



A multimodal discourse analysis of the *Moonlight* movie poster

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ABSTRACT

In the world of movie posters, it employs a fusion of visual design to carry out a special meaning. This study employs a descriptive qualitative method to conduct a detailed analysis of the multimodal discourse on the poster of *Moonlight* (2016). The analysis employed a Kress and Van Leeuwen's (1996) framework of multimodal discourse analysis (MDA) namely representational meaning, interactional meaning and compositional meaning. The findings of the analysis on the movie poster of *Moonlight* (2016) show a rich and multi-layered representational meaning that softly depicts the protagonist's journey of self-discovery and the challenges he faced in a culturally diverse and economically disadvantaged neighborhood. Interactional meaning is established through intentional visual choices, fostering intimacy. The compositional elements, including salience, information value, and framing techniques, contribute to the poster's visual appeal and thematic context. The poster serves as an intricate advertising piece, employing narrative and conceptual representations to depict the protagonist's self-discovery journey within a socio-cultural context.

Keywords: Marginalized community; multimodal discourse analysis; *Moonlight*

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INTRODUCTION

Marginalized communities, especially LGBT and blaxploitation, have been around in the media dating back since the 1700s. The depiction of marginalized communities dates back centuries, with examples like Oscar Wilde's *The Picture of Dorian Gray* which challenged societal norms in literature since the late 1800s. Similarly, the film industry has also grabbed marginalized community representation, which shows in D.W. Griffith's *The Birth of a Nation* (1915), although controversially portraying African-Americans. These early instances set the stage for a complex narrative that continues to evolve in literature, songs, and movies, as observed by Tambunan and Tunggal (2021). Since the 1990s, the African-American community has emerged in the New Black Realism era, where the movies are more focused on empowering and self-discovery (Copeland, 2016). This era is also reflected by the design of the posters of the movies.

Movie posters have long been recognized as an essential aspect of the film industry's promotional tool. Throughout the years, movie

posters have undergone a solid change in artistic expression and societal insights. From their early usage to today's intricate compositions, they have risen as artful reflections of the cultural condition and marginalized communities. The evolution of these posters is proof to the changing artistic expressions and societal insights of their respective eras.

In today's media landscape, the rising use of visual stimuli makes movie posters function as a medium of communication. As a medium of mass communication, both online and offline posters are considered to be attractive due to their design by combining texts and images in a cohesive manner, (Dallyono & Sukiyadi, 2019). Both texts and images complement one another in conveying messages. In the world of movie posters, it employs a fusion of visual design elements that utilize image, text, font, and color to carry out a special meaning. These posters have taken over their role as promotional tools to become cultural and empowerment assets that resonate with audiences on a deeper level which can be analyzed using multimodal discourse analysis.

In this research, the theory used is Multimodal discourse analysis. By description Multimodal discourse analysis is a theory of understanding communication surrounding visual, linguistic, and other semiotic elements Lin and Hassan (2021). Multimodal Discourse Analysis (henceforth MDA) is a linguistics field derived from systemic functional linguistics proposed by Halliday. According to Halliday (2004), language, as a social symbol, has three meta-functions: conceptual function, interpersonal function, and textual function. In the theory of Visual Grammar by Kress and Van Leeuwen (1996), those functions are extended as meta-functions to the visual level. The meta-functions in the visual level includes representational meaning, interactional meaning, and compositional meaning.

Representational meaning is the meta-function that a semiotic mode has to represent object and relation in a world outside the representational system. Meanwhile, interpersonal metafunction is called interactive meaning which means modes has to represent a particular social relation between the producer, the viewer and the object represented. Lastly, the textual metafunction is called compositional meaning different compositional arrangements to allow the realization of different textual meanings (Kress & Van Leeuwen, 2006).

One of the relevant movie about marginalized community is the Academy Award-winning *Moonlight* (2016). The movie tells the story of a young African-American boy who explores the difficulties he faces with his sexuality throughout his life. Set in the background of a culturally diverse and economically disadvantaged neighborhood.

The *Moonlight* poster softly includes elements that resonate with the experiences of marginalized communities as the movie is about. In contrast to the usual blockbuster posters that typically rely on dynamic action shots or star-studded imagery, the *Moonlight* poster takes a more intimate approach. The central image of the protagonist bathed in soft moonlight with a subtle cool blues and muted purple color palette. The poster of this movie is structured in a interesting triptych format and offers a rich canvas for multimodal discourse analysis. This analytical approach supports Halliday's Systemic Functional Linguistics and enables an examination of the poster's conceptual, interpersonal, and textual functions.

This research brings significant implications for both the fields of film studies and multimodal discourse analysis. Through this research, the researcher aims to highlight the relationship between visual and linguistic elements in movie posters. Using an examination of the *Moonlight* movie poster through Multimodal Discourse Analysis not only discusses layers of meaning nested within this specific visual design but also makes a bigger contribution to the discourse on cinematic communication.

Studies focusing on multimodal discourse analysis have been conducted for several movie posters. For example, Yin and Hassan (2021) studied MDA on the Chinese movie poster titled Little Big Soldier. The results showed that the main goal of the poster message is to play a propaganda role and attract more audience to the movie. Another study coming from Linh (2021) who analyzed the representational, interactive, and compositional meaning in 15 high grossing American romantic comedy movie posters using MDA. The results reveal some key information of the movie, thus intrigue the viewers into the story of the characters. Another study by Dewi and Khristianto (2022) examined MDA on the movie poster of Spiderman: No Way Home. This study uses Royce's (2001) multimodal complementarity framework, which is another approach towards MDA. The result of this study showed that the poster creates a demanding picture that shows he is in need of help, as shown by the visual contact with the audience.

Also, some research of *Moonlight* (2016) has been done towards other aspects of the movie, such as Walter (2020) which explore the film's depiction of queerness and by Tambunan and Tunggal (2021) that explored the representation of African American LGBTQ characters in the movie. When it comes to a movie poster analysis, *Moonlight* (2016) has not been done. There is still unexplored meaning behind this poster, which still needs to be analyzed. Therefore, this research aims to fill the gap in the relationship between visual and linguistic elements including the three meta-function: representational meaning, interactional meaning, and compositional meaning behind *Moonlight's* (2016) poster and what is the meaning behind it using the Visual Grammar theory proposed by Kress & Van Leeuwen (2006).

METHOD

Research Design

This study employs a descriptive qualitative method to conduct a detailed analysis of the multimodal discourse on the poster of *Moonlight* (2016). This is in line with Creswell (2018) who states that qualitative research is intended to describe and interpret social phenomena. In this research context, the social phenomena focus on examining the semiotic elements including visual imagery, typography, and text to the three meta-functions proposed by Kress and Van Leeuwen (1996).

Data Collection

The data for this research were taken from IMDb, a widely recognized and reliable platform for accessing information for movies and movie posters. IMDb was selected as the primary source due to its complete data of film-related information, ensuring access to authentic reproductions of the *Moonlight* (2016) movie poster. The text in the poster which includes the movie title, the directors, the crew, and the producers. Because of the simplicity of this linguistics elements, were not of interest to be analyzed. The movie was officially released on November 18, 2016 in The United States. The movie tells the story of a young African-American boy who explores the difficulties he faces with his sexuality throughout his life. Set in the background of a culturally diverse and economically disadvantaged neighborhood. The *Moonlight* poster softly includes elements that resonate with the experiences of marginalized communities as the movie is about.

Data Analysis

The analysis employed a Kress and Van Leeuwen's (1996) framework of multimodal discourse analysis (MDA) namely representational meaning, interactional meaning and compositional meaning, allowing for an in-depth examination of both visual and linguistic elements present in the poster.

The analysis process began with an examination of the semiotic elements that appears in the poster. Afterwards, the research focused on combination of text, image, perspective, color, lighting, etc. Several modes were combined in the analysis of movie posters to create a cohesive theme, enabling the audience to understand the various representations depicted. The

interrelations between these elements were explored to uncover the representational meaning, interactional meaning and compositional meaning conveyed in the poster.

FINDINGS AND DISCUSSION

This part is divided into three parts. The first part is a brief introduction of the movie to give context for the plot. The second part is the findings on each meaning; namely representational meaning, interactional meaning and compositional meaning. Then, this part is closed with a discussion to interpret their meanings seen from current theories and references of the area addressed.

A Brief Introduction of The *Moonlight* Movie

Moonlight is a coming-of-age drama film released in 2016, directed by Barry Jenkins. The movie is divided into three acts, each portraying a significant stage in the life of a young African-American man named Chiron.

Act 1, titled "Little," introduces us to Chiron as a young boy nicknamed "Little" living in a rough neighborhood in Miami. In this part of the movie he is learning about life and himself. Little is taken under the wing of a local drug dealer, Juan, and his girlfriend, Teresa, as he grapples with his identity and struggles with bullying.

Act 2, titled "Chiron," follows Chiron as a teenager navigating his high school years. In this part of the film, he is struggling the most He faces challenges dealing with his troubled mother, his emerging sexuality, and the bullying from his peers. Chiron forms a connection with his friend Kevin, and their relationship becomes a focal point of the story.

Act 3, titled "Black," shows Chiron as an adult who now goes by the name "Black." He has adopted a tough exterior to survive in the drug trade but is still haunted by his past and the unresolved feelings he has for Kevin. The film explores themes of identity, masculinity, and the impact of societal expectations on an individual's sense of self.

According to IMDb.com (2023), *Moonlight* received 233 award wins and 309 nominations for its powerful storytelling, unique structure, and outstanding performances, including an Academy Award for Best Picture. It is celebrated for its intimate portrayal of a young man's journey to self-discovery and acceptance in the face of adversity.

Findings on Representational Meaning

Representational meaning is the meta-function that a semiotic mode has to represent object and relation in a world outside the representational system. According to Kress & Van Leeuwen (2006), the characteristics of images can be distinguished by two modes of representation, which are narrative and conceptual. The primary focus of narrative representation lies in the depiction of social action, whereas conceptual representation primarily pertains to the design of social structure. As can be seen in Table 1, the primary focus of narrative representation is to

depict social action, whereas conceptual representation primarily aims to illustrate the design of social structure.

For instance, in Yin and Hassan's (2021) analysis of the movie poster *Little Big Soldier*, that conveys great difference of status between the two participants by depicting the general stands behind the soldier, while the eyes of soldiers looking up. The conceptual representation illustrated by the title which used "big" and "small" which depict "big" soldier "rich" experience in life and "small" means "conceit and lack".

Table 1

Aspects of Representational Meaning

| | |
|---------------------------|---|
| Narrative representation | Depict the protagonist's journey of self-discovery |
| Conceptual representation | Emphasizes the social structure of the culturally diverse and economically disadvantaged neighborhood |

The movie poster of *Moonlight* shown in Figure 1, shows one participant with 3 different ages of the main character which are played by Alex Hibbert (young Chiron), Ashton Sanders (teen Chiron), and Trevante Rhodes (adult Chiron). The poster uses a narrative representation to depict the protagonist's journey of self-discovery and how he comes to terms with his sexuality. This is portrayed through the central image of the protagonist bathed in different colors.

The triptych format of the poster enhances the narrative representation. This format showcases the protagonist in three separate segments. Each segment can potentially represent the various stages of the protagonist's life. It can be concluded that this particular structure brings a sense of intricacy to the visual storytelling. It can engage the viewers to analyze and interpret the character's journey through his time of life and his diverse experiences.

Figure 1

Moonlight Poster



The light blue shade represent his purity, specifically in the part of his life when he is still a young boy. This then transitions into a shade of purple or pink, signifying his journey into adolescence, where he begins to explore his sexuality and sheds his innocence. It can also be seen there are some scars on the nose and the forehead of the protagonist, indicating he is struggling with the challenges in his life. Finally, as he becomes a man, the color evolves into a subdued blue or purple, indicating his personal growth and maturity as he enters adulthood. He can also be seen wearing earring and a durag (a kerchief or scarf worn on the head to protect the hairdo).

Conceptually, the poster in Figure 1 emphasizes the social structure of the culturally diverse and economically disadvantaged neighborhood (see Table 1). It highlights the challenges faced by marginalized communities. The apparent colors enhance it by using muted cool blues and purples. The colors employed in

the film evoke a feeling of introspection and melancholy. color can carry meaning and have an important influence on affect, cognition, and behavior in achievement and affiliation/attraction contexts (Elliot & Maier, 2014). In this case, the subdued tones reflect introspection and sadness, mirroring the struggles and challenges explored in the movie's narrative.

The representational meaning of the *Moonlight* (2016) movie poster is rich and multi-layered. The poster conveys a complex and diverse representational significance. By depicting the protagonist's journey of transformation and the socio-cultural context, the poster presents a subtle examination of identity, self-discovery, and the struggles of marginalized groups. The use of symbolism and semiotics adds depth to the visual storytelling, encouraging viewers to connect with the narrative on both emotional and symbolic levels. The interplay between individual and collective experiences further amplifies the poster's importance as a visual representation of the film's themes and messages.

Findings on Interactional Meaning

Interactional meaning which means modes has to represent a particular social relation between the producer, the viewer and the object represented which are realized by visual contact, social distance, attitude, and modality (Kress & Van Leeuwen, 2006). First, visual contact is established by an imaginary relationship between the participant and the viewer. It can be specified into two categories: offer and demand. If the subject directly looks at the viewer, it can be called a demand gaze. In contrast, if the subject looks away from the viewer, it can be specified as an offer type.

Table 2

Aspects of interactional meaning

| | |
|--------------------|---|
| The visual contact | Direct gaze to the viewers |
| Social distance | Close-up shot |
| Attitude | Upright posture and straight face |
| Modality | Muted cool blues and purples, soft lighting |

Visual contact is established through the protagonist's direct gaze to the viewers. The viewers are encouraged to understand the fictional relationships it provides (Kress and Leeuwen, 2006). The protagonist is seen looking directly at the viewer. This gaze creates a demand for the viewer's attention and empathy. How he

Second, social distance mainly reflects the intimate/ alienated relationship between participants and viewers, and the size of frame restricts the intimate degree (Kress & Van Leeuwen, 2006). It can be seen through close-up shots which shows intimacy to very long shots to show remote social distance.

Third, attitude which is decided by the angles of the image. The slanted angle perceives participants as spectators, implying a sense of detachment. Conversely, the head-up angle suggests an equal relationship between the viewer and the participants. If the viewer looks up when observing the participants in the image, it signifies their strong position. In contrast, if the viewer looks down implies that the viewer possesses power.

Next, modality which concerned with truth value and credibility. Modality can be influenced by modality markers: (1) Colour saturation, (2) Colour differentiation, (3) Colour modulation, (4) Contextualization, (5) Representation, (6) Depth, (7) Illumination, and (8) Brightness.

In Dewi and Khristianto (2022) analysis of the interactive meaning of *Spiderman: No Way Home's* poster which resulted in visual contact is straightforward, resulting in a demanding pose. The close-up mode is utilized to present an emotional expression, rather than a covered face. The frontal view is emphasized to establish a bond between the character and the viewers, while the eye-level presentation creates a sense of equality between the character and the viewer. The situation, as informed by the verbal elements, clarifies the demanding pose, indicating that Spiderman has no means of returning home.

looks at the viewer builds a strong connection between the viewer and the protagonist, inviting them to engage with his story.

The shot only reveals the protagonist's head and shoulder, which makes a close-up shot provided by Kress and Van Leeuwen (2006). The close-up shot of the protagonist reinforces

intimacy. Shots like this allow the viewers to empathize with his experiences. Close-up shots emphasize the personal distance of the protagonist and create a close relationship between the viewer and the protagonist. Therefore, the viewers can understand how the protagonist's feeling is depicted in the poster.

The protagonist is in an upright posture and is making a straight expression. Poses are taken or performed to create a specific impression or influence on the viewers who observe those posing (Hermawan, 2021). The pose conveys a sense of introspection and contemplation. The way he carries himself indicates a period of reflection and internal conflict. This demeanor effectively communicates feelings, such as fragility, self-exploration, and strength in the face of difficulties. The poster captures a crucial moment in the character's journey, portraying him in a state of reflective vulnerability. This choice of attitude invites the viewer to invest in the character's narrative emotionally.

Modality in the poster is mainly conveyed through various visual elements such as color saturation, contrast, and lighting. The poster's background follows the protagonist's age, beginning with mint blue for his younger age, then soft purple for his adolescent age, and finally cyan blue when he is all grown up. The subdued and contemplative atmosphere is established through the use of muted cool blues and purples. The colors reflect the emotional depth of the narrative. The soft lighting, symbolizing *Moonlight*, adds an ethereal layer that elevates the overall modality, while the careful selection of colors and lighting enhances the emotional impact of the poster. These choices effectively establish the tone for the film's exploration of self-discovery and marginalized experiences.

The interactional meaning in the *Moonlight* (2016) poster is highlighted by intentionally showing intimacy and emotional connection. By utilizing techniques like direct visual contact, close social distance, nuanced attitude, and strategic modality, the poster attracts the viewer to explore the protagonist's inner world. This elevates a feeling of shared experience and empathy, enabling the audience to build a profound connection with the character's adventure of self-discovery and acceptance.

The interactive meaning is closely related to the research done by Dewi and Khristianto (2022). The research found that the visual contact,

social distance, and attitude in the poster of *Spiderman: No Way Home* (2021) are similar to those of *Moonlight* (2016). However, the modality is different from the findings.

Findings on Compositional Meaning

Compositional meaning is the combined interpretation of an image, which is formed by the combination of its representational and interactional meanings (Kress & van Leeuwen, 2006). Compositional meaning different compositional arrangements to allow the realization of different textual meanings. There are three interrelated systems in this meaning: salience, information value, and framing. Salience refers to how a certain visual element is made prominent to the viewer by the position, size, color and contrast. While information value refers to the placement of different the elements. Lastly, framing concerns about whether the elements are connected or disconnected to each other by framing lines or segmentations.

In Linh's (2021) analysis of American romantic comedy movie posters, the choice of size of frame is similar and the components of the posters tend to be in good harmony making a pleasant feeling in viewers.

Table 3

Aspects of compositional meaning

| | |
|-------------------|---|
| Salience | Central placement of the protagonist |
| Information value | Tagline, movie title and credits are placed at the top and bottom |
| Framing | The central image is surrounded by a subtle blend of light and shadow |

According to Kress & Van Leeuwen (2006), salience is made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc. Salience is seen through the central placement of the protagonist in the poster. The protagonist is covered in soft *Moonlight*, which stands out more against the muted cool blues and purples of the background. It draws attention to his emotional state and inner turmoil. By utilizing lighting and color, the protagonist becomes the center of attention,

emphasizing their importance and strengthening the emotional atmosphere of the poster.

The typography used in the movie title plays a crucial role in establishing the salience of the poster. The choice of font can convey additional layers of meaning, aligning with the film's themes and genre. As stated by Schriver (1997) in Hermawan (2021) there are two types of typography, *Serif* and *Sans Serif*. The title of the movie is seen to use sans serif font family, for there are no lines that extend off of the letters. According to Fontmeme.com, the exact font used in the poster is Gotham Light, with a glowing effect.

Information value is strategically organized, with the tagline "THIS IS THE STORY OF A LIFETIME" placed at the top and the movie title and credits placed at the bottom. This layout allows the central image of the protagonist to remain as the focal point. The choice of presentation in the film's information is most likely to be designed to enhance the story rather than divert the viewer's attention from the main focus. The narrative is also enhanced by the tagline, which makes the viewer wonder more about the plot of the movie.

The way the poster is framed is most important in conveying the emotional and thematic context. The central image is surrounded by a subtle blend of light and shadow, creating a sense of intimacy and depth. This framing technique highlights the protagonist's vulnerability. Furthermore, the overall composition of the poster contributes to the framing of the narrative. This also includes the triptych format of the poster. Each section of the triptych adds more layers to the poster's story. It creates a visual narrative that adds to the film's exploration of self-discovery. The framing choices in the poster are essential in directing the viewer's interpretation of the narrative elements.

The intentional selection of the salience, information value, and framing characterizes the contextual meaning of the *Moonlight* poster. The salience of the protagonist, along with the information value that is strategically placed, creates a balanced poster for this movie. The framing, including the triptych format and the use of colors, brings out the context of the movie so the viewers would want to see what happens to the protagonist. The poster effectively communicates the emotional depth of the film and gives the viewer an interpretation of a specific

theme. As a result, the poster successfully conveys a nuanced and emotionally resonant representation of the marginalized experiences depicted in the film.

Discussion

The findings of the analysis on the movie poster of *Moonlight* (2016) show a rich and multi-layered representational meaning that softly depicts the protagonist's journey of self-discovery and the challenges he faced in a culturally diverse and economically disadvantaged neighborhood. The narrative representation can be examined through the triptych format that symbolized the different stages of the protagonist's life. The colors and symbols also reflects his transformation in his life that enhances the narrative.

The interactional meaning highlights the intentional establishment through the visual contact, close social distance, straight attitude, and soft modality, making a deep connection between the viewer and the protagonist's emotions.

Lastly, the compositional meaning highlights the salience of the protagonist through central placement of the character, strategic organization of information value, and framing techniques that contribute to the emotional depth and thematic context of the poster.

The overall findings emphasize the poster's success in conveying intricate and emotionally resonating depictions through effective communication of identity, self-discovery, and the challenges faced by marginalized individuals. This make the viewer would want to engage with the film on both emotional and symbolic levels.

In the realm of LGBTQ+ film poster design, *Moonlight* (2016) differentiate itself through a unique visual strategy when compared to other notable films in the same genre like *Brokeback Mountain* (2005) and *Call Me By Your Name* (2017) (see figure 2 and 3).

Taking the poster of *Brokeback Mountain* (2005) as can be seen in Figure 2 as a point of comparison, the poster may lean towards natural landscapes and rugged terrains to evoke a sense of isolation and forbidden love. Grindstaff (2008) argues that the poster deliberately imitates Titanic's marketing imagery, which further testifies to the universalizing force of love. The poster shows two participants with both of them having offer type of gaze. The central positioning of the two main characters against the background of

the mountains can signify the intimacy of their relationship to the narrative.

Figure 2

Brokeback Mountain Poster

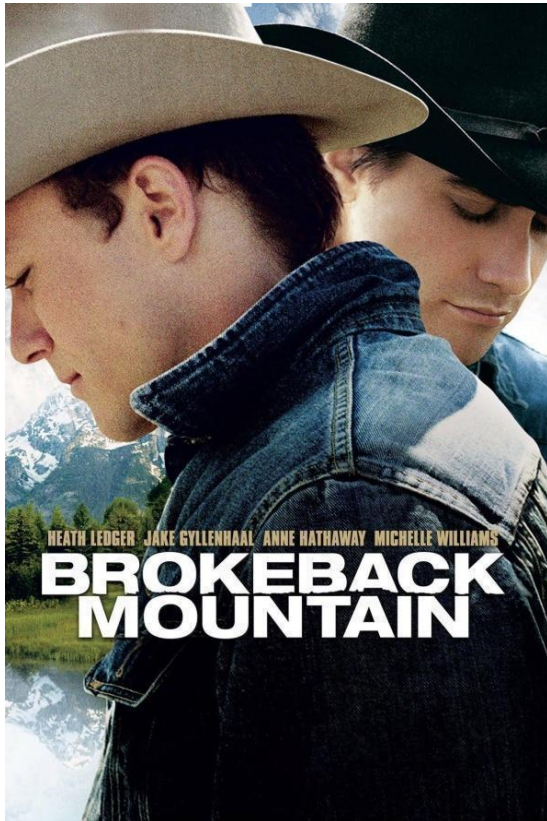


Figure 3

Call Me By Your Name Poster



Call Me By Your Name (2017) as can be seen in Figure 3, is similar to *Brokeback Mountain* as it has two participants with both of them having offer type of gaze. But, this poster employ warmer tones and imagery to convey a more romantic and nostalgic atmosphere. The central focus on the two main characters, positioned in an intimate moment, underscores the film's exploration of romance and self-discovery.

Moonlight (2016) takes a different approach in making the poster for the movie. The poster intentionally avoids traditional way of making poster, choosing instead a bold triptych format that pushes the intricate examination of identity within the storyline. *Moonlight's* poster stands out from other LGBTQ+ movie posters due to its difference from typical visual tropes. The deliberate and distinct choice in visual language sets it apart from its counterparts, making it an exceptional movie poster.

CONCLUSION

The Multimodal Discourse Analysis (MDA) of the *Moonlight* (2016) movie poster by employing Kress and Van Leeuwen's framework, has revealed an insight into the interplay of visual and linguistic elements of the poster. This research had been done to uncover the representational, interactional, and compositional meanings that is embedded in the poster. The research has discovered the poster's portrayal of identity, self-discovery, and the challenges faced by marginalized communities.

The poster serves as an intricate advertising piece, employing narrative and conceptual representations to depict the protagonist's self-discovery journey within a socio-cultural context, emphasizing challenges in a diverse and economically disadvantaged neighborhood. The triptych format and color palette enhance narrative depth, inviting viewers to connect with the protagonist's experiences. Interactional meaning is established through intentional visual choices, creating intimacy and fostering an emotional connection. Compositional elements, such as central placement, strategic organization, and framing techniques, contribute to the protagonist's salience, directing attention and intensifying emotional depth. The triptych format, along with careful color and typography choices, layers the poster for a visually compelling representation of the film's narrative.

In comparing LGBTQ+ film posters, such as "Brokeback Mountain" (2005) and "Call Me By Your Name" (2017), with *Moonlight* (2016), distinctions arise in visual strategy, particularly in color, framing, and overall atmosphere. While *Moonlight* focuses on the protagonist's personal journey in a diverse, economically disadvantaged neighborhood, other LGBTQ+ posters adopt warmer tones and a romantic, nostalgic gaze. This research contributes significantly to film studies and multimodal discourse analysis, highlighting the importance of examining visual and linguistic elements together. Movie posters transcend mere promotion, serving as multimodal artifacts offering insights into cinematic communication, addressing a crucial gap in understanding visual and linguistic dynamics within this form of communication.

In conclusion, this analysis of the *Moonlight* (2016) movie poster through Multimodal Discourse Analysis provides a comprehensive understanding of its representational, interactional, and compositional meanings. The research contributes to academic discourse. This research also lay the foundation for further exploration into the complex relationship between visual and linguistic elements in cinematic communication.

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