



RESEARCH ARTICLE

CHINESE FOOD CULTURE IN A BITE OF CHINA: A MULTI-MODEL DISCOURSE ANALYSIS

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ABSTRACT

The study of monomodal language in discourse linguistics needs to be combined with other fields, such as visual, auditory and media studies. Diet is closely related to culture, and diet culture is an important part of the splendid culture of China, which is the concentrated expression of people's production and lifestyle for thousands of years. It reflects people's attitude towards life, and also represents the spirit and temperament of a nation. Chinese culture is of long standing and well established, and cultures in different fields have their own particularities. The documentary *a bite of China*, as a multimodal discourse that includes text, pictures, music, photography and other art forms, is dedicated to introducing the rich and colorful food culture of China. The results lend support to relevance theory. In addition, this paper probes into the food culture of a bite of China from the perspectives of vision, taste and touch. Lastly, the result makes a brief analysis of the Chinese food culture attempt to explore how the film reflects Chinese food culture from different perspectives via certain modes. The study provides a new perspective for discourse analysis composed of multiple symbols and offers readers a framework for theoretical analysis of culture. It helps individuals to improve their ability to read multimodal discourses, and enables people to study symbolic resources in a more in-depth way.

INTRODUCTION

Multimodal discourse analysis has gradually become one of the new hotspots in linguistic research. Along with the advent of the information age, discourse has become multimodal. The method of multimodal discourse analysis provides a new perspective for discourse analysis composed of multiple symbols, which helps readers understand how images and music symbols work together to form meanings and improve people's ability to read multimodal discourse. Food culture is a significant component of the splendid culture of the Chinese nation. It is the concentrated expression of people's production and life style for thousands of years. It represents the spirit and temperament of a nation. As a food documentary, *a bite of China* presents the production and inheritance of Chinese food, as well as its rich cultural connotation, from multiple perspectives and levels with a quick and easy narrative rhythm and exquisite and exquisite pictures. The simple and changeable pictures, the voice of narration and narration in different dialects, and the bright or dim colors fully reflect the multimodal forms of media discourse or video discourse. Among them, food is also an important symbol of meaning construction. This paper takes food as an ideogram to interpret the social significance of cultural identity from the perspective of multimodal discourse analysis. Since the American linguist Harris put forward the theory of Discourse Analysis in 1952, scholars at home and abroad have studied Discourse basically from various aspects of the language sign system. As multicultural mutual infiltration and the development of information technology, people have found that simply from the perspective of language cannot be an in-depth analysis and research on discourse, because the images, colors, and movements that people think are sub-language in traditional

habits are no longer in the auxiliary position in modern social communication, but with the language symbols in meaning construction. This combined use of visual, auditory, tactile and other senses, i.e., language, image, sound and other means and symbol resources is called multimodal discourse. Since the 1990s, the international linguistic community has witnessed a boom in the study of multimodal discourse. Comparatively speaking, the domestic research started relatively late, and only in 2003 did a paper on multimodal discourse appeared. So far, after nearly 10 years of theoretical exploration and practical research, domestic research on multimodal discourse has achieved gratifying results. *A bite of China* is a detailed and lively introduction to China's rich and delicious ingredients, magical and exquisite cooking methods, and numerous mouthwatering delicacies. Watching this documentary, we can't help but becoming proud of the infinite wisdom and creativity of our Chinese ancestors, feeling happy for the abundant resources granted by nature, and deeply admiring the long history of Chinese food culture. At the same time, also lead to a thought-provoking question: what cultural characteristics and connotation does Chinese food culture contains? *A bite of China* records and writes Chinese food culture with the unique visual, fast, popular and sound and painting integration of film and television media. It is expressed through micro elements such as a person, a family and a village. Its expression is amiable, paying attention to details, interweaving warm stories, making people feel intimate and easy to accept. It is necessary to begin with the nation's diet culture for understanding a nation's history and culture. This paper analyzes the Chinese food culture from the perspective of narrative language in *a bite of China*. This paper not only elaborate the image, sound, color, space and other discourse modes, but also analyzes the construction mode of

Chinese food culture from the aspects of the layout of the picture, the style of background music, the dialect use of interviewees, the selection and contrast of tones, and the presentation mode of the picture space. With the development and wide application of modern science and technology, especially computer, multimedia and media technology, in human communication activities, the features of multimodal discourse are increasingly prominent. The multimodal discourses like images, sounds, words, colors, spaces, movements and other multimodalities are appearing more and more at the same time. Only by paying attention to the study of each mode and its internal rules and synergistic effect, can we understand and reveal the internal mechanism and rules of the occurrence and development of discourse. On the basis of a detailed introduction to the characteristics of Chinese food culture, this paper explores the relationship between people and food with the documentary *a bite of China* which has wide audience and obvious communication effect. Through the excavation and production of food, it reflects people's living conditions, wisdom of living, and excellent Chinese folk culture, which can spread on a higher level of China's food culture, revoking the emotional resonance and identity of China. At the same time, by analyzing the characteristics of the contents of the documentary *a bite of China*, this documentary explores the effective communication ways and methods of Chinese food culture and even Chinese culture, so as to preserve the successful national cultural inheritance and foster cross-cultural communication in the future cultural interaction.

Draw on the method of multimodal discourse analysis, this paper briefly analyzes multimodal discourse. At the same time, it combines multimodal discourse with Chinese food culture. Taking the documentary *a bite of China* as an example, this paper explains how to elaborate and express the rich and colorful Chinese food culture as a multimodal discourse that includes words, pictures, music, photography and other art forms. This thesis explores Chinese food culture through a study of Chinese food culture and a variety of research materials on the documentary *a bite of China*, and explores Chinese food culture from a multimodal perspective. The current study is an example-based and theory-driven qualitative analysis. Documental method is applied in collecting researches in multimodal discourse. At the same time, case of the documentary *a bite of China* is illustrated so as to offer a new perspective for people to foster their ability to read and enrich the research direction of multimodal discourse practice and theory.

Introduction to multimodal discourse analysis: With the deepening of cultural exchanges in the world and the development of modern science and technology, multimodal discourse plays an important role in the communication of symbolic elements such as pictures, films, sounds and gestures. Further, it reviews the research status of multimodal discourse. In terms of its content, the domestic research on multimodal discourse mainly involves the discussion of related theories of multimodal discourse, the review of related researches on multimodal discourse analysis, and the application of multimodal discourse analysis theory in text analysis and foreign language teaching. Since American linguist Harris put forward the first concept of multimodal discourse, more and more people understand and accept multi-literacy, many scholars like Kress and Van Leeuwen (1996), they have analyzed the framework of multimodal discourse from the perspective of Social semiotics. In addition, other scholars have started the study of multimodal discourse, relevant

academic seminars are held and a great number of papers published in related journals details the multimodal discourse transfer method and the research methods, such as image display method, speech expression method, sculpture, painting, display method, by combining expression method, etc., and aiming at explaining how to make use of the network information technology in language teaching, multimedia, a variety of symbols modal for auxiliary teaching question for further research. Multimodal discourse analysis theory is widely used in such fields as the phonetic word, PPT, advertising, web page design, architecture, urban design and planning, film and television drama, music, large-scale performances and stage performances, typesetting, design of textbooks, teaching, and database and so on. This kind of discourse is closely related with media studies, critical discourse analysis, which has affected the current research direction of many disciplines, such as reading writing education, media discourse analysis, cultural studies, etc., can direct guiding role to the economy of society. Instead of taking language as the center of meaning generation, multimodal integrates the traditional boundaries of language, image, page and other modes. Multimodal discourse analysis has broken through the single modal analysis and expanded its research object to a variety of social symbol systems such as music, pictures, images, web design and architectural style, making discourse analysis not only limited to the field of linguistics, but also extended to interdisciplinary research.

Since American linguist firstly presented the notion of discourse analysis in 1950s, other scholars, for example, Halliday (1978), putting forward the theory of systemic-functional grammar held that language and nonverbal signs jointly construct social meanings. Kress and Van Leeuwen (1996) proposed the concept of multimodal discourse and established the theoretical basis and analytical method of multimodal discourse analysis. Li Zhanzi (2003) pointed out that multimodal discourse includes text and compound discourse with images and charts. In human communication, the features of multimodal discourse are increasingly prominent, and the simultaneous appearance of images, sounds, words, colors, Spaces, movements and other multimodal discourse patterns are increasingly increasing. A movie, a scene of street view, with multiple codes and multiple communication channels, constitutes a cultural phenomenon with overall significance. In some African societies without legends of the origin of language, legends of the origin of clothing culture (clothing, tattoos) have replaced the role of language. Similar to natural language, the connotation of clothing not only leads to the differences between linguistic groups, but also forms the sense of belonging and cohesion of social groups.

From this perspective, the study of language belongs to a broader discipline of social semiotics, which includes not only the study of language, but also the study of clothing, food, gestures and other aspects. Numerous symbols build meaning together and have influenced people's life to a certain degree. To sum up, within the scope of social semiotics, multimodal discourse analysis studies the meaning expression of multimodal discourse symbols, including language. Not only do natural language symbols contain cultural features, but any other multimodal formal symbols accompanying languages can also spread cultural connotations. Among them, food is also an important symbol of meaning construction. Multimodal discourse, also known as critical social symbol, takes social

semiotics as its research perspective. Based on critical discourse analysis, it combines the research achievements in the fields of systemic-functional grammar, social semiotics and traditional discourse analysis, and develops accordingly. Halliday (1978) regarded the language as a social symbol system because he thinks that these non-linguistic semantic systems are also the resources of meaning generation, and the expression of meaning is realized by multiple modal symbols. The pure hypothesis of systemic functional linguistics holds that, just like linguistic sign modes, non-verbal sign modal discourses (sound, posture, image, video, etc.) also have conceptual, interpersonal and textual functions. Multimodal discourse analysis inherits these thoughts of systemic-functional linguistics and continues the contextual view of systemic-functional school: language originates from a certain context, and the contextual factor must be taken into consideration when interpreting the meaning of multimodal discourse. In view of the fact that the study of multimodal discourse has absorbed a large number of research results of systemic-functional linguistics and semiotics, Halliday (1978)'s systemic-functional linguistics has laid a theoretical foundation for it.

With the advent of the digital information age, the text world is becoming more and more multimodal. The multimodal text analysis method, which is composed of many symbols, provides a new perspective and effective approach to the text analysis. It has published books and international conferences in foreign countries, but is still in the stage of introduction and digestion in China. In terms of specific application, it mainly focuses on the single-mode graphic and text relationship and PPT based on traditional texts, and does not involve much in more extensive symbols such as movies, music and architecture. Li Zhanzi (2003) for the first time in 2003 introduced the concept multimodal discourse theory, and points out that the multimodal discourse analysis throw light on English teaching. Hu Zhuanglin (2007) distinguished multimodal semiotics from multimedia semiotics, and then explained the computer semiotics integrating modal and media characteristics, and deeply discussed the design of multimedia symbols. Zhu Yongsheng (2007) probed into the theoretical basis and research methods of multimodal discourse from a theoretical perspective. Gu Yueguo (2007) created a framework of multimodal discourse analysis based on MDT theory. Zhang Delu (2009), taking systemic-functional linguistics as the foundation of his research, intends to construct his own framework for the comprehensive analysis of multimodal discourse, focusing on the selection of multimodal, multimodal auxiliary teaching in language teaching and the relationship between modes. Lin Baozhu (2019) proposed the complementary model of multimodal discourse analysis, from the social, cognitive and intersubjective perspectives. Pan Xiaobo (2019) put forward the concept of "basic operation unit" and three analyzing models for foreignization and domestication in translation via examples to analyze the translation strategy of multi-modal discourse.

Lemke (2009) made an in-depth study of the relationship between graphs and words about multimodal discourse. Based on the construction of the theoretical framework of multimode, Lemke (2009) discusses the mathematical formula and the transformation relation of language in mathematical multimode discourse. Royce, T. D (2007) conducted an in-depth study on the complementary relationship between images and text in multimodal discourse and the coordination of multiple

symbolic modes in language teaching. Some scholars studied and analyzed the relationship between charts, images and characters in new and old media as well as the relationship between images and texts in a two-dimensional plane. Jewitt (2009) observed the resource allocation of rhythm, multi-modes and interactivity when teachers used Interactive Whiteboards, then analyzed the Interactive Whiteboards discourse design and teaching principles, and discussed the relationship between multi-modes reading and writing, teaching methods and modern technologies involved in classroom teaching. Baldry and Thibault (2006), on the other hand, introduced in detail the transliteration and research methods of multimodal discourse, such as image presentation, speech expression, sculpture, painting and expression combined with pictures and text, etc., and conducted in-depth research on how to use network information technology, multimedia and multiple symbolic modes to assist teaching in language teaching. The research and application of multimodal discourse in a specific field is only a general introduction without a specific and in-depth elaboration. Therefore, there still has great development space for further research on the current situation of multimodal discourse. The understanding and research of multimodal discourse is a process of gradual cognition and deepening. In the process of knowledge and research, researchers have gradually realized that although language plays an important role in the process of constructing meaning, resources are one of the most important signs in the field of discourse, however, it is just one of many symbols resources, single mode state study of language with visual, auditory, media studies, the combination of the social, cognitive, cultural, media, study of the philosophy in various fields such as multiple modal properties and characteristics of discourse.

Only by paying attention to the internal rules and synergistic effects of different modes can we understand and reveal the internal mechanism and rules of the occurrence and development of multimodal discourse. At present, in the social semiotics, interaction of social linguistics and cognitive linguistics research to the depth at the same time, the multimodal discourse research field and field of vision is broader, more open, the research content of multimodal discourse properties from the focus on the in-depth study of the various modal, from single mode study to the mix of modal, and the study of the relationship between modal; The research objects range from paper media to TV and network media, from the analysis of finished products to the discussion of interactive discourse process. The research methods also range from empirical description to rational and critical analysis, and from multidisciplinary concern to interdisciplinary integration. At the same time, research in the fields of multimodal language teaching and the cultivation of multivariate literacy has also attracted attention and been integrated into the cultivation of critical reading ability, which is urgently needed in modern society. Therefore, the results will not only for modern technology in the environment of multimedia discourse understanding, appreciation and production, application domains such as multiple modal discourse teaching to provide the theory and practice support, also is more advantageous to us a deeper understanding, to reveal the internal mechanism of discourse birth, development and rules.

Overview of Chinese Food Culture: China as the one of the four ancient civilizations has an ancient reputation of 5,000 years. Its food culture is great and profound with a long

history. Diet occupies a very important position in people's material life, because it can meet the most basic needs of human survival, and life is that condition that meeting some needs in order to carry out all human activities.

Taste Satisfaction in a Bite of China: Like it or not life constantly urges us to take the next step. People travel and migrate to new places as they travel, they fire up the stove and bring with them to their new abode the flavors from home. From migration to the logistics of food, from the evolution of culinary techniques to the many paths done which the rapid pace of change is the one thing that doesn't change. Moocher Tibet, the warm moist monsoon is fanning plant growth. This is the protagonist Dewey's busiest season. Moochers mountain tower 7000 meters over its valleys, it's a country rich in Alpine plants. About 80% of Tibet's forests are found in new church. Dewey is searching for a beehive that he discovered a few days earlier. He has to get to the top of the tree. Dewey's father was looking him climbing the tree. After few hours, Dewey finally got the honey and they just ate the honeycomb immediately under the tree. The locals regard honey as a precious nutritious food worth taking risks for. Sweets of any kind or a rare commodity in this isolated forest. Honey is the best gift Dewey can give his family. Something sweet is the simplest and most original kind of delicacy. 80% of honey is fructose and glucose, unlike refined cane sugar honey can be readily absorbed by the body in its undissolved form. Honey is irreplaceable in Chinese cuisine both in cooking and in making desserts. For young Tibetans honey is a 10-story climb away elsewhere the search for honey can be a journey of a thousand miles. We can see how important that honey mean to them.

Visual Enjoyment in a Bite of China: Diet in China follow the history of the progress of the society also evolving progress, not only exquisite cooking techniques, and especially pay attention to the aesthetic feeling of dishes. This visual satisfaction, is China's unique diet activities in the form and content of perfect and unified, it brings people a taste, aesthetic pleasure and spirit to enjoy. For the Chinese, the habit of having breakfast developed during the Han Dynasty some 2000 years ago. Since then most Chinese have eaten three meals a day. While breakfast has become an almost universal custom around the world, in China it has sparked a variety of lifestyles and philosophies. Not all breakfast aimed to be quick and easy, in Guangzhou it's the experience that people save us. 7 a.m. customers are queuing up in front of a restaurant in the old part of town. Dim sum chefs have already been busy for three hours. The chefs make each dim sum item exquisitely and bring it to life.

Morning tea in Guangzhou is rich and lavish. The tea is just an excuse for other more interesting such as dim sum and congee. When the doors open regulars rush for their favorite seats, the popularity of morning tea in Guangzhou is linked to its booming trade. There is a famous dim sum that I want to introduce, called shrimp dumping. Shrimp dumplings, transparent and exquisite, smooth taste. It's the traditional beauty of Guangdong teahouse, restaurant. Guangdong people drink tea, will never dispense with a steamed shrimp dumplings. Excellent shrimp dumplings, skin white as ice, as thin as paper, translucent, peep of meat, taste smooth clear fresh and tasty. It is a perfect melding of sweet prawn filling and clear elastic dough. Most of the snacks are endowed with elegant appearance, this is probably why people are willing to spend a lot of time one of the reasons on the drink morning tea.

Emotional Call: Home is where life begins. Home is always our ultimate destination. Food brings family members together as they work in the kitchen it is a source of comfort and encouragement. Seemingly ordinary kitchenware used day-in day-out reflects the Chinese ethos and Chinese ethics. People grow, love, part and reunite. The taste of home has all the flavors of life itself. The protagonist that I want to take as an example is a 16 years-old student, her name is ShenZiyu. Five years ago, she moved from Henan province to further study in Shanghai. They live in a tiny rented flat 15 meters square not far from the school, and both the kitchen and the bathroom are shared with other tenants. It's their home in Shanghai. After she was accepted into the conservatory, her mother gave up her job to be with her. They reviled her father to provide for them. Chinese families regularly send their children far from home to pursue educational opportunities. Ziyu's mother travels to another market to buy her daughter fresh food.

Although frugal to herself she makes sure that Ziyu eats fresh healthy food because her mother wants to makes sure she eats well and gets the energy she needs. Ziyu likes eating braised pork belly. This dish requires no sophisticated cooking techniques only patience. Every housewife has her own favorite way of cooking braised pork belly, but far more important than her technique is the love she brings to her task. A mother instinctively implants flavors in her child's memory, for the child the flavors become a kind of mother tongue, the memory of the familiar flavors becomes a compass forever pointing to home.

Multimodal Discourse Analysis of Food Culture in A Bite of China: Documentary is a kind of multimodal discourse that USES a variety of symbolic resources such as language, picture, music and color to construct meaning and convey information. *A bite of China* is a typical multimodal discourse in which the construction of homesickness depends on the synergy of various modes.

Visual Mode: The biggest characteristic of documentary is "speaking with the lens", while the picture is the most basic visual element in documentary. *A bite of China* focuses on the hometown of every Chinese on the tip of his or her tongue. It not only shows the beautiful natural scenery of various parts of the motherland, but also introduces the dietary characteristics and social customs of many ethnic groups. For example, the grassland in northern Inner Mongolia, the coastal fishing grounds in Hainan, the snowy mountains in the west, the black soil in the northeast, etc., the audience can see the familiar hometown style and style from these introductions, so as to find the emotional belonging. The director said that he wanted to reflect various aspects of Chinese culture through food and Chinese people's emotions. The surficial layer is about "roadside stand", and the deep layer is about homesickness, or more preciously to explore the continuously changing China so as to in a broad sense revoke Chinese homesickness. For example: perennial wandering outside the beekeeper Tan in the temporary tent can eat his wife's "Leshan bean curd jelly rice"; a couple of fishermen in Zhejiang province, loved their daughter very much. To satisfy their daughter's appetite, the father learned the special skills of fishing and tide watching. The old couple of Shanxi is busy on hearth making the homely meal that makes one's mouth water to greet the wheat that comes from afar; Overseas Chinese that live abroad for a long time returned a country to be welcomed warmly by folks, tasted those who make a person's heart linger on one's dreams to entwine "ancient early flavor" turnip meal. Wandering in the

outside, in a hurry wanderer will always be some kind of taste. The taste of home, the pace of leaving home and homesick mood let a person see this film after the heart surging up inexplicable bursts of acid. Anything that touches people's hearts is automatically recognized, especially when it comes to food. With an intuition and constant exploration, the ancestors use the resources around them to further develop the functions of food, not only to maintain survival, but also to maintain and promote health. The imagination of the Chinese people of all ethnic groups in the production of food is unparalleled by other nations in the world. Through careful processing and transformation of ingredients, the flavor and nutritional value of the ingredients have been greatly improved. In the farming civilization, the meat material is very expensive, and in order to obtain the protein necessary for human growth, soybean has become the most important and cheapest supplement. In order to improve the taste and absorption of soybeans, the Chinese invented tofu. The advantage of tofu as a food is that under the condition of agricultural civilization, due to the relative shortage of meat food, tofu can replace some of its functions, so that humans can obtain the necessary protein support. In the farming era, the production of tofu can be made without the restrictions of the region and the season, and can be made in the off-season, which is not suitable for vegetable production, so that the variety of dishes can be adjusted. The director used the lens to record the process of food change, capturing every picture from the visual point of view. Under multimodal discourse, Changes in visual effects can clearly explain the meaning of color, size, shooting angle, etc.

Taste Mode: In Chinese culture, taste is not only the taste of the tongue and the nose, but also refers to the complex emotions experienced by the human heart. There is a Chinese saying that no sweet without sweat. It is believed that only by working hard without fearing hardship can one achieve happiness. Several parallel stories not only express the deep respect for the working people, but also profoundly show the Chinese people's understanding of "suffering". For example, in order to collect rare mushroom, Zhuoma and her mother worked hard every day, but their income was not optimistic. As a professional lotus root workers, Mao and Sheng to engage in more than half a year of heavy physical labor every year, but they are "lotus root cheap heart to cold", because they shoulder the responsibility of supporting the family; The most impressive is Huang who sells yellow steamed buns. He not only needs to make yellow steamed buns with stars and stars, but also needs to go to distant counties to sell them. Such high-intensity labor is really not easy for two people over 50 years old. When watching the scene of Huang and his wife working hard, the audience deeply realized the hard work of ordinary people in making food, but they could not see Huang and his wife complaining about the hardships of life, instead, they showed their happiness and satisfaction after hard work. Seasoning is a very important part of Chinese food culture. Whether it is a professional celebrity chef or a housewife of the family, they will fully exert their wisdom and feelings in the process of cooking, and reconcile the savory, sweet and salty, sweet and sour, hot and sour. There are countless foods such as spicy, spicy, bitter and fresh, showing different tastes and qualities. The documentary's unmistakable taste tells a true story. Acid is a unique quality in Chinese cuisine. Vinegar is a liquid seasoning commonly used by Chinese chefs in cooking. It is an ancient brewing condiment. Sugar is a nutrient necessary for the human body. After being absorbed by the body, it is converted into

carbohydrates for human energy. Its taste is sweet and is loved by humans. In the southern part of China, pepper is a very important condiment, especially in the Sichuan Basin. It is the taste of the mountain, the taste of the sea, the taste of the wind, the taste of time, and the taste of memory. *A bite of China* not only inspired the stubborn taste buds memory, but also deeply touched the hearts of the people. It conveys the peace, warmth, hard work and relationship from people's daily life. It makes people feel the deep love for their mother and the affection attachment to their hometown. People deeply attach to the life of their homeland. The image is the food and taste. People choose, buy and discuss food in order to keep life real and vibrant. They always want to share what they want to do today with each other. It seems that these are all life. In today's China, the diet is flowing due to the fact that economic development, social change and large population movements. You can find every local cuisine that you want to eat, whatever it is from your hometown or other special food from different province in China. Despite this, nothing can replace the emotion, nostalgia and atmosphere behind the food. The end of the documentary said that whether people put their back into farming or eating, they will never forget to look up and see the sky. When I look at the natural and true smiles of the lovely people in the documentary, I really feel the greatness and wisdom of Chinese people. Suffering is a kind of tempering and harvest is a joy, a gift of nature.

Auditory Mode: *A bite of China* shows the art of sound incisively and vividly. The sound elements in the documentary mainly include the simultaneous sound of the characters, natural sound, effect sound, commentary and music. The reasonable use of simultaneous sound can enrich the picture information, enhance the sense of scene and improve the authenticity. The consonant voices of the interviews mostly use local dialects, making people feel natural and simple. On the one hand, it shows the local characteristics; on the other hand, it improves the authenticity of emotions. *A bite of China* uses different background music in combination with the changing story plot. Especially, the unique Chinese-style tune brings the audience an audio-visual experience of being in the audience's presence, which makes the audience feel close to the food. The film also uses a variety of Musical Instruments, such as the pipa and bamboo flute, which are easy to express traditional Chinese culture. In addition, in order to increase the true fullness of the audience's auditory experience, natural sound is retained as a kind of simultaneous sound. For example, the sound of harvesting rice, digging bamboo shoots buried underground, the bubbling sound of steaming hot pot, etc. When these real sounds ring in the ears of the audience, people in cities far away from nature feel more at home and a deep sense of homesickness arises spontaneously. *A bite of China* goes like this: this is China in upheaval, people and food, moving faster than ever. No matter how hasty our steps are, no matter how involuntary the gathering and parting and the joys and sorrows come, there is always a taste, in its own way, three times a day on the tip of the tongue to remind us.

Conclusion

Humans exchange information with the surrounding environment through five channels of perception, and the acquisition of these perceptual channels produces five corresponding communicative modes, namely visual mode, auditory mode, olfactory mode, taste mode and Tactile modality. In the general process of information exchange, people do not only transmit information through a single

modality, but the result of multimodal interaction. The problem faced by multimodal discourse analysis is that most of the scholars engaged in this research are linguists, so there is not much theoretical understanding of other disciplines. On the one hand, the development of multimedia technology makes new discourse appear, on the other hand, the analysis of multimodal discourse also needs multimedia means, just like the documentary *a bite of China*. Multimodal interactive discourse analysis aims to understand and describe the process of discourse interaction, to focus on the process of constructing situations and identities in different ways in the process of communication, to integrate discourse into people's behavioral processes, and to analyze the overall composition of discourse and behavior. On the basis of discussing the Chinese food culture, we will explore the relationship between ordinary people and food through a documentary such as *a Bite of China* with a wide audience and obvious communication effect. To enable the audience to further understand the spiritual thinking of Chinese food culture and trigger the emotional resonance and recognition of China.

The spread of Chinese culture requires this simple, simple but real picture to infect the Chinese, thus achieving cultural identity and uniting national power. The multimodal discourse analysis of such excellent media resources as *a Bite of China* can analyze the cultural connotation, cultural characteristics and cultural identity behind the language, and has a positive impact on stimulating Chinese people's sense of identity and inheritance to traditional culture. This documentary shows the daily diet of China, varied eating habits and unique taste aesthetic in order to touch the hearts of thousands of people with violent passions and cultural identity. *A Bite of China* tells the story of people from different aspects of culture, and the stories are close to the lives of ordinary people. It draws on international production techniques and uses high-quality images to tell people about the culinary philosophy of the people and their love for life. Full of rich humanistic care, local complex and homeland sentiment, let the audience perceive the splendid Chinese culture through the "tipped tongue" and successfully overcome many communication obstacles such as language, social background and values. Presenting Chinese food in the form of video recordings allows the people of the world to recognize the charm of an ancient country like ours from the most authentic taste and touch. Though great efforts have been made, some limitations still exist due to the scant research resources both in quantity and quality, and the limitation of the author's linguistic knowledge. Many researches must have much room to improve. Multimodal discourse is related to different subject, so we also have to notice that the shortage of interdisciplinary experts. However, the tendency of multimodal discourse will be gradually transformed from theoretical to practical and the interdisciplinary cooperation is the inevitable trend of multimodal discourse research.

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