

A Critical Analysis of Predominant Colours in the Movie Pudhupettai

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Abstract: This research paper aimed to analyse the predominant colors like red, blue, and green used in the newly released movie named 'Pudhupettai'. Also, this research examines the use of red and green colour lightings in the movie Pudhupettai to expose the scene mood and the character's state of mind with reference to colour psychology in movies. Colour has always been one of the nonverbal languages in communication. Story telling has been followed around the world for ages in various forms including the traditional and new media. Films have paved a massive way among the audience to attain exposure in various platforms. The aim of the directors in general would be making the scene clearer and more realistic to watch and to attract numerous viewers on the stand. Hence, this explores the possibilities of such used emotions using the colours and the pattern of character discourse according to the state of mind. Green again is used in both negative and positive terms to depict the character's state of mind. Green is unique in the sense that it is the quintessential colour of nature, yet green light can also make a place look eerie or portray illness. Human mood is set upon several ranges and on several platforms. In here, movie serves as a platform to depict a mood or emotion through Red and Green Light. The behavioural understanding of characters is understood through the colour revolving around them. The study about the application for colour psychology is new a very area to explore in the Indian context. This research results can be extended to other films and other forms of communication.

Keywords— Colour Psychology, Story telling, Colour and Communication, Light and Mood, Non-verbal language

I. INTRODUCTION

Exposing colours in Cinema started around 1937 in India through Kisan Kanya by Ardeshir Irani who directed Alam Era. Until 1950s, colours in films did not have proper recognition. A single-story line can be made into a full-fledged feature film with several plot twists for the audience.

According to Perse, (2001) media effects “control, enhance, or mitigate the impact of the mass media on individuals and society” Colours are used carefully to expose the emotional impact of the scene. For instance, to expose positive of strong emotions the film maker uses warm colours.

Colour, is one of the most important features of world cinema. It adds to the aesthetics stance to the films. It holds a significant position among the other parts of the film since it beholds and considered as the universal language to express emotions in movies. Until the 1970s, it was widely believed that black-and-white film was somehow more honest, more aesthetically proper, than colour film. Like the idea that silent film was purer than sound film, this theory of black-and-white supremacy too is debatable. In fact, many of the black-and-white films of the twenties, used tinted

stock to provide a dimension of colour. Eastman's Sonochrome catalogue of the late 20s listed shades as Peach-blow, Inferno, Rose Doree, Candle Flame, Sunshine, Purple Haze, Firelight, Fleur de Lis, Azure, Nocturne, Verdante, Acqua Green, Argent, and Caprice. Still, before 1952, black-and-white was the standard format, and color was reserved for special projects. Between 1955 and 1968 the two were on par with each other in popularity. Since 1968, when much faster, truer color stock became available, color has become a regular feature in cinema.

Maxim Gorky on seeing an early Lumiere film in 1896 remarked, “Everything there---the earth, the trees, the people, the water and the air---is dipped in monotonous grey. Rudolf Arnheim states in ‘Remarks on Colour Film’ (1935), “People of taste have considered the colours in colour film atrocious; many have thought them unnatural.”

This research paper is organized into 5 parts. The introductions of the basic concepts are written in the introduction section. The related works are analysed in the review of literature section. Research methodology is written in the part III, and part IV discussed the findings and the part V elaborated the research outcomes.

II. REVIEW OF LITERATURE

In a film, the colour choices used elicit certain emotions from the viewer. Often the associations occur at a subconscious level. By carefully selecting colours, filmmakers can cause a greater impact in their viewers (Birn, 2006). [1].

Penn State University professor El-Nasr (2006) studied the effects of lighting on tension in virtual environments. Certain lighting techniques that are common in games, though effective at creating tension, also pose a major distraction to the user[2].

Colour Palette in Painterly Rendered Character Sequences:

Seifi, DiPaola, and Enns (2012) used painterly rendering to see if the colour used on a character's face changed the way their emotions were perceived. Specifically, they explored colours that were linked to certain emotions with the intent of those colours amplifying the portrayal of said emotion. The emotions studied were fear, anger, joy, and surprise (Seifi, DiPaola & Enns, 2012) [3]. The authors conclude that while they have proven that color affects the perceived mood, the topic is complex and warrants additional research (Seifi, DiPaola & Enns, 2012).

Like Hirsch (2011), Malpas (2007), Coates (2010), Brown, Street and Watkins (2013), this study will take a symbolic, psychological and aesthetic approach to the analysis of colours Red and Green in the film. Brown (2013) argues that colour is a spectacle and just as important as narrative which "has at its core in-frame movement"[4] Bellantoni studied about the relationships between art and emotions. The results can be seen as surprisingly similar; light, pale, blue and peach colours were used for tranquillity while dark red and contrasting colours were used for rage [5].

Salvato and Malpas stated the importance of warm colours seem closer to the viewer (Freeman, 2007) [6]. The colour relationship between red and green, which are on opposite sides of the colour wheel, provide maximum colour contrast making colours appear more vibrant (Malpas, 2007) [7]. The author Pastoureau used red to emphasise the application of masculinity since red represented war and power. Green is often associated with nature, instability and positivity (Pastoureau, 2010) [8]. Angela Wright was more into modern colour psychology who developed colour patterns to showcase the different colours and their uses supporting the previous studies on colours [9].

Pudhupettai is a Tamil movie released in 2006 directed by Selvaraghavan starring now popular Indian actors like Dhanush, Sneha, and Sonia Agarwal in the lead. This film has been grouped under Neo Noir Gangster genre.

Plot of Pudhupettai in Brief:

This 2006 Gangster film is about a man named Kokki Kumar's (Dhanush) life drama about how he gets into gangster groups and the life afterwards. He has his friends has henchmen whom he betrays and kills for his own good. Krishnaveni (Sneha) is a prostitute in his area with whom he falls in love. His life turns upside down when he kills his boss and becomes a leader of that gang. He crashes his friend's sister's wedding out of spite and lust and marries her as depicted in the film who hates him for what he did to her family out of blackmailing. Krishnaveni is conceived with Kokki Kumar's child and she dies later in the movie. With a battle to safeguard his child and his reputation as a gangster, Kokki fights and kills every possible person he finds. He then later finds his way into politics supported by the CM. Post credits shows that, he won 3 MLA elections and runs educational institutions. His former wife Selvi (Sonia Agarwal) remarries, who leaves her in two months and currently living in mental hospital and that his child, through Krishnaveni was not found anywhere how much ever they searched [10].

III. RESEARCH METHODOLOGY

This study on the predominance of the colours green and red in the movie Pudhupettai is a qualitative study. a study based upon a qualitative process of enquiry has the goal of understanding a social or human problem from multiple perspectives (Denzin & Lincoln, 2000). Since this is an analysis on colours and the emotions depicted through it, the researcher has opted for qualitative. A discourse can be used both as a theory and method and the researcher has opted for method by systematically trying to analyse the scenes from Pudhupettai which used the colours green and red in dominant areas.

This is also a case study where the movie Pudhupettai is taken as a case which aims to analyse the usage of green and red colours.

According to Foucault discourse is based on a assumptions, and statements. In here, excerpts from colour psychology aims to state the director's point in showcasing the colours green and red in severe plot twists.

Sample is the movie Pudhupettai itself where there are four major scenes taken into account according to the purpose. Hence, this is Purposive sampling technique.

Saussure discussed about the signs of language describe values and not the real. Parker discussed about the disclosure analysis in 1992.

Analysis

A series of scenes has been screen shot from the movie Pudhupettai for a Discourse analysis on the usage and

depiction of colours Green and Red on its emotions. The scenes are chronologically placing from the opening till the ending scene.

Red is a bright, warm colour that evokes strong emotions; Red is also considered an intense, or even angry, passion, determination, ruthlessness, lust, anger, irritation, speed, courage, alertness, colour that creates feelings of excitement or intensity. Green is restful, soothing, cheerful and health-giving. Green is thought to relieve stress and help heal. Green is also considered to provoke envy.

IV. RESULTS AND DISCUSSION



Figure 1 shows the sensual mood of the scene.

This is the introduction scene to the film where the protagonist Kokki Kumar (Dhanush) is seen sitting behind prison bars. Throughout this scene, he shows various emotions through his facial and body expressions that he is afraid to be alone. He also says that the silence inside is deafening. In this shot, the colour Red is on the right, with a very pale view to the audience therefore, it reveals that there is more envy and fear than anger whilst inside prison which is experienced by the protagonist and the flashback of his life is told through him.

1. Seeking Help from fellow Gang



This scene depicts when the protagonist kills one of the gangster leaders and his henchmen are searching for him to kill, he seeks the help of the other gang. The scene throughout has Green colour with a shade of red. It shows

that they are not ready to help since they are least cared about the protagonist but a slight fear on their protection due to his arrival thinking whether it would provoke the other gang to war with them.

The Lifestyle



Figure: 2

Figure 2 shows the discussions and colour applications. The film moves on with the protagonist Kokki's lifestyle when he actually joins the gang and he is exposed to powder drugs. This shot shows a number of men from his gang together use drugs to get them high. The whole room was lit up with green as in here, it depicts the state of bliss and peace experienced by the subjects inside the scene including the protagonist.

2. First Lust



These series of shots is about the protagonist's first exposure to the physical relationship. The entire gang is brought to a brothel by their leader to celebrate a party where Kokki is given Krishnaveni (played by Sneha) who works there. The first shot, shows a whole frame of green which depicts Kokki's innocence towards the first woman he is about to get intimate with. The next shot is a close up shot of Kokki's face where a sliver of red shines in the middle of green showing his lust or passion or curiosity rising towards Krishnaveni. The third is a shoulder view shot of Krishnaveni who tries to remove her saree draping to Kokki, initiating the activity. The next shot is a mid-view shot of Kokki from Krishnaveni who refuses her to undress and places money in front of her ready to leave the room. In the last two shots, there is greener colour light domination than red because, it was the protagonist's confusion that refused to undress her, which neglected the sliver of red in his mind. This scene remains the epitome of the entire film where it uses the longest duration to use Green and Red colours to express the character's emotions. In (i), it is a partial

silhouette of the protagonist Kokki Kumar and his new wife Selvi. As mentioned before, Selvi was Kokki's friend's sister. Kokki crashed her wedding and forcefully married her out of falling in love with her in first sight seeing her although he was previously involved with Krishnaveni. This scene is on the night of his marriage with Selvi. With reference to the previous First Lust, unlike that the room is filled mostly with Red colour indicating that now the protagonist is out for passion or lust with his wife. The green indicates to Selvi's mind-set focussing on envy and boredom because she was forcefully married to him.

In (ii), A close up of Selvi is shown with a mixture of Red and Green indicating both character's mindset and emotion towards the series of actions before. In (iii), the shot showcases both the characters in a single frame with Red light upon Selvi and Green on Kokki Kumar. Red on Selvi is due to her anger towards Kokki because he blackmailed her entire family and falsely married her. Green on Kokki is because he is in a state of peace that he married the girl he desired upon also called restoration of emotions.

In the last scene where the green and red colour lights are used to indicate the protagonist's mind-set the first shot is after his flashback, he is seen behind bars where he is at ease and equilibrium phase in life expecting. During which he hears boots noise towards his cell and he is pulled out of his cell by several policemen. The second shot is filled with red light where he recites the names of everyone who died because of him and he is shown fear and anger towards him. This scene ends with the policemen taking him outside of the prison where the whole frame is showcased with blue lighting. By that time, he utters the dialogues about his mother who was killed by his father. Again, in colour psychology, blue depicts trust and reflection which shows his love for his mother.

V. CONCLUSION

The results show that colours and lights are used in the movie 'Pudupettai' as a nonverbal language. Dominant colours and shades like green colours and red colours are used to show the protagonist's mind-set. Red colour is used to expose anger, passion, masculinity, aggression, vengeance, shame, fear and courage. Green is used to expose serenity, innocence, boredom, envy, peace, confusion and blandness. The dominant colours like red and green lights are used by the director to showcase the characters' emotions towards the scene. Red, from the first according to colour psychology has many emotions let out by the protagonist and the supporting characters. This research results clearly shows the importance of colours and lights to convey the messages like a non-verbal communicative medium.

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