

Article

Visual Interpretation of Director Selva Raghavan's Movie Posters

Ezhilarasan E

Post Graduate Student, Department of Visual Communication, School of Media Studies, Loyola College (Autonomous), Chennai, Tamil Nadu, India.

DOI: <https://doi.org/10.24321/2395.3810.202211>

I N F O

E-mail Id:

ezhilarasan10.yrkd@gmail.com

Orcid Id:

<https://orcid.org/0000-0001-6049-5760>

How to cite this article:

Ezhilarasan E. Visual Interpretation of Director Selva Raghavan's Movie Posters. *J Adv Res Jnl Mass Comm* 2022; 9(4): 20-24.

Date of Submission: 2022-10-05

Date of Acceptance: 2022-11-24

A B S T R A C T

This research is to understand and analyze the movie poster of Dir. Selvaragavan using the Principles of Design. To that, the Research is focused on the analysis of the 12 principles of design which are, Balance, Contrast, Emphasis, Movement, Hierarchy, Pattern, Repetition, Proportion, Rhythm, Variety, Unity and Whitespace. While including these principles of design 36 poster of Selvaragavan's movie is analyzed. In the process, the research found most of the posters have a good contrast of colours which compliment each other and Movement and Hierarchy are usually from the top to bottom in the shape of a pyramid in all of his posters. There is also repetition and a pattern that may make his posters unique. The four types of rhythm regular, random, flowing and progressive rhythm are seen in variance. Though there is variety, there is also unity in all of his posters. This helped me to know how principles of design play vital role in making movie posters.

Keywords: Design, Movie, Poster, Principles, Visual Elements

Introduction

A poster is the most important and first form of print media. A poster is any piece of paper or notices that you stick on walls or boards, vertically, often to advertise something. A movie poster is an initial image revealing some important aspects of the movie. At times it can be the initial image of the movie itself. A movie poster is promotional material for the production of the movie. This poster at times can summarise the entire movie in just one image. A movie poster can contain a few elements like the title of the film, the tagline, the name of the production company along with the names of the director and artists, the studio, a few very important visual elements, etc. Any poster reveals or the presence the main image or the main tagline of which film holds.

Film posters were used during the period of public exhibitions and they were at first used as placards. These

placards had the list of programmes that were going to be shown inside the exhibition halls or movie theatres. Slowly by the 1900s, posters were used to illustrate or feature a film scene or images from scenes of a movie. The first film posters were 27"x41".

Review of Literature

Visual Rhetorics In Movie Posters (Mohammed Shahid - 2019) Movie publicity is a part of any movie promotion.

Movie promotions are usually done for the movie release, song releases, to reveal the title of the film, to reveal the actors of the film, etc. Posters are one of the main ways of promoting a movie today. Posters come in a form of print media. Movie posters are one of the most significant artefacts in movie promotion. The most important design elements of any poster in movies include the images of protagonists, movie scenes, movie titles and credit block. Posters can be studied visually using 3 factors:

Image Site: A poster condenses a value and theme of a movie on a single page or a single static plane. These posters of movies or films feature texts or images giving a first-hand visual experience to the audience.

Visual Images: Any visual image elements in a poster are the main lead's images, symbolic visuals from the film, abstract images or scenes from the movies which are the most important, logos of the studios, production house, movie companies, etc. It also includes colours and design elements along with the textual information and the credit block.

Audience Site: The audience is the site where an image encounters its views or audience. At this site, viewers use their knowledge to make meaning out of the graphical art or the visual elements that are present in specific content. Audiences with a different sociocultural background show different desires and visual preference.

Information Design Principle (Journal Of Visual Literacy - 2019) Information design principles in this literature are of three types:

Functional Principles: The functional principles have a set of rules. The poster should provide structure. On the whole, the poster should provide unity. The poster should be clear enough for the audience. And any poster should emphasize the main important elements in that poster.

Aesthetic Principles: This concept of aesthetic proportion is very subjective. Most of the design elements in a poster should follow the golden ratio which has been regarded as a very important key in architecture, art and in designing. Any designer should follow a set of rules to maintain a correct aesthetic proportion.

Cognitive Principles: One of the foremost and major problems of message design is to gain the attention of the audience at the first sight itself. Any information set or any representation of visual elements must constantly draw attention and hold the interest of the audience for quite some period. The word perception is a collective designation for the process in which people obtain information about the outside world and form a notion in the way of seeing it from then on. Posters need to be designed in a manner facilitates easy mental processing. More realistic images and graphics need to be used. There should be a close connection between texts and visual elements.

Principles of Design Through Photography (Deepak John Mathew, PhD - 2010) Principles of Design Through Photography explores how a certain design principle rhythm, harmony, contrast, balance, symmetry is applied in a composition and how that composition will assist the photographer in effectively communicating their message to the spectator. Every composition seeks to provide a visual representation of a design idea that aids in the

understanding of a photograph. To better understand and use each design idea, it has been separated from the others as much as feasible. Principles of Design Through Photography is an examination of how photographs can be understood and appreciated. It will interest aesthetes, photography students, those who are interested in both design and photography.

Objectives

To analyze Director Selva Raghavan's movie posters in detail using "Principles of Design".

- To analyze the use of elements of design in Dir. Selva Raghavan's movie posters
- To analyze the titles in Dir. Selva Raghavan's movie posters

Methodology

Sample

Sampling is done by collecting movie posters from each of Director Selvaraghavan's movies. 10 movies were taken and 3 to 4 posters from each movie were used to analyse and do the research. On the whole 36 posters were used.

Qualitative Research

Qualitative research is the analysis of visual representation and textual data. It may focus on the visual elements and help to create a detailed description. Since we are analyzing the elements of Dir. Selvaraghavan's movie posters in this research, qualitative research such as analyzing the visual elements using Principles of Design can be considered here.

Theoretical Framework & Conceptual Framework

Principles of Design

The principles of design are the rules a designer must follow to create an effective and attractive composition. The fundamental principles of design are Emphasis, Balance and Alignment, Contrast, Repetition, Proportion, Movement and White Space, etc. These principles of design are the rules which are indispensable that making any design look appealing. Though these principles look simple, they have a lot of individual functions which contribute to the main purpose of selling a design. These principles allow any poster to look appealing aesthetically contributing to every element in some way.

Data Interpretation

Data for this research is a set of 36 posters from 10 of Dir. Selvaraghavan's movies. Data is interpreted using the principles of design. Each of the 12 design principles like balance, contrast, emphasis, etc. These principles may or may not be present in all of the posters. But this interpretation of data will give clarity to analyze the use

of principles of design in making movie posters and to also understand the visual elements that are unique in director Selvaraghavan's posters specifically.

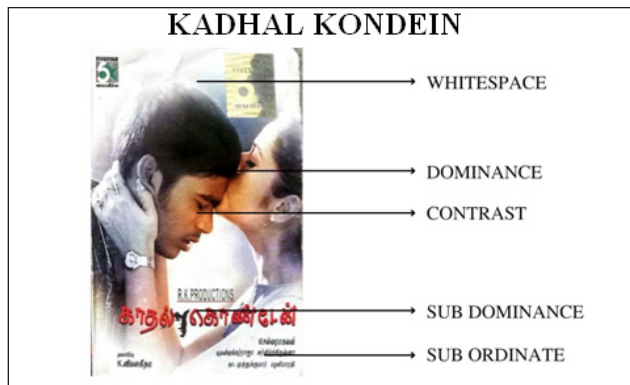


Figure 1

Table 1

Balance	In this poster, symmetrical balance is achieved as the protagonists of the film are on either side.
Contrast	There is a contrast of warm and cold colours in the poster.
Emphasis	The first dominance is the centre of the protagonists, the sub dominance is the title of the movie and the sub ordinates is texts
Movement	Movement of eyes flow from top to bottom
Hierarchy	Hierarchy is followed here in the shape of a pyramid.
Pattern	There is no pattern.
Repetition	Repetition of whitespace makes the poster unique.
Proportion	There is a harmonious and balanced proportion here.
Rhythm	There is a regular rhythm.
Variety	Variety is seen in the contrast and movement.
Unity	Unity on the whole is achieved.
Whitespace	There is white space around the poster.



Figure 2

Table 2

Balance	This poster follows a symmetrical balance because the visual elements are placed evenly.
Contrast	There is a contrast of colours in the poster.
Emphasis	The first dominance is the centre where we see the protagonists, sub dominance is the title of the movie.
Movement	Movement of our eyes from top to bottom.
Hierarchy	Hierarchy is achieved in the shape of a pyramid.
Pattern	Pattern is followed in the placement of visual elements like pillars.
Repetition	Repetition of colours and visual elements like pillars are seen.
Proportion	There is a balanced and harmonious proportion throughout the poster.
Rhythm	We see a regular and progressive rhythm.
Variety	There is a variety in the visual elements.
Unity	Unity is achieved by the use of lighting and colours.
Whitespace	There is whitespace on the top of poster.



Figure 3

Table 3

Balance	In this poster, symmetrical balance is achieved as the protagonist of the film is placed in the centre.
Contrast	There is a contrast of warm and cold colours in the poster.
Emphasis	The first dominance is the centre of the protagonists, the sub dominance is the title of the movie and the sub ordinates is the BG
Movement	Movement of our eyes in this poster is from the top to bottom.
Hierarchy	Hierarchy is seen in the shape of an inverted triangle, giving importance to the Title at first.
Pattern	Pattern is seen in the background where the replications of the lead is shown.
Repetition	Repetition is also seen in the replications of the lead.
Proportion	A harmonious and balanced proportion is seen.
Rhythm	Regular and flowing rhythm is observed as the elements are evenly distributed.
Variety	Variety is seen in the use of colours and visual elements in the BG.
Unity	Unity on the whole is achieved.
Whitespace	There is no white or blank space in this poster.



Figure 4

Table 4

Balance	In this poster, we see an asymmetrical balance because the image is on the left where as the textual elements are on the right.
Contrast	There is a contrast of colours in the poster.
Emphasis	The dominance is the protagonists, the sub dominance is the title of the movie and the sub ordinates is the credit block.
Movement	Movement of our eyes is from the left to right, diagonally.
Hierarchy	Hierarchy is achieved in the shape of a pyramid from top to bottom.
Pattern	Pattern is seen in the different use of colours.
Repetition	Repetition of colours blend well with each other.
Proportion	We see an unbalanced proportion, but still an harmonious proportion is achieved.
Rhythm	There is a random and flowing rhythm in this poster.
Variety	Variety is seen in the use of lighting and colours.
Unity	Unity on the whole is achieved as the colours blend to make it unique.
Whitespace	There is no blank or white space in this poster.

Findings

On the whole, all of director Selva Raghavan's movie posters use principles of design in every poster. Balance and proportion in each poster differ. We can see both harmonious and balanced proportions, both symmetrical and asymmetrical balance. Most of the posters have a good contrast of colours. Movement and Hierarchy are usually from top to bottom or bottom to top in the shape of a pyramid in all of his posters. In terms of Emphasis, the main focal point in all of his posters are the main lead of the film followed either by the other artists or the title of the movie. Only a few posters have repetition and pattern. A mixture of random, flowing and regular rhythms can be seen in his posters. There is both variety and also unity in almost every poster.

Conclusion

These findings allow us to understand that director Selvaraghavan uses his style and ways in design and exhibiting visual elements in his unique way. His posters have a few characteristics like they mostly have contrast in all of the posters. In emphasis, all of his posters give the first dominance to the protagonists or main leads, the sub-dominance is always the title of the film and the subordinates maybe the credit block or other textual information. In terms of the title, all of his posters from each film have the same fonts and colours often.

References

1. Shahid M. Visual Rhetoric in Movie Posters, Indian Institute of Technology Guwahati 2019.
2. Darliati, Masrizal. Analysis of Semiotic Signs in Movie Posters, University of Syiah Kuala 2020.
3. Chunyan L, Li L. Application of Symbols on Movie Posters, Institute of Art and Design, *University of Technology, Qingdao* 2020.
4. Sharma H. Decoding Posters, Mumbai 2020.
5. Faina N. Semiotic Analysis Of Movie Posters.
6. Chapman C. Breaking Down Principles of Design 2019.
7. Pereira J. 12 Principles of Design 2021.
8. Mathew DJ. Principles of Design through photography, Wisdom tree, New Delhi 2010.