

4.2.2 Social Distance

The second structure is related to the different relations that the distance between the viewer and a represented participant can suggest. There are three basic distances to classify the shots; close, *medium* and *long*. Start with close shots showing the head of participant taking up half of the screen, medium shots showing the participant's body down to the knees and long shots showing the anything more than that.

4.2.3 Attitude

The final way in the interactive meanings is made through the system of attitude that can be objectively or subjectively expressed. The system of attitude includes choices with the angle that the participants are portrayed as discussed by Kress and van Leuuwen (2006) named (vertical and horizontal). The horizontal angle is "a function of the relation between the frontal plane of the represented participants and the frontal plane of the image producer. The angle can express whether the viewer and the image producer are involved with the represented participants or not. On the one hand, the vertical angle can be related to power and on the other hand, a frontal angle indicates involvement whereas an oblique angle indicates detachment. If the represented participant is seen from a low angle, the represented participant is viewed as holding the power in the relationship. However, if a represented participant is seen from a high angle by the viewer, the viewer then is depicted as more powerful. The eye level angles, stand for equality where the picture is at eye level, the relationship between viewer and participant is one of equality and there is no power difference involved (Kress and van Leeuwen, 2006). Hence, combinations of angles are also permitted for when there is more than one represented participant.

4.3 The Compositional Meaning

The third dimension of the framework is related to Halliday's (1978) **textual metafunction** the focus is on "the composition of the whole, how the interactive and the representational elements are made to relate to each other, the way they are integrated into a meaningful whole" (Kress and van Leeuwen, 2006). The image elements can be investigated according to three systems;

informative value, salience, and framing. The concept of *information value* holds that information roles are qualified to the represented participants by virtue of their placement in the image. *Salience* refers to capture the viewer's attention to the capacity of a represented participant. This is realized by size, colour contrast, sharpness, and emphasis (that is, foreground or background placement). *Framing* refers to the visual presentation of the connection of represented participants in an image. Words alone, for instance, are not enough to express certain things in a culture; they have to be accompanied by gestures and facial expressions. This notion is, in a sense, a great motivation for multimodal studies. For cartoons, words alone possess little capacity in expressing the cartoonist's genius. In doing so, Jewitt (2013) indicates that this metafunction is related to organizational or textual meaning. To put it another way, the compositional meaning refers to the choice of different resources such as space, rhythm and layout for achieving cohesion.

4.3.1 Information Value

According to Jewitt and Oyama (2004), the principle of information value is realized by the placement of compositional elements. That is, the role of any specific element in the whole composition is based on whether it is positioned on the left or the right, on the top or at the bottom, or in the center or the margin. In this respect, van Leeuwen (2005) states that information value provides different values for these zones in the semiotic space. He emphasizes that all these values can be applied to multimodal texts as it is the case with film and television.

4.3.2 Salience

van Leeuwen (2005) states that salience "creates difference between the elements of a composition in terms of the degree to which they attract the viewer's attention" (p. 284). Similarly, Kress and van Leeuwen (2006) maintain that the composition of a picture comprises different degrees of salience given to its elements. Apart from the positioning of these elements, salience establishes a hierarchy of importance among them and causes some elements to be more eye-catching, more significant than others. For example, the Given

may be less or more salient than the New, or both may have the same degree of salience. The same can be also applied to the structures of Ideal-Real and Centre-Margin.

4.3.3 Framing

As cited in Kress and van Leeuwen (2006), the term 'framing' describes the disconnection or connection between elements of a visual composition, signifying that these elements are marked off from each other or joined together. This framing involves degrees in that elements may be weakly or strongly framed. Therefore, Kress and van Leeuwen point out that "[t]he stronger the framing of an element, the more it is presented as a separate unit of information" (p. 203). They further indicate that "[t]he more the elements of the spatial composition are connected, the more they are presented as belonging together, as a single unit of information" (pp. 203-204). Kress and van Leeuwen opine that framing can be achieved in film and video by means of showing actors together in the same shot or showing them in individual shots in which frame lines separate them from each other.

5. Data of the Study

The data under discussion are two movies - one of them explore Walt Disney's *The Wizard of Oz* (1939) and the other one for Japanese Anime; Hayao Miyazaki's *Spirited Away* (2001) to interrogate genders and cultural issues. A plot summary for each film is presented in the following lines.

Chihiro, 10-year-old and her parents are moving to a new house but they stop on the way to explore an abandoned amusement park. After Chihiro's parents turned into pigs, Chihiro meets the mysterious Haku, who explains that the park is a place of fantastic spirits ruled by a witch, Yubaba. Thus, she must work there to free her parents, herself and return to the normal world. *Spirited Away* is a fantasy story that takes the readers out of the real world of hard time, hard facts and hard decisions into a world of wonders and fascinations or magic. Miyazaki, the director of *Spirited Away* explains that he did not need the audience to think that the world Chihiro has experienced was all dreams. On the contrary *The Wizard of Oz*, what has happened in the other world is not entirely

a dream. Dorothy and Toto, her dog get lost after a Tornado takes them away and find out they are in a strange village with strange people, Munchkins singing "Ding Dong the witch is dead". Therefore, Dorothy and her dog go on an adventure on a yellow brick road with 3 other friends; first she meets Scarecrow who does not have a brain, then the Tin Man who has not got a heart and the Lion who hasn't got courage and is scared of everything. At the end of the story, they need to kill the Wicked Witch of the West so that Dorothy can go home. Before returning back from Wizard of Oz, she gives the Scarecrow, Tin Man and Lion brain, heart and courage. She then taps her shoes three times and returns back home with Toto.

Sample Analysis

1. The Representational Metafunction Analysis

Image (1): *Spirited Away* (2001)

The film commences with this scene of *Spirited Away* as Chihiro and her parents driving through a small town. When Chihiro's parents have decided to move, this comes as an emotional shock to her. She still remembers her old life that is symbolized in this bouquet of flowers in her hand. She says, "The only time I get a bouquet and it's a goodbye present. How depressing". This scene represents a narrative scene due to the existence of a number of vectors. The

first vector departs from Chihiro's eyes to a bouquet of flowers. Thus, she is the Reacter in a transactional reactional process in which her bouquet of flowers is the phenomenon. This process is colored by the daughter's facial expression which shows how she is   deeply thinking and affected by the past. The second vector is formed by Chihiro's hand that directs what she is thinking. Thereby, the daughter plays the role of the Actor in a transactional action process because in transactional structure as Kress and van Leeuwen (2006) assume the images have an Actor and a Goal and here in this scene the Actor is the daughter and the Goal is the bouquet of flowers as symbolized in thinking of her past. Another vector is formed by the mother from whom an eyeline vector emanates to her daughter who is not looking back at her. These vectors reflect the relationship between the daughter and her mother. In other words, they show how Chihiro lives in her own world of playing and hanging out with her friends at school, and, therefore she is strongly detached from her mother's world.
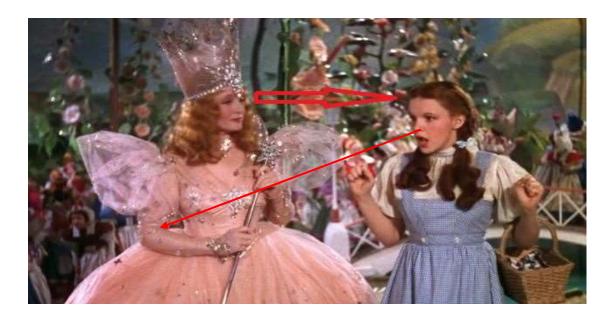

Image (2): *The Wizard of Oz* (1939)

From the sad reality Chihiro does not desire to face and the happy past she is hiding behind, to the colorful land and the magical Land of Oz. This scene when Dorothy's house settles down on the colorful Land of Oz by the Tornado and kills the evil ruler (the Wicked Witch of the East) of the Munchkins, the little people who live in Munchkin country. Glinda, the good witch of the North steps up, greets Dorothy and gives her a pair of red shoes that the Wicked Witch of the East was wearing when Dorothy's house landed on top and killed her. The Witch says these shoes are magical shoes.

This scene   is a narrative process comprising a number of vectors, namely eyeline vectors. First, there is an eyeline vector formed by the good witch of the North to Dorothy. Hence, the good witch represents the Reacter in a transactional reactional process wherein Dorothy is the phenomenon. Second, there is an eyeline vector formed by Dorothy to the dead Wicked Witch of the East. Thus, Dorothy is the Reacter in a transactional reactional process in which the Wicked Witch is the phenomenon. This process is colored by Dorothy's facial expression which shows how shocked she is and Munchkins are happy, singing songs and praising Dorothy for killing their ruler Wicked Witch.

2. The Interactive Metafunction Analysis

Image (3): *The Wizard of Oz*

The realm of Oz is lively and cluttered. At Dorothy's arrival, huge numbers of Munchkins appear from their hiding places and welcome Dorothy in a cheerful atmosphere. This shot is a demand image in which Dorothy is gazing and smiling at the viewer. She demands that the viewer be in an imaginary and delight relation with her. The type of this relation is signified by her facial expression which indicates her happiness. Moreover, the gesture of holding the bunch of flowers reflects her happiness and welcome from the Munchkins in a cheerful way. In terms of social distance, Dorothy is captured with a medium shot which cuts the subjects at the knees. As mentioned before Kress and van Leeuwen (2006) show that the size of frame exposes the kind of relationships between the viewers and the represented participants. They suggest that the medium shot offers a social relationship as Munchkins appear to fill the landscape degree site with activity on various degree of vision, filling the frame with activity for as far as one cares to gaze. Using Halls's (1966) terms, Dorothy is depicted as far social distance to the viewer. From a horizontal angle perspective, Dorothy faces the viewer frontally. This requires the producer of this animated film and the viewers are involved with Dorothy. From a vertical angle perspective, Dorothy is seen from an eye-level angel. In this angle, Kress and van Leeuwen (2006) state that there is no difference in power between the represented participants and the viewer thus, they are on equal terms. Dorothy and the Munchkins are pictured as singing and smiling that symbolize her happiness in the colorful Land of Oz.

Image (4) Spirited *Away*

In contrast Image (4) the female (Chihiro) as the represented participant in this shot is not gazing at the viewer. As a result, there is no direct contact between the viewer and her. However, this shot is an offer image because the direction of the glance of Chihiro is not aimed at the viewer. She is looking at something outside the scope of the shot. She has a dreamy look which reflects her thinking about how to rescue her parents after returning into pigs from the evil witch, Yubaba. Yubaba gives her a new name "Sen" to provide a new identity for the little girl. Thereby, Miyazaki focuses throughout this scene on identity and loss of the past.

As for the social distance, Chihiro is captured with a medium close-up shot which manifests her heads and shoulders. The zoom into her face suggests the closer she is getting to her goal, the more focused she is on her final objective. Her determined look is literally mirrored in the window, showing us that both Sen, her current name and life in the spirit world, and Chihiro her true name, are

both focused on this together, which signifies the exploration of the past. According to Hall's (1966) classification of distance zone, the represented participant is close personal distance because the head and shoulders can be viewed. From a horizontal angle perspective, Chihiro is photographed from an oblique angle to create a sense of detachment from the viewer. This appears in the way Chihiro is contacting and thinking with herself instead of being involved with the viewer. From a vertical angle perspective, this scene is realized by an eye-level angle leading to the absence of power difference between Chihiro, the represented participant and the viewer.

3. The Compositional Metafunction Analysis

Kress and van Leeuwen (2006) elaborate three interrelated systems of composition which relate both the representational and interactive meanings of images to each other; information value, salience and framing

Image (5) from *the Wizard of Oz*

In terms of concerning information value, this scene employs the Centre-Margin structure. For more illustration, the female protagonist, Dorothy is placed in the middle and the other represented participants (Munchkins) around her. Dorothy is thus put forward as Centre of every one's attention and the Munchkins are presented as Margins. Positioning this girl in the middle causes her to be the major focus of information. Pertaining to salience, the girl in the red shoes is the most salient element in this shot. Dorothy faces the viewer frontally within the most eye-catching element in this scene due to two reasons: perspective and color contrast. What makes this girl stand out among the other people and Munchkins around her is the amount of light she receives as well as the bright red color she wears (together with the fact that she is the only participant whose face features are quite distinctive). Besides, the placement of Dorothy in the center gives her salience by being depicted as walking while the other represented participants are standing still. Regarding framing devices, the high degree of salience has been given to the girl causes her to be strongly framed. This is disconnection for many reason; there is a significant difference in the facial expressions between Munchkins and Dorothy approving the same facial expression on their faces and the bright shoes with red and blue color Dorothy wears differs from the soft colors of the clothes worn by the Munchkins surrounding her. However, the vectors formed by the direction of their bodies and their looks relate them to her and show their happiness and applause for killing the bad witch by Dorothy's house that falling down on the witch's leg.

van Leeuwen (2005) suggests a number of factors which contribute to create salience. These factors include areas of high tonal contrast as with high salience. The borders between black and white are formed, and color contrasts as in "the contrast between highly saturated and soft colors, or the contrast between red and blue" (p. 198). In other words, from contrast red into soft pink that refers to love and feminism.

Image (6) from *Spirited Away*

In contrast, in image 6 , this scene with a high angle shot in the back seat of Chihiro's parent's car stared at the window and hold a bouquet of flowers from Chihiro's best friend and a card with "Good luck, Chihiro … hope we meet again, Lili". Here, the color pink is the perfect color to convey love and affection more than red as in *The Wizard of Oz* which has connotations of romance, whereas pink feels like the love of ten year old friends. Therefore, as we can illustrate from this image, Chihiro remembers the good relationship in the past and rereads the note during the entire car journey. The reality that

they're moving house and Lily is nothing but the past. Great use of mise-en-scene of the car placed below the building also serves to give a sense of proportion. This scene includes only one represented participant Chihiro, the girl who is placed in the middle of the shot. Therefore, the information value of this scene follows the central structure in which Chihiro is presented as the major focus of information in the car. In terms salience, Chihiro and her pink bouquet are the elements that are meant to attract the viewer's attention since she is the only human figure in this scene. Regarding framing, Chihiro is shown alone and gazing at the window in an individual shot, signifying her thinking and remembering about the past and her friends. Chihiro's fear and hesitation are enhanced in.

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2.5 Conclusion

This study investigates mainly two animated feature films. The first one is the *Wizard of Oz* for Disney; the second one is *Spirited Away* for Miyazaki. The major objective of the research is to examine how representational, interactive and compositional semiotic resources apply in animated feature films and draw on modes of communication such as camera attitude, posture, contact, distance, colors, facial expressions and gestures in combination with words to make meaning. Therefore, Multimodality is employed to show how fictional characters communicate and interact with each other not just through writing but also through speaking, gaze, gesture and visual forms.

Having analyzed the data of the research, answers to questions can now be provided.   Firstly, concerning the representational meaning, the scenes of animated feature films, The Wizard of Oz and Spirited Away adopt various processes in creating meaning, among which the narrative process plays an important and leading role in indicating the relationship of the characters in the animated feature films. Vectors are formed in their eyeline and eye contact suggesting actional and reactional process respectively. On the other side, the conceptual process especially the analytical process, which are used to provide detailed information about scenes like their characters and the background of the story.

Secondly, the interactive meaning is concerned, devices including contact, social distance and attitude of detachment or involvement. Instead of working independently, these devices cooperate with each other to interact between the viewer of the image and the female represented participants like; Dorothy in *The Wizard of Oz* and Chihiro in *Spirited Away*. Dorothy and Chihiro, have become heroines. Although Chihiro is an ordinary girl, she acts as an epic heroine because once she finds herself in a crisis, she reveals her hidden power to survive and live on her own. In contrast, Dorothy is young, lost, dreaming girl who finds herself transported to the colorful, magical land of Oz, she strives to go back home again and she has a power over her own fate and achieve her goal. As such, the producer visually encodes social meanings into images through the distance of the participants from the viewer, the gaze of the represented participants and the angle from which the participants are seen by the viewer.

Thirdly, in order to compare Disney studios and Miyazaki's studio Ghibli from a feminist point of view, such as what the female characters represent, mean and symbolize in the animated feature films, would be meaningful in order to understand the female identity and position in the West and in Japan. What is interesting about Miyazaki's animated films is that he likes to bring out the strong independent side of his female protagonists unlike Disney shows up with his characters as princess.

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تحليل الخطاب متعدد الوسائط لفيلم الرسوم المتحركة الأمريكى The Wizard of Oz

( ) والأنيمى اليابانى(Spirited Away)

ناردين ماجد مكرم ضبع
باحثة دكتوراه فى اللغويات ـ قسم اللغة الانجليزية
كلية البنات للآداب والعلوم والتربية، جامعة عين شمس، مصر
Nana_maged22@yahoo.com

أ.د. نجوى ابراهيم يونس	ا.م.د. عزة عبد الفتاح عابدين
استاذ اللغويات ـقسم اللغة الانجليزية	استاذ اللغويات المساعد ـ فسم اللغة الانجليزية
كلية التربية ـ جامعة عين شمس	كلية البنات للآداب والعلوم والتربية ـ جامعة عين شمس
Nagwayounis@edu.asu.edu.eg	Abdeenazza@gmail.com

المستخلص:

يحاول هذا البحث دراسة مساهمة تحليل الخطاب متعدد الوسائط فى فيلم والت ديزنى (The Wizard of Oz) و هايو ميازاكى (Spirited Away). يدرس المحتوى نموذج الوسائط المتعددة لكريس وفان لوفين. كما هو موضح فى قراءة الصور: القواعد النحوية للتصميم المرئى (2006) ، لمناقشة قواعد التصميم المرئى التى تفك رموز الأنماط المختلفة للتمثيل، وأنماط التفاعل، وكيف يمكن فك تشفير التجربة بصرياً، وكل ذلك يساهم فى معنى النصوص المرئية وكذلك الصور المتحركة. ضمن هذا الاساس المنطقى، تستكشف الدراسة الحالية نموذج تحليل الخطاب متعدد الوسائط لاستجواب كيفية رسم الصور المتحركة على أنماط الاتصال مثل موقف الكاميرا ، الاتصال ، والموقف، والمسافة ، والألوان ، وتعبيرات الوجه والأيماءات جنباً الى جنب مع الكلمات لجعل المعنى.

الكلمات الدالة: تحليل الخطاب متعدد الوسائط ، والت ديزنى ، الرسوم المتحركة اليابانية ، قراءة الصور ، القواعد المرئية ، ميازاكى