Vol.1 No.11 2020
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Construction of Life Meaning and Family Love by Analyzing the Death World Trip—Multimodal Discourse Analysis of English Animation Film *Coco*

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Abstract: *The article will examine how the English animated film uses symbolic resources such as language, vision and hearing (mainly music) to present the world of the death. Through the illusory appearance of the death world and arouse people to reexamine the meaning of life and cherish the concept of kinship again. Inspiration: death is the highest meaning of life, life and death complement each other to complete a life cycle. The system function multimodal discourse analysis takes the film shots as the basic unit, looks for the main story outline in the expression meaning level, focuses on the different discourse, the sound and the symbol expression about death between different characters and inside the character, at the same time explores the construction function of different sound symbols to the meaning of life. This study will provide an innovative perspective for the study of child death education, and lay the foundation for the future research related to the animation film of child death education.*

Keywords: *Death world; Life meaning; Family love; Multimodal discourse analysis; Coco (DiadelosMuertos)*

Introduction

The rapid development of science and technology is rapidly changing people's way of life and communication. The simple mode of language communication is gradually replaced by a series of complex multimodal communication modes such as language, image and music. Therefore, the interpretation of social behavior and meaning representation has gradually shifted from the single linguistic level to the interpretation of all representations including non-linguistic signs (Jewitt, 2009). From the perspective of linguistics, the study of interpreting and analyzing film works has gradually shifted from focusing on the language used in films to focusing on the auditory, visual, tactile and other symbolic resources. From the static analysis research to the dynamic investigation. For example, Meng Ling and Sun Minghui (2020) investigated how the French animated film Suicide Shop presents a variety of suicide methods with the use of language, visual and auditory symbol resources, but serves as a suicide prevention purpose. Wind (2017) based on the theory of cognitive evaluation attitude more modal meaning construction framework on the basis of the proposed film text characters a lot more meaning modal analysis of the new framework, with the new analysis frame of main characters in the movie “game plan” Joe kingman embodied the characters in the multiple identities for a lot more meaning modal analysis. Zhao Na (2020) discussed the multi-modal construction of the attitude towards death in the picture book Goodbye, Grandma Emma, and analyzed the image and text of the picture book by using the instance of interpersonal meaning in the visual narrative analysis framework and

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.108

the evaluation theory of Martin et al. Jiang Shulin (2015) made an in-depth analysis of how the picture book presents the theme of death from the three perspectives of the language, text and perspective of the picture book *Grandpa Wearing A Suit*. Meng Ling (2019) investigates English death education children's picture book *Will Father Come Back Soon*? The multi-modal construction of the meaning of death in The Chinese context provides enlightenment for the education of children's death. Currently, research on death education mainly focuses on death education curriculum and interpretation of children's death education picture books, while research on death education films still needs to be further studied and carried out. As a medium of death education, the study of death education films is a detailed description and structure of non-verbal symbols, which is helpful to solve some practical problems. For example, to help children understand the nature of death, strengthen the meaning of life in the real world and the concept of kinship, etc.

Theoretical Framework and Research Issues

The originators of multimodal discourse analysis are systematic functional language scholars Kress and Van Leeuwen. They think "modal" means "symbolic mode", which includes language, images, sound, space and body movements. They defined Multimodal Discourse as "a Discourse that integrates multiple modes of communication (such as sound, text, image, interpersonal distance, etc.) to convey information" (Kress & Van Leeuwen, 1996/2006). Kreis and Lewen believe that the interpretation of multimodal discourse must take context into account, and construct three meaning analysis modes of visual symbol representation, interaction and composition according to the three meta-functions of language and text. Reproducing meaning corresponds to conceptual function, which means that visual symbols can reproduce people and things in the objective world; Interactive meaning corresponds to interpersonal function, which means that visual symbols can be used to participate in interpersonal interaction and even influence the ideas and behaviors of others. The meaning of composition corresponds to the function of text, which refers to the connection between the information and the intention of the sender in the way the visual symbol information is organized. At the same time, Kreis and Lewen also believe that the purpose of multimodal discourse analysis is to analyze how various symbolic modes work together to create a complete discourse, so as to produce discourse meaning. Since the publication of the landmark work of multimodal discourse analysis, *Reading Images: The Grammar of Visual Design* (Reading Image-Visual Design Grammar) (Kress & Van Leeuwen, 1996/2006), The research objects of multimodal discourse analysis have presented a dynamic development trend after more than 20 years of development: Static multi-modal discourses such as comics, advertisements, film posters and computer web pages are extended to dynamic multi-modal discourses such as film and television works, TV interviews, stage speeches and classroom teaching (Pan Yanyan and Li Zhanzi, 2017). With the rapid development of new media, multimodal discourse is not only a way for people to convey information, but also an indispensable discourse means for people to participate in social activities, construct knowledge and reproduce facts. This paper will draw lessons from the concept of Kress and van Leeuwen (1996/2006) multimodality to analyze the language, image, music and other symbolic patterns in animated films, and extend the construction of meaning from a single language to a variety of symbolic patterns outside the language.

In this paper, we will also explore other vocal positions embedded in propositions by referring to the analysis of non-verbal symbols such as language and images and music from the intervention system (heteroglosses)

elaborated by Martin and White (2005). Borrowing mainly consists of two parts, contract intervention and expand intervention (See Figure 1). Contractionary intervention consists of disclaim and proclaim. Denial includes "deny" and “counter”; Announcements include concur, pronounce, and endorse. Extensibility intervention is composed of both acceptability and attribute. Acknowledgement and distance are involved in attribution. It is mainly used to analyze the direct intervention resources of different voices between and within different roles (Martin & White, 2005). (See Figure 1)

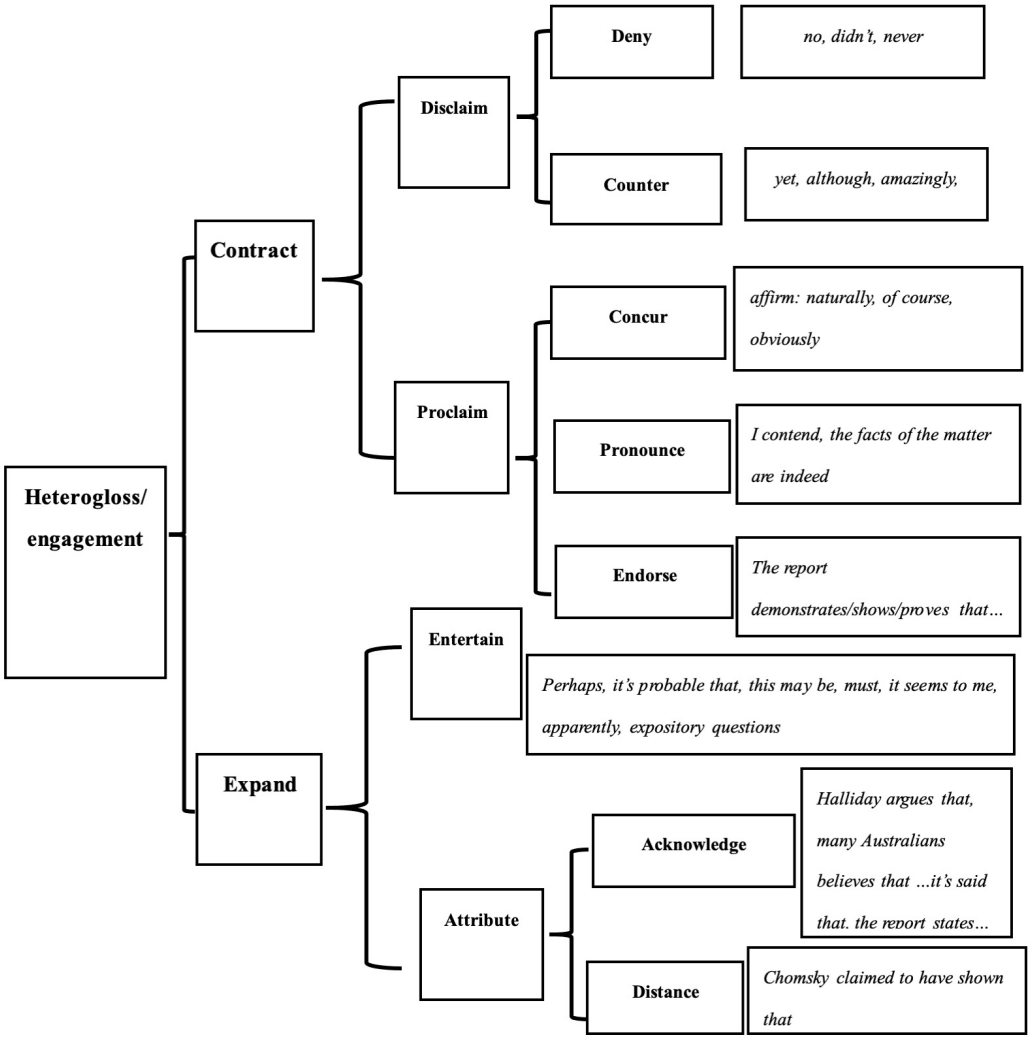

Figure 1. The Engagement System (Martin & White, 2005)

The purpose of this study is to explore the American English animated feature *Coco*, which arouses people's re-examination of the meaning of life and re-cherishing the concept of kinship through the illusory presentation of the world of the dead. Specifically, how do animated films show that death is the highest meaning of life through language, visual, auditory, tactile and other symbolic resources, and that life and death complement each other to complete a life cycle? What forms of sound do animated films present in the narrative of stories using symbolic resources such as language, sight, hearing and touch? How are these sounds represented in various symbolic sources? What kind of meaning do these voices construct in the dialogue? How to help children understand the nature of death, strengthen the meaning of life in the real world and the concept of kinship?

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.108

Research Methods

The corpus of this study is derived from *Coco* (DiadelosMuertos), the 19th Animated feature film in English produced by Pixar Animation Studio in 2017. Released in the US on November 22, 2017 and on the Chinese mainland on November 24, 2017. The film won the 90th Academy Awards for Best Animated Feature film on March 5, 2018. Inspired by Mexico's Day of the Dead, the film tells the story of Miguel, a music-loving boy, and Hector, a fallen musician, who embark on an amazing adventure in a colorful and mysterious world. The length of the film is 105 minutes, and the corpus collection and transcription are divided according to the film scene. Film footage as a basic unit of transcription and analysis, multiple shots combined to form a scene. Different scenes make up the story, and other scenes are embedded in the story. Divide the film into seven scenes. A visual description and an audio description are provided.

This study USES systematic functional multimodal discourse analysis to interpret corpus. Analyze the multimodal discourse composed of language, visual, auditory, tactile and other symbolic resources in animated films. Follow the sequence of time and the course of the story to get closer to the theme of the film. Find out what the world of the undead looks and sounds like in the story. And analyze the meaning of life constructed by the images and sounds of the CPPCC. In this project, the participant, process and circumstance in the multi-modal analysis framework (Kress & Van Leeuwen, 2006) were used to analyze the film image (see Figure 2 for details). At the same time, through borrowing resources (Martin, J.&P. White, 2005), the symbolic representation between different roles and between different voices within the same role and within the voice is analyzed.

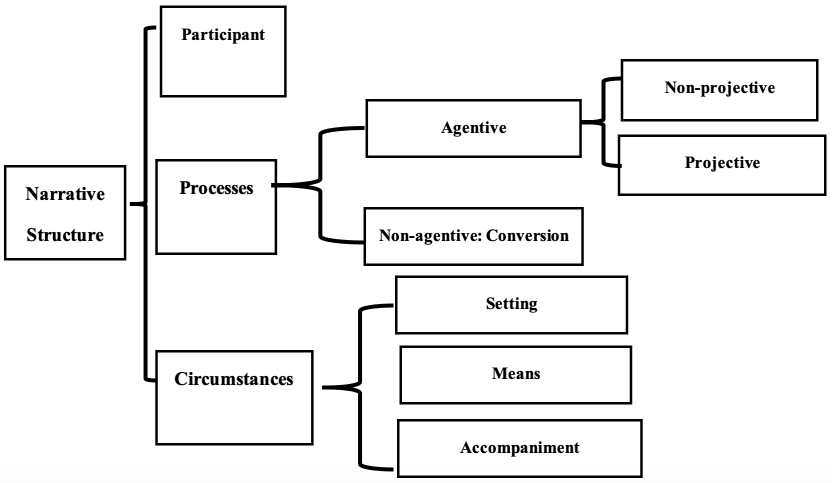

Figure 2. Narrative Structures in Visual Communication (Kress & van Leeuwen, 2006)

Research Results and Discussion

Synopsis of the Story

The story consists of 32 scenes. Fourteen typical scenarios were selected for analysis in this study. Seven of them are real world scenes (1-7); Seven are scenes from the world of the undead (a-g). The film tells the story

of Miguel, a boy who loves music, and Hector, a musician who is down and out, who embark on a wonderful adventure in a colorful and mysterious world (see Figure 3).

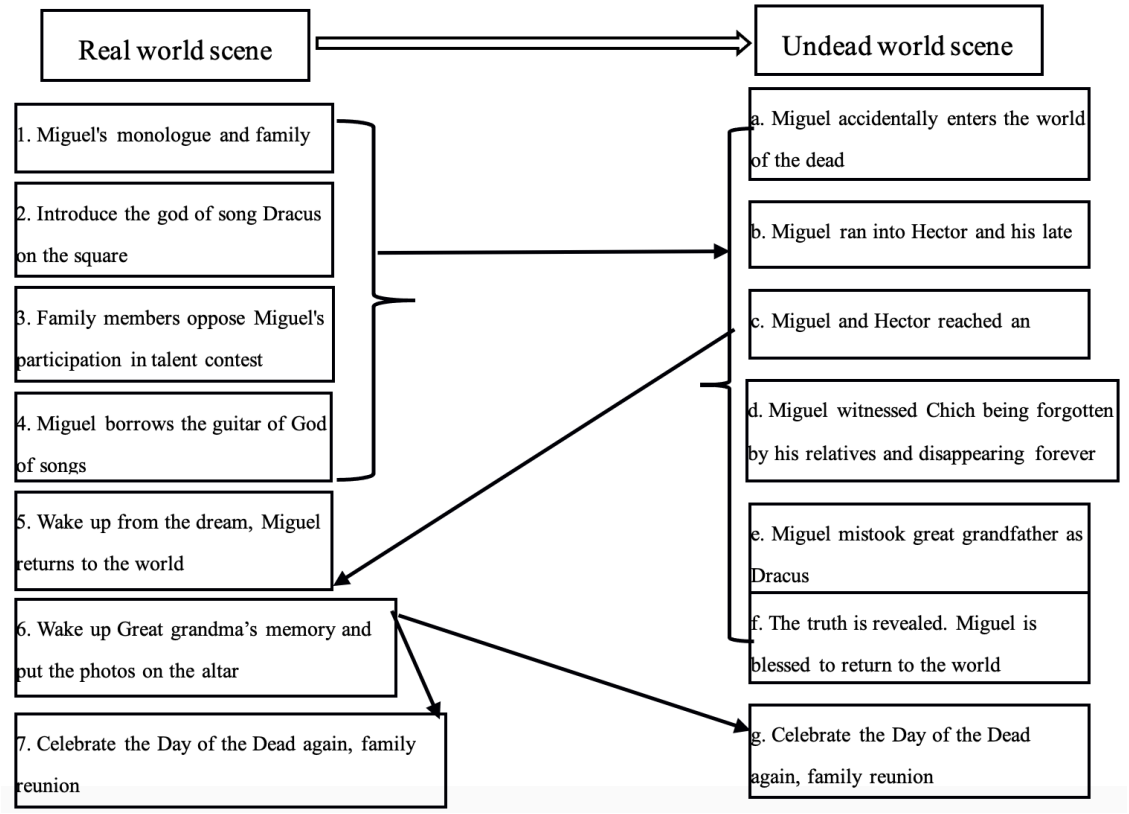

Figure 3. Summary of the story structure and scene of Coco

The whole story describes several different scenes between the real world and the world of the undead, looking at the differences between the two worlds from the perspective of a child. There are 33 songs throughout the film, and a large number of picture backgrounds are used in each scene of the film. Language, visual, auditory, tactile and other symbol resources are scattered throughout the film, making the content of the film three-dimensional and full of texture. The world of the undead dominates the story, accounting for 80 percent of the film's length.

Multiple Voices and Images of Death are Involved in Characters in Animated Films

There are two main aspects of the multiple voices about death in animated films: the voices of different characters (the dialogue between multiple characters in the same scene) and the voices inside the same character (the internal monologue of a single character).

(1) Dialogue between multiple characters in the same scene

In the real world, for example, the Miguel family talks about how to spend this year's Day of the Dead (see Table 1). Grandma said just in the Day of the Dead this day small to begin to learn our family skills, ancestors must be proud of him. Dad said that Grandma had put forward a very good suggestion. It's time for Greg

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.108

to learn how to make shoes and never have to shine shoes again. On the eve of Day of the Dead, important decisions have been made to highlight the importance of Day of the Dead to the family. Participants are Miguel, dad and grandma, process is a dialogue between three families about important decisions, circumstance is a memorial house for the dead.

Table 1. Dialog in the memorial room for the dead

Serial number	Scene image description	Sound transcription
1	Grandma and dad in the memorial hall for the dead conversation.	Dad said: “Grandma points out the most wonderful idea. We have all decided it's time you join us in the workshop!” No more shining shoes. My father said, “Little Greg, you don’t know, but grandma has just put forward a very good suggestion. We’ve decided it's time for you to learn how to make shoes! You don't have to polish your shoes anymore.” Grandma said: “Our, our Miguelito carrying on the family tradition. And on Dia de los Muertos! Your ancestors would be so proud. ” Grandma said: “Grandma's favorite Miguel, just in the day of the dead this day to start learning our family craft! My ancestors would be very proud of you.”

It can be seen from the above that the multiple voices among different characters about death are constructed jointly through discourse resources, character movements and character expressions. They would interpret by means of a call instrument that would intervene in the system's subsystems, concur and pronounce. The use of identity resources shows that both Grandma and Dad thought it would be a good idea for Miguel to start learning his family's craft on Day of the Dead. Grandma firmly believed that the ancestors would be proud of Miguel for learning the family craft. Demonstrates the role of assertion resources (such as would be, must be).

In the world of the undead, the dialogue between Miguel and his deceased family members in the world of the undead (see Table 2). Miguel stumbles into the world of the undead, terrified, and bumps everywhere. In the "crowd" encountered a lot of relatives who have already died: Grandfather Julio, Aunt Rosita, Aunt Victoria, Aunt Rosita, Uncle Oscar, Uncle Felipe, etc. Deceased relatives recognized Miguel the first time, indicating the familiar relationship between the family and the deep feeling of missing. A participant is a dialogue between Miguel and his deceased relatives, a process is a dialogue between Miguel and his deceased relatives, and circumstance is a cemetery.

Table 2. Dialog in the cemetery

Serial number	Scene image description	Sound transcription
1	Miguel was in a panic in the world of the undead, bumping around.	Papa Julio said: Miguel? Miguel? You 're here? Here, here? And can you see us? Grandpa Julio said, "Miguel? Miguel? You're here? This way? Can you see us?" Tia Rosita & Tia Victoria said: We are all your family. "We are all your family," said Aunt Rosita and Aunt Victoria. Miguelito said: Tia Rosita? Papa Julio? Tia Victoria? Miguel said, "Aunt Rosita? Grandpa Julio? Aunt Victoria?" Tia Rosita said: He doesn't seem entirely dead. He's not quite alive, either. "He doesn't look completely dead," said Aunt Rosita. But he didn't look alive either."
2	The late family was thrilled to recognize Miguel.	Papa Julio said: We need Mama Imelda. She will know how to fix this. "Let's find Imelda. She knows what to do," Julio said. Tio Oscar & Tio Felipe Said: It's Mama Imelda! She couldn’t cross over! She's stuck on the other side without photo! Uncle Oscar and Uncle Felipe said: "Something has happened to Imelda! She can't come over tonight. She was stopped! No pictures, just stay there."

It can be seen from the above that the multiple voices among different characters about death are constructed jointly through discourse resources, character movements and character expressions. It is interpreted by means of a call subsystem of the system with concur, pronounce, and deny. The use of identity resources is reflected in: Grandpa Julio recognizes Miguel at first sight and recognizes that he is dead. The use of the claim resource is reflected in the fact that Aunt Rosita doesn't think Miguel looks completely dead, but he doesn't look alive either. Assert that Miguel is indeed dead. The use of negative resources is reflected in: Uncle Oscar and Uncle Felipe say that something has happened to Imelda! She can't come over tonight. She was stopped! The reason is that there are no photos, so I have to stay there and can't come back to visit my family. For the first time it was named that only if the living world remembers you can you reunite with them on Day of the Dead.

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.108

In the world of the dead, Hector, Miguel, and Chicharrón talk in the cabin (see Table 3). In this scene, Hector and Miguel witness Chicharrón disappear forever. Through Hector and Chicharrón's deathbed dialogue, the relationship between the ultimate death and the memory of loved ones is highlighted. It arouses people to re-examine the meaning of life and re-value the concept of kinship. Participants are Hector, Miguel and Chicharrón. Process is the dialogue between Hector and Miguel who witness the permanent disappearance of Chicharrón. Circumstance is Circumstance, where Chicharrón stays in his cabin at last.

Table 3. Dialog between Hector, Miguel and Chicharrón disappearing near the cabin

Serial number	**Scene image description**	**Sound transcription**
1	Hector leads Miguel to Chicharrón's cabin to borrow Chicharrón's guitar for a concert by the God of Songs.	Miguelito said: "These people are all your family?" Miguel said, "Are these people your relatives?" Hector said: "Eh,... Nearly forgotten, you know, in a way. We're all the ones with no photos or ofrendas. No family to go home to." Hector said, "Well, sort of. None of us had a shrine or a photograph to offer, no home to return to, and we were almost completely forgotten, you know?"
2	Hector and Miguel saw Chicharrón dying and gave him a final song of comfort.	Hector said: "Buenas noches, Chicharron. Come on, its Dia DE Muertos. I brought you a little offering." Hector said, "Good evening, Chicharrón? Come on, it's Day of the Dead. I'll bring you some wine to drink with you." Chicharron said: "I'm fading, Hector. I can feel it. I couldn't even play that thing if I wanted to. Chicharrón said, "I'm dying, Hector. I can feel it. Now I can't even play my guitar strings. You play something for me." Hector said: "Ay, only for you, Amigo." Hector said: "Then make an exception, old chap."Start playing the guitar. Chicharron said: "Brings back Memories. Thanks a lot." Chicharrón elder brother say: "think of many past events! Thanks a lot." Hector said: 2. When there's no one left in the living world who remembers you, you disappear from this world. We call it 'the Final Death'. They have to be passed down by those who knew us in life. In the stories they tell about us. But there's no one left alive to pass down Chicharron's stories. "Forgotten," Hector said. If no one remembers you in the living world over there, this side of you will disappear. We call this the ultimate death. Our stories can only be told by those we knew in life. It's their memory that counts. But no one in the living world talks about Chicharrón anymore. We all disappear one day."

In this scene, the multiple voices among different characters about death are mainly constructed through discourse resources, character movements, character expressions, playing and singing. They would interpret by means of a call instrument that would intervene in the system's subsystems, concur and pronounce. The use of asserted resources is reflected in Hector's interpretation of ultimate death—if no one remembers you in the living world over there, you disappear here. Our stories can only be told by those we knew in life. It's their memory that counts. The use of identity resources is reflected in: Hector believes that everyone will disappear one day. It leads to the fact that death is the highest meaning of life, and life and death complement each other to complete a life cycle.

In the real world, the Miguels discuss grandma Coco's father (see Table 4). In this scene, Miguel runs home, trying to wake grandma up, playing songs for her, trying to remind her of her father. Through The dialogue between Miguel and grandma, the memories of loved ones are awakened. Arouse people to cherish the concept of kinship. Participants are Miguel and great grandma, process is the process that Miguel awakens the memory of great grandma, and circumstance is the hut of great grandma in his family.

Table 4. Dialog in Granny Coco's room

Serial number	Scene image description	Sound transcription
1	When Miguel ran home, Miguel tried to wake grandma up and sing to her, trying to jog her memory.	Miguelito said: "I saw your Papa! Remember? Papa? Please! If you forget him, he will be gone forever." Miguel said, "I saw your father. Remember him? Dad? Please, if you forget him, he will never come back. He will disappear forever." Papa said: I thought I lost you, Miguel. Dad said, "I thought you'd lost it, Miguel. Miguelito said: "I am sorry, Papa." Miguel said, "I'm sorry, Dad." Mama said: "We're all together now. That's what matters." Mom said, "The family is together again. That's all that matters."
2	Grandma took her father's broken picture out of the drawer.	Mama Coco said, "My Papa used to sing me that song." Grandma said, "My father used to sing this song." Miguelito said: "He loved you, Mama Coco. Your Papa loved you so much." "He always loved you, Granny," Said Miguel. Your father loves you very much." Mama Coco said, "I kept his letters. Poems he had not heard of me. Papa was a musician. When I was a little girl, He and Mama would sing such beautiful songs." Grandma said, "I've been keeping his letter. It contains poems he wrote to me. And...My father is a musician. When I was a little girl, his mother would sing very beautiful songs together."

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.108

In this scene, the multiple voices among different characters about death are mainly constructed through discourse resources, character expressions, playing and singing. The paper interprets the value of concur, admiration and attribute in the subsystem of the system. The use of identity resources is reflected in: when Miguel comes home, his mother says that the family is back together, and that is the most important thing. The use of admission resources is reflected in: After Miguel plays and sings to grandma, grandma says that her father used to sing this song. The use of attribution resources is reflected in: Grandma said she kept a letter from her father. There were poems written by her father. And... My father is a musician. When she was a little girl, her mother would sing very beautiful songs together. Through discourse symbols and musical symbols, the theme of the film is once again named: to help children understand the nature of death, and to strengthen the meaning of life in the real world and the concept of family affection.

(1) The inner monologue of a single character

As the story progresses, there are also different voices within the main characters about the theme of death. In the real world, for example, Miguel's inner monologue in the attic (see chart 5).

Table 5. Miguel's inner monologue in the attic

Serial number	Scene image description	Sound transcription
1	Grandma and dad in the memorial hall for the dead conversation.	Dad said: "Grandma points out the most wonderful idea. We have all decided it's time you join us in the workshop!" No more shining shoes. My father said, "Little Greg, you don't know, but grandma has just put forward a very good suggestion. We've decided it's time for you to learn how to make shoes! You don't have to polish your shoes anymore." Grandma said: Our, our Miguelito carrying on the family tradition. And on Dia de los Muertos! Your ancestors would be so proud. Grandma said: "Grandma's favorite Miguel, just in the day of the dead this day to start learning our family craft! My ancestors would be very proud of you.

Or when back in the real world, Miguel's inner monologue as he cradles his baby sister (see Table 6).

Table 6. Miguel's inner monologue while holding his little sister

Serial number	Scene image description	Sound transcription
1	In the memorial room, Miguel held his little sister in his arms and talked to himself.	Miguelito said: And that man is your Pap Julio. And there's Rosita. And your Tia Victoria. And those two are Oscar And Felipe. They're our family. And they're counting on us to remember them." "This is Grandma Julio, this is Grandma Rosita, this is Grandma Victoria, and that's Oscar and Grandpa Felipe," Miguel said. The people in the picture are all our family members. We must never forget them."

In the above two scenes, the main participant is Miguel, the process is the psychological process of Miguel sticking to his dream and remembering his relatives, and the circumstance is the tree house and memorial house. The different sounds about death within the same character are mainly constructed through language resources, character behaviors, character expressions and song tunes. Both acceptability and attribute in the loan subsystem of the intervening system are demonstrated. The use of receiving resources is reflected in: Miguel was inspired by the words of the king of songs and further strengthened his determination to pursue his musical dream.

The use of attribution resources is reflected in: Miguel tells his little sister that the people in the photos are all family members and we should never forget them.

(3) Construction of the concept of life meaning and family affection by the multiple voices of death in animated films

The meaning of life and the concept of kinship use multi-modal symbolic resources in the multi-voice dialogues about death, which are cleverly constructed through the contrast, echo and complementation between the voices.

First of all, the contrast between the voices challenges the traditional thinking and conveys the positive energy of valuing family affection. For example, Miguel loves music and wants to take part in a singing and playing talent contest, while grandma, dad, and mom have all gone through a change from resolutely opposing Miguel's music career to fully supporting him in his music career. In the film, The trials of life and death experienced by Miguel is brought back to the real world with the help of his deceased relatives, arousing the memory of his grandmother and winning the support of his family, which fully demonstrates the importance of supporting and caring each other in the real world.

Second, the echoes highlight and enrich the positive concept of valuing family. For example, at the end of the film, grandma says, "My father used to sing this song." "He always loved you, Granny" said Miguel, "Your

Vol.1 No.11 2020
https://doi.org/10.37420/j.cer.2020.108

father loves you very much." Grandma said, "I've been keeping a letter from him, which contains the poems he wrote to me, and...My father is a musician. When I was a little girl, his mother would sing very beautiful songs together." The dialogue between Miguel and Granny resonates as they agree that Granny's father loves his family and values affection. This highlights the importance of kinship in the real world.

Finally, the complementary sound reflects the desire for family reunion. After Miguel woke up from his dream and sprinted home, Dad said, "I thought you were lost, Miguel." Miguel said, "I'm sorry, Dad." Mom said, "The family is together again. That's all that matters." The short conversations between mom and dad complement each other's voices, showing that family reunion is the most important thing in the family's mind.

Conclusion

The animated film consists of 32 scenes. Fourteen typical scenarios were selected for analysis in this study. Seven of them are real world scenes (1-7), Seven are scenes from the world of the undead (a-g). In order to further analyze the multiple voices related to death in the film, our research team selected six different dialogue scenes to transcribe and analyze the multiple voices. The multiple voices in the film, which are related to the theme of death and family affection, are constructed through discourse resources, facial expressions, characters' actions, background music and accompaniment songs. In terms of language, the identification, acceptance and negation of resources in the subsystem of the intervening system are mainly used for interpretation. Visually, the interpretation is mainly based on attribution resources. Aurally, it relies heavily on receiving resources for interpretation. The use of these intervention resources has played a role in further deconstructing death and highlighting the concept of kinship. At the same time, in the real world, the multiple voices of the meaning of life and the concept of family affection use multi-modal resources in the dialogue of the characters, which are constructed through the contrast, echo and complement of the voices. So that facing death, cherish affection, cherish family values can be prominent and rich.

This film does not directly use didactive propaganda to let people return to their families and regain their family ties. Instead, it uses a dream story in which the hero passes through the world of the dead and the real world, conveying the values of facing death and cherishing family ties through the words between the characters. It is expected that this study will not only provide an innovative perspective for the research on children's death education, but also lay a foundation for the future research on children's death education animation films. At the same time, it can arouse people's cherish to the concept of kinship and family.

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