

Acquirements of Moralistic Values through Animation: A Multimodal Analysis of Short Film “Spell Bound”

SADIA RASHEED
AMNA FAYYAZ
MALIK HAQNAWAZ DANISH

Abstract:

The present research examines the role of signification in animated short film, , the modes of communication and metafunctions of language in ‘Spellbound’ created by Ying Wu and Lizzia Xu as their project at Ringling College of Art and Design. The short film was animated to inculcate human behaviors and responses between two sisters, generalizing the ‘conflict’ between love and hatred. The findings of the analysis are investigated through multimodal based on Systemic functional grammar. Halliday introduced the functional approach and this approach was rationalized by Gunther Kress and Theo Van Leeuwen on visual narratives. The findings of the analysis are recognized at the level of ideational, interpersonal and intertextual metafunctions and their significations. The aim of the study to highlight the basic features of producing visual narratives, semantic shift, metaphorical expressions and semiotic clustering of ‘Spell Bound’ short animated film.

Key words: Multimodality, Animation, Spell Bound, metafunctions

INTRODUCTION

Background of the Study

Theo van Leeuwen’s presentation revised the key concepts of reading images in order to appropriate metafunctions of

representation, interaction and textuality introduced by Halliday. Halliday clarifies that conceptual and narrative functions could be analyzed in tabular form using examples of animated film. According to Halliday, animation is an important form of contemporary society, and that multimodal analysis helps in clarifying its nature not only for learning, but for animation software designers as well. Animation and multimodality can be important in the restructuring of teaching and learning with the aim of investigating its effect and the students' perspective on the use of multimodal approaches.

Significance of the study

The study investigates the semantic shift arising from scientific view of the world, metaphorical expressions of meaning and finding out how semiotic clustering vary from context and culture and how these patterns have been reinforced by the film producers.. The research is a contribution to the authenticity of learning of social, moralistic values through visual narratives, as ‘Spellbound’, an animated short film.

Purpose and Scope

The other modes of communication, such as gestures and expressions have been recognized and extensively studied. Most of the time animated movies are used for the learners to make them learn different, difficult and abstract ideas such as the movement of atoms (Russell et al., 2000,). The results of this study confirm that ‘Spell Bound’ the moralistic short film is helpful and useful for learning. Allan Pavio states that human memory for pictures is better than human memory for words. The main purpose of taking this movie as data is to see through what metafunctions of language the moral messages is given to the lay audience. The lesson of love is given through animated hate critters. Multimodality introduced by Halliday, is used to analyze the metafunctions of language.

Research Question

1. What kinds of ideational, interpersonal and textual processes are used in SpellBound carrying and defending the underlying ideological issues of its discourse?
2. How does Yinh Wu and Lizzia Xu judge and evaluate their ideological disposition?
3. How does Hallidayan theory allow for the investigation of semantic shifts and metaphorical expansions of meaning which occur as semiotic resources?
4. What kind of terms used by Yinh Wu and Lizzia Xu to produce the visuals to support the hatred and reconciliation?

Definition of Terms

Multimodality is a theory introduced by Gunther Kress which looks at how people communicate and interact with each other within different modes such as writing, gaze, gesture, speaking and visual forms. Animation is considered to be “series of frames, so each frame appears as an alternation of the previous one” (Betancourt & Tversky, 2000. P, 38).

LITERATURE REVIEW

Theoretical framework

Optical narratives are multimodal text as visual narratives fabricate the social world around us. Beyond images, resources of language and music are also median text of multisemiotic film. It is applicable to take comprehensive systemic analysis of semiotic resources of a film to explore multiplication of meaning

The dominant visual language is now restraining by the worldwide, culturally or technological realm of mass media, which circulates the examples set by precedent planner and, by the scatter of image and computer imaging technology, and

exert “normalizing” rather than blunt “nominative” impact on visual communication across the globe (Kress & Leeuwan, 2006, p. 5).

The key idea in the semiotics is the notion of ‘sign’. The visual narrative is multisemiotic source of signs, signaling multiple meanings. The sign producer covet to exhibit meaning through semiotic modes, allocating subjectivity, plausibility in a more suitable form of the signifier’. This means that in social semiotics, the sign is not the antecedent conjunction of a signifier and a signified, a ready-made sign to be acknowledged, selected and used as it is, in the way that signs are normally contemplated to be ‘available for use’ in ‘semiology’ (Gunther & Leeuwen, 2006, p.7-8). Images in a optics are not only expressive and exquisite, they are also structured communally and politically. In order to ‘locomote from the actuality to its picture, it is in no way requisite to split up this reality into units and to embody these units as signs, considerably dissimilar from the object they communicate’ (Barthes, 1977, p. 17).

Within Halliday’s Systemic function, every semiotic resource fulfills three functions. The functions are Ideational Metafunction, Interpersonal Metafunction and Intertextual Metafunction.

Ideation Metafunction

Ideational Metafunction are the meanings that represent experience in language. We are, always talking about someone doing something. Eggins (2004) divides the ideational strands of meaning into two components: Experiential meaning in clause and logical meaning between clauses in complex clause. Experiential meaning expresses through grammatical transitivity, with the choice of procedure implicating associates participant roles and configurations. Transitivity structures express the representation of meaning.

Interpersonal Metafunction

The interpersonal metafunction signifies the interaction between addresser and the audience, the use of language to establish and maintain the relation among them, to influence their behavior, to explore our own viewpoint on things in the world. It mainly concerns the roles of addresser and audience. Different Camera angles are used to represent the different signification of different visuals. Horizontal angle is shot to make the viewer and represented participant envisage. Vertical angle used to make the represented participant displayable from above or below. The frontal camera angle is used to focus the represented participants and the, part of interactive participants. The long shot makes the interactive participant at a distance or lesser involvement of interactive participant. The medium shot, which cover the half body of representing participants to make them acquaint with viewer and make interactive participant familiar with some of the personality traits and the disposition.

Textual Metafunction

Textual metafunction involves the creation of coherent text. It supplements the speaker to connect the chunks of information in a discourse. It primarily deals with the method of how representational metafunction and interpersonal metafunction come together and form a meaningful significant whole. It relates these metafunctions through information and value, framing and salience. The spatial relations of the object displayed in an image offer information and values. Depicted elements placed on the left side of the image are considered to be information already known by the viewer. On the other hand, elements placed on the right side are given, or introduced as new. Similarly, the elements on the top can be inferred as perfect, ideal and promising, while lower can be interpreted as real or factual. Moreover, the concept of ideal can be associated

with the salience or patterns of dominance between the participants.

Historical Background

May 2013, a study conducted to demonstrate that links, buttons, icons and fields in digital texts are not merely signs but foremost sites for action. The researcher has a two-dimensional function, syntagmatically on the page where they are present, and paradigmatically, based on choice opening to multiple text realization. The researcher modifies Halliday’s (1978) traditions 1. Ideational metafunction, 2. Interpersonal metafunction 3. Intertextual metafunction to examine the twofold nature and two-dimensional functioning of interactive signs. The framework defines the initial tools to describe, interpret and explain the meaning of interactive signs hence the aesthetic and structure of websites.

Yang in August 2016 worked to reveal that both literal expression and visual imagery have an ideological function. The analysis adapted by the researcher primarily employs the theoretical framework of visual communication, grammar, introduced by the Gunther Kress & Van Leeuwen from Halliday’s systemic functional linguistics. The analysis of representational, interactive and compositional meaning of school badge, the study investigated that school badges have rich connotations and the ability to interpret them should be attached importance.

Danish and Awan explore sign, textured in the visual texts or images. Writers form the narrative of history, hatred and reconciliation in the Indian and Pakistani cinemas that are evaluated to reveal the harsh signs of hatred between both of two countries which is sometimes also followed by positively crafted images for each other. They are analyzed semiotically by the application of Gunther Kress and Theo Van Leeuwen multimodal. Multimodal has annexed Halliday’s traditions

systematic functional grammar. Researcher investigates the lack of unity related to various discourses. The visual narratives signify the failure of institutionalizing the category of war films.

Analysis

The present research has been conducted to present the detailed examination of the elements or structure of ‘Spell Bound’ short animated film. The story of ‘Spellbound’ film consists of the moralistic values, which depicts a shift of jealousy to hatred (destruction) and hatred converts into love at the end of the story (peace).



Image A: Multimodal analysis on initial visuals of “Spell Bound” animated film.

Image A, depicts the Title, characters and performance of the actors. The title is anticipation and expectation about the story, the purpose of the title is to identify the theme of story and to pique the reader's interest or curiosity. Spellbound is a perfect title for the story by Ying Wu and Lizzia Xu, who have chosen this title to explore the younger sisters’ jealousy for the elder sister; enviousness in terms of attention got by the elder sister to be a winner. Two major characters are being introduced as ‘Rene’ a child girl and elder sister ‘Sunny’. Sunny the winner of uncountable contests, she loves her younger sister, and Rene feels jealous for the glory Sunny enjoys because she herself has got the bundle of green badges with ‘you tried’ plight.

Ideational Metafunction

In the given image, vector is formed by both actors and gaze of represented participant. Both of them gaze towards the camera. The Camera is the interactive point for both Sunny and Rene: both of them are reactors in reactional process. The Image represents the frames, some hanging on the wall and some set on the table, the characters in the frames presented actors, reactors in an action process. Rene’s goal is to get the glory (success) like her elder sister. Embrace, clasp and relinquish of flowers is an act by actors in an action process. Sunny is an actor who is embracing, holding hand, holding the trophy, smiling and presenting flowers to her beloved sister. Rene is an actor too, who is hugging her elder sister and she got swearing badge with ‘you tried’ title. On the other hand, Rene a reactor, she feels jealous because of her elder sister Sunny who has very bright luck and is a winner in all kinds of contests.

Interpersonal Metafunction

The act of embracing, giving up, flowers, taking the hand, smiling and holding trophy connotes ideological stance that Sunny is a very attentive participant or an actor as compared to ‘Rene’, the younger sister who has a facial expression of jealousy. Camera angle for the frames on the wall and the table is frontal to ensure the involvement of the interactive participants. But the badges of ‘you tried’ and ‘trophy # 1’ has been shot from back angle to place the represented participants and interactive participants together. The frontal camera used to represent the act that made the participants and performances of actors be focused. A close shot is taken to frame the badges and trophies of the actors to exhibit the mastery of both

Textual Metafunction

In the image, the character of Sunny acts a successful, satisfied and a loving personality. On the other hand, the character of Rene appears to be unprofitable, frustrated and grabby. Card on the wall with “I love my sister” indicates the elder sister’s love for her younger sister. It is observed by facial expressions of both actors. The ‘salience’ is maintained by focusing on both characters in the frames. The proximity and the hostility between Sunny and Rene is highlighted to maintain salience . The ‘ideal’ is the victory of Sunny in all kinds of contests and her love for younger sister. The ‘real’ is the jealousy by Rene for Sunny and love by Sunny for her younger sister Rene.



Image B: Movement of jealousy towards hate

Image B specifies diary, secret, small demons and hate of Rene. The top performing Sunny has got praises and honors while Rene’s performance is the absolute middle of the road stuff. Younger sister is jealous of her elder sister’s excellence and jealousy becomes hatred for her. Rene writes a diary, lock of diary indicates that Rene secretly hates her elder sister. Rene’s dairy is full with words ‘I Hate Sunny’. Image shows that Rene feels displeasure, as at the last page of her dairy, she puts a cross on the picture of her elder sister. Hate becomes obtrude on the head of the younger sister and hatred turned into small demons and propelled the prizes through the air.

Ideational Metafunction

In the image, vector is formed by the action of Rene when she takes diary and starts writing down combative lexicons “I Hate Sunny”. Rene is an actor who is performing the act of writing. She writes her diary with the lump in her throat. Rene’s dairy is written in coarse language with words of hatred and jealousy for Sunny and dissatisfaction about her own self. Demons are reactors as they are produced by the peak of her hatred in her mind for her elder sister who has got many prizes in all kinds of competitions in which she has participated, Demons who gaze at Rene for her strong feeling of jealousy or hatred . They take Rene as phenomena in reactional process. The locative circumstance is the living room of both of two sisters (Sunny and Rene). Demons are going towards awards won by her elder sister showing her hatred that is produced by the ‘winner’ of the rewards not actually by her elder sister.

Interpersonal Metafunction

The image ‘offers’ scene for interpretation from the point of view of interactive participants. Rene’s hatred and hate demons are envisaged to make inferences about the Rene’s jealousy overhung all the time. The shot is frontal towards diary, “I Hate Sunny” , lexicon “HATE” and trophies to make all these a part of viewer. Rene confronting demons and demons on the floor are shot from long distance. Long shot used to show the whole body of representing participant; long distance shot emerges to keep the interactive participants at a distance as the sign of hatred becomes dominant in her mind and appears in the form of demons in front of Rene. The distant shot connotes the disassociation of proximal development of interactive participant with represented participant. The high angle shot of Rene connotes the sense of miniature for the represented participant in a condition which is difficult to overwhelm.

Textual Metafunction

The ‘given’ in the image is the lock of the diary that depicts Rene hate secrecy that shows, she hates her elder sister covertly. The ‘new’ in the image is the creation of demons when confronted with Rene and jumped on the floor to tip the prizes of Sunny. The salience in the image is created by centralizing the lock, diary, ‘I Hate Sunny’, word ‘HATE’, demons, movement of demons towards the shelves of prizes. The ‘ideal’ is the rewards received by Sunny and the ‘real’ is the flout of Rene over her sisters’ substantial success.



Image C: Destruction by hate and creation of ember for love

This image points out the chaos in the character’s room, Rene is catching her sister’s mementos that are thrown in the air by the demons and the arrival of Sunny. Rene is on stage of hatred, where she cannot bear the optical success of her elder sister, which takes the shape of trophies. Trophies symbolize the success that is intolerable for Rene. Rene acts like a savior who is saving the trophies by taking them into her hands. Her facial expressions show that she is afraid of confronting her elder sister, she is worried about what she would answer Sunny about the destruction of her prizes. Rene feels anxiety when she looks at the bus outside, as Sunny has arrived. At the same time, the hatred demon is with her. Rene shifts from her living

room (which is situated at the first floor of the house) to the ground floor to open the door and welcome her sister, as a support, the demons are with her, they stop her to move towards the door and she tries to stop them.

Ideational Metafunction

In the image, ‘vector’ is formed by the actions and gazes of the represented participants. In these images, characters are shown performing several actions. Rene’s actions comprise of her catching the trophies with a grim face, looking outside the window, trying to kill hate critters downstairs. Sunny is performing actions while leaving the bus, opening the letter-box and picking her mail, and reaching towards the door. In the action process, demons start appearing from a dairy in bulk and try to tip the trophies. The amalgamation of little demons into a bulky big ugly creature is also an action by these beasts. Characters and Trophies are reactors as well. Sunny is moving her hand in reaction towards her younger sister while she is standing at the window, while Rene is trying to hold rewards as a reactor, when demons are throwing them from the shelves and her second reaction is: controlling demons when they were trying to stop her to open the door. In terms of reaction to demons, trophies are falling. Rene is an actor and moves towards the door as ‘goal’. The locative circumstance is combine room of two sisters, porch of the house and road of the house.

Interpersonal Metafunction

In the image, acts and gaze of the actors is ‘offer’ for the interactive participant. The shot of the camera is fronting for the shelves and Rene, while she is trying to hold trophies to be unbroken, the act is made to make these scenes prominent in the image. The shot from long distance is used to cover the whole body of represented participants, in the image this camera angle used to show the whole location of the room,

where two corners of room furnished differently. The Sunny’s side in the room is bright (showing glory of Sunny) while Rene’s side is dark (presenting the Rene’s less ability to do things). Badminton near Sunny’s Study table shows that she is interested in social or extra curriculum activities. Some sort of books are placed on the shelves, clock and lamp at the side of Rene presenting her weak memory which needs the brightness of practice. Long shot is used to keep the interactive participant at a distance. The Vertical angle of the camera is used to shot the represented participant from above or below as Rene and demon stand at the window and watch Sunny. Sunny stands at the road and gazes at Rene inside the window. The shot is oblique for two represented participants; younger sister and elder sister. The angle implies lesser involvement of interactive participant with the represented participant.

Textual Metafunction

The ‘given’ is Rene’s activity for saving trophies, even they belong to Sunny.. The ‘new’ is Rene’s struggle to move towards the door and open it for her elder sister. The salience is maintained from the spatial position of Rene and Sunny. Rene along with hatred demons cause destruction and Sunny along with greenery in front of her connotes something fruitful, fertile and productive. The ‘ideal’ in the image is Sunny who is successful, satisfied and loving. The ‘real’ is the fight of Rene against her hatred for her elder sister.

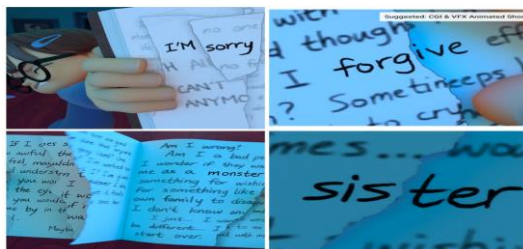


Image D: Presentation of feelings through lexicons

Rene’s aversion has become an apparent grotesque sprite that is haunting towards a pretty chock-full catastrophe. Her envy for her elder sister’s numerous victories has procreated a sense of resentfulness that cast very negative mark over her performance and experiences of life. This image carries 4 sub-images of the torn up diary of Rene. These are the pages of the write up of Rene, who used to write, record against her ‘Einstein’ sister whenever Sunny walks off with triumph and Rene is made to realize her mistake . Defeat is not something she abides easily. If we read the words of the discourse of the diary, we would be able to lay eyes on conscience-stricken Rene. Mostly, she has written about herself being nasty, obnoxious, vicious, and hatemonger. She is absolutely consumed with jealousy for her elder sister’s superior talents and skills.

The dairy’s pages clutter the top of the floor of the room. These images show the transition in the thoughts of Rene after she had seen the hate critter in front of her eyes. It seems that deep inside she too loves her sister because she doesn’t want her sister to know about her odium towards her. In annoyance, she has split apart all of her diary’s pages. Then comes a moment of realization, she starts lumping together the lexicon. Malignity turns into good-will, monster changes into sister and I hate you converts into I love you resulting in the death of the ogre.

Ideational Metafunction

Communication by a still image and constructing meaning out of it is purely a mental activity because they lack temporal progression. According to Kress and Van Leeuwen verbal and visual representation can reach to a similar meaning but they are never identical. Kress and Van Leeuwen locate the narrative meaning of visual images within the ideational metafunction of language. Vector is formed by the act and lexicon of the represented participant. An action process is set up by the actor

in an act of writing down her diary. The cute girl in a school uniform with matching headpins is the actor who used to write note of what exactly she does feel about her victorious, bright brainy sister each day. Interactive participants, the demons of hatred inside the actor is the recipient and her goal. In this image, the girl is not only actor but a reactor as well because she reacts by releasing her own false move. Both of the actors (the girl) and ethereal being are represented participants and reactors as well. Girl and the diary are both actors. Both actors have a goal and phenomenon in the shape of the elder sister. The locative circumstance is the house of Rene and Sunny. Rene is a sensor as well because she is able to catch the drift of the advancing hazards.

Interpersonal Metafunction

The acts of pulling apart the pages, muddling at the strewn words, action of picking the bits of papers littered the floor, fixing the words and showing it to Demon, and lexicons itself are ‘offer’ for the interactive participants. The act of rupturing the pages and again mending the words in the antonyms insinuate in the subjective stance she learns from the society and listening rights of her inner self. The angle of the shot is higher, we can say it aerial shot as well to make the things very clear for the interactive participants. Camera has focused them from back and up to make a clear picture of the situation for the viewer. The word monster into sister and hate into love has given a very close shot for further clarifying the transaction.

Textual Metafunction

The ‘given’ in the image is the character of Rene, a jealous sister and her diary . The ‘New’ in the image is the arising of new positive words out of cynical words. It also includes the changing of loyalties out of the fear of destructing force in power. The notability is given by designating the main focus to

interactive participants, a whale of words, and the expression of abhorrence on Rene’s face. She also makes herself salient as the inner fear has turned into a terrifying destructive creature. The importance is given to frontal bold words as compared to backward blur words to show the change in the thought and repentance. The ‘real’ is the ghostly appearance of the big, brawny hate critter that has come to life from the feelings of jealousy for an ardent, generous, and talented sister. The ‘real’ is the compliant, submissive response of the Sunny and guilt-ridden Rene who has realised her fault and saved her relationship with a phoenix sister. The suppression of the inferiority complex by Rene comes under the umbrella of real as well.



Image E: Shape of hate in the form of big demon

This image shows the personification of hatred. They depict very fragile emotions of jealousy. It displays how negative emotions has given him birth and how positivity would kill him in a very short span of time.

Ideational Metafunction

In the given image, the vector is formed by the act, gaze and facial expressions of the represented participant. The act of looking at the Rene’s diary in anger, frustration, and disgust is an act by the actor in an action process. The black creature with white teeth and eyeballs looking angrily at the Diary is the

actor . The demon is the actor and the recipient as well. The diary is a phenomenon for the demon as it gazes at it which is giving some information to the other actor and interactive participants. The demon is also a reactor as he gazes at the diary in a reactional process. The locative circumstance is the living room of the actors; Sunny and Rene. The facial expressions of the hate critter are used as the circumstances of means.

Interpersonal Metafunction

The act and the gaze of the actor in the image are ‘offers’ for the interactive participants. The act of gazing at the words of the diary connotes something written on the diary that has really displeased him. The angle of the shot is eye-level and the shot is taken pretty close to let the interactive participants feel the terror of the scene and situation. The dairy, being a passive represented participant have its back towards the viewers as this act is made to be analyzed by the interactive participants because they are the main focus in the image.

Textual Metafunction

The ‘given’ in the image is the character’s non verbal expression who looks enraged while looking at the lexicons of the diary. The ‘new’ is the displeasure of the demon as before that they were flying high while throwing down the winning cups of Sunny. The salience is maintained for the interactive participants by a beastly, black jelly- like creature who is rubbing his teeth with aversion. He is given a ghostly appearance to make it clearer that the emotions through which he has taken life are remorseful and are not to be feed by humans. The disgust on his face also makes him salient as he assures that the new write up on the diary would abolish him forever. The ‘ideal’ in the image is the agony and distress of the hate critter that once comes to human’s world to destroy or to

be crushed by itself. The ‘real’ is the death of the epitome of hate.



Image F: End of hate and beginning of love.

This image depicts the last moments of the video as the green-eyed monster sister is done with all the hate drama. Finally she swallows her pride and hugs her sister. After facing the result of her bitter ugly thoughts in front of her eyes, she has realised the sweetness, geniality and warmth of her sister’s love. She has also faced the insecurity of her lousy emotions, expression of tartness on her face has gone away and she rushes to hug her sister in embarrassment. She knows that her sister will soon forgive her for all that she has done to her. Sunny, the brighter one, is the champion again as she has open heartedly hugs her sister with ease and contentedness on her face. The open diary with ‘I love you’ statement throws the final exchange and aim of the video.

Ideational metafunction

Vector is formed by the act of the represented participants. The act of looking at the elder sister with demeaning-yet-hopeful eyes, throwing off the diary and running towards Sunny to hug her is an act by the actors in an action process. (Actor) Sunny’s response to (actor) Rene is a reaction to Rene’s action. So sister’s warm hug and forgiveness is reactional process. Sunny and Rene are both actors and reactors. Sunny is the

phenomenon for Rene. There is also another represented participant in the frame of the scene that is the diary which also vocalise a very loud message. The locative circumstance is actors' lounge. Sunny and Rene are also sensors as they both share joys at their reunion in a mental process. Actors use body gestures as circumstance of means while hugging each other.

Interpersonal Metafunction:

The acts of the actors in the image are an 'offers' for interactive participants. The angle of the shot is bird's eye view to frame a broader scene. Yet the scene has been shot at eye level camera angle. It is the medium long shot that enables the viewers to see the setting and represented participants as well (making them a part of interactive participants). The dairy's statement are given a close up shot to be viewed by the interactive participants and to give importance as well. The whole scene has exchanged the moralistic lesson of the video very smartly.

Intertextual Metafunction

The 'given' in the image is the characters of Sunny, a bright talented girl and of Rene, a jealousy-torn sister. Diary is also a 'given' in the scene. The 'new' is the response of the Sunny who has warmly, enthusiastically hugs her otherwise covetous sister. The Salience is maintained by focusing on three characters in a single frame. The juxtaposition and contiguousness between Sunny and Rene is shown with their thermal, genial and ardent hug between two sisters. Dairy's prominent statement and contentedness on the face of the Sunny is highlighted in the scene to make it more salient. The 'ideal' in the image is the air of gratification, realisation and equanimity between the sisters while the 'real' is the feelings of remorse, stab of conscience, acknowledgement of error, confession of wrong doing and also the 'real' is the diary's declaration 'I love you' connoting the fundamental approach

towards society that breeding the jealousy for a blood relation is not acceptable at all.

CONCLUSION

The study investigates the Ideational, Interpersonal and Textual processes and highlights the terms of producing visual narratives, which are supporting hatred and reconciliation used in the moralistic animated short film “SpellBound” by Yinh Wu and Lizzia Xu. The aim of study was to explore how viewers can pursue meaning-making by taking into consideration ways that recent technologies enable us to combine resources and modes of communication in three dimensional social spaces, in film, and in the discourses of animated film. ‘SpellBound’ is about two sisters (elder sister and younger sister) both of them have different views about each other. ‘Sunny’ the elder sister loves her younger sister on the other hand ‘Rene’ younger sister hates Sunny for her glory. There is a semiotic shift in the whole film. The ‘SpellBound’ starts from hatred aspect and ends with aspect of love. As a moral lesson this film is very valuable, helpful and useful for the learning of the child, through this child can interestingly learn social values of reputation, hate damage and benefits from love. No doubt, children learn more about the image and less from the words. Allan Paivio states our memory for pictures is better than our memory for words under dual coding theory of memory.

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