"Beyond Words" a sacred exploration of Marathi Ghazal in Typography.

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Abstract: This research aimed to explore Kinetic Typography by taking Marathi Ghazal as a case study for exploration. This project experimented with Ghazal with a Typographic approach. Many genres have been studied with ghazal like music, books, etc. A ghazal may be understood as a poetic expression of the pain of loss or separation and the beauty of love despite that pain. Over time ghazal has been the expression of lots of emotions. It has been a simple form with deep thoughts of communication. Ghazal was first written in Urdu, but now you find ghazal in every language.

There were many exploration possibilities, one of them was Kinetic Typography. Kinetic typography is the technical name for "moving text" an animation technique mixing motion and text to express ideas using video animation. This text is presented over time in a manner intended to convey or evoke a particular idea or emotion. The idea was to select some famous ghazals of Suresh Bhatt and create a Kinetic Typography Ghazal Video. All the videos have a different approach than each other. According to research, Ghazal has never explored kinetic typography. The Ghazal has profound meaning and emotions as you read it over and over, every single time you will pursue it with new meaning. The moving text to Ghazal gave a new thought to the viewers.

As kinetic typography is a moving text, which comes with several effects. This also made a possible to make some videos with some effects using natural and handmade elements. Both techniques created a different output, emotion, and feel. Therefore, the audience got to see ghazal in moving text or video, with two different techniques i.e. digital and handmade.

Typography and Ghazal have been known for many years, it has evolved over the years but, their main objective remains the same. The display of text and expression of

emotions made a great combination. This experiment was a new success in both typography and ghazal.

1. Introduction

1.1 Kinetic Typography

Remember the adage 'pictures speak louder than words'? Text is conventionally thought of as less instantly expressive than other forms of visual communication, requiring the time-consuming process of decoding the message by digesting and connecting individual words. But what if the words themselves could behave a bit more like pictures, exploring color, shape, and other artistic parameters, better still, what if they could move? In an attempt to enhance the expressive power of text, these are the techniques employed by kinetic typography. Kinetic typography, sometimes also referred to as motion typography, is known as the art of integrating movement with text. Defying the conventions of horizontal text, it attempts to engage a viewer's attention by forcing them to visually track words that move across, up, or down the page. It also uses color, size, and font selection to highlight particular words. This, in turn, evokes particular emotions in the viewer/reader, especially when paired with audio using corresponding emphasis and intonation. Psychological research has shown that the increase in attention to text presented over time in this way can positively affect overall reading performance.

1.2 "Ghazal"

"Ghazal" The ghazal (Arabic: غَزَل, Bengali: গজল, Hindi Urdu: ग़ज़लغَزَل/, Persian: غزل, Azerbaijani: qəzəl, Turkish: gazel, Turkmen: gazal, Uzbek: g' azal, Gujarati: ગઝલ) is a form of amatory poem or ode, originating in Arabic poetry. Ghazals often deal with topics of spiritual and romantic love and may be understood as a poetic expression of both the pain of loss or separation from the beloved and the beauty of love despite that pain. The Ghazal tradition is marked by the poetry's ambiguity and simultaneity of meaning. Learning the common tropes is key to understanding the ghazal. Ghazal has been written in many languages, but the researcher chose to go with Marathi Language Ghazal. When it comes to working with ghazal it was very important to understand the ghazal and its

meaning, as the researcher's mother tongue is Marathi, it was easier to understand ghazal in Marathi Language.

After a lot of research and reading of several ghazals, the conclusion was that here the important thing was that it was about a "**Marathi Ghazal**", Suresh Bhatt was the first person to write a Marathi Ghazal. His every ghazal is unique in its way, after shortlisting some of his best ghazals from his ghazal books "Rupgangha, Yelgar, and Zanzavaat" finalized five ghazals for five different videos. And one ghazal from unknown Ghazalkaar to identify the impact from known ghazalkaar and unknown ghazalkaar.

Five ghazals of Suresh Bhatt were, "Aayusha", "Chehara", "Paath", "Aag", and "Aafwa". The sixth ghazal was "Ujed" from unknown ghazalkaar. Understanding the ghazal was indeed an important factor when it came to creating a typography video for it. It consists of a series of couplets, called sher, that is thematically and emotionally connected. To create a typography video for a ghazal, it was crucial to understand the meaning and emotions conveyed in each couplet and the overall theme of the ghazal. This helped in selecting appropriate fonts, colors, and animation styles that effectively conveyed the mood and message of the ghazal. Overall, a successful typography video for a ghazal required a deep understanding of the ghazal and its cultural significance, as well as strong design and a creative approach to visual storytelling.

2. Objective of the study

The objective of this study was to explore and experiment with various techniques and styles of kinetic typography to enhance the visual and auditory impact of Marathi Ghazals. Through the analysis and application of different types of motion and typography styles, this study aimed to investigate how kinetic typography can effectively complement the rhythm and tone of Marathi Ghazals, while conveying the mood and meaning of the lyrics. The study also examined the cultural significance of Marathi Ghazals and their influence on design and typography choices.

This study aimed to investigate the potential of kinetic typography as a storytelling tool to convey the meaning and emotions of Marathi Ghazals in a unique and engaging way. This was achieved through an in-depth examination of the cultural context of Marathi Ghazals, including their history, themes, and narrative structure.

By experimenting with different techniques and styles of kinetic typography, the study seeks to determine the most effective approaches to designing and animating typography for Marathi Ghazals.

"Ghazal" makes one feel many emotions through the same "Sher". Until now it has been heard, read, and performed, but now how about a Typographic Video Ghazal? When it came to a typographic approach to Ghazal, there were a few things to keep in mind. First, the Ghazal is a highly structured form of poetry, so the typography reflected this sense of order and precision. Second, using space and line breaks helped create a sense of rhythm and flow in the Ghazal. Finally, the typography was simple and elegant, allowing the words of the ghazal to take center stage.

Typographic elements considered while formatting a Ghazal:
Font choice: Researcher chose a font that was easy to read and reflects the ghazal's tone. A classic serif font and a simple sans-serif font worked well.

Line breaks: The Ghazal typically consists of rhyming sher(couplets), so it was important to visually separate each couplet from the next. This was achieved by using line breaks between each sher(couplet), and by indenting the second line of each sher(couplet).

Refrain: The refrain was a key element of the Ghazal, and it was visually distinct from the rest of the Ghazal. The researcher used a different font, font size for the refrain, and different colors and styles of text to set it apart.

Space: The use of space helped to create a sense of rhythm and flow in the ghazal. The researcher considered using extra space between sher and between lines to create a sense of pause and emphasis.

The Important element in the videos was the justice to the Ghazal, ghazal is something that people connect and feel with its deep meaning words/sher. Therefore looking at the ghazal in a video should create the same impact on the connection and feel of the Ghazal. Now not only words but also the visual presentation of those words was able to create a more impact on the audience.
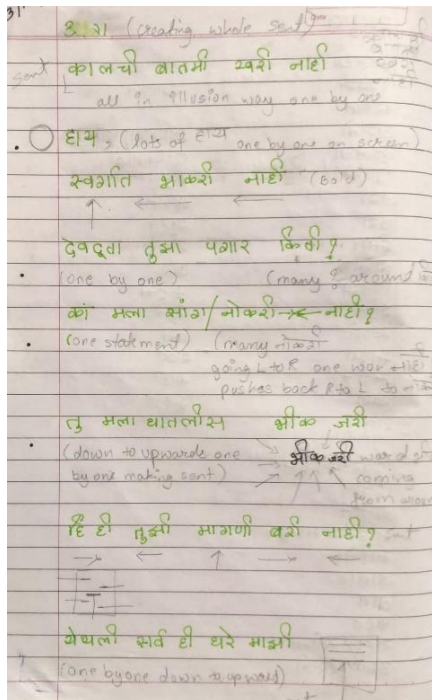
3. Ideation and Process

Figure 3.1 Screenplay of Ghazal "AAG" by Suresh Bhatt for Digital effects

To start, the researcher break down the ghazal into individual couplets and analyzes the meaning and emotions conveyed in each one. From there, it needed to identify keywords and phrases that needed to be highlighted in the typography and experiment with different font styles, sizes, and colors to determine which ones work best.

Figure 3.2 Designs Grid of "Aayusha" Ghazal

By planning out how each word and sentence will be presented in the typographic ghazal video, the researcher created a powerful and evocative visual interpretation of this ghazal, while staying true to the message and emotions conveyed in the original ghazal.

Figure 3.3 Story Board of the first sentence of "Aayusha" Ghazal

The idea was to experiment with both digital animation effects and handmade animation effects in a typographic ghazal video. Digital animation effects offered a range of ready-to-use effects that were applied quickly and easily to typography, whereas handmade animation effects allowed for more customization and gave the typography a unique and handmade look. When deciding which type of animation effect to use, the researcher considered the style and tone of the Ghazal. Digital animation effects were the way to go, for a more polished and modern look. On the other hand, handmade animation effects were a better fit, to evoke a more traditional and organic feel.
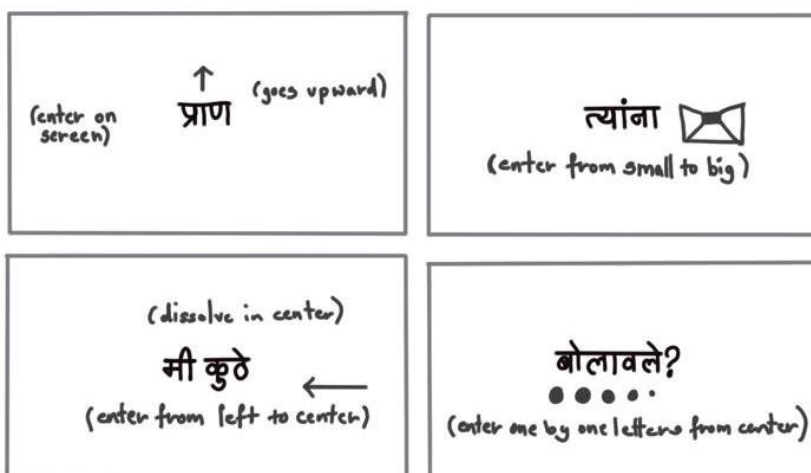

Figure 3.4 Story Board of the first sentence of "Paath" Ghazal

Overall, both digital animation effects and handmade animation effects had their own strengths and weaknesses, and the choice between the two depended on the specific needs and goals of the project. Digital animation effects were preferred for their speed and precision, while handmade animation effects were preferred for their unique and personal touch.
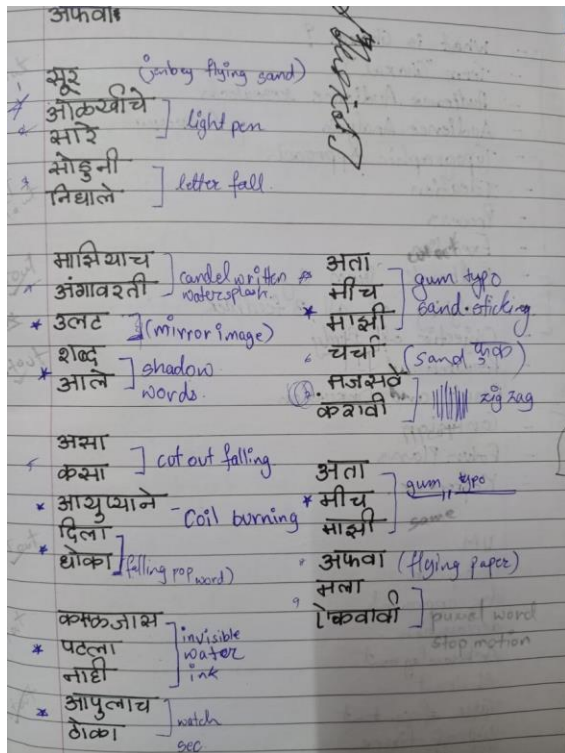

Figure 3.5 Screenplay of Ghazal "AAFWA" by Suresh Bhatt for Handmade effects

All the videos were different from each other, One was based on Expressive Typography, the Second was based on Stomp Kinetic Typography, the Third was based on Voice Over Audio which was recorded for this project supported with effects play and expressive typography, Fourth was based on Typographic arrangement of the words with the help of different Typography Grids, Fifth was based on Exploration with handmade effect with expressive typography, Sixth was based on Handmade effect taking a theme of the ghazal.

After all the planning it was time to make it happen, to experiment and get the results. Planning the audio for a typographic ghazal video was slightly different from planning for a regular video, as the focus was on showcasing the text and typography of the ghazal.

Figure 3.6 Recording the voiceover for "Paath" Ghazal

Recorded the audio separately and planned to mix it with the background music and any sound effects included. The voiceover for "Paath" Ghazal had the voice of "Aarti Gangurde". The purpose of the voiceover/ narration was to experiment with how the long and short pauses, sarcastic laugh, and tone of voice gave a look in a Typographic Ghazal Video.

The creation of digital animation effects for a typographic ghazal video involved the use of software tools to generate and manipulate graphics, text, and other visual elements. This process typically involved a combination of skills in graphic design, motion graphics, and video editing.

Digital animation offer the ability to create complex and detailed animations, with precise control over timing and motion, as well as the flexibility to make adjustments and revisions throughout the production process.

On the other hand, handmade animation effects involved physically creating each element of the animation by hand, using traditional techniques such as stop-motion animation and hand-drawn animation. This process required a high degree of skill and patience, as each frame of the animation must be crafted individually. Handmade animation effects offered a unique and organic feel that was difficult to achieve through digital means and provided a more tactile and personal connection with the audience.

Figure 3.7 Making of "Dila Mala Dhoka" props

In Figure 3.7, the process of the sentence "Dila Mala Dhoka" props was in the making process, for this sentence a round plate was made of POP. i.e. plaster of Paris and then text to be written on it. Further for the shot the idea was to break it so the text gets scattered and gives the feeling of betrayal.

Figure 3.8 The final prop of "Dila Mala Dhoka" in the frame

Now the prop was ready and it was time to take the final shot, for this shot, the researcher placed some leaves on the floor and was holding the round plate, the camera position was from the top view, and the shot needed to give the feel of trust-breaking as the round plate falls off and breaks into the pieces.

Figure 3.9 Behind the scene of the making of the phrase "Dila Mala Dhoka"

This shot was completed based on timing and the composition that happens after the round plate falls. The important thing was that the composition should be readable.
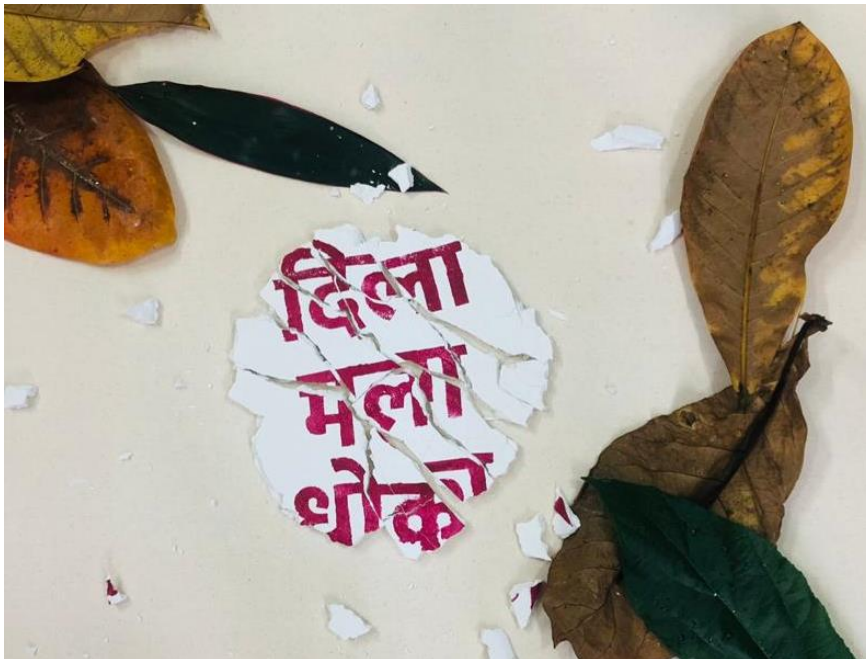

Figure 3.10 The Last frame of "Dila Mala Dhoka

Additionally, the use of props such as paper cutouts, origami, and other handmade crafts further enhanced the video's visual appeal. These props were used to create depth and texture in the video, adding a three-dimensional quality to the typography and making it more visually interesting.
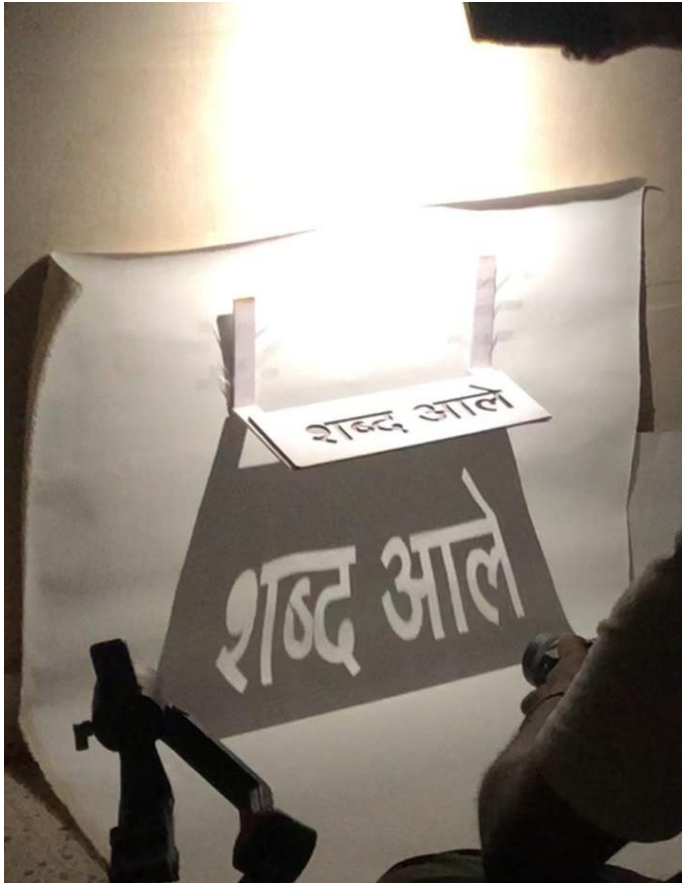
Figure 3.11 Behind the scene of the making of the words "Shabda Aale"

Overall, the use of handmade animation effects and props helped to make typographic ghazal videos more engaging and memorable for the viewers.
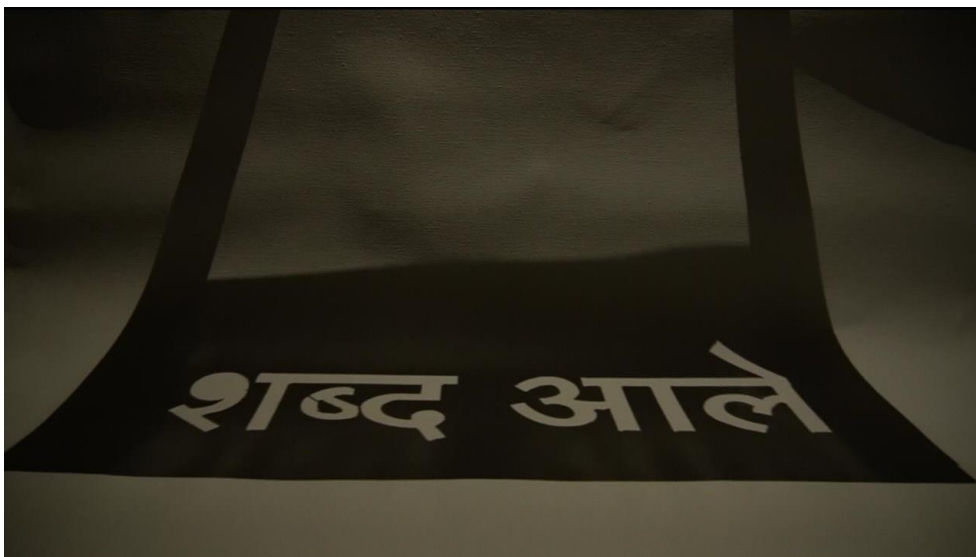

Figure 3.12 Final shot of words "Shabda Aale"

4. Execution and Final Output

The project required meticulous attention to detail and a deep understanding of the principles of typography, as well as a keen eye for design and aesthetics. The resulting video was a testament to the careful planning and execution that went into its creation and showcased the power of typography to convey the emotional depth and beauty of ghazal in a unique and captivating way.

One way the researcher used kinetic typography was to highlight key phrases and words in the ghazal. For example, when the ghazalkaar(the person who writes ghazal) used a particularly evocative metaphor, the research animated the corresponding word and phrase to draw attention to it and create a visual representation of the image being described.

Figure 4.1 Expression of the Sound of the Word

In Figure 4.1 "हाय "is the expression of "Oh My God" of many people expressing shock and sadness.

The use of kinetic typography in the Typographic Ghazal video was essential in bringing the ghazal to life and creating a dynamic visual experience that complemented the power and beauty of the written words.
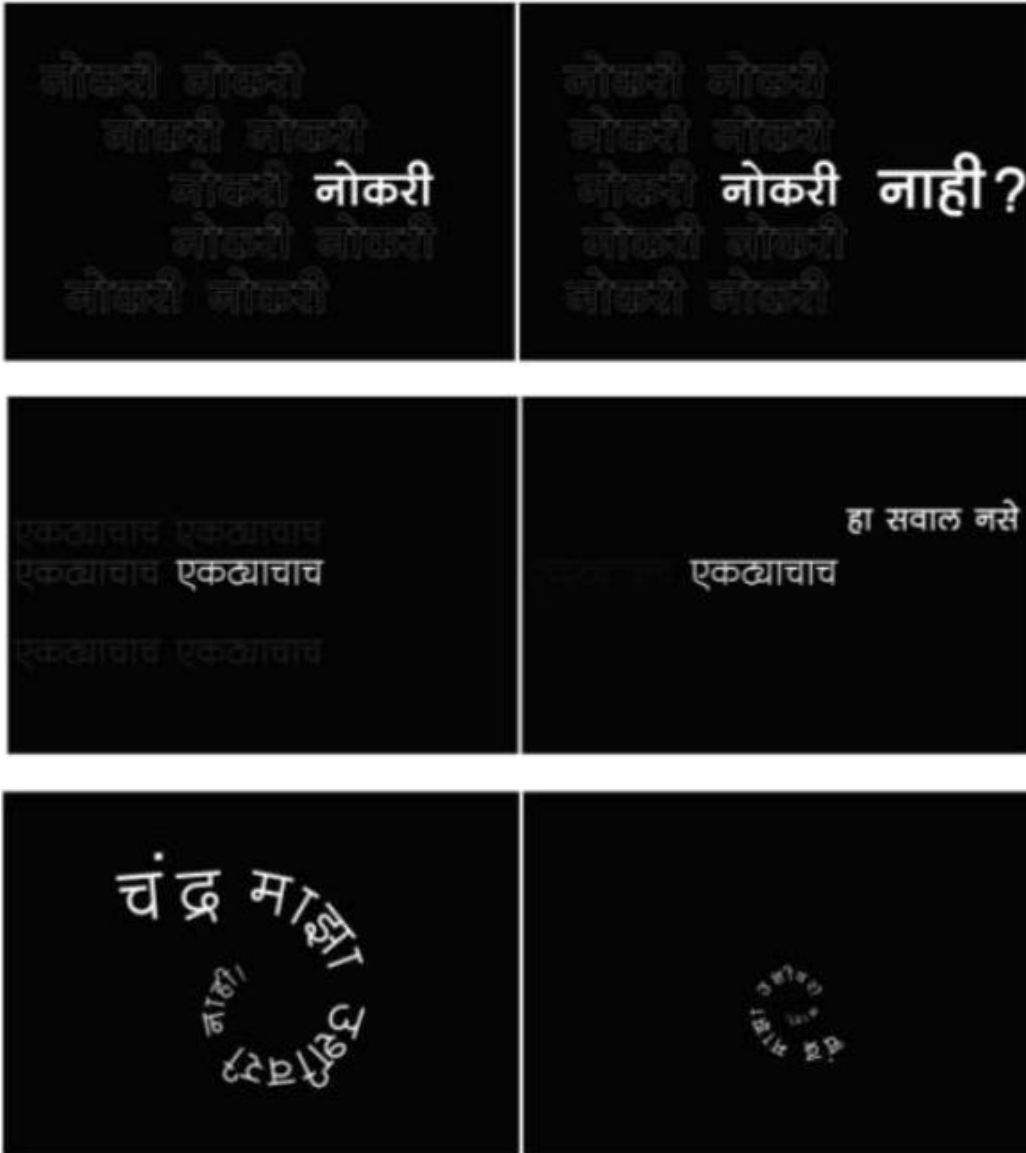
Figure 4.2 Expressive Typography in Motion

Figure 4.2, from Ghazal "Aag", In all the frames there's an expressive typography, as it helped to focus on the particular word to express it better. Creating a typographic ghazal video involved combining two distinct art forms: typography and ghazal. To make a successful video, the researcher needed to pay attention to both the aesthetic and ethical dimensions of the work, as well as understand the emotional and cultural nuances of the ghazal.

Figure 4.3 Importance of color in expressing the emotion or feeling

Figure 4.3 The frames from the "Aag" Typographic Ghazal Video, The Ghazal has an emotion of anger and unanswered questions of a common man from God. The "Red" color has been used to reflect that inner heat of anger, so the viewers were able to feel that anger. The word "आग "means "Fire" so the Red color filled the emotion of the text.

Figure 4.4 Combination of expressive typography with handmade animation

In Figure 4.4, the phrase "खेळ हा केला कसा या बाहु�ःःचा अन �काशाने जीव नेला

साव�ःःचा " from "Ujed" Ghazal, here the words were pined on wall like hanging dolls

and lights were used for the shadow which gave the emotion and feel of that
sher(couplet). Experimenting with different animation techniques and styles helped to
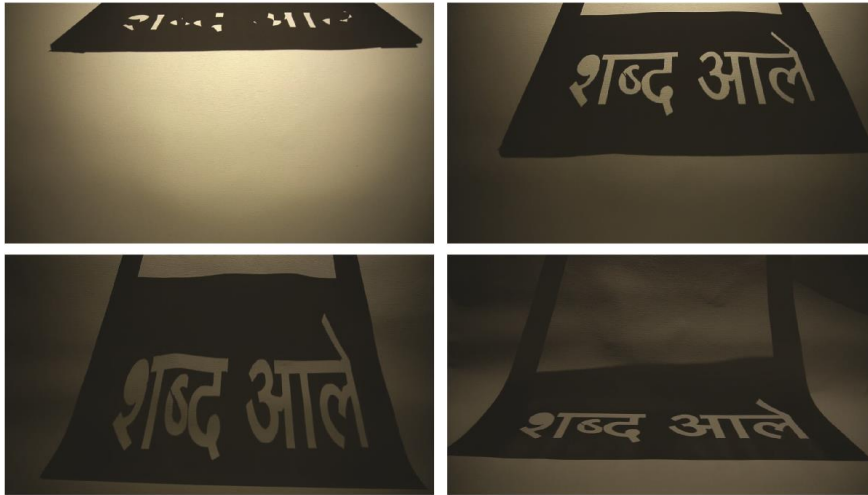find the right approach for the project.

Figure 4.5 Successful experiment of light and shadow expression

Execution of handmade effects was based on risk, either it will give the best result or it
will be a failed experiment. It needed a lot of planning and patience, that's what
experimenting was about, the researcher had to keep trying until she made it.
Another thing that was important while creating handmade animation effects was timing,
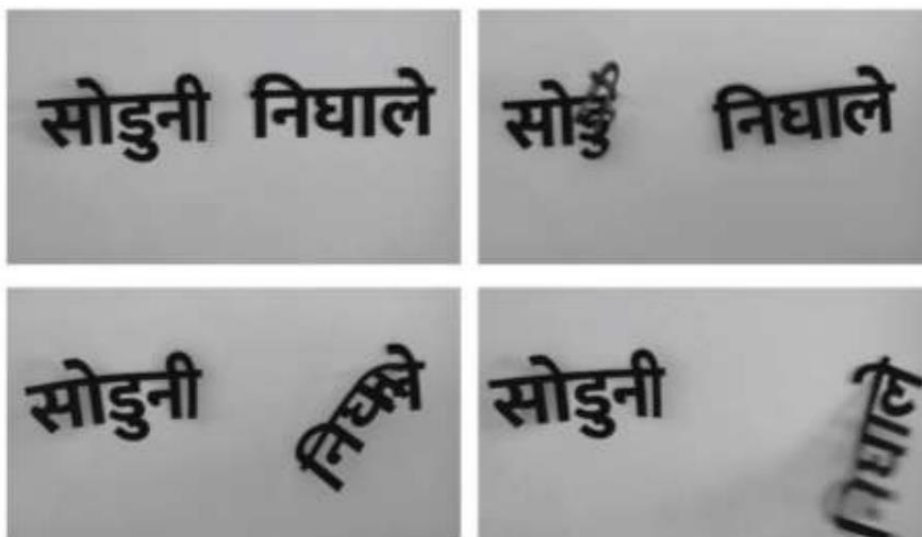the making or breaking of the shot depended on the timing of the created effects.

Figure 4.6 Frames of the experiment of timing in handmade animation effect

Timing was a crucial element in animation, whether it's handmade or digital. It can make or break the impact of a shot or sequence. Timing refers to the length of time between each keyframe or pose in an animation. An animation's timing affects how the audience perceives motion, emotion, and weight.

Ultimately, the goal was to create a professional-looking video that's aesthetically pleasing, emotionally resonant and effectively conveys the essence of the ghazal.

5. Result and Discussion

The project investigated the effectiveness of the kinetic typography ghazal video format in engaging diverse audiences and promoting the cultural preservation and promotion of ghazal.

Overall, the project results suggested that the kinetic typography ghazal video format was a valuable tool for promoting the preservation and promotion of ghazal and engaging diverse audiences in its appreciation. These results encouraged further exploration and development of the kinetic typography format in presenting ghazal and other traditional cultural art forms to modern audiences.

6. Conclusions

In conclusion, the exploration of kinetic typography with Marathi Ghazal as a case study has provided valuable insights into the potential of kinetic typography as a creative medium for enhancing the visual and auditory impact of Marathi Ghazals. Through experimentation with different techniques and styles of kinetic typography, the researcher identified effective approaches to designing and animating typography that effectively conveys the meaning and emotions of Marathi Ghazals, uniquely and engagingly. The study also helped to develop a deeper understanding of various principles and elements of typography, such as typography styles, typeface, color, and motion, and how they can be applied for better communication. By examining the cultural significance of Marathi Ghazals and its influence on typography choices, the researcher identified effective approaches to typography design that effectively convey the mood and meaning of the ghazal.

Figure 6.1 "Aafva" Title shot

The creation of kinetic typography work allowed the researcher to showcase her skills and creativity in designing and animating typography. The study also contributed to overall knowledge and understanding of the potential of kinetic typography as a visual and auditory medium for storytelling, which can be applied to other fields and projects beyond Marathi Ghazals.

Acknowledgment

Kinetic Typography Marathi Ghazal Video:

Paath Ghazal:

https://www.youtube.com/watch?v=TdTbmqfeprA

Aayushya Ghazal:

https://www.youtube.com/watch?v=U6wzd3drq_s

Chehara Ghazal:

https://www.youtube.com/watch?v=wd_EQJgc6Hk

Aag Ghazal:

https://www.youtube.com/watch?v=MwmcUR0g55A

Aafwa Ghazal:

https://www.youtube.com/watch?v=AWAk-w63s5U

Ujed Ghazal:

https://www.youtube.com/watch?v=lPWT2DazNvc

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