

A Positive Discourse Analysis Based on the Attitude System in Appraisal Theory — Taking Chang'an as an Example

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Abstract

This paper conducts an in-depth analysis of the positive discourse in the film "The Long March of the Tang Dynasty" based on the "Attitude System" within Appraisal Theory. The research reveals that the film successfully constructs a positive discourse attitude through carefully selected linguistic resources. Among them, emotional resources occupy a dominant position in the film, effectively portraying character images and conveying the film's core values through the contrast between positive and negative emotions. Although judgment resources and appreciation resources are relatively scarce in quantity, they still play an indispensable role in the film, contributing to the overall positive effect of the film's discourse. This study not only helps us gain a deeper understanding of the application of Appraisal Theory in discourse analysis, but also provides new perspectives and insights for the positive construction of film discourse.

Keywords

Attitude System; Chang An; Positive Discourse Analysis

1. Introduction

In the flourishing era of film art, the emotional resonance and thematic understanding of audiences are particularly important. The language use, expression methods, and cultural symbols in film dialogues collectively construct and convey specific emotions and themes, driving plot development and deepening thematic connotations[1]. Their expressive methods often carry rich emotional attitudes and values[2]. Appraisal Theory, as an important branch of linguistics, provides a methodological tool for analyzing and interpreting emotional attitudes in texts. Among its components, the "Attitude System" serves as the core of Appraisal Theory, focusing on the emotional attitudes, value judgments, and aesthetic appreciation expressed in texts. This offers strong theoretical support for an in-depth exploration of positive discourse in film dialogues. Chang An, as a historical work depicting the prosperity of the Tang Dynasty and the legends of its figures, with its

rich content and profound themes, becomes a valuable resource for literary analysis. This paper aims to apply the "Attitude System" of Appraisal Theory to conduct a positive discourse analysis of Chang An, revealing the positive emotions, values, and life philosophies embedded in the work. Through this analysis, we can better understand how the author conveys uplifting messages through carefully constructed texts, inspiring audiences to uphold their beliefs and pursue beauty in life. The use of positive discourse not only enhances the film's appeal but also profoundly reveals the kindness and determination within the characters' hearts, while enriching the research perspectives and methods of film art.

2. Literature Review

2.1. Discourse Analysis

2.1.1 Development of Discourse Analysis

The term "discourse analysis" can be traced back to 1952, when American linguist Z. S. Harris proposed it in his paper titled "Discourse Analysis" published in *Language*. Harris believed that language is not formed in isolated words or sentences but in coherent and logical discourse. Therefore, the act of analyzing discourse in linguistics is called discourse analysis [3].

2.1.2 Critical Discourse Analysis (CDA)

In the 1960s and 1970s, Critical Discourse Analysis (CDA) began to develop on the basis of critiques of mainstream Western linguistics and early sociolinguistics[4]. This theory aims to reveal the power and ideology behind discourse construction, emphasizing the relationship between ideology, power, and discourse, with a focus on phenomena of inequality [5].

The concept of CDA can be traced back to the 1970s and 1980s, when linguists proposed revolutionary theories to challenge traditional linguistics. As an emerging school in the field of linguistics, Critical Discourse Analysis (CDA), alongside post-modernist thought, has made significant progress over the past 40 years. It has been widely applied not only in the UK, Europe, and the United States but also in Chinese academia.

Critical Discourse Analysis (CDA) was first proposed by Fowler et al[6]. In 1979 in the book *Language and Control*. Van Dijk argued that discourse refers not only to spoken language but also to written language, and he proposed that instances of discourse involve specific words, intonation, gestures, meanings, or actions performed by participants[7]. Kress (1993) also explored the connection between news texts and people's cognitive abilities[8]. Hu and Yi (2009) suggested that both Critical Discourse Analysis and Positive Discourse Analysis aim to analyze discourse. The former seeks to uncover negative aspects of society, while the latter focuses on positive aspects. The correlation between Positive Discourse Analysis and Critical Dis-

course Analysis is strong, and it is necessary to clarify the relationship between the two[9].

2.1.3 Positive Discourse Analysis (PDA)

The theory of positive discourse analysis (PDA) was proposed by Martin in response to the shortcomings of critical discourse analysis (CDA)[10]. The deficiency of CDA lies in its excessive emphasis on critiquing and satirizing social inequalities, which, to some extent, hinders societal progress. With the development of critical discourse analysis, an increasing number of scholars have recognized its limitations. Caldas-Coulthard and Coulthard (1994) expressed dissatisfaction with the state of CDA[11]; Kress (2000) also criticized CDA, arguing that it merely critiques social organizations, behaviors, and related individuals without proposing solutions for improvement; Luke (2002) advocated for the constructive use of power within the context of economic globalization. These scholars collectively called for the establishment of a new approach to discourse analysis[12].

In light of the shortcomings of CDA, positive discourse analysis emerged as a counterpoint. In 1999, Martin introduced the concept of "positive discourse analysis" (PDA) in his article "Positive Discourse Analysis: Solidarity and Change," arguing that discourse analysis should not be limited to examining "bad news" about negative phenomena but should also encompass "good news" about positive developments[13]. Kress (2000) emphasized the need to move beyond the purely critical approach of CDA and instead engage in conscious discourse analysis to envision a better future. Felicitas Macgilchrist, in "Positive Discourse Analysis: Contesting Dominant Discourses by Reframing the Issues," noted that PDA emerged as a new direction in discourse analysis following CDA and proposed corresponding strategies[14]. PDA was introduced to the Chinese academic field in 2006. Exploring the relationship between PDA and CDA, Zhu Yongsheng (2006) critiqued CDA from both motivational and methodological perspectives. Furthermore, he explicitly stated that positive discourse analysis is multimodal, multi-discursive, and multifunctional[15].

2.1.4 Positive Discourse Analysis and Critical Discourse Analysis

Critical Discourse Analysis primarily focuses on discourse types that express negative emotions such as criticism, blame, and complaints, whereas Positive Discourse Analysis emphasizes discourse types that convey positive emotions like praise, commendation, and support[16]. The key distinction lies in their underlying objectives: the former advocates mobilizing people to challenge and deconstruct existing social systems, ultimately aiming for a redistribution of power, while the latter promotes resolving conflicts through reconciliation and peaceful means. Hu Zhuanglin argues that Martin's foundational idea in developing Positive Discourse Analysis was not to replace Critical Discourse Analysis but to highlight their com-

plementary nature[17].

Both Positive Discourse Analysis and Critical Discourse Analysis play significant roles in the field of linguistics, yet they differ markedly in their focus, research methods, subjects, and values. Positive Discourse Analysis places greater emphasis on the expression and impact of positive emotions, while Critical Discourse Analysis delves into the ideologies and power relations underlying critical discourse. These two approaches complement each other, collectively providing a comprehensive perspective on discourse studies in linguistics.

Through Positive Discourse Analysis, we gain a deeper understanding of how positive emotions influence individuals and society, whereas Critical Discourse Analysis helps uncover issues of social inequality and power abuse[18], offering theoretical support for improving social conditions[19]. Researchers often employ Appraisal Theory as the analytical framework for Positive Discourse Analysis (PDA)[20]. When applying Positive Discourse Analysis, scholars utilize Appraisal Theory to examine lexical resources in texts or discourse, particularly those expressing positive emotions and attitudes. This approach enables researchers to identify positive elements in discourse, such as people's aspirations for a better life and ideals for building a harmonious society.

2.2 The Developmental Trajectory of Positive Discourse Analysis

In the evolution of Positive Discourse Analysis (PDA), Huang Huijian et al. (2007) noted that PDA remains in its nascent stages[21]. As a novel perspective in discourse analysis, PDA is grounded in Appraisal Theory, addressing the limitation of Critical Discourse Analysis (CDA) in solely exposing discursive inequalities. Many linguists have recognized this issue, often integrating PDA with other theoretical frameworks. Among these, Appraisal Theory has been widely adopted to compensate for the shortcomings of PDA.

Appraisal Theory was proposed by Dr. Martin, a renowned linguist at the University of Sydney. Originating from Halliday's Systemic Functional Grammar, Martin and fellow researchers expanded upon grammatical analysis to develop a more systematic approach, elevating the study from mere grammatical structures to discourse-level analysis, thereby establishing a comprehensive theoretical framework for language evaluation[22].

Researchers have employed Appraisal Theory to advance studies in PDA. Scholars began integrating Appraisal Theory with PDA to explore expressions of positive elements and attitudes in texts. Through qualitative and quantitative methodologies, they analyzed diverse textual genres, including news articles, advertisements, and political speeches. Qian Jianwei (2016) systematically examined China-related tourist reports in The New York Times, concluding that while some coverage was critical, certain narratives also exhibited positive constructions[23]. Zhang Hui conducted an in-depth analysis of attitudinal resources in climate change discourse across Chinese

and American news, aiming to elucidate the ecological philosophies and value orientations reflected in these resources[24]. In recent years, scholarly investigations into Appraisal Theory and PDA have deepened, spanning increasingly diverse domains. Researchers have turned their attention to expressions of positivity and affirmative stances in social media, online discourse, and cross-cultural communication.

2.3 Positive Discourse Analysis on Film Studies

In the field of film studies, appraisal theory serves as a powerful analytical tool, offering a unique perspective for understanding film discourse. Within film discourse analysis, appraisal theory has been widely applied to explore emotional expression in films, audience-film interactions, and the socio-cultural significance of cinema. Zhou Yang analyzed textual corpora from films and the portrayal of unsung heroes in cinematic narratives. Through positive discourse analysis of films, it becomes evident that the three subsystems of attitude resources interact dynamically, and the use of positive vocabulary enables audiences to more profoundly experience the affirmative attitudes and emotions conveyed by film discourse[25]. Wu Ni and Liu Junhong, in their analysis of the film "Chinese Doctors," observed the extensive use of positive attitude resources to actively interpret the anti-pandemic spirit embodied by characters such as doctors and patients, while negative attitude resources were employed relatively sparingly[26]. Wu Qinghong integrated appraisal theory with visual grammar to examine the applicability of multimodal positive discourse analysis tools in film studies, specifically investigating the construction of female imagery in cinematic works[27].

3. Theoretical Framework of Appraisal Theory

In the 1990s, Martin proposed the Appraisal Theory, also known as the Appraisal System. Originating in the 1990s, this theory was initiated and developed by scholars such as Martin and White. Initially emerging as a branch of Systemic Functional Linguistics, it aimed to analyze attitudes, emotions, and values in discourse[28]. With further research, Appraisal Theory gradually expanded into multiple disciplines, including linguistics, education, and sociology, becoming an important tool for interdisciplinary studies.

International scholars have achieved substantial progress in constructing the framework of Appraisal Theory. For instance, Martin and White (2003) divided the Appraisal System into three subsystems, providing a theoretical foundation for subsequent research. The Appraisal System comprises three major subsystems: the Attitude System, the Engagement System, and the Graduation System. Among these, the Attitude System is the core of Appraisal Theory and is further subdivided into three subsystems: the Judgment System, the Affect System, and the Appreciation System. The Judgment and Appreciation Systems are derived from the Affect System.

Attitude refers to the language user's stance toward the described object (things, events, or people), while affect, judgment, and appreciation represent the language user's emotional responses, evaluations, and aesthetic assessments of the described object. Martin defines Appraisal Theory as follows: "Appraisal is concerned with evaluation—the kinds of attitudes negotiated in discourse, the strength of emotions involved, and the various ways of aligning readers through values." From the perspective of attitude resources, this framework effectively reveals the emotions, judgments, and appreciations embedded in textual data, thereby highlighting the central argument of the discourse and fostering audience understanding and resonance[29].

4. A Positive Discourse Analysis of the Film "Chang An"

The film "Chang An" is a historical animated feature produced by Light Chaser Animation and directed by Xie Junwei and Zou Jing. Released in mainland China on July 8, 2023, the film is set against the backdrop of the prosperous Tang Dynasty. Through the protagonist's perspective, it portrays the chaotic situation in Chang'an in the years following the An Lushan Rebellion while vividly recounting the protagonist's past experiences with the poet Li Bai. By adopting Gao Shi's viewpoint, the film showcases the charisma of historical figures like Li Bai and simultaneously reflects the cultural prosperity and historical transformations of the Tang Dynasty's golden age.

The significance of "Chang An" as a positive discourse analysis lies in its conveyance of affirmative emotional attitudes and values through character and plot development, historical and cultural representation, and emotional engagement with the audience. Such positive discourse analysis not only enhances viewers' understanding and appreciation of the film but also fosters a constructive cultural and social atmosphere. Additionally, as an animated film, its unique artistic form and narrative techniques offer fresh perspectives and approaches for positive discourse analysis. Conducting a discourse analysis of "Chang An" from the perspective of appraisal theory allows for a deeper exploration of the film's themes, emotions, and characterizations. It also facilitates artistic evaluation, thereby promoting diversity and further development in film criticism.

4.1 Research on the Attitude System in the Film "Chang An"

This paper explores how positive attitudes and meanings are conveyed through discourse in the film "Chang An" from the perspective of the evaluative system's attitude resources. By analyzing the lexical, clausal, and contextual levels of selected discourse texts, this study demonstrates the distinct images and attitudes among the characters. Attitude refers to the judgments and appreciations made about human behavior, texts/processes, and phenomena after being psychologically influenced[30].

4.1.1 Affective Resources

Affective resources refer to emotion-related vocabulary and expressions in discourse, which directly reflect the speaker's emotional attitude toward a certain subject or phenomenon. These attitudes may be positive, negative, or neutral, but they all embody the speaker's emotional state and serve as resources for conveying emotions, feelings, or relational distance in discourse. They can be categorized into two aspects: positive and negative. The positive aspect represents uplifting emotional responses, such as joy, pride, and satisfaction; the negative aspect represents adverse emotional reactions, such as anxiety, sorrow, and self-blame. For example:

1. "The great roc never spread its wings before perishing in a foreign land. Alas, alas! Brother Wu, alas, alas!"
2. "What a chivalrous hero! Many thanks for your rescue. I wrongly accused you earlier—I apologize to you."
3. "One day, the great roc rises with the wind, soaring ninety thousand miles into the sky."
4. "Eunuch Chen, I couldn't greet you from afar—my apologies for the discourtesy."
5. "Father, I seek redemption"; "The Gao family spear technique now has an heir!"

In Example 1, Li Bai expresses his emotions regarding Brother Wu's untimely death. While the surface tone conveys regret and sorrow, we can still attempt to identify a positive perspective. First, "perishing in a foreign land" implies the fragility and brevity of life, yet it also reminds us to cherish every moment. Moreover, "the great roc never spread its wings" symbolizes unfulfilled dreams or potential, suggesting that even if certain aspirations remain unrealized in the present, they may still be achieved in the future.

Example 2 consists of Li Bai's words to Gao Shi. It first expresses gratitude toward the chivalrous hero (Gao Shi) for his rescue. "Many thanks for your rescue" clearly and strongly conveys this gratitude, reflecting the kindness and mutual aid inherent in human nature. "I wrongly accused you earlier—I apologize to you" demonstrates a sincere attitude of admitting fault and a willingness to apologize. The phrase "What a chivalrous hero!" expresses high praise for the hero, affirming not only the act of rescue but also the spirit of chivalry. Through gratitude, admission of fault, apology, and admiration, the entire statement showcases harmony and goodwill in interpersonal relationships.

Example 3 first conveys a sense of lofty ambition, likening oneself to the "great roc," symbolizing a person with grand aspirations and lofty ideals. "One day, the great roc rises with the wind" hints at imminent opportunities or challenges. However, the protagonist does not cower or retreat but instead bravely confronts them, embodying a positive, forward-moving spirit. "Soaring ninety thousand miles into the sky"

expresses the protagonist's determination to ascend continuously and pursue higher goals. The phrase "ninety thousand miles," an exceedingly high number, symbolizes boundless pursuit of success and relentless effort, showcasing elements such as lofty ambition, courage in facing challenges, unwavering determination, a positive outlook on life, and cultural heritage.

Example 4 first displays the speaker's humility. The phrase "I couldn't greet you from afar" indicates that the speaker, due to certain circumstances, was unable to personally welcome the other party from a distance, reflecting respect for the other's status and humility regarding one's own actions. Such humility and respect are positive in interpersonal relationships, fostering a harmonious and friendly atmosphere. The phrase "my apologies for the discourtesy" conveys the speaker's courtesy and sincerity. Even when unable to personally greet the other party, the speaker maintains respect and politeness. Within the attitude system's affective framework, this statement highlights positive elements such as humility, respect, courtesy, sincerity, and an emphasis on etiquette.

Example 5 reflects the speaker's profound introspection regarding past mistakes and expresses a resolve to seek redemption and make amends through action. "The Gao family spear technique now has an heir!" conveys the speaker's expectations and trust in future generations to inherit and carry forward the family tradition. Such expectations and trust are positive, as they can motivate descendants to strive harder for learning and progress.

4.1.2 Judgment Resources

Judgment resources belong to the ethical-semantic domain and represent moral evaluations of others' behaviors [34]. They encompass both positive and negative meanings, namely social esteem and social sanction. Under the appraisal theory, judgment resources in the attitude system refer to the moral evaluations made by language users regarding certain behaviors based on ethical standards. These judgment resources constitute one of the subsystems of the attitude system, known as the Judgment system, which focuses on whether behaviors align with social norms, moral standards, or values. By applying the attitude system within appraisal theory, we can gain deeper insights into the personality traits, behavioral motivations, and moral choices of characters in Chang'an Thirty Thousand Li across different contexts.

6. "His Majesty is decisive in execution; upon ascending the throne, he immediately executed Guard Li and the Chancellor."

7. "He was once my close friend; we bonded through poetry."

8. "My father was accomplished in both literary and martial arts, yet when he passed away in Guangdong, he was merely a minor official."

9. "Thanks to you for saving my horse; otherwise, I wouldn't have caught up with them, and my guilt would have been beyond redemption."

10. "My talent, Li Bai's talent, is worth ten thousand talents and a hundred million years of camaraderie."

Example 6: The phrase "decisive in execution" highlights His Majesty's swift and resolute decision-making. In a political context, decisive leadership is crucial as it enables rulers to respond promptly in critical moments and stabilize situations. The act of "executing Guard Li and the Chancellor immediately upon ascending the throne" demonstrates His Majesty's determination to safeguard national stability. Eliminating figures who may pose threats to the state serves to ensure its security and stability. Collectively, these statements construct a positive image of His Majesty as a leader, enhancing the audience's identification with and support for him.

Example 7: This statement first emphasizes the friendship between the two, using the term "close friend" to directly convey the depth of their bond. This affirmation of friendship reflects positive interpersonal relationships and emotional connections, constituting a favorable value judgment. The phrase "bonded through poetry" further illustrates the uniqueness of their friendship, as they connected and communicated through poetic exchange.

Example 8: The statement "my father was accomplished in both literary and martial arts" expresses high praise for his father's abilities. "Accomplished in both literary and martial arts" signifies that his father possessed not only profound literary and artistic attainments but also exceptional martial and military skills. Such comprehensive talent and cultivation are worthy of respect and admiration. Despite the fact that his father "passed away in Guangdong as merely a minor official," the statement does not convey belittlement or dissatisfaction with his father's status. Instead, it narrates the matter with acceptance and respect. Here, "minor official" may refer to a low-ranking position, but this does not diminish the recognition of his father's talents and virtues. This respectful portrayal of his father's status reflects a positive evaluation of his role.

Example 9: This statement first expresses the speaker's gratitude toward the other party for saving his horse. "Thanks to you" directly indicates the critical importance of the other's assistance, conveying an appreciative and positive attitude. The phrase "saving my horse" allows us to perceive the speaker's acknowledgment and praise for the other's actions. In the statement "my guilt would have been beyond redemption," although the speaker employs hyperbolic language to describe the severe consequences he might have faced, it actually serves to avoid a tone of direct self-blame or introspection. This statement embodies gratitude, recognition and praise, emphasis on outcomes, avoidance of self-reproach, and the reinforcement of collaborative and supportive qualities.

Example 10: This statement first showcases Li Bai's immense confidence in his own talent. By equating his talent with "ten thousand talents," this exaggerated ex-

pression underscores his extreme self-assurance and pride. In the phrase "a hundred million years of camaraderie," Li Bai analogizes the value and enduring nature of friendship to the vast expanse of time, expressing his cherishment and emphasis on camaraderie. Here, Li Bai places equal weight on talent and friendship, demonstrating both confidence in his abilities and appreciation for interpersonal bonds. This balance reflects his holistic and well-rounded outlook on life and values, where he regards both talent and friendship as indispensable aspects of existence. Overall, this statement reveals Li Bai's positive, optimistic, and self-assured attitude toward life.

4.1.3 Appreciation Resources

Under the framework of appraisal theory, the appreciation resources within the attitude system primarily refer to evaluations of texts/processes and phenomena. These belong to the aesthetic domain and focus on assessing the value of certain phenomena [35]. Appreciation resources are inherently subjective, as aesthetic judgments often vary among individuals due to factors such as cultural background and personal aesthetic experiences. At the same time, they also possess objectivity, as certain aesthetic standards or norms are universally recognized—such as whether a composition is harmonious or whether music is moving. In Chang An, positive appreciations dominate.

11. "My grandfather served as the Protector-General of the Pacified East during Emperor Gaozong's reign, defeating the Turks and Goguryeo. Upon his passing, he was honored with a place in the Qianling Mausoleum and posthumously awarded the titles of General of the Left Martial Guard and Prince of Bohai."

12. "At that time, it was the glorious Kaiyuan era of our Great Tang. I was determined to march straight to Chang'an, knock on the Son of Heaven's gate, and uphold the illustrious reputation of my Gao family."

13. "Brother Gao, that spear technique you just used to slay the bandits was truly like a dragon soaring into the heavens!"

14. "Brother Gao, in such a glorious era as this, we ought to become rocs."

Example 11 mentions the grandfather's service as Protector-General of the Pacified East during Emperor Gaozong's reign and his victories over the Turks and Goguryeo. This highlights the grandfather's bravery and military prowess, representing high praise for his achievements. The description of "being honored with a place in the Qianling Mausoleum and posthumously awarded the titles of General of the Left Martial Guard and Prince of Bohai" conveys profound recognition of his honor and status. Inclusion in the Qianling Mausoleum is an exceptional honor, while the conferred titles acknowledge his lifelong contributions. This passage, through its depiction of the grandfather's accomplishments and honors, showcases the family's glory and legacy. Such a legacy serves to inspire descend-

ants to strive further and make greater contributions to both family and nation. Example 12 begins with the statement, "At that time, it was the glorious Kaiyuan era of our Great Tang," which clearly expresses admiration and reverence for the Kaiyuan era. The Kaiyuan era was a golden age of the Tang dynasty, marked by economic prosperity, cultural flourishing, and national strength. Such a description reflects the speaker's high regard and pride for that period. The phrase "uphold the illustrious reputation of my Gao family" demonstrates the speaker's deep sense of responsibility and value placed on family honor. The Gao family, as a prestigious clan, wielded considerable influence in society at the time. Gao Shi aspired to realize his own worth in this magnificent era of the Kaiyuan period and contribute to both his family and the nation.

Example 13 directly conveys high praise for "Brother Gao's" spear technique. The vivid metaphor "truly like a dragon soaring into the heavens" vividly portrays the technique's power and finesse, endowing it with extraordinary artistic effect and visual impact. The act of "slaying the bandits" itself embodies bravery and righteousness, while the metaphor "a dragon soaring into the heavens" not only captures the technique's might but also its grace and fluidity. This transformation of violent action into aesthetic appreciation reflects a pursuit of beauty in movement. Such admiration extends beyond mere technical skill, embodying an aspiration for the fusion of strength and beauty. His praise for heroic deeds, reverence for skill, and pursuit of beauty all reflect his positive outlook on life.

Example 14 first expresses admiration for the current era. Describing it as a "glorious era" signifies a time of prosperity, vitality, and abundant opportunities. The phrase "we ought to become rocs" employs a metaphor, likening individuals to the mythical roc. In traditional Chinese culture, the roc symbolizes power, capable of spreading its wings and soaring to great heights. This metaphor reflects the speaker's confidence in personal potential and aspirations for the future, believing that both he and "Brother Gao" possess the capacity to become "rocs." The entire statement conveys an optimistic attitude toward life and a sense of purpose. The speaker believes that in such a flourishing era, everyone should emulate the roc—boldly pursuing their dreams and realizing their worth.

5. Conclusion

Through an in-depth analysis of the appraisal theory's attitude system, this study provides a comprehensive exploration of the construction of positive attitudes in the discourse of the film *Chang An*.

The findings reveal that affective resources are frequently employed in the film, skillfully intertwining positive and negative emotions to create multidimensional and vivid character portrayals, thereby uncovering deeper meanings behind the discourse. This discovery indicates that the discursive power of *Chang An* primarily stems from the precise application of affective resources, whereas the use

of judgment and appreciation resources remains relatively limited. This strategic choice not only aligns with the essence of cinematic art but also aims to achieve optimal viewing effects through discourse construction, fully demonstrating the film's ingenuity in artistic expression.

Given the limited corpus of discourse texts in *Chang An*, this study focuses on analyzing the positive connotations conveyed by the attitude system. Despite the constrained textual volume, the integration of the engagement and graduation systems within appraisal theory still offers ample scope for further research into its positive discourse. To broaden the research perspective, comparative studies on attitude resources could be conducted using discourse corpora from multiple tribute films, thereby enabling a more comprehensive understanding of the application and effects of attitude resources across different works.

By delving into the positive discourse of the film, we not only appreciate its unique artistic charm but also sense its reverence for history, its commitment to cultural heritage, and its vision for the future. Such affirmative discourse not only fosters profound emotional resonance among audiences but also inspires aspirations and pursuits for a better life.

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