
| RESEARCH ARTICLE

A Multimodal Analysis of The Movie Poster No more bets

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| ABSTRACT

The traditional single text format is no longer sufficient to meet the needs of the public. Nowadays, many industries gradually use multimodal advertisements, and short videos to attract viewers' attention and to achieve commercial sales in order to promote new products. Posters are also one of the representatives of multimodal discourse to attract viewers' attention to make the commercial sale. Multimodal analysis includes the analysis of text, images, video, audio, and other perspectives. The visual grammar proposed by Kress and Van Leeuwen has three major meanings: representational meaning, interpersonal meaning, and compositional meaning. Interpersonal meaning includes four aspects: contact, distance, modality, and perspective. This article takes the interpersonal meaning in visual grammar as the theoretical framework to make a detailed multimodal analysis of the poster of the recently popular movie No more bets.

| KEYWORDS

multimodal; posters; visual grammar; No more bets

| ARTICLE INFORMATION

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1. Introduction

In the era of commercialization and informatization, multimodal posters have become important means for various industries to compete to sell products well. The multimode nowadays has gradually replaced a single textual model of traditional culture. However, people's understanding and awareness of multimodal discourse are still at a relatively low level. It is important to enable people to better understand multimodal discourse and its application in daily life. The interpersonal meaning of visual grammar is very closely related to multimodal analysis. In the entertainment circle where TV dramas and movies are constantly emerging, besides the ups and downs of the plot, the promotional posters of movies are also very attractive. This article makes a multimodal analysis of the posters from the four major aspects of interpersonal meaning based on visual grammar.

2. Literature review

Visual grammar was put forward by foreign scholars Kress and Van Leeuwen and scholars at home and abroad have made a lot of contributions to its supplementation and practice. Many scholars have applied the three major meanings of visual grammar as a framework to practical applications such as posters and documentaries. Wenbo Zhao (2021) conducted a multimodal visual grammar analysis of Chinese martial arts movie posters, interpreting them from all kinds of aspects such as text, actions, expressions and so on. In addition, Qi Jiaming (2021) conducted a multimodal analysis of middle school English textbooks published by Yilin Publishing House based on visual grammar, exploring the representational meaning construction features of images in the textbooks. Bai Salam Macapia Ibrahim (2021) made a unique research about Tarpaulins based on visual grammar. Xu Wei, Cao Ying & Chen Runyu (2024) make a multimodal analytics framework for product sales prediction with the reputation of anchors in live streaming e-commerce. What's more, Qing Ma & Hanita (2024) Hassanstudy the multimodal discourse of automotive websites, aiming to contribute to the improvement and upgrading of automotive websites. Yanxia Liu, Ruimin Shi &

Mei (2024) Wu make a multimodal discourse analysis of English reading instruction in colleges and universities based on weighted function algorithm.

In addition to the findings of foreign scholars mentioned above, some domestic scholars have also further explored multimodal analysis by using visual grammar as a framework. Jiang Keyi and Wang Jiayi (2021) studied the documentary "Tea World China" released in 2017, using visual grammar theory and documentary content analysis methods as research tools to explore the strategies and innovations of documentary theme selection, presentation methods, and interactive significance of visual grammar in constructing a national image. Besides that, Liu Xiaohua (2022) conducted an analysis on multimodal narrative discourse, exploring the inherent relationship between image and speech modes in multimodal discourse, as well as the interaction and integration between the two modes. This is a multimodal study of discourse, which is also relatively rare in academic history. Guo Jinsheng (2022) presented two classic Kung Fu themed advertisements——Qi Pai Men's Clothing "Kung Fu Chapter" and Lamborghini "Kung Fu Chapter" to conduct a multimodal discourse analysis.

3. The multimodal analysis of *No more bets* based on Interpersonal Meaning of Visual Grammar

The interpersonal meaning of visual grammar can be divided into four aspects: contact, distance, modality, and perspective. This paper uses these four aspects as the theoretical framework to conduct a multimodal analysis of the poster of the movie's poster *No more bets*.



3.1 Contact

Contact is the visual communication and interaction between image participants and receivers, which can be divided into demanding behavior and providing behavior. As for the demanding behavior, the represented participant looks directly at the image viewer and has eye contact with the viewer. While as for the providing behavior, the participant does not look directly at the viewer, and there is no contact between the two person.

From the above movie poster No more bets, it can be seen that there are seven leading actors here in total. Firstly, according to the text, it can be said that the names of these seven actors are already familiar in the entertainment circle. As is well known, the popularity of actors can have a certain impact on their works to some extent. So the protagonist of this movie is a recognized acting genre and has a number of fans and popularity in the entertainment circle, so it can quickly attract readers' attention.

Upon closer inspection of the poster images, all seven actors had direct contact with the audience, which is considered a demanding behavior. But their gaze is different from each other. From the perspective of the two male protagonists, the computer programmer played by Zhang Yixing wears typical male science and engineering glasses, staring blankly at the audience, demonstrating the powerlessness of working silently in the Myanmar fraud organization, conveying a sense of suffocation and expressing the deep darkness of powerlessness. And the top villain of the fraud group played by Wang Chuanjun cast a disdainful gaze, as if telling you that once you come, you can't leave, making people feel creepy at once. The direct gaze of other actors towards the audience also has a similar effect, and these direct contact with the audience's gaze has already highlighted the general atmosphere of the movie.

3.2 Distance

The distance here generally refers to social distance. Social distance reflects the relationship between participants and image viewers, which can be divided into close shots, medium shots, and long shots. Close shots show the participants' heads and shoulders, reflecting closeness. The mid shots show the part above the knee of the participant, reflecting social distance. Long shots display the entire image of participants, creating an unfamiliar distance.

From the above text, first of all, it can be seen that the movie name No more bets is displayed in the largest font, which is ranked at the upper middle position. It undoubtedly tells the audience that the name of this movie is very unique, and it can be seen that the upper text "based on tens of thousands of fraud cases across the country". there is no doubt that this movie is not a completely virtual movie, but on the basis of real cases, which increases the credibility of the movie and makes us more interested in watching it to know the plots.

Furthermore, from the image, it can be seen that the poster is designed as long shots. After all, a good movie is composed of a great number of actors and scenes, so it is essential to screen all the main actors together using a telephoto camera. However, even so, the information conveyed by each actor is still expressed clearly. You can see that the background of the poster is the place where many programmers work on computers, which is the internal construction of the fraud company. The configuration inside is the same, all of which are operated by one person using a computer. Because this is a fraud group, such distance gives the audience a sense of fear. We also know that many immature students recently went online to work in Myanmar but couldn't come back, causing their parents to be heartbroken, and such examples are not rare. Using such a telephoto lens seems to be telling us that fraud groups are illegal places and must not be entered without permission. Otherwise once you enter, it will be difficult to get out with a healthy and alive body.

3.3 Perspective

The perspective, also known as attitude, can be divided into three aspects: looking up, looking down, and looking horizontally. The angle of looking up indicates a higher status of the viewer. On the contrary, the angle of looking down indicates a lower status of the viewer, and the angle of looking horizontally indicates an equal status between the participants and the viewers. Therefore, the difference in perspective is often considered as a symbol of the difference in the status of the viewers.

Firstly, as can be seen from the movie poster above, the text in the lower left corner has a special meaning. The date August 11th refers to the official release date of the film, while "Insider, there is News to make money" gives an indication of the guiding content of the film and also explains the reason why the protagonist played by Zhang Yixing was deceived into fraud organizations in Myanmar. Not only does it attracts the interest of the audience, but also tells us not to easily believe unfamiliar news, especially those false profit organizations with the slogan of making good money.

In addition, it can be seen that the characters on this poster are basically facing up to the viewer, which indicates that for us viewers, everyone's status is equal, and we hope that each of us can truly watch this movie equally. At the same time, this also subtly established a connection between us and the protagonists. The poster of this movie was shot from a flat view angle, which is actually to cover every actor equally. As the actors in a movie, each one is equal, but there are differences in the number of scenes. Those having more scenes to play, such as Zhang Yixing, will be magnified by a close camera, while those having fewer scenes to play, such as Sun Yang, will be shot from a distance camera. In conclusion, while establishing equal status with viewers,

the film also establishes certain connections between people, thereby widening the distance between them and making readers unable to resist watching the film. This also achieves the goal of the film which hopes to sell well at the box office.

3.4 Modality

Modality can be divided into three categories in visual grammar: high modality, medium modality, and low modality. High modality refers to the image having high color saturation, color discrimination, and color harmony. Medium modality refers to some parts of the color saturation, harmony, and discrimination that may not be present. Low saturation refers to the image using only two colors: black and white.

From a textual perspective, the movie title *No more bets* uses a yellow font for some certain purpose, which belongs to the high modality. The title is based on the viewer's familiarity, bridging the gap with the reader. In addition, the names of the seven leading actors, as well as the director, producer, and the release date, are all in yellow font. These are high modal colors that belong to warm tones, giving people a relatively warm atmosphere. Even they can exert a warm and comfortable impression on some passersby. However, we can also notice that there is a line of text in white font that reads "Insider, there is a news package to earn". It is obvious that this is a blatant lie, and the cool tone used here is a low modal color, which also reveals that the message is absolutely false, which is actually a false deception. Compared with the two color fonts, the high modal yellow and low modal white give a strong sense of difference to the viewers.

From the perspective of the image, according to the above poster, the overall color distribution should belong to the middle modality, which actually gives an indication of the strong contrast between the high modality and the low modality. From the above picture, we can clearly see that the clothes of the seven main actors are generally relatively dark and deep, with a moderate degree of color harmony and saturation. Even though their expressions are heavy and different, the color of their clothes gives the viewer a relatively intimate feeling. However, in stark contrast, the internal background of the company behind it uses a very low modal black and white color, which undoubtedly renders a lifeless and mechanical work environment day after day, conveying a terrifying work atmosphere. Therefore, people with relatively high modal warm tones face endless pressure and no external care day after day when working in such a low modal cold tone environment. There is no doubt that the warm tone with high modality and cold tone with low modality forms a sharp contrast, and this sense of difference cannot help but to make people feel creepy.

4. Results

Through the above statements, we have gained an understanding of the interpersonal meaning of visual grammar, which can be divided into four aspects: contact, distance, perspective, and modality. Contact can be divided into providing contact and demanding contact. In addition, distance is divided into close shots, medium shots and long shots. Furthermore, the perspective includes three angles: looking up, looking horizontally, and looking down. Finally, modality is divided into three color tones: high modality, medium modality, and low modality. Under the guidance of visual grammar theory, this article provides a multimodal interpretation of the recently popular movie poster *No more bets* from three aspects: image, text, and image combination. It analyzes how posters use multiple modality to construct meaning and achieve promotional effects. Practice has shown that the interactive meaning of visual grammar plays an important role in multimodal analysis. On the other hand, it also indicates that in order to achieve ideal promotional effects, multiple symbol modes need to collaborate with each other. In the process of poster advertising design, attention should be paid to the combination and application of multiple modes.

This article has played an essential role in familiarizing us with the interpersonal meaning of visual grammar, but there are still certain shortcomings that need to be addressed in future research. For example, Cai Shaoshuo, Deng, Xinxing & Du Nannan (2023) conducted an in-depth research on "China's National Image Film", which has attracted high attention from both domestic and foreign citizens. They found that the film fully achieves image expression through the metaphorical design of communication content under the representational function, the setting of communication distance under the interpersonal meaning of the subject, and the expression of communication information under the "structure" design of the lens. Baiying Chen (2024) applied the multimodal discourse analysis in Urban Intercultural Communication. Ke Chen & Xujiao Huang (2023) make a multimodal analysis and exploration of English translation of Pu Opera. In addition, Xu Huamin (2023) used visual grammar as the theoretical framework to conduct a multimodal discourse analysis of the Kaifeng city promotional film "Eight Dynasties Ancient Capital" from the perspectives of representation, interpersonal and composition. We can Explain how each modality cooperates to achieve the theme meaning of the video from the cultural, contextual, content, and media perspectives. For example, Wang Congqi (2023) selected the news narrative images broadcasted by Xinhua News Agency at the opening ceremony of the 2022 Beijing Winter Olympics as the analysis and research object. Using a visual grammar framework as the theoretical basis, with the core content of representational meaning, interpersonal meaning, and compositional meaning, he conducted a multimodal discourse analysis on the image meaning, exploring how to use the visual language composition of news images, To gain a more comprehensive understanding of the cultural connotations and image presentation behind the opening ceremony, in order to achieve good promotional effects.

Therefore, in conclusion, although this study is relevant to current events, it has certain limitations. In future research, not only can we focus on the interpersonal meaning of visual grammar, but we could also conduct various multimodal analysis of advertisements, posters, documentaries, and so on from their representational and composition meanings.

5. Conclusion

This paper takes the interpersonal meaning of visual grammar as the theoretical framework, and conducts a multimodal analysis of the posters of the recent movie No more bets, which has profound research value. Theoretically speaking, on the one hand, this paper can give us a better understanding of visual grammar and multimodality and add new knowledge points to future theoretical research. On the other hand, we can gradually know that seemingly ordinary commercial advertisements and posters hide enormous commercial value behind them. Practically speaking, after acquiring visual grammar, we can also analyze specific things from the four aspects of interpersonal meaning in our daily life. This has supplementary significance for multimodal research of visual grammar and can also exercise our own academic research abilities.

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