| RESEARCH ARTICLE

The Construction of Multimodal Metaphors in Animation: An Example from "Soul"

Hu Tengfei

College of Foreign Studies, Jinan University, Guangzhou, China

Corresponding Author: Hu Tengfei, **E-mail**: hugohu1020@foxmail.com

| ABSTRACT

Pixar Animation Studios is currently one of the most influential animation studios in the world, and every year Pixar animation is an Oscar favorite. Soul, which won the 78th Golden Globe Award for Best Animated Feature, is one of Pixar's best works. The film tells the story of the main character Joe, who learns that following his heart is the greatest meaning of life in the process of pursuing his dream of playing jazz. And it is loved by audiences for its profound themes and the film's combination of the reality of the times and imaginary fiction, which conveys metaphorical connotations in childlike humor and meets the psychological needs of audiences in the post-epidemic era. Multimodal metaphors are metaphors whose source and target domains are represented by different modalities respectively. Based on the multimodal metaphor theory proposed by Forceville, this thesis analyzes the movie in terms of metaphors from different aspects and the construction of meaning under synergy between multimodal metaphors. By studying the issue of multimodal metaphors in Soul, this thesis combines conceptual metaphor theory with multimodal metaphor theory so that viewers can have a deeper understanding of the thematic interpretation, characterization, and plot development of this animated film and enjoy it better.

1. Introduction

Metaphor is common in our daily lives; in fact it has long been integrated into our lives. In the traditional view, metaphor is a rhetorical device in cognitive linguistics. It was not until the 1980s that this traditional view changed, and overtime it became clear that it was not only a form of linguistic rhetoric, but it is also away of thinking. The fact that people used to use verbal metaphors frequently is evidence enough that most of the ways people think are metaphorical. Since then, there has been a shift in the study of metaphor by linguists, from the study of language itself to the study of conceptual phenomena. Now, with a great deal of research and practice, the theory of conceptual metaphor has been extensively developed and has been widely accepted by scholars around the world. In recent years, people's lives have been profoundly affected by the rapid development of information technology and society, with more information being made available through multimodal means. The limitations of traditional linguistic metaphors are highlighted in the analysis of multimodal material such as films, advertisements and political cartoons. In this context, multimodal metaphors emerge. Forceville and Urios-Aparis (2009) published a collection of essays on multimodal metaphor, covering lectures, political cartoons, advertisements and other disciplines of linguistic research, pushing multimodal metaphor research to a new level. Pioneered by Forceville, the study of multimodal metaphor has opened up a new field of scholarship. The integration of cognitive linguistics and multimodal research laid a good foundation for the development of metaphor research, which meant a new chapter in the study of conceptual metaphor. Animated films occupy an important place in the modern film paradigm. They are dynamic narrative discourses consisting of multimodal symbols such as pictures, music, colours and subtitles. As far as metaphor is concerned, cinema is represented in a very rich way. Metaphor is thus gradually being transposed and applied to film and theatre studies. The multimedia form of animated film incorporates multiple senses, which has attracted the interest of many scholars. The study of animated films has experienced a change from

static images to dynamic multidimensional analysis.

Sun Xiaomeng (2019) suggests that multimodal elements including moving image sound, colour and text in films not only help to shape characters and express allegorical themes and realize aesthetic values, but also undertake the mission of communicating cultural and inherited social values. Animated films are characterized by fiction, which requires rich imagination and emotion, and metaphorical narrative is the best form of expressing imagination and emotion. The beginning of the 20th century saw great successful progress in animation, and a large number of international animated images were created, such as Tom and Jerry, Donald Duck, Mickey Mouse and other animated images. In recent years, Pixar Animation Studios has produced a number of famous animated films such as Luca, Toy Story, Turning Red, Coco and The Soul. Pixar Animation, not only does it have wonderful cinematography, special effects and a beautiful soundtrack, but it also conveys the right values and outlook on life, quietly influencing the audience and deeply evoking thoughts. Instead of focusing solely on topics such as dreaming and childlike innocence, Pixar Animation focus on the adult population, which has received little attention from animated films. As the mainstay of urban life, words such as childhood and growing up have gradually faded from their lives, and ideals, life and struggle are synonymous with this group. Pixar's transformation in Soul is evident in the way it redefines the stereotypes of 'success' and teaches young people who are disillusioned or despondent how to feel about life and be grateful for the world. Within the theoretical framework of multimodal metaphor, this thesis attempts to analyze how Soul uses language, pictures, sound and music to present metaphors, and how multimodal metaphors are used to construct the meaning of the film and highlight its themes.

2. Multimodal Metaphor in Soul

The research classifies the multimodal metaphors involved in Soul based on a cognitive perspective. First, the types of multimodal metaphors involved in the film are listed. Secondly, based on the theory of multimodal metaphors, the multimodal manifestations of the multimodal metaphor types are described. Finally, based on the working mechanism and characteristics, this thesis analyzes the meaning construction of the multimodal metaphors involved in The Soul. There are many multimodal metaphors involved in the film, and this thesis mainly discusses the more complex and classical multimodal metaphors, while the simpler multimodal metaphors are not mentioned.

2.1 *Image Metaphor in Soul*

Forceville (1996: 115) said, "From the perspective of cognitive linguistics, it presents image metaphor and makes a systematic discussion of its composition, classification and perception. Image metaphor includes character metaphor, props metaphor and color metaphor. The most prominent contribution of the work is the study of pictorial metaphor. Pictorial metaphors can be divided into four categories: single pictorial metaphors, two pictorial metaphors, pictorial metaphors and verbal pictorial metaphors."

2.1.1 Character Metaphor

In the animated film Soul, there are two iconic characters, Joe and No. 22. In fact, these characters have certain hidden meanings.

Joe is the key character in the animated film Soul, because the whole story is based on his background and perspective. Other characters in the story such as Joe's mom, the aunts are all related to him. The story unfolds with him. Joe is a middle school jazz teacher who loves jazz and is more passionate about playing than teaching, but Joe's mother thinks that teaching in a school can give him a stable job and a guaranteed salary, so Joe is forced to work in a school to make ends meet, but his heart has always longed to pursue his dream. By chance, Joe is given the opportunity to play with his jazz goddess. He is so ecstatic that he ignores the outside world and falls to his death on the way home. He and No. 22 have a series of events that eventually lead Joe to help No. 22 find the spark in his life, and Joe himself learns that following his heart is the greatest meaning of life. After playing with the band, Joe realized that playing was not what he thought it would be, but boring and repetitive, so he realized that his love for jazz came from his heart, and he did not need to rely on the form of pursuing to his dream, following his heart was the most important thing. The target domain is Joe, the source domain is people who are not obsessed with the pursuit of their dreams after discovering that what they do in the moment is also meaningful, because Joe died unexpectedly and became a soul after finding the soul of his own life in the real world, so the film chose the name soul as its English movie title. The metaphorical meaning of soul is constructed by mapping from image patterns to image language patterns.

The students of the Mind Academy, represented by No. 22, all have big heads and small bodies, and they all have blue and transparent bodies, which metaphorically represent the purity and cleanliness of the soul. As one of the protagonists, No. 22 provokes a lot of tutors, for example, Gandhi, Mother Teresa, Lincoln and other real people's appearance for the evolution of the tutor. He feels that life is boring, believes that he is unable to find the spark of life, has been reluctant to return to Earth. At this time, No. 22 metaphorically is the current desireless Buddhist youth. The target domain is No. 22, the source domain is the

Buddhist youth, because it is very similar to the reality of the human character. The viewer can easily empathize with the character in the process of watching, and get comfort from the growth and transformation of the character in the film, so as to get spiritual healing. No. 22 met Joe who preferred to take away his Earth pass by any means, and he was touched after witnessing the image of Joe being rejected repeatedly, sitting alone in front of the piano but still full of hope for life, and later No. 22 experienced a change. After accidentally entering Joe's body, No. 22 felt life on Earth. Even though he knew various theories, when he tasted delicious pizza, heard the beautiful singing in the subway station, and saw the leaves falling, he really felt the beauty of life. So No. 22 also found his own spark. The target domain is No. 22, and the source domain is a type of person who loves life after accidentally discovering the beauty of life. No. 22 not only connects the real world with the world of the dead, but also metaphorically represents the concept of life and death in the film. Only when the living discover the joy of life themselves and love life, life is meaningful, otherwise even living is no different from dying, and death is nothing to be afraid of. Sometimes death is not as painful as illness. No. 22's metaphorical meaning is constructed by mapping from image patterns to image language patterns.

2.1.2 Prop Metaphor

In the movie Soul, Pixar not only tells a vivid story, but also depicts vivid scenes and various props, which attracts the audience's attention. In addition, the choice of scenes and props in the film has different meanings.

The dirty and crowded subway, the bustling street, the neat and orderly Joe's home, the narrow and cozy mother's laundry room, the overcrowded barber store, these scenes restore the real world and merge with the audience's familiar daily life. The target domain is the real life in the real world, while the source domain is the place of physical existence. The other space is the place where the soul exists, which can be divided into three parts: first, the other side of life, the ladder to death; second, the place where life comes from, the Mind Academy, and the place where personality is shaped; third, between the body and the spirit, the realm of forgetfulness where the good is enjoyed, and the realm of forgetfulness where the self is lost. First of all, in a space surrounded by darkness, there is a section of luminous ladder, which leads to a black hole. This black hole is a metaphor for the black hole, which is unknown and has a super strong gravitational force. Neither those who want to go in nor those who don't want to go in have no choice. Being sucked into the black hole is a necessary procedure, just like those young or old souls who can only go into the hole even if they have unfulfilled wishes. They can only take the ladder that leads to death, because the fate of death has been determined, and these souls are empty-handed, which is a metaphor for the fact that people cannot carry away the things in the real world after death. The target domain is the ladder and the source domain is the path to death because it is like a link to the world of death. The Mind Academy is composed of simple lines and brighter tones, and the image is full of lightness and illusion. It is a metaphor for a dreamland, a place where newborn souls are assigned various personalities, and each soul will be assigned a unique and characteristic personality. There is a place called the Hall of Everything inside the Mind Academy, where many souls are experiencing life in search of sparks. Some are taking pictures, some are playing soccer, and some are cooking, etc. No. 22 is also looking for his own sparks inside, and the first stop is where a lot of food is placed, including croissants, baked cakes, etc. Because No. 22 has no body, he has no sense of smell, taste, or touch, and cannot find feeling. At the second stop, they came to the place where the fire was put out. No. 22 saw the fire burning beautifully, but he wanted the fire to destroy everything. At the third stop, they went to the drawing room, where Joe asked No. 22 to draw a picture. He painted for a while and got impatient. At the fourth stop, they went to the library, where No. 22 felt that the librarian was unappealing and didn't like it because once the budget was tight it would be the first to be cut. After that, they went to a lot of places to experience, No. 22 could not find the spark of life. Dreams can create emotions and illusions, activating the instincts in people's subconscious, and the audience will have a feeling of joy and relaxation, thus achieving the purpose of purifying emotions. The Mind Academy is full of infinite possibilities, with different personalities, all kinds of things, various professions, etc. The target domain is the Mind Academy, while the source domain is the different lives of different people. The realm of forgetfulness is where one enters the mindstream moment, which is a mental state of total devotion, as proposed by psychologist Mihaly Csikszentmihalyi. People who enter the state of mind-flow usually have the following characteristics: fully engaged, there will be a feeling of extreme excitement or ecstasy; clear heart, know what to do, and how to do, showing a surprisingly calm and cool; feeling time seems to stand still, or feel that time passes abruptly. In the film, Joe is playing the piano when he entered the heart flow moment so he got the appreciation of the goddess of jazz and invited him to join the band to play together. Joe can play the piano into the heart flow moment what shows that the piano is something he likes very much and cherishes. Playing the piano is something he enjoys very much and is good at. The target domain is the piano, the source domain is something indispensable in life.

In addition, the character shape is divided into costume and appearance design. In the film, Joe always wears a bowler hat and a pair of glasses, a black sweater, and a dark suit during the performance, which metaphorically shows that Joe is a quiet and calm personality, with a strict, serious, motivated, responsible, more stubborn, and more goal-oriented traits. In the face of a female student who wants to give up the saxophone, Joe eagerly talks like a mentor about the magic of music as a way to encourage her to persevere. When Joe learns that his dream is about to fly away like a cooked duck, he chooses to fight bravely. He goes directly to the orchestra director and tells her that he is the most suitable pianist and finally gets the opportunity to perform. The image

of the staff of the Mind Academy, on the other hand, adopts a minimalist approach, using variations of lines to build such imaginary characters, giving the audience more room for reverie. In terms of setting up non-human character personalities, the film still starts from the reality of existence, making the fictional characters possess human personality traits, allowing the audience to create a sense of familiarity in the midst of strangeness, i.e. using direct sexual experiences from daily life to allow the audience to fully grasp a narrative without needing more indirect knowledge, while adding a sense of strangeness and novelty, constantly stimulating the viewer's stereotypes on a sensory and psychological level. Creating a subversion of the character's perception, the target domain is this anti-conventional animated character, and the source domain is the original face of humanity. Also, No. 22 saw Joe's mother sewing a suit with a cute spool of thread when he was on Earth, and he was nervous about cutting his hair then receiving a lollipop from Woods, etc. After Joe asked No. 22 what his spark was No. 22 took out all the things in his pocket at once. The target domain was a subway ticket, a small spool of blue thread, a lollipop, a section of leftover bagels, a piece of pizza trim, a slice of seed of a maple tree, and the source domain was a spark in life.

2.1.3 Color Metaphor

In the animated film Soul, Pixar captures the audience's attention by building various colors, vivid scenes and props to depict the world of the dead. In addition, the colors of different scenes in the film have different meanings, from architecture to clothing, and even people's makeup can be inferred that New York is a colorful city. With red, yellow and blue as the base, people prefer bright colors, which are characterized by enthusiasm, magnificence and eye-catching visual impact. The real world is dominated by warm yellow colors, bakeries, barber stores, rooms with sunlight, metaphorically rich in vitality, sense of life, emphasizing the soul's perception of life is beautiful, warm and flavorful. The last shot at the end is Joe's resurrection, opening the door to his room, the sunlight that greets him is also warm yellow, a metaphor for a warm, positive atmosphere. In this animated film, there are a large number of colors that are based on the real colors of New York, reflecting the colorful scenes of New York.

The blue and pink-purple of the undead world make the expression of color a highlight of the film. The different colors not only reflect the characteristics of New York culture, but also the metaphorical theme of death set off by different colors. Death is not scary and the origin of life is not gray, but colorful, so in this film, pure gray and black are used less often, and it uses blue to express the meaning of death.

The world of the dead is mysterious, mainly decorated with warm pink and purple. The warm pink and purple decorations give the world of the dead a warm magic. First of all the souls are blue, interspersed with a little green, like a jelly texture, and metaphorically the image of the soul is clean, pure and lovely. The corresponding world of the underworld is also dominated by blue, but with slight differences. The soul-shaping realm is a transition from bottom to top in blue, purple and pink, with high saturation blue with low saturation purple-pink, the whole picture is heavy at the bottom and light at the top, in line with visual habits, looking very comfortable and soft, without losing focus. Joe recalls that during his lifetime it was a beam of blue light, and so was the stage light when he played jazz, metaphorically a psychedelic, unreal and melancholic atmosphere. The realm of forgetfulness is a deeper cooler tone blue. On the one hand, metaphorically Joe had come when immersed in jazz, in line with the jazz atmosphere, in addition to the back of Joe's suit also changed to blue; on the other hand, blue metaphorically lost people melancholy, anxiety, fear of the psyche, however, the only small boat is bright pink, in contrast with the dark blue. Metaphorically, the boat is the ferryman of the realm of forgetfulness and the guiding light. The blue-green earth and the pink-purple sky are the main environmental features, which metaphorically represent the fantastic beauty of the place where life comes from.

In this film, blue spirits appear in abundance throughout the film, tying the story together. Thus, blue is the color of death, so the target domain is the color of death, and the source domain is death. The metaphorical meaning of blue is constructed by mapping from pictorial patterns to linguistic patterns. Pinkish purple is used to decorate the undead world, looking beautiful and mysterious, expressing the mysterious nature of the undead world. While purple means nobility in most countries, it means death in New York culture. The color that expresses the meaning of death is not all black and all gray, but colorful. Therefore, purple is the color of mystery. The target domain is purple, while the source domain is mystery and death. The metaphorical meaning of purple is constructed by mapping from pictorial patterns to linguistic patterns. In most movies or scenes, when the scene turns gray, the plot is the tone of sadness, or the people in the movie later die. When Joe is looking for the lost No. 22, the huge gray head is like a tornado invading, i.e. the great mentors who couldn't stand No. 22 before, metaphorically showing that No. 22 is not heartless and likes to dislike people, so it has quietly buried anxiety, and Joe is the last straw that crushes it, making the accumulated emotions explode and become lost, melancholic, confused and uncontrollable, and only the voice of denial can be heard. The use of gray and black inner space renders a depressing and horrible atmosphere, figuratively showing the psychological state of depressed patients. Therefore, gray is used to express the meaning of sadness and depression. The target domain is gray, while the source domain is sad-depressed.

2.2 *Auditory Metaphor in Soul*

Forceville(1996: 115) submit, "The auditory modes include sound and music, which can create an atmosphere in a short time. It is able to trigger the emotions of the audience and improve the viewing quality of the movie more effectively."

2.2.1 *Musical Metaphor*

The application of music in cartoons is mainly to render the atmosphere and enhance the intensity of emotion, so that the plot in cartoons can be better combined with the audience's emotion, integrated into the audience's emotion, and presented the film content to the audience. The expansive nature of the cartoon content gives the cartoon music an infinitely broad stage. In the animated film The Soul, there are various forms of music, such as interlude, theme song, background song, plot song and ending song. At each important point of the film, jazz music appears throughout the core of the film. Jazz is a strong style, relatively niche but very classy and soulful music. Therefore, the title of the film, Soul, is a metaphor for both the human soul and the music with soul, i.e. jazz. The jazz music makes the whole animation present a very advanced texture, different from the general animation loud, popular, or catchy theme song. Jazz music will not let people immediately remember the melody, but will always want to listen to, become the soul of the film.

The real-world background of the film focuses on the black areas of New York, so the music part of the choice is the most representative of black emotions and spirit of jazz music, showing the passionate freedom, spontaneous and energetic style attributes. The background music played by Joe's mother in the laundry, the background music played in the barber store, and the soundtrack when Joe runs through the streets of New York several times are all in the form of jazz music, which is intertwined with the development of the storyline. The soundtrack throughout the pre-birth world is futuristic electronic music, with magical tones rendering a mysterious and unknown atmosphere, and the music ebbs and flows with the changes in the plot. When Joe is in the dark space tunnel at the place of birth, the downward sound sequence vividly depicts the action process of falling; after falling into the place of birth, the music instantly becomes lighter and brighter, with continuous long sounds and jumping notes, which metaphorically represents the transparent and dynamic atmosphere; when Joe tries to leap to the Earth, the music becomes upbeat and dynamic, which metaphorically represents the atmosphere of transparency. When Joe tries to leap to Earth, the music becomes cheerful and dynamic, which metaphorically reflects the excitement and anticipation of the main character. Each appearance of Terry, Soul accountant, is accompanied by a specific music of eerie and unsettling sounds, which metaphorically creates a tense atmosphere. When NO. 22 lights up the pass and leaves it to Joe, who wears it to return to the real world, the soundtrack uses intermittent fixed tones with high and low meandering arpeggios, metaphorically showing that Joe's heart is not cheerful but more confused at this moment. When Joe returns to the real world with the help of his spiritual counselor, the soothing and distant electronic music with the deep piano draws the curtain of the movie. The metaphorical meaning of jazz is constructed by mapping from the pictorial-verbal-note pattern to the pictorial-verbal-note pattern in the following way.

2.2.2 Dubbing Metaphor

The sonic mode is a typical means of realizing the elements in the target domain. In animation, all kinds of sounds appear as meaning-potential. "Pitch, volume, lyric sound and music can also express the meaning of metaphor. In interpreting this kind of multimodal metaphor, it is necessary to find out the characteristics of the mapping in the source domain and the target domain, and make use of the mapping between pictorial mode and sonic mode." (Richard B. 1936) In Soul, when No. 22's soul is attached to Joe's body, he wants to take a shower before the show. But since it is the first time he has taken a shower in a human body, and he does not know how to use the bathroom faucet, he burns himself and screams loudly. At this point, the source domain is the unusual realized sound, and the target domain is the conceptual metaphor of "danger is usual sound." This unusual sound takes the form of a sonic pattern. In addition,when Joe has a hole in his pants and needs to ask his mother, who is a seamstress, to help him mend it, his mother asks him in a very deep voice about his acting dream. In this case, the source domain is the mother's low-pitched voice,and the target domain is the mother's criticism of Joe.

Forceville(1996: 115) pointed out, "Aural metaphor includes music metaphor and subtitle metaphor, namely text metaphor." Since the characters in the animated film The Soul are souls, the human-dubbed dialogue gives life and personality to these dead characters, bridging the gap with the audience. Through the English-dubbed dialogue, viewers can better understand the meaning of a large number of plot points.

---It's just... I have been waiting onthisday for my entire life， I thought I 'd feel different.

---I heard this story about a fish. He swims up to this elder fish and says,"I am trying to find this thing they call the ocean"

---"the ocean？"says the older fish， "that'swhat you're in right now."

---"This?"says the young fish， "This is water, what I want is the ocean."

The conversation is between Joe and his jazz goddess, when Joe has just finished a performance with his band, and he is still in the excitement of happiness and anticipation of the next performance, but in fact the conversation metaphorically shows that Joe has already completed his dream. The metaphorical meaning of the dialogue is constructed by mapping from a speech-sound pattern to an image-speech-sound pattern.

---Music is all I think about. From the moment I wake up in the morning, to the moment I fall asleep in the night .

---You cannot eat dreams for breakfast, Joe.

---Then I don't want to eat. This is not about my career，mom，it's my reason for living.And I know dad felt the same way. I am just afraid that if I died today, that my life would've amounted to nothing.

---Black improvisational music，it's one of our great contribution to American culture.

---That is when I knew，I was born to play.

---My only purpose on this planet is to play. It's what I was mean to do，and nothing is gonna stop me.

These conversations are a metaphor for the importance of jazz to black culture. Jazz, was the first gift to the world from the musical talent in the black soul. This music changed the way we listen to music, the way we look at music, and it is still alive and well today. After World War I, the United States saw unprecedented industrial development. It was in this environment that jazz was born, representing and defining the Roaring Twenties with its own new form of musical expression. In the beginning, jazz was just a pastime for black musicians living in New Orleans, USA, to amuse themselves in their leisure time. Jazz fused blues and breakbeat, and was initially associated with the poor and boring country life of the emancipated but still hungry black slaves behind the post-war glitz and glamour. The metaphorical meaning of the dialogue is constructed by mapping from a language-sound model to an image-language-sound model.

---These souls need their spark.

---Your spark is not your purpose，that last box fills in when you are ready to come live.

These conversations are a metaphor for both bravely concentrating on persevering with your dreams and cherishing the beauty and happiness of the moment. The metaphorical meaning of dialogue is constructed by mapping from the language-sound pattern to the image-language-sound pattern. The sound language of the film Soul consists mainly of the music and the English dubbed dialogue. The dialogue of English dubbing is the main way to express the characters' thoughts and feelings, and it is also an important way to promote the development of the story. Through the dialogue of English dubbing, people can see the characters of the characters in the film and clarify their thoughts. In addition, people can understand more clearly the culture of death and black culture used in this film。

3. Multimodal Synergy and Thematic Expression in Soul

3.1 *Life Metaphor*

According to people's daily thinking habits, a person's life consists of three parts: birth, life, and death. Because birth and death are events that occur in a short period of time, in traditional metaphorical narratives, people focus on daily life as the core content of life, describing life itself. The conceptual metaphor of life as a journey has been embraced in our daily lives. When we refer to the concept of life, the language used most often is the term used to describe the journey. For example, travelers correspond to living individuals, travel companions correspond to relatives, friends, classmates, etc. Obstacles and setbacks correspond to the various difficulties that individuals face during the journey, and the different landscapes and weather encountered during the journey correspond to the sweet and painful stories that individuals experience in their lives. The metaphor of life is one of them.

Joe's life is a journey, and this multimodal metaphor is very prominent in the cartoon. The meaning construction process of this structural metaphor is explained as follows. Joe loves playing the piano and he takes the pursuit of his piano dream as the whole meaning of his life. The sound mode of jazz music and the pictorial mode of Joe seriously devoting himself to playing the piano into the realm of the dead metaphorically shows his love and persistence to his dream. Joe is enjoying himself in the atmosphere he has created in his life, until he receives a phone call from a student he once taught, who informs him that he has a chance to play with a famous musician. The news excites Joe immensely, which means that his dream is about to come true, but as they talk, the dialogue mode appears, along with the pictorial mode of Joe almost stepping on a banana peel because he was so happy that he got carried away and fell. The metaphors of the two modalities play a synergistic role, metaphorically showing that Joe meets with an accident and loses his life. At the moment when life ends, if dreams haven't come true, this does not mean that life was meaningless. Life is a chance trip, and life is fulfilled when you have felt the life with heart and soul. But at that time, Joe did not know this truth. After Joe's death, his soul came to another space. He saw that No. 22 would be happy because of a

piece of delicious pizza, he would communicate with Joe's mother, friends and students with heart, and he would be excited by the music of the singer on the roadside and give his favorite bagel to that singer. All these details of life were never felt by Joe with his heart. Joe was only concerned with pursuing his musical dreams, but ignored the essence of life, He forgot that dreams are not the whole meaning of life, and that there are many things to cherish in life. Because of this, Joe would still feel empty and unhappy even after the successful completion of his recital. After returning home, Joe saw the candy, bagels, and a leaf floating down from the tree in the pocket of his clothes, and he realized that the real meaning of life was hidden in the ordinary life. Achieving dreams is not the whole meaning of life, every grass and tree in the world, the scenery on the street, every person who passes by, is a beautiful experience worth experiencing with heart.

Therefore, the multimodal metaphor that Joe's life is a journey is vividly identified. The source domain is represented by verbal-pictorial-sound mode, and the target domain is represented by verbal-pictorial mode. The multimodal metaphor establishes the correspondence between the items in the two conceptual domains, thereby constructing the meaning of multimodal metaphor.

4. Conclusion

The study of Soul based on Lakoff's conceptual metaphor theory and Forcevillel's multimodal metaphor theory has theoretical and practical values. In terms of theoretical value, fewer researchers have focused on the multimodal metaphors in Soul in previous studies. This thesis adopts Lakoff's conceptual metaphor theory and Forceville's multimodal metaphor theory in an attempt to investigate the issue of multimodal metaphor in this popular movie, which is conducive to making audiences have a deeper understanding of multimodal metaphor when enjoying the movie. Based on these two theories, by understanding the application of multimodal metaphor in the animated film, the audience can better understand the thematic interpretation, characterization and plot development of this animated film. This also helps the audience to better grasp the creative intent and aesthetic value of the film. In addition, using Forceville's multimodal metaphor theory to interpret the film provides a new perspective for the study of Soul, which is conducive to studying the novel from a linguistic perspective. In terms of practical value, on the one hand, the analysis of multimodal metaphors in the film can help the audience understand the character of the main character and the theme of the film, thus prompting them to think more about the meaning of their own lives. On the other hand, this thesis can show the audience Pixar's core concepts and innovative breakthroughs, thus gaining some new insights into Pixar and its works.

Conflicts of Interest: The authors declare no conflict of interest.
Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

References
[1] Abdel-Raheem Ahmed.Multimodal metaphor and (im)politeness in political cartoons: Asociocognitive approach[J].Journal of Pragmatics,2021,(185):54-72
[2] Forceville, C. Pictorial metaphor in advertising[M]. London: Routledge, 1996.
[3] Forceville, C. The identification of target and source in pictorial metaphors[J]. Journal of Pragmatics, 2002, (1):1- 14.
[4] Forceville, C. Multimodal metaphor in ten Dutch TV commercials[J]. The Public Journal of Semiotics, 2007, (1):15-34.
[5] Forceville, C. Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research[J]. Cognitive Linguistics Current Applications & Future Perspectives, 2009, (2):19-44.
[6] Genshan Wang.Multimodal Metaphor Construction and Cognitive Analysis in Educational Cartoons[J].Theory and Practice in Language Studies,2022,12(3):543-550.
[7] Li Zhenxiu.The Cognitive Interpretation of Multimodal Metaphor in the Movie "Mr. Six" under the Background of Computer Digital Media Art[J].Journal of Physics:Conference Series,2021,(4):1-4.
[8] Lakoff, G., & Johnson, M. Metaphors we live by[M]. Chicago: University of Chicago Press, 1980.
[9] Mark Johnson.Multimodal Metaphor[J].Journal of Pragmatics,2010,42(10):2848-2850
[10] Yaxi LI.A Research on Multimodal Metaphor and Metonymy in Chinas National Image Publicity Film: Taking 18-Minute Feature Movie as an Example[J].Studies in Literature and Language,2019,19(2):84-88
[11] 蔡雅琪.动画影片《心灵奇旅》的美学设计浅析[J].艺术大观,2022,(21):83-85.
[12] 韩雪梅.《心灵奇旅》空间叙事下的奇幻冒险与心灵治愈[J].声屏世界,2022,(09):126- 128. [13] 黄丛卉. 多模态隐喻视角下动画电影《寻梦环游记》中死亡话语的研究[D].辽宁大学,2021.
[14] 李磊.后疫情时代皮克斯"治愈"动画电影探析—— 以《心灵奇旅》为例[J].美与时代(下),2022,(02):123- 125.
[15] 刘梦溪, 鲁小艳.《心灵奇旅》对当代中国青年价值观的导向作用浅谈 [J].声屏世界,2022,(13):123- 125.
[16] 欧阳沛妮. 旨意高维·叙写常维·共情思维—— 《心灵奇旅》的"三维启示录"[J].东方艺术,2022,(04):135- 140.
[17] 王祎.《寻梦环游记》中多模态隐喻的认知研究[D].长安大学,2021.