

Article

Semiotic Analysis of the Movie Kadaseela Biriyani (2021)

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DOI: <https://doi.org/10.24321/2395.3810.202202>

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How to cite this article:

Sugandan K. Semiotic Analysis of the Movie Kadaseela Biriyani (2021). *J Adv Res Jrnl Mass Comm* 2022; 9(3): 6-10.

Date of Submission: 2022-10-10

Date of Acceptance: 2022-11-20

A B S T R A C T

This work is a semiotic analysis of the 2021 film Kadaseela Biriyani using Saussure's binomial theory. The ultimate goal of the blackcomedy genre is to instill the ultimate feeling of deep terror in the viewer. This study focuses on mise-en-scenes, composition, lighting, costumes, props, and all other objects in the frame so they can be meaningful to the audience. Build visualizations with layers of fleeting metaphors in the scene. No matter how deep the verbal information is, the characters, plots, symbols, and all visual presentations within the frame play an important role and enhance the narrative. This study uses qualitative analysis techniques. Research is done by analyzing signifiers, and signifiers are interpreted using staging elements. The conclusion shows the new camera angles introduced to express the character's emotions in the situation. Similar colors were used for both positive and negative aspects.

Keywords: Binomial Theory, Metaphors, Signifiers, Signifiers

Introduction

Cinema, also known as film, film, feature film, video, image, or photogame, is a work of art that simulates an experience and uses moving images to convey an idea, story, perception, emotion, beauty, or atmosphere. These images are usually accompanied by sound, but rarely by other sensory stimuli. The word cinema, short for cinematography, is often used to refer to filmmaking, the film industry, the resulting art form. Cinema is the most complex and powerful form of contemporary art. Feature films as mass media have come a long way since their inception in 1906. Films of the 1930s generally had escapist themes, resulting in films that speculate enthusiastically about the conditions of the Great Depression. This study revolves around the movie kadaseela biriyan. Kadaseela Biriyan is a 2021 Indian Tamil Black comedy movie directed and co-written by Nishanth Kalidindi in his debut. Nishanth

Kalidindi's directorial debut was filmed in 2016 and finished in 2018, but will hit theaters on November 19, 2021, more than three years later. The film starred Vasant Selvam, Dinesh Mani and Vijay Ram and received positive reviews. The film is set in Kottayam, Kerala and features Malayalam dialogue. Three brothers invade Gum Village to avenge their father's death.

Review of Literature

Although many studies have focused on the semiotic interpretation of film as part of film analysis, few have analyzed the role of mise-en-scène in effective storytelling. This research paper analyzes the 2021 film kadaseela biriyan. A mise-en-scène is the design and placement of groups of actors and objects within a scene. It contains many symbols and symbols that add value to the story, even if the public is more concerned with the aesthetic aspects of this account. This is how mise-en-scène becomes

an effective means of communication. Researchers also prefer to discuss some basic concepts and articles in peer-reviewed journals related to the topic to study this research.

Inside Story: An Art-Based Exploration of the Creative Process of Storytellers as Leaders” (2007) is one of humanity’s oldest artistic traditions and a proven educational strategy for storytelling. Social change is driven by stories. Although little empirical research has been documented on how storytellers create and tell stories, storytelling is viewed as a communication tool used to effectively communicate leadership visions and ideas. can do. , is implicitly recognized in various social science disciplines. This heuristic study uses qualitative, art-based methods to examine and describe the real-world experiences of storytellers creating and executing stories on issues of peace, justice, social change. Viewing cashiers as leaders, Change outlines a set of artistic leadership skills for his agents. As a professional storyteller, I have created narrative works that phenomenologically explore the nature and nature of the storyteller’s creative process. Christine Angelica, (2021) Amrin Salagi University, Negeri Medan.

A semiotic analysis of the film Parasite. Writers tend to discover character realizations and the purposes of characters used in them by following research. The author also applied Charles Peirce’s sign, symbol, index approach to analyze film semiotics. The authors used a qualitative approach to determine the results. The emblems, symbols, indexes included in the film are categorized by scene by the author. As a result of this research, we found that there are 33 symbolic indicators for this movie. Comparison with film parasite icon (10), index (17) and symbol (6). The characters used in the film Parasite were intended to be visually recognizable, show cause and effect, convey both figurative and non-figurative depictions. can test the usefulness of a scene for visual storytelling.

Research Methodology

Kadaseelra Biryani is an black comedy movie directed by Nishant Kalidindi . The film contains many concepts such as imperialism, corporate greed, ecology, the conflict between brothers . These concepts are not directly part of the main narrative, but are indirectly conveyed by the filmmakers in the way they structure these concepts. The concept of placing with mise-en-scène. A mise-en-scène is a staging done in front of the camera where major aspects of the set, such as his design, lighting, composition, props, actor blocking, costumes, are associated with the film. Many

have established connections in covert ways based on the above concept. The mise-en-scène plays a big role in effective storytelling. Therefore, the aim of this study is to identify signifiers through staging analysis and to interpret them to obtain underlying meanings.

Qualitative research techniques are designed to help target users understand how they behave and think about a particular topic. The results of qualitative research are more meaningful and it is easier to draw conclusions from the data collected. Images are used in this research study. Researchers use images to analyze context and form hypotheses. In this research work, qualitative methods are used to collect and analyze aggregate data (images) from all frames of kadaseela biryani. Signifiers within the shot are identified by analyzing individual frames through the components of the mise-en-scène in a descriptive manner. These are interpreted to emphasize the underlying meanings and concepts that contribute to the film’s narrative.

Objectives

1. To identify the Signifiers in the mise-en-scène of every scene in the Kadaseela Biryani movie.
2. To analyze the signifier to interpret the signified in the movie.

Theoretical Framework

Kadaseela biryani movie is taken into consideration for this research for semiotic analysis. Qualitative methods are used for semiotic analysis. Analysis is to be done by Ferdinand de Saussure’s Dyadic model.

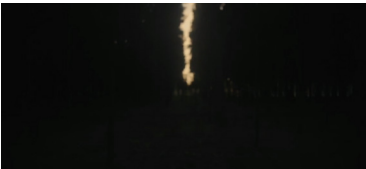
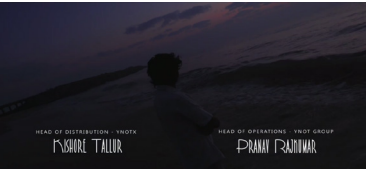
Data Analysis and Interpretation

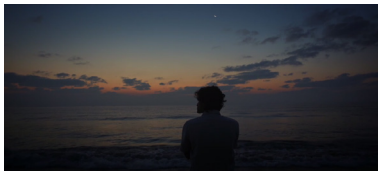
Every movie has frames with hidden meanings. A filmmaker cannot verbally convey every aspect of a film. They therefore use colors, symbols, icons, props, other indirect references.

Finding

Researchers discovered some new insights by using elements of the mise-en- scène from each scene and different shots. Each element helps convey hidden details of the film, while common colors are used as both positive and negative aspects. In the story, yellow is used to indicate a happy atmosphere It also depicts fear. Blue is mostly used is the movie to represent peaceful tone of the shy in more frames and The camera angle used is the Dutch angle, which is confusing. Continuous camera shake is used to indicate tension.

Table I

S.No	Shots	Signifier	Signified
1.		In the frame film director shows the fire in the dark shade and in yellow theme. The character is under the camp fire and four characters are mentioned in this frame. The characters are Father and three sons Chikkupandi, Periyapandi, ilapandi.	The frame represent the brightness and the darkness of the family. The brightness of the family is mentioned as the camp fire and the camp fire was low and the darkness of the family mentioned as the dark side in the frame (night mode). In this frame the chair is empty; it mentions the family is missing someone and the chair is in the right side and Chikku is in the left.
2.		In the frame film director shows the fire in the dark shade and in yellow theme. The character is under the camp fire and four characters are mentioned in this frame. The characters are Father and Chikkupandi. In this frame Chikkupandi's father gets more emotional.	The frame represent the brightness and the darkness of the family. The brightness of the family is mentioned as the camp fire and the camp fire was low and the darkness of the family mentioned as the dark side in the frame (night mode).
3.		In this frame there are some trees in the left and right side and it is a forest. The brightness in the frame is an unclosed part of a tree. The rays of sunlight shown in the frame. The trees are in a dark shade. The sun rise in the frame is shown in bright yellowish color. Black and light yellow color is used in the frame.	In this frame director shows the conflict between darkness and the brightness. The brightness breaks the darkness into two parts so the frame tells the darkness of life breaks when the brightness comes in. So the director shows this frame in two colors, the colors are light yellow and black.
4.		In this frame there are Chikku Pandi standing on the beach. Director used blue, yellow in mixed combination to show the emotion. The rays of sunset shown in the frame. The sunset is in a dark shade. The sunset in the frame is shown in blue yellowish color. Director shows Chikkupandi's life style. The Chikkupandi is in the middle of the frame.	When a white ray of sunlight travels through the atmosphere toward the observer, molecules and particles in the air scatter some colors from the ray, resulting in the final color of the ray. Changes in what the viewer sees. Director shows the emotion of the Chikku by the inner emotion's at sunset. Sunset means different things in literature, art and dreams. Overall, if you dream of a sunset, it can symbolize perfection, completeness, mystery, tranquility, beauty, good versus evil.

5.		In this frame the director shows the window and the sunlight. In this frame the director shows the plastic flower pot in the left side of the frame. The right side of the frame is empty and it is too dark.	The director represents the lonely man as a flower pot in this frame. Interpreting the scene in this frame, in this frame, the director shows the conflict between dark and light. Brightness splits darkness in two, so the frame conveys that when light comes in, the darkness in life breaks down. This scene presents Chick Pandey's family situation and life. It mentions the character's lonely part of life in the frame.
6.		In this frame, there are Chikku Pandi standing on the beach. The director uses blue and yellow in a mixed combination to show the emotion. The rays of sunset shown in the frame are in a dark shade. The sunset in the frame is shown in blue-yellowish color. The director shows Chikku Pandi's life style. Chikku Pandi is in the middle of the frame.	When a white ray of sunlight travels through the atmosphere toward the observer, molecules and particles in the air scatter some colors from the ray, resulting in the final color of the ray, which changes in what the viewer sees. The director shows the emotion of Chikku Pandi by the inner emotion's of a sunset. Sunset means different things in literature, art, and dreams. Overall, if you dream of a sunset, it can symbolize perfection, completeness, mystery, tranquility, and beauty.

Conclusion

The purpose of this study is to identify and discuss how the objects present in the frames of the film *Kadaseela biriyani* (2021) contribute, construct meaning, lead to the construction of an ongoing story. The researchers used Saussure's theory of semiotics to analyze and interpret what was mentioned in the elements of the *Mise en scene*. There is a common usage of colors that have different meanings, both positive and negative, such as yellow for good luck or sickness.

Blue, which stands for calm and stability, or sometimes cold and unfriendly feelings, black and white, gray tones are commonly used to indicate mourning, death, fear. Dutch angles are mostly used to show confusion and tension, but at the same time there is a constant camera shake that shows shock and horror. The film is set to the low-light standards used in most horror movies. The stage design was adjusted to show a unique storyline style in urban locations, using mostly trend-driven technology. The researcher identified the Signifiers in the *mise-en-scène* of every scene in the *Kadaseela Biriyani* movie and analyzed the signifier to interpret the signified in the movie.

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