

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The study of signs to determine their meaning-producing and functional properties is known as semiotics. Semiotics studies how people understand their environment. A thorough understanding of labor and a number of analytically-ready tools are offered by semiotic analysis. Semiotics is the study of the meaning of signs in different social and social circumstances. It examines the pictures and signs' capabilities. According to Christomy and Yuwono (2004), meaning can be intentional or unintentional, as for the situation of a word said with a specific meaning. Signs might impart through any of the five detects: vision, hearing, contact, smell, and taste.

According to Saussure (1983), a signifier and a signified are the elements of the sign. Signified refers to the verbal and non-verbal communication, while signifier is related to the shape and form of the sign. Verbal sign is utilized as spoken or written language in communicating. It purposely conveys the emotion and thought of people through words and expressions in two standard languages. However, people already employed non-verbal ones longer than verbal ones because it can deliver the information with no words. Both signs are popular in product marketing in order to catch the people's interest and make them enthusiastic to buy the product. The signs are also frequently used in posters to provide information and attract the readers as well.

According to MacDonald & Sirianni (2013), posters often incorporate persuasive language and visual symbolism to elicit specific responses and actions

from the audience. A poster is a large printed picture, photo, or message that is pinned to a wall or board, often for marketing or decorative reasons. A poster effectively draws attention from the audience by simply and comprehensively presenting the information, and it is usually used to promote dramas, events, concerts, and movies. A movie poster uses a variety of signs, both verbal and non-verbal signs with meanings and messages.

Movie posters related to fantasy genres are occasionally linked with vivid and imaginative backgrounds. Fantasy movie poster analysis is really interesting since there are a lot of signs that the audience is not aware of. Semiotic analysis is one method by which we can decipher the meaning of the sign. The movie poster for The Lord of the Rings was utilized in the study for analysis. In the movie The Lord of the Rings, nine ring carriers set off to obliterate a single ring. There are a few signs on the poster, both verbal and non-verbal. The reader acts as the interpreter, understanding the significance of each thing on the poster. In other cases, some people might understand the messages appropriately.

This study applied semiotics theory to further people's comprehension and interpretation of The Lord of The Rings movie poster. Furthermore, the goal of this study is to improve knowledge of semiotic theory by analyzing movie posters. This study would add to our understanding of semiotics, particularly with regard to the application of semiotic theory to the examination of movie posters. This study would be function as a useful guide for anyone wishing to carry out research of a similar nature. The semiotic theory of Saussure (1983) analyzing verbal and non-verbal signs has been applied in this study to analyze the poster of The Lord of Rings.

1.2 Problems of the Study

Based on the explanation of the study's background mentioned above, this study finally proposed two research problems as could be seen below.

1. What are the verbal and non-verbal signs used in the poster of "The Lord of The Rings" movie series?
2. What are the meanings of the verbal and non-verbal signs found in the poster of "The Lord of The Rings" movie series?

1.3 Objective of the Study

In relation to the problem of this study, there are two specific objectives of the study. Below are the following explanations of the aims or objectives of the study.

1. To identify the verbal and non-verbal sign in the "The Lord of the Rings" movie series 3 poster.
2. To analyze the meaning of the verbal and non-verbal sign on "The Lord of the Rings" movie series 3 poster.

1.4 Limitation of the Study

In order to prevent misunderstandings upon what this study explained, this study focused on verbal and non-verbal signs and the meaning that are contain in the poster of The Lord of The Rings movie. There are several following theories that proposed in this study to examine the data namely, Saussure's theory (1983), Barthes's theory (1968) as the main theories in analyzing the signs and its meanings. Moreover, both theories are supported by Cerrato's theory (2012) in examining the meaning of color.

1.5 Significances of the Study

The theoretical and practical significance are the two main significance of this study. The following are the explanations for the theoretical and practical significance, respectively:

1.5.1 Theoretical Significance

As expected of this study, it needs to show guidance regarding the knowledge development for all listeners and readers, especially those students who are willing to improve their language skills. In order to help them learn more and keep applying what they have learned, also helpful to provide information on semiotics, and interpretation particularly regarding verbal and non-verbal signs and their meaning in d of The Rings an entertaining manner via posters.

1.5.2 Practical Significance

This study may help those who want to interpret verbal and non-verbal sign become more proficient at doing so. Other academics that want to look into semiotics in the English department, especially in connection to verbal and non-verbal signs, may benefit from this study's findings. It is also anticipated that this analysis would be useful in educating people who are curious about the various types of signs and their significance.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

The motivation behind this section is to give an outline of the connected writing to this study. This part likewise examines ideas and theories. This study utilized a portion of the past work done by various understudies to make a survey of the writing.

2.1 Review of Related Literature

This study has proposed two theses and three articles in case to show the comparison and enrich the further analysis of the research based on what it has been found in the previous study from different scholars and students.

The first analysis is based on an article titled “Semiotic Signs In Walt Disney’s Selected Movie Poster In 2018” written by Niatur in 2019. Identifying the semiotic sign included in selected posters of Walt Disney in 2018 as well as interpreting their meanings were the objectives. In conducting the analysis, it was implemented as a qualitatively descriptive method. The study analyzed semiotic sign using a theory developed by Peirce semiotic theory. While the supporting theory from Barthes (1977) analyzes the meaning of signs. Six posters were used in the previous study. Additionally, the previous study included connotative and denotative interpretations related to the poster's plot. As compared to this study, it was found that the previous study showed the types and meanings identification related to both semiotic signs based on Pierce’s semiotic theory, but this study used Saussure’s theory (1983).

The second study is based on an article titled “A Semiotic Analysis Found on Movie Poster ‘Shutter Island’” by Utami (2021). The aim of the previous study is

to know the meaning from the semiotic sign on the movie poster. Using Saussure's theory (1974) semiotics theory, a qualitative technique was used to identify the on The Shutter Island movie poster and to interpret their meanings this study used theory by Dyer (1986). To support the previous study, Wierzbicka (1996) theory of color meaning was used. The related literature that is used in this study has differences. The previous study showed the meanings of identification related to both semiotic signs based on Dyer's (1996) semiotic theory, but this study used Barthes's theory (1968). For supporting color theory, the previous study implied theory by Wierzbicka (1996), while this study used Cerrato's theory (2012) to examine the meaning of color.

The third study is based on an article titled "Verbal and Non-Verbal" Signs of "Moana Movie Poster" by Dhananjaya (2019). The objective of the past study was to distinguish the verbal and non-verbal sign included in the movie posters for "Moana". Furthermore, explaining the significance of both verbal and non-verbal sign in those movie posters was meant. In view of the theories utilized in this study the semiotics theories of Saussure, the verbal and non-verbal sign theories of Dyer, the theory of variety terms of Wierzbicka, and the theory of variety meaning of Eisman the information were subjectively and expressively analyzed. Analysis reveals that the movie posters for "Moana" include both verbal and non-verbal signs. With Dwayne Johnson as Maui, Auli'i Cravalho as Moana, "January 27th in Select Theatres Nationwide, "Soundtrack Available Now, "From the Creators of Zootopia and "Frozen," "November 23," "In 3D and Real D 3D," "The Ocean is Calling," and "Disney" are the verbal signs. There are both parallels and contrasts in the linked literature that this study utilizes. The likeness between this study and the past study are comparative in that they both expect to determine the kind and

significance of verbal and non-verbal sign present on the movie poster. After reviewing the previous study, it was different in the theory implementation where the previous study was proposed Wierzbicka's theory but this study used Cerrato's theory in analyzing the color representation.

The fourth study was taken from thesis by Wijaya (2020) titled "An Analysis of Verbal and Non-Verbal Signs in the Selected Shampoo Advertisements The study sought to do a meaning analysis and the identification of the verbal and non-verbal signals via a selection of shampoo advertising. There were 10 shampoo commercials from various manufacturers, each of which uses a distinct approach and visual identity to draw in customers. The previous study applied Saussure's (1983) theory and Leech's (1981) theory to analyze and describe verbal and non-verbal signs as well as its meanings. Similar to some reviewed research above, this study proposed Barthes's theory (1968) in examining the signs' meanings. Meanwhile, the previous one used Leech's theory (1981) to conduct the same research problem.

The fifth study thesis composed by Virdayanty (2019) named "Semiotic Analysis in the Body Cleanser Printed Notice". In the past study zeroed in on analyzing the verbal and non-verbal signs utilized in body Cleanser printed notices. In the past study findings, the author found the setting of the circumstance of Verbal and non-verbal signs in promotions as they are utilized to convince clients through printed notices and she explained the sign of verbal and nonverbal signs. The information in this study was taken from the internet. The theories were utilized to analyze the information proposed by Penetrance (1902) and utilize the theory of commercial proposed by Parasite (1996), to analyze the setting of circumstance the past study utilized theory by Halliday (1985:11). The verbal signs in every one of

the commercials were sound with visual sign contained in every one of the promotions. The distinctions in the theory implementation where the previous study was proposed were Leech's (1996) theory but this study used Barthes's (1968) theory in analyzing the color representation.

2.2 Concepts

The word "concept" is defined as follows in relation to this title. Furthermore, the notion identifies a phrase that is often employed in study and is important to the thesis. The keywords that are included in the thesis are also described in this section. There are several relevant definitions to support this research namely signs including verbal sign and non-verbal sign, movie poster.

2.2.1 Verbal Sign

Barthes (1964) states verbal sign is the sign that is indicated by communicated in and composed language. Words or expressions that are presented verbally are categorized as verbal signs. According to Dyer (1993:32), words come to mind in addition to describing objects and communicating connections, feelings, and attitudes. For example, the words lipsticks conjure up images of sleek peaches, silky pinkish, quiet flame, and warm coral. Verbal sign is a textual element included on a movie poster. Text plays a crucial part in bolstering the poster. The poster's title is composed primarily of sentences or even words. Further investigation is necessary to have a deeper understanding of the message conveyed in the poster, since the text, words, and signs included inside are verbal signs.

2.2.2 Non-verbal Sign

Barthes (1964) expressed non-verbal sign is a sign that is indicated indirectly and manages the meaning of the sign that upholds the verbal part to make

it really interesting. Non-verbal signs, such as gestures, looks, and facial emotions expressed as pictures or images, are employed as a mode of communication that are often given without the use of words. The non-verbal sign is the meaning that is expressed without the use of words. It refers to the use of expression and body language in communication. A picture or color used in a poster to persuade or describe a product to consumers might be considered a non-verbal indication. According to Dyer (1993:86), images are more impactful and simpler to grasp than words. There was a non-verbal indication on the billboard. In order to grab people's attention, it displays the images in an intriguing picture.

2.2.3 Movie Poster

A poster is a kind of paper advertisement used in media that uses text and visual imagery (a symbol or picture) to convey information, a message, and a purpose. MacDonald & Sirianni (2013), claim that persuasive language and visual symbolism are often used in movie posters, particularly, to elicit certain reactions and behaviors from the audience. A poster is a crucial marketing tool used in the majority of public product sales efforts. Posters are often produced as a decoration that is vertically hung on the wall or window. Sometimes, it can be in the form of smaller versions such as handbills, postcards, and so on. The main purpose of a movie poster is to entice viewers to pay to see a film in a cinema. Posters are a useful tool for drawing attention from the public and providing complete, clear information that makes it simpler for readers to grasp informational or promotional tools that combine verbal and non-verbal signs. Written language such as a title, slogan, release date, business, or performance date is referred to as a verbal sign. An intriguing billboard graphic serves as a non-verbal sign.

2.3 Theories

Regarding the research in this study, three theories have been proposed here namely two main theories and a supporting one. Saussure's theory (1983) primarily used to examine the signs in "The Lord of the Rings" movie posters both verbal and non-verbal. Barthes's theory (1968) developed the research to find the relevance between both signs in the movie poster. Moreover, Cerrato's theory (2012) supported the analysis in order to show the color meaning found in the research data.

2.3.1 Semiotics

As the originator of structural linguistics and the father of linguistics, Saussure is well recognized because it is not only focused on the technical explanation, but it also shows the broader perspective on how his language model affected the semiotics approach in many cultural systems. Three components set the structural semiotics approach apart from Saussure, as follows:

- 1) signifier and signified
- 2) language, parole and language.
- 3) synchronic and diachronic.

Semiotics is "the science review concerns signs according to Ferdinand De Saussure (1983), who defined semiotics as a component of social life. According to Saussure (1983:66), a sign may be any color, gesture, wink, item, or other thing that represents anything other than itself. Signs are defined by their users' use of them as representing or standing for other things, which are divided into verbal and non-verbal. Chandler (2002: 15), defines verbal sign as any written or spoken word. People utilize verbal signs to communicate their thoughts, emotions, and ideas.

Non-verbal signs are described by Chandler (2002: 36), as natural signs or images that resemble what they represent.

The study of form, in Roland Barthes' opinion, is on the other side. The importance that is distinct from the context is examined in this study. The sign acts as a generic connection because semiotics examines the ties that bind the signifier and signified. As it explained above, semiotics is the discipline of signs and how it works. Saussure also distinguished between two entities when defining a linguistic sign called signified and signifier. Signified is the idea of a sign in the mind, and Signifier is the fully tangible part of a sign. The following figure describes these two interdependent components of the Signified (mental notion) and the Signifier (material aspect):

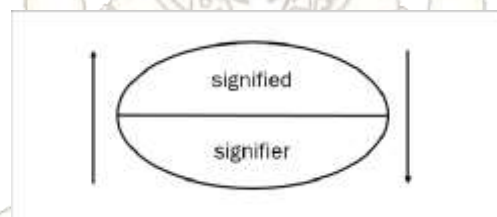


Figure 2. 1 Dyadic Diagram by Saussure

The illustration for the explanation in the above picture uses an “open” sign in front of a store entrance as an example. These signs may be divided into the following categories:

- 1) A signifier: the word “open”
- 2) A signified: explained that the shop was open for business

According to Saussure (1983), the sign in the above diagram denotes the outcomes of the relationship between the signifier and the signified. As can be seen from the above dyadic diagram, the signified and signifier are associated to produce the sign. The horizontal arrows on each side of the figure indicate signification,

which is the link between the signifier and the signified. Within the context of spoken language, a sign could not consist of sound without sense or of sense without sound. Saussure used the two arrows in the diagram to suggest their interaction. The bar and the opposition nevertheless suggests that the signifier and the signified can be distinguished for analytical purposes. Thus, the above image suggests that in a sign, the signified and the signified representation are linked and cannot be separated.

2.3.2 Theory of Meaning

Barthes believed that semiology covers the comprehension of the system of signals such as sounds, objects, gestures, and pictures. He also stated that semiology is part of linguistics which focuses on the signification of speech unity. In analyzing the visual objects, it can be conducted denotatively and connotatively. He divided the signals into two categories: they are verbal and non-verbal. The verbal sign highlights the text in the poster, advertisement, etc. such as title, cast bios, release date, and so on. On the other hand, the non-verbal sign refers to the related pictures that support the verbal sign.

2.3.2.1 Denotation

Denotation is the initial level of signification. It speaks of the literal or straightforward link between a sign and the signified and signifier (Barthes, 1964: 89). A word's denotation is its meaning. This is often how dictionaries define it; it primarily has to do with real-world situations. Denotation is a term used to describe something sensible, the sign's meaning. For instance, most individuals would agree that a chair is something that one may sit on. Consequently, the sole meaning of a chair is a seat. Denotation, or may be ascertained from such interpretations.

According to Bouzida (2014), the literal context that could be seen by everyone and it is not associated with their philosophy, culture, and organization. Denotation, then, is the fundamental significance of verbal sign. The first level of meaning is this. According to Roland Barthes, in the process of signification, the denoted message is basic to the connotation and has analogical features (Bouzida, 2014). To put it simply, denotative conveys the image's primary or immediate meaning.

2.3.2.2 Connotation

Second-order meaning is what connotation is. Roland Barthes (1968) uses the term “connotation” to explain the symbol. According to Roland Barthes (1968), connotation is a system made up of signifiers and signified, as well as the process that connects the two (Barthes, 1968). The semiotics system places connotation at level two. Barthes gives a need to which is fit for carrying messages to the beneficiaries. The things or thoughts that are alluded to turn into the signified. Saussure defines the two terms as beneath.

- a) A “Signifier” (significant) utilizes genuine things like letters, words, images, or sounds to portray what individuals want in correspondence.
- b) A “Signified” (signifies) is a portrayal or thought of what it depicts from the signifier. Taking structure according to a theoretical viewpoint

Myths and cultural elements might have an impact on the connotation of meaning. Barthes employs myth in his semiotic analysis, which focuses on social qualities, convictions, and philosophical analysis. The fantasy shows up in various popular culture goods, including television, pictures, advertisements, and many more. Considering that it serves as the second level of the semiotics system's meaning former.

2.3.3 Theory of Color

Using Cerrato's (2012) theory, this study also illustrates the meaning theory of colors. Studies have shown, according to Cerrato (2012:4), that colors may affect you in any event, when you can't see them. Eminent neuropsychologist Kurt Goldstein checked in his seminal work, *The Organism*, that an individual wearing a blindfold would go through physiological reactions when presented to varying tint light. Expressed in an unexpected way, our bodies, considerations, and feelings respond to variety discernment in the skin. This theory discusses the following six fundamental concepts related to color:

1. Red

According to Cerrato (2012: 4), red is the color of energy. Individuals who are surrounded by red typically report feeling a little short of breath and notice a little increase in pulse rate. Since red has represent blood and fire, it is associated with enthusiasm, want, and love notwithstanding energy, war, danger, strength, and power. Signaling danger akin to a high-voltage warning, traffic signals often use the color red.

2. Yellow

Cerrato (2012: 7), claims that yellow has a warming impact, makes people happy, increases cerebral activity, and gives off muscular energy. Since yellow is associated with the sun and is linked to pleasure, happiness, intelligence, and vitality, it is often thought to be a warm hue. The fact that yellow is seen as a light hue sets it apart from red.

3. Green

Cerrato (2012: 9), Nature's color is green. It is a hue that is soothing and quite attractive to the senses, and it also addresses development, congruity, newness, and richness. Green is related mentally with congruity and balance in the body, mind, and feelings. It works with dynamics by enabling us to see all appropriately perspectives. For a very long time, green has been associated with tranquility.

4. Blue

Cerrato (2012: 11), claims that the term for sky is connected to the closest counterpart of the English word “blue” in several other languages. People associated the color blue with lakes or the sea in addition to the sky. Blue is a sign for heaven, truth, faith, loyalty, intellect, knowledge, and confidence.

5. White

Cerrato (2012: 14), White is seen as the hue of perfection and is connected to light, kindness, innocence, and purity. White represents cleanliness, wellbeing, and immaculateness. As a rule, it is related with inspiration rather than dark since it represents snow which is associated with coolness and purity.

6. Black

Cerrato (2012: 15), asserts that black is connected to death, evil, mystery, power, elegance, and formality. Another enigmatic hue connected to terror and the unknown (black holes) is black. Usually, it connotes something bad (black humor, blacklist, “black death”). Although the black backdrop reduces legibility and adds a sense of depth and perspective, it contrasts well with vibrant colors. Black is

paired with other very potent hues like orange or red.

7. Gold

Cerrato (2012:18) associated gold with renown, extravagance and material riches, suggesting that an item or administration is costly and selective. Gold physiologically, it can induce extraordinary feelings of happiness and joy or then again, profound anxiety and dread. Gold suggests liberality of time, cash and soul. It is the shade of triumph, subsequently the utilization of gold awards for winners.

8. Grey

Cerrato (2012:20) states grey is a moderate tone signifying nonpartisanship, indifference and hold. Dim fills in as a decent background for other varieties. This tone recommends security, unwavering quality, humility, development and rbluntness. It can infer that you can't simply decide. Dark should be combined with other varieties to give it enthusiasm, energy and life.

