

Visual Rhetoric in the Tamil Film Pariyerum Perumal

X. Mary Genila¹, Dr P. Sri Jothi²

¹Assistant Professor, Visual Communication, Vels Institute of Science, Technology and Advanced Studies, Chennai, Tamilnadu, India.

²Associate Professor and Head, Department of Communication, Vels Institute of Science, Technology and Advanced Studies, Chennai, Tamilnadu, India.

Abstract - The main purpose of the study is to analyse the visual rhetoric elements used in the Tamil film *Pariyerum Perumal*. The film uses various signs and symbols to communicate the message. These visual texts are selected and analysed to understand the effective usage of film language adapted in the selected Tamil film *Pariyerum Perumal*. Semiotics and symbolization are decoded and interpreted with their individual meaning in Visual Rhetoric Frame. The study entails Framing analysis to extract the various thematic elements in this movie. It further assists in the identification of various direct and indirect visual cues used within the samples to regenerate a new social consciousness.

Key Words: Film, Visual rhetoric, Semiotics, Framing analysis, Visual cues

1. INTRODUCTION

Film is an effective medium for entertainment. It can also be used to promote changes in beliefs, opinions, and stereotypes in audience mind. *Pariyerum Perumal* is a 2018 Tamil film which was directed by Mari Selvaraj. The film registered the voice of oppressed people through visual texts. The conflict between oppressed people and hegemonic forces are depicted in this film. The protagonist of the film is a college student from an oppressed group. He faces various struggles due to his societal position. The director conveys the mental agony and mood of the film through various signs and symbols. Visual Rhetoric focuses on informational argumentation, advocacy and persuasion, dialect, discourse and storytelling (Toth, 2009)[1]. This specific parameter widely focuses on the structure of an information presented by analysing and interpreting the visual texts, metaphors, proactive language & Visual Imagery (Gamson & Modigliani, 1989)[2].

2. RESEARCH OBJECTIVES

The main objective of this research is to integrate Framing Analysis (Goffman, 1974) [3] into the film to dissect the cinematic approach embedded within it.

- To exhibit the visual rhetoric used in the film
- To study the importance of cinematic elements such as shot type and narration used to frame the film.

3. RESEARCH QUESTION

- How far is semiotic used within the film to reveal the meaning?
- What sort of cinematic elements portray the oppression of the oppressed people?

4. METHODOLOGY

This research employs Qualitative Research Approach to find a concrete answer for the research questions. The main objective of using qualitative approach is to find out an in-depth visual-textual analysis in the film. This methodology equips the study with a deeper knowledge by focusing more over textual observation and analysis. It also acts as a supportive element to understand and evaluate the visual codes in the film. Moreover, Qualitative Research Approach assists this study to collect and analyse the data thematically. For this study Visual Rhetoric frame is used as a parameter to study the construction of the message in the film using visual text. This frame is used to exhibit the visual cues used in the selected film *Pariyerum Perumal*.

5. DATA ANALYSIS & INTERPRETATION

For data analysis various shots of the movie *Pariyerum Perumal* is selected and interpreted.

5.1 Visual Rhetoric - 1

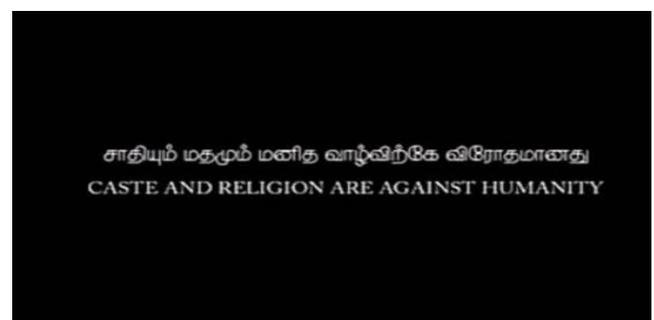


Fig -1

"Caste and religion are against humanity." This quote is used after the title card of the film. This quote established the tone of the film and fix what is about to come next in the film in audience's mind.

5.2 Visual Rhetoric- 2



Fig -2

The name Pariyan, written on the T-shirts of Pariyan, visually conveys his name as well it establishes him as a person from socially oppressed group . It makes the audience read as Pari-yan, which represents the name of a subaltern group.

5.3 Visual Rhetoric- 3



Fig -3

The Canted angle is used to show the audience that the the protagonist Pariyan undergoes a chaotic situation.

5.4 Visual Rhetoric- 4



Fig -4

The blue colour, which acts as a signifier, is used on the face of Pariyan and other subaltern characters to signify the

ideology of Dr. Ambedkar that all creatures under the sky are equal.

5.5 Visual Rhetoric- 5



Fig -5

A set of skulls painted on the walls denotes the number of people who were murdered in the fit rage of honour killings.

5.6 Visual Rhetoric- 6



Fig -6

Animal symbolism is used to reflect the minds of the dominators with violence. Venomous creatures such as snakes, scorpions, and rats are visually presented to create a grotesque atmosphere.

5.7 Visual Rhetoric- 7



Fig -7

The blue-colored Karrupi, the name of the dog in the film refers to the disposition of Pariyan. The blue colour symbolises the Dalit uprising and idiomatic in the Ambedkarite literature.

5.8 Visual Rhetoric- 8



Fig -8

The cruel way of performing untouchability is represented visually through the 'two tumbler' system' in the film.

6. CONCLUSION

By adapting framing analysis, it is found that the film has presented the voice of the oppressed people through various visual cues. The film director has used appropriate shot types and colours to convey the message. The film acts as a voice for the voiceless. The tension between the oppressor and the dominator is sustained throughout the film rhetorically.

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