
Depiction of the Family's Relationships in Selected Children's Short Stories: A Multimodal Analysis (Summary)

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Abstract

This study aims to apply the frameworks of Michael Halliday's (1985-2004) Systemic Functional Grammar (SFG) and Transitivity, Kress and van Leeuwen's (2006) Visual Grammar, and van Leeuwen's (2005) Inter-mode relations to four selected children short stories which are taken from Disney movies. These short stories are Frozen (2013), The Incredibles (2016) Finding Nemo (2016), and Brave (2016). These short stories shed the light on the nature of the relations between the family members, present conflicts between them, and assert that love and understanding between the family members can save and rescue all the family or sometimes the world around them. The findings of

this study reveal that meaning does not depend only on the written text; it depends also on various aspects such as gaze, angle, distance, colors, and so on. Hence, in the selected short stories, the meanings conveyed through the visual representations match the meaning conveyed through the textual representations.

Keywords,

Multimodality, Visual Grammar, Multimodal Analysis, Systemic Functional Grammar, Transitivity, Inter-mode relations, Children Short Stories, Family relationships.

1. Introduction

The present study aims to analyze relations between the text and the image as two different semiotics modes of multimodal study. Visual and verbal narrative are discussed on the light of Halliday's three metafunctions, ideational, interpersonal, and textual. Ideational system represents reality by referring to certain objects and situations. It contains actions, characters, and circumstances. Interpersonal system establishes the interaction with the recipient. It covers the interaction between the reader and the characters. Textual meaning is realized by given more important to a specific object in the image or the text. It builds a textual structure with coherent component (Yefymenko, 2017, p. 216–217).

Children literature aims children up to the early adolescence, takes the reader on an adventure into a different world where animals talk and magic is real. It begins in the

mid of the 19th century. This kind of literature portrays the life in new country, the adaptation to the landscape and native people, creating and developing nations, and the appearance of the animal story in the last half of the 20th century (Stott, 2015).

Children literature has an effective contribution to the acquisition of cultural values as children's books introduce social, literary, and bibliographical history. They are probably of the most interesting and experimental texts in that they use mixed-media techniques which combine word, image, shape, and sound. Thus, children's books have had great social and educational influences.

Children's writers are responsible for evaluating the children's characters. Thus, children's books must be purposeful. In other words children's literature should foster positive perception in the child reader such as contemporary morality. The development of relations between children of the same family is an ideal of much social practice for example; harmony or disharmony between brothers and sisters is an old-age story theme.

Childhood is a formative period in which the child learns how to live in the world, how to think, and how to deal with other people. So children's fiction should help the child.

2. Theoretical Background

The theoretical foundation for this analysis is mainly extracted from the systemic functional linguistic approach of language as a social semiotic process. SFL theory provides a model of how the contextual variables, field, tenor and mode determine the choices in the linguistic system, organized in three metafunctions of the language: the ideational, the interpersonal and the textual (Guijarro and Sanz, 2008, p. 1603).

Theatrically, the linguists' interest began to apply systemic functional approach to the analysis of semiotic texts and multimodal constructs in 1980's (Iedema, 2001, p. 35). Halliday's social semiotic theories of communication were the springboard of multimodality (Kress & van Leeuwen, 2001). He states that "language is a product of the social process" (Halliday, 1996, p. 89). Kress and van Leeuwen (2006) explain that Halliday's three metafunctions is the start for their interest of images "because it works well as a source for thinking about all modes of representation" (p. 20).

According to Halliday (2004), language is a system of meaning-making which performs three different types of meaning. These types are the ideational, the interpersonal, and the textual. Kress and van Leeuwen set out the first theoretical framework for preening the image as a way of communication. They point out that images also can perform three types of meaning (p. 41).

Kress and van Leeuwen (2006) argue that images, like language, have grammar and can be analyzed in the same way of Halliday's three metafunctions in order to create three types of meaning. Kress and van Leeuwen demonstrate how image can be seen to express Halliday's metafunctions and state that visual structure presents definite interpretations of experience and forms of social interaction (p. 2).

Kress and van Leeuwen (2006) modify the terminology of Halliday's metafunctions into representational, interpersonal, and compositional. Kress and van Leeuwen (2006) state that visual images fulfill the three metafunctions of Halliday, the representational metafunction carry out the representation of the experiential world, the interactive metafunction represents the interaction between the participants represented in a visual design and its viewers, and the compositional metafunction which refers to the arrangements of visual resources.

According to Kress and van Leeuwen (2006) visual transitivity system presents "what goes on?" in an image. It also expresses "what an image is about?" in the light of processes (i.e. doing, being, saying, sensing ...), participants (entities involved in these activities), and circumstances. Goodman (1996) asserts that this system represents what is going on the world.

In the late 1980's, a decade after the formation of Critical Linguistics, Hodge, Kress, and van Leeuwen began to apply Halliday's ideas to other modes, such as intonation,

sound, music, and visual images. Kress and van Leeuwen (1996 [2006]) and O'Toole (1994 [2010]) provided the basics of multimodal research in the 1980s and 1990s, based on Halliday's (1978; 1985 [1994, 2004]) social semiotic approach to language to model the meaning potential of words, sounds and images as sets of inter-related systems and structures. Kress and van Leeuwen (2006) explored images and visual design, and O'Toole (2010) applied Halliday's systemic functional model to a semiotic analysis of displayed art, paintings, sculpture and architecture (O'Halloran, 2011, p. 3-4).

Linguistics used to analyze images and texts by separate approaches and methods of research for each one. However, multimodal studies texts and images (verbal and visual elements) as a combination of interrelated modes. Multimodal research aims to analyze various semiotic systems that create meaning. One of the most essential areas that multimodal studies is relations between the texts and images (Yefymenko, 2017, p. 216).

Multimodal analysis is a combination of aspects from previous approaches. From Halliday, multimodal discourse analysis takes its approach to grammar and focus on social factors; from critical linguistics, a focus on power and ideology. In addition, as its name indicates, this approach extends linguistic analysis to include other semiotic resources (O'Halloran, 2011).

Although many researchers have a great deal with discourse analysis and critical discourse analysis, recently they start to pay more attention to other modes such as visual modes of images.

Kress and van Leeuwen in their publications, "Reading Images" (1990) and Reading Images: The Grammar of Visual Design (1996), concern about the nature of communication and interpret the visual and verbal meanings in multimodal texts. The essential purpose of these works is to develop a grammar of images. These books influenced and systematically applied the Hallidayan linguistic model (Royce, 1999, p. 51-52).

Kress and van Leeuwen aim in producing a "grammar of visual design" is to state a socially based theory of visual representation. Although other linguistics before them pay more attention on lexis rather than the grammar of images, Kress and van Leeuwen point out that language and "the meaning the meaning projected by the individuals, scenes and objects portrayed within images rather than the connected meanings" (p. 52).

The term "grammar" refers to their attempt to study the ways that images are combined into a coherent and meaningful whole. Visual discourse aims to link form with meaning. Kress and van Leeuwen (1996) state that linguistic and visual "grammatical forms [are seen] as resources for encoding interpretations of experience and forms of social (interaction" (p. 1) (Royce, 1999, p. 51-52).

Kress and van Leeuwen (2006) produce “grammar of visual design” in order to present a socially based theory of visual representation. They concentrate on the meaning projected by individuals, scenes, and the objects within the images. This kind of visual discourse approach aims to link form with meaning and presents linguistic and visual grammatical forms as resources for encoding interpretations of experience and forms of social interaction (p. 1). Kress and van Leeuwen (2006) use the term “meaning potential” to refer to the power of individual elements which means the ability to convey meaning.

Kress and van Leeuwen (2006) realize the great importance of visual communication in the modern world, so they attempt to present how the visuals use structures to describe variety kinds of meanings, and they link their analyses with interpreting and discussing visual literacy and the implications for education. The mission of Multimodal Analysis is to understand the power and meaning of texts which employ several modes such as visual, verbal, and aural (Kress and van Leeuwen, 2006).

Systematic Functional Grammar (SFG) developed by M.A.K. Halliday and his colleagues. Halliday develops the Functional Grammar Theory which started in the first half of 1960's. Halliday's metafunctions “are the functional principles of the internal organization of semantics and lexico grammar. They are simultaneous principles of organization” (Mann and Matthiessen, 1991, p. 239).

Functional Grammar (FG) is based on the grammatical systems and considers these systems as a way through which humans interact with each other. FG is used for describing languages in functional terms and focuses on how grammar is used and the development of grammatical systems as a way to interact with each other (Martin, Matthiessen, Painter 1997, p.1). It enables us to see and understand more about language in context, provides us with “a tool for understanding why a text is the way it is” (p. 3).

According to Halliday (1985–2004), language is social and functional on the first stage, and simultaneously performs three: the ideational function expresses the experiential and logical content of the text and represents our experience; the interpersonal function deals with the social and power relations; and the textual function expresses the cohesive and coherent text which is achieved through well organizing and structuring the clause.

With the appearance of systemic functional grammar, the study of language is seen from a new perspective. For Halliday, language is “systemic”. The term ‘functional’ is used to indicate that the approach is concerned with meaning. Therefore the grammar is the study of how meanings are built up through the use of words and other linguistic forms such as tone and emphasis (Bloor and Bloor, 2004, p 2). This shows the differences between the two models of grammar. In other words, functional grammar

differs from other grammar models in the way it treats the language.

According to functional grammarians, language is a social activity which always takes place in a context. In short, functional approaches to grammar can be differentiated from formal or generative approaches to grammar by their focus on the communicative, as opposed to cognitive aspect of language. The roots of systemic functional grammar lie in sociology and anthropology rather than psychology and computer science.

According to Halliday, language reflects world views because language is a system of meaning-making choices. It is in these choices that our values and judgments are revealed through the texts we produce (Eggins, 2004).

Briefly, SFL considers the structures of language and their meaning making functions connected to the social context in which they are expressed. Although SFL itself is concerned with language, it recognizes that language is just one semiotic system among the many other systems in a culture. Thus, SFL has provided the theoretical foundations for the analysis of other non-linguistic semiotic systems, such as the visual mode of expression (Fontenelle, 2013).

3. Research Methodology

In order to describe the relations between the family members, the researcher interprets selected Disney children's short stories. The reason behind choosing Disney short stories

is its popularity between not only children but also young people. All the selected short stories are performed as movies at first then they are presented as short stories, so they are widely known all over the world. Most of these short stories give moral lessons to children.

The short stories that will be analyzed shed light on the relations between the Family members. These relations are such as mother – daughter relation (Incredibles 2016, Brave 2016), father – son relation (Finding Nemo 2016), sister – sister relation (Frozen 2013), and mother – son relation (Incredibles 2016). All these data are collected from Disney*Pixar Storybook Collection and Read-Along STORYBOOK.

The technique which is used in this research is as follows; first the researcher reads the selected short stories. These short stories contain clauses and pictures. Then the researcher begins to analyze any photo in the selected short stories that represent a family relation and text that describes this photo. Finally the researcher set a conclusion that contains the result of the research.

Practically, the researcher performs a transitivity analysis and multimodal analysis on two children's short stories. These short stories are Frozen (2013) which presents sister-sister relationship and Brave (2016) which presents mother-daughter relationship. This analysis follows Halliday's (1985) transitivity and Kress and van Leeuwen (2006) multimodal analysis.

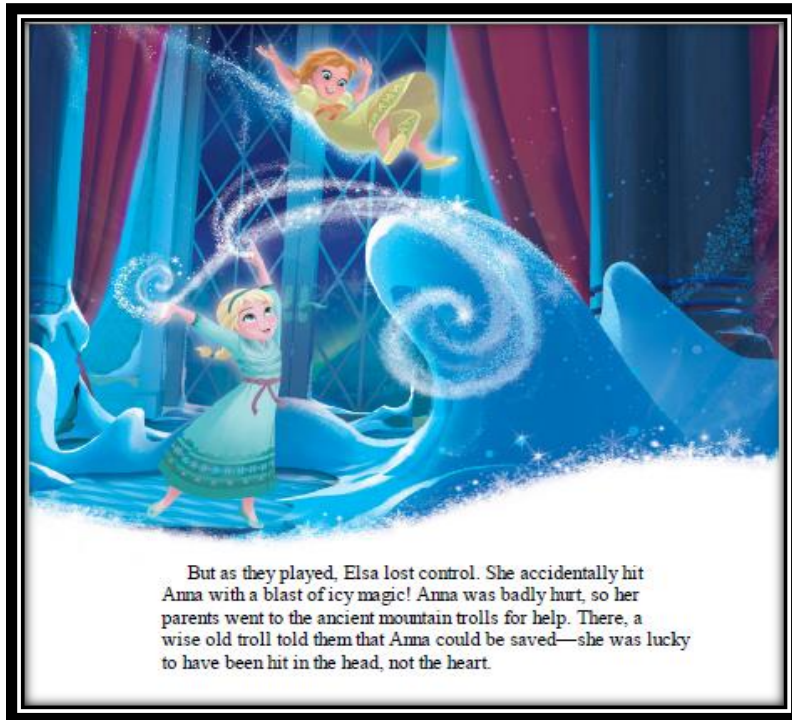
In each short story, the researcher presents its plot and major characters, then chooses the pictures which show the relations between the family's members and the text which describe these pictures. Then the researcher applies transitivity analysis to each text following Halliday (1985). Finally for each picture, the researcher performs multimodal analysis following Kress and van Leeuwen (2006).

4. Analysis

Some examples of the analysis applied on the selected short stories are as follows:

4.1 Frozen (2013): Multimodal Analysis

Figure 4.1 (Frozen, 2013, p. 2)



❖ Transitivity Analysis

• **Material process**

1. "Elsa filled an empty ballroom ..." (Frozen, 2013, p. 1).
2. "The sisters ..., building a snowman, ..." (Frozen, 2013, p. 1).
3. "She accidentally hit Anna ..." (Frozen, 2013, p. 2).
4. "... her parents went to the ancient mountain trolls for help" (Frozen, 2013, p. 2).

o.	Actor	process	Goal
	Elsa	filled	an empty ballroom
	The sisters	building	a snowman
	She (Elsa)	Hit	Anna
	her parents	went	to the ancient mountain trolls

In No.1 the actor is Elsa who has a magical power, she can bring ice with her hands, the process "filled" presents her magic that makes her filled "an empty ballroom", the goal, with ice. In No.2 the actor is "the sisters" which is followed by the process "building" to present what they have done and present their strong relation and how they spend wonderful time together. The goal here is the "snowman" that the two sisters build. In No.3 the actor is Elsa who lost control and accidentally hit her sister, the process is "hit" and the goal here is "Anna" who was hit by her sister. Sentence No.4 introduces the king and the queen as the actor, the process here is "went" and the goal is "to the ancient mountain trolls" shows their direction.

- **Mental process**

1. "..., Elsa lost control" (Frozen, 2013, p. 2).

Sensor	Process	Phenomenon
Elsa	lost	Control

The mental process here shows how the sensor who is "Elsa" accidentally hit her sister. The process here is "lost" and the Phenomenon is "control".

- **Relational process**

1. "... she was lucky" (Frozen, 2013, p. 2).

Carrier	Process	Attribute
she (Anna)	was	Lucky

In this sentence the old troll describes Anna as lucky person because she was hit on her head not her heart. The process here is "was". Attributive process has two participants, "She" which is the carrier and "lucky" which is the attribute.

- **Verbal process**

1. "..., a wise old troll told them that Anna could be saved" (Frozen, 2013, p. 2).

Sayer	Process	Addressee	Verbiage
a wise old troll	Told	them (the parents)	Anna could be saved

The verbal process is presented by the sayer "a wise old troll" and the process "told". The sayer here express that Anna was lucky and he can save her.

❖ Visual Analysis

The participants in figure 4.1 are two participants, Elsa and Anna, who appear to play together with ice in the ballroom, which would be considered as "doing something". They are presented as happy two sisters, play with each other, and have fun together and this indicates their close relation.

The interactive meta-function

1. Image act and gaze

The participants are represented in an offer image. The Gaze here is an "indirect" gaze in which the participants offer themselves as objects to contemplation. They do not look to the viewer. The eyes of the two participants are not directed at the viewer. However, Elsa looks at Anna with love and Anna is looking at the ice.

2. Social distance

In this figure, the distance between the two participants is a long shot one which indicates public and largely impersonal relation. The two participants are entirely visible. Thus, that distance suggested that the viewer is acquainted but cannot form a friendship with them. This relation presented the participants as superior to the viewer.

3. Attitude

The angle here is horizontal, straight axes from left to right which indicates their strong relation and their involvement with the viewer.

4. Modality

This figure represents full color saturation; the two participants, Elsa and Anna, are represented in high modality. They are foregrounded by suitable size and bright colors. This figure does not contain many colors, thus the differentiation here is considered as reduce palette. This image contains a shade for Elsa only, thus the modulation is considered as single plain. The background represents Elsa's ice around the participants which also is represented in high modality in order to depict Elsa's magical power. Hence the contextualization is considered as most – fully background.

The compositional meta-function

1. Information value

The informative value here is left and right: the left side refers to the given information which is familiar and accepted to the viewer, whereas the right side refers to the new information, which is Elsa's ice.

2. Saliency

The painter uses in this figure suitable size for the participants. This picture presents the important and attractive items: Elsa, Anna, and the ice through foregrounding the participants against the ice in the background, especially Anna who is presented in different colours. The focus is on the two sisters who enjoy playing together with the ice.

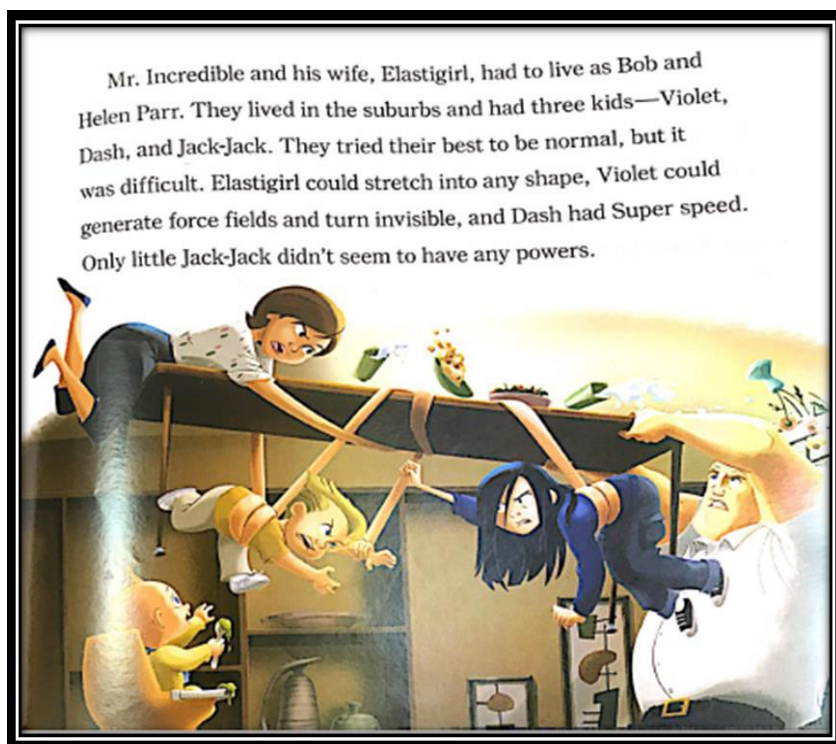
3. Framing

This figure contains two types of framing, first one is intogration: the text and the picture occur together. All the

picture's items occur within one frame to assert the group's identity. The second one is rhyme: most of the picture's elements share the same colours and pattern.

4.2 The Incredibles (2016): Multimodal Analysis

Figure 4.14 (The Incredibles, 2016, p. 91)



❖ Transitivity Analysis

• Material process

1. "..., Violet could generate force fields ..." (The Incredibles, 2016, p. 91).

Actor	Process	Goal
Violet	could generate	force fields

The actor in the previous sentence is "Violet" who has super power. The process here "could generate" explains her super power.

● **Behavioral process**

1. "Mr incredible and his wife, Elastigirl, had to live as Bob and Helen Parr" (The Incredibles, 2016, p. 91).
2. "They lived in the suburbs and had three kids - ..." (The Incredibles, 2016, p. 91).
3. "They tried their best to be normal, ..." (The Incredibles, 2016, p. 91).
4. "..., Violet ... turn invisible" (The Incredibles, 2016, p. 91).
5. "..., and Dash had Super speed" (The Incredibles, 2016, p. 91).

o.	Behaver	Process	Circumstances
	Mr incredible and his wife	had to live	as Bob and Helen Parr
	They	Lived	in the suburbs and had three kids
	They	tried their best	to be normal
	Violet	Turn	Invisible
	Dash	Had	Super speed

The narrator uses behavioral process in which the verb is intransitive and expresses physical or mental actions in the previous sentence. The processes in the first three quotations,

"had to live", "lived", and "tried their best" indicate the family's attempts to present as normal people who have no super powers and show how it was difficult for them. The last two quotations the processes "turn" and "had" explain the super power of the beavers, "Violet" and "Dash".

❖ Visual Analysis

The participants in (figure 4.14) are Mr. Incredible, Elastigirl, Violet, Dash, and Jack-Jack. They are fighting with each other, which would be considered as "doing something". They appear to be nervous and angry.

The interactive meta-function

1. Image act and gaze

The Gaze here is offer "indirect" gaze in which the participants present themselves to the viewer. There is an absence of gaze at the viewer. In this picture, all the picture's participants look at each other in anger.

2. Social distance

In this figure, the distance is long shot which indicates public and largely impersonal relation. All the participants are entirely visible. This picture reflects that there is no connection between the family's members and their conflict. Thus that distance suggested that the viewer is acquainted but cannot form a friendship with them. This relation presented the participants as superior to the viewer.

3. Attitude

The angle here is horizontal, straight axes from left to right which indicates the involvement of the viewer with the participants and their world.

4. Modality

This figure represents full colour saturation; the participants, Bob, Helen, Violet, Dash and Jack-Jack, are represented in high modality. They are foregrounded by suitable size and bright colours. This figure contains many colours, thus the differentiation here is considered as full differentiation. This image does not contain any shade, thus the modulation is considered as flat colour. The background represents a part of Mr. Incredible's house. Hence the contextualization is considered as detailed background.

The compositional meta-function

1. Information value

The informative value here is center and margin composition the center is reserved for the nucleus of information which is Dash and Violet are fighting, while the margin here is the parents who try to stop their children.

2. Salience

In this figure, the Salience here is using suitable size of all the participants and suitable colours in order to focus on their conflict and difference in their views.

3. Framing

This figure contains two types of framing, first one is integration: the text and the picture occur together. The

entire picture's items occur within one frame to assert on the group identity. The second one is rhyme: most elements of the image share similar qualities, colours and pattern.

5. Conclusion

The results of the study show that all family relations are depicted in the same way. Through performing Halliday's (2004) transitivity analysis, the researcher finds that Material and mental processes dominate. The result of performing visual analysis on the selected short stories is the dominate of the participants who doing something. This suits the nature of the child who is interested and feels involved through actions and movements. Offer (indirect) gaze, in which the participant looks away from the viewer and offering something to the viewer. Medium long shot is the dominate distance in the four short stories. This reflects the distance, gap, and conflict between the members of the family in each story most of the time. Using horizontal straight angle in the most of the pictures, in order to make it easy for the children to concentrate and feel involved in the story. The dominate composition of information value through the four short stories is center and margin. This helps the child reader to focus and involve. That is attractive for him and makes him more interesting.

Transitivity analysis and visual analysis of the selected short stories clarify that all the relationships between the family's members are similar. The reason for this similarity is

that all these stories are dedicated to children. This means that the writer and the painter of each story succeed in involving the child reader in different relations in the story itself. The second reason for this sameness is an educational one. The writer wants to avoid expressions like gender bias. He does not want the child's mind to develop or think of this idea. The aim of his writing is that all the family members are the same; all the family relations are the same, so there is no gender bias. That is gender equality.

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