



A MULTIMODAL DISCOURSE ANALYSIS OF PAKISTANI FILM POSTERS: A CULTURAL AND NARRATIVE EXPLORATION

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Abstract

Recent developments in computer technology and multimedia have put alternative semiotic resources such image, sound, and action, in a stronger position to challenge language's once-dominant role in mass media and communication today. To provide a thorough explanation of the integrative meaning produced by the interaction of various modalities in discourse, new grammars must be developed. Most of the issue is resolved by the theory of multimodal discourse analysis (MDA), which is conceptually based on systemic-functional linguistics. This work attempts to provide a model for MDA of movie posters in the context of Kress and van Leeuwen's language of visual design. A detailed analysis is conducted using a qualitative and interpretive methodology to support the validity of this model and pinpoint important areas of its implementation. This study aims to bridge a gap in the discourse analysis of movie posters and broaden the application scope of Systemic-Functional Linguistics.

Keywords: Communication, image, discourse, grammars, visual design, Systemic Functional Linguistics, multimedia, semiotic .

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Introduction

With the development of multimedia and the popularization of the internet, meanings are expressed in diverse forms. A film poster is a multimodal discourse that integrates an image, text, colour, composition, and other elements. These elements not only provide aesthetic pleasure to the audience but also efficiently communicate the film's theme. Language is one method of expressing meaning and in many cases, it is insufficient to completely represent a speaker's intentions on its own. Thus multimodal symbols like sounds, images, and actions are essential to enhance and reinforce the speaker's message effectively. This is a well-established consensus that communication extends beyond verbal language. Other forms of expressions such as visuals, gestures, and actions also carry significant social meanings (Kress and Van Leeuwen, 2001). When the text is integrated with other modalities like film, pictures, video images, and sounds, it transforms it into a multimodal text which is the focus of the multimodal discourse analysis (MDA). Discourse analysis from this perspective “ considers how multimodal texts are designed and how semiotic tools like colour, framing, focus, and element positioning contribute to the making of meaning in these texts (Paltridge 2012).

Research problem

Movie posters, which are a blend of various semiotics including text, color, composition and images etc., have been a focus of research on the semiotics of ‘movie posters,’ as a multimodal image, to present complex story and themes. However systematically using Multimodal Discourse Analysis (MDA) frameworks for the analysis of the Pakistani cinema posters is conspicuously missing. Though MDA is frequently used to analyze magazine covers, ads, and other visual media, little research has been done expressly on how Pakistani cinema posters create and communicate their stories and cultural messages. Moreover, the impact of genre and cultural environment on the semantic formulation of these posters is frequently ignored by previous studies. The goal of this study is to close the knowledge gap about the multimodal resources used by Pakistani cinema posters to communicate cultural and narrative themes. It specifically seeks to evaluate the compositional, interactive, and representative meanings of these posters using Kress and van Leeuwen's visual grammar paradigm.

Research Questions

1. How do representative, interactive, and compositional meanings of visual grammar in Pakistani Film posters construct the movie narratives?
2. How do multimodal elements combine to enhance the visual and textual messages of the movie posters?

Research Objectives

1. To investigate how Pakistani cinema posters create and communicate the story and thematic content of the movies they depict by utilizing multimodal resources (text, visual, and spatial components).
2. To determine how well Kress and van Leeuwen's visual grammar framework works for dissecting the multimodal discourse found in Pakistani movie posters. This will help

to improve the use and adaptation of Systemic Functional Linguistics in discourse analysis of visual media more broadly.

Literature Review

Multimodality studies were first conducted in the early 1990s and during the following three decades, this field has seen a great deal of study success. According to Kress & van Leeuwen (2006), Machin (2007), Jewitt (2009), multimodal has taken into account several communication modalities such as the visual mode of images, gaze, posture, colour, topography and composition etc and has claimed that these aspects form and transfer meanings. Studies have not only examined a single mode but also how various modes are integrated into multimodal texts (O'Halloran, 2008) as well as dynamic multimodal discourse in movies and videos (O'Halloran, 2004). Research topics are also growing and encompassing a variety of fields such as magazine covers, movie websites and children's storybooks. The examination of advertisements for magazines, beauty goods, and brochures about cosmetic surgery, among other forms of advertising, has advanced significantly in the field of advertising and promotion. Semiotic modes are frequently used intentionally to create particular effects on audiences, and this is the focus of these investigations. Consequently, multimodal research frequently combines critical discourse analysis and visual analysis to reveal the underlying ideologies and knowledge systems that commercials use to draw in viewers. Tipgomut et al (2020), for example, investigated how twenty Spanish promotional materials for cosmetic surgery exploited the idealized female figure to achieve commercial goals, underscoring the prevailing femininity ideology present in these materials. Research on magazine ads in general and beauty product ads specifically have found similar gender ideologies. Some studies study how visual features transfer meanings through linguistic and visual analysis, while others just focus on semiotic analysis. Hu and Luo (2016), for instance, examined the visual components of a Tmall advertisement for the Double Eleven Shopping Carnival to show how appealing it was to viewers. Many of these studies use Kress and Van Leeuwen's Visual Grammar to evaluate semiotic aspects, despite their different approaches and focal points.

A film poster is an essential promotional tool for a film, playing a significant role in a movie's impact and boosting its sales. It successfully attracts crowds into theaters by captivating their curiosity. In addition to being more than just promotional material, the poster conveys essential details about the movie, summarizing both its main theme and tone. As the phrase "a picture is worth a thousand words" so aptly describes, a poster does a better job of capturing the spirit of a film than words alone. Consequently, even though movie posters are a subset of advertising, they have distinctive qualities like a strong emphasis on the movie's substance and a propensity for using artwork to hint at the plot. Although movie posters are useful for investigating how meaning is created using semiotic resources, little research has been done in this particular field. Based on Kress and van Leeuwen's Visual Grammar, Chen and Gao (2013) created a model for multimodal discourse analysis (MDA) of movie posters. Their approach mostly adhered to the original framework, even with some word renaming and category streamlining. The examination of ten well-known movie posters was used to verify the model's usefulness and functionality. According to Iftikhar, Shahnaz, and Masroor's (2019) research, which employed a qualitative and

interpretive approach and carefully examined the posters with the help of movie screenshots, "various linguistic and visual modalities employed in movie posters converge together to give an apt representation of the theme of the movie".

These previous studies focused on the application of multimodal discourse analysis (MDA) to the analysis of movie posters, but they failed to identify any discernible patterns in the way meanings are constructed in these posters. Furthermore, previous studies have mostly ignored the impact of the movie's genre on the poster's semantic construction, even though movie posters serve to communicate information about the films they depict. This study examines romantic comedy movie posters using the Kress and van Leeuwen (2006) framework to close these gaps by highlighting the similarities and differences in the ways these posters employ multimodal resources to create meaning and promote the movies. The purpose of this study is twofold: (1) to find themes in the semiotic resources used in these posters, and (2) to evaluate the applicability of Kress and van Leeuwen's framework.

An Overview of the discourse analysis of the Film posters

Very little research has been done on the discourse analysis of movie posters till date. It is vital to outline the most significant development in the study of advertising discourse, nevertheless, because movie posters are a form of print advertisement. The last few decades have seen a social context-based study of the language features of advertising discourse. In his introductory work, Cook (2004) highlights how advertising language serves as a social cue. He examines how advertising discourses interact intricately with its surroundings, with its creators, and with its users.

The advertising discourse is comprehensively explained by Huang Guowen (2001), who covers the following topics: the relationship between logic and semantics, the three meta-functions, the characteristics of cohesion and coherence, the situational and cultural context, the narration features, and a comparative analysis of Chinese and English advertisements. By creating lexico grammatical methods for ideational, textual, and interpersonal meaning as well as the generic structure possibilities of advertisement, Cheong Yinyuen (2004) provides a systemic-functional model for meaning-making in print advertisements.

Theoretical framework

Multimodal discourse analysis is influenced by Systemic Functional Linguistics SFL, developed by Halliday. Matthiessen Halliday (2009) identified three metafunctions utilized concurrently in language use: ideational (the content of the text), interpersonal (the relationship between participants) and textual (the organization of the text). Kress and van Leeuwen (2006) proposed Visual Grammar, a framework for analyzing visual pictures, based on Halliday's theory. Visual structures are handled similarly to linguistic structures in this concept. They refer to the same concepts in different ways: compositional rather than textual; interactive rather than interpersonal; and representational rather than ideational. The Equivalence Between the Three Meanings of Linguistic Texts and Visual Texts (Kress & van Leeuwen, 2006)

Linguistic text	Visual text
Ideational	Representational
Interpersonal	Interactive

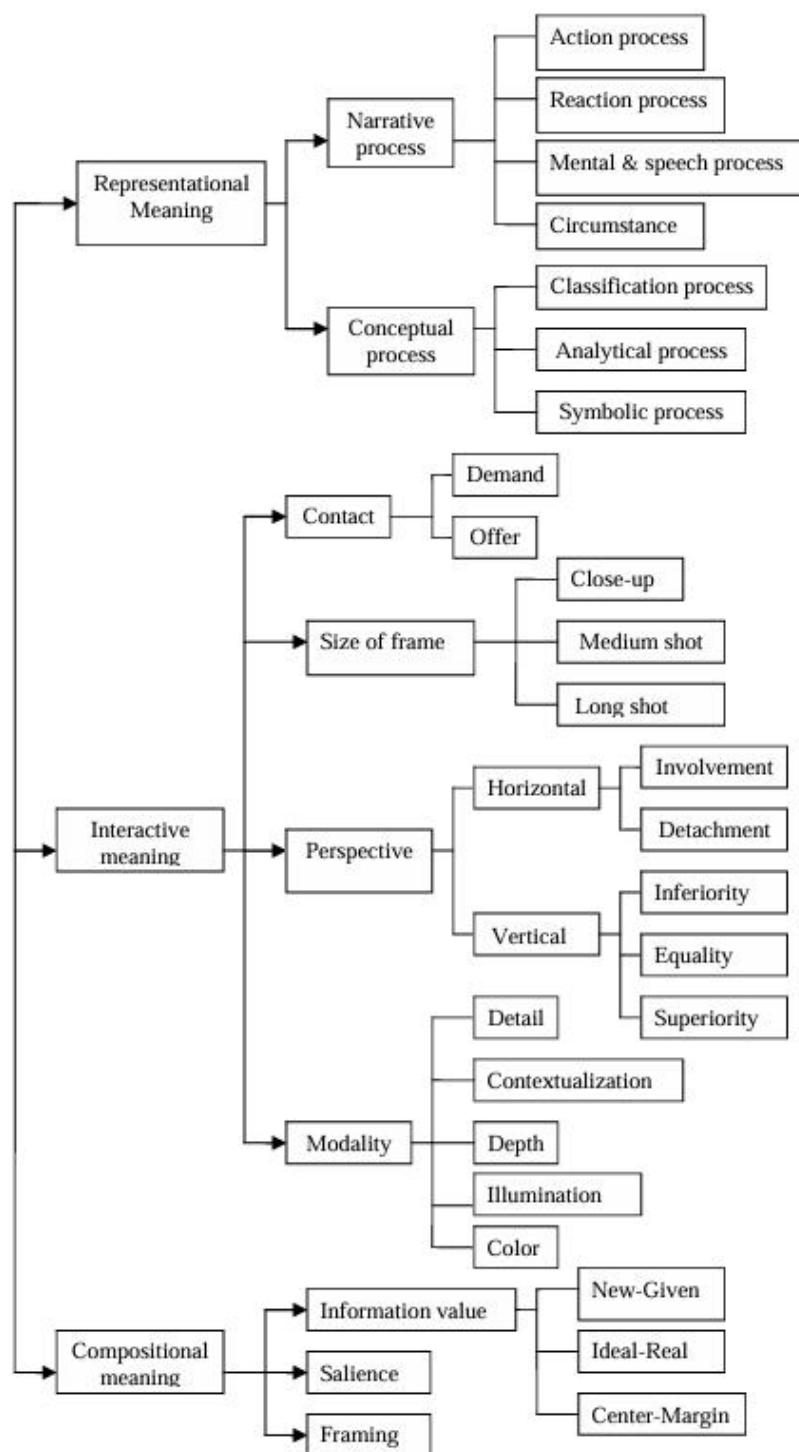


Textual	Compositional
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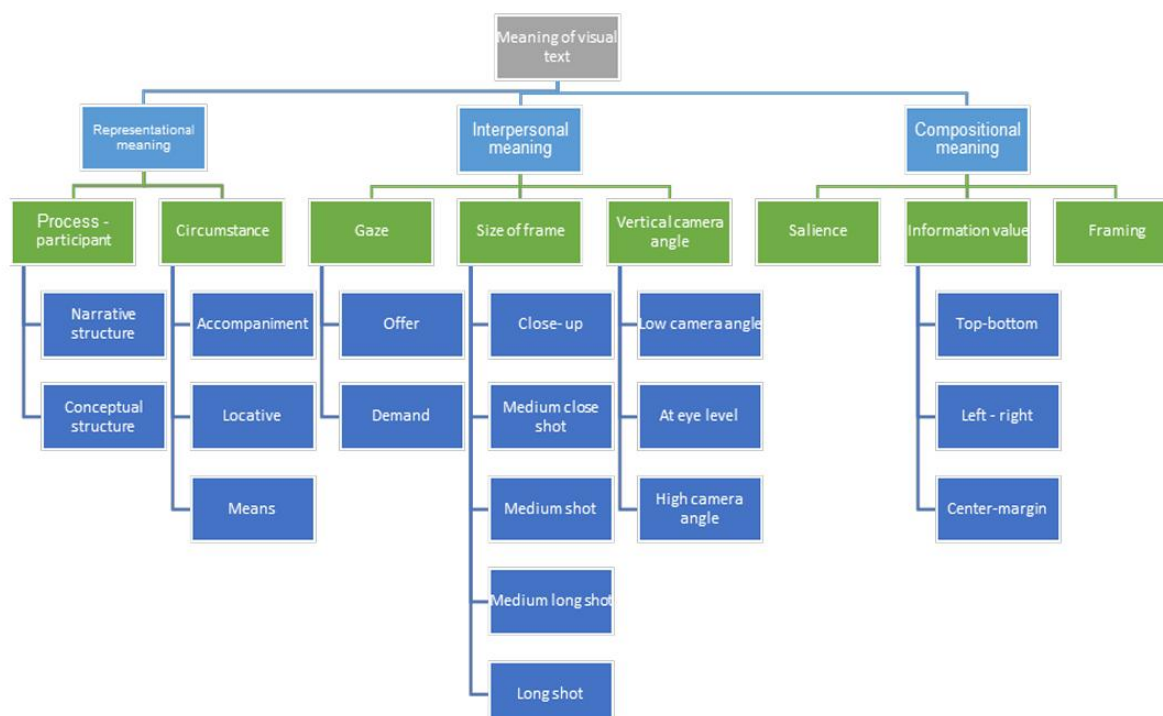
The representational meaning concerns how images depict aspects of the world's reality. These can be structured in either narrative or conceptual. If an image depicts activities, events, or changes, it is said to have a narrative framework. These graphics show interactions between participants as they conduct activities for or towards each other, connected via vectors (Kress & van Leeuwen, 2006). Similar to the six processes in Halliday's Transitivity system, narrative representations further subdivided into a number of categories, including action processes, reaction processes, and processes of speech and thought. Participants are represented "in terms of their generalized and more or less stable and timeless essence" (Kress & van Leeuwen, 2006) in conceptual structure, which, in the meantime, reflects generalized notions. Classificatory, analytical, and symbolical processes make up conceptual representation; the former two are similar to relational processes in SFL.

The primary goal of interactive meaning is to represent the social connections between the person who created the image, the audience, and the topic matter. Contact, social distance, attitude, and modality are some of the components involved in this (Kress & van Leeuwen, 2006). The subject's gaze is the main indicator of contact; it can be a "offer" or a "demand." A "demand" gaze is made when the subject looks straight at the spectator, creating an illusory connection. On the other hand, a "offer" gaze occurs when the subject looks away from the spectator and toward another object in the picture, casting the viewer in the role of an observer. The size of the frame also communicates social distance by capturing the social relations between the subject, producer, and spectator. Options could include long views or really close-ups. Angles then determine attitude, which comprises subjectivity and objectivity. The vertical angles of the camera symbolize the symbolic power relationship between the represented participant and the spectator, and the horizontal angles refer to the image producer's interaction with the depicted participants. In particular, eye levels convey equality, low angles denote power, and high angles suggest viewer power. Lastly, modality is concerned with credibility and truth value, which are impacted by modality markers including brightness, distinction, and saturation of color.

According to three interrelated systems information value, salience, and framing compositional meaning is related to the "textual" function, which is how representations and communication acts combine to create a logical whole (Kress & van Leeuwen, 2006). The arrangement of the elements in an image affects how they interact with the viewer and each other, which is known as information value. The left, right, top, bottom, center, and margins of the image all have different informational values. Salience is the process of bringing particular aspects to the forefront through the use of strategies such as foreground or background positioning, size variations, tone or color contrasts, and clarity. For the purpose of connecting or dividing elements inside the image, framing mechanisms are essential.



A model for multimodal Discourse Analysis for movie posters.



Methodology

Using Systemic-Function Linguistics as a theoretical foundation, this study aims to provide a comprehensive and systemic model for the MDA of movie posters by utilizing Kress and van Leeuwen's grammar of visual design. A qualitative and interpretive approach is used in the conversation. This method emphasizes depth over breadth and allows for thorough evaluations of certain movie posters. It is only through that thorough discussion that the suggested model's application can be demonstrated in detail and its viability and applicability confirmed.

Data Selection

Several considerations led to the selection of five movie posters for discussion: Firstly, each poster successfully communicates the topic and summary of the popular movies it features. Second, the posters serve as thorough examples that clarify the specifics of the proposed concept, covering almost every facet of it. Finally, additional posters that have stand-out visual styles and expressive strategies are analyzed to validate the model's applicability and effectiveness. This focused understanding is necessary to fully demonstrate use of the concept.

Analysis of the Pakistani film "Joy land" poster

A thought-provoking and profoundly touching movie, "Joyland" is set amid the busy streets of Pakistan's inner metropolis of Lahore. It portrays the plight of the Rana family against all the norms and economic hardship of the society. The lives of the family change dramatically when youngest son Haider is unable or unwilling to turn into a traditional family man and takes up a job as an extra lead dancer at a bold and unheard of burlesque Bollywood performance. There, he meets the magnetic and independent trans woman who runs the show, and he is immediately drawn to her. "Joyland" creates a rich web of emotional and cultural problems, exploring issues of gender, desire, and liberation as Haider navigates his

developing feelings and his traditional family's condemnation. November 18, 2022, saw the film's domestic premiere to great acclaim. It was also the first ever entry from Pakistan to be



shortlisted for the 95th Academy Awards' Best International Feature Film category, which made it a historic moment in Pakistani cinema history.

1) Representational meaning

According to Kress (1996) representational meaning is the way semiotic systems display objects and their relationships outside of representational systems or within cultural contexts. Both the narrative and conceptual processes can lead to representational meaning. The former, where a vector exists, depicts the course of events and activities, changing processes, and immediate spatial organization, whereas the latter, where no vector exists, is more stable, has a more universal structure, and has significance independent of time. Investigating the representational meaning reveals the dynamics between the individuals who are represented. As an aside, the participants in the discussion that follows can be classified as represented participants (i.e., people, objects, and locations that are portrayed in an image) or interactive participants (i.e., people who interact with each other through images, such as creators and viewers).

The representational meaning of "JOYLAND" poster is rich and multilayered, it depicts a dramatic scene that captures the main themes and character dynamics of the movie. The central figure is a woman, dressed in a colorful, flowing red garments, and wearing a womanly, symbolizing importance and thematic depth. In contrast to the men's casual clothing and the urban, everyday setting, her lavish and traditional outfit may symbolize her special or crucial part in the story possibly as a symbol of tradition, rebellion, or change. The use of a motorcycle to transport the two men conveys a sense of movement and forward progress, possibly signaling a narrative or movement. The motorcycle's direction, indicating the open road ahead, suggests the path of the narrative, possibly symbolizing travel, escape, or a journey towards realization and transformation. The woman's attitude seems to just disembark the motorbike, or even commanding it to stop, adds movement to the overall scene. This reflects her role as a plot twister or protagonist in the story.

This description is emphasized via the title "Joyland," which prominently situates itself above the woman and argues that there is some sort of an irony inherent to that terrying. The title "Joyland" tends to bring to mind some level of joy and entertainment, and the main

female character bears none of this in her attitude. The juxtaposition hints that perhaps deeper themes than the particularly joyful one and more complex topics than the particularly "evolved" one might exist behind the veil of joy, of those of merging traditional roles and duties with a contemporary lifestyle. The text encourages readers to reflect on the meaning of true happiness and contentment both in terms of personal liberty and social conventions. The woman is wearing eye-catching traditional attire, and the image shows a nighttime scene in a metropolitan area, which could be seen as a representation of personal identity versus social or cultural norms. The color red is often used to evoke emotion and danger, and her dress may be a hint towards the emotional and narrative intensity of the story. The overall mood of the image is dark and somber, with a focus on the isolation and loneliness of the girl.

This woman is placed at the heart of the story in two ways literally because she is between the viewer and the two men riding the motorcycle, but also metaphorically because she stands as a representative of women. On one level this could suggest that she is an observer and/or gatekeeper of the events of the film, on another that she serves as a mediator or block between the old (the motorcycle and forward thrust) and the new. Her direct gaze brings her into the narrative as an interesting center of attention when it pops out of the picture and looks the audience in the eye. The building itself as well as the placement and personalisation of the woman, the bike, and the overall urban environment, all contribute to a tableau that is rather complex and likely references the film's themes of tradition versus modernity, individual versus societal conflicts and the individual's journey towards or against these. This symbolic significance sets the tone for the movie and suggests a visually and conceptually rich story that will focus on the mystery woman's character, and how it may help to shape a potentially transforming narrative.

Interactive meaning

Visual Contact: By facing forward, the woman in the poster creates a direct line of visual communication with the observer. This produces an image act of "Demand," in which the audience is asked to learn more about her life and establish a personal connection. The guys are facing away from the observer, which heightens the focus on the woman by creating a degree of mystery or detachment.

Size of Frame: The woman is shown in a full-body shot that takes up a large amount of the frame, highlighting her significance and the theatrical flair of her clothing, which points to a major role in the story. The men and motorcycle are there, but they don't take center stage, which helps the story's emphasis on the woman.

Perspective: By taking the picture at eye level, the subjects and the observer are placed in an equal position, which allows for a direct and personal communication. Instead of conveying a sense of superiority or inferiority, the presentation is simple and invites the audience to join the story on an equal footing.

Modality: The woman and the metropolitan scene are depicted in the poster with particular attention to realistic, high-resolution images and lifelike coloring. This realism encourages faith and confidence in the scenario portrayed by implying a genuine portrayal of the film's themes and locations.

Compositional Meaning

Information Value: The woman is positioned front and center in the poster's vertical division, implying that she plays a major role in the story (Ideal). Although it is less noticeable, the nighttime cityscape in the background sets the scene (Real) and provides context for the woman's story.

Salience: The woman stands out the most thanks to her vivid red clothing and prominent position, which draw and capture the viewer's attention. Although significant, the guys and the motorcycle are less prominent since their deeper tones fit in better with the nighttime setting, drawing the viewer's attention to the woman.

Framing: There's a subtly placed road that extends into the distance, which could represent a path or travel in the story. The connections between the characters in this frame suggest that they have a common path or plot within the larger film's narrative.

The "Joyland" poster sets the mood for a movie that probably tackles important societal or personal themes by deftly utilizing visual semiotics to create a multilayered narrative and encourage viewers to interact intimately with the story

The title "Joyland" enhances the story by interacting with the visual elements. It challenges viewers to consider what happiness and contentment really entail in light of both individual freedom and society standards. The phrase "Prochainement" (Coming Soon) at the bottom gives the movie a more international feel while highlighting its significance on a global scale and encouraging a wider audience to interact with the cultural story.

Important cultural themes in Pakistani society are reflected in the poster. The conflict between tradition and modernity is exemplified by the traditional clothing contrasted with the contemporary urban environment. A change towards recognizing women's agency in Pakistani cinema and society is highlighted by the woman's direct stare and strong posture, which reject established gender roles. The film's emotional and narrative intensity is enhanced by the red clothing, which symbolizes passion and danger. This suggests that the film will delve into intricate topics of identity and societal expectations.

Analysis of "Actor in Law" Movie Poster

"Actor in Law" is a 2016 Pakistani socio-comedy film, co-written and produced by Mehdi Ali and Fizza Ali Meerza, alongside director Nabeel Qureshi. Urdu 1 Pictures released the film on Eid-ul-Adha 2016, starring Fahad Mustafa, Mehwish Hayat, and Om Puri, a seasoned Indian actor in his first Pakistani film. The narrative centers on Fahad Mustafa's character, an aspiring actor turned lawyer renowned for his dramatic one-liners and courtroom antics. His



talents are put to the test when he takes on a ground-breaking case that threatens his career and family, despite his father's condemnation of his acting ambitions. The movie features fictitious depictions of Pakistani celebrities including Ayyan and news caster Mubashir Lucman, together with humor and social satire.

Representative meaning

The "Actor in Law" poster shows a young couple with a courtroom background, poised atop what looks to be a legal document or script. Their clothing and accessories, in addition to their symbolic placement, physically tell the story of the film's central idea, which combines the legal and acting professions.

Vector and Action Process: The man is holding a briefcase in a casual yet authoritative stance, implying that his role may combine charisma with legal knowledge. He is wearing a suit and shades and looks quite stylish. The woman is holding a camera, possibly indicating her role as a journalist or media figure, further implying that there would be significant public scrutiny or involvement in the plot. Standing alone behind an umbrella, the elderly guy can stand in for a conventional or authoritative figure in the legal or theatrical fields, opposing or providing a challenge to the younger characters. The title "Actor in Law" at the top skillfully combines these two vocations, summarizing the plot of the movie.

The conflict of ideas and/or generations in the story is illuminated by the difference between the older man's sober manner and the young gaiety of the protagonists. The umbrella could represent a barrier or protection, implying themes of defense or protecting truths, and the inclusion of a courthouse as a backdrop furthers the legal idea. . The text element "Actor in Law" emphasizes on the dual identity of the main character and helps to amplify this drama combined with lawfulness.

The characters are stacked vertically above the legal documents, representing the legal structure on which the plot is supposed to be resting and/or might be conflicted with. The prominence put on the role of the young man and woman puts emphasis on them challenging or using that is the role of the judicial system in this story.

The story could be made up of several interweaved ideologies/generations (as in the case of the difference between the youthful excitement of the main characters and the severity of the elderly guy). Also, the terms courthouse and barrier or shield, indicated by the umbrella could convey a legal theme. This cultural dynamic resonates in the Pakistani society, where generational conflicts and the conflict between tradition and modernity frequently appear as key issues in conversation.

Interactive meaning

Direct gaze: Young man's direct gaze creates a connection "Demand," immersing viewers into the story and suggesting a direct or aggressive tone. The focus of the story shifts to the woman, however, who is occupied with her work, possibly suggesting a story about what happens to her and how she sees things. The two roles of the protagonist are perfectly expressed in the title "Actor in Law" which boldly and declaratively speaks to the audience about the protagonist.

Size of Frame: In very small frames, the characters are framed tightly to the large courthouse background, focusing on each one's individual concern in the context of a large institution or society as a whole.

Viewpoint: The characters' rise above the ground, combined with their standing on top of documents, most likely indicate their authority or control over the legal side of the story, or a potential rise above traditional bounds of the law. The title is prominently featured in the frame to emphasise its importance and catch the viewer's attention for the main theme of the film. Modality: The photographically realistic or highly realistic poster attributes a sense of "relevancy" and "immediacy" with a consequent realistic and interesting scene rendered. This impact is accentuated by the positioning and the type of the title "joy land", a realistic, modern setting for the story. The appeal of this realism is evident in the audiences' anticipation of this kind of representation in movies, with a focus on relatable and authentic resonances amidst the same in the films of Pakistan.

Compositional meaning

The design of the "Actor in Law" poster has a combination of textual and visual elements as a way to create an integrated narrative message with a theatrical and legal flavour which keeps viewers mesmerised. So, how does text add to the poster composition, to provide context and depth?

The significant design components on the poster are the words "Actor in Law" at the top skillfully stitched together to convey two professions which are important to the plot, acting and law. The images below display the activities and interaction between the main characters such that by running from top to bottom, a thematic umbrella is given to the characters. The positioning of the title 'Actor in Law' echoes the visual aspects of the game in which the players are literally standing on a legal document and to act as 'grounding' in the viewer's knowledge of what's going on. This text-image interaction emphasizes the texting and tension in the film and the amalgams between dramatic and legal elements. With the professions of acting and law, which are essential to the story, creatively combined, the term "Actor in Law" is clearly displayed at the top. The viewer's comprehension of the tension in the film's narrative between the dramatic and legal parts is anchored by this location.

Aside from providing viewers with information about the film's availability and support, the sponsor logos and release date at the bottom of the poster also serve a utilitarian purpose by quietly highlighting the film's commercial feasibility and expert execution. These pieces are positioned to give essential information that frames the main visual story without taking away from the central visual focus. Saliency : To enhance visibility and effect without overpowering the visual narrative, the text is placed judiciously. The movie title, which is shown in a bolder, larger font, takes up most of the text and serves as the main focus of the content. Other information, like the sponsor logos and production note, are less conspicuous and smaller, thus maintaining the "information hierarchy" that grants the movie its title and visuals the precedence. The large, prominent "Actor in Law" title emphasizes its significance and ensures that it remains the main focus of the page.

Framing and Focus: The textual components provide a top and bottom border that frames the visual information and directs the viewer's attention inward. This framing technique draws the viewer's attention to a sequence of title-image-story-image to demonstrate the history and purpose of the objects, including the courthouse and umbrella the major figures in the photograph and helps to communicate the visual impact of those

objects. The sponsors logos and release date which are visible in the bottom, as well as the title "Actor in Law" visible in the top, draw the attention of the viewer through a narrative path, introducing and presenting the key characters and contextual elements. The main characters and important objects, such as the courthouse and umbrella, have a greater visual impact because to this framing method.

In poster, these textual parts are skillfully dispersed to convey the film's unique theme, to offer plot clues to excite the viewer's curiosity, to situate the film within a commercial and cinematic context: "Actor in Law." The combination of text and image in such a thorough manner enhances the visibility and informativeness of the poster, and at the same time enriches the viewer's knowledge. The poster's text and image combination effectively conveys Pakistani culture's fusion of modern and traditional components. The way a contemporary court drama and the protagonist's theatrical goals are contrasted speaks to discussions in society about generational expectations and professional identities. Pakistani audiences can relate to this interaction of cultures since they deal with comparable conflicts in their daily lives.

Honeymoon

It was released in cinemas on 25th of Oct 2022 in which a Punjabi couple who recently tied the knot wishes to take a honeymoon. However, their extended family joins them in celebrating a land sale that brings them a tempting price, but they have no idea what it implies.



Analysis of the poster Honeymoon

The movie poster for "Honeymoon" skillfully combines textual and graphic elements with cultural tales to produce a lighthearted yet perceptive critique of both traditional and modern ideals in current culture. The billboard shows a Punjabi couple traveling with their complete extended family on what should have been a quiet honeymoon. Overall, the setup showcases the juxtaposition of societal expectations and personal preferences and provides

a satirical look at the cultural importance placed on family involvement in life milestones. The bright colours and quirky typeface immediately evoke the essence of 'honeymoon' with its playful atmosphere, but it is the sign hanging on the camper van that makes the whole trip feel unique and really happy, 'Just Married'. The couple's prominent placement, encircled by their family, highlights their crucial function in the story and implies that their relationships and shared experiences will be the main focus of the story. The medium shot with the eye-level framing helps to evoke an intimate and inclusive feel, where viewers are a part of the family's adventure. This framing and high modality of the image renders the scene accessible and interesting, since it reflects the cultural dynamics of balancing between modern desires and old beliefs, in a humorous set-up. So the poster has asked people to think about where love and 'family' and 'cultural' values meet on a modern day platform and it's doing so quite cleverly using visual semiotics.

Representative Meaning

The movie's poster artwork of "Honeymoon" shows a group of people, likely a family, standing in front of a camper van. The van is decorated with a sign that says "Tour," suggesting that the family is going on a tour, which is a common aspect of a major theme of the film, the family tour as a whole. All the family members in attendance suggest that they're taking a tongue in cheek look at the honeymoon stereotype, focusing on family-pleasing and communal rather than private. In the middle, a young couple after their wedding is ready to embark on their journey with their bags in hand. Their eyes seem to captivate the onlookers and thus become the center of the play. The camper van signifies the idea of traveling and sharing an experience, thus functioning as a pointer toward an anticipated travel.

I think that this dichotomy between the modern, somewhat unconventional way to go on a honeymoon, the whole family, and the old fashioned way to go on a honeymoon, is with a lot of older people and clothes, definitely has a theme of modernity vs. old fashioned, personal desires vs. social expectations, and then there is that happy place where the two things meet. The poster's vibrant colors particularly the pink in the title indicate a humorous, lighthearted tone. The couple is placed at the central position with family members around them, it is implied that the plot would revolve around their interactions and experiences. Potential and the experiences the group may have together in the future are suggested by the sky and the open road in the background.

Interactive meaning

Visual Contact: Through engaging the audience directly and projecting a cheerful, confident smile, the central couple creates a cozy and welcoming atmosphere. A "Demand" for the audience's focus and emotional commitment is created by this interaction.

Close proximity of characters, suggesting intimacy and shared experience: size of frame. The poster uses a medium shot to showcase the team's cohesion and mutual connection, emphasizing the communal aspect of the journey.

The eye-level perspective promotes equality and makes the image more accessible to the viewer, thereby making the viewer feel a part of the group. There's no real clarity of hierarchy which makes sense given that the film appears to be about family and community.

Modality: Although the whole situation is absurd and hilarious, the poster is made realistic through its sharpness of the colour, saturation and clarity which make the scenario portrayed seem plausible and familiar.

Compositional Meaning

Information Value: Information on the poster can play a significant part in setting the scene and providing background on the movie. The word “Honeymoon” is prominently displayed in playful pink lettering at the top, setting a romantic, yet fun, tone at the start. The words: "In cinemas 25th Oct. 2022" are placed below the title as it gives vital information about the release, putting it in time frame and creating some suspense.

Framing: Whimsical and odd font and colour to imply the strange setting but still make it clear that it's about a honeymoon. The text is in the upper and lower margins and intended as a sort of frame that limits and concentrates the viewer's attention, on the characters and their festive environment. Like the characters' voyage, this frame suggests a starting and ending point to watching it, in the form of the title and release date.

The use of Visual Elements: The words 'Honeymoon' connotes romantic ideas of a honeymoon and the happy nontraditional twist is implied by the presence of the complete family, and the colour and style, chosen. The visual idea of this concept is repeated in the camper van sign 'just married' which highlights the celebration with a challenge to conventionalism. Both verbal and visual elements combine to narrate a tale that is full of humor, an exploration of love in every form, and community and familial relationships.

In addition to describing the plot and release date of the film "Honeymoon," the text on the poster adds layers of meaning to the image and is strategically placed, integrated and blended with them. These all combine to make a compelling 'call to action' to watch it and set the scene for a film that deals with familiar themes in new and funny ways.

Analysis of “Wrong NO” Movie Poster



Analysis of “Wrong NO” Movie Poster

With its blend of cultural narratives, textual and visual elements, the ‘Wrong No.’ the central theme of the film poster is captured nicely regarding generational gap and ‘old’ vs ‘new’ in the process of modernization of South Asian societies. The context indicates a variation of characters and actions, including a scenario with younger individuals engaging in recreational activities and an older man armed with a weapon, likely in a whimsical yet confusing encounter. This is a common issue in relationships of families in the South Asia and reflects that of old and new cultures. A battle of liberalism and conservatism is evident in the appearance of the younger generation's clothes and in the modishness of their dress as compared to the modish clothing of the con-orldúach old man. The format of the movie and the name “Wrong No.” prominently displayed under the elderly man's name provide cultural currency, not only by invoking classic film board aesthetics, but also by presenting the subjects of the film board with modern issues. While the younger ones are portrayed in a middle-distance, playing a supporting part, the older male character in the foreground is captured in close-up, underscoring a traditional respect for elders in South Asian culture. The semis spending the night is a charming, entertaining and reflective look at authority, generational conflict and societal expectations thanks to the fantastic colours and the integration of the text. The presentation of the extent of the humorous elements and the realism is exaggerated in the high modality, thereby capturing the strong style of storytelling characteristic of South Asian cinema. The eye level view fosters the sense of inclusiveness and a sense of relationality. As a whole, the poster is able to replicate and revoice the comic and cultural interwoven themes found in the film, all dealing with generational conflicts, cultural flexibility and the mix between cultures and traditional values and new society and lifestyles within South Asian society.

Representative Meaning

The poster suggests a humorous disagreement or misunderstanding that is probably the result of generational differences. It shows an old, man seated with a shoot gun, in the presence of young and cheerful others in whimsical attitudes. This is set up in a way that creates a narrative vector, moving from the traditional to the modern.

This structure highlights the generational influence, a major theme of the culture that is discussed in and around South Asia where conventional thoughts often conflict with modernism, particularly in the realm of familial relations. The contrast between conservatism and liberalism that often prevails in societies across South Asia is captured in an artistic sense by the juxtaposition of the younger characters' laid-back smiles and loose, modern attire, and the older man's austere and assertive demeanour and garments. A synthesis of different modern and traditional styles emphasizes the cultural compromise in the reception of globalization in South Asian countries whilst keeping their cultural heritage alive.

The positions of the people are arranged in a way that suggests that the younger ones are in supporting roles or are being challenged by the older man's superior power, while the older man is in a dominant position in the foreground, indicating that he is likely the central figure or leader in the story. Older family members are traditionally accorded greater cultural respect and authority and this manifests itself in older individuals having spatial supremacy in South Asian societies.

The term "Wrong No." on the bottom of the poster clearly alludes to the basic idea of a mix up or mistaken identity, further accentuating the concept of the film. The title of this clever poster is so appropriate as both the art and the storyline refer to the generational conflict and misunderstandings that stem from the seriousness of the old man versus the 'let's have a good time' attitude of the younger characters. The title is given a strong prominent positioning with the playful text colours that only add to the comedy themes in the film as well as setting up a real interesting story that will key on the lighter side of these generational and cultural clashes. The catchy "Wrong No." further contributes to the comedic atmosphere, and perhaps suggests some underlying theme with generational cultural disparities and miscommunication. A key component of the movie's subject is this miscommunication, which illustrates how conventional norms and contemporary goals can result in touching and amusing circumstances. The graphic representation of the film's analysis of how many generations have mitigated and reached out to each other in a shared cultural space could not be more starkly contrasted to the carefree younger protagonists of the movie.

Interactive meaning

The older man appears to be more solemn and intense, captivating the viewer with his gaze, which gives the scene a sense of seriousness and possibly confrontation. The younger cast of characters, however, have a more laid-back approach to the narrative by engaging with each other in witty banter and by looking away at times. The older brother's gaze is an integral part of South Asian family dynamics: an ocular rendition of the cultural values for respect and submission of the older generation.

Size of Frame: The older man's close-up framing in the foreground, in contrast to the younger characters' mid-shot, highlights his importance to the story and possibly his pivotal role in the drama that is playing out.

Perspective: The frame has been zoomed in to just the old man's face, and thus allows the audience to make eye contact, thereby engaging the audience in the story to see things from his perspective. This perspective is a prevalent one in South Asian films, and implies that the viewers should place themselves in the context of valuing older authority.

Modality: The exaggerated components of comedy, as used by the makers of the films in South Asia, are made seemingly believable with the believability of the characters in a stylised, cartoonish script. A combination of stylisation and realism (as seen in the poster), lightweight with gravity brought the story richly to life, oftentimes melodramatically style with emotional and cultural tensions accentuated by the narration of the films.

Wrong No. has naturally referenced theme to the miscommunication of generations and cultures in the film. It's a conflation or a "who is who" here, and this goes well with the visual narrative of the poster, where the more conservative and authoritative old and young meet. The contrast between the traditional and the modern is further accentuated by the younger characters' casual and modern attire and the older man's traditional clothing, thus revealing the issue of generational and cultural conflicts that are prevalent in South Asian families. The film's title is effective and it gives the impression that the humorous events that are caused by these misunderstandings are the main story. This encourages the viewer to reflect on generational and cultural differences and the way they are dealt with within a family context.

Compositional Meaning

Information Value: The use of the elderly guy and the significant line "Wrong No." below him is a humorous hint of the storyline of the movie - mistaken identities or unexpected events. This title alone is a lighthearted exploration of communication misfires, and could be a reference to the misunderstandings experienced by society due to generational and cultural barriers in south Asian societies.

Salience: the large size of the senior man, the background versus him in the foreground, and his traditional attire vs the lighter fabric, clearly indicating importance of this man in his culture, is the most visually arresting part of this image. His imposing figure on the poster manifests the role of old characters in South Asian stories in media as well as in the conventions of society.

Framing and Text Integration: To help the audience grasp the genre and context of the movie, textual components are incorporated into the visual field, such as the title and release date. The title is given a touch of old-fashioned movie board, which adds a nostalgic cultural insight.

The text presentation is an imprinting of classic film images in its contemporary guise and frames the current debate between modernity and tradition in the fields of art and media in South Asia.

As this extensive study reminds us, the "Wrong No." film poster is not simply an advertisement for a film, but also is a cultural artifact. It does so by reaffirming and re-enacting the historic narratives of generational dynamics, cultural adaptation and "balancing" that are important to the South Asian society.

Analysis of in Flames Movie Poster



In the lack of understanding, struggle and imprisonment as well as the will for freedom in a kind of oppressive society are all implicit elements in the story of “In Flames,” as advertised in the poster. The interesting proximity of the old woman's face to the young woman's face in prison is used to underscore the principle tension of the story. The riots in their songs and the intensity of their own and external struggles hint at how to venture the name of “In Flames”. The story of a woman caught between tradition South Asian society and gender is about gender, norms, and a woman's fight for self-determination and her identity. Sounds similar to the cultural storyline of the South Asian civilizations: Liberation is one such topic that is selfless for them, enhancement of the social roles of women at times overlaps. The text on the poster is also a great complement to the images and visually strengthens the theme of emotional charge and the movie's critique on society. The nightmare scenario of a travesty is avoided and the film's festival awards reflect its critical and serious treatment of these subjects, and it will hit home with anyone who wants to see more films like this, addressing social issues. Overall, the poster has done well in selling the core concepts of the film: its fight, its sense of identity and its quest for freedom, under a story that is vastly emotional and culturally diverse.

Representational Meaning

The poster art for “In Flames” dramatically contrasts two distinct images: that of an older woman's face in close detail and with an abstracted image, and that of a young woman talking on a phone behind barred windows. This piece of writing leads towards a story that is clearly in conflict personal and maybe social. On the left side of the poster, there is a young woman who is holding a phone and looking out from behind bars, with a serious and philosophical expression. She might be hinting at some social or personal limitations due to the position she is in, and the environment, thereby suggesting themes of confinement, limitation, perhaps symbolically. A detailed portrait of an elderly woman is on the right, featuring a severe expression and what appears to be a sense of pain, possibly due to grief or existential concerns. Contrasts & Symbolism: The poster's two sides, the realistically harsh representation on the left and the highly emotive portrayal on the right, visually contrast to represent the duality between internal and exterior experiences. The close-up might depict the inside, emotional reaction to these limitations or the fervent longing for freedom or change, in keeping with the movie's title "In Flames." The bars could stand for social limits. Spatial Arrangement: The poster's two-part design could allude to the movie's parallel

narratives or points of view, such as opposing or intergenerational perspectives inside a common setting.

Interactive Meaning

Visual Contact: The young woman does not look directly at the observer, implying that she is thinking inwardly rather than engaging with the outside world. The woman in the close-up, on the other hand, demands emotional connection from the audience with her focused look, implying a story that aims to elicit empathy or contemplation. **Size of Frame:** The close-up takes up more space on the poster, emphasizing its emotional value in the story of the movie. The young woman's more distant, full-body view emphasizes the close-up's emotional experiences while also serving as context. **Viewpoint:** The young woman's eye-level shot conveys a commonplace reality, but the older woman's close-up shot disrupts this normalcy and provides a richer, more dramatic viewpoint that probably delves into the psychological or emotional aspects of the story in the movie. **Modality:** A combination of documentary-style realism and artistic expressionism, the close-up's dramatic lighting and shadows contrast with the young woman's realistic picture to suggest a film that is both firmly rooted in real-world situations and profoundly committed to examining human emotions.

Compositional Meaning

Information Value: The film's title "In Flames" is placed strategically near the bottom of the right image, drawing a direct connection between the title and the image's intense emotional content. It's billed as a serious and involved film and it's exactly what it is thanks to the laurel winners at the top (TIFF and Cannes).

Salience: The text is used to deepen and support (not distract from) the imagery. Upon viewing the viewer enters the world of the text, and the word is then projected on the bottom of the image in bold white to function, perhaps, as a summary as to how the viewer felt in the movie, or what it was about. **Text Framing and Integration:** Text sets the scene for the story which visual aspects allude to. This caption, naming the film as a "film by Zarrar Kahn", is paired with the two images, giving the image a personal aspect and hinting at something beyond the canvas of the film as a struggle of emotion and interest served by a visionary thrust. The woman behind bars might have other undertones in the South Asian context, particularly in a more traditional society, regarding gender issues and their roles and responsibilities in society. The emotional portrayal may go into the ways in which these societal systems affect individual identity and freedom, a theme that runs throughout movies that question or analyze cultural norms and expectations firmly established.

Conclusion

I think that after some debate, the suggested methodology works well for doing MDA on movie posters. Analysis of the distinctive visual designs of movie posters should receive special attention because originality and distinctiveness are two crucial qualities of these kinds of posters. In addition, selecting the appropriate perspective for examining the theme's meaning expression is crucial when applying the model. Lastly, but just as importantly, a trustworthy MDA of a movie poster necessitates a solid understanding of the film, its cultural context, and its historical background. However, our study is only a preliminary step in the MDA of movie posters due to our low academic competence.

Additional research can be conducted in the following areas: First, in order to conduct a more thorough qualitative investigation, more movie posters should be gathered and examined. The present study's conclusions should be supported by quantitative statistical research; second, since the majority of the text was analyzed for movie titles and taglines, there is still more work to be done in the analysis of other verbal sections that introduce the cast, directors, and awards; and third, a thorough investigation of the inter semiotic relationships between visual and verbal mode should be conducted.

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