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A Metamodal Analysis of the Stop-Motion Animated Film '*Isle of Dogs*' (2018)

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To the most precious and important people to me: My parents and my sister

To my best friends

To all my dearest ones

I would like to express my gratitude to my supervisor Dr. YASSINE Souryana for introducing me to the field of multimodality, in addition to her support, guidance, patience and constructive criticism. I am indebted to her for the realisation of this research.

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The present study is concerned with the multimodal analysis of the American stop-motion animated film 'Isle of Dogs' (2018). It identifies the modes such as such as speech, music and filming; it also figures out how these modes interact with each other in order to create the whole meaning of the scenes. In addition, it aims at analysing the integration of audio-visual translation in the script of the film and determines the purpose behind it. The study relies on the metamodal approach to the kineikonic mode developed by Burns and Parker (2003) as a theoretical framework. It also refers to film theory, cinematography and audio-visual translation. To analyse and interpret the collected data the qualitative research method is adopted. The analysis of the selected scene revealed that the filmmaker uses speech, set design and lighting, dramatic actions and music modes (contributory modes); whereas the filming and editing (orchestrating modes) organise these modes in a way to create a complementary relationship. It has also shown that subtitling and voice-over translation have been used in order to break the language barrier in the film.

Key words:*, Multimodal analysis, kineikonic mode, metamodal approach,, film studies, audio-visual translation.*

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General Introduction

Statement of the Problem

We live in an age where films occupy a significant part in the media consumed by people. Films represent a form of audio-visual art that speaks to their audience through a complex combination of modes. Metz (1968) describes film as being born of the fusion of several pre-existing forms of expression. In other words, films are the combination of various communicative elements such as language, music, and gestures to convey various feelings and messages to their audience.

The field of multimodality is a recent approach to contemporary communication and social semiotics that was developed by the New London Group in 1996. Multimodality studies how people use modes of communication such as language, images, sounds, and gestures in order to create a meaning and communicate a message to a specific audience. This discipline has provided various methods and framework for the analysis of audio, visual, aural modes and the interaction between them. It is concerned with all the disciplines related to communication studies and by extension, film studies. The latter is a discipline involving various theoretical frameworks that seek to understand how films can create meaning and relate to real life. Film studies was first involved with semiotic studies, it aimed at analysing and studying the signs, codes and conventions involved in film and understand the symbolic behind them. Christian Metz, a French film theorist has become best known for using the semiotic analysis as a method to analyse cinema. He argues that cinema is structured like language (1968). He also introduced the concept of 'cinematic discourse' which is understood as being a form of communication not *in* film but *through* it (1974). With the development of the film industry, films have become an interest of social semiotics and multimodal studies. Films communicate with their audience through various ways and techniques. Bateman and Schmidt (2012) explain that films are meaningfully structured by a variety of

semiotic modes. In other words, films multimodal products that are made through the interaction of various modes (linguistic, visual, aural modes)

In the Department of English at MMUTO, the field of film studies in relation with multimodality has not being given much importance yet. One research has been conducted in 2018 by LALLEG Hadjar. The research is entitled 'A Multimodal Study Analysis of the Subtitling Strategies of the American Animated Movie *Wreck it Ralph* (2012)', it aimed at uncovering the relationship between the multimodal nature of film product and the subtitling strategies used.

The present topic is believed to be significant since it has not been dealt with yet, at least at the level of the Department of English at MMUTO. It seeks to contribute to the academic field and hopefully shed light on new angles and perspectives for the study of multimodality and film studies.

Aims and Significance of the Research

Films are works that are purposely communicating with the viewers. One film can communicate different emotions, messages, and perceptions. To do so, filmmakers communicate their meaning through the interaction of various modes such as: visuals, music, gestures, and speech. Consequently, various scholars have developed frameworks to analyse and determine how these modes are combined and communicate with audience. Van Leeuwen (1985) has elaborated a method for the analysis of the modes' interaction to create a rhythmic structure. Burns and Parker (2003) introduced the concept of the Kineikonic mode to analyse and account for the ways in which modes interact and work next to each other in film. In 2012, Bateman and Schmidt developed Metz's film semiotics within Social Semiotics and Multimodality to attend the modes to produce a narrative. This makes films interesting corpuses to analyse and study.

Moreover, translation in film exists to the audience as an external part of the film, or the film's meta (elements that do not participate in shaping the storyline and the script); it is the process of making the product more accessible to an audience who does not understand the language of the original content. In '*Isle of dogs'* the first thing that strikes the viewer when watching is the use of two distinctive languages which are: English and Japanese. The latter has no translation except from in-movie translated scenes. At first, the viewer might get confused, but when taking a deeper look, one can understand that there is a specific purpose behind. In addition, Wes Anderson relied on the audience's ability to understand events through the use of various nonverbal modes. Consequently, it is important to understand how these elements function and interact with others modes in order to show the whole meaning of the film and the message conveyed by the filmmakers. It is the particular use of language and especially translation that motivated the choice of this topic.

The present work aims at analysing the American stop-motion animated film '*Isle of Dogs'*(2018) and find out the various modes and semiotic resources used in the film; it also aims at determining how these modes interplay and interact with each other to create and convey meaning. It then seeks to understand how translation was integrated in the script of the film and determine the filmmaker's purpose behind it. For this sake, six scenes were extracted from the film as the sample of the study. The scenes are believed to be relevant samples to conduct the analysis and answer the research questions. Moreover, the study was conducted relying on Burns and Parker's (2003) theory of the Kineikonic mode (2003), more precisely the metamodal approach. This approach analyses the way modes interact within and next to each other in the film (Burns, 2003). The study also refers to film theory, cinematography and translation studies.

Research Questions and Hypotheses

This research seeks to analyse how various modes interact in order to create meaning in the animated film 'Isle of dogs'. It also seeks to analyse the particular use of audio-visual translation within the film. To do so, the following research questions are stated:What are the modes and semiotic resources used in order to create the whole meaning of the film 'Isle of Dogs'?

1. a) What forms of audio-visual translation did the filmmaker integrate in the script?
   b) What is the main purpose of integrating audio-visual translation within the film?

In an attempt to answer these research questions, the following hypotheses are suggested:

H1: Language, music and gestures are examples of modes and semiotic resources used in the film.

H2: a) The forms of translation used are "subtitling" and "dubbing."

b) Translation was integrated in order to emphasise and strengthen the impact of the language barrier in the film.

Research Techniques and Methodology

The study is a corpus based study that analyses the interplay of the different modes used in the meaning making of the film '*Isle of dogs'*. Moreover, it attempts to analyse the integration of translation within the script and screenplay of the film 'Isle of dogs' and the purpose of the filmmakers behind it. The corpus comprises six extracted scenes from the stop-motion animation film/comedy directed by Wes Anderson and released in 2018.

The study first focuses on how modes interact within the film and help in the meaning making process of the animated movie. Next, it analyses how audio-visual translation is

integrated within the story and the film's script and attempts to uncover the purposes and motives of the filmmakers and the message intended.

In order to analyse the data and answer the abose-mentioned research questions, the qualitative research method is adopted. The study relies on Burns and Parker's (2003) theory of the kineikonic mode as an analytical framework and will also refer to audiovisual translation studies and film theory since they provide the adequate technique and tools to analyse the corpus. Besides, it enables the analysis of the interaction and interplay of modes in the film and how they convey meaning.

Structure of the Dissertation

The present dissertation follows the traditional simple model which consists of four chapters in addition to a general introduction and a general conclusion. It starts with a general introduction in which the topic , aims and significance of the research are introduced and the research questions and hypotheses are stated. Then, the first chapter is theoretical. It is concerned with the review of literature that mentions the main concepts and theories related to the study. The second chapter 'Research Design' deals with the description of the research method adopted in the study, the data collection procedures, data analysis and a description of the corpus under study. The third chapter deals with the presentation of the findings. The fourth chapter 'Discussion of the findings' is concerned with the interpretation and discussion of the results obtained from the study of the data and provides an answer to the research questions. Finally, the dissertation ends with a general conclusion that summarises the main findings of the study

Review of literature

Introduction

This first chapter is concerned with the review of literature. Its aim is to explore the main concepts and related works this study has relied on in order to determine the various modes used in film and how these modes are combined and orchestrated in order to make the audio-visual product. It first starts with an overview of the theory of multimodality and highlights important concepts within the field. Afterwards, it provides a definition of film theory, cinematography and sheds the light to the relationship of films to the theory of multimodality mentioning the most important contributions to the multimodal analysis of film. Furthermore, the chapter gives a small overview on audio-visual translation. Finally, the chapter concludes with the presentation of the theoretical framework to be used to analyse the corpus under study.

1. Multimodality

Multimodality is a contemporary approach within the scopes of social semiotics and communication studies. Traditionally, the field of communication studies considers language (spoken and written) as being the dominant mode of communication and meaning making tool However, with the digital era and the development of various media such as newspapers, magazines, social media and films studies shifted to a multimodal point of view. This discipline has provided various theories and frameworks for the study of meaning making process through the combination of modes. Bezmer and Jewitt (2012) define multimodality as

> An inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much debated questions about changes in society, for instance in relation to new media and technologies. Multimodal approaches have provided concepts, methods and a framework for the collection and analysis of visual, aural, embodied, and spatial aspects of interaction and environments, and the relationships between these.

Multimodality stems from the adaptation of Halliday's theory of Systemic functional Linguistics to modes other than the linguistic one (Adami, 2015). Kress and Van Leeuwen have adapted Halliday's system of metafunctions to the description and interpretation of meaning made by the combination of various modes in images. O'Tool (1994) has applied these metafunction to visual art. In 2003, Burns and Parker developed a theoretical framework to analyse the moving image, or the kineiconic mode.

According to Bezmer and Jewitt (2009), multimodal studies are based on three main assumptions:

- Multimodality assumes that communication always involves the use of multiple modes (such as speech, writing, gestures, and images) and their intermodal relationship contributes to meaning making.
- Multimodality assumes that resources are socially shaped over time to become meaning making resources that articulate the social, individual and affective meanings demanded by the requirements of different communities.
- Multimodality assumes that meaning is orchestrated through people's selection and configuration of modes, highlighting the significance of the interaction between modes. Thus, all communicational acts are shaped by the norms and rules operating at the moment of sign making, and influenced by the motivations and interests of people in a specific social context.

1.1. Semiotic Resources

"Semiotic resource" is a key term in social semiotics and multimodality that refers to means of meaning making. It was introduced by Halliday (1978:192) who states that 'The grammar of a language is not a code, not a set of rules for producing correct sentences, but a resource for making meaning'

Traditionally, it was called "sign" but the term "semiotic resource" is preferred since it avoids the impression that the meaning of a sign is somehow pre-given, and not affected by its use (Van Leeuwen, 2005). Van Leeuwen (2005: 3) suggests that

> Semiotic resources are the actions and artefacts we use to communicate, whether they are produced physiologically-with our vocal apparatus; with the muscles we use to create facial expressions and gestures, etc.-or by means of technologies with pen, ink and paper; with computer hardware, with fabrics, scissors and machine, etc.

In addition, Kress (2010) argues that these resources are shaped and combined by people in a way that can reflect their interests. This implies that semiotic resources are in fact socially shaped according to the context and the meaning needed to be conveyed.

1.2. Mode

What a mode is continues to be a subject of debate. However, some scholars have provided definition for this term. According to Kress (2010) a mode is a socially shaped and culturally given semiotic resource for meaning making. Modes can be images, writing, sounds, gestures, speech, and moving images. These modes are deeply related to the social and cultural context in which they are produced.

Kress and Van Leeuwen refer to the concept of 'modal affordance', that is, modes have meaning potentialities and constraints that allows them to suit a particular social context but not another depending on the attention of the user.

According to Arola et al (2014), there are five (5) types of modes. These modes can be used in isolation or combined:

- **The linguistic/Alphabetic mode** includes the written and spoken language. It is the most widely used since it is the one people are the most familiar with.
- **The Visual mode** includes images, videos, colours, kinesics, and symbols.
- **The aural mode** includes spoken language, sounds, music, voice, tone, pitch, volume and what can be perceived by the ears.

- **The gestural mode** includes movement, body language, gestures, and facial expression. Traditionally, it was used mainly in face-to-face interaction and theatre; however, thanks to new technologies it can be shown through visuals such as films and videos.
- **The spatial mode** includes spacing, position, proximity and the organization of elements and/or participants.

1.3. Medium

Medium refers to the means by which the message is transferred. It has a material aspect; it is the material form which carries the meaning. Kress and Van Leeuwen (2001) argue that mediums are traditionally neglected in linguistics and social semiotics and emphasise the fact that it makes an important contribution to the meaning. Moreover, medium should not be understood as a technology of production and distribution, but should also be understood as a social practice.A message communicated face-to-face by the use of human voice will not have the same meaning as the same message recorded and broadcasted on television or on an internet webpage to an unknown audience.

Moreover, the development of human communication and the invention of various medium has enabled the production of various modes through one single medium, and consequently, enabled the creation of new semiotic artefacts.

1.4. Multimodal Texts

Multimodal texts refer to communicative artefacts in which various modes interact in order to create meaning. Traditionally, texts were perceived as mono-modal, that is, they were characterized by the dominance of the linguistic mode. However, with the development of new technologies, several modes have been integrated within the communication process. According to Kress and Van Leeuwen (2001) all texts are multimodal; this means that all texts involve the integration and interaction of several semiotic modes. It is important to

denote that the meaning making produced by multimodal texts does not consist of the simple combination of different modes; the meaning comes from a complex interplay of the modes involved. In this light, Baldry and Thibault (2006:3) argue that

> Multimodal texts integrate selections from different semiotic resources to their principles of organisation. (…) These resources are not simply juxtaposed as separate modes of meaning making but are combined and integrated to form a complex whole which cannot be reduced to, or explained in terms of the mere sum of its separate parts.

Examples of multimodal texts are comics, picture books, posters, Films, Tv. Broadcast, and website pages.

1.5. The kineikonic mode

The kineikonic mode is a term to denote the moving image as a multimodal form. It was first coined in 2001 by the two scholars Andrew Burns and David Park; it is a portmanteau of the two Greek words '*kinein'* meaning 'move' and '*eikon*' which means 'image'. It intended to avoid the problems of the usual words used within cinema and film and analyse and develop a multimodal theory of the moving image which combined the semiotic 'grammar' of film established by Christian Metz (1968) with an attention given to the signifying features of contributory modes (space, gesture, music) and how these modes are orchestrated by the framing and functions of filming and editing.

The kineikonic mode is then considered to be a multimodal ensemble because it contains both the modes (linguistic, visual, aural) as well as their interplay as they move through time and space in moving images.

Curwood and Gibbons (2009) argue that the keneikonic mode highlights how the integration of modes such as written words, visual images, and transitions, are salient to both the production and interpretation of moving images. The kineikonic mode unifies what is culturally understood as a form of the moving image

2. Film Theory

Film theory is a branch of film studies that provides a framework to understand what film means and how they relate to life. According to the Gledhill and Wialliams (2000) film theory is

> …a set of scholarly approaches within the academic discipline of cinema studies that question the essentialism of cinema and provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large.

Film theory emerged during the 1920s when filmmakers wanted to understand the functioning of their medium. They focused on the camera and edit as the two major factors that make the unicity of film as an art form. During the 1960s the field became heavily influenced by other disciplines such as semiotics, linguistics, gender studies, philosophy, social sciences.

The French film theorist Christian Metz was the first to introduce semiotics to the analysis of film. In 'Film Language' (1974), he states that Films are structured like language. Drawing on Sassure's Structuralist theory, Metz suggests that film is a language in which each shot (the basic unit of the film) used in a sequence works like a unit in a linguistic statement. In his theoretical model (1974) 'Grande syntagmatique' he argues that cinematic texts construct their own meaning systems rather than share a unified grammar.

Multimodality and Social semiotics developed analytical frameworks to analyse films. Van Leeuwen (1985) has developed a framework to determine how modes produce a rhythmic effect. In 'Multimodal Film Analysis: How film mean' Bateman and Schmidt (2012) have taken upon Metz's theory within a social semiotic framework combined with a view of film as a multimodal text. In 2001, Burns and Parker coined the term 'Kineikonic mode' and developed a framework to analyse how the orchestrating modes of filming and editing integrate with other contributory modes in film.

2.1. Basic Terminology in Film Studies

To understand film theory and cinematography, it is important to be familiar with few basic terms in the field. The following definitions were taken from the 'Film Term Glossary' provided by the website '*Filmsite.org*':

- **Frame**: single image, smallest unit of a film structure captured by the camera.
- **Shot**: one continuous take of the camera, usually interrupted either by another shot or a cut.
- **Scene/Sequence**: a series of shots taking place in a single time and place, involving the same characters and narrating one event. Sequence can be used to refer to scene but can also mean a longer part of the film; usually sequences refer to a longer segment of a film with complex actions and camera movement.
- **Editing**: refers to the process of selecting, arranging and structuring individual shots and camera takes into a single complex sequence.
- **Sound**: the audio part of the film. It includes all of the dialogues, music and sound effects.
- **Mise-en-scène**: french term for 'staging'. It refers to the organization of the elements (setting, decors, costumes, actors) and their visual arrangements and composition.
- **Stop-motion animation**: special effects animation where 3D objects such as puppets or models are shot one frame at a time and repositioned between each frame.
- **Filmmakers**: refer to the people having control over the process of film making; and involves the director(s), producer(s), screenwriter(s), and editor(s).

3. Cinematography

Cinematography is a field within film studies which is defined as the art of film making and visual story telling in motion picture. The term 'cinematography' comes from the Greek words '*Kinema*' meaning movement; and '*graphein'* meaning to write. Moore defines it as the ways in which the camera captures the shot*;* this definition implies that cinematography is concerned with how the camera moves to capture the events and moving images in film.

In '*The Five C's of Cinematography: Motion Picture Filming Techniques'* Mascelli (1965) has distinguished fundamental concepts essential to the process of filmmaking; these elements, commonly called the five C's, are:

- **Camera angle**: Position of the camera that shows the viewer the relationship between the elements in the shot.
- **Continuity**: Holding the viewers' attention throughout the film without any distraction.
- **Cutting**: The cutting and organisation of scenes and sequences.
- **Close-ups**: Detailed shots of a subject zoom-in or focus on a particular element in the scene.
- **Composition**: Contributes in creating the whole mood of the film, it involves all of lightning, colours, spacing among other visual aspects.

4. Films as Multimodal texts

The term 'film' is mostly used in Europe, whereas in USA the term 'movie' is preferred. According to the *Oxford Learners Dictionary* (2019:160), the term film is defined as "*a series of moving pictures recorded with sound that tells a story watched at a cinema, on TV or other device"* This implies that films are a combination of visual and aural modes displayed on a screen.

Hammond and Hole (2011) define film as "*an art of audio-visual storytelling and a medium of communication rich with social implications, created within social historical and cultural contexts"* This means that films are multimodal texts combining various modes of communication (Linguistic, visual, aural etc) to create a specific meaning that is shaped according to the social, historical and cultural context.

5. Audio-visual translation

Audio-visual translation is a field within translation studies. It is an umbrella term defining practices related to the translation of audio-visual products such as films, videos etc (Banos and Diaz-Cintas, 2018). Audio-visual translation involves making audio-visual product understandable for an audience who does not speak the language of the original product (ibid). That is to say, it is the process of transferring meaning of the original text to one or more target languages in order to reach a wider audience and make audio-visual products more accessible. Diaz-Cintas and Orero (2010; cited in Banos and Diaz-Cintas, 2018:3) have distinguished two approaches to audio-visual translation: revoicing and subtitling. Subtitling consists in displaying a written text that recounts the original dialogue of the speakers and other elements that appear on the screen. Gottlieb (1998) distinguished between two types of subtitles:

- Intralingual: Spoken text is converted into written text without being translated into another language. They are mainly used for deaf and hard of hearing people.
- Interlingual: Spoken text is translated then transcribed into a written text in the target language.

On the other hand, revoicing is concerned with dubbing and voice-over. The former consists in replacing the original track with another track with translated dialogues (Chaume, 2004); whereas the latter is concerned with an overlapping of the translated track with the original one (ibid)

6. The Theory of the Kineikonic Mode

Several methods can be applied in order to analyse multimodal texts, and more precisely, films. Various scholars have developed framework to analyse films as multimodal texts from different points of view. On this light, in order to answer the research questions, this study relies on the theory of the kineikonic mode proposed by Burns and Parker in 2003. This approach to the multimodal analysis of film provides a range of strategies to analyse the relationship of the modes involved in moving images. The study applies the strategy of the metamodal kineikonic while referring to Film theory and Cinematography. It also relies on Audiovisual Translation in order to identify the translation forms used in the film.

According to Chaume (2004:5) films are "*composed of codified signs"* This implies that films are complex multimodal texts composed of various modes (linguistic, gestural, visual, and audio) that interact between each other and convey particular meanings. Accordingly, this study will focus on the interaction of these modes and how they create and con3ey meaning to the viewer.

In this context, Burns and Parker (2003) have developed the approach of the metamodal kineikonic that emphasises the interplay and nesting of modes within the moving image. The prefix 'meta' indicates 'beyondness' and 'adjacency'; in other words how modes work beyond and next to each other. (Parker and Burns, 2003)

Burns and Parker (2003) made a distinction between the orchestrating modes and contributory modes:

- The orchestrating modes refer to *filming and editing.* Filming produces a spatial framing and orchestrates the movements, whereas Editing produces temporal framing and orchestrates the organization of the contributory modes.
- The contributory modes involve all of the dramatic actions, speech, music and visual modes involved in the moving image text.

These contributory modes in their turn break into a set of more signifying system and fall under three categories:

- The embodied modes involve language (speech, lexis, grammar, tone) and dramatic actions (gestures, movement, and facial expressions)
- The auditory mode the music which ca be analysed through melody, rhythm, instrumentation…
- The visual mode involves lighting and set design.

The figure below provides an explanation of the relationship between the orchestrating and contributory modes:

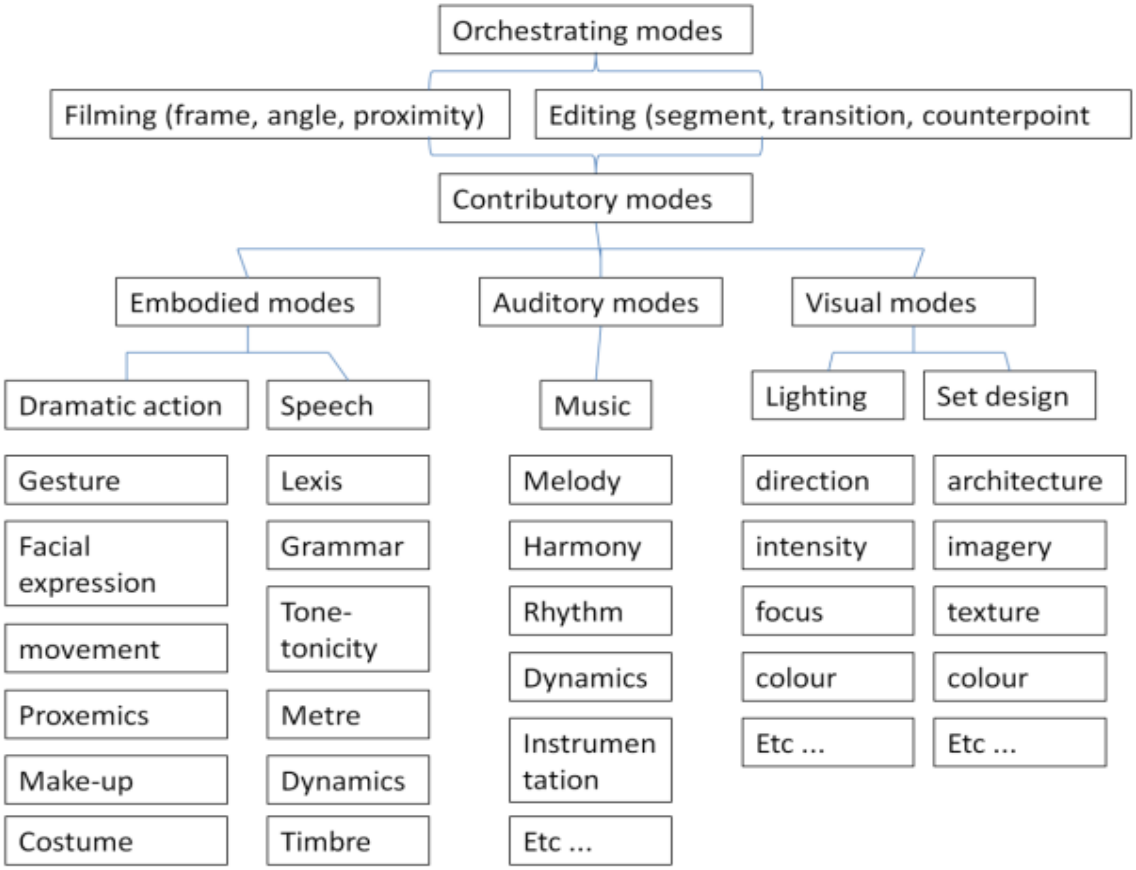


Diagram 2: Relationship between the orchestrating and contributory modes (Burns, 2013)

The insight offered by this approach allows the analysis of the moving images, in this case, an animated film, by decomposing the semiotic modes involved in the product and determining how these modes interact and work together.

Conclusion

To sum up, this chapter has reviewed to review the main concepts involved in the study. The first part of the chapter has provided an introduction to the field of multimodality; then it has accounted for the main concepts in the field such as mode, medium, multimodal texts and the kineikonic mode. The second part of the chapter was devoted to the review of the second field involved in the study; which is Film theory. It has then highlighted the relationship between film theory and multimodality and reviewed the concept of cinematography and film as multimodal texts. It has also given few key terms related to the field of film theory such as editing, mise-en –scène, and shots. Next it provided a small definition of the field of audio-visual translation and referred to the two main forms of audiovisual translation; that are subtitling and revoicing. Finally, it concluded with the theoretical framework to be used for the analysis of the corpus in study; that is, the metamodal approach to the kineikonic mode developed by Burns and Parker in 2003.

Research Design

Introduction

This chapter is methodological as it presents the methods and procedures of the research, the corpus and the data analysis tools used to analyse the corpus of the study in order to answer the research questions. It starts with the research method adopted to conduct the study. The second point is concerned with the description of the corpus under study. Afterwards, it presents the procedures used in order to collect the data. Then, the chapter provides the procedures adopted to analyse the collected data, which comprise Burns and Parker's theory of the kineikonic mode, and a reference to Audio-visual translation and film studies.

1. Research Method

The present research aims at analysing how modes interact and interplay in order to create meaning and convey the whole message of the film. It also aims at analysing the particular use of audio-visual translation within the film and understand the purpose of the filmmaker behind this use. The research is based on Burns and Parker's theory of the kineikonic mode (2003), namely the meta-modal approach. In order to do so, the qualitative method of research is adopted. Denzin and Lincoln (2005:2) defined the qualitative method as

> A multimethod in focus, involving an interpretative, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and collection of a variety of empirical materials – case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts – that describe routine and problematic moments and meanings in individuals' lives.

Therefore, this research method is adapted to the analysis of the corpus which is an audio-visual product.

2. Description of the Corpus

The corpus of this study includes six selected scenes from the stop-motion animated movie 'Isle of Dogs' by Wes Anderson. The first behind the choice of this corpus is the film's multimodal nature, in other words, it uses different modes that work together in order to create and communicate the film's message. In addition, its particular use of translation which is usually known to the public as a part of the film's surroundings and not a part of the main narrative of the film makes it an interesting corpus. Second, it is the great success of the film which has brought around 64.2 million dollars in the Box Office which implies that the film has been watched by a considerable number of people.

Isle of dogs is a stop-motion animated movie directed by the American director Wes Anderson. It was released on March 23, 2018.

The film takes place in a dystopian future (an imperfect future where oppression and injustice dominate) in the Japanese city of Megasaki where an outbreak of the dog flu has caused the mayor Kobayashi to sign a decree banishing all dogs from the city to Trash Island, despite the pro-dog movement's protest and Professor Watanabe's promises to find the cure. The story follows the adventure of a pack of five alpha dogs named Duke, Rex, Boss and King led by a black dog named Chief, who agreed to help Atari, a 12 years old who turns out to be mayor Kobayashi's ward who stole a plane and escaped from Megasaki to Trash Island in order to find his lost dogs Spots. Back in Megasaki, Professor Watanabe works on producing a serum to cure the dog flu, however, Kobayashi keeps him from succeeding and plots the complete elimination of dogs. He then orders the murder of Professor Watanabe and declares his death as a suicide. Meanwhile, at a high school of Megasaki city, a group of student led by Tracy Walker, an American exchange student, protest the Trash Island decree and plan to expose Mayor Kobayashi's corruption. Atari and the five dogs get attacked by an

army sent by Kobayashi, they get saved by Spots and a pack of dogs. Spots, thanks to the translation device, informs Atari that he has become the leader of a great pack of dogs and will soon become a father and therefore cannot keep on being his bodyguard. He informs Chief that they are brothers and passes his role to him. The boy and the dogs, after being informed of Kobayashi's plan to eliminate all dogs, go back to Megasaki.

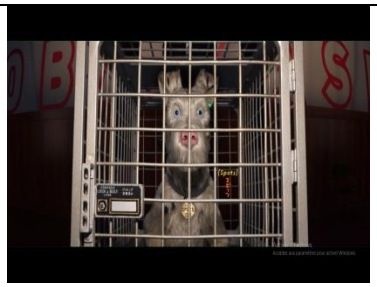
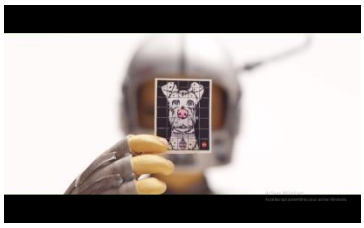
Atari arrives at the city dome where mayor Kobayashi has been re-elected and the pro dog movement stopped He gives a speech which causes the his uncle to change his mind and admit his corruption and that him and his butler were the one who caused and spread the dog flu because of mayor Kobayashi's deep hatred towards the man's best friend. Mayor Kobayashi gets arrested and Atari becomes the new mayor of Megasaki and orders the return of all dogs to their owner and to the society.

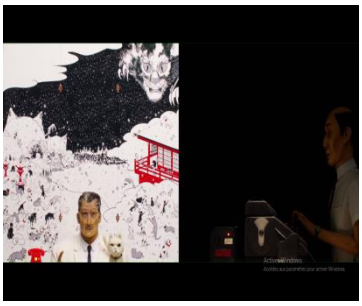
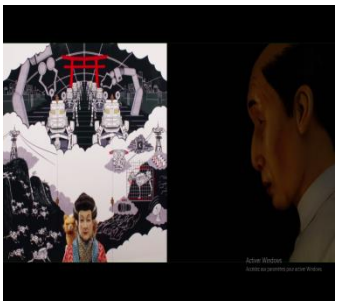
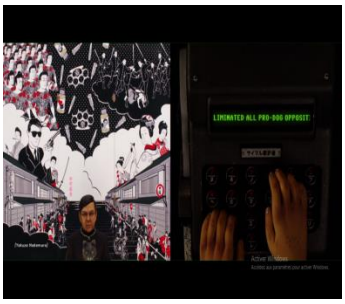
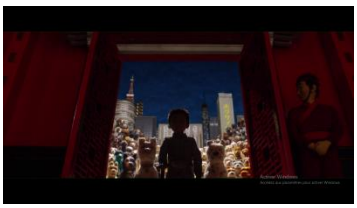
2.1. Description of the Scenes

This part describes the six selected scenes from the stop motion animated film '*Isle of Dogs*'

Table 1 Overall description of the selected scenes

	Scenes
.	03:46-07:20 The citizens of Megasaki are reunited in the city dome. A man steps on the scene and starts his speech, he seems disappointed. A voice off reports that a dog flu has spread across the city and that Mayor Kobayashi has issued a decree to banish all dogs to Trash Island. Pr. Watanabe (translated by interpreter Nelson) claims that the decision is unfair and that he is close to finding the cure but the audience reacts with disagreement. Mayor Kobayashi then announces that Spots will be the first dog to be deported to Trash Island

	
02.	08:35-11:26 The scene starts on Trash Island, music starts, the narrator describes the symptoms of the dog flu and the situation of dogs on the island. A bag of garbage is thrown as food for the dogs. Chief and his pack get into a fight with another pack and come out victorious.
03.	15:09-16:38 A young boy crashes on Trash Island, the five dogs go after him. The boy (Atari) wakes up and shows a picture to the dogs to tell them he is looking for his dog Spots but the other dogs do not seem to know him but know that he was the first dog deported on the island. 
04.	18:33-20:41 Flashback to the day Atari woke up from him coma. He is introduced to his bodyguard Spots but Major-domo seems to disapprove Atari treating Spots like a pet. The boy and the dog are given a device that can translate Atari's words. While Atari whispers to him, Sports tells him he can hear him with tears in his eyes.

05.	42:55-44:06 Mayor Kobayashi and his executives are reunited in order to discuss the details of their conspiracy plan. The mayor congratulates his executives for their work and talks about the next step of their plan, the elimination of all dogs. A man translates all what is said simultaneously.   
06.	1:23:36-1:29:55 Atari and the dogs arrive in the city hall where the people reunited for the mayoral elections. He gives the cure to Chief and then gives a speech in which he takes the defence of the dog community, which causes mayor Kobayashi to admit his actions and cancel the decree for Trash Island. Major-domo gets furious and clicks the button to order the elimination of all dogs. The attack backfires thanks to the hacker of the pro-dog movement. 

3. Procedures of data collection

To conduct this research, six scenes from the film 'Isle of dogs' have been selected. These scenes use various modes in combination in order to make meaning. Three (03) of the selected scenes were analysed for their use of translation. Consequently, the scenes are believed to be relevant for the topic under study in order to answer the research questions. Due to the limited number of pages and limited amount of time for the research, scenes were found more suitable to the analysis rather than the film as a whole.

To collect the data, the film has been downloaded from the French downloading website (https://yggtorrent.si/) in its original languages (English and Japanese)

4. Procedures of Data Analysis

The study mainly relies on Burns and Parker's metamodal approach to the kineikonic mode (2003) and refers to film theory, cinematography and translation studies to analyse the collected data.

4.1. The Metamodal Approach to the Kineikonic Mode

The metamodal approach to the kineikonic mode (2003) provides the necessary tools to identify and categorise the modes and semiotic resources used by the filmmaker to communicate meaning. It also allows the analysis of the modes's interaction within the film to create meaning and information and communicate them to the viewers.

Burns and Parker identified two main types of modes in film:

- The orchestrating modes involve both filming (orchestrates the movements of the modes) and editing (orchestrates the organisation of these modes)
- The contributory modes involve the embodied modes, auditory and visual modes. These modes can be analysed at different levels (See diagram1, page 16)

Conclusion

To sum up, this chapter is about the research design and research methodology of this research. It has first determined the research method of the study, which is the qualitative research. It has then given a description of the corpus under study which is a stop-motion animated film entitled 'Isle of Dogs' (2018). Six scenes were extracted from the film. Next, it has provided the procedures of data collection. Finally, it has clarified the procedures of data analysis by referring to the theoretical framework upon which the study is based, which is the theory of kineikonic mode developed by Burns and Parker (2003)

The following chapter is entitled 'Presentation of the findings' and deals with the presentation of the main results obtained from the analysis of the corpus.

Presentation of the Findings

Introduction

This chapter displays the findings gained from the multimodal analysis from the six selected scenes of the stop motion animated film '*Isle of Dogs'*(2018). It provides the modes used to create the whole meaning in the scenes. In order to identify the modes, the metamodal approach to the kineikonic mode developed by Burns and Parker (2003) is applied. Accordingly, the modes are divided into two categories which are then divided into other sub-categories. Therefore, this chapter is divided into two parts. The first part displays the contributory modes identified during the analysis of the corpus; this part is divided into three sub-categories. The first sub-category is concerned with the visual modes including set design and lighting. The second sub-category deals with the auditory modes, in other words, the music. The third sub-category is the embodied modes, it involves actions and speech. The latter deals with the integration of translation in the script. The second part presents categorizes the two modes involved in the orchestrating modes that are filming and editing and determines how these modes organise the contributory modes to create the whole meaning in the analysed scenes.

1. The Contributory Modes Used in the Scenes

1.1. Visual Modes Identified in the Scenes (Set Design and Lighting)

The analysis of the selected scenes shows that the set design is a stop-motion set, in other words, 3D objects and puppets were crafted and organised to film the scenes. The sets are built according to the Japanese style of architecture. On the other hand, Trash Island is built on piles of garbage that are organised and set up in a way to create various landforms and constructions. Lighting also plays an important role. The filmmaker used various techniques of lighting (Low key lighting, back lighting, hard lighting etc) to create different moods for the occurring scenes. In addition, the overall set is built on black, white, brown and deep red with hints of pale pink, blue and yellow. The saturation of these colours varies from

one scene to another. These modes help to set the mood and context of the scenes to the audience.

The table below displays frames extracted from the analysed scenes to illustrate the use of the visual modes.

Set Design and Lighting	**Corresponding Frame**
- Standard set of stage with corner rectangle type of display. - Back lighting (Light comes from behind the subjects) - Deep high saturated colours: black, white and deep red.	
- As Pr. Watanabe gets close to the lectern, the light switch to low key lighting (lot of shadow, one major light source)	
- Deserted setting, piles of garbage organized in landforms. - High key lighting (balanced lighting, creating no shadow) -The frames are built on saturated black, white, brown and red colours with hints of pale pink and blue	

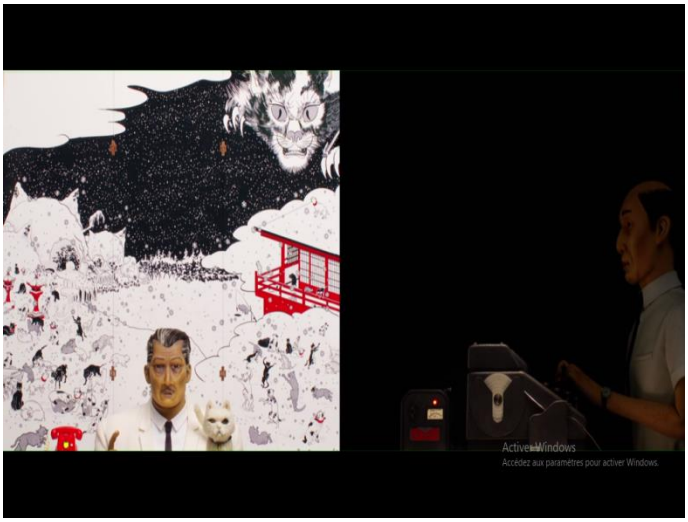
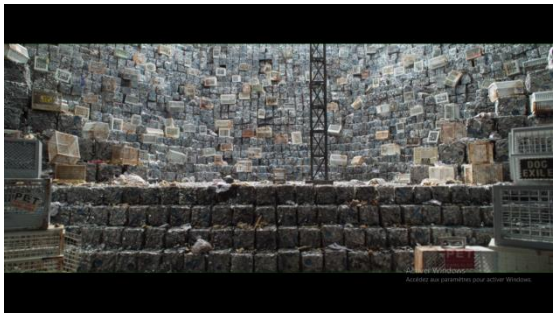
- Two different settings displayed at the same moment: the translator on the right and Mayor Kobayashi on the left. - The translator's side of the screen has a dark background with few lighting. - The left side of the screen displays Mayor Kobayashi's meeting with his executives. In the frame Mayor Kobayashi is facing the camera, in the background a Japanese styled canvas showing multiple cats, the animal representing the Kobayashi clan.	

Table 2 :Samples Identified as Visual Modes

1.2. Auditory Modes Identified in the Scenes (Music)

The analysis of the selected scenes also reveal that music or soundtrack play an important role in the making of the scenes. The soundtrack is composed by Alexandre Desplat, it mainly relies on Japanese drums (Taiko), clarinets, triangle, saxophone, cello with occasional mass choral vocals.

The music in the scenes accompanies the other modes in a way to create various effects and emotions to the audience such as suspense and danger, isolation, and oppression. In addition, it intensifies the effect of actions.

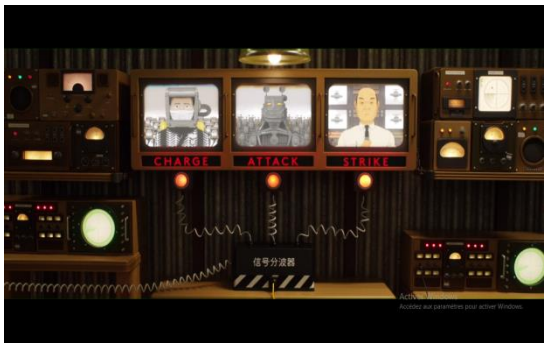


Scene 02 : Screenshots 01 and 02

The screenshots above are extracted from the second scene analysed. While the frames are displayed on the screen, a flute melody resonates followed by the same notes performed with the triangle. In the second frame, we hear the sound of an owl's hoot. This melody connotes the feelings of isolation, solitude, anxiety.

Scene 03: Screenshot 03 and 04

The screenshots above were taken from the third scene. As Atari wakes up and sees the five dogs surrounding him, the sound of taiko plays steadily, in adagio (slow, stately tempo) almost sounding like a heartbeat. The music stops suddenly when Atari removes the iron bar stuck in his head and faints for the second time.



Scene 06: Screenshots 05 and 06

Major-domo reaches for the red button but Mayo Kobayashi tries to stop him. As he clicks on the button, the drums sounds play at a fast pace. The drums sounds are joined by piano, bass, and saxophone creating a polyphonic texture (multiple instruments playing distinct lines). The instrument play at a frantic tempo (quick, energetic and disorganized) creating a state of suspense, indicating trouble and things going out of hand as the attack backfires.

1.3. Embodied Modes used in the scenes

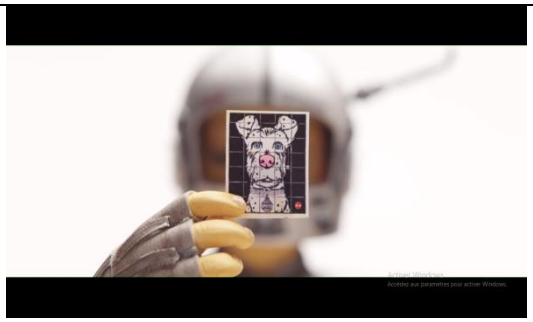
1.3.1. Dramatic Action identified in the scenes

The results show that actions and facial expressions play a considerable role in making the meaning in the film. Since the film is in two different languages, namely Japanese and English, the audience has to rely on these modes in order to grasp and make meaning of what is happening in the scenes when the characters speak Japanese only. The characters in the selected scenes exhibit facial expression expressing mostly negative feelings such as anger, frustration, and sadness.

Facial Expression Mode	Corresponding Frame
- Mayor Kobayashi showing a serious expression, he is frowning which indicates that he is upset	

- A dog is displayed having a facial expression indicating that he is sick, enraged and dangerous.	
- Atari exhibiting a surprised face after major-domo shouted at him for petting Spots.	
- Interpreter Nelson having an affected/moved expression after listening to Atari's Haiku (classical Japanese poem).	

Table 3 Samples identified as facial expressions

Dramatic Actions	Corresponding Frame
- Atari showing the dogs a photo of Spots to make them understand he is looking for him.	

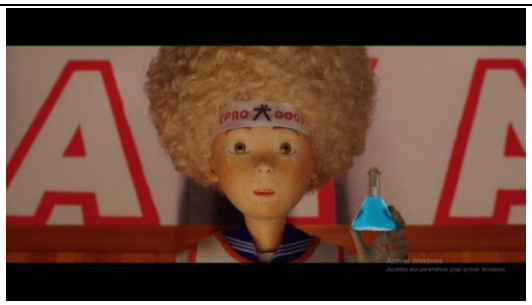
- Tracy showing the serum to Atari so he can test it and prove its efficiency.	
- Mayor Kobayashi raising his hand holding the stamp to cancel the Trash Island Decree.	

Table 4 Samples identified as Dramatic actions

There no space to analyse the costumes and make-up in the selected scenes. However, the analysis of the character design shows two major elements: The first element is the character of Tracy Walker. Tracy is the only white character in the film. Her character serves as a relatable character for the Western audience since the film takes place in a foreign context. The second element is the dogs' appearance; the dogs have a dirty unhealthy looking fur, they are all still wearing their dog collar indicating that they are former house pets. Chief on the other hand does not wear a collar and his black fur turns out to be dirt. This emphasises the fact that he has always been a stray dog.

1.4. Linguistic Mode Identified in the Scenes (Speech mode)

After the multimodal analysis of the corpus, it was determined that the speech mode plays a considerable role in the meaning making of the scenes. The speech fulfils various functions. Furthermore, the results of the analysis also determined that the speech mode fulfils

various functions, namely narrative, informative and descriptive functions; in other words, it is used to describe the dramatic actions occurring in the film, before they occur and while occurring. It is also used to set the context of the scenes and provide background information about events that have previously occurred.

The results have also shown that speech mode combined with subtitles in the scenes indicate the time and chronology of events in the film.

Example:

Narrator: “3 years earlier”

The table below provides examples of language mode describing the actions occurring in the film

Language	**Description of the occurring action**	**Corresponding Frames**
Interpreter Nelson: “The crowd is calling for an immediate approval of the mayor’s proposal”	The crowd in the city dome starts shouting and throwing objects at the scene after Pr. Watanabe’s speech	

Rex: “Let’s open his (Atari) helmet to bring some air to see if he is alive”	The dogs agree with Rex’s decision, he then proceeds to open Atari’s helmet.	
Interpreter Nelson: “Master Atari …. Has asked to read a statement to the general assembly….”	Atari steps on the scene and starts his speech	
Narrator: “In a special midnight-session at the Municipal Dome, Mayor Kobayashi of Uni Prefecture issues emergency orders calling for a hasty quarantine…”	Mayor Kobayashi is shown giving a speech in front of the citizens of Megasaki city.	

Table 5 Samples of Speech Modes

1.5. Tone

The results have shown that the tone helps the audience understand the emotion of the characters whilst speaking. Since the human characters mostly speak Japanese, the non-Japanese speaking audience have to rely on other modes and understand the meaning according to the context. For instance, in the fourth selected scene, after Atari tries to pet

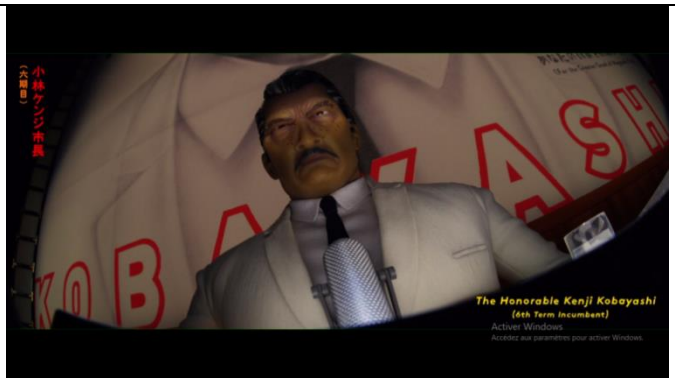
Spots, Major-domo reacts by shouting at him with an angry tone. From this, the audience can understand that Major-domo disapproves that Atari treats his dog like a pet.

2. The Orchestrating Modes Used in the Selected Scenes

The orchestrating modes are focused on the filming and editing aspects in the moving image text. The former deals with the spatial framing and concerns all of the camera angles, shots and movements. The latter involves the temporal framing and organisation of contributory modes.

The analysis of the selected scenes allowed the indentification of seven major camera shots, four camera angles and three main camera movements. In the table below, the orchestrating modes are applied to exemples extracted from the selected scenes to analyse them in terms of shots, angle and framing. As far as the editing is concerned, the modes are organised and combined in a way to complement each other, in other words, the modes amplify and reinforce each other and add meaning in the scenes.

Orchestrating Modes	Corresponding Frame
-Extreme long shot, Eye level angle, crowd shot.	

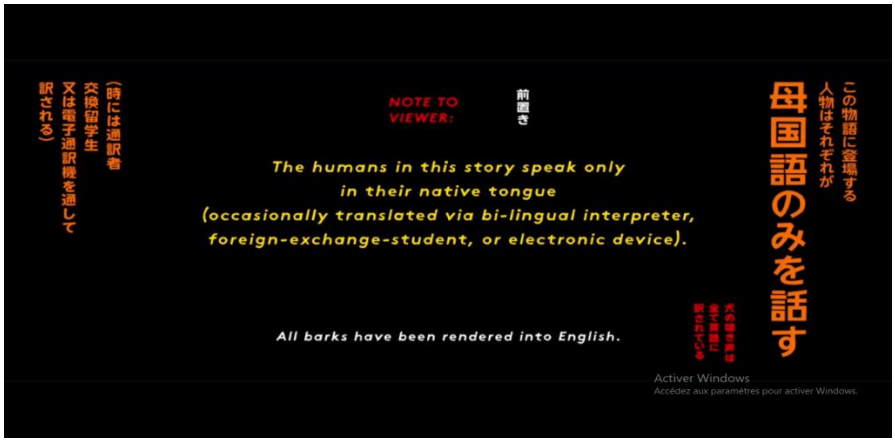
Medium shot, shoulder level angle, framing with no focus on the background.	
-Close shot, low angle, framing with focus on the background.	
- Medium shot, low angle, framing with focus on the background.	
-Medium shot, point of view shot, eye level angle, framing with the background blurred.	

-Long shot, Eye level angle, sequence shot, panning movement (the camera moves from one side to another to show Trash Island) the framing is flexible since the camera moves from one side to another.	
-Long shot, high angle, Bird-eye view.	

Table 6 Samples of Orchestrating Modes

3. Translation in the Film

When watching the film the first thing mentioned is the fact that the film is in two different languages. At the beginning of the film, a note to the viewer is displayed on the screen indicating that the human characters speak Japanese which is occasionally translated whereas the dogs' barks have been rendered (dubbed) into English.



Screenshot 09

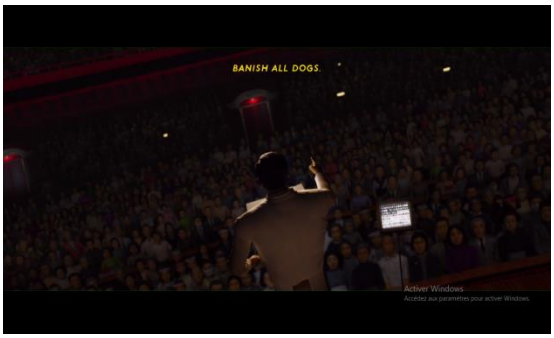
The English speakers understand the dogs without any translation, whereas human language remains untranslated except for some scenes where a visible in-film translator or

subtitles are used. The analysis of the language and translation has showed that the audience is placed in the dogs shoes and has to understand humans through nonverbal cues. In the film, dogs and humans are unable to communicate except for Atari who has a translating device that allows him to communicate with his dog. This device can symbolize Atari's strong connexion with his dog which can be confirmed by the fact that he is the only owner that was willing to look for his dog on the Island.

Screenshot10: Atari's translation device

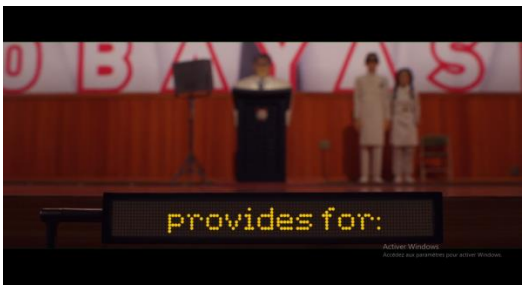
The results have also shown that the filmmaker used visible in-film translator , however, the translation occurs in a realistic way, in other words, the audience is provided with translation in situations where it would also be provided in real life for instance during a broadcasted meeting or in international news broadcast. The Japanese speech is occasionally translated with subtitles displayed at the bottom of the screen or on a panel.

The following screenshots provide an example of the use of subtitles in the film:



Screenshots 11 and 12: Subtitles displayed on screen.

Screenshot 13

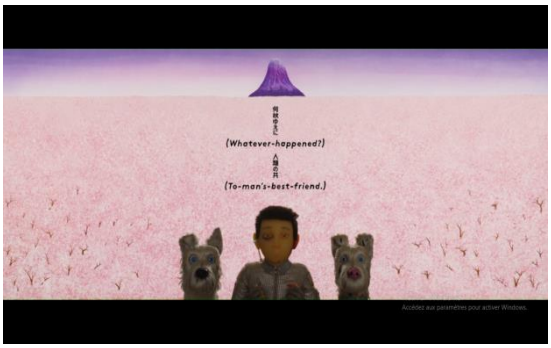


Screenshot 14

Screenshot 15

In addition, it was determined that subtitles are used to translate written Japanese texts, to be more specific, when written Japanese texts are displayed on the screen they are always accompanied by the English translation to allow the audience to understand the text.

Screenshots 16



Screenshot 17

Conclusion

In sum, this chapter provided the main findings of the multimodal analysis of the six selected scenes of the film '*Isle of Dogs"*(2018) relying on the metamodal approach of the kineikonic mode developed by Burns and Parker(2003). Accordingly to the theory, it has identified the contributory modes, namely: the contributory modes including all of set design

and lighting, music, dramatic action and speech. It has then shown how translation was used and integrated in the script of the film and determined the main purpose of the filmmaker behind it. Then, it has provided the results from the analysis of the orchestrating modes determining the techniques employed in the filming and editing process.

Discussion of the Findings

Introduction

After presenting the results in the previous chapter, the present chapter is devoted to the interpretation and discussion of the results obtained from the metamodal analysis of the six selected scenes from the film *Isle of Dogs* (2018). The first part of the chapter discusses the contributory modes in the film. The second part is devoted to the discussion of the orchestrating modes and how they organise the contributory modes to create meaning in the scenes. The last part discusses the integration of translation within the film's script and identifies the purpose behind it. This chapter further aims at answering the research questions stated in the general introduction and check the validity of the suggested hypotheses.

I. The Modes and Semiotic Resources used by the Filmmaker

Burns (2003) argues that films are an art form that has adopted and adapted the modes of theatre; thus creating two categories of modes: the contributory modes and the orchestrating modes. These modes work and interact with each other in order to create the narrative and meaning of the scenes. The results of the analysis of the corpus revealed that the filmmaker relied on the use of these two categories of modes. In contributory modes, the presence of set design, lighting, music, speech, tone, facial expressions, movements and costumes was noticed. In addition, the dramatic actions in the scenes play a crucial role in grasping the intended meaning since most of the language mode is not translated to the audience.

Concerning the orchestrating modes, the results have shown that filming and editing work in order to create a complementary relationship between the contributory modes.

1. The Contributory Modes

1.1. Set Design and Lighting

The set design plays a crucial role in presenting the viewers the context of the film. LoBrutto (2002) states that the design of the set is essential in establishing a mood and projecting an emotional feeling about the world surrounding the film. The analysis of the scenes revealed that the film was built according to the Japanese future-focussed metabolist style of architecture (urban futurist constructions); This design creates coherence between the story and its settings and provides the audience with a spatial context since the events of the film occur in Japan.

The set of the selected scenes displays two main settings: The city dome of Megasaki city and Trash Island; the result of the analysis revealed that the city dome is built on deep red, black and white colours. According to Kress and Van Leeuwen (2001) colours carry a set of affordances that the sign makers and interpreters select according to their communicative needs in a given context. The combination of deep red and black (which are also the family's colours) can connote the power held by the clan; however, the deep saturation of the colours gives the viewers feelings of oppression and dictatorship (a negative power). On the other hand, trash Island is built on black, white, and grey with hints of pink and blue (see appendix, scene 02) these colours amplify the "dirty" aspect of the island.

As for lighting, it was noticed that the filmmakers used different lighting techniques (low and high key lighting, back lighting) to set the tone and mood of the scenes and occurring events. As it is referred by Piazolla and Gribaudo (2008) lighting has the ability to create a wide range of emotional states and moods. In scene 01 (see appendix) when professor Watanabe starts his speech, the lighting shifts to low key lighting (lots of shadow, one light source) this puts the whole focus on him and can communicate to the audience a

feeling of tension and emphasises the fact that the character is facing by himself defending a cause that very few people support.

1.2. Music

The results of the metamodal analysis of the six selected scenes from the film *Isle of Dogs* (2018) also revealed that music plays an important role in creating meaning in the scenes; as Gillick and Bamman (2018) argue that the soundtrack plays an important role in carrying the story of the film. The music in the scenes is non-diegetic (the music does not originate from the film's world) which entails that the music is directed to the audience and aims at creating emotions, or amplifying the impact of a specific action.

In scene 03 when Atari wakes up, the music (Taiko drums) start playing in adagio in combination with the point of view shot (see appendix) which connotes the feelings of confusion, fear and anxiety. On the other hand, in scene 06, the music aims at creating a situation of tension and suspense as Atari arrives at the city dome to face his uncle (see appendix).

1.3. Dramatic Actions

As mentioned previously, the dramatic actions of the character play an important role in creating the whole meaning of the film, especially in the non-translated scenes. The filmmaker relies on the characters' facial expressions, movements and gestures in order to create meaning and make the audience understand what is happening in the scenes.

1.3.1. Facial Expressions

The findings sorted out that the characters exhibit various facial expressions throughout the scenes to express different feelings. As it is argued by Vercauteren and Orero (2013:192) "*faces offer the most universal way of expressing feelings and emotions*" From

this perspective, it was determined that the characters in the selected scenes mostly display feelings of anger, surprise, confusion, and sadness (see Table 03). For example, in scene 01, Mayor Kobayashi is shown with a frowny face and serious gaze while giving his speech; Despite the fact that his speech is not translated at first, the audience can understand that he is discussing a serious matter. In scene 04, Major-domo's facial expression after seeing Atari petting Spots indicates to the audience his disapproval for such a behaviour, which is later confirmed by his utterance "bodyguard, not pet!" On the other hand, Atari reacts by displaying a surprised facial expression which indicates a feeling of confusion and tells the audience that the boy does not understand Major-domo's reaction.

1.3.2. Movements and Gestures

The results of the metamodal analysis show that the characters in the selected scenes use gestures and movements. These elements help the audience understand what the characters are talking about, for instance in scene 03, Atari speaks in Japanese, he proceeds to show a picture of his dogs, which makes it clear that he came to Trash Island to look for his lost dog (see table 03). The results also revealed that these modes help intensify the dramatic aspect of an occurring action in the scenes. In scene 01 for instance, Mayor Kobayashi signs the Trash Island Decree and raises his hand high. This movement is used to amplify the impact of the occurring action. In scene 04, Major-domo raises his finger as a sign of disapproval (see appendix, scene 04) after Atari tries to pet Spots. Goodwin (2003) qualifies gestures and movements as part of embodied actions within situated human interaction, in other words, these modes are used alongside speech and other communication modes according to the context of the communication process. These modes help clarify ambiguities in speech and can also contribute in strengthening the impact or effect of an action.

1.3.3. Costumes and Character Design

The analysis of the character design in the film revealed one major element which is the dogs' appearance. Haake and Gulz (cited in Ekstrom, 2013) argue that the physical appearance activates expectations of other qualities in the person; this perspective has become a great asset for character designers. In other words, the appearance can communicate a lot about the characters. The dogs wear collars with their names on them, which indicates that they used to be house pets, contrary to Chief who was always a Stray. The collars also entail that the dogs are still faithful to their masters even after being deported on Trash Island; this point is later confirmed by the way they behaved with Atari. Chief, on the other hand, is first designed as a black dog, however, his black fur turns out to be dirt. One may argue that the black dirt symbolises Chief's life as a stray dog and his hatred towards humans.

1.4. Speech mode (language)

The results of the metamodal analysis of the selected scenes reveal that the filmmaker used language in order to fulfil various functions. It is used as a communicative tool between the character as well as a mode to create and communicate meaning to the audience through voice-over narration (Interpreter Nelson's character). In the beginning of scene 01 for example, as Mayor Kobayashi starts his speech, the audience is informed of the on-going situation concerning the dog flu epidemic and the mayoral decision to deport all dogs to Trash Island. In addition, the results revealed that language also fulfils a descriptive role in the scenes. In other words, it is used to describe the occurring actions in the film. For instance, in scene 01, the utterance "The crowd is calling for the immediate ratification and approval of the mayor's proposal" is used as a mean to describe and emphasise the crowd's violent reaction after Professor's Watanabe's speech in favour of the dog community.

It has also been determined that language in the scene plays a significant thematic role. Dogs speak English, and the Japanese characters speak their native language which mostly remains without any translation, thus creating a language barrier that the filmmaker exploits in order to shape the viewers' perspective and put them in the dogs' shoes. In other words, English in the film is the language of the dogs, it aims at making the audience relate and identify to the dog character.

The results revealed that language is used in combination with other modes in order to amplify the impact of certain actions. For instance, in scene 06, Mayor's Kobayashi's action of cancelling the Trash Island Decree is amplified by Interpretor Nelson's utterance "Holly Moses! The mayor has just officially unstamped the Trash Island Decree!". The linguistic mode here adds impact and significance to the action that has just occurred. It is also used in combination with set design mode in order to clarify and add further meaning; For instance in scene 02, the audience can hear the voice-over narrator mention the symptoms of the dog flu which is helped by the set design displaying dogs having the mentioned symptoms.

1.4.1. Tone

The result of the analysis revealed that the tone used by the characters in the selected scenes communicates various emotions that help the audience grasp the context and meaning of the scenes, even during the non-translated parts. Peters (2018) states that tone, unlike voice is changeable; therefore, it can communicate and convey different attitudes and feelings. In scene 01 for instance, Mayor Kobayashi starts his speech by speaking in a high angry tone, which is amplified by his facial expression (frowny face) which communicates to the audience that the character is discussing a serious matter that could cause trouble.

2. The Orchestrating Modes

The results of the metamodal analysis of the stop-motion film *'Isle of Dogs'* revealed that the orchestrating modes are focused on the filming and editing aspects of the multimodal text. In the filming mode, the results of the analysis have shown that the camera moves and takes shots in a way that highlights and reinforces the contributory modes previously mentioned. Burns (2013) states that the filming mode provides the spatial framing of the moving image, in other words, the different shots, movements and angles of the camera function in ways that shape the viewer's perspective of elements in the screen and controls the narrative process. In scene 01 for instance, Mayor Kobayashi is shown to the audience through a close-up shot from a low angle, this angle is used in order to indicate his position of power and his strength, whereas the close-up shot puts the focus on his facial expression. In scene 03, when Atari wakes up and sees the dogs, they are shown through a point of view shot and eye level angle. The point of view shot allows the viewers to see things from Atari's perspective and places them in the little boy's shoes.

The editing mode, on the other hand, consists of the temporal framing as well as the arrangements of the contributory modes (ibid). That is to say, the editing focuses on joining all the modes together in order to form a meaningful ensemble. The results of the analysis of the selected scenes have shown that the editing mode organises the contributory modes altogether in a complementary way. In other words, each modes is used to complement the other one. For example, in scene 06, Major-domo pushes the red button to launch the attack on Trash Island. This dramatic action is amplified by the auditory mode: the audience can hear a music playing at a frantic pace, which communicates to the audience the feeling of trouble. In scene 02, the camera shows wide shots of locations on Trash Island. The set design shows deserted places, with piles of garbage everywhere, at the same time, the audience hears a music playing three notes, which communicates the feelings of isolation and loneliness.

From the results discussed above; the first research question is answered and the hypothesis suggested in the General Introduction, that 'language, music and gestures are examples of modes and semiotic resources used in the film' in addition to set design, lighting, dramatic actions, filming and editing is confirmed. These modes are organised through editing and have a complementary relationship, in other words, they complete and reinforce one another and create a whole meaningful ensemble.

II. The Integration of Translation in the film

The results of the analysis of the selected scenes revealed that the linguistic mode (language) in the film relies on two distinct languages which are English and Japanese. As mentioned previously, English is spoken by the dog and the transfer student Tracy Walker and the Japanese characters speak their native language. The results also revealed that the translation of the Japanese language is intrinsic to the film's script. In other words, it is voluntarily added by the filmmaker.

The analysis of language and translation in the selected scenes has determined that both subtitling and dubbing are integrated within the film. Subtitling remains extrinsic to the plot of the film, in other words, it is voluntarily added by the filmmaker and remains external to the film. The subtitles are used to translate the texts written on screen in Japanese to allow the audience to understand the text. In addition, subtitles provided to translate the speech of the characters. For instance, in scene 01, during Mayor's Kobayashi's speech, the subtitles "Banish all dogs, save Megasaki city of Uni prefecture" appear on the screen. These subtitles allow the audience to understand the main point of Mayor Kobayashi's speech. However, contrary to Professor Watanabe's speech that was directly translated by voice-over, Mayor Kobayashi's speech in the scene remains non-translated or subtitled. This use of different techniques of translation could indicate the filmmaker's aim at manipulating the audience's perspective. In other words, the filmmaker tries to exploit the language barrier to create

a distance between the Mayor's character and the audience and make them sympathise more with the professor's character.

The results also revealed that the filmmaker relies on voice-over translation, Banos and Diaz-Cintas (2018) state that this type of translation is often linked to non-fictional programs such as TV broadcasts, and news report. In the film, the filmmaker integrates the translation with a certain form of reality. In other words, where translation would not be provided in real life, the viewers have to rely on other modes to understand the characters. The voice-over translation is provided by a visible in-film translator. The results revealed that the filmmaker relies on this type of audio-visual translation during scenes that need to be understood in order to follow and understand the film's plot and main narrative, in scene 05 for instance, the speech is simultaneously translated to inform the audience about the conspiracy theory orchestrated by the mayor and his executives.

The translation also takes part in the film's plot through Atari's translation device. English in the film is seen as being the language of the dogs, and the ability to understand that language shows a deep connection and empathy towards the animals, which is confirmed by the fact that Atari is the only dog owner who actually went to the Trash Island to look for his lost dog.

As it was previously mentioned in the literature review, Banos and Diaz-Cintas (2018) states the main objective of audio-visual translation is to make the audiovisual product accessible to viewers who do not speak the language of the original text. After the analysis of the selected scenes from the film *'Isle of Dogs' (2018)*, it was noticed that translation was integrated in order to break the language barrier that was created by the use of the two languages. The choice not to translate most of the Japanese language aims at putting the audience in the dogs' shoes contextually and challenging their ability to grasp meaning through the non-verbal modes, just like a dog will have to. The translation aims at breaking

that language barrier to let the audience understand what is going on in the scenes. As Wes Anderson (2018) states "*I wanted language to play a role without it becoming an obstacle*" That is to say, the translation, on the other hand, is used to avoid the feeling of confusion and make the whole plot of the film understandable since non-verbal modes on their own are not sufficient to grasp the whole meaning of the scenes.

In short, the results of the analysis of language and translation in the selected scenes answer the second research question stated in the general introduction and confirms the second hypothesis suggested, that is "the forms of audio-visual translation used are subtitling and dubbing". Furthermore, the results refute the second part of the second suggested hypothesis claiming that translation emphasises and strengthens the impact of the language barrier in the film, because the role of translation in the film is, in fact, to break the language barrier and provides the audience with linguistic cues to understand and keep up with the events occurring in the scenes.

Conclusion

To sum up, the findings obtained from the metamodal analysis of the six selected scenes and their discussion have answered the research questions stated in the General Introduction. They have also confirmed the first hypothesis that suggests that the filmmakers used multiple modes in order to create the whole meaning of the scenes. These modes are classified into two main categories: the contributory modes that involve set design, lighting, dramatic actions, language and music, and the orchestrating modes that involve filming and editing. The results also revealed that the latter organise the former in a complementary way. In other words, the modes complement one another in the scenes. Furthermore, the results have determined that both subtitling and dubbing are used as audio-visual type of translation in the scenes. Finally, the findings revealed that the translation was used in order to break the

language barrier and allow the audience to understand the scenes without constantly having to rely on non-verbal cues only.

General Conclusion

The present study has investigated the use of multimodality in the moving image text, in this case, a film text. More precisely, it has dealt with the various modes and semiotic resources used in the film text and how these modes are combined in order to create meaning in the American stop-motion animated film '*Isle of Dogs' (2018).*

The aim of the study was to identify the various modes and semiotic resources used to communicate the filmmaker's intended meaning to the audience of the film and examine how these modes interact between each other in the scenes. Moreover, it aimed at determining the types of translation integrated in the script and identify the filmmaker's purpose behind it.

The theoretical part of this research is concerned with Burns and Parker's (2003) metamodal approach to the kineikonic mode which classifies the modes in the moving image into two main categories: The contributory modes and the orchestrating modes. These modes are in their turn devided into sub-categories (see figure 01 p 16). In addition, it has referred to film theory and cinematography in order to define and analyse the main concepts related to film analysis. It has also referred to audio-visual translation. In order to answer the research questions and check the validity of the hypotheses stated in the General Introduction, the Qualitative Research Method was adopted. It has provided the necessary tools for the analysis of the previously mentioned corpus. As for the data collection, the corpus was downloaded in its original language from the French website https://yggtorrent.si/

The metamodal analysis of the six selected scenes revealed that the filmmaker used various modes in order to create the whole meaning of the scenes. These modes are categorised into contributory and orchestrating modes. The former involves set design, lighting, speech, music, facials expressions, movements and gestures. The set design displays two main settings (Trash Island and Megasaki city dome). The sets are mainly built on black white, deep red and brown colours; The various lighting techniques are used to set the whole

mood of the scenes and evoke specific feelings to the audience (tension, suspense, and mystery). The music mainly relies on flute, Japanese drums, piano, saxophone and triangle with occasional choral chants. The music in the scenes is used in order to amplify the impact of certain actions. It also accompanies other modes in order to set the mood in the scenes. As for the speech, the results revealed that it achieves various functions, namely narrative, descriptive functions. It is also used to situate the time and space in the scenes. The speech mode is often supported by the dramatic actions and vice versa. As far as the orchestrating modes are concerned, the results revealed that the filming and editing organise the previously mentioned modes (the contributory modes) in a way to create a complementary relationship between them. That is to say, they are used to complement and amplify the impact of one another.

As regards, the translation the research revealed that the filmmaker integrated the translation in the script in a certain realistic way. In other words, translation is provided as it would be provided in real life (broadcast news); In scenes where translation is not provided, the audience has to rely on other modes in order to understand what is going on. The types of translation integrated are subtitling and voice-over translation. The main purpose behind that use was to break the language barrier in the film and let the audience understand the main elements of the plot.

It is worth mentioning that there was no space to analyse the costumes and makeup of the characters in details. Also, this research has known a few difficulties mainly due to the difficult access to documentation, as well as the lack of skills in the analysis of music.

This study has dealt with the field of multimodality in relation to film theory. It has attempted to determine the multimodal nature of the moving image, in this case, the film '*Isle of Dogs' (2018).* Hopefully, this research will contribute to the field of multimodality and film

studies and open the perspective for further research. The present study has relied on six selected scenes from the film; therefore, further studies can be conducted on the same corpus by changing the perspective of research, for instance, the issues of language barrier in the film.

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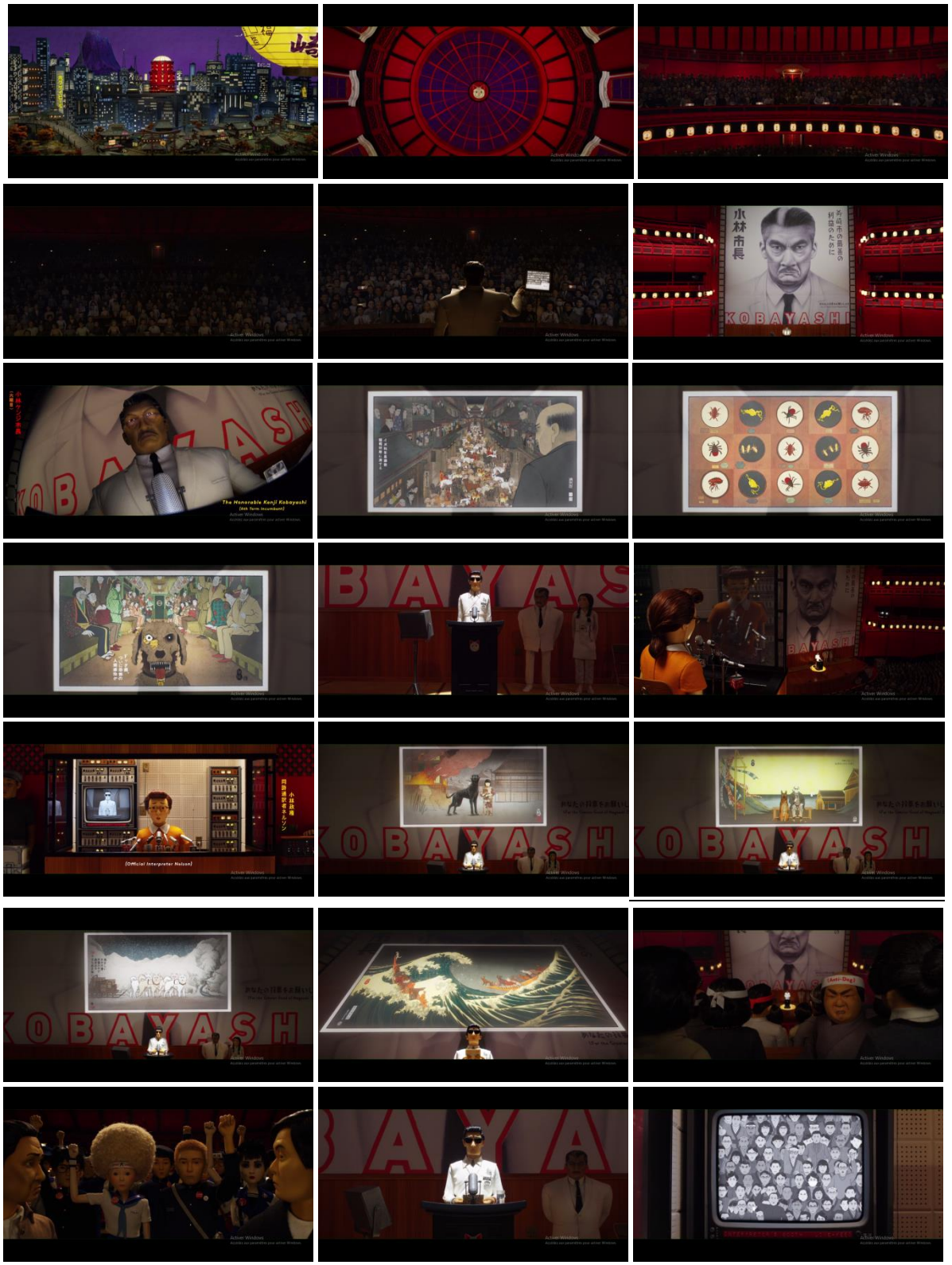
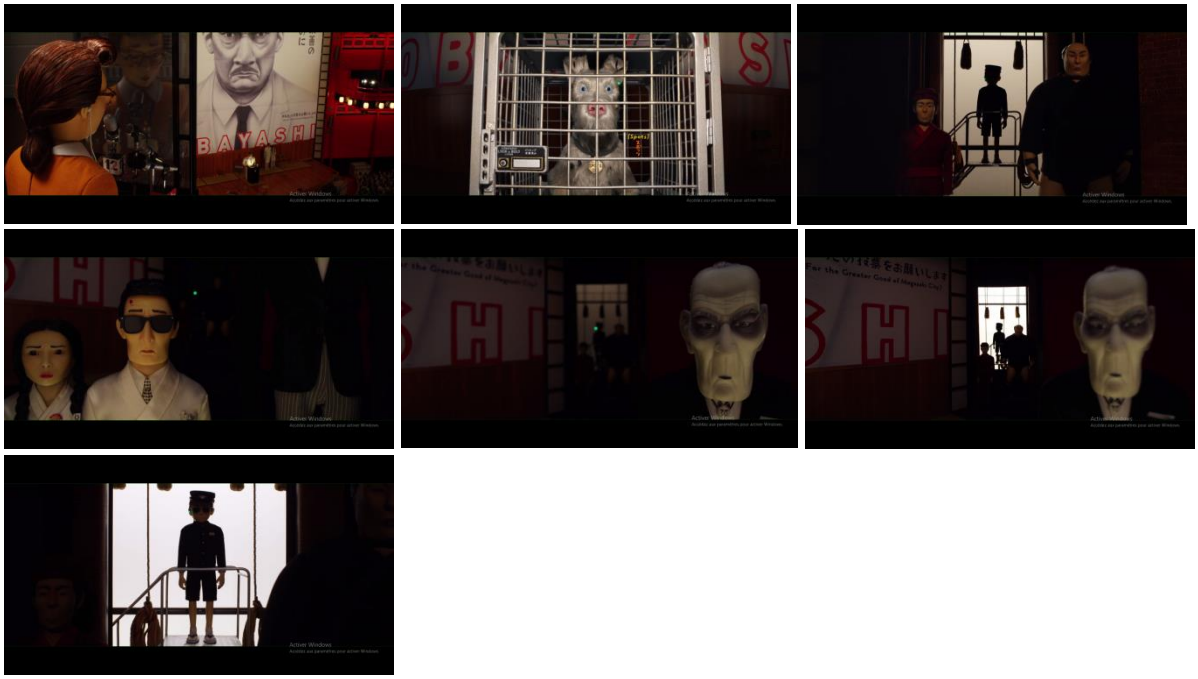
Appendices

Scene 01 :


小林市長
KOBAYASHI
The Honorable Kenji Kobayashi
(6th term incumbent)
(Official Interpreter Nelson)
小林決議
KOBAYASH
KOBAYASH
BAYA
(Anti-Dog)



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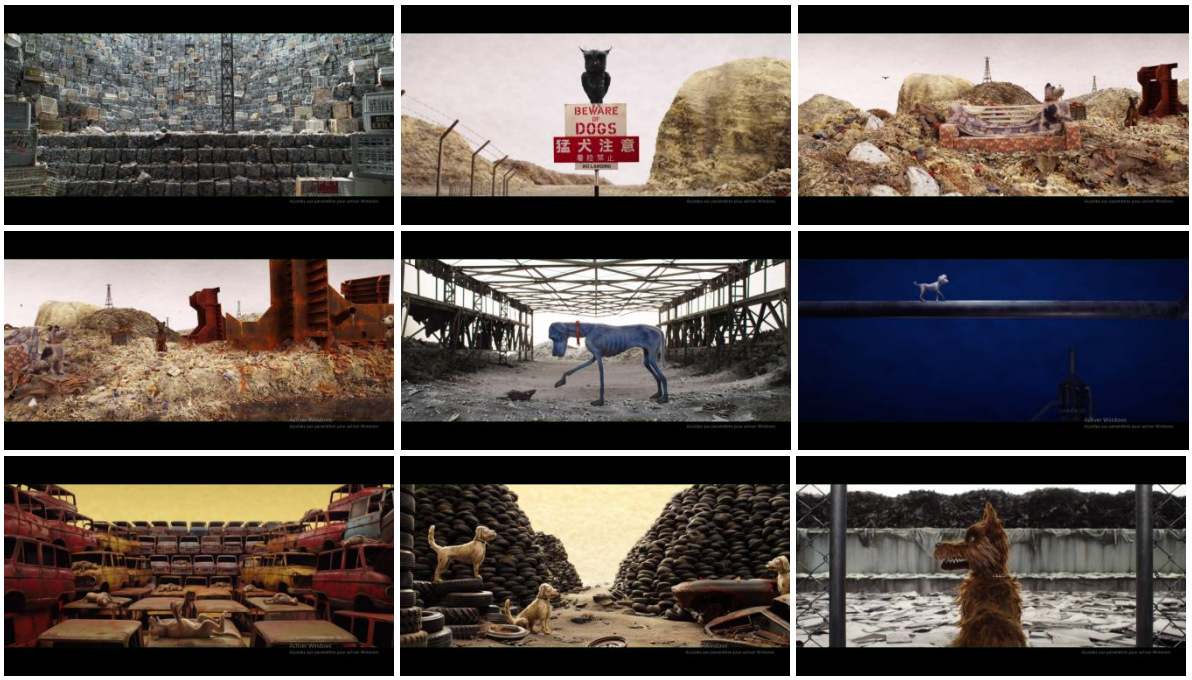

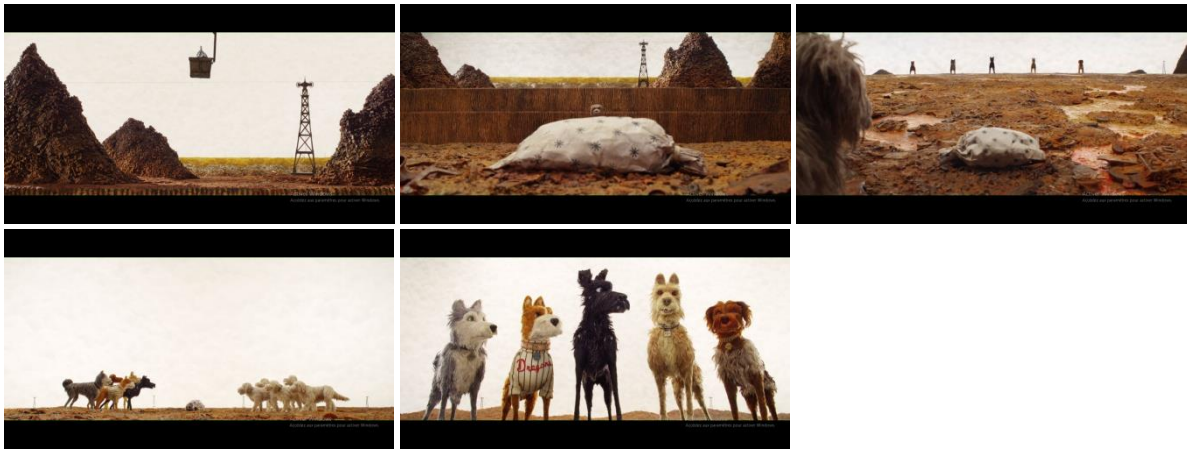

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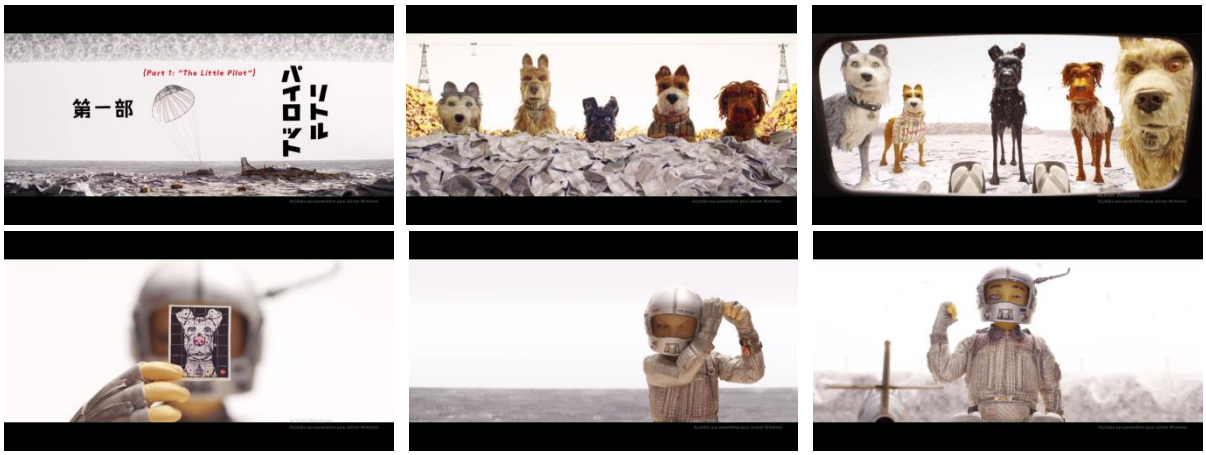

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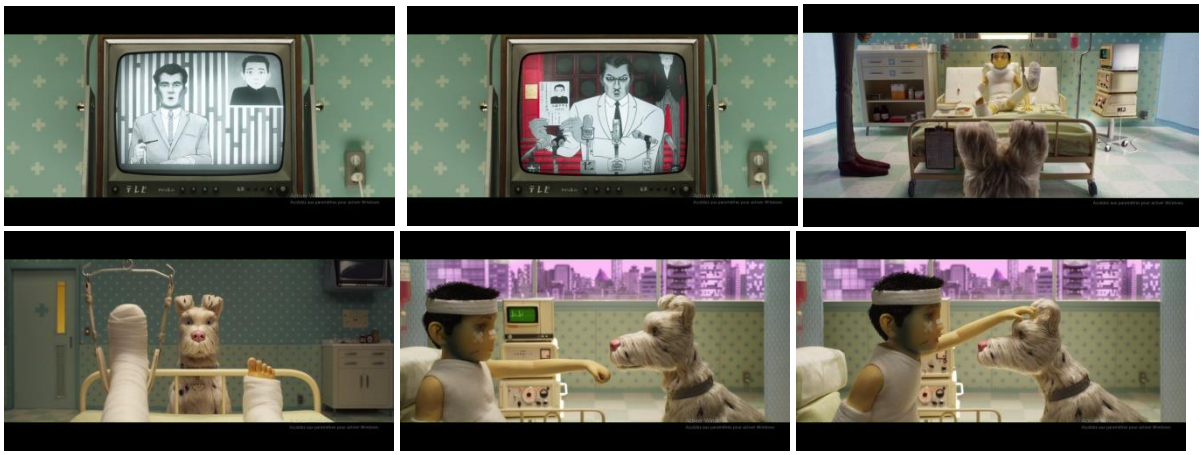

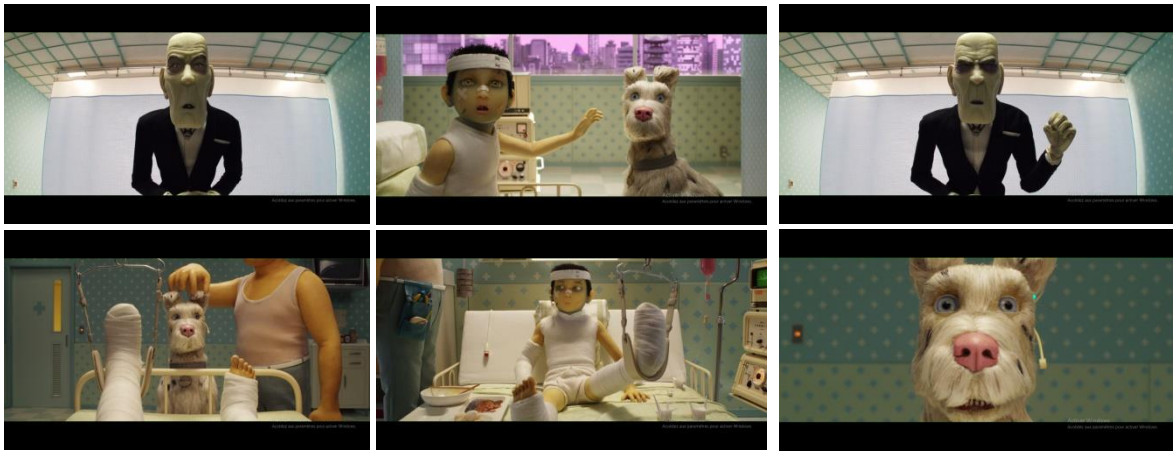

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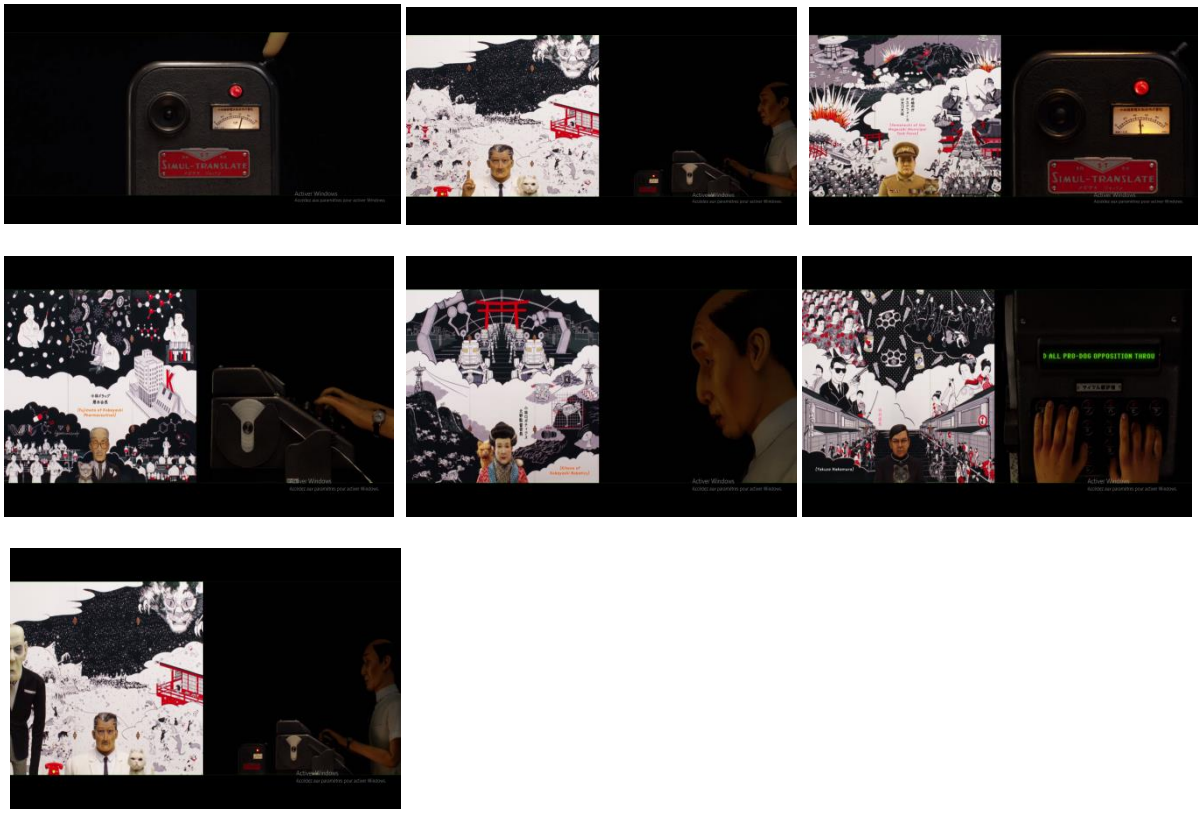
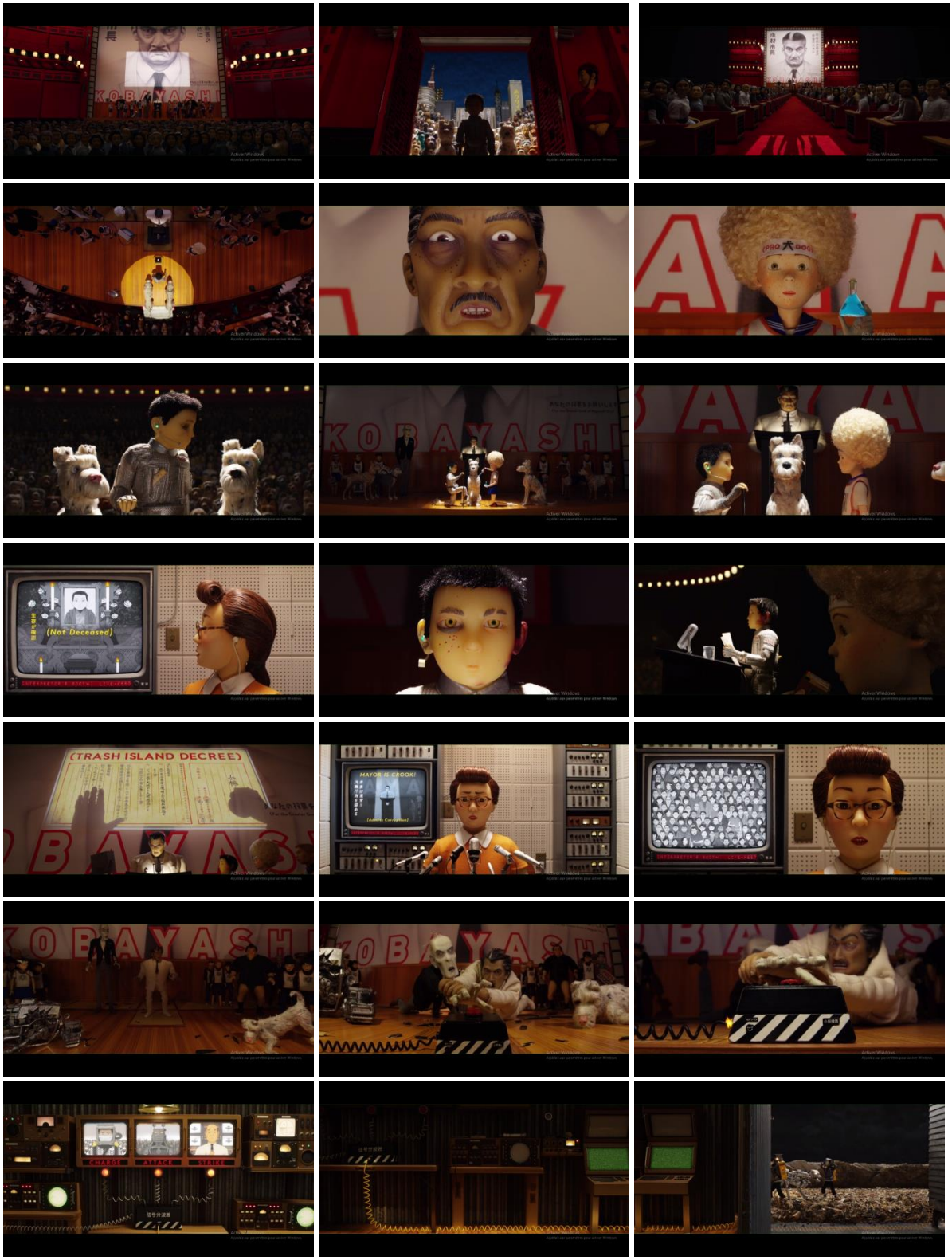

SIMUL-TRANSLATE
SIMUL-TRANSLATE
D ALL PRO-DOG OPPOSITION THROU

Scene 06:


KOBAYASHI
(Not Deceased)
(TRASH ISLAND DECREE)
MAYOR IS CROOK!
CHARGE
ATTACK
SELECT