VERBAL AND NON-VERBAL SIGNS IN *INSIDIOUS* FILM POSTERS

THESIS



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ABSTRACT

Jasmine A. P. (2020). *Verbal and Non-Verbal Signs in Insidious Film Posters*. English Department, UIN Sunan Ampel Surabaya. Advisor: Raudlotul Jannah M.App.Ling.

Keywords: verbal, non-verbal, poster

This research aims to explore and analyze verbal and non-verbal signs used in *Insidious* film posters. Besides that, it is also to know the meaning and myth in the film posters. The writer has chosen *Insidious* film because this film has big enthusiasts all around the world. There are two problems to be solved in this study that are (1) what are the verbal and non-verbal signs in *Insidious* film posters; (2) what are the meanings of verbal and non-verbal signs in *Insidious* film poster.

In analyzing data, the writer used qualitative analysis. The writer made depth interpretation of verbal and non-verbal signs in the film poster. This data of the study are verbal and non-verbal signs in film posters taken from components in the Insidious film posters containing texts and pictures. The source data of this research are four Insidious series film. Those films are *Insidious (2011)*, *Insidious Chapter 2 (2013)*, *Insidious Chapter 3 (2015)*, and *Insidious The Last Key (2018)*. The data were collected by downloading all the film posters on the internet and then identifying verbal and non-verbal signs in those film posters. The verbal and non-verbal signs were described and interpreted using Roland Barthes' semiotics theory.

From the analysis, the writer found that there are seven verbal signs and five non-verbal signs in *Insidious* poster; three verbal signs and four non-verbal signs in *Insidious Chapter 2* poster; four verbal signs and four non-verbal signs in *Insidious Chapter 3* poster; four verbal signs and four non-verbal signs in *Insidious The Last Key* poster. The writer finds the denotative meanings from verbal and non-verbal signs represent the real meanings of film posters such as title, name of actors and actresses, tagline, the character, setting, and all elements shown in film posters. The writer also finds connotative meanings in film posters such as a haunted house, a possessed young boy, frightened character, and all elements shown in film posters. The writer also finds myth that presents in all film posters from society's beliefs, such as supernatural things and power, which the society believes that supernatural things and power could occur around them.

ABSTRAK

Jasmine A, P. 2020. *Tanda Verbal dan Non-Verbal pada Poster Film Insidious*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Raudlotul Jannah M.App.Ling.

Kata Kunci: verbal, non-verbal, poster

Penelitian ini bertujuan untuk menyelidiki dan menganalisa tanda verbal dan non-verbal pada poster film *Insidious*. Disamping itu, penelitian ini juga untuk mengetahui makna dan mitos yang ada dalam poster film. Penulis memilih film *Insidious* karena film tersebut memiliki entusiasme yang besar di seluruh dunia. Terdapat dua persoalan yang akan dipecahkan dalam penelitian ini, yaitu (1) apa saja tanda verbal dan non-verbal dalam poster film *Insidious*; (2) apa saja arti tanda verbal dan non-verbal dalam poster film *Insidious*.

Dalam menganalisis data, penulis menggunakan analisis kualitatif. Penulis melakukan interpretasi mendalam pada tanda verbal dan non-verbal dalam poster film *Insidious*. Data pada penelitian ini adalah tanda verbal dan non-verbal pada poster film yang diambil dari komponen dalam poster film *Insidious* termasuk teks dan gambar. Sumber data pada penelitian ini adalam poster pada seri film *Insidious*. Film-film tersebut adalah *Insidious* (2011), *Insidious Chapter* 2 (2013), *Insidious Chapter* 3 (2015), *Insidious The Last Key* (2018). Data dikumpulkan dengan cara mengunduh semua poster film di internet, lalu mengidentifikasi tanda verbal dan non-verbal pada poster film tersebut. Tanda verbal dan non-verbal dijelaskan dan diartikan menggunakan teori semiotik dari Roland Barthes.

Dari analisis tersebut, penulis menemukan ada 7 tanda verbal dan 5 tanda non-verbal dalam poster *Insidious* 2011, 3 tanda verbal dan 4 tanda non-verbal dalam poster *Insidious Chapter* 2, 4 tanda verbal dan 4 tanda non-verbal dalam poster *Insidious Chapter* 3, 4 tanda verbal dan 4 tanda non-verbal dalam poster *Insidious The Last Key*. Penulis menemukan arti denotatif dari tanda verbal dan non-verbal yang menunjukkan arti sesungguhnya dalam poster film. Arti denotatif dalam poster yaitu seperti judul, nama aktor dan aktris, tagline, karakter, tempat kejadian, dan semua elemen yang ditunjukkan dalam poster film. Sementara itu, penulis juga menemukan arti konotatif dalam poster film seperti rumah berhantu, anak laki-laki yang kesurupan, karakter yang ketakutan dan semua elemen yang ditunjukkan dalam poster film. Penulis juga menemukan mitos yang ditunjukkan dalam semua poster. Mitos dalam poster adalah dari kepercayaan masyarakat seperti hal gaib dan kekuatan gaib. Masyarakat percaya bahwa hal gaib dan kekuatan gaib dapat muncul disekitar mereka.

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CHAPTER I INTRODUCTION

This chapter consists of the background of the study, the problems of the study, the significance of the study, the scope and limitation of the study, and the definition of key terms.

1.1 Background of the Study

A film poster is used to promote and advertise a film. The filmmaker or producer usually makes a poster to get attention. They will do anything to make the audience interest in their film. The poster may be one of the proper strategies to promote the film. If the poster is attractive, the people will curious about how the film is. It is also a way to inform the film to the audience, such as the film title, producer, director, and the artists themselves. The poster also has to be clear and has visual art. A film poster is also a part of communication because it delivered the message from the film. Thus, the film poster is interesting to discuss also the messages that the readers should know.

There are many research discussed semantics, especially verbal and non-verbal signs such as (Devi, Beratha, Netra, 2017), which discussed *Verbal and Non-Verbal Signs of "Zootopia" Movie Poster*. Then, (Solikah, 2017) discussed *A Semiotic Analysis in 10 Magnum Advertisements: Ferdinand De Saussure Theory*. The last, (Hawan, 2018) discussed *An Analysis of Semiotic Signs Found in Movie Poster of Pirates of the Caribbean*. Those previous studies discuss verbal and non-verbal signs found in advertisements and film posters.

Devi et al. (2017) discussed the verbal and non-verbal movie poster entitled Zootopia. This study used semiotic theory from Ferdinand de Saussure, and the supporting theory was verbal and non-verbal by Dyer, color terms by Wierzbicka, and color meaning by Chapman. The researcher wanted to identify and explains the meaning of verbal and non-verbal signs in Zootopia movie posters. The researcher obtained the data from two web sites on the internet. They used a documentation method to obtain the data. They also used a descriptive-qualitative method to analyze the data. The research result showed that Zootopia movie posters have verbal and non-verbal signs. The verbal signs such as "Disney" give the viewers information that Zootopia movie, which is produced by a company, namely Disney. The non-verbal signs were images in the form of physical appearance, body movements, and colors that provide the information to the viewers about the movie characters, expression, emotion, pose, and so on.

Solikah (2017) analyzed the verbal and non-verbal signs used in 10 Magnum advertisements. This study used semiotic theory by Ferdinand De Saussure. The researcher wanted to reveal the verbal and non-verbal signs such as the slogan, description, picture, and meaning found in Magnum advertisement. They obtained the data from Magnum advertisement. They also used the descriptive-qualitative method to analyze the data. The result of the study was verbal text and nonverbal signs in Magnum advertisements, such as the slogan, the description, the picture, and the meaning. The result also showed that Magnum advertisement has messages to the customer to enjoy their life and seek pleasure.

Hawan (2018) analyzed the semiotic signs and how the meaning in Pirates of the Caribbeans movie poster. This study used Charles Sanders Pierce's Triadic Semiosis theory. They used a descriptive qualitative research method to analyze the data. They obtained the data from Pirates of the Caribbeans movie poster. The study results showed that the Pirates of the Caribbean poster had semiotic signs of visual and verbal. The researcher also determined the sign in the triadic semiosis. The researcher also determined the sign in the triadic semiosis, which are representamen, object, and interpretants. The representamen shows the characters' expression. Then object associated with death, danger, and warning sign. The last, interpretant cannot be found in the movie posters because the poster only contains the verbal and visual signs is no audio used in the movie poster.

However, this research is different from those of previous studies. This research focuses on the verbal and non-verbal signs in *Insidious* film posters. This research analyzes using Roland Barthes' semiotics theory focused on the denotative meaning, connotative meaning, and myth.

Nowadays the film is exciting and worth watching in the cinema. Everyone, from a different age, can watch the film in cinema according to their age. There are some film genres, such as romance, comedy, fable, horror, and so on. Because of so many genre films, it makes the audience interested in watching the film they like. The film usually has a film poster to attract their audience. The poster also describes how the film was. For example, if the film genre is a fable, the poster will describe some animals. If the genre is horror, the poster may usually be associated with the ghost in the film. The horror film interests to be analyzed

because it usually contains a lot of mystery which have signs that describe the film. However, we usually do not know what the sign means. One of the ways to know the mean is to analyze the sign meaning with Semiotics analysis. The writer uses the *Insidious* film posters because it has big enthusiasts worldwide, especially for horror film enthusiasts. *Insidious* has four parts in those film series. Every film releases always has a big audience all around the world.

Briefly, this research aims to explore and analyze verbal and non-verbal signs in film posters, to know the meaning of the film poster, and to know the myth in the film posters. Then, the writer conducts to analyze the meaning of verbal and non-verbal signs in the *Insidious* film poster. To elaborate and answer the problem, the writer uses the Semiotic theory by Roland Barthes.

1.2 Problems of the Study

- 1. What are the verbal and non-verbal signs in *Insidious* film posters?
- 2. What are the meanings of verbal and non-verbal signs in *Insidious* film posters?

1.3 Objectives of the Study

- 1. To know the verbal and non-verbal signs in *Insidious* film posters.
- 2. To know the meaning of verbal and non-verbal signs in *Insidious* film posters.

1.4 Significance of the Study

This study can be useful to enrich the understanding of semiotic, especially in signs meaning through the *Insidious* film poster. From this study, we can

understand the meaning of verbal and non-verbal signs in the film poster, especially horror films. The semiotic study is very important not only to create a good poster but also to understand the meaning of the sign in the poster delivered.

1.4 Scope and Limitation of the Study

Recently, there is a growing interest in semantics, primarily verbal and non-verbal signs. Devi et al., 2017; Hawan, 2018; Solikah, 2017, discussed verbal and non-verbal signs in advertisements or posters. However, little studies discuss myth in verbal and non-verbal signs, and none has done a study that focused on myth in film posters. Thus, the writer focuses on the meaning of verbal and non-verbal signs and the myth in the *Insidious* film posters.

1.5 Definition of Key Terms

The verbal sign is a sign that contains words, phrases, or sentences. Thus, the writer analyzes the words, phrases, or sentences in the posters.

The non-Verbal sign is a sign that contains pictures, colors, or shapes.Thus, the writer analyzes the pictures, colors, or shape in the posters.

The Insidious film is a horror series film. It has four-parts with a different title, namely, Insidious, Insidious Chapter 2, Insidious Chapter 3, Insidious The Last Key. In this research, the writer analyzes all the series. It means the writer analyzes four posters of Insidious film.

Poster film is any piece of printed paper designed to be attached to a wall or vertical surface. Poster film is a printed paper used to promote the film. In the

poster, many signs represent the film itself. Thus, the writer analyzes the signs contains in the posters.

Myth is a message or speech that believed to be accurate but hard to prove.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter intends to describe the theories used in this study. This chapter also presents the result of reviewing some theories related to the study. The primary data in this analysis is the *Insidious* film posters that get from the internet.

2.1 Concept

In doing this research, the writer needs the concepts of semiotics, advertisement, poster, mythology, and Roland Barthes' semiotics theory because concepts are the main point of this research. The aim is to give information about these concepts deeply to the reader. The explanation of these concepts will increase the knowledge so that these concepts are fundamental to discuss in this chapter.

2.1.1 Semiotics

Anything in the universe is a sign. Every time we are, there are signs. Everything happens because this world decorates with a sign (A'la, 2011). To interpret the signs, we need the semiotics to study the signs. Semiotics is from the Greek language derived from the word seme or semeion, as in semiotikos, it is the symbol or meaning of the sign. A semiotic is a way to find a deeper meaning. As a discipline, semiotics is necessarily an analysis of the sign system, are of considerable importance, and easy to grasp. However, (A'la, 2011) stated that recognition of the need to research the sign system is a very new phenomenon.

Chandler (2002:1) stated that semiotics is the study of signs, while, Eco (1976:7) claimed that Semiotics concerns with anything that could perceive as a sign. Semiotics is not only a study of a symbol in everyday speech but also something that stands for something more. The form of the signs is such as pictures, sounds, movements, and objects. Semiticians are learning signs not in isolation, but as part of semiotic sign systems. Semiotic examines semiotics practices, specific to culture and community, to produce the different types of texts and meanings in contexts of culturally meaningful activities. As an approach to textual study, semiotics view the text's vocabulary as a collection of signs and symbols that communicate meaning to the reader.

While for the linguist Ferdinand De Saussure (1959), he called it Semiology (from the Greek word "semeion" means "sign"). Semiology shows what the signs are, what the laws are governing them. According to Saussure, the signifier (image) and signified (meaning that represents image) create a sign. The relation between them is subjective and normative, but only through their union are important sounds and ideas expressed (marked as substantive units to be chosen and combined). For the philosopher, Charles Sanders Peirce (1966), the area of analysis he called "semeiotic" (or "semiotic") is the "formal theory of signs" closely connected to logic. Charles Sanders Pierce argued that a sign represents something else and consists of three types: an index, an icon, and a symbol, while Saussure divides the sign into three kinds: sign, signifier, and signified.

a. Sign

The sign is the basic unit of semiotics. Signs take the form of words, pictures, sounds, smells, tastes, actions, or objects, but they do not have intrinsic meaning. It is only signed after they are filled with meaning. Peirce (ibid., 2.172) stated that nothing is a symbol unless it perceives as a symbol, and it becomes a symbol as long as anyone interprets it. We perceive events as signs, often implicitly, by connecting them to common structures of tradition. Based on Van Zeost (1966: vii), there is a sign everywhere that could be word, body language, traffic light, flag, and so on. All should be signed to not interact with each other without a sign. According to (Budianto, 2001:16), the sign represents an indication with specific criteria, such as naming, function, purpose, and hope. The sign is present in every human life and has meaningful action, such as realizing language, religion, and knowledge

Saussure's sign model is part of the dyadic tradition in which the two parts of the sign consist of a 'sign vehicle' and its meaning. Focusing on linguistic signs (such as words), Saussure defines a sign as being made up of 'signifier' and 'signified.' A sign must have both a signifier and a signified. Saussure argues that a linguistic sign is not a link between a thing and a name, but preferably between a concept (signified) and a sound pattern (signifier). A signifier is a subjective perception provided to the listener by the proof of his senses. This signifier can consider a 'material' feature because it reflects our sensory experiences. Therefore, the signifier can separate in a linguistic sign from the other elements associated with it.

b. Signifier and Signified

The sign is a simple language consisting of two elements that can not be separated because they complement each other, sound-images as a signifier, and concept as signified. The signifier is a physical substance dimension which can be perceived by the senses. In verbal language, signifiers discover sound images related to the concept and intended to use. Although the structural component of a sign is supposed to be, it may be considered a definition.

Based on Roman Jakobson (Jakobson, 1963b, 111; 1984b, 98), the signifier is now generally understood as the material (or physical) component of the sign – something which can be seen, heard, touched, sensed or tasted. Within the Saussurean model, the sign is the whole that results from the association of the signifier with the signified sign (ibid., 67). The relationship between signifier and signified is as 'signification' and represented by the arrows in the Saussurean diagram.

Umberto Eco points out (Eco, 1976:14) that the signified is somewhere between a visual picture, an idea, and a psychological reality. Saussure's signified is associated explicitly with such a relation, an idea in the head, and an object's definition. You cannot have a signifier without meaning or a completely signified without form (ibid., 101). A sign is a recognizable combination of a signifier and signified. According to Arthur (Arthur, 2010)., the sign is the unity of a word-object, known as a signifier with a corresponding culturally prescribed content or meaning, known as a signified.

Saussure explanation about semiotic drawn in the explanation below:

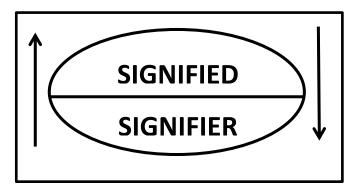


Figure 2.1 Ferdinand De Saussure's Semiotics Theory

From the picture above, it can conclude that the signified and the signifier is related. Let take an example; a rose as a sign, the signified (concept) of rose is a flower, colored red. Then the signifier of an apple is the real object of rose.

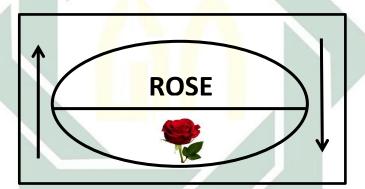


Figure 2.2 Example of Ferdinand De Saussure's Semiotics Theory

Roland Barthes (1964) stated that Semiology is a part of linguistics; to be exact, it is a part of the profound significance of discourse. Barthes uses the denotative and connotative to describe the verbal and non-verbal signs. Barthes differentiates the analysis of the signs in two, verbal and non-verbal signs. The concept of semiotics used in this thesis is Roland Barthes' concept. The concept of denotative and connotative relates to the problem of study, which will encourage the writer to show the significance of the sign as part of a film poster.

2.1.2 Advertisement

A new type of advertisement begins in ancient Greek and Romance. At that time, something like an advertisement use as a symbolic language. Humans use it for visual contact or word of mouth, in particular for aiding trade practices. Thus that happens when people do not know a word (illiteracy) about it.

Similar developments in advertising continue after people have already known that they were writing messages. It shows on printed information as a media message about the loss of slavery. The next one is visual media or devices to be used as block, ground, ceramic relief. On the other hand, it is known as Stone Marks, which use as slave stamps, especially in ancient Romance. After that, Gutenberg, from Mainz, Germany, set up a printed system in 1450; this is the world of advertising, primarily the development of commercial advertising, which relates to printed media such as newspapers.

In this study, the writer uses the term of advertisement. Advertisement is the product of advertising. When thinking about "advertising" at this point, it might think in terms of specific advertisements. Advertisement can identify as paid media, non-personal contact methods used with convincing intent by established outlets across various media. Therefore, the meaning of ads must be transparent in order to grasp what a commercial is.

William Wells, John Burnett, and Sandra Moriarty (2000) state that advertisement is paid for non-personal contact by a designated source using mass media to persuade or manipulate viewers. According to them, there are five main ads measurements. First, advertising is a paid communication method. Second,

most messaging is designed to persuade or motivate people to buy something. In some situations, the advertisement's purpose is merely to make customers aware of the product or service. Third, most advertising intends to persuade or influence consumers to do something.

In some cases, the message's point is simply to make consumers aware of the product or company. Fourth and fifth, the message delivers through many different mass media types to a broad audience of potential consumers. It also refers to advertising, brand advertising, retail or local advertising, political advertising, directory advertising, direct response advertising, business-to-business advertising, institutional advertising, public service advertising, and interactive advertising.

Also, Roderick White (2000) state that advertising is a small part of the day-to-day life of businesses, governments, and the public that each of them wants to participate in. On the other hand, the advertisement business makes excitement, curiosity, sometimes satisfaction, opportunity, time to time, for a great deal of fun, and even makes a significant contribution to brand success.

Then, Charles J. Dirksen and Arthur Kroeger (1968) give one definition of advertising. According to them, advertisement consists of events of a visual or oral type aimed at targeted markets to remind or affect them of the good and service. All these concepts have in common the fact that advertising is a way of selling products, ideas, or organizations on the market to provide information and persuade consumers to take advantage of the product and convincing them to take action (e.g., to buy it).

2.1.3 Poster

At the end of the 19th century, Europe and America are countries that introduced this kind of modern image. At the end of the 19th century to the 20th century, France is the country that played an essential role in the development of poster images of modern art. France is at the center of poster development. A famous French writer, Guillaume Apollinaire, said, "Catalogue, poster and the other advertisement pamphlet are the kinds of modern poetry."

A poster has existed since the 18th century as a result of the development of lithography. It is introduced by Jules Cheret, the graphic design artist. For the first time in the publication, the poster is produced in the text model; the paper was only full of text. Besides, it makes on a limited scale. Instead, Jules creates a graphic design to create a very pictorial poster and overshadowed by an image. This change focused on the economic aspect.

A poster is a relatively sizeable printed card or sheet of paper, often illustrated, posted for advertising or advertising. A poster is one of the advertising media in the form of a paper containing information, messages, and purpose through text and graphic images (symbol or images). However, in its most basic form, a poster is a temporary promotion of the idea, product, or event set up in a public space for mass consumption. The poster message should be clear so that the author and the reader can establish communication through the poster.

A poster is a marketing tool. A film is one of the products that need a poster to advertise on its own. A film poster is a tool for getting the reader's attention and inviting them to watch the film through their artistic image. In line with this, a

poster is also a communication tool because it contains an information element that aims to inform people. According to Olof Halldin, the poster is a combination of pictures and words — or words alone — often with a distinct graphic expression. Posters are an incredibly direct representation of the beliefs, patterns, and significant activities of their day. The poster serves as an index, influencing attitudes and patterns, making it a great mirror of the times.

Posters are expected to be an element in the recreation of historical settings, and advertising posters play an essential role in their manipulative presentation of messages. Text and images are the carriers of the message. The text is shown in the photo. The connection of the graphic language between the illustration and the text is something many claims in the modern world is a particular aspect of the poster. The poster allows the viewer to appeal to imagination and emotion.

A poster consists of verbal and non-verbal signs used to inform or advertise a product. The verbal sign is a text in written form, such as title, tagline, date of release of the film, company, and others. A non-verbal sign is a poster image to make the poster interesting as an advertisement package.

Some references related to the analysis subject have been searched to support the analysis of the poster. Primary references of prominent linguists' theories are as basic references and previous research results of some graduates from other universities.

2.2 Roland Barthes' Semiotics Theory

Ferdinand de Saussure's Semiology strongly influences Roland throughout his life. He begins to develop his complex theoretical concepts, which become central to several schools of thought in France and Europe. According to Barthes (1964), there are three main points, denotative, connotative, and the myth.

Connotative and denotative words have different meanings. In this case, what we see in the film posters' elements is denotative. In Roland Barthes 's theory, denotative is the first sign, and connotative is a secondary sign. From this theory, Barthes explains that the first sign (denotative) is the relationship between the signifier (expression) and signified (content) in the sign of external reality.

a. Denotative

Denotative is generally defined as the literal or dictionary meaning of a word, as opposed to its connotative or associated meaning. The denotative meaning of the visual image refers to what all people see without being associated with their culture, ideology, or society. Denotative is the real meaning and refers to the real word that we can find the meaning of the word in the dictionary (or sometimes it is called the word in the dictionary (or sometimes called the dictionary meaning). In other words, denotative is the primary sense of visual signs. It is the first level of meaning. In simple language, denotative has an immediate meaning or a specific meaning.

Denotative is the meaning that is understood as being, whether word or explicit. Denotative is the first significant level. In general terms, denotative can interpret as being "real." Denotative usually refers to the use of a language that has meaning to what is said. However, in Semiology, the denotative of Roland Barthes is a first-level system of significance. Denotative is even more associated with the closure of meaning and, therefore, censorship or political repression. In

this research, the denotative meanings come from what we see in the film poster, all film poster elements.

b. Connotative

The connotative is placed on the second level of the system of semiotics. The factors of culture and myth can influence connotative meaning. In Barthes' context, the connotative is the same as the operation of the ideology that he calls 'myth.' It is intended to give expression and justification to the dominant values that apply in a certain period. Barthes' connotative signs have additional meaning and contain denotative part marks that underlie their existence. The connotative is a secondary meaning that can be implicitly known from the text. The connotative is the sign's dimension that defines the relationship between the sign and the symbol in which the context is not clear, vague, or unclear. Roland Barthes (1964) concluded that the connotative is not automatically imaginable at the level of the message itself (it is, one may say, at once invisible and engaged, explicit and implicit). However, it can be inferred from certain phenomena that occur at the production and reception of the message. On the one side, the press's picture is an object that has been focused on, selected, written, designed, viewed in keeping with technical, artistic, or moral standards. There are too many connotative influences.

c. Myth

According to Oxford Learner 's Pocket Dictionary, the word myth is explained by the fact that myth is an ancient story that many believe but does not exist or is false. Myth, as a literal concept, is a myth used by a culture to justify or

clarify facets of fact or existence. Primitive myth is about life and death, man and deity, goodness, and wrong. On the other hand, Barthes imitate the concept of a primitive myth that would be used in the concept of a connotative process to uncover the hidden meaning of advertising or fashion.

Several myths date back to ancient times. They are stories about how the universe made and why things happen. Nowadays, the term myth sometimes is used to describe something that is not real. Nevertheless, the legend is not just a make-up story. Myths tell of gods, heroes, and events that a group believes or believes to be real. The world of myths is also directly related to its own. The culture of myths is often closely linked to its religion. Mythology can not be separated from the term myth. According to Roland Barthes (1977), myth consists of turning culture into nature or, at least, the social-cultural, the ideological, the historical elements into the natural.

Groups of people have created their myths and values in order to describe the world surrounding them. Usually, these tales have not been written down.

Instead, they are part of an oral tradition, meaning that they were passed down from generation to generation by telling them loud tales. Upon reading the stories, people agree that they were the reality. Myths have become beliefs in this way. It is for this reason that mythology is closely associated with religion.

Myth is a unique system because it is formed from a series of pre-existing semiological chains. Myth is a second-level semiological system. The sign will become a new symbol that will have a second sign and create a third sign. If a

sign that has a denotative signs transforms into connotative signs, the meaning of the denotative is a myth.

Nevertheless, as a unique system, myth is built by a chain of meanings that existed before. In myth, the signified has several signifiers. It means that in terms of numbers, the number of signified is less than signifier. Thus, in practice, a concept has repeatedly emerged in different forms. According to Roland Barthes, Myth is a message or speech that believed to be accurate but hard to prove. The most important thing about myth is not the message, not the word, but the meaning. Signs have a denotative meaning. Denotative becomes a connotative, and connotative that is assumed to be true from other connotative meaning is called myth. For the example, if there is a picture of rose then the denotative meaning of the picture is a rose flower. Then, the connotative meaning of red rose is a desire. From the connotative meaning, it builds a myth in the society that a rose is the symbol of passionate love. Thus, the myth is a sign considered empty, full of ideology/connotative. According to Barthes, a myth has four characteristics, namely:

- Distorted. The relationship between form and concept are distorted and deformative. Concept distorts the meaning of the form so that the system's first level is no longer a meaning that refers to the.
- Intentional. Myth is nothing for granted. Myth is deliberately created, constructed by the culture of the people with a purpose.
- Statement of fact. Myth is a natural message so that we accept it as undisputed truth, something naturally stated in ordinary reasoning.

Motivational. According to Barthes, the myth contains a form of motivation.
 Myths created for making the selection of various possible concepts to be used.

2.3 Roland Barthes' Reading Photograph

Barthes uses myth in his semiotic analysis of culture and any ideological critic. It can found in many mass cultural products that have created language as communication, such as the myth of the people today. It is produced by mythological treasures such as magazines, television, film advertisements, and many photographs. One of Barthes' most critical areas of interest in his study of the sign was the reader's role. The reader gets the most critical experience of the item they perceive as the reader can interpret the sign in various senses. It could be joy, anger, sorrow, and a lot more. Therefore, there is no correct or wrong perception (Renistintawat, 2009: 11).

A myth based on the second stage of the semiotic method is complicated because what we see, hear, and interpret is the first stage of the semiotic method. It has the connotative components as the elements of the previous sense. Based on the structure of meaning at the connotative point (Sunardi, 2002) (120-121), the connotative working on the subjunctive that makes it present can not be realized. The reader can quickly interpret the connotative sense as a denoting reality. Therefore, one of the semiotic purposes is to provide a form of study for dealing with misreading.

Barthes identified the sign in two sections that had to illuminate in dealing with the misreading of photographic ads. They are verbal and non-verbal signs.

(Paul Cobley, 1999: 51-52). For example, the text of the commercial is the textual component. It may be the name or slogan of the company or individuals, facts about it, sentences of argument, or something else in the form of a letter. Non-verbal signs are songs whose presence meant to help the verbal component as an entertaining bundle of commercials. They have a profound sense that can give the reader a message, not just a compliment. They are:

1) The use of color

The use of color is a critical element of art direction in mass media and billboard ads (Reni Sintawati, 2009: 19). The color is used as logos arranged by the advertiser to enhance the reader's identification to connect the brand (image) to the letter. Color is a significant constant for perceived people and a strong psychological device.

2) The use of music

Music or sound is usually used in television and radio advertising. It can add a sensory dimension to advertising and provide an emotional or mood-setting that can evoke various emotions.

3) The use of animation.

Usually, advertisement makers use this part as a creative technique. They are using some graphic design technology to sell their goods in advertisements and also to attract the reader (customer) attention to an exciting picture.

Thus, Roland Barthes' reading photograph is a study for dealing with a misreading of a photograph. Barthes' distinguished the sign in to two parts that are the verbal sign and non-verbal sign. The purpose of differentiating the sign is to handle the misreading of the photograph advertisement.



CHAPTER III

RESEARCH METHODS

This chapter clearly explains the procedures for performing this research.

This chapter consists of research design, data collection, instruments, techniques of data collection, and data analysis.

3.1 Research Design

This study applied descriptive-qualitative analysis in which the data of this study taken from an *Insidious* film poster. The qualitative method was chosen because the writer made an in-depth interpretation of the verbal and non-verbal signs in the poster. Qualitative research consisted of a set of interpretive. Thus, why in this study used a qualitative method to provide the data. According to Creswell (2007) cited in Anggara (2015) study, a qualitative method is used for examining the issue of oppression, advocacy, and critical for group or individual (Anggara, 2015:38).

Qualitative descriptive data provide a verbal description of human activities and the concerns more on the representative sample as the primary data (Mattias 2013). It was suitable for this research because this study described the analysis of horror film posters. Thus, qualitative descriptive is agreed to description and concern more on the representative of the data. Thus, when investigating people's comprehension of something, the qualitative approach is generally the better choice, as it gives the subject the freedom to express how they understand the text (Mattias 2013). Nevertheless, a qualitative was relevant to this study because the writer chose several samples of the film movie poster for analysis.

3.2 Data Collection

This part explains the research data, instruments, data collection techniques, and data analysis.

3.2.1 Research Data

This study's data was verbal and non-verbal data, which contains verbal and nonverbal signs and analyzed using Roland Barthes's semiotics theory. Verbal data was all of the words, phrases, sentences, and non-verbal data was pictures in *Insidious* film posters. The sources of the data were taken from *Insidious* film posters. The data of movie posters downloaded from different websites. Here is the table of websites:

Table 3.1 Data of Film Posters

No.	Title	Publication Year	Website
1	Insidious	2011	https://insidious.fandom.com/w
			iki/Insidious:_Chapter_1_(2011
			_Film)
2	Insidious Chapter 2	2013	https://www.imdb.com/title/tt22
			26417/
3	Insidious Chapter 3	2015	https://insidious.fandom.com/w
			iki/Insidious:_Chapter_3_(2015
			_Film)
4	Insidious The Last Key	2018	https://insidious.fandom.com/w
			iki/Insidious:_Chapter_4_(2018
			_Film)

3.2.2 Instrument

According to Arikunto (2006, p. 126), the instrument is the researcher's data collection device. The writer's primary instrument was the writer because the writer was collected, described, and analyzed data collected and elaborated on this study's findings. The writers's other instruments were a dictionary, books reference, and official websites to support this research.

3.2.3 Data Collection Techniques

According to Creswell (2013, p. 146), it is a process that involves a series of overlapping activities that gather information in order to respond to the emerging research problem. The research data was taken from components in the *Insidious* film poster containing texts and pictures. There are some steps that the writer applied to collect the data:

- 1. The writer looked for *Insidious* film posters.
- 2. The writer downloaded all the film posters containing four posters; *Insidious*, *Insidious Chapter 2, Insidious Chapter 3, Insidious The Last Key*.
- 3. The writer identified verbal and non-verbal signs.

Example: the *Insidious* film poster consists of the verbal and non-verbal signs in the picture below:



Figure 3.1 Insidious Film Poster

3.3 Data Analysis

After collecting the data, there were several steps taken.

1. Identifying

The writer identified all the *Insidious* film posters, which consist of verbal and non-verbal signs. The writer used coding to identify the data. For verbal signs, it uses (v) as the code. While in non-verbal signs, it uses (n) as the code).

2. Classifying

After identifying the data, the writer classified the data into two categories: verbal (v) and non-verbal (n) signs in each poster.

3. Describing and Interpreting

The writer described and interpreted the connotative meaning, denotative meaning, and myth on verbal and non-verbal signs in film posters to answer the research question.

The steps above made it clear how the writer analyzed the denotative and connotative meanings in the film poster. Here is an example of the analysis:



Figure 3.2 Example of Analysis in Insidious Film Poster

Table 3.2 Example of Analysis

No	Data (Non-Verbal Signs)	Denotative Meaning
1	Old house	The place of human life
2	Dark clouds	Makes dark atmosphere

Connotative meaning

The house in the background represents a typical American family old home.
 It means that horror films usually cannot be separated from an old house.
 Thus, the old house in this poster can be the setting of the film.

Myth

Many people assume that every old home haunted because, if the home is 100 years old, there is a good chance that someone died in it at some point in his life.

If someone dies at home, their spirit will surely stick around to haunt the place.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the analysis of the finding is presented by the writer. The writer focuses on the semiotic, according to Roland Barthes' theory examined the verbal and non-verbal signs in *Insidious* film posters. The writer presents the result of the study in certain stags described in data analysis involving verbal and non-verbal signs in *Insidious* film posters. These discussed below:

4.1 Findings

In order to analyze the results, the writer presents the findings. The writer finds the verbal and non-verbal signs in the *Insidious* film poster. The verbal signs in *Insidious* film posters consist of words, phrases, or sentences. While the non-verbal signs in *Insidious* film posters are pictures, colors, or shapes. Through the verbal and non-verbal signs, we can know the denotative and connotative meaning and the myth in *Insidious* film posters. The detail can be seen in the table below:

Table 4.1 Data of Verbal and Non-Verbal signs in Insidious Posters

No	Film Poster		Sign		Domoontogo (0/)
		Verbal	Non-Verbal	- Total	Percentage (%)
1	Insidious	7	5	12	34.30%
2	Insidious Chapter 2	3	4	7	20%
3	Insidious Chapter 3	4	4	8	22.85%
4	Insidious The Last Key	4	4	8	22.85%
		18	17	35	100%

All of those finding presented into two points based on the statement of the problems. The first is denotative and connotative meanings in *Insidious* film poster, and the second is the myth in *Insidious* film poster. The problems are analyzed using Roland Barthes's semiotic theory. Denotation is the literal meaning

of the phenomenon, while connotation is the abstract meaning, and myth is a sign formed by denotative and connotative meaning.

4.1.1. Insidious 2011

In analyzing the data of *Insidious* film posters, there are verbal and non-verbal signs found in the data. The writer applies Roland Barthes' theory to focus on denotative and connotative meanings and mythologies. The figure of *Insidious* 2011 poster can be seen below:



Figure 4.1 Insidious 2011 Film Poster

4.1.1.1. Denotative Meanings

In analyzing the denotative meanings, the writer begins with verbal signs then continued with the non-verbal signs.

Verbal signs

The denotative meaning of verbal signs in *Insidious* film poster can be seen as follows:



Figure 4.2 Verbal Signs in Insidious 2011 Film Poster

Table 4.2 Verbal Signs in Insidious 2011 Film Poster

No	Data (Verbal Signs)	Denotative Meaning
1	From the Makers of Paranormal Activity	The film's producer
	and Saw	
2	Insidious	The film's title
3	It's not the house that's haunted	The film's tagline
4	Patrick Wilson	The American actor as the character James
		Lambert
5	Rose Byrne	The American actress as the character Renai
		Lambert
6	Barbara Hershey	The American actress as the character Lorraine
		Lambert
7	July 21	The date of the film released

From the figure and table above, the verbal signs of the poster are from the makers of Paranormal Activity and Saw, Insidious, It's not the house that's haunted, Patrick Wilson, Rose Byrne, Barbara Hershey, and July 21. While the

denotative meaning of the verbal signs of from the markers of Paranormal Activity and Saw is the film's producer, Insidious is the film's title, and It's not the house that's haunted is the film's tagline. Then, Patrick Wilson is the American actor as the character James Lambert, Rose Byrne is the American actress as the character Renai Lambert, and Barbara Hershey is the American actress as the character Lorraine Lambert. The last, July 21 is the date of the film released.

Non-Verbal Signs

The denotative meaning of non-verbal signs in *Insidious* film poster can be seen as follows

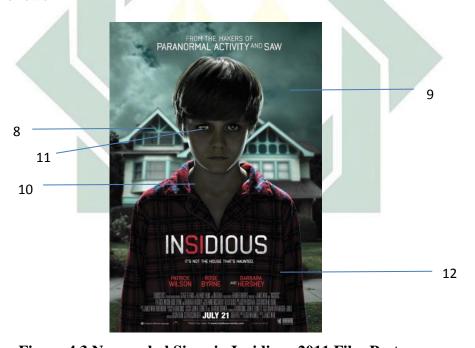


Figure 4.3 Non-verbal Signs in Insidious 2011 Film Poster

Table 4.3 Non-verbal Signs in Insidious 2011 Film Poster

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No	Data (Non-Verbal Signs)	Denotative Meaning	
8	Old house	The place for human life	
9	Dark clouds	Makes dark atmosphere	
10	The figure of a young boy	The main character in the film	
11	The different eye	The different vision	
12	Red Pajama	Clothes for sleep	

From the figure and table above, the non-verbal signs of the poster are the old house, the dark clouds, the figure of a young boy, the different eye, and red pajama. While the denotative meaning of the non-verbal signs of the old house in the poster is the place for human life and dark clouds make the dark atmosphere. Then, the figure of a young boy is the main character in the film and the different eye is the different vision. The last, the red pajama is clothes for sleep.

4.1.1.2 Connotative meanings

After analyzing the denotative meanings, the writer found connotative meanings from verbal and non-verbal signs in *Insidious* film poster. The explanation can be seen as follows:

1. From the Makers of Paranormal Activity and Saw

Paranormal Activity and Saw is a horror film. Based on Tony Macklin on an online article, Paranormal Activity and Saw are films with big enthusiasts. Paranormal Activity earns more than \$193 million worldwide on a \$15,000 budget and won Teen Choice Award for Choice Movie: Horror/Thriller. Meanwhile, Saw won Brussels International Fantastic Film Festival Pegasus Award. Implicitly, the sentence "From the Makers of Paranormal Activity and Saw" describes us that the producer of Insidious is also the producer of Paranormal Activity and Saw films. In the poster, "Paranormal Activity" and "Saw" is written in different font sizes, both are written in a bigger font and capital letters than others. It means that the producers want to emphasize the word the film title of Paranormal Activity and Saw because it will make people curious about the film. The audience is more interested in the film

because they will think that it will be worth watching as Paranormal Activity and Saw. Thus, this phrase is connotatively to attract the audience to watch the film.

2. Insidious

The word *Insidious* is written in capital and bold letters, which shows that the producer wants to emphasize the word. The audience will focus on that word because this font is the biggest one. The word "*Insidious*" uses white color except for the letter "SI." Based on Cyberdefinitions online slang dictionary, SI means "Stop It!". It shows a direct request or order to someone to stop doing something. It can show that they want to shout out the ghost to stop haunted them. The letter "SI" also uses red color. Based on the color-wheel-pro website, red is the color of fire and blood, a typical horror genre convention. Thus, this phrase is connotatively to show the title and genre of the film.

3. It's not the house that's haunted

This sentence is located under the film's title. The producer use capital letter but the font size not as big as the title above. It means that the sentence relates to the word *Insidious*. *Insidious* refers to the title of the film. The producer uses this sentence to inform the reader about the tagline of the film. Based on Bill Widmer (2019) on an online article, the tagline aims to create a positive, memorable phrase that sticks to the audience's head and helps them identify the film and marketing messages. From the word "haunted," it can

indicate that this is the horror film poster. Thus, this sentence is connotatively to make the audience remember the theme or tagline of the film.

4. Patrick Wilson, Rose Byrne, and Barbara Hershey

According to the IMDb website, Patrick Wilson or Patrick Joseph Wilson is an actor. He was born in Norfilk, Virginia. Wilson received a B.F.A. in Drama from the University of Carneige-Mellon. His theater experience has generated a variety of nominations and awards. He nominated for Best Actress in the Full Monty Musical. He has appeared in feature films such as The Alamo, The Phantom of the Opera, Insidious, and The Conjuring.

While Rose Byrne is an actress, she was born in Balmain, Sydney,

Australia. She made her first film appearance as Dallas Doll when she was 15

years old. Byrne regarded as one of Hollywood's most promising actresses.

She has appeared in features films such as Bridesmaids, Spy, Insidious, and

Like a Boss.

Next is Barbara Hershey. She is an actress. She was born in Hollywood, California. She had aspirations of being an actress from her earliest memories. She has been a winner of an Emmy and a Golden Globe. She also won two consecutive Best Actress awards at the Cannes Film Festival. She has performed in Lantana, Insidious, and Black Swan.

The producer mentions three great actors and actresses on the poster. It can conclude that the producer wants to show the audience that a great actor plays this film. They want to attract the audience that this film also good as the actor. The audience will be curious about how the film is, and they will

think that it is an excellent film because the actor is famous in the film world.

Thus, his sentence is connotatively to persuade the audience to watch the film.

5. July 21

July 21 indicates a date. It shows the film released date. The producer wants to tell the audience that the film is released in the cinema on July 21. The phrase is written in capital letters and bold font. It shows that the producer wants to emphasize the phrase. Thus, this phrase is connotatively to tell the audience the film's release date to make the audience watch the film in the cinema.

6. Old house

The house in the background represents a typical American family old house. Based on Meagan Navarro in an online article, haunted houses are a standard in a horror film. Both housing and ghost stories have involved over the decades. Based on Sarah Dobbs in an online article, the haunted house is a primary horror instrument, usually a hundred years old. If the house is 100 years old, there is a chance that someone died at some point in his life. If someone dies at that house, their spirit will surely stick around to haunt that place. It makes the old house always connoted with a haunted house and cannot be separated from an old house. Thus, the old house is connotatively the setting place of the film.

7. Dark Clouds

Above the house, there are dark clouds. The dark clouds suggest mysteriousness, and it makes a more horror vibe in the poster. Dark colors are popular colors of horror films. Thus, the dark clouds make it clear that this is a poster for a horror film. Thus, the dark cloud is connotatively to make the horror film's vibe.

8. The figure of a young boy

The figure of a young boy denotatively is the main character of the film while connotatively the young boy 'travels' in his sleep. In the middle of the poster, there is a boy with a red pajama. In this poster, this boy is the only character featured on the poster. It can indicate that this young boy is the main character of the film. A child usually is connoted with such innocence and vulnerability. The innocence of him has vanished. He has power over the house, and it suggests from his darker face and death gaze. He also wears pajama, but his eyes are still open.

9. The different eye

The young boy on the poster has a different eye shape. His left eye looks different, but the right one is normal. The left eye seems to be miss shaped and slightly see an image reflected there. The reflected on his eyes is such as a devil shadow. It gives the impression that he is possessed. The right eye is normal, and it suggests that it is his normal life. Thus, it connotatively suggests that the boy is in a trance trapped between the evil spirit/demon's control and reality on his life.

10. Red Pajama

Based on Oxford Learner's Dictionary, pajama is a loose jacket and trousers worn in bed. The boy in the poster wears red pajama. Based on the color-wheel-pro website, red is the color of fire and blood, a typical horror genre convention. As the previous explanation about the figure of the young boy and the different eye, it is connotatively suggested that the devil controlled him on his sleep.

4.1.1.3 The Myth

After analyzing denotative and connotative meanings in the *Insidious* film poster, the writer finds the myth of the film poster. It is not only indicating film poster for advertisement but also has myth in society. In the *Insidious* film poster, there is an old home featured in the poster. The myth in society is the old house, always a haunted house. There might be ghosts there. The society after watching this film will think that old home identic with the haunted place. In the poster also there is a boy with red pajama who possessed with divine energy. Before watching this film, they might not believe in supernatural things. After watching the film, society believes that supernatural things could occur around them. Thus, society believes in supernatural things.

4.1.2 Insidious Chapter 2 2013

In analyzing the data of *Insidious* Chapter 2 film posters, there are verbal and non-verbal signs found in the data. The writer applies Roland Barthes' theory

to focus on denotative and connotative meanings and mythologies. The figure of *Insidious Chapter 2* 2013 poster can be seen below:



Figure 4.4 Insidious Chapter 2 Film Poster

4.1.2.1 Denotative meanings

In analyzing the denotative meanings, the writer begins with verbal signs then continued with the non-verbal signs.

Verbal signs

The denotative meaning of verbal signs in *Insidious* film poster can be seen as follows:



Figure 4.5 Verbal Signs in Insidious Chapter 2 Film Poster

Table 4.4 Verbal Signs in Insidious Chapter 2 Film Poster

No	Data (Verbal Signs)	Denotative Meaning
1	Opens September Friday the 13th	The date of the film's released
2	Insidious Chapter 2	The film series' title
3	It will take what you love most	The film's tagline

From the figure and table above, the verbal signs of the poster are *opens*September Friday the 13th, Insidious chapter 2, and it will take what you love

most. While the denotative meaning of the verbal signs are opens September

Friday the 13th is the date of the film's released, Insidious chapter 2 is the film series' title, and it will take what you love most is the film's tagline.

Non-Verbal Signs

The denotative meaning of non-verbal signs in *Insidious* film poster can be seen as follows:



Figure 4.6 Non-verbal Signs in Insidious Chapter 2 Film Poster

Table 4.5 Non-verbal Signs in Insidious Chapter 2 Film Poster

No	Data (Non-Verbal Signs)	Denotative Meaning
4	The woman	Human being indicates the main character of
		the film
5	Two boys	Human being indicates the supporting character
		of the film
6	Hammer	The woman's weapon
7	Dark background	Makes the dark atmosphere

From the figure and table above, the verbal signs of the poster *the woman*, *two boys*, *a hammer*, and *dark background*. While the denotative meaning of nonverbal signs are *the woman* is the human being indicates the main character of the film and *two boys* are the human being indicates the supporting character of the film. Then, *a hammer* is the woman's weapon and *the dark background* makes the dark atmosphere.

4.1.2.2 Connotative meanings

After analyzed the denotative meanings, the writer found connotative meanings from verbal and non-verbal signs in *Insidious* film poster as follows:

1. Opens September Friday the 13th

The phrase is located on top of the poster. It also uses a capital letter, which is the producer wants to emphasize the phrase. September Friday 13th indicates the date. It can show the film released date at the cinema. The producer wants to tell the audience that the film start released in the cinema on September 13. The font uses red as the color. Based on the color-wheel-pro website, red is the color of fire and blood, a typical horror genre convention. It can confirm that it is a horror film. Thus, the phrase is connotatively to inform the film released date.

2. Insidious Chapter 2

Under the Oxford Dictionary, "insidious" mean spreading gradually or without being noticed but causing severe harm. As the previous data, the word Insidious written in capital and bold letter, it shows that the producer wants to emphasize the word. The audience will focus on that word because this font is more significant than others. It can indicate that it is the title of the film. In the word "Insidious", it uses white color except for the letter "SI." based on Cyberdefinitions web, SI means "Stop It!". It shows a direct request or order to someone to stop doing something, and it can show that they want to shout out the ghost to stop haunted them. The letter "SI" also uses red

color. Based on the color-wheel-pro website, red is the color of fire and blood, a typical horror genre convention.

Meanwhile, "chapter" indicates the part of the film. "chapter 2" means the second series of the *Insidious* series film. The word Chapter does not write as big as the word "*Insidious*". It is because the producer wants to emphasize only in the title. Meanwhile, the number "2" is the biggest font here. The producer wants to stress the number. If the audience watches chapter 1, it will make them curious about the next film's plot.

The phrase "Insidious chapter 2" is written in vertical text. There is no particular meaning about that. Based on Danthonia Designs, who discuss the sign-makings video, they state no rule about text orientation. Vertical text is much more practical to build and install on towering urban facades. From that statement can conclude that the reason for vertical text in the poster is to save the space and add aesthetic value. From those reasons, it can conclude that the purpose of the text is connotatively to make the audience curious about the next series of the film. They will be attracted, then watch the film in the cinema and follow this film series.

3. It will take you love most

This sentence is located beside the word *Insidious*. It means that this sentence relates to the word *Insidious*. *Insidious* refers to the title of the film. The sentence also uses capital letters, but the letter not as big as the title. It means that that sentence is the tagline of the film. Based on Bill Widmer, the tagline aims to create a positive, memorable phrase that sticks to the

audience's head and helps them identify the film and marketing messages.. If the audience read the sentence "It will take you love most," they will remember that it is about *Insidious* Chapter 2. Thus, those sentence is connotatively to create a memorable phrase in this second film of *Insidious* film series.

4. The woman

The woman is denotatively the main character of the film while it is connotatively the mother of the two boys. The woman in the poster hugs the two boys. It can indicate that the woman is the mother of the two boys. The woman, as the mother, suggests the main character of this chapter. The woman holds a hammer, and it can indicate that she uses it as a weapon. The woman's expression looks so scared and shocked. The woman looks up like someone above her. From that, it indicates that the woman looks a creature that indicates a ghost approach her. She looks up because the ghost is above her. She already holds a hammer to protect her and her children from that ghost.

5. Two boys

The two boys are denotatively the supporting character of the film while it is connotatively the children of the woman. The two boys in the poster hug each other with the woman. Like the previous analysis, the woman in that poster is their mother as the film's main character. Then the two boys are the children of the woman as the supporting character of the film. One of the boys looks forward to someone in front of him. He also looks shocked and

afraid. It can indicate that he looks at some creature like a ghost while the other boy faces his mother's chest. He does not want to look who in front of him. It can indicate that he is afraid of the ghost in front of him.

6. Hammer

In the poster, the woman holds a woman while hugging her children. The hammer is commonly used to strike another surface. It consists of a handle to which a large head is attached, typically made of metal with one or more striking surfaces. In this poster, the woman holds the hammer while hugging her children. It could indicate that the hammer used as a weapon to protect her children from a ghost and danger. Thus, the hammer is connotatively as the weapon to protect her and her children.

7. Dark background

The poster background has a dark vibe. The dark vibe suggests mysteriousness, and it makes the more horror vibe in the poster. Dark colors are popular colors of horror films. It also adds more horror impressions in the poster and convinces that it is a horror film poster. Thus, the dark background is connotatively to make it clearly that this is a poster for a horror film.

4.1.2.3 Myth

After analyzing denotative and connotative meanings in the *Insidious*Chapter 2 film poster, the writer finds out the myth of the film poster. It is not only indicating film poster for advertisement but also establishes myth in society. In the *Insidious Chapter 2* film poster, there is a woman with two boys. She hugs the two boys like they want to protect them. It could indicate that the woman is

the mother of two boys. The woman who protects the children establish the myth in the society called mother power. Thus, society believes that a mother always protects her children no matter what. The mother will do anything to save her children. The woman also holds a hammer, and it might be a weapon to protect her children. The society always thinks that a hammer could be a weapon to protect themselves and their family.

4.1.3 Insidious Chapter 3 2015

In analyzing the data of *Insidious* film posters, there are verbal and non-verbal signs found in the data. The writer applies Roland Barthes' theory to focus on denotative and connotative meanings and mythologies. The figure of *Insidious Chapter 3 2015* poster can be seen below:

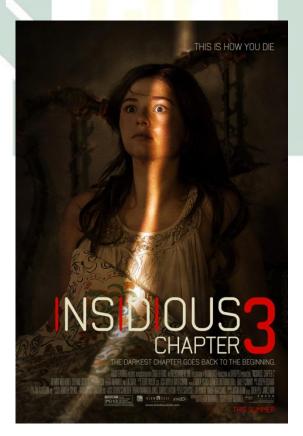


Figure 4.7 Insidious Chapter 3 Film Poster

4.1.3.1 Denotative meanings

In analyzing the denotative meanings, the writer begins with verbal signs then continued with the non-verbal signs.

Verbal signs

The denotative meaning of verbal signs in *Insidious* film poster can be seen as follows:

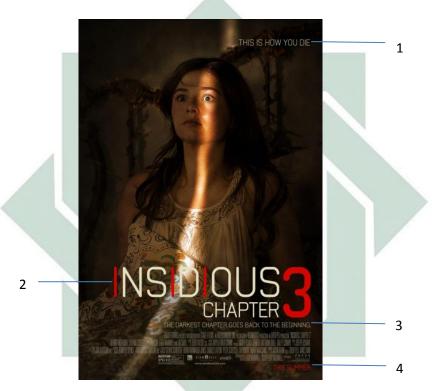


Figure 4.8 Verbal Signs in Insidious Chapter 3 Film Poster

Table 4.6 Verbal Signs in Insidious Chapter 3 Film Poster

No	Data (Verbal Signs)	Denotative Meaning
1	This is how you die	The subtitle of the film poster
2	Insidious Chapter 3	The film's title
3	The darkest chapter goes back to the	The film's tagline
	beginning	-
4	This summer	The film's release date

From the figure and table above, the verbal signs of the poster are this is how you die, Insidious chapter3, the darkest chapter goes back to the beginning,

and *this summer*. While the denotative meaning of the verbal signs of *this is how* you die is the subtitle of the film poster and *Insidious chapter 3* is the film's title. Then, *the darkest chapter goes back to the beginning* is the film's tagline and *this summer* is the film's release date.

Non-Verbal Signs

The denotative meaning of non-verbal signs in *Insidious* film poster can be seen as follows:



Figure 4.9 Non-verbal Signs in Insidious Chapter 3 Film Poster

Table 4.7 Non-verbal Signs in Insidious Chapter 3 Film Poster

No	Data (Non-Verbal Signs)	Denotative Meaning
5	Young girl	The main character in the film
6	A light	Shining and dominated by white color
7	Pajama and blanket	Sleep clothes and equipment
8	Dark background	Makes the dark atmosphere

From the figure and table above, the non-verbal signs of the poster are a

young girl, a light, pajama and blanket, and dark background. While the

denotative meaning of the verbal signs of *young girl* is the main character of the film and *a light* is the shining dominated by white color. Then, *pajama and blanket* is sleep clothes and equipment and *dark background* makes the dark atmosphere.

4.1.3.2 Connotative meanings

After analyzed the denotative meanings, the writer found connotative meanings from verbal and non-verbal signs in *Insidious* film poster as follows:

1. This is how you die

This sentence is located on the top right of the poster. It uses capital letters in which the producer wants to stress this sentence. It can indicate the theme of this film. Thus, this sentence aims to give the audience a little spoiler with one sentence about the film plot. From this little spoiler, the audience might guess the plot film is. Thus, the sentence is connotatively to inform the audience about the film's theme or genre.

2. Insidious Chapter 3

According to the Oxford Dictionary, "insidious" mean spreading gradually or without being noticed, but causing severe harm. As the previous data, the word *Insidious* is written in capital and bold letter, which shows that the producer wants to emphasize the word. The audience will focus on that word because this font is the biggest one. It can indicate that it is the title of the film. In the word "*Insidious*", it uses white color except for the three "I" letter. Due to it is *Insidious Chapter 3*, then the three "I" letter indicates the chapter itself in romaji number. The three "I" letters use red as the color.

Based on the color-wheel-pro website, red is the color of fire and blood, which is a typical convention of the horror genre.

Meanwhile "chapter" indicates part of the film. "Chapter 3" means the third series of the *Insidious* series film. The word chapter does not write as big as the word "*Insidious*". It is because the producer wants to emphasized only in the title. The number "3" is the biggest font here. It is because the producer also wants to stress the number. If the audience watch the chapters 1 and 2, it will make them curious about the next film plot. The number also uses a red color, which can indicate the horror genre film. Thus, as the previous data, the phrase is connotatively to make the audience curious about the film's next series. They will be attracted, then watch the film in the cinema and follow this film series.

3. The darkest chapter goes back to the beginning

This sentence is located under the film's title that the producer use capital letters, but the font size not significant as the title above. It means that that sentence relates to the word *Insidious*. *Insidious* refers to the title of the film. It suggests that the producer uses this sentence to inform the reader about the tagline of the film. Based on Bill Widmer, the tagline aims to create a positive, memorable phrase that sticks to the head of the audience and helps them identify the film and marketing messages. The phrase "darkest chapter" indicates that this series is still related to the two previous chapters. The previous chapter is the horror genre, and this chapter will be that genre too. Thus, the purpose of the sentence is connotatively indicating the film's

tagline, also the genre itself. It makes the audience remember the theme of the film.

4. This summer

According to the Merriam-Webster Dictionary, summer is the season between spring and autumn, usually in the northern hemisphere in June, July, and August, or astronomically, from the June solstice until the September equinox. The phrase is located on the right bottom of the poster. Summer indicates the time, and it shows the film released date time in cinema. Thus, the producer wants to inform the audience that the film started released in the cinema this summer. The font uses red as the color. Based on the color-wheel-pro website, red is the color of fire and blood, which is a typical convention of the horror genre. It confirms that it is a horror film. Thus, the purpose of the phrase is connotatively to inform the audience about the film release date.

5. Young girl

The the young girl is denotatively the supporting character of the film while it is connotatively that the girl see the ghost. In the middle of the poster, there is a young girl with a white pajama. In this poster, this girl is the only character featured on the poster. It can indicate that this young girl is the main character of the film. This girl looks into the light was coming with a shocked and scared expression. From that, it indicates that this girl looks like a creature that could indicate a ghost approach her. She looks into the light because the ghost opens her bedroom door. She also wears pajama, and the

blanket covers half of her body. It can indicate that this young girl still sleeps before the ghost coming to her room.

6. A light

The light in the poster illustrates and emphasizes. The light is like coming from something opened. Because the poster's setting is in the bedroom, it indicates that something opened is the bedroom door. The door is not yet entirely open, but the girl has been shocked to see someone who opened the door. It makes clear that someone who opens the door is the ghost. Thus, the light is connotatively coming from the ghost that opened the bedroom door.

7. Pajama and blanket

Based on Oxford Learner's Dictionary, pajama is a loose jacket and trousers worn in bed. The girl in the poster wears white pajama, and half of his body covers with a blanket. It indicates that this girl is sleeping at that time. However, someone opens the door, and she wakes up with a shocked and scared expression. It is conotatively associated that the ghost bothered her in her sleep.

8. Dark background

As the previous data, the poster background has a dark vibe. The dark vibe suggests mysteriousness, and it makes the more horror vibe in the poster.

Dark colors are popular colors of horror films. It also adds more horror impressions in the poster and convinces that it is a horror film poster. Thus, the dark background is connotatively making it clearly that this is a poster for a horror film.

4.1.3.3 Myth

After analyzing denotative and connotative meanings in the *Insidious*Chapter 3 film poster, the writer finds out the myth of the film poster. It is not only indicating film poster for advertisement but also has myth in society. In the *Insidious Chapter 3* film poster, there is a girl with a shocked and afraid expression. She also still wears a pajama, and a blanket covered half of her body. She is shocked and afraid because someone opens the room door. Someone who opens the door might be a ghost. It makes society believe that even though we still slept, we can be haunted by a ghost. Thus, they believe that supernatural things could occur wherever and whenever we are.

4.1.4 Insidious The Last Key 2018

In analyzing the data of *Insidious* film posters, there are verbal and non-verbal signs found in the data. The writer applies Roland Barthes' theory to focus on denotative and connotative meanings and mythologies. The figure of *Insidious The Las Key* poster can be seen below:

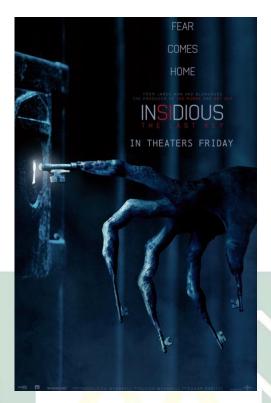


Figure 4.10 Insidious The Last Key Film Poster

4.1.4.1 Denotative meanings

In analyzing the denotative meanings, the writer begins with verbal signs then continued with the non-verbal signs.

Verbal signs

The denotative meaning of verbal signs in *Insidious* film poster can be seen as follows:

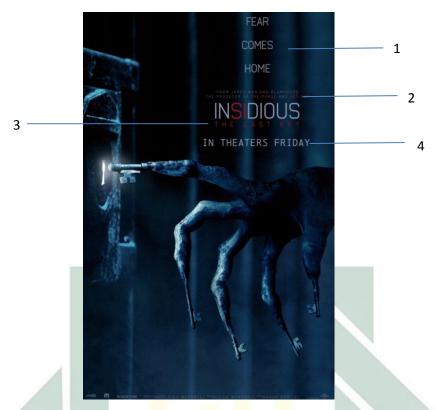


Figure 4.11 Verbal Signs in Insidious The Last Key Film Poster

Table 4.8 Verbal Signs in Insidious The Last Key Film Poster

	8	
No	Data (Verbal Signs)	Denotative Meaning
1	Fear comes home	The film's tagline
2	From James Wan and Blumhouse the	The film's producer
	producer of The Purge and Get Out	
3	Insidious The Last Key	The film's title
4	In theaters Friday	The film's released date and place

From the figure and table above, the verbal signs of the poster are fear comes home, from James Wan and Blumhouse the producer of The Purge and Get Out, Insidious The Last Key, and in theaters Friday. While the denotative meaning of the verbal signs of fear comes home is the film's tagline and from James Wan and Blumhouse the producer of The Purge and Get Out is the film's producer. Then, Insidious the last key is the film's title and in theaters Friday is the film's released date and place.

Non-Verbal Signs

The denotative meaning of non-verbal signs in *Insidious* film poster can be seen as follows:

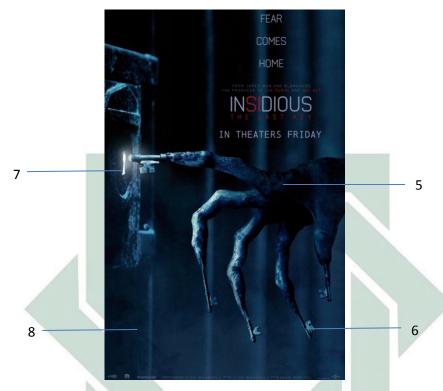


Figure 4.12 Non-verbal Signs in Insidious The Last Key Film Poster

Table 4.9 Non-verbal Signs in Insidious The Last Key Film Poster

Tuble 115 11011 verbui bigiis in instatous The Eust Rey Timi Tobles		
No	Data (Non-Verbal Signs)	Denotative Meaning
5	A dirty hand	The main character's hand
6	The Keys	A thing for open the door
7	The key's hole	A hole for the key
8	Dark background	Makes the dark atmosphere

From the figure and table above, the non-verbal signs of the poster are *a dirty hand, the keys, the key's hole*, and *dark background*. While the denotative meaning of the verbal signs of *a dirty hand* is the main character's hand and *the keys* are a thing for open the door. Then, *the key's hole* is a hole for the key and *dark background* makes the dark atmosphere.

4.1.4.2 Connotative meanings

After analyzed the denotative meanings, the writer found connotative meanings from verbal and non-verbal signs in *Insidious* film poster as follows:

1. Fear comes home

This sentence is located on the top of the film's title and uses capital letters, but the font size not as big as the title below. It means that that sentence relates to the word *Insidious*. *Insidious* refers to the title of the film. It suggests that the producer uses this sentence to inform the reader about the tagline of the film. Based on Bill Widmer, the tagline aims to create a positive, memorable phrase that sticks to the head of the audience and helps them identify the film and marketing messages. The word "fear" in the poster could indicate the film genre. Based on Oxford Learner's Dictionaries, "fear" is a negative feeling that you get when you are in trouble or when a single thing worries you. The genre of this film is horror, as the previous chapter. Thus, the sentence is connotatively indicating the film's tagline, which can make the audience remember this film's theme. It also shows the genre itself.

2. From James Wan and BlumHouse the producer of The Purge and Get Out
Based on IMDb, "James Wan" is an Australian film author, screenwriter,
and film director of Chinese origin from Malaysia. He is best known for
directing the horror films Saw, Dead Silence, *Insidious*, Conjuring, and
Furious 7. According to BlumHouse websites, "blumhouse" is a film
production company, they have pioneered a new studio filmmaking model
producing high-quality micro-budget films.

The Purge and Get Out are films produced by BlumHouse production.

BlumHouse made a barrage of microbudget horror films based on original ideas, including The Purge, Get Out, Paranormal Activity and Insidious.

Those films have collectively grossed more than \$3 billion at the global box office. Every horror film made by BlumHouse always be a famous film. It means that James Wan directs this film as the three previous chapters.

This sentence is written in capital letters, but the font size is not the biggest one. All letters use white color, except the word "The Purge" and "Get Out." It can indicate that the producer only wants to emphasize the film title. It is essential to attract the audience because the two films are also great films produced by BlumHouse. It makes clear that the purpose of this sentence is to inform people that this film will be fantastic as the other films made by this house production. The audience also will curious about how the film is. Thus, this sentence is connotatively to attract the audience to watch the film because the two films written on the poster are the famous ones.

3. Insidious the last key

As the previous data, the word *Insidious* is written in capital and bold letter, which shows that the producer wants to emphasize the word. The audience will focus on that word because this font is the most significant than others. It can indicate that it is the title of the film. In the word "*Insidious*", it uses white color except for the letter "SI," based on Cyberdefinitions web, SI means "Stop It!". It shows a direct request or order to someone to stop doing something, and it can show that they want to shout out the ghost to stop

haunted them. The letter "SI" also uses a red color. Based on the color-wheelpro website, and red is the color of fire and blood, which is a typical convention of the horror genre.

Meanwhile, "the last key" indicates the last part of the film, which is the film's primary key or plot. It is also not written as big as the title. It is because the producer wants to emphasize only in the title. If the audience watch the chapter 1 until 3, this last chapter will make them curious about the film's final plot. It is written in red color, which indicates the horror vibe in this phrase. Thus, the phrase is connotatively to make the audience curious about the film's last series.

4. In theaters Friday

Friday indicates the time while theaters indicate the place. This phrase is located under the title and tagline. It uses capital letters, which is the producer wants to emphasize the phrase, but the font size is not as big as the title. For that reason, it can indicate the film released to date also the place itself. Thus, the film release on Friday in the theaters. The word "theaters" is the plural form. It means that this film released in all the theaters in the world. This phrase is connotatively to tell the audience that the film started released in the cinema on Friday.

5. A dirty hand

In the poster, there is a hand. This hand is the only big picture featured on the poster. It can indicate that this hand is the character's hand. The hand looks so dirty and have weird nails. It also looks so frightening, which indicates the ghost's hand. It associates in this film that the ghost is the main character. Thus, the dirty hand is connotatively the ghost's hand.

6. The keys

There are five keys in every finger in that hand. There are five keys in every finger in that hand. The index finger point the keyhole, which looks like it will open the door. The key here is associated with the thing that can open the answer or secret in this film series. It is known that it is the last part of the film series. The main character wants to open those secret use the key they have. Thus, in this last chapter, the keys is connotatively the secret that will be revealed by opening the door.

7. The key's hole

The poster shows a keyhole. This hole emits light as the previous sign that the keys represent things that can open the answer the secret in this film series. Thus, the key's hole here is connotatively representing this film's secret while the light shows that the secret will be revealed perfectly.

8. Dark background

As the previous data, the poster background has a dark vibe. The dark vibe suggests mysteriousness, and it makes the more horror vibe in the poster.

Dark colors are popular colors of horror films. It also adds more horror impressions in the poster and convinces that it is a horror film poster. Thus, the dark background is connotatively making it clearly that this is a poster for a horror film.

4.1.4.3 The Myth

After analyzing denotative and connotative meanings in the *Insidious*Chapter 3 film poster, the writer finds out the myth of the film poster. It is not only indicating film poster for advertisement but also establish the new myth in society. In *Insidious The Last Key* film poster, there is a hand. The hand looks so dirty and scary. Those hands might be a ghost's hand. It is impossible if the human hand has key nails in every finger. It makes society knows about the ghost's hand. They believe that every ghost has the same hand as featured in the poster. Thus, when society sees a hand like that, they will think about the ghost's hand.

4.2 Discussions

This study has examined verbal and non-verbal signs in *Insidious* film posters using Roland Barthes' semiotic theory. The object of this study is four *Insidious* film posters. This study is carried out to achieve the objectives of the study: 1) to explore and analyze verbal and non-verbal signs in film posters, 2) to know the meaning of the film poster, 3) to know the myth in the film posters. The finding shows the denotative and connotative meanings in verbal and non-verbal signs of *Insidious* film posters

In the previous study, Devi et al. (2017) discuss the verbal and non-verbal signs of Zootopia movie poster using Ferdinand de Saussure semiotic theory. The result state that the non-verbal signs are images in the form of physical appearance, body movements, and colors which provide the information to the viewers about the characters. Meanwhile, Solikah (2017) discuss 10 Magnum advertisement using Ferdinand de Saussure semiotic theory. The result state that

the signifier and signified is used to make an advertisement that can be seen from the used unique slogan, unique jargon and also unique concept to make an advertisement. The last, Hawan (2018) analyze the semiotic signs found in the movie poster of Pirates of the Carribbean using Charles Sanders Pierce triadic semiosis theory. The result of the study state that the written language in the poster delivers the information of genre and plot of movies.

In the previous study, the writer found two kinds of study object that is advertisements and film posters. In this research, the writer used film posters as data. There were also many theories used by the researcher that is Ferdinand de Saussure and Charles Sanders Pierce. In this research, the writer used semiotic theory by Roland Barthes. The result of the previous study was verbal and non-verbal signs in the film posters and advertisement.

Meanwhile the result of this study not only focused on the verbal and non-verbal signs but also the myth formed by the denotative and connotative meanings. The writer conducted the depth analysis to discover the denotative meanings, connotative meanings, and the myth. According to Hawan (2018) the written language delivers the information of genre and plot of movies. However, in this study the writer found not only the genre and plot of movies but also the producer, the actor and actress, the tagline, and so on. Devi et al. (2017) stated that non-verbal signs are images in physical appearance, body movements, and colors that provide the information to the viewers about the characters. In this study, the non-verbal signs provide not only information about the characters, but also the setting place and atmosphere of the film itself.

Based on the description of the findings above, there are several things found. It is arranged based on each research problem's findings. The writer found and describe 18 verbal signs from 4 film posters of *Insidious* films that consists of denotative and connotative meaning. The verbal sign is the written text such as title, the name of actors and actresses, the tagline, and the date of film releases. While the writer founds 17 non-verbal signs that consist of denotative and connotative meaning from 4 film posters of *Insidious* films. The non-verbal sign is an image that supports the verbal sign in order to make the poster more interesting as the package of advertisement.

From the data in the findings, the writer found that verbal signs are more dominant than non-verbal signs, but the differences are not significant. Because of the differences are not significant, it means that the producer prefers to use verbal and non-verbal signs in giving information to the audience. Verbal signs are more comfortable to be understood than non-verbal signs. Based on online article of Encompass (2017) The information in non-verbal signs is more challenging than verbal signs because the audience has to guess the meaning behind it. *Insidious 2011* film poster is a poster that uses many verbal and non-verbal signs than other film posters. Because the *Insidious 2011* film poster is the first film series, the producer wants to show all the poster details. It is to attract the audience for the first time. The producer shows the intrinsic elements such as setting place, character, environment, and the situation. The information in verbal and non-verbal signs also supports the content of the film poster. In *Insidious Chapter 2* film poster uses the least of verbal and non-verbal signs than other posters. The

reason is that the producer uses the most straightforward verbal and non-verbal signs to give information to the audience. The producer shows only the characters and some verbal information that are title, tagline and the released date.

For the denotative meanings, the writer found the meanings in verbal and non-verbal signs of film posters. Denotative meanings are the real meaning of a sign. The writer finds the denotative meanings from all verbal and non-verbal signs indicate the real meanings in film posters. The denotative meanings of verbal and non-verbal are found from the name of actors and actresses, the characters, the setting place, the background, and all elements shown in film posters and represent the meanings.

The connotative meanings also found in those film posters. The connotative meaning is the subjective or second meaning of a sign. Connotative is the implied meaning of a sign. The meanings appear when signs converge with the feeling or emotion of the audience. The connotative meaning can be a symbol, a representation, the same meaning, and an illustration. From these film posters, the writer finds the connotative meanings of a haunted house, a young boy who possessed, frightened character, and all elements shown in film posters.

Myth is presented in those film posters. Based on Roland Barthes' theory, the connotative meaning is supported by myth. Myths represented in those film posters can be seen from society's beliefs, such as supernatural things and power. Society believes that supernatural things and power could occur around them. A haunted house also is found as a myth in this film poster. An *insidious* film poster shows an old house as a background, and it is associated with an old house. It can

be concluded that in the *Insidious* film poster has interesting signs. *Insidious'* producers deliver the message in each sign in their posters. They also persuade the audience to watch the films.

From the findings and the discussion above, this research has some urgencies for the community. It will be able to help the public to understand the verbal and non-verbal signs in the film poster. Besides, this research can help the public to understand the hidden meanings in the film poster. For the next researcher, this research only discusses the film poster which the analysis can occur in other media such as advertisement, billboard, politician banner, and so on.

CHAPTER V

CONCLUSION AND SUGGESTION

After analyze and interpret the data, the writer presents the conclusion and suggestion in this chapter. The writer presents the conclusion and suggestion in this chapter. The writer concludes the point of the whole of this study. The writer also suggests the next researchers who are interested in the Semiotic analysis.

5.1 Conclusion

After analyzing the data, the writer found that in the *Insidious* film posters, many signs contain meanings. In understanding the sign, it is needed to understand about semiotic theory by Roland Barthes that consists of three concepts: denotative, connotative, and myth. Denotative is the first sign, and connotative is the second sign that supported by myth. After analyzing verbal and non-verbal signs of movie posters in *Insidious* film posters based on Roland Barthes semiotics theory, the writer finds that verbal signs are more dominant than non-verbal signs, but the differences are not significant. *Insidious'* producer informs both in verbal and non-verbal, it makes the poster clearer and interesting.

The writer also finds that denotative and connotative meanings are supported by myth from the verbal and non-verbal signs. For the denotative meanings, the writer finds in all of the verbal and non-verbal signs represents the real meanings of the signs in film posters. The denotative meanings in the film posters consist of the name of actors and actresses, the characters, the setting place, the background, and all elements shown in film posters. The writer finds connotative meanings such as a haunted house, a young boy who possessed,

frightened character, and all elements shown in film posters. The myth also is presented in those movie posters. The myth in the poster is such as the supernatural thing and power. Society believes that supernatural things and power could occur around them. A haunted house also found as a myth in this film poster. A haunted house always associated with an old house. In the *Insidious* film poster, it shows an old house as a background of the poster.

5.2 Suggestion

After conducting this study, the writer gives some advice that may be useful for students of the English Department and other researchers interested in starting a film poster semiotics analysis. This research uses Ronald Barthes' theory to support this analysis. The next researcher might use other semiotic theories, such as Ferdinand de Saussure, Charles Sanders Pierce, and so on. In addition, the next writer can use another media to analyze the semiotics. Not only from the film poster but also the other media such as advertisement, billboard, politician banner, and so on. They also can mix semantics and other fields.

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