



EXPLORATION OF CULTURAL SPACES: A MULTIMODAL ANALYSIS OF ANGREJ BY SIMERJIT SINGH (2015)

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ABSTRACT:

This research explores the Indian-Punjabi movie “Angrej” released in the year 2015, directed by Simerjit Singh, under the lens of multimodal theory. This study takes visual multimodal of Kress and Leuwen (1996) and Halliday model (1978 & 1985) as the theoretical framework. The purpose of this research is to analyze the functions of language i.e. meta-functions and visual grammar which is interpretation of texts used via dialogues and images in the movie. Also this research explores Punjabi culture of pre-partition times. By using qualitative methodology via semiotic lens this research examines the three types of meta-functions of multimodality that is interpersonal, conceptual and textual function and also visual grammar of symbolic resources used in Punjabi culture of pre-partition times in the movie. The findings of this research will provide the multimodal literacy via screen that meaning can also be conveyed through nonverbal communication i.e. expressions, images, songs and along with this, readers will get the knowledge of pre partition culture of Punjab.

Keywords: *Visual grammar; multimodal; meta-functions; pre-partition times; Punjabi culture.*

1. Introduction:

This research explores the movie “Angrej” released in the year 2015, directed by Simerjit Singh. The selected movie is a frame narrative, modernist text and flashback of pre partition times of sub-continent. The story begins after the wake of partition where an old man comes to Pakistan, into his old hometown where he marry the girl he love, and with a talk to new generation of post partition he discusses his love story of pre partition. The story revolves around the three main characters named as “Maado, Dhan Kaur and Angrej”. Angrej fell in love with Maado, but Maado prefers a rich man and later Dhan Kaur fell in love with Angrej. The protagonist name is consider to be the title of the movie because he connects the post partition people with the beliefs, traditions and culture of Punjab. The movie through its characters represents the culture and transformation of pre and post partition times which comes with the nostalgia of protagonist by discussing the Punjabi traditions, dialect, costumes, marriage, food, songs, buildings, and their professions (Kaur, 2021). Therefore, this movie display the schema representation of the protagonist because according to Gilboa & Marlette (2017) schema include “abstracted commonalities across multiple experiences, influencing how we perceive, interpret, and remember people, places, objects and events”. Thus, this provides the elements of mise en scenes through setting, songs, festivals, dress



code, figure expression and movements, which support the unity of Punjabi lifestyle (Lathrop, 2014). These elements of mise en scenes in the movie develop the popular culture among the people of society because it represents things which is based on cultural phenomena that become unfamiliar to audience, therefore with the help of music, television, movies etc., popular culture preserve the cultural practices and products in the form of heritage (Marxists, 1920). In this way, through popular culture Angrej also represents the transformation of love in both times pre and post partition, and gives new definition of romance in Punjabi cinema because people of pre-partition times would not allow love marriage and the protagonist fear about express his feelings of love.

To develop a major impact on audience via screen is challenging because it deals with complex ideas, dialogues and characters, therefore scenes need to be winning hearts and highly relatable to the viewers. In order to manage these creative impacts a director is consider to be the main role in making the movie and is consider as a chief creative person for a movie. According to auteur theory director supervises all audio and visual features in a movie so director is more said to be the author of the movie (Sarris, 1967). Therefore if the director has already a background of same culture which they represent in a movie they may able to understand the content better. The director of the examined movie “Angrej” is directed by Simerjit Singh. He is an Indian film writer and director. He is known for his best Punjabi film’s director, because he brought up in the background of Moga, district of Punjab. He has directed total eleven films and Angrej was his fourth film released on 31st July 2015, which became one of his highest earning Punjabi films of all the time. His movie beautifully represents the era of pre-partition times, not only the setting but also costumes, songs, wedding and foods that gives the audience taste of ancient Punjab. As the result the movie gets award for the best story, screenplay, lyricist, music plays, actor, actress and best director.

In the modern era, the use of technology has changed the lives of people. As technology become a way to get the information about distance between those things which is unfamiliar to the newer generation, this occurs by recreating the work of art or a set of practices (Kaur, 2021). With the more use of technology it omit the skill of reading by which written discourse become advance by online discourse in its multimodality, which brings a positive impact to readers as media shapes their world. Writing modes of communication only involve gesture, speech, movement, social distance and gaze whereas multimodality brings a new form of communication, where viewers interacting and interpreting in a new ways because the meaning convey through not only by dialogues but also through views, colours, expressions, speaking, gestures etc., which was not in written discourse to understand the tone and interpretation of the texts based on characters language proficiency (Sindoni, 2013).

According to Jewitt, Bezemer and O’Halloran (2016) multimodality is a developing field that has spawned a number of overlapping and separate sub-fields. Multimodality theory has its meta-functions which is considered to be a property of all languages and where language is systematized in three basic functions and it also provide visual grammar which provide the meanings and communicate features of an image (Ledin, 2018). These two crucial types of multimodal theory will analyse in the movie “Angrej” which helps the viewers to understand the meaning and functions of language, and via movie this significance of this study is to provoke a



sense of loss, picturizes the old culture, language, explore the tradition, culture, transformation and yearning for pre-partition times which is lost due to modernization.

Research Questions:

- How multimodality is an important aspect in understanding the content of communication?
- Whether or not symbolic modes i.e. songs, expressions and mise-en-scene portray the culture of pre-colonial Punjab on screen?
- How the movie “Angrej” represent the Punjabi culture of pre-colonial times?

Research Objectives:

- To discuss multimodal theory and to analyze its meta-functions in the movie “Angrej”.
- To examine symbolic resources i.e.: expressions, songs, pictures as a mode of communication.
- To explore the Punjabi culture of pre-partition times.

2. Literature Review:

Angrej, the Indian Punjabi movie has the characteristics of popularity because it is connected to South Asian people who lived together for many years in sub-continent. According to the researcher, Arneja in 2018 quotes that it is “a movie that bore the stamp of setting a trend of period cinema. It poised Punjabi Cinema to scale new highs of popularity. The historical romance drama was set in pre-partition Punjab. It had raised a wave of curiosity among the audience to experience the phase that was always heard in stories” (Arneja, 2018). This shows that Angrej movie is the best representation of culture of pre-partition time which took the viewers’ attention because through this movie it brings back the culture of Punjab which new generation ancestor’s experience and always have nostalgia of it.

The culture of South Asians countries bring various changes in the lives of people due to partition and modernization, to fill this distance “Angrej” movie has the power which formulate cultural awareness. As Edward B. Taylor defines culture as “a complex whole which consists knowledge, belief, art, law, customs, morals and any other capabilities and habits acquired by man as a member of society”. As movies reflects the society so through this movie audience can have a tour in order to understand the tradition, culture, language and beliefs of Punjabi society.

The researcher considers that “Movies are the best platform to explore the past, present and future. Angrej, one of the best attempts that had given ride to the phase of pre-independence. It was the answer to all imaginations of the stories of “During our times of pre-partition” on screen” (Arneja, 2018). This movie provides a best way to involve a viewer into the scene because partition stories only create a bloodshed, but due to this movie the director beautifully represents the strong and healthy relationship between two nations. Walder says, “Memory and history interconnects” (Walder, 2009) similarly this movie brings the true picture of people of Punjab and their culture by showing it through characters dresses, marriage, songs (tappe), festivals, custom, and friendship.

The movie Angrej begins with the setting of post-partition times and it moves back into pre-partition times which represents the transformation that has been done from pre-partition times to post-partition times. According to Christina M. Nielsen “To be transformed is to be significantly altered. A transformation might entail a fundamental change in a person’s appearance or attitude, or in the look and function of a thing” (71).Transformation shows in the movie through the characters dresses of both times, technology, buildings, way of thinking for love and because there



is a transformation due to partition hence there is a nostalgia for prepartition times. Nostalgia in post partition context involves “loss unity and coherence it entails both suffering and pleasure, and it taps into a pool of emotions that varies depending on the situation” (Walder, 2009). The story of the movie begins with the nostalgic element where the old man come to Pakistan and entering his old house brings him back to his pre partition times and then the whole movie is the flashback of pre partition times.

Multimodality from the past few decades become the most effective and predictive form to analyze any form of communication such as images, texts, spaces etc. It refers to the “Communication of meaning using two or more semiotic resources (including language), Semiotic resources (e.g., language, image, gesture, architecture, and music) are meaning systems that make up the reality of the culture” (Halliday 1978). It grew into a vast idea that encompassed all forms of communication. Multimodality is a broader field and the foundations of its methods describe by Kress and Leuwen’s (1996) and by O’Toole (1994) However, a number of key principles from Halliday’s (1978) and (1985) systemic functional linguistics (SFL), specifically as stated by Halliday and Matthiesen, underpin most of it (2014). Different theorist approach to a different semiotic phenomena such as web pages, music, art etc, but this all analyze under the same concept and analytical model from Halliday (1978, 1985) works.

A number of recent significant works that give overviews of the topic clarify the contemporary SFL-based multimodality approach (Djonov & Zhao, 2018; Jewitt et al., 2016). This approach is popular in scholarly work that uses multimodality, and it served as the foundation for earlier multimodality key texts (Kress & Van Leuwen, 1996), based on Halliday and Matthiesen (2014), Halliday divides language’s functions in three meta-functions that is “conceptual function, which is used to convey conceptual meaning; interpersonal function, which is used to reflect the communicator’s relationship with the receiver as well as the communicator’s attitude toward the communication’s content; and the third is the textual function, which is used to express the text’s meaning” (Halliday, 1994). The meaning cannot be find only by communication by also exists in a variety of social symbolic resources, including hearing, actions, expressions and visions. Kress and Leuwen theory of multimodality expresses that image is also a kind of social symbol, Halliday’s social semiotics theory can be used to analyse and define this type of social symbol and according to the three meta-functions of language it create visual grammar of a picture with Interactive meaning, representational meaning and composition meaning as a core material which serves as the theoretical foundation and analysis method for multimodal discourse analysis (Bi, 2019). In a symbolic representation, this was problematic to identify these functions of language therefore Halliday and Hasan project a meaning according to the context of the text (Halliday & Hasan, 1989). Halliday believes that without a clause the systematic functional language cannot consider as a high grammatical structure and he believes that language is the basic tool to communicate so it must apparent itself in three meta-functions (Bakuuro, 2017)

In linguistics, there has been a variety of research on diverse types of discourse, but multi-semiotic discourse continues to have scientists’ curiosity. This is owing to its broad use in the media, multimedia, and computer communication, where verbal writings devoid of other system aspects are becoming less common (Zaichenko, 2019). By this, cinema is a very effective source of communication because through its storytelling first it’s take it audience to introduce various beliefs, customs, and traditions and culture (Arneja, 2019) and via this it display all the social



semiotic theory. In cinema, films are the main source which grabs the audience attention because according to Mitry (2000) “Images don't always have explicit meanings, and their function isn't confined to presenting the same meaning all of the time”. Images vary differently from person to person depend on their nature, therefore “the openness of film discourse is linked to its multimedia nature (which allows the viewer to choose his or her own perception strategy) and the operation of many codes (which are only partially the same for the author and the viewer or for different viewers), resulting in a diversity of understanding of a film and the emergence of new meanings, associations, and symbols” (Mitry, 2000). MCDA has shown to be a multimodal discourse method that has allowed for a discussion of how different semiotic resources can be employed to construct specific media representations (Bezerra, 2020). Therefore through the representation of culture, transformation and nostalgia in the movie “Angrej”, this research examines cinematic analysis under the lens of Halliday's meta-functions and visual meaning in order to determine the underlying system/grammar of each communication instance.

3. Research methodology:

This research follows the descriptive analysis which examines the cultural spaces uses in the movie “Angrej” directed by Simerjit Singh in the year 2015. This research by using qualitative methodology give information about the cultural aspects and transformation of people of Punjab between pre and post partition times. The data for this study has been taken from the scholarly journals and web sources. The aim of the study is to explore the tradition and culture of pre partition times after modernization, and through this exploration the study brings a nostalgic element to South Asian people.

3.1. Theoretical framework:

This research will explore Punjabi tradition, transformation and culture, in the movie “Angrej” under the lens of multimodal theory by Kress and Leuwen. Multimodal discourse analysis provides a new form of communication such as images, colour, text etc. And the selected movie is an instrument from which the symbolic representation of multimodal approach will analyze.

For this research two notions of multimodal approach has been selected to analyze it on the movie Angrej. First it examine the meta-functions proposed by Halliday (1978 & 1985) which analyze its three types that are interpersonal function, this function expresses the relation between speaker and listener, second is textual function which portray the meaning of communication through expressions, action, hearing and vision and the third is conceptual meaning which highlight the conceptual meaning used in the movie. The second notion of multimodality is to analyze visual grammar proposed by Kress and Leuwen in 1996, which is created on Halliday's function of language, visual grammar consists of three types of meanings.

Representational, interactive and composition meaning. In representation meaning the narrative process and concept in the movie will analyze. In interactive meaning it focuses on the altitude, modality and contact distance and in composition meaning it represent significance, scene frame and information value. Therefore, the representation of cultural spaces in the movie analyze it by looking the meta-functions and visual grammar of multimodality.

4. Data Analysis:

Angrej movie is an Indian Punjabi movie released in the year 2015 directed by Simerjit Singh, this movie has the representation of pre and post partition times. The movie beautifully display the Punjabi culture through its dress code, houses, language, songs. The movie begin with the post



partition time where an old man named as “Geja” comes back to Pakistan to his old homeland because of his love for last her wish. With that the whole nostalgia comes of pre partition times when he sees his old home. The movie differentiate the both times by showing the use of technology, change of costume and houses. Through this movie this study see all the elements like food, culture, costumes, tradition etc. via applying notions of multimodal theory on it.

Multimodality theory by Kress and Leuwen describe the new form of communication which is a non- verbal communication. It refers that communication including language can also utter by semiotic resources such as images, vision, music, expressions etc. Multimodal approach done by different theorist in a different semiotic phenomena which concept was based on Halliday model (1978 and 1985). Halliday in his model divides the function of language in three meta-functions. The theory also describes that images also portray meaning and with the functions of language it creates visual grammar of and image. These two notions of multimodality, meta-functions and visual grammar will be evaluate in this study by analyzing it in the movie Angrej.

4.1. Meta-functions:

Halliday’s meta-functions approach develops underlying grammar and functions in any communication, that communication can be of images, movie, and web-pages or of food packaging (Ladin and Machin, 2018). The purpose of meta-functions is to organized language in three types of functions. Interpersonal, textual and conceptual function.

4.1.1. Interpersonal function:

The first is interpersonal function which addresses the relationship between communicator and the audience. The use of language in interpersonal functions demonstrates and retain the connection of people in the society and classify their view points on it. In this function it involves four basic roles the first is giving information, second is demanding information, third is giving goods and services and the fourth is demanding goods and services which includes clauses according to the language use, mostly language takes place in giving and demanding to indicate its intention (Halliday, 2001). The use of language of communicator and how its interpret to the inside audience depends according to the level of their understanding and attitude towards it, through the characters in the movie Angrej this study will examine some of the relationship between communicator and the receiver and how they interpret the use of language.

The first scene in the movie that shows the communication between the Aslam and the old men community who discusses about the output of having intentions towards village’s girl. The dialogues between them are (*naal de pind chi Gajjan Singh agla di kuri ty maari nigha rakhda si, nai par odhy naal jera nihayat shareef dost si oovi marta? Jey o nal honda ovi mardena si, enj kive mardena si onda ki kasoor e, yaar beli ne kia hona chal chalye o pola banda uth ky naal chal peya hona*) (“Gajjan Singh from the neighboring village, a boy looking towards the girl with wrong intentions- no, but did they kill his absolutely innocent friend who was with him too? If he would have been there with him, they would kill him too, yes. How would they kill him? How is he at fault? If a friend asks his friend to come with him somewhere. The innocent guy starts walking with him”) (Angrej, 0:14:6). The communicator are the old men who sit and discuss about the problems having in village while discussing they say about the guy who took bad intentions towards a girl and her family shot his thigh, Aslam who stands in front of them as an audience and listens to them, the conversation reaction towards Aslam puts him in terror because Aslam was indirectly



asking about his own self because Angrej was also in love with a girl and he knows it. Here the relationship of Aslam and Angrej appear through the conversation that they are close friends.

The second scene where the addresser and audience interact, interpret different meanings and view point on it through non-verbal communicator. The dialogues are between the Maado's father and the relatives sitting around them where Maado's father through gestures expresses the relationship of Angrej with Maado. The inside audience interpret different meaning by seeing his expressions after seeing him to Angrej. (*oh ae ki kai janda mainu ty kch samajh nahi aandi, pata nai bai ki kai janda mundya nu vekh ky. Tu chup kar mainu ladga ae kenda peya e Gejya tu Sasriakar nai kitha ty kithy chali jaanda peya e*) ("I cannot understand what he is saying. I don't know brother, he is just acting weird just looking at the boy. I think he is saying and he is telling Geja that without greeting him where are you going") In another scene he wants to make others understand about their relationship but the reaction of the inside audience shows by saying (*bs kar munde ne ki kita jera hr vele unno penda e, hun mainu pata laggya ae ki kenda e, ae kenda e sarrya nu pyar nal rehna chayeda te goli nai chlani chayedi.. o nai ae kenda Pipa dabbo ty ungal nal keyo kaddo*) ("enough what wrong has this boy done that you always pounce on him. Now I have to know what he says that all we should stay together with love and we should not shoot. No, to press the tins and remove the things") (Angrej, 1:11:5). This scene in the movie expresses that inside audience interpret different meanings after seeing Maado's father expression but viewers which is outside audience can understand that he wants to disclose the love relationship between Maado and Angrej.

In the movie, the use of language also develops the new relationship between communicator and the receiver, the scene when Haakam an unknown boy comes to the village and asks address to Maado's grandmother while introducing him they both have family connections which Maado's grandmother considers him as her family member and offers him lassi (Punjabi drink). (*tu kitho aaya? Mai bebe Barchi wala, Lahore de ilaqe baad pind aa Sheikhupure nal. Ae kina de karo putar? Mai bebe Jeet singh toh.oh ta meri maasi di kuri ty mundy te surya nal pendi aa..leh tu ty kaar deya hi munda nikleya. Aja aja lassi peeja*) ("Where are you from, son? There's a village Barchi wala, near Sheikhpura after Lahore. Which family do you belong to? From Jeet Singh. Jeet singh oh that is my aunt's daughter's son's..and his in law's family that's our relation. That means you're from our family. Come on in have some buttermilk") (Angrej, 0:38:36). This represents the openness of Punjabi culture that Punjab people also consider distinct relatives as their own.

In the four basic roles of interaction this movie involves mostly with giving information and giving goods and services. The characters in many scenes while interacting are giving information about the Punjabi traditions such as the women hide their faces from their elder man (Angrej, 0:12:41, fig1)



Figure 1

The giving goods and services can be shown in the movie through women, as the women giving goods and services (dresses) to their in laws, (*ae munde de peyo da, naal eddy garam la ta khes, ae ondi maa da jora e*) (“*this is for the groom’s father, with the blanket. This one is for his mother*”) (Angrej, 1:19:42). The role of interactions in the movie mostly involves giving information about the knowledge of Punjabi traditions and live styles.

4.1.2. Conceptual function:

The second type of meta-function is a conceptual function, according to Halliday, a person language depends on the way he thinks or to conceptualized the real world and represents it according to his consciousness. Conceptual meta-function refers to the type of activity expressed by sentence participants as well as the manner in which they participate. It is based on the participants, circumstances and the process which done through action. Participants are most important aspect because without participants neither process nor circumstances can be conceptualized in a human brain. In the movie there are many processes by the act of protagonist, some of the examples taken from the movie are, such as (*o chaddo baba g tussi ki smjho gy mohabbata nu, tada waqat or si paak mohabbatta. ae sab bs ken diya gallan ny pyar karna ty balky hun bota sokha e, hun phone ty ik dujy di khabar rehndi e*) (“*leave it old man, you cannot understand our generation love, your times were the best, all these are just talks. Love today is much easier. Now you can keep update about one another on the phone*”) (Angrej, 0:7:45). Here in the conversation the process is about to discuss the love of pre partition times and the characters are of two generations one is of pre partitions time and all others are of post partition times. The main concept of these dialogues are to distinguish the perception about the love. The second example from the movie to analyze conceptual function can be when Angrej and Kaur decides to disclose Haakam intentions that he is not loyal to Maado (*o tera radio wala ty Dhan Kaur maid ova nu akathy bethya vekhya mai nai mendi jhoot bulraya e tu menu pta si tu nai manna , jey mai krwa deya faer*) (“*Maado I have seen Dhan Kaur and your radio guy sitting together, I don’t believe it, you are telling lies I knew that you would not believe-and what If I make you believe*”) (Angrej, 1:37:03) here the participants are Maado and Angrej, and the process is to tell about relational information about Haakam intention towards other girl and the circumstance is that Angrej is giving information to Kaur. The movie conceptualized the meaning of love in pre partition times through the screen.

4.1.3. Textual function:

The third type of meta-function is textual function, According to Halliday (1978:113) he states that “the textual function has an enabling function with respect to the other two; it is only in combination with textual meaning that conceptual and interpersonal meanings are actualized”. Halliday (1977:181) expresses the textual function as the function which makes the difference between language in abstract and language use in words. Textual function focuses on the given theme provided by the speaker and it follows the rheme which is further and new information. In the movie through vision, expressions, hearing and actions it portray different meanings. Such as different visions in the movie provide different themes and also adds new information about the people of pre and post partition times.



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6

In the movie these images contain a lot of meaning through gestures. The thematic concern, through this visions (*fig 5,6*) represent the nostalgia and the loss of homeland due to partition. The elements of loss and nostalgia represents only through the protagonist, and the inside audience is not familiar with it because the vision of his eyes brings him back into pre partition times which only viewers and the protagonist can view. This movie is the representation of framing technique. And by the theme of nostalgia it brings the rheme of transformation (*fig 7*) and also the theme of love by which it gives a new information.



Figure 7



Figure 8

The movie represents the rheme of transformation between both times by showing dress code and houses. The thematic idea of transformation can be seen by the outside audience through the contrast of pictures (fig 4, 7 & 8) of houses such as the transport and house which is now made of bricks. Similarly, the change in dress-code of both times is an important representation of a culture and the movie beautifully portrays it.

Additionally, by the nostalgia this movie through the use of language in abstract and also with the use of words gives the theme of love. The theme of love through language in abstract shows when the protagonist through different gestures and expressions gives the symbol of love when he sees the girl he loves (Angrej, 0:17:36, fig 9) through this thematic concern this movie represents the Punjabi festivals like fair where people display different stalls, enjoy this tradition by having Punjabi dance, traditional food like laddu, jalebi.



Figure 9

The theme of love expresses the rheme of jealousy with the use of language and expressions also examine in the movie when Kaur expresses her feelings to Geja indirectly but the receiver won't understand. The meaning of love shows, (churi vekha, churi nu kise kuri di baa ty naseeb hovy, aa vekh kini soni lgri aa, han soch tenu eeni soni lgri aa onu kini soni lagu gi, huh kch nai hosakda tera.. chal meri churi wapis kar, nah meri hogai, wapas kr, meri hogai) ("give it to me, I will wear and show it to you. Here, it looks so beautiful, really very pretty. Think.. if its look pretty on you, then it look beautiful on her. Nothing can be done for you. Come on give the bangle back to me. Nah now its mine") (Angrej, 1:23:37). By the use of this dialogues Kaur through her expression shows the rheme of jealousy when Angrej takes the name of Maado that it look beautiful on her (fig 10)



Figure 10

4.2. Visual Grammar:

Kress and Leuwen (1996) highlight the idea of multimodal discourse analysis where they represent that language can also be conveyed through social symbolic representation. For this they introduce visual grammar symbols which discuss the further idea of multimodal theory. By having characteristics of meta-functions that language conveys meaning in abstract and also through use in words, similarly visual grammar also refers that it is the combination of language and pictures altogether. From the movie *Angrej* this movie examines further analysis on three aspects of visual grammar that is of representational meaning, interactive meaning and compositional meaning.

4.2.2. Representational meaning:

Representational meaning refers to the re-production of individuals by two processes, narrative and conceptual process. Narrative process includes the mental and verbal process of an individual whereas the conceptual process holds of existential process and relational process. According to Kress and Leuwen “Vectors are the marks of narrative process”. (Kress & van Leuwen, 2006:82), and to check whether the process is narrative or conceptual vectors are used.

Narrative picture represents the development of events, actions and through the actions there's the process of change. In the movie there are two main scenes which show the process of change. First process of change is due to partition when the protagonist discusses about the time of his life when there's the happiness and brotherhood between the protagonist and his friend Aslam, but then there's the change which spread like a disease, (*jado taadi umar chi honed si bot sharata karniya, mai ty tera dada Aslam Cheema, aa pind de nery chappar chi taarya laanya, bara vadya taarya si tera dada, bs faer hsdeya khedya nu kisi di nazar lggai ty ajaadi phel gai. Baba ajadi pheli nai mili aa. Putar saady asty ty pheli hi si jivy koi beemari phel di e or bohat sary bandeya nu apne naal hi le jan di aa*) (“when I was your age, we did a lot of mischief. Me and your Grandpa, Aslam Cheema. Near the village, in the pond we would go for swimming, your grandpa was a great swimmer. Then someone cast an evil eye on our happiness and then independence spread across. Grandfather independence didn't spread, we have got it. Son, for us it had spread, just how a disease is spread and takes many people away with it”) (*Angrej*, 0:5:56). This process of change in the movie brings the “loss” of being separated with the ones with whom they spend great time.

The second development in the movie is due to the action of the protagonist where he breaks the tradition of his culture that a boy cannot show his intentions towards a girl from the start of the movie when nostalgia brings the pre-partition time it represents that to show love in public

is prohibited. Such dialogues like (*kuri munde da milna ty chaddo, apni kaar aali nu dunga chukan laggy v shrm aandi si ky bebe ki kaugi. Ae sang si k kaar wala kaar wali to kato kat 15 kadma di doori ty turda si*) (“I mean forget about the couple meeting, but you would feel shy even to help your own wife to lift the cow dung basket wondering what mother would think of us. Every husband and wife would walk together keeping a distance of atleast 15 steps between them”) (Angrej, 0:9:07) (*ik dujy nu milna ty dur di gal, jy tak v pejanda si ky kuri wal akh chak ke vekhya e, ty goli sidhi patt chi marde si*)(“in those days, meeting a girl was ver big deal and if someone was caught flirting with a girl, he was shoot on thigh without any interrogation”) (Angrej, 0:9:51) (*rendeyo tussi mai ty aapi kuri labbi phirda, ki? Ki? Ki kia tu? Kuri? Bebe pyar, Pyar? Haya mai margai*) (“I have already selected the girl. What? What? What did you say? Girl.. what? Not just talking mother, its love. Love? I am dead! I am doomed!”) (Angrej, 0:30:23), Now according to these biased stereotypes of Punjabi culture in pre partition times Angrej brings courage and express his feelings to everyone by showing the character of Haakam, due to his this action it brings the positive process of change and everyone accepts his love and he gets married to Kaur, the dialogues show the development of action (*Dhan Kaur bot change kuri e jee, un vichari nu ty ae v nai pta k mai uno pyar krna va, rab di so menu v nai pta c mai uno pyar karda mai usdin aya si par mai chup chap chala gya kyu k menu pta viyah othy honda jithy kar aale kendy aa par faer menu pta chalya k oda veyah Haakam nal hon laga jera mai tenu das chukya k o changa munda nai e*) (“Dhan Kaur is very nice girl, that poor girl doesn't even know that I love her. I swear I didn't know about it I didn't know even she also doesn't know. I came the day when the marriage was being fixed. I quietly went back from there because I know that a marriage takes place where the family decides but when I came to know that she is going to marry to Haakam which I had told you several times that he is not a good boy”) (Angrej, 2:01:03). This represents that Angrej was the only one in his village who breaks the stereotypes of his tradition and brings the change.

The second type of process is conceptual process, which is based on the understanding of people by seeing the view which exists or happens. As in the movie there is the representation of wedding folk songs, food, fair festival which brings the understanding of Punjabi culture and their traditions back in 1945, through which audience can get the information of people lifestyles in old times. Such images are



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15

4.2.3. Interactive meaning:

Interactive meaning refers to the social relations and according to Kress & van Leeuwen

(1996) “it is the social relations between actors and the evaluative orientations that participants adopt towards each other and to the represented world” (Kress & Leuwen, 1996). In interactive meaning the meaning can be identify through attitude, contact, distance and modality. In the movie there are different views that represents the interactive meaning through attitude and contact of the characters, some of the scenes such as, when Angrej and Maado in the fair make eye-contact only which represents the symbol of love towards Maado (*fig 16*). The second image through contact shows the attitude of Maado’s father towards Angrej that he is angry from him (*fig 17*). The third image through the representation of hiding face of women represents the attitude of Punjabi culture of pre partition time (*fig 18*).



Figure 16



Figure 17



Figure 18

The representation of modality shown through colors on the screen which portray different meanings. The movie represents colorful imagery to highlight Punjabi environment and culture such as the dresses of young girls with the embroidery shirts, only the dull imagery is being used to show the loss of protagonist when he put sand of his love to his old homeland (Angrej, 2:08:10, fig 19).



Figure 19

4.2.4. Composition Meaning:

Composition meaning is the complete layout of multimodal discourse, it involves with the elements of information value, scene framing and significance. Information value gives the specific information regarding things. Scene framing attaches elements of discourse and significance provides different degrees of the elements to readers. The movie represents specific information about two different times, starts with the post partition times and gets back to pre-partition times. Through this it provides the information of transformation. Punjabi food, dress code, festivals, wedding songs and the view of Punjabi people on love (Angrej, 2015). The scene framing in the movie is well connected and the viewer's do not lose their interests because each scene framing depicts a one theme and the other scene continue the rheme of it. For example, by



discussing about the love of post partition times the movies brings the theme of pre partition time's love (Angrej, 0:08:43). The salient feature in this movie is that through screen it prominent the community of people of Punjab before partition.

5. Conclusion:

This research focused on the Indian Punjabi movie "Angrej, directed by Simerjit Singh in the year 2015. The study examined the Punjabi culture, nostalgia and transformation of pre and post partition times. The data has been collected from the movie "Angrej" to explore the cultural aspects under the lens of multimodal theory. This research used two notions of multimodal theory as a theoretical framework, the first is meta-functions proposed by Halliday (1978 & 1985) and the second notion of multimodal theory is visual grammar proposed by Kress and Leuwen (1996). The findings of this study showed that language through expression, gestures, images portray different relationships, themes and how the use of language brings the process of change in actions and to individuals. This study brings the information about pre and post partition times Punjab, with the literacy of multimodal approach via screen.

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