

A Comparative Study of the Novel *Beloved* and its Film Adaptation: A Multimodal Perspective

“小说《宠儿》与电影改编的比较研究：多模态视角”

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الملخص

في تحليل متعدد المستويات تهدف الدراسة الحالية إلى تقديم بحث شامل ليس فقط للعناصر الأسلوبية ، ولكن أيضاً للعناصر المعجمية القائمة على النوع الاجتماعي في الرواية المختارة ؛ وهي الحبيب . كما تهدف إلى إجراء مقارنة بين المظاهر اللغوية للطريقة والنوع في الرواية وكذلك سيناريو الفيلم ؛ وعلى المستوى الجزئي للتحليل تهدف الدراسة إلى التحقق من حدوث وتكرار عدد من العناصر المعجمية المتعلقة بالقضايا قيد الدراسة .

أما على المستوى الكلي للتحليل، فقد تم أيضاً فحص إيديولوجيات الجنس والعرق من المنظورين السيميائي اللغوي وغير اللغوي. تتبنى الدراسة تحديد الأساليب والمنهجيات ؛ وهي: علم اللغة الوظيفي النظامي ، وتحليل الخطاب النقدي متعدد الوسائط ، والأسلوب النسوي ، والتي مكنت الباحثة من استخدام عدد من مجموعات الأدوات التحليلية من أجل صياغة شرح مفصل لجميع المعاني المتضمنة في كلا النصين؛ فهي لا تقدم وصفاً نوعياً لجميع المظاهر اللغوية المتعلقة بالطريقة والجنس فحسب، ولكن أيضاً حساباً كمياً يعتمد على النتائج التي يوفرها البرنامج الحاسوبي المستخدم في الدراسة. كما تم تحليل البيانات ليس فقط باستخدام

الأساليب الإحصائية القياسية ، ولكن أيضًا باستخدام اختبار t الذي تم استخدامه لتحديد ما إذا كانت هناك فروق ذات دلالة إحصائية بين وسائل النصين قيد الدراسة. ولقد أشارت النتائج إلى وجود تشابه قوي بين تواتر العناصر اللغوية المتعلقة بالطريقة والجنس في الرواية وسيناريو الفيلم. ولقد سلطت العناصر غير اللغوية مثل تقنيات الكاميرا وأنواع الزوايا في الفيلم الضوء على توافقها مع الأيديولوجيات الأساسية في كلا النصين.

الكلمات الأساسية: أميركي ذو أصول أفريقية – المحبوبة – النسوية – متعدد الوسائط

Abstract

As a multi-layered analysis, the present study aims to present a comprehensive investigation of not only modality markers, but also gender-based lexical elements in the selected novel; namely, *Beloved*. It also aims to make a comparison between the linguistic manifestations of modality and gender in the novel as well as the script of the film. On the micro-level of the analysis, the study aims to investigate the occurrence and frequency of a number of lexical elements which are related to the issues under study. On the macro-level of the analysis, ideologies of sex, gender, and race were also examined from both the linguistic and non-linguistic semiotic perspectives. The study adopts a triangulation of approaches and methodologies; namely, Systemic Functional Linguistics, Multimodal Critical Discourse Analysis, and Feminist Stylistics, which enabled the researcher to use a number of analytical toolkits in order to formulate a detailed explanation of all meanings embedded in both texts. It provides not only a qualitative description of all the linguistic manifestations related to modality and gender, but also a quantitative account based on the results provided by a concordance software programme. The data have been analyzed using not only standard statistical techniques, but also a t-test which was used to determine whether there was significant differences between the means of the two

texts under study. Results indicated that there was a strong similarity between the frequency of the linguistic elements related to modality and gender in the novel and the script of the film. Non-linguistic elements such as camera techniques and angle types in the film highlighted their conformity with the underlying ideologies in both texts.

Keywords: African-American - *Beloved* - Feminism-Modality - Multimodal

Introduction

The field of Multimodal Critical Discourse Analysis (MCDA) has its origins in Critical Linguistics, Critical Discourse Analysis, Film Theories, and Multimodality. Aljubouri (2020) cited how Teo (2000, p. 11) claimed that Critical Discourse Analysis “ goes beyond the description of discourse to an explanation of how and why particular discourses are produced”. He also cited what Threadgold (2003, p. 17) argued about Critical Linguistics whose pioneers “were insisting on analysing real texts and their relations to real contexts”.

Bezemer and Kress (2014, p. 233)Bezemer and Kress agreed with Liebal et al. (2013)who cited how Kress (2001, p. 189) defined language as “a multimodal phenomenon” due to its paralinguistic features. For instance, in the spoken mode, there are intonation, rhythm, pitch, facial expressions, gaze, and gestures; whereas in the written mode there are layout, typography, colour, and punctuation. Van Leeuwen (2011, p. 549) also claimed that communication is “multimodal” in the meaning-making process. Similarly, Hart (2014, p. 340) considered any text to be “multimodal in nature which could have ideological potentials”. He cited what Kress (2001, pp. 67-68) argued about communication and representation which “always rely on a variety of semiotic modes (resources) including language”.

As an extension of CDA, Multimodal Critical Discourse Analysis (MCDA) entails the same perspective of language as a

social and ideological practice. Machin and Mayr (2012, p. 10) stated that MCDA aims at “describing the meaning potential of both linguistic and visual elements found in texts to uncover how they make meaning, as well as what they mean”.

Significance of the Study

The significance of the study lies in the fact that language both in the spoken and written modes can create meanings and shape perceptions and viewpoints. The initial point is to realize that few studies have been done to analyse the works of the author Toni Morrison from a linguistic perspective rather than a literary one. Awarded the Nobel Prize in Literature in 1993, Morrison was regarded one of the prominent African-American feminist authors who had struggled for the sake of a true transformation in the American society. Her fictional works, i.e. 9 novels, plays, children’s fiction, and essays, reflected a number of social issues in twenty-first-century America. President Barack Obama awarded her the Presidential Medal of Freedom in 2012 for all her achievements and enormous impact on her audience. She was also granted the Pulitzer Prize for Jonathan Demme’s 1998 adaptation of her novel *Beloved* produced by and starring Oprah Winfrey who was one of the most popular and influential talk show presenters, actresses, producers, and entrepreneurs. Very few studies were done on cinematic discourse from a multimodal critical discourse perspective.

Accordingly, the present study aims to analyse the script of the film *Beloved* in comparison to the written novel in order to unravel the underlying ideologies related to the representation not only of the female characters, but also of gender, race, and sexuality. It also aims to analyse three scenes in the film from a multimodal critical discourse perspective in terms of camera techniques and angle types. The significance of selecting the novel under study as well as its film version lies in the fact that both texts, i.e. written and spoken, present a false representation of women with stereotypical characteristics in the American society.

Moreover, the study aims to make a comparison between the two texts in terms of the occurrence and frequency of a number of lexical items which are related to the issues of gender, race, and sexuality. As a result, it is an attempt to find answers to the following questions:

1. What are the most frequently used lexical items in the novel in comparison to its film version in terms of sex, gender, and race?
2. What are the most frequently used lexical items in the novel in comparison to its film version in terms of modality?
3. How do the camera techniques and angle types reflect the underlying ideologies in the film?

Theoretical Frameworks

The study adopts a triangulation of approaches and methodologies in order to formulate a comprehensive understanding not only of the different meanings reflected by means of the word choices of the speaker or writer, but also of the social issues embedded in such spoken and written texts. First, it combines approaches from Systemic Functional Linguistics (SFL), Multimodal Critical Discourse Analysis (MCDA), and social semiotics in order to do a linguistic as well as visual analysis of discourse in texts.

Critical Discourse Analysis (CDA) incorporates with Halliday's Systemic Functional Theory in which there are three meta-functions of language. The present study makes use of the interpersonal meta-function which is concerned with people's relationships. Moreover, it employs Sara Mills' (1995) framework of analysing the feminist perspective in written texts as it provides a toolkit for demonstrating how gender and sexuality are manifested in texts. According to her framework, texts are analysed in three levels; namely, word, clause, and discourse levels, in which the lexical items reflect how women are represented in written texts.

As for the visual analysis of three selected scenes of the film *Beloved* as a representative of the whole film, the study employs Van Leeuwen's framework of the Representation and Visual Network in which a number of semiotic resources are highlighted in order to shed light on the different representations of the female characters in the film.

Literature Review

Aljubouri (2020) cited how Fowler (1996) described Critical Linguistics to be instrumental linguistics which “studies language in order to perceive another phenomenon, i.e. any social practice to decode or unpack the propositions in which ideology is hidden or implied in a context of social formations”. He also cited Kress (1989, p. 446) definition of Critical Linguistics as “a domain that is politically motivated in order to bring the structures of inequality to light by affording a social critique”. He also cited what Wodak (2001, p. 11) claimed about both Critical Linguistics and Critical Discourse Analysis which are based on human interaction because they aim not only to “create awareness in agents of how they are deceived about their own needs and interests”, but also to “deal with certain problems in the use of language such as the unnoticeable ideology which pervades discourse”.

Machin and Mayr (2012, p. 4) claimed that Critical Discourse analysts “sought to draw out and describe the practices and conventions in and behind texts that reveal political and ideological investment”. They also cited Fairclough (1995, p. 1) definition of CDA as “a framework which helps studying language in relation to power and ideology and enables people to cope with domination in its linguistic form”. This corresponds to what Kress (2008) argued about CDA which deals with “the reproduction of sexism, racism, legitimation of power, politics, education, the media, and dominance relations”. According to Fairclough (1995, p. 23), CDA has a number of goals, i.e.

“analysis of text, (ii) analysis of processes of text production, and (iii) sociocultural analysis of the discursive event as a whole”.

Boginskaya (2021) agreed with Halliday (2014) who claimed that in Systemic Functional Linguistics, language “is considered to be a semantic system performing three functions: ideational, textual, and interpersonal which served as an interactive form between speakers and listeners”. Rui and Jingxia (2018) claimed that with the interpersonal function language “is used to establish and maintain appropriate relationships among people”. They cited how Thompson (2000) argued about the interpersonal meaning which “not only identifies speakers but also expresses the speaker’s attitudes and motivation”. They cited how Lyons (1977) defined modality as “a speaker’s opinion or attitude on a statement or the situation described by a statement” and how Palmer (2001) defined it as “the grammaticalization of a speaker’s subjective attitude”.

Based on Halliday’s theory of language, the definition of modality is closely associated with three categories; namely, orientation, polarity, and value.

Asseel (2020) cited Van Leeuwen (2011, p. 281) definition of multimodality which is “the integrated use of different semiotic resources (e.g. language, image, sound, and music) in texts and communicative events”. He also cited Kress' (2010, p. 1) definition of multimodality which as “the normal state of human communication”. In order to achieve communication, Machin and Mayr (2012, p. 347) stated that discourses are communicated not only through political speeches and news items but through entertainment media such as computer games and movies, in the social and material culture of everyday life such as fashion, toys, music, architecture, and town planning in the very ways that we engage our bodies and interact (Machin & Mayr, 2012, p. 347).

He also argued that visual elements “are similar to linguistic devices in that they can create moods and attitudes, convey ideas,

and create flow across the composition”. Accordingly, a combination of semiotic resources such as colour, dress, gaze, gesture, and image (still or moving) as well as the written or spoken language can contribute to the formation of the whole picture of the communicative message. Moreover, Digeon (2020) cited Jewitt (2013, p. 30) definition of multimodality which is “an interdisciplinary approach drawn from social semiotics that understands communication and representation of a range of forms of making meaning”. The latter also claimed that multimodality “offers a set of frameworks and approaches that provide a comprehensive interpretation of visual and/or aural documents or interactions”. Digeon (2020) also cited Hallet (2009, p. 139) definition of multimodality which is “an integrative approach that seeks to respond to the growing importance of visual images in cultural processes of signification as well as the rise of multimedia electronic environments that challenge the age-old dominance of verbal communication”.

Similarly, Jewitt (2013, p. 3) claimed that multimodality “provides us with a convenient toolkit or framework for the systematic description of modes and their semiotic resources”. He cited Forceville's (2009, p. 22) definition of a mode as “a sign system interpretable because of a specific perception process” which is related to the five human senses. He also claimed that a mode can be “ (i) the pictorial or visual mode; (ii) the aural or sonic mode; (iii) the olfactory mode; (iv) the gustatory mode; and (v) the tactile mode”. Jewitt et al. (2016, p. 3) cited Kress' (2008, p. 54) definition of a mode as “a socially shaped and culturally given resource for making meanings. Image, writing, layout, music, gesture, speech, moving image, and soundtrack are examples of modes used in representation and communication”. Serafini (2013, p. 12) defined a mode as “a system of visual and verbal entities created within or across various cultures to represent and express meanings”.

Bezemer and Kress (2014, p. 237) agreed with Kress (2001) that meaning “is made in all modes separately, and at the same

time, that meaning is an effect of all the modes acting jointly”.Lauer (2014, p. 24)defined media as “the tools and material resources used to produce and disseminate texts, e.g. books, radio, television, computers, paintbrush, canvas, and human voices”. They agreed with Bezemer and Kress (2014, p. 238) in that a medium “has a material and social aspect. It is the substance in and through which meaning is instantiated/ realized, and through which meaning becomes available to others”. They also cited what Page (2010, p. 6) stated about a film as “a very good example of a media which concurrently encompasses several modes such as speech, sound, dress, colour, etc”.

Jewitt et al. (2016, p. 58) stated that social semiotics plays the role of “comprehending how meaning is socially produced, interpreted, and circulated, as well as how individuals and societies are shaped by the processes of meaning-making”. Moreover, Paltridge (2012, p. 170) regarded multimodal critical analysis as fundamental for “illustrating the socially situated semiotic resources that we draw on for communication”.Bateman et al. (2013, p. 32) claimed that multimodality is an integral instrument for the analysis of cinematic discourse for the following reasons:

- (i) Language has recently been defined as a semiotic system, not merely grammar, and (ii) multimodal analysis seeks to uncover the social and ideological meanings of cinematic discourse(Bateman et al., 2013, p. 32).

They cited how Piazza et al. (2011) defined a multimodal analysis as “an interaction across a variety of semiotic modes, i.e. verbal, visual, and aural as well as an important endeavour in contemporary cinematic studies”.Aseel (2020)cited what Janney (2012)claimed about cinematic discourse which is not language use in film (dramatic dialogue, fictional conversation, scripted interaction); rather, it is the audio-visual discourse of film narration itself. It is the discourse of mise-en-scène,

cinematography, montage, and sound design used for film-makers in narrating cinematic stories(Janney, 2012).

She classified cinematic techniques into four modes of representation

- (i) visual (mise-en-scène, setting, clothing, cinematography);
- (ii) audio and verbal (sound, diegetic, non-diegetic and internal diegetic; and (iii) non-verbal (facial expressions, body movements)(Janney, 2012).

Asseel (2020) regarded the film as “a text that contains visual features such as gesture, facial expression, and body postures, moving images, colour, music, sound, and dancing”. He also added that these elements are “part of the semiotic modes and their use is intended to meet the text’s communicative purpose”. He cited how van Leeuwen (2008) claimed that “the use of visual representation of social actors contributed to strengthen the multimodal analysis”. He also cited what Koller (2012) stated about the “dose-response effect” or impact which media has on people who “will be more affected by what they see, hear, and read than their peers who are exposed less to media messages”. Similarly, he cited how De Marco (2006, p. 2) claimed about the noticeable impact of the cinema on the audience’s daily language and viewpoints as quoted below

Mass media is one of the tools through which these prejudiced behaviours and roles are filtered and made socially visible. In so doing, they are primarily responsible for the reproduction and perpetuation of stereotypes and common places [...]. Cinema has a strong power to shape people’s views according to the norms and cliches that the dominant social groups impose.(De Marco, 2006, p. 2).

Liddy (2017) regarded the film as “part of the mass media, specifically cinematic discourse, which represents a pre-existing reality and offers an ideological view of aspects of the social world”. He claimed that the film has language and visual elements

which shape our perceptions and worldviews of ourselves and of others. Ultimately, such perceptions and views that are socially shaped link back to the textual micro-level in that they help answer the question why particular social actors are represented in particular ways(Liddy, 2017).

He also cited what Weitz et al. (2019, p. 18)claimed about the film in which “one way of a multimodal text being influential in terms of shaping ideologies is through viewer engagement, i.e. viewers can engage with such text through the interpersonal meta-function used in that text through a character’s gaze”.Archakis et al. (2018, p. 54) claimed that viewers are usually motivated to “build bridges between the fictional and the everyday world”. They cited Hart's (2014, p. 20) definition of representation in films as “the description or portrayal of someone or something in a particular way, which concerns the depiction of social actors, situations, and events”. The latter also added that the definition of representation includes “linguistic and visual semiotic resources in which the speaker/producer has a range of choices available to them to place people in the social world and to highlight and draw attention to certain aspects of identity”.Archakis et al. (2018, p. 56) cited what both Halverson (2010)and van Leeuwen (2008)stated about the four modes of representation which entailed “mise-en-scène, sound, editing, and cinematography” which correspond to Halliday's (2014) three meta-functions of language in which “mise-en-scène and sound relate to the representational function, cinematography relates to the interpersonal function, and editing relates to the textual function”.

Day (2019)claimed that the film theory of the male gaze “which is associated with scopophilia, voyeurism, and narcissism to have a better understanding of how others have analysed the portrayal of women in film” is based on Mulvey’s (1975) coinage of these concepts.Freeman (2018)claimed that the male gaze is “interchanged with sexual objectification which is looking at the person as a mere object for sexual pleasure”. Johnson (2019) cited what Luther et al. (2017, p. 322) claimed about mass media which

“have tended to support the power of the dominant group by presenting to the general public highly negative, emotion evoking images of minority groups”. She also cited what Francois (2012, p. 3) argued about in relation to the different stereotypes of Black women in media which “have affected the way Black people, as well as the American society, values, identities and idealizes Black women in general”. She also cited Perkins' (1996, p. 454) claim about the role which television images play in African-American women's perceptions of their sexuality and physical attractiveness in which the African-American female, existing in a society where White males define beauty, faces a unique set of challenges. All American beauty is blond-haired, blue-eyed, and thin. The Black female is held at the same sexist, unrealistic beauty standards as the White female, due to her immutable racial characteristics – colour, hair, texture, bone structure – so, she has little to no hope of achieving these ideals (Perkins, 1996, p. 454).

Lillian (2016) cited how Mills (2012, p. 93) argued about sexism which “has not been eradicated but its nature has been transformed into [a] more indirect form of sexism”. She also agreed with Mills in the importance of the interpretation and analysis of sexism in language.

Methodology

Data

The subject of the study is not only the novel *Beloved*, but also the script of the film version. It was claimed that the novel was inspired by the true story of a slave woman named Margaret Garner in the African-American society.

As for the lexical items needed for the linguistic description of both the novel and the script of the film, the total number is 43 and they purposefully fall into three categories; e.g. body-based; sex-based; and colour-based words. Tables 1, 2 and 3 present more detailed information about the novel, the film, and the three selected scenes.

Table 1

The data

| | Text | Date | No. of words |
|---|--------------------|-------------------|--------------|
| 1 | Novel | 1987 (publishing) | 98,322 |
| 2 | Script of the film | 1998 (release) | 33,524 |

Table 2

The film Beloved

| Film | <i>Beloved</i> |
|--------------|---|
| Release date | October 8, 1998 |
| Based on | The novel <i>Beloved</i> by Toni Morrison |
| Screenplay | Akosua Busia, Richard La Gravenese, Adam Brooks |
| Producers | Oprah Winfrey, Jonathan Demme, Edward Saxon, Gary Goetzman, Kate Forte |
| Director | Jonathan Demme |
| Cast | Oprah Winfrey (Sethe), Danny Glover (Paul D Garner), Thandie Newton (Beloved), Lisa Gay Hamilton (Younger Sethe), Albert Hall (Stamp Paid), Irma P. Hall (Ella) |

Table 3

The three selected scenes for analysis

| Scene | Start time | End time | Scene total time in minutes |
|-------|------------|----------|-----------------------------|
| 1 | 00.03.32 | 00.05.07 | 00.01.75 |
| 2 | 00.18.45 | 00.19.54 | 00.01.09 |
| 3 | 00.35.54 | 00.37.12 | 00.01.58 |

Data Analysis

Based on Halliday (2014) theory of modality, the first part of the analysis; namely, the linguistic one, highlights the four categories of modality as well as the occurrence and frequency of the modality elements in both texts under study. These modality elements are modal adverbs, auxiliary verbs, verbs, adjectives, and nouns. Table 4 demonstrates the frequencies and percentages of all modality elements in both texts.

Table 4 Cont.

| Modality Category | Modality Element | Text 1 | | Text 2 | | Modality Element | Text 1 | | Text 2 | | | | |
|----------------------|------------------|-----------|------------|-----------|------------|----------------------|---------------|-----------------|-----------|------------|--------|---|------|
| | | Frequency | Percentage | Frequency | percentage | | Frequency | Percentage | Frequency | percentage | | | |
| 0.00 | Always | 49 | 17.53 | 11 | 15.49 | Modal Adverbs | Constantly | 0 | 0.00 | 0 | 0.00 | | |
| | Continually | 0 | 0.00 | 0 | 0.00 | | Frequently | 2 | 0.80 | 0 | 0.00 | | |
| | Intermittently | 0 | 0.00 | 0 | 0.00 | | Never | 194 | 77.29 | 60 | 84.50 | | |
| | Occasionally | 4 | 1.59 | 0 | 0.00 | | Often | 6 | 2.39 | 0 | 0.00 | | |
| | Permanently | 0 | 0.00 | 0 | 0.00 | | Rarely | 0 | 0.00 | 0 | 0.00 | | |
| | Seldom | 1 | 0.40 | 0 | 0.00 | | | | | | | | |
| | | | | | | | | 256 | | 71 | | | |
| | Auxiliary Verbs | | 0 | 0.00 | 0 | | 0.00 | Auxiliary Verbs | | 0 | 0.00 | 0 | 0.00 |
| | Verbs | | | | | | Verbs | | | | | | |
| | | | | | | | | | 0 | | | | |
| Adjectives | Constant | 0 | 0.00 | 1 | 33.33 | Adjectives | Continual | 0 | 0.00 | 0 | 0.00 | | |
| | Frequent | 0 | 0.00 | 0 | 0.00 | | Intermittent | 0 | 0.00 | 0 | 0.00 | | |
| | Occasional | 3 | 33.33 | 1 | 33.33 | | Permanent | 4 | 44.44 | 0 | 0.00 | | |
| | Rare | 0 | 0.00 | 0 | 0.00 | | Scarce | 1 | 11.11 | 0 | 0.00 | | |
| | Usual | 1 | 11.11 | 1 | 33.33 | | | | | | | | |
| Nouns (in all forms) | All | 7 | 100.00 | 125 | 100.00 | Nouns (in all forms) | Majority | 0 | 0.00 | 0 | 0.00 | | |
| | Minority | 0 | 0.00 | 0 | 0.00 | | | | | | | | |
| Modal Adverbs | | 0 | 0.00 | 0 | 0.00 | Modal Adverbs | | 0 | 0.00 | 0 | 0.00 | | |
| | Must | 0 | 0.00 | 12 | 25.00 | | Mustn't | 0 | 0.00 | 0 | 0.00 | | |
| Auxiliary Verbs | Need to | 14 | 53.33 | 21 | 43.75 | Auxiliary Verbs | Ought to | 12 | 46.15 | 4 | 8.33 | | |
| | Should | 0 | 0.00 | 8 | 16.66 | | Shouldn't | 0 | 0.00 | 3 | 6.25 | | |
| | Must | 0 | 0.00 | 12 | 25.00 | | | 26 | | 48 | | | |
| Verbs (in all forms) | Allow | 14 | 58.33 | 3 | 100.00 | Verbs (in all forms) | Oblige | 6 | 25.00 | 0 | 0.00 | | |
| | Permit | 4 | 16.67 | 0 | 0.00 | | | | | | | | |
| Adjectives | Able | 48 | 90.56 | 4 | 80.00 | Adjectives | Capable | 1 | 1.89 | 0 | 0.00 | | |
| | Advisable | 0 | 0.00 | 0 | 0.00 | | | | | | | | |
| | Necessary | 4 | 7.55 | 1 | 20.00 | | | 53 | 5 | | | | |
| Nouns (in all forms) | Ability | 0 | 0.00 | 0 | 0.00 | Nouns (in all forms) | Advice | 8 | 50.00 | 1 | 100.00 | | |
| | Obligation | 2 | 12.50 | 0 | 0.00 | | Permission | 5 | 31.25 | 0 | 0.00 | | |
| | Recommendation | 1 | 6.25 | 0 | 0.00 | | | 16 | | 1 | | | |
| Modal Adverbs | Deliberately | 2 | 66.67 | 0 | 0.00 | Modal Adverbs | Intently | 1 | 33.33 | 0 | 0.00 | | |
| | | | | | | | Would like to | 3 | | 0 | | | |
| Auxiliary Verbs | Would | 93 | 98.93 | 45 | 100.00 | Auxiliary Verbs | | 1 | 1.06 | 0 | 0 | | |
| | | | | | | | | 94 | | 45 | | | |
| Verbs (in all forms) | Want | 232 | 95.47 | 64 | 96.96 | Verbs (in all forms) | Wish | 11 | 4.53 | 2 | 3.03 | | |
| | | | | | | | | 243 | | 66 | | | |
| Adjectives | Deliberate | 3 | 16.67 | 0 | 0.00 | Adjectives | Intent | 2 | 11.11 | 0 | 0.00 | | |
| | Willing | 13 | 72.22 | 4 | 100.00 | | | 18 | | 4 | | | |
| Nouns (in all forms) | Desire | 7 | 63.64 | 0 | 0.00 | Nouns (in all forms) | Intention | 0 | 0.00 | 0 | 0.00 | | |
| | Wish | 4 | 36.36 | 2 | 100.00 | | | 11 | | 2 | | | |
| P-value | | | | 0.146 | | | | | | | | | |

The above table indicates that there is a preponderant use of the probability markers in both texts. Whereas the probability category is realized 1688 times in the novel (with a percentage of 69.07% of all other modality categories), it is realized 552 times in the script of the film (with a percentage of 59.67%). In order not only to maintain the validity, but also to identify the statistical significance of the findings of the study, a t-test was selected. Accordingly, the P-value was < 0.05 , confirming that both texts are not significantly different in terms of modality manifestations. This highlights the conformity with which the film handles the atmosphere of uncertainty which is experienced by the female characters in expressing their viewpoints.

The second part of the linguistic analysis is based on Mills' (1995) framework of feminist stylistics and is divided into three levels, which are, the word level, the clause level, and the discourse level. At the word level, it is concluded that the representation of the female characters includes the usage of some lexical items which are related to sex and parts of the body. There are 26 body-based, 14 sex-based, and 4 colour-based words which are commonly used in both the novel and the film. Table 5 indicates the frequency and percentage of such lexical items in both texts.

Table 5

Frequency and percentage of the lexical items in both texts

| Lexical item | Text 1 | | Text 2 | |
|--------------|--------------|---------------|-------------|------------|
| | No. | % | No. | % |
| Arm | 700 | 5.93 | 340 | 7.04 |
| Belly | 70 | 0.59 | 40 | 0.83 |
| Breast | 150 | 1.27 | 60 | 1.24 |
| Body | 190 | 1.61 | 260 | 5.38 |
| Cheek | 90 | 0.76 | 60 | 1.24 |
| Chest | 200 | 1.69 | 50 | 1.04 |
| Eye | 190 | 1.61 | 540 | 11.18 |
| Face | 1670 | 14.14 | 640 | 13.25 |
| Finger | 560 | 4.74 | 100 | 2.07 |
| Foot | 1140 | 9.65 | 480 | 9.94 |
| Hair | 680 | 5.76 | 70 | 1.45 |
| Hand | 1940 | 16.43 | 790 | 16.36 |
| Knee | 40 | 0.34 | 80 | 1.66 |
| Hip | 150 | 1.27 | 40 | 0.83 |
| Head | 1460 | 12.36 | 480 | 9.94 |
| Leg | 350 | 2.96 | 180 | 3.73 |
| Lap | 20 | 0.17 | 60 | 1.24 |
| Mouth | 680 | 5.76 | 270 | 5.59 |
| Muscle | 0 | 0.00 | 10 | 0.21 |
| Neck | 430 | 3.64 | 100 | 2.07 |
| Nipple | 50 | 0.42 | 0 | 0.00 |
| Nose | 70 | 0.59 | 20 | 0.41 |
| Tooth | 370 | 3.13 | 50 | 1.04 |
| Skin | 500 | 4.23 | 80 | 1.66 |
| Waist | 110 | 0.93 | 30 | 0.62 |
| <i>Total</i> | <i>11810</i> | <i>100.00</i> | <i>4830</i> | <i>100</i> |
| T. test | | | .001 | |

The above table demonstrates a similarity in the frequency of these gender-based words. This highlights that the author of the novel as well as the director of the film emphasized the passive characteristics of the female characters, assuring that they own objectified bodies on which they hold no control. Both texts present a negative representation of the female characters who were oppressed and tortured by men. The most frequently used modality adjectives are black and white which demonstrate the close relationship between sex, gender, and race.

At the discourse level, or macro-level, of the analysis, both the author of the novel and director of the film give a negative

portrayal of the female characters by means of the linguistic choices. Female characters are portrayed as sex objects and their bodies are dealt with as products which misused in order to attract men's desires. Accordingly, they lose control of many things such as their own identities, voices, dignity, respectfulness, and freedom.

Moreover, the director of the film, Jonathan Demme, used a large number of scenes which display the negative representations of African-American women who are frequently depicted not only as mammies, but also as matriarchs. Their passive role leads them to be powerless, voiceless, and vulnerable. Their life was confined to the drudgery work, the childcare, and the cleaning of the house. The protagonist, Sethe, is the famous Oprah Winfrey who starred and produced the film. The director also respected the style of the author of the novel, Morrison, in that she followed the same structure of the story based on flashbacks and recalling memories. Table 6 presents the verbal as well as the semiotic description of the three selected scenes of the film.

Table6

The semiotic description of the three selected scenes

| Scene | Feature | Description |
|--------------|---------------------------------|---|
| 1 | Time/circumstance | 00.03.32 The opening scene at a poor and dark house on the outskirts of Cincinnati. |
| | Verbal description of the scene | Sethe is seated opposite near the centre of the shot. She looks towards the camera as she speaks to her second daughter Denver. |
| | Camera technique | The scene uses a medium close-up shot in which the heads and shoulders of both Sethe, the protagonist of the story, and Denver, another major character of the story, are framed. This emphasizes the principal source of attention in that scene. It also frames all the facial expressions of both characters which are apparently visible to the viewer. |
| | Angle | The scene uses a low angle shot in which Sethe and Denver are confronting each other. This demonstrates the higher position of power which Sethe holds in the scene. |
| 2 | Time/circumstance | 00.18.45 The flashback scene at Sweet Home where the slave Sethe recalled the time when she was sexually assaulted by three men. |
| | Verbal description of the scene | Torn into tears, Sethe was lying on her back and three men were squeezing her breasts to take the milk of her baby child when she was pregnant. |
| | Camera technique | The scene uses a close-up shot of Sethe's eyes and breasts. It emphasizes how Sethe was crying because she was powerless and could not stop the three men from assaulting her. It also frames all her facial expressions of misery and oppression which are apparently visible to the viewer. |
| | Angle | The scene uses a low angle shot in which Sethe's body was assaulted and emphasized. This also demonstrates the lack of power and control over her body. |
| 3 | Time/circumstance | 00.35.54 The scene of the appearance of Beloved at the house where her mother Sether and her sister Denver live. |
| | Verbal description of the scene | In this scene, a ghost arrives at the house in a physical form; namely Beloved. She a thin girl who walks and speaks oddly because she is a two-year-old girl inhabiting an adult body. |
| | Camera technique | The scene starts with a long shot in which the entire human body of Denver is displayed, then a close-up shot to her head and mouth in order to display the odd way in which she talks to her mother Sethe. |
| | Angle | The scene uses a low angle shot in which Denver appears to her mother and sister as ghost in a human figure. She talks and walks like a child. Her gestures are the significant source of attention. |

Results

It was concluded that modality was realized and manifested in both texts of the present study by means of a number of elements which formulate the semantic content of all statements. Besides, there was a preponderant use of gender-based words in both texts, assuring the importance of some social issues related to gender, sex, and race. All these modality and gender-based linguistic manifestations provide a negative representation of the female characters.

Conclusion

The study emphasizes that a comprehensive approach needs to be employed in order to analyse both textual and visual texts. This approach is based on an integration of frameworks from Multimodal Discourse Analysis, Systemic Functional Linguistics, and Feminist Stylistics which contribute to the uncovering of the underlying ideologies and meanings in texts. It is also concluded that cinematic texts, as multimodal texts, can reflect attitudes, viewpoints, and ideas by means of a variety of multimodal resources.

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