

The Semiotics Analysis of The Movie Poster "Ipar Adalah Maut"

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ABSTRACT

This study seeks to critically examine the semiotic elements embedded within the promotional poster for Indonesian Ipar adalah Maut. A poster plays a crucial role in the marketing strategies for cinematic productions, serving as visual medium that comprises the essence of the film. Ipar adalah Maut, a romantic drama produced by MD Pictures and Manoj Punjadi, and directed by Hanung Bramantyo, serves as the focal point of this study. A qualitative analysis methodology was employed to explore the selected Movie Poster, utilizing Saussure's semiotic theory as the primary analytical framework. This approach is further enriched by including Darmaprawita's color theory and Barthes' concepts of the relationship between the signifier and the signified, as well as the process through signing generate connotative and denotative meaning. The findings of this research reveal that the poster's illusions of the main characters, accompanied by various props, convey critical information about the narrative themes and storylines presented in the movie. These visual elements function not merely as decorative features but as integral components of the poster's overall semiotic structure, contributing to the audience's understanding and interpretation of the film's content. Through this analysis, the study highlights the intricate interplay between visual design and meaning-making in Movie Posters, underscoring their significance in shaping audience expectations and perceptions.

Keywords; *Semiotics, Poster, Connotation, Denotation*

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INTRODUCTION

In the increasingly advanced digital era, media platforms can present information in various ways. One form of visual communication that is very interesting and popular for attracting the attention of the audience and effectively conveying goals is posters. According to (Artifact, 1970) a poster is an image on a large sheet of paper that is hung or attached to a wall or other surface. In addition posters are a media platform that contains writing and images to convey ideas and ideas to provide information to the public (Nathalia, 2015). One of the

functions of posters is as the most important promotional tool, especially in the movie industry. Because of its visual appearance, posters have a strategic role in conveying the main theme of the movie and building audience expectations. In this case, movie posters have a role as a marketing tool and as works of art that contain complex meanings and messages as well as movie facts.

The poster that has become a spotlight in the last few weeks and has been widely discussed during broadcasts is the promotional poster for Ipar adalah

Maut. The world of Indonesian cinema launched its newest movie in the romantic drama genre, produced by MD Pictures and Manoj Punjabi, directed by Hanung Bramantyo, and released in cinemas on June 13, 2024. The movie is based on a true story that went viral on the TikTok platform and was shared via an account called @elizasifaa, can stir the emotions of the audience just by looking at the poster. The visuals provided on the movie poster can steal the attention of the audience to watch it. By looking at the visual poster, the researcher was very interested in exploring the feelings and meaning contained through Saussure's perspective. The initial hypothesis that became the basis for this research was the impression that the image of a cypress family behind which there was a scandal was presented by the creative team in the poster to create signs that could make the audience angry and emotional.

Positioning the signs on the poster's visual image using Saussure's theory can make it easier to read the tendencies of the signs used by the poster presenter to give that impression. According to (Saussure in Durst-Andersen, 2008) a sign in semiotics is formed by (1) of something physical sounds, letters, gestures called the signifier, and (2) of the image or concept to which the signifier refers which he called the signified. From these two meanings, a relationship is formed, meaning that the sign does not have an independent meaning, but its meaning arises from the relationship between the signifier and the signified in a language or symbol system. Signifiers are physical forms of signs, in spoken language markers are a series of sounds that we hear when words are spoken. In writing, markers are symbols or letters that form

words, and in visual contexts such as movie posters, markers can take the form of images, colors, typography, and other design elements. In general, the signifier is the sensory-perceived aspect of the sign. Meanwhile, the signified is the meaning combined with the signifier, which means that the signified is an abstract aspect of the sign that provides meaning. For example, when we see a poster image of a flying superhero movie (signifier), the meaning that comes to our mind might be, strength, courage, and fighting criminals (signified). If the sign combines the signifier (a flying superhero poster) and the signified (the concept of strength and courage) to create the desired impression. Understanding the relationship between signifier and signified, can make it easier to reveal how the visual elements on a movie poster can work together to convey a message and influence the audience (Morris, 1938).

In dissecting the entire poster for the movie *Ipar adalah Maut*, the researcher analyzed the parts, sharpened by color theory. According to (Darmaprawira in Munawarah & Tomi, 2023) color is a phenomenon that involves human vision by reflecting light on objects which then reflect light onto the human retina. In color theory, there are 2-dimensional color patterns, namely: warm colors which have shades of yellow and red which show joy, optimism, and creativity, while cool colors which have shades of blue, purple, and green have the impression of calm, peace and harmony. The importance of context and cultural background in color interpretation, because each culture has different color meanings. So, understanding effective visual communication is needed in multicultural settings.

In analyzing signs, there was an analysis of the same topic by several previous researchers, with the first research coming from articles from journals about *Analisis Semiotik Poster Dilan 1990* works (Munawarah & Tomi, 2023). In this research, the author reveals the signs and meaning of the promotional poster for the movie *Dilan 1990*. The two related studies are articles about *Meaning within the Movie of Despicable Me Movie Series: A Semiotics Analysis Works* (Cahyani et al., 2022). In this research, the author found the results, namely that there were verbal and visual signs as well as connotative and denotative meanings contained in the movie poster. Third, related research is by title *Analisis Makna Visual pada Poster Film Bumi Manusia* works (Burhan & Anggapuspa, 2021). In this research, the author reveals the signs and meanings contained in the movie poster. Previous research can help writers to recognize the meaning of a movie poster. The difference between this research and previous research lies in the research object, namely the poster for the movie *Ipar adalah Maut*.

RESEARCH METHOD

This study employed a qualitative analysis methodology. The researcher used data from the poster for the film *Ipar adalah Maut*. The data was taken from internet sources and Movie Posters. The movie poster was released in January 2024. The Data was obtained using observation methods and note-taking techniques, which will be analyzed about verbal and visual signs using Ferdinand de Saussure's approach. In analyzing data, researchers used descriptive qualitative methods. According to the theory initiated

by (Rusandi & Muhammad Rusli, 2021), qualitative research is research that aims to understand the phenomena experienced by research subjects.

This study focused on analyzing the messages and meanings of the signs on movie posters. Three theories were utilized in solving this research problem. The theory of understanding was according to Saussure and the theory of Barthes, as well as the supporting theory is the color theory according to Darmaprawita as the third theory. The technique of data collection was observations with the following steps of analysis the first, carrying out data reduction by referring to the selection of words that have connotation and denotation signs and meanings, second, analyze the data display and organize it according to visual and verbal categories. And finally, by concluding the research results.

FINDINGS AND DISCUSSION

This research uses Saussure's semiotic theory by dividing it into two parts, namely signifier and signified. Then it was developed by Barthes' theory, namely denotation and connotation. Denotation is defined as the literal or actual meaning that is used as a reference, and connotation is the implicit meaning or uncertain meaning depending on the role of the reader's beliefs (Tamara, 2020). In conclusion, signs in the form of visual and verbal have implicit and explicit meanings which have an important role in making interactions more efficient. One of them is with movie posters, viewers see the movie poster first before deciding to watch. Therefore, publishers will create posters with verbal and visual signs by inserting denotative and connotative meanings

regarding the storyline of the movie that will be shown.

Based on the results of the data analysis, researchers found five visual signs and two verbal signs. Each sign is analyzed denotatively and then its connotative meaning is interpreted with the context and emotions of the culture concerned. The following is the poster for the movie Ipar adalah Maut which will be analyzed:







Image 1. Ipar adalah Maut movie (Image Sources:

<https://www.instagram.com/p/C7V9NdaBPQs/?igsh=Y3Q5d3Jidjc4cGwx>)

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Table 1. Analysis of verbal and visual language signs on the movie poster Ipar adalah Maut

No.	SIGNIFIER	SIGNIFIED
1.	Visual analysis 	Shows a room (background) in the house.
2.	Visual analysis 	Displays several pairs of family photos along with wedding photos on gray walls.
3.	Visual analysis 	It features two white blocks that Nisa and her daughter and Rani are riding.
4.	Visual analysis 	Showing one of Nisa's feet coming down from the white beam.

5. Visual analysis



Showing a different expression from the others, namely Nisa with a sad expression.

6. Verbal analysis
Sister-in-laws
Death

Displays a verbal text "Sister-in-law's Death" in large and bold sizes, and block letters only for the words in-law and death, in pink.

7. Verbal analysis
A true story by
Elizasifaa

Displays verbal text, namely with the phrase "A true story by Elizasifaa" with a small size on the top left side in pink

Table 2. The denotative and connotative meaning of the movie poster Ipar adalah maut

No.	Visual or verbal	Denotative	Connotative
1.	Background/wall (Visual)	Walls have the meaning of dividing or protecting an area.	The walls of a room that looks warm consist of two wall colors, namely, the color gray which comes from shades of white and black, the color gray represents neutrality but has negative connotations such as depression or loss, and the color white has a sacred meaning, from This part of the wall is gray more dominant than white. The floor is wooden and decorated with several family photos, potted plants, and baskets of children's toys.

No.	Visual or verbal	Denotative	Connotative
2.	Family photo (Visual)	Objects that function as moments of a moment.	Everyone wants to have a harmonious and happy family, one of which is having a family photo stuck on the wall. This photo means that the owner wants to show other people that their family is always harmonious, but the photo is stuck on a gray wall which has the color of depression or loss that occurs in this movie.
3.	Two white blocks (visual)	A piece of wood that is crushed into planks or building blocks that are usually used in buildings.	On the poster, there are two white blocks that the sister-in-law and wife and their children use as a platform. White has a sacred meaning, but if you look more closely the two blocks are painted unevenly and appear dirty or unkempt. This beam means that the position of wife, children, and sisters-in-law are the same. That is what creates the point of household destruction in this movie.
4.	Picture of one of Nisa's legs coming down from the beam (visual)	Move down or back to place	A house that looks beautiful but is still flawed. From here, Nisa found out about her husband's affair with her sister, and it was no longer her and the child's priority but the child and her sister were her husband's priority.
5.	Nisa's sad	Emotions	On the poster, only Nisa shows a sad

No.	Visual or verbal	Denotative	Connotative
	expression (visual)	that are triggered by an event, experience, or painful and disappointing situation.	photo and shows an expression of disappointment about what happened to her household, which means that this movie has a sad ending.
6.	Ipar adalah Maut (verbal)	A titled title or heading <i>Ipar adalah Maut</i>	The title has a block letter form that is only found in words <i>Ipar adalah Maut</i> has an emphasis on the movie's story and pink which has psychological meaning symbolizes femininity, unconditional love, and perhaps the impression of being immature, aka childish.
7.	A true story by elizasi faa (verbal)	A phrase written on the poster.	A phrase written on the poster indicates that the movie is adapted from a true story taken from the TikTok account @elizasifaa.

DISCUSSION

After analyzing the verbal and visual signs along with the denotative and connotative meanings of the verbal and visual texts of the movie poster *Ipar adalah Maut*, the researcher next obtained the following results:

1. Background/wall

In this section, there is a visual sign, namely the wall which is the background for the poster. Analysis with the denotative meaning that was found was that walls have the meaning of insulating or protecting an area. In the KBBI, the wall has the meaning of covering the sides (dividing) of rooms, houses, cubicles, and so on (made) from boards, woven bamboo, walls, and so on. Next, it is analyzed with the meaning of the connotation, namely the wall of the room that looks warm which consists of two parts of the wall color, namely, the color gray which comes from shades of white and black, the color gray represents neutrality but has negative connotations such as depression or loss, and the color White has a sacred meaning, on this part of the wall, gray is more dominant than white. The floor is wooden and decorated with several family photos, potted plants, and baskets of children's toys. If these signs and meanings are connected to the story in the movie, it can be defined as a picture of a family that was previously harmonious, and then conflict occurs.

2. Family photo

In this section there is a visual sign, namely the family photo in the background of the poster. Analysis with denotative meaning is an object that functions as a memento of a moment. In KBBI, photo means portrait. Next, it is analyzed with the connotation meaning, namely that everyone wants to have a harmonious and happy family, one of which is a family photo affixed to the wall. This photo means that the owner wants to show other people that their family is

always harmonious, but the photo is stuck on a gray wall which has the color of depression or loss that occurs in this movie. If these signs and meanings are connected to the story in the movie, they can be defined as the image that the main character wants to create that previously they were a happy family.

3. Two white blocks

In this section there are visual signs, namely blocks that are used as steps in the background of the poster. Analysis with the denotative meaning of wood that is crushed into planks or space structures that are usually used in building. In KBBI, it means a support board (especially for the long jump, triple jump). Next, it was analyzed with connotative meaning, namely that on the poster there were two white blocks which were used as footholds by the sister-in-law and wife and their children. White has a sacred meaning, but if you look more closely the two blocks are painted unevenly and appear dirty or unkempt. This beam means that the position of wife, children and in-laws are the same. That is what creates the point of household destruction in this movie. If these signs and meanings are connected to the story in the movie, it can be defined as the equality of the wife, children and sister-in-law are equal in the eyes of the husband, which is the cause of the destruction of the household and family relationships.

4. Picture of one of Nisa's legs coming down from the beam

In this section there is a visual sign, namely the image of one of Nisa's legs coming down from a beam in the background of the poster. Analysis with denotative meaning, namely moving down or returning to the original place. Next, it is analyzed with the connotation meaning, namely a house that looks beautiful but is still flawed. From here, Nisa found out about her husband's affair with her biological sister, and it was no longer her and the child's priority but the child and her sister were her husband's priority. If these signs and meanings are connected to the story in the movie, it can be defined as Nisa wanting to separate from her husband.

5. Nisa's sad expression

In this section there is a visual sign, namely Nisa's sad expression which is displayed in the background of the poster. Analysis with denotative meaning of emotions triggered by an event, experience, or painful and disappointing situation. In KBBI, it means I feel very sad in my heart, sad. Next, it is analyzed with connotative meaning, namely on the poster only Nisa shows a sad photo and shows an expression of disappointment about what happened to her household, and this means that this movie has a sad ending. If these signs and meanings are connected to the story in the movie, it can be defined as a heartbreaking ending for Nisa because she lost her beloved mother and her once happy household was destroyed due to an affair between her husband and her biological sister.

6. Ipar adalah Maut

In this section there are verbal signs, namely *Ipar adalah Maut*. Analysis with denotative meaning of the text *Ipar adalah Maut* which is the title or heading on the movie poster. Next, it is analyzed with connotation meaning, namely the title has the form of block letters which are only found in words *Ipar adalah Maut* has an emphasis on the movie's story and pink which has psychological meaning symbolizes femininity, unconditional love, and perhaps the impression of being immature, aka childish.

7. A true story by elizasifaa

In this section there are verbal signs, namely *A true story by elizasifaa*. Analysis with the denotative meaning of the text, namely a phrase written on the poster. Next, it was analyzed using the connotation meaning, namely a phrase written on the poster indicating that the movie was adapted from a true story taken from the TikTok account @elizasifaa.

The conclusion that researchers can find is that there are five visual signs and two verbal signs along with their respective denotative and connotative meanings in referring to the research object and obtained results by finding that visual signs and connotative meanings are more dominant.

CONCLUSION AND IMPLICATION

The movie poster *Ipar adalah Maut* employs a variety of semiotic signs that convey meanings beyond their immediate visual representation, effectively encapsulating the narrative to

be portayed in the film. The simplicity of the visual illustrations utilized in the poster facilitates its reception and understanding by general audience. Through a semiotic analysis, it is evident that visual signs and connotative meanings are predominantly employed in the design of the *Ipar adalah Maut poster*. This analysis allows for a deeper understanding of the layers of the meaning embedded within the poster, guided by the theoretical frameworks of Ferdinand de Saussure and Roland Barthes. The researchers found that visual signs and connotative meanings were more dominant in the depiction of the *Ipar adalah Maut poster*. In addition, the readers can understand the difference in knowing meaning with the theories of Saussure and Barthes, thereby arousing the audience's curiosity.

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