

A Multimodal Discourse Analysis of the Chinese Poster of *The Wandering Earth*

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Abstract—The theory of multimodal discourse analysis plays an important guiding role in the interpretation and construction of film discourse. Based on the theory of multimodal discourse analysis, this paper makes a multimodal discourse analysis on the Chinese poster of the film "The Wandering Earth" from the aspects of reproduction meaning, interactive meaning and composition meaning.

Keywords—multimodal; movie; *The Wandering Earth*

I. INTRODUCTION

Multimodal discourse analysis is a new field of discourse analysis in recent years. It is the product of the modern information society. It is developed from the combination of traditional discourse analysis and semiotics in Halliday systemic functional linguistics. [5] "Multimodal discourse is a phenomenon in which auditory, visual, tactile and other senses are used to communicate through voice, image, sound, action and other means and symbolic resources" [2], so as to convey certain ideological significance.

The image of the film poster specifically conveys to the audience the story plot, the cultural characteristics, the point of view and the deep-seated meaning of the film. This thesis is mainly to interpret the posters in Chinese from the perspective of multi-modal discourse analysis on the basis of functional linguistics.

II. THE THEORETICAL BASIS OF MULTIMODAL DISCOURSE ANALYSIS

In 1985, Halliday put forward ideational function, interpersonal function and textual function in his theory of systemic functional linguistics. [3] "Ideational function refers to the expression function of language to all kinds of experiences in the real world (including the inner world), as well as to the logical relationship between two or more meaning units. Interpersonal function means that language has the function of expressing speaker's identity, judgment, attitude and motivation, as well as its inference, judgment and evaluation of things. Textual function refers to the function of organizing linguistic components into idioms." [2] On the basis of systemic functional linguistics, Kress&Van Leeuwen extends the ideational function, interpersonal function and textual function of systemic functional linguistics to visual patterns with reference to Halliday's

theory. The multi-modal research framework is proposed: analyzing the image from three aspects: reappearance meaning, interactive meaning and composition meaning. [4]

III. ANALYSIS OF THE REAPPEARANCE SIGNIFICANCE OF THE POSTER OF "THE WANDERING EARTH" IN THE FILM

Reappearance meaning is corresponding to the ideational function in systemic functional linguistics. Kress & Van Leeuwen divides this kind of reproduction meaning into two parts: narrative reproduction and conceptual reproduction. Narrative reproduction mainly includes action, speech, reaction and psychology; concept reproduction is mainly divided into three processes: classification, analysis and symbolism. Relevant language experts and scholars pointed out that in a picture, let the various elements in the picture form oblique lines, generally for the strong sense of color diagonal, and then form a vector, and vector is an important symbol of narrative images.

A. The Process of Action in Narrative Reproduction

In the course of action, the participants are mainly related to the vector to a certain extent. The moving author is the individual who emits the vector behavior, and the action target is the individual who accepts the vector behavior. In the composition, the color, and position and so on are compared sharply, highlighting the saturation of color, and protruding the corresponding characters by adjusting the focal length. [1]

The 14 participants in the Chinese poster of the film "The Wandering Earth" stand against the light, so they form a sharp contrast with the dim universe behind them, making the characters more prominent. At the same time, the characters in the poster suggest to the audience the relationship between the characters to be expressed in the film through body language. Chinese astronaut Liu Peiqiang (Wu Jing) looked down at his son Liu Qi (Qu Chuxiao), his eyes full of love; Grandpa Han Ziang (Wu Mengda) turned slightly to the left and looked anxiously at Liu Qi. He could see that he was very worried about his grandson. From the whole picture, the image of Wu Jing is very tall; everyone is in his arms, indicating his special position among all people, the responsibility of the person to protect everyone.

B. The Reaction Process in Narrative Reappearance

In the process of reaction, the actor and the action target are the reactants and phenomena. The occurrence of vector behavior can only be achieved by the eyes of the participants, that is, through the eyes of the participants to express. The issuer of the eye is the actor, and the participant who is targeted by the eye is the phenomenon. [1]

The tall Chinese astronaut Liu Peiqiang (Wu Jing) and his son Liu Qi (Qu Chuxiao) did not have direct eye contact in the Chinese poster of *The Wandering Earth*, but there was a diagonal line of eyes. Wu Jing looked down at his son, and we could see the kind fatherly love in his eyes. Han Ziang (Wu Mengda), the grandfather in the second row of the poster, looked at Liu Qi's figure and showed his love for his grandson. The process of vector behavior between Wu Jing and Wu Mengda is the reaction process mentioned above. The actors are Wu Jing and Wu Mengda, Qu Chuxiao is a reflection of the phenomenon in the process. At the same time, through the analysis of the facial expressions and extension of other characters in the poster, it is not difficult for the audience to feel the complexity of the film story.

C. Symbolic Process in Conceptual Rreproduction

The meaning of symbolic process in conceptual reproduction is what the participant is or what the meaning of the participant's behavior is. The Chinese poster of *The Wandering Earth* uses the deep universe in the distance as the background of the poster, and everyone stands on the edge of darkness, indicating that their current situation is not optimistic. But the light from the sun behind the characters surrounds everyone and heralds a happy ending for them.

IV. THE INTERACTIVE SIGNIFICANCE OF THE POSTER OF THE FILM "THE WANDERING EARTH"

The interactive significance of images in posters is mainly reflected in the following parts: viewpoint, contact and social distance. [1]

A. Perspective

The formation of the viewpoint is mainly realized by the "perspective". The visual image basically shows the attitude of the participants through the horizontal and vertical perspectives. [1]

In the poster of *The Wandering Earth*, almost all participants watch it from an overlooking or disdainful point of view, indicating that it is in a relatively high or relatively strong position.

B. Contacts

Contact is related to the contact between the image and the eyes of the recipient, through which a hypothetical relationship is established. Eye contact is divided into two types: demand and supply. Demand means that the participant makes eye contact with the viewer directly, while supply refers to the fact that the participant and the viewer do not have eye contact. Contacts include the viewer's

interpretation of the image and the self-presentation of things in the image.

In the poster of *The Wandering Earth*, Wu Jing gazes affectionately at the back of his son Liu Qi, and Wu Mengda looks anxiously at Liu Qi. The three men face everyone and belong to the category of "demand" images. By making direct eye contact with the viewer, the participants let the viewer enter their world and share a series of emotional stories that the participants want to express. The designer uses the request behavior to make the interaction between the participant and the viewer more frequent, which also deepens the publicity of the film. The other characters in the poster do not have visual vision and communication with the audience, but the audience can still feel the great challenges and pressures faced by the participants from the poster, belonging to the "demand" category of images.

C. Social Distance

There are two kinds of social distance, one is the relationship between the represented components and the observer, which can be realized by the frame size of the scene, the other is the social relations between the represented components, which can be realized by the position distance between the represented components. In the poster of *The Wandering Earth*, we can see the overall figure and outline of Liu Qi, one of the protagonists, indicating the non-personal relationship between the participants and the audience. The poster features the face of Wu Jing and the participants at the lower right, expressing a close-range relationship between society and characters; in front of Wu Jing, nine participants are relatively vague, expressing the public distance between society and characters.

V. THE COMPOSITION SIGNIFICANCE OF THE POSTER OF "THE WANDERING EARTH"

The composition meaning of the image in the poster is mainly to analyze the spatial order of the text, including the following three kinds of content: information value, significance and scene information. Among the promotional posters of the film, the name of the film is the most informative value and significance. [1] In the main propaganda posters of "The Wandering Earth", the title of the film is in the middle of the poster, is very significant, adopts a larger and thicker font, and uses the vast universe as the publicity background of the poster. The profound universe represents unpredictability and symbolizes danger. The combination of the two shows the audience that the four protagonists are united and willing to sacrifice in the face of the grim situation of the imminent destruction of the Earth, showing a tenacious spirit of never giving up and the determination to save mankind. The names of the director and the original author appear on the right side of the film name. Although the font is small, it also conveys the concept of importance to the audience.

In contrast, the release date of the film and actors and other information in the poster is in relatively down position. It shows the significance is not so prominent. From the image point of view, the characters in the poster occupy the

main position of the poster and make the significance of the characters more prominent. Among the 14 actors in the main poster of the film, the designer uses the way to take the scene to make the audience more intuitive to find the protagonists in the team. The color in the poster is divided into three color modules and the whole image is also divided into three parts: the first part is the background color; the second part is the characters in dark gray clothes; the third part is the three protagonists in dark red clothes. Through the relatively clear color contrast, the protagonist and other characters are distinguished.

VI. CONCLUSION

Based on the theory of multimodal discourse analysis based on systemic functional linguistics, this paper makes a multimodal analysis of the Chinese posters of *The Wandering Earth* from the perspectives of reappearance meaning, interactive meaning and composition meaning. It not only improves the audience's ability to understand the film, but also confirms the role of the film poster publicity function.

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