MULTIMODAL ANALYSIS OF THE MOVIE TANGLED (2010)

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ABSTRACT

Multimodal discourse analysis is an important method for exploring meaning-making in different semiotic modes, especially in the context of visual media. The Disney animated film *Tangled* (2010) is a classic example of multimodal storytelling, combining linguistic, visual, and gestural modes. Previous studies on the film have focused largely on feminist interpretations, speech patterns, and critical literacy leaving a gap regarding how multimodal elements support the expression of emotion and theme in key scenes. This study uses Kress and van Leeuwen's Visual Grammar (2006) to examine the climactic scene using representational and interactive metafunctions. A qualitative research design has been used to analyse vectors in action processes, gaze, and camera angles that depict Rapunzel's transformation from vulnerability to empowerment. Findings reveal that lighting, framing, and spatial arrangements add emotional depth while interactivity builds the connection between the viewer and the character. This research sheds new light on the importance of multimodal analysis in animated storytelling and reveals further dimensions of the construction of narrative in the film.

Keywords: Multimodal analysis, visual grammar, representational meaning, interactive meaning, Tangled (2010), animated storytelling, discourse analysis.

1.1 Introduction

Multimodal discourse analysis is an important subfield of research in linguistics. This takes the approach that multiple semiotic modes, including language, images, gestures, and sounds, work together to construct meaning in communication (Hasyim & Arafah, 2023). Traditionally linguistic research has focused only on the spoken or written forms of language. However, due to the increasing presence of visual and multimodal media within society, nonverbal and visual components have formed a part of the wider scope, including nondiscursive elements (Sandler, 2022). A major work in this field is Kress and van Leeuwen's Visual Grammar (2006), which derives

from Halliday's systemic functional linguistics. Their framework brings forth three metafunctions- representational, interactive, and compositional that can be applied to the visual elements just as they could be analyzed for linguistic structures.

Multimodal analysis has especially proven useful in studying visual media like films, advertisements, and animated content. These often combine verbal and nonverbal modes to narrate stories and provoke emotional responses (Jamasbi & Ghazvineh, 2023). By studying the interaction of these modes, researchers can reveal a narrative's multilayered meaning and gain insight into how meaning is shaped and conveyed to an audience.

Tangled (2010), a Disney film directed by Nathan Greno and Byron Howard shows the company's advanced multimodal storytelling. The film follows the story of Rapunzel, a young girl captured by Mother Gothel who keeps her a tower-bound prisoner dreaming of the world outside. Together with Flynn Rider, Rapunzel discovers who she is and gains her freedom (Damin, Fadhillah, & Ilham, 2024). Much academic work on Tangled has focused on feminist readings and character development; there is still much more to be done in terms of exploring multimodal elements in the film. The telling of the story in the film is carried out through dialogue along with an elaborate interaction among visual signs, actions of characters, and sound elements that combine to enrich the narrative.

This study is intended to be a multimodal analysis of the climax scene of *Tangled* (2010). Taking Kress and van Leeuwen's Visual Grammar (2006) as the core framework, this study will analyze the contribution made by linguistic and visual elements in favor of the emotional and thematic expression of the narrative. More specifically, this study will focus on representational and interactive meanings within the scene while engaging closely with action and reaction processes, gaze, social distance, and camera angles.

1.2 Statement of Purpose

Modern storytelling rarely relies on words alone to carry meaning. Visual media combines language and imagery with movement in order to tell stories and expressing feelings. The film *Tangled* (2010) is a synthesis of dialogue, visual information, and action by the characters that exemplifies this well. Here, audio-visual modes of gaze, gestures, camera angles, and social distance mingle to make meaning and make an impact on the narrative. Multimodalities at play in tales help move along as well as draw an audience into the story. Kress and van Leeuwen's Visual Grammar (2006) serves as an important reference for this study, as this framework will be used to analyze the different modes (gaze, gestures, camera angles, and social distance). This study will also focus on how these modes combine to create an impactful climax scene.

This study will also take into account how these modes account for the emotional depth of the scene.

1.3 Research Objectives

1. To examine the different modes used in the climax scene of *Tangled* (2010).
2. To analyze how the different modes present in the scene combine to create an emotional impact in the scene.

1.4 Research Questions

1. What specific modes (e.g., gestures, gaze, camera angles) are utilized in the climax scene?
2. How do the various modes interact to create narrative and emotional impact in the climax scene?

1.4 Delimitation

This study offers a multimodal analysis of the climax scene of *Tangled* (2010) by paying attention to visual and linguistic modes only. The analysis is based on Kress and van Leeuwen's Visual Grammar (2006), focusing on the representational and interactive metafunctions while leaving out the compositional metafunctions. The scope is limited to this single scene, with no analysis of the entire movie or other scenes. This study also does not take into account the musical elements, sound effects, and other auditory modes. Such boundaries play quite an important role in meaning made across several modes in the chosen scene.

1.5 Significance of the Study

While most of the previous analyses of *Tangled* (2010) have centered on feminist themes and dialectical patterns, there is still plenty of room in the academic world for discussion about the film's multimodal storytelling. This tale attempts to fill that gap by using Kress and van Leeuwen's Visual Grammar (2006) to describe the interplay between visual and linguistic elements in the climactic scene. An emphasis is placed on how multimodal elements construct narrative meaning as well as emotional impact through an examination of action processes, gaze, and camera angles. The study thus gives Visual Grammar another lift from static images to animated films, which may benefit researchers, animators, and media analysts regarding what multimodal storytelling means in modern cinema.

2.0 Literature Review

A lot of work has been done on the movie *Tangled* (2010) from different perspectives by using different frameworks.

Herani and Rachmijati (2019) have researched *Tangled* (2010) from a grammar perspective. In their work, they analyze the tense and aspects of the script of the *Tangled* (2010). Their research uses descriptive qualitative research. Their study

investigates the type of language used in terms of tenses and aspects in the script of *Tangled* (2010).

Nurcitrawat, Kareviat, and Atmawidjaja (2019) analyze the figurative language in Disney songs. One song is from the movie *Tangled* (2010). The song that they have selected for their research is "I See the Lights" (*Tangled,* 2010). According to their study, the main figurative devices that are found in the song are idioms, hyperbole, personification, simile, and alliteration. These figurative devices are almost all positive and describe contentment, happiness, and enthusiasm.

The paper by Cathrine Tømt Reigstad entitled "Critical Literacy in the EFL Classroom Through Three Disney Animated Films" (2022) examines the critical literacy aspects that can be derived from using Disney movies in the English as a Foreign Language (EFL) classroom in Norway. According to Reigstad, Disney not only provides entertainment but also serves as a "teaching machine" by Giroux (1994), thus making students aware of harmful implications linked to prejudicial and racist portrayals. The chosen films for this study are *Beauty and the Beast, Tangled, and Zootopia* with an emphasis on physical appearances, character traits, and gender roles. Through multimodal analysis combined with critical discourse analysis (CDA), Reigstad reveals how the representations within the film shape cultural understandings. This research reinforces the importance of media critically educating students to consumers who can deconstruct stereotypes and create critical thought.

The paper "An Analysis of Elements and Symbols Found in Disney's Tangled (2010) Using Vladimir Propp's Structural Approach" (2022) attempts to explain how Disney's adaptation of Rapunzel reflects the narrative functions and character archetypes defined by Propp in his Morphology of the Folktale. The author discusses how more narrative functions are incorporated in *Tangled* along with various character roles than in its earlier versions of Rapunzel, thereby making the story much more complex and progressive. The symbols portrayed include Rapunzel's golden hair, the sun crest, and magical elements examined for their cultural as well as narrative significance. A comparison between Disney's *Tangled* and traditional folktales serves to emphasize the development in storytelling that Disney has achieved, merging visual magic with contemporary themes against the backdrop of classic fairy tale motifs.

Nuryanti (2024) studies the illocutionary speech acts of Mother Gothel in *Tangled* (2010) through the frameworks of Austin (1962)) and Searle (1974). The study found 90 illocutionary acts, which were classified by form: declarative, interrogative, imperative; and type: assertive, directive, commissive, expressive. No declarative illocutionary acts were found. That finding emphasizes what antagonistic characters' speech reflects about their role: mostly use directives to manipulate others. Can give more insight into character pragmatics strategies in animated films.

In her paper, Mahmoud (2024) analyzes the linguistic features of three Disney princesses across different epochs- Snow White, Belle, and Rapunzel. The research discusses seven women's language traits, including talkativeness, interruptions, and imperatives. The results draw out changes in language toward more assertive and commanding forms over time, most markedly in Rapunzel's dialogue in *Tangled* (2010). This change is indicative of shifting gender dynamics as it disrupts the conventional feminine stereotypes. Mahmoud's analysis reveals crucial aspects of the representation of female empowerment in Disney films and what that implies about gender perception in children's media.

Putri (2022) analyses the female language features used by the female characters of the movie *Tangled* with an emphasis on categorizing those features and finding out which one is more dominant. The descriptive qualitative method of research found 52 instances of the features of female language with nine out of ten identified characteristics established. Lexical hedges or fillers were the most dominant and used extensively by Rapunzel, thereby exposing her nervousness and uncertainty when controlled by Mother Gothel. Findings from the study reveal how aspects of femininity in language come out in animated films and play a role in character development as well as adding depth to the storyline.

While many analyses have been done on *Tangled* (2010) from different perspectives, including feminist interpretation, character speech patterns, and critical literacy, studies are few that focus on the multimodal interplay between visual and verbal elements in key scenes of the film. Most shockingly, previous research has not looked at how these elements work together in creating the feeling and thematic manifestation of crucial moments like the climax scene. Moreover, Kress and van Leeuwen's Visual Grammar has largely been applied to still images but is minimally used in animated films. Thus, filling an important gap in the narration of multimodal storytelling strategies in contemporary animation, this study applies their framework to *Tangled's* (2010) movement dynamics of story progression and interactive processes.

3.0 Methodology

This research report adopts Visual Grammar (2006) by Kress and van Leeuwen to analyze the multimodality of the movie Tangled (2010). This section opens with a discussion of multimodal analysis. Furthermore, visual grammar which is the focus of this chapter is discussed.

3.1 Research Design

This study uses qualitative research design to carry out a multimodal analysis of the climax scene of Tangled (2010). The study is based on the theoretical framework of Kress and van Leeuwen's Visual Grammar (2006) by focusing on two metafunctions,

representational meaning and interactive meaning. Data will be collected from the selected scene, and an analysis will be conducted on visual, linguistic, and gestural elements. The analysis will account for various modes including gaze, gestures, social distance, and camera angles, and how they work in conjunction to create meaning. This design allows for a detailed as well as an interpretative approach toward understanding the film's multimodal storytelling.

3.2 Data Collection

The data for this study will be collected from the climax scene of *Tangled* (2010). The selected segment lies between 1 hour, 15 minutes, and 51 seconds to 1 hour, 19 minutes, and 21 seconds. Visual linguistic and gestural elements in the form of dialogue, gaze, gestures, and camera angles will be analyzed in this scene.

3.3 Data Analysis

The data analysis will be based on Kress and van Leeuwen's Visual Grammar (2006), targeting the representational and interactive metafunctions. A selected climax scene from *Tangled* (2010) will be applied to analyze different modes' expressions, including gestures, gaze, social distance, and camera angles. The frames of these modes will help discuss their contributions toward meaning-making and narrative development. This analysis will focus on what the visual and linguistic composition of that moment interacts to produce in terms of emotion and theme relevance, revealing some aspects of multimodal storytelling strategies employed in the film.

3.4 Theoretical Framework

This study is based on Kress and van Leeuwen's Visual Grammar (2006), which derives its basis from Halliday's social semiotic theory. According to Visual Grammar, there are three identified metafunctions: representational, interactive, and compositional. The representational refers to how language or images shape the world; in the interactive, language or images create relationships; and in the compositional, how elements are arranged for coherence. Since this study aims to focus on the interactions within the world of Tangled (2010) and how that engages an audience, only the applied principles of the representational and interactive metafunctions will be relevant. The analysis of visual and verbal elements in the climax scene of the film is aimed at extracting narrative meaning plus emotional effects on viewers' engagement.

3.4.1 Representational Meaning

Representational meaning refers to how images represent reality. It consists of two main processes: the narrative and conceptual processes. This research will focus on the narrative process. It is because the narrative images have vectors (A line that leads an eye from one element to another is a vector), and it focuses on actions and the process of change. While conceptual images do not have vectors. This research focuses on vectors and actions, which is why it will only focus on the narrative process.

3.4.1.1 Narrative Process

A narrative process presents "*unfolding actions and events, processes of change, and transitory spatial arrangements*" (Kress and van Leeuwen, 2006, p. 79). In a narrative process, there is always a vector. The narrative process includes the action process, reaction process, mental and verbal process, conversion, and circumstances. This research will focus on the action process, reaction process, and circumstances since the focus is more on the vectors and dynamic nature of the scene.

3.4.1.2 Action Process

The participant here is the actor from which the vector emerges. Here the vectors are formed by the movement. Participants who are involved in the action process are known as actors. While the recipients who are involved in the action process are known as goals. The action process can be subdivided into a transaction process in which there is an actor and a goal and a non-transaction process in which there is only one participant which is the actor but no goal.

3.4.1.3 Reaction Process

In the reaction process, the vector is formed by the direction of the eyes in which the participant is looking. The direction of the glance of the participants forms it. Participants who are involved in the reaction process are known as reactors. While the recipient of the reaction process is known as a phenomenon. The reaction process is also divided into the transaction process in which there is a reactor and phenomenon and the non-transaction process in which there is only a reactor.

3.4.1.4 Circumstances

A narrative image may contain participants other than the main participants. They are secondary participants who are connected to the main participants not by vectors but in some other ways known as "circumstances". They are of three types. The tools that are used in the action process often represent the circumstance of means. Here the action is carried out through an object. In the circumstance of accompaniment, the secondary participant is present during the action but is not involved with the other participants. In the circumstance of setting a contrast is found between foreground and background through lightness and darkness, detail and focus, and color saturation.

3.4.2 Interactive Meaning

According to Kress and van Leeuwen, interactive meaning shows the relation between the represented participants of an image and the viewer of the image. The represented participants are the people, things, or places depicted in an image. It consists of interaction and modality. This research will focus on interaction only. There are three ways through which interaction takes place.

3.4.2.1 Contact

The first way through which interactive meaning is established is through contact. It can happen in two ways. When the represented participant looks at the viewer directly, it is known as demand. Here the viewer becomes the object. When the represented participant does not look at the viewer, it is known as an offer. Here the viewer becomes the subject.

3.4.2.2 Social Distance

The distance between the represented participants and the viewers is known as social distance. "*The choice of distance can suggest different relations between the represented participant and the viewer*" (Kress and van Leeuwen,2006. P. 124). The types of distances are close shots (the subject‟ 's head and shoulder are shown), extreme close shots (anything less than the close shot) medium close shots (cuts the subject at the waist), medium shots (cuts the subject at the knees), medium-long shots (subject's full figure is shown) and long shots (half height of the frame is occupied by the subject).

3.4.2.3 Attitude

Attitude means the selection of an angle or "*a point of view*". It means expressing a subjective attitude toward the participant. It includes choices that are associated with the angle (vertical and horizontal) at which participants are portrayed. The different angles that Kress and van Leeuwen mention in visual grammar are oblique angle (the camera is leaning towards one side), high angle (the camera looks at the subject from above), eye-level angle (the subject is at eye level with the viewers), and low angle (the angle which is below the eyeline).

4.0 Analysis/Findings

This report will use Kress and van Leeuwen's visual grammar to analyze the multimodality of *Tangled* (2010). The scene chosen for this report is the climax scene which starts at 1 hour 15 minutes 51 seconds and ends at 1 hour 19 minutes 21 seconds. Two metafunctions of Visual grammar will be used to analyze the different modes present in the scene. These are representational meaning and interactive meaning.

4.1 Representational meaning

Representational meaning describes how images represent reality (Padilla & Padilla, 2023). Since the research is on a dynamic scene, therefore, the focus will be on the narrative process (since it includes vectors). The narrative process deals with the action process and reaction process.

4.1.1 Action Process

Figure a

Figure (a) is an example of an action process. But here the action process is of the event type. It means that there is a vector and goal but no actor (Anwar, 2024). The goal is Rapunzel, who is on the receiving end of the action. The action itself is the removal of flowers from her hair. This action signifies that for Rapunzel, her life is no more a fairytale and a fantasy. But we do not know who the actor is. It creates a mysterious kind of effect on the whole shot.

Figure b

Figure (b) is an example of the action process of transaction type. The actor is Rapunzel, and the goal is mother Gothel. The vector is the extended arms of the character. Here we can see that the actor is more salient than the goal. In other words, the character of Rapunzel is foregrounded to show her retaliation against her mother Gothel.

4.1.2 Reaction Process

Figure (c) is an example of the reaction process of transaction type. The reactor here is Rapunzel and the phenomenon is the piece of cloth she is holding. The vector here is her gaze towards that piece of cloth. The way she is gazing at the piece of cloth tells the viewers the significance of this piece of cloth. The cloth here is the flag of the kingdom to which Rapunzel belongs. The flag here represents her identity.

Figure c

Figure (d) is an example of a reaction of non-transaction type. The reactor here in this image is Rapunzel, but the phenomenon is not shown. Here the viewers imagine who they are looking at (Ionescu, 2023). In this case, it is the flag that Rapunzel is looking at. Here the focus is on her eyes that are drooping. There is also a frown on her forehead. It expresses the feeling of sadness.

Figure d

4.1.3 Circumstance

These are participants that are related to the main participant not through vectors but through some other way (Jabeen & Cheong, 2022). Circumstances of means, accompaniment, and setting all are found in this scene.

4.1.3.1 Circumstance of Means

Figures (e) and (f) are examples of circumstance of means. It is related to the object through which action takes place. Here it is the arms of Rapunzel and Flynn. These also perform the role of vectors. In Figure (e) the object acts of retaliation. Rapunzel is finally standing up to Mother Gothel.

Figure e

While in Figure (f) the object acts confrontation and questioning. Flynn is questioning one of the brothers about the whereabouts of Rapunzel.
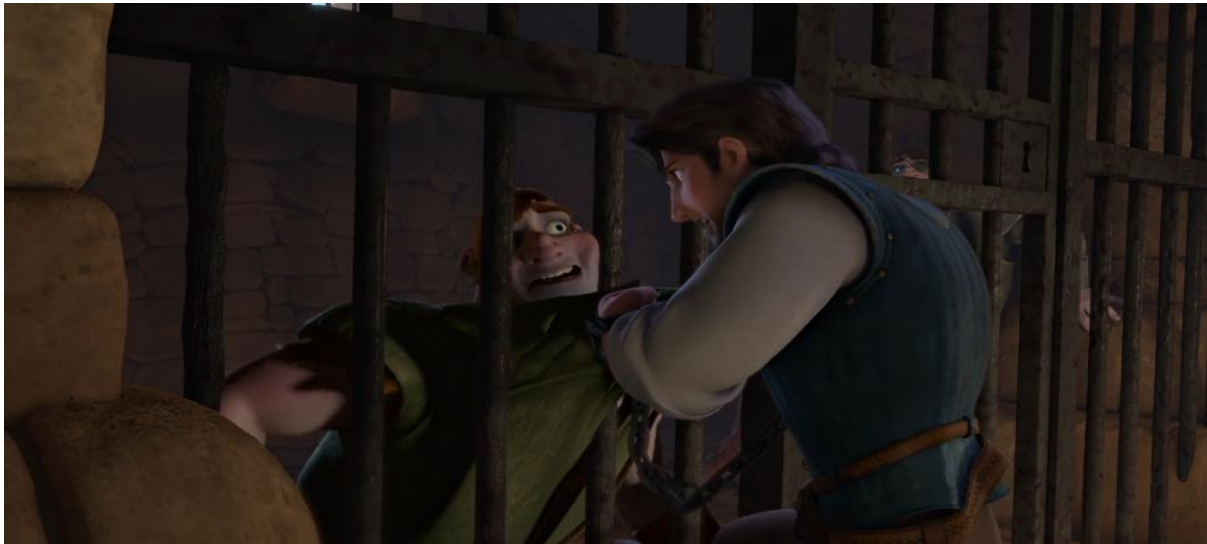
Figure f

4.1.3.3 Circumstance of Accompaniment

Figure (g) is an example of the circumstance of accompaniment. The character in the far front is not involved with the other characters, although he is present in the action. It shows the insignificance of this character. His only role is to lead the way to the gallows.

Figure g

4.1.3.3 Circumstance of Setting

Figures (h) and (i) are examples of the circumstances of the setting. In Figure (h) the light is on Rapunzel while the rest of the background is dark. It shows that Rapunzel has finally realized who she is. It finally came to light that she was the lost princess. She is no longer in the dark regarding her identity.

Figure h

In Figure (i) the light is on the doormat and Rapunzel is moving towards it. In other words, we can say that she is moving towards the light. She is moving towards her freedom.

Figure i

4.2 Interactive Meaning

Interactive meaning refers to the relation between the represented participants of an image and the viewer of the image (Peng, 2022). It includes contact, social distance, and attitude.

4.2.1 Contact

As discussed in section three, contact can happen in two ways. One is demand (looking directly at the viewers) and the other is offer (not looking directly at the viewers). The selected scene does not contain demand. Therefore, we can say that contact is formed only in the form of an offer. For example, in Figure (j), Rapunzel does not look at the viewers directly. It shows that the character does not engage with the viewers. Rapunzel is looking off the frame. Here off frames show the inner thoughts of the character. This can also be seen in the figure that Rapunzel is looking off the frame in a downward direction. It conveys to the viewers her sad thoughts and feelings because her freedom has been taken away from her. As her character is not looking at the viewers directly, it shows that the character of Rapunzel is not demanding the viewers to empathize with her.
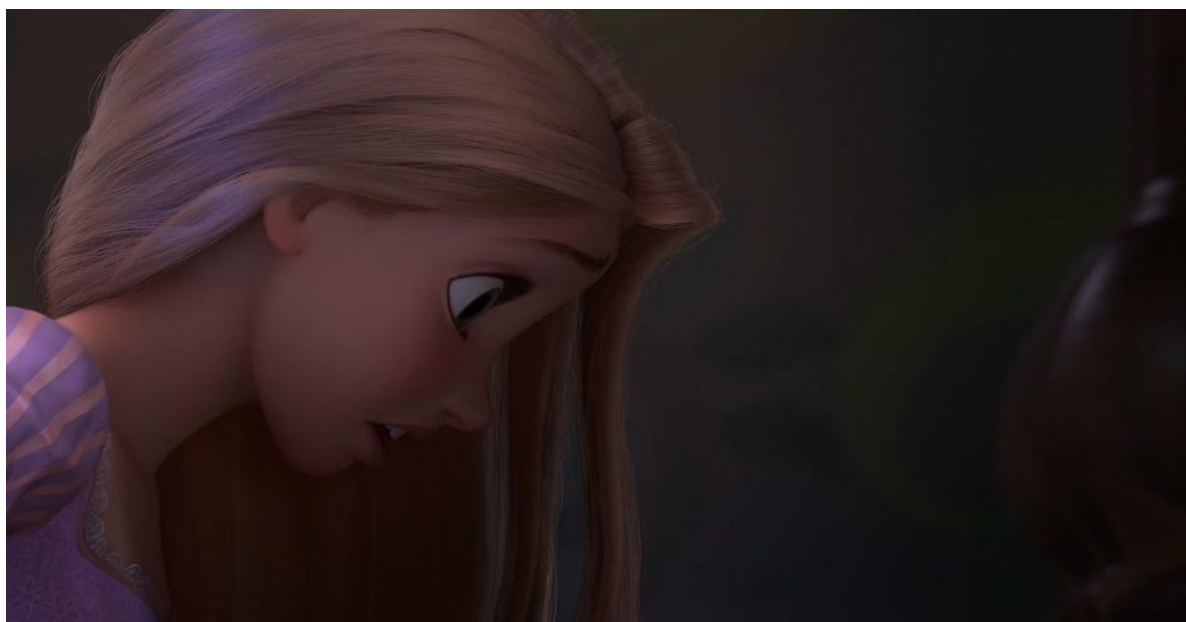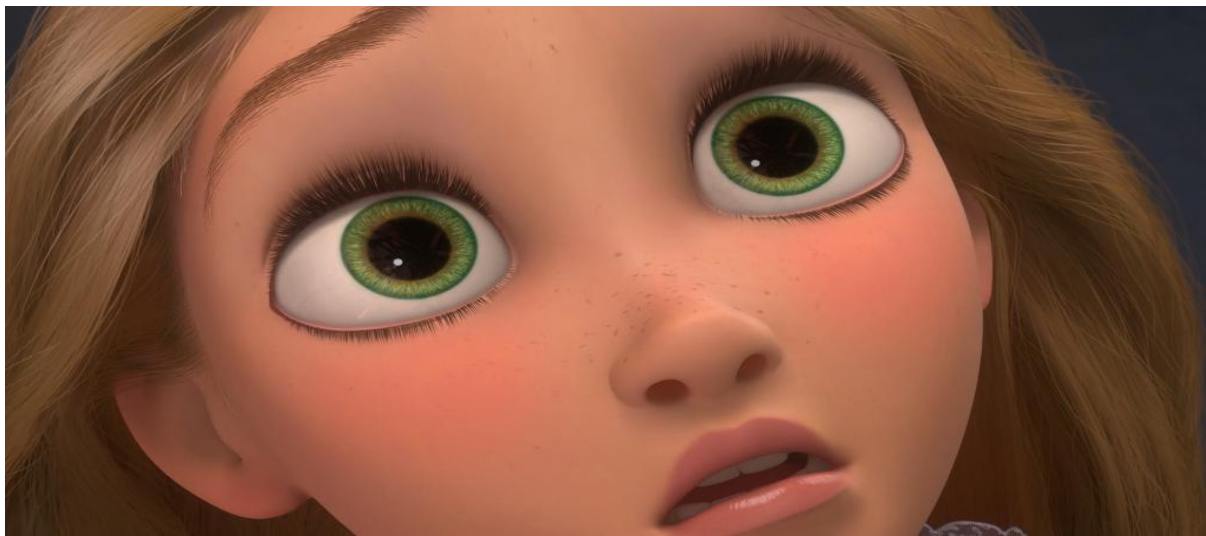

Figure j

4.2.2 Social Distance

In images, social distance means the size of the frame (Zhang, 2023). In the scene chosen for this report, the distances that can be found are extreme close, close, medium close, medium, medium-long, and long shots.

4.2.2.1 Extreme Close Shot

An extreme close shot means that there is an intimate relationship between the participant and the viewers. Through extreme close shots, viewers can get to see and feel the emotions and feelings of the characters on a much deeper level. Figure (k) is an example of an extreme close shot. In this figure, we can see the emotions portrayed by Rapunzel. We can see the feeling of shock that she is experiencing, as she discovers her identity and realizes that she is the lost princess.

Figure k

4.2.2.2 Close Shot

Figure (l) is an example of a close shot. These shots also show intimate relations. But these shots are not as detailed as extreme close shots. The above example shows the emotions of the character but is not as detailed as the extreme close shots. For instance, figure (l) shows that Rapunzel is feeling sad, and the viewers can easily tell this through her frown and closed eyes and connect with this because of the close shot. But here the background can also be seen. So, it means that the face of the character is not as much of a focal point.

Figure l

4.2.2.3 Medium Close Shot

Figure (m) is an example of a medium-close shot. As compared to extreme close shots and close shots these shots are not that much on a personal level with the viewers because of fewer facial details. In the above examples, medium-close shots are used to portray not only the emotions of Rapunzel but also her body movements. Her gestures and body movements further convey her emotions. For instance, in Figure (m) the way she is opening the curtains, we can see from her gestures that she is angry. Through her body movement, we can see that she is defying Mother Gothel.

Figure m

4.2.2.4 Medium Shot

Figure (n) is an example of a medium shot. It does not show an intimate relationship with the viewers. However, the viewers will still be able to grasp the emotions of the

scene. In the above example, we can see that this kind of shot has a heroic effect on Rapunzel. We can see from the way she is standing and from the expression on her face that she is finally ready to break herself from the shackles of Mother Gothel.

Figure n

4.2.2.5 Medium Long Shot

Figure (o) is an example of a medium-long shot. It is more impersonal. Here the focus is more on the action rather than the facial expressions. We can see from the way that Rapunzel falls into the mirror stand that she is feeling distressed.

Figure o

4.2.2.6 Long Shot

Figures (p) and figure (q) are examples of long shots. These are the most impersonal out of all the shots discussed. In the above examples, viewers cannot see the expressions of the characters clearly, which makes it more impersonal. In both the figures, the focus is more on the scene setting. Through the scene setting, the emotions of the character are portrayed. Through zooming out on the setting we came to know that in Figure (p) Flynn is trying to free himself from the guards. The setting here is dark which stands for imprisonment.

Figure p

In Figure (q) the setting is quite dark, which shows that Rapunzel is feeling sad because her freedom has been taken away from her.

Figure q

4.2.3 Attitude

Attitude means the selection of an angle by the actor (Zhao, 2023). The different angles that can be found in this scene are eye-level angles, low angles, and high angles.

4.2.3.1 Eye level angle shots

Figures (r) and (s) are examples of eye-level angles. According to Kress and van Leeuwen, eyeshot level is the point of view of equality. It is a natural level, and no power difference is involved between the viewers and the participants. Because the above images are from an eye-shot level, we as viewers can sympathize and empathize with the characters. Now, in figures (r) and (s) we can sympathize with the characters of Rapunzel and Flynn. In Figure (r) we can see how angry Rapunzel is as she finds out that Mother Gothel has been lying to her about who she is all her life. And in this way, we can sympathize with her.

Figure r

In figure (s) we can feel bad for Flynn because he is being escorted to get executed.

Figure s

4.2.3.2 Low-angle shots

Figures (t) and (u) are examples of low-angle shots. According to Kress and van Leeuwen, low-angle shots represent power and superiority. Here, the represented participant has more power as compared to the viewer. Figure (t) shows that after finding the truth about her mother, Rapunzel has finally become more empowered. She has broken away from the shackles of imprisonment and is ready to fight back.

Figure t

In figure (u) the character of Flynn is also shown to have more power here. But in this shot, the power is about the other participant in the shot and not the viewers. He is coercing one of the brothers to tell him about the whereabouts of Rapunzel.

Figure u

4.2.3.3 High-angle shots

Figures (v) and (w) are examples of high-level shots. High-level shots show vulnerability, danger, and distress which makes the character small with less power compared to the viewer. Figure (v) shows that Rapunzel is very distressed because she is confused about who she is.

Figure v

On the other hand, figure (w) shows that Mother Gothel is in a vulnerable position concerning Rapunzel. She is vulnerable in this shot because Rapunzel has finally found out the truth about how evil she is.

Figure w

5.0 Discussion and Conclusion

The climax of the movie Tangled (2010) through Kress and van Leeuwen's Visual Grammar represents how multimodal elements tell the story. In the analysis of representational and interactive metafunctions, process variables of action, gaze, and

camera angles shape the story while giving it emotional depth. This part discusses some important findings related to the interplay of visual and linguistic elements and concludes with thoughts on the broader implications of multimodal storytelling within animated film contexts.

5.1 Discussion

The climax of a scene from *Tangled* (2010) provides a great opportunity to employ Kress and van Leeuwen's Visual Grammar in analyzing how different modes interact and their narrative and emotional effects. Analyzing the representational and interactive metafunctions reveals how various visual and linguistic elements tell the story in this crucial moment.

The representational metafunction gives the very basis of the image's ability to depict reality, in particular, by focusing on action and reaction processes. In the climax scene, the action processes are epitomized in the vigorous movement of Rapunzel and other characters. For instance, in the scene where she stretches her arms, she creates vectors that capture her emotional response and struggle against Mother Gothel. The gaze process is likewise portrayed in the direction of Rapunzel's gaze where she looks at critical objects symbolizing her identity and freedom. Where she is intently looking at the kingdom's flag, for instance, portrays an inner realization of her heritage which again emphasizes a pivotal moment of transformation within the tale.

The circumstances of lighting and background are also significant. For instance, using dark backgrounds with concentrated light on Rapunzel highlights her movement from darkness (captivity and ignorance) to light (freedom and self-discovery). These compositional elements make the theme much more resonant in the scene, thus clarifying the stakes to the audience.

The interactive metafunction deals with the relationship between the characters and the spectators as expressed through contact, social distance, and attitude. The non-gazing character towards the viewer is an indication offer rather than a demand, therefore inviting the audience to observe the story from a more reflective perspective. Close and extreme close shots allow intimacy with the characters' emotions, like shock and sadness for Rapunzel as she discovers her truth.

5.2 Conclusion

This paper gives an account of multimodal storytelling in *Tangled* (2010) by applying Kress and van Leeuwen's Visual Grammar (2006) to the climax of the movie. Here, the focus is on representational and interactive metafunctions in examining the contribution of action processes, gaze, social distance, and camera angles to Rapunzel's transition from vulnerability to empowerment. The findings above represent the coherence between visual and linguistic elements in amplifying emotional depth as well as narrative meaning. By extending Visual Grammar to

animated films, this study underscores the significance of multimodal analysis in understanding storytelling techniques, offering valuable insights for scholars, animators, and media analysts.

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