

**A SEMIOTIC STUDY
ON INDONESIAN DRAMA MOVIE POSTERS
UNDER RELIGION DIFFERENCE THEME**

THESIS

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
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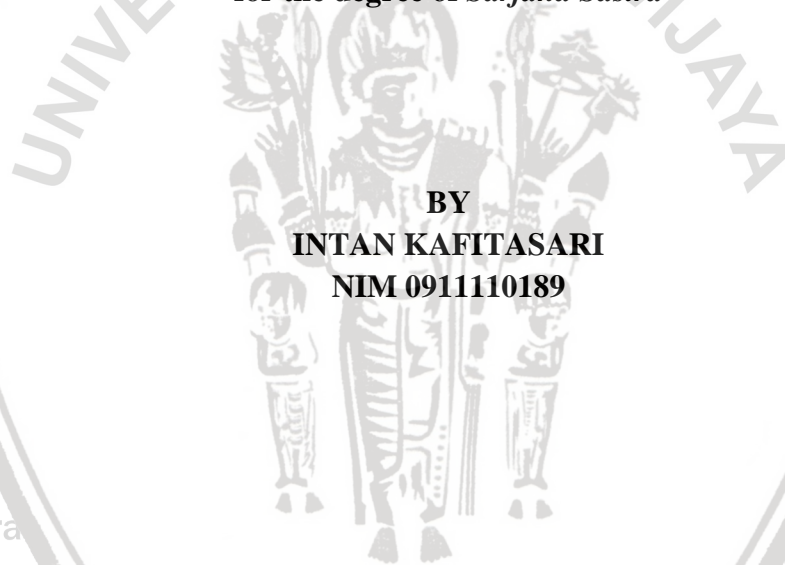
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THESIS

**Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

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2013**

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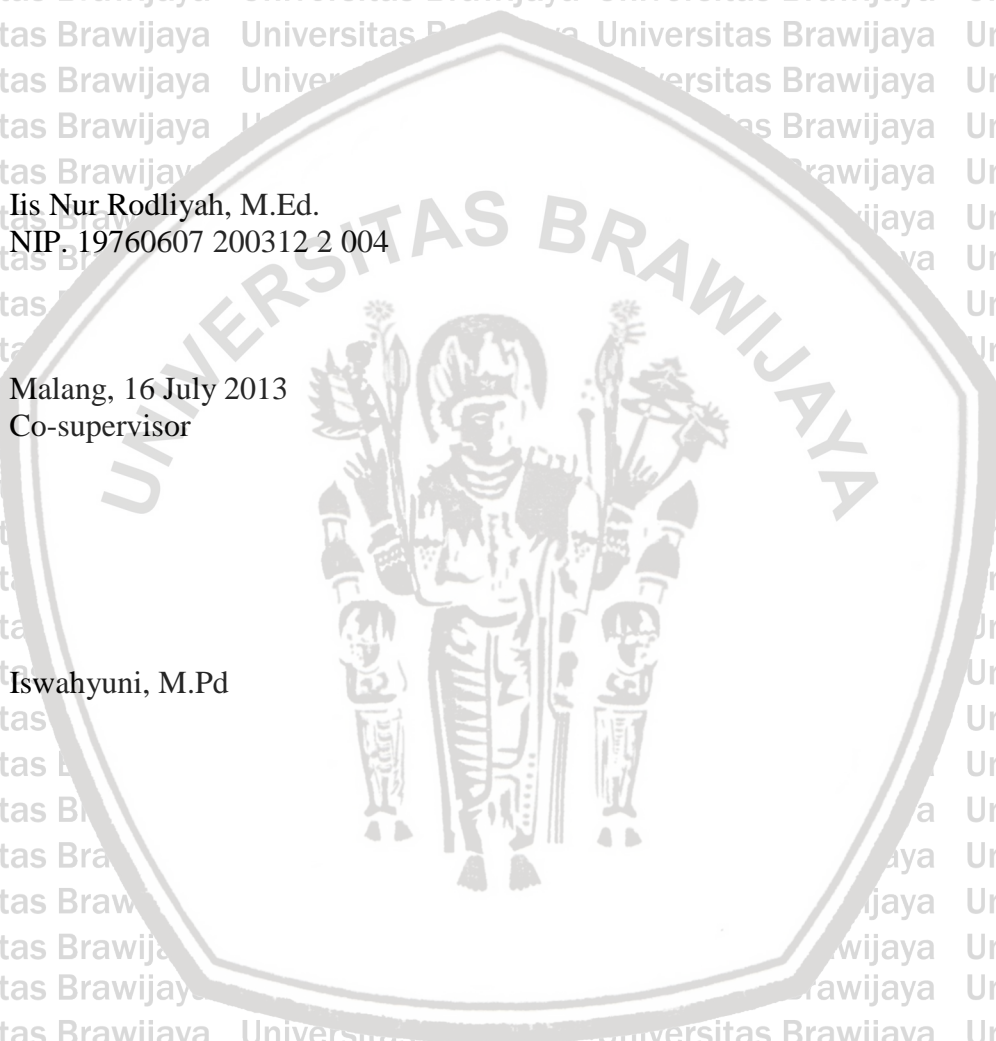
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The researcher hopes that this thesis will give contribution to anyone,
especially English Department students who want to conduct semiotic research.

Malang, 1 August 2013

The Researcher



ABSTRACT

Kafitasari, Intan. 2013. **A Semiotic Study on Indonesian Drama Movie Posters under Religion Difference Theme**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Iis Nur Rodliyah; Co-supervisor: Iswahyuni

Keywords: semiotics, movie poster, sign, connotation, icon, index, symbol.

Today, many drama movies are made based on social phenomena. In order to advertise the movies, they are summarized in the form of posters which contain the information of the movie story. Thus, the posters have verbal and visual elements which are considered as signs. In this research, the researcher chooses the posters of *Cin(T)a* (2009), *3 Hati Dua Dunia Satu Cinta* (2010), “?” (2011) and *Cinta Tapi Beda* (2012) movies in which all of them have the same theme, that is religion difference. Then, in order to get the meaning of the posters, the researcher analyses them by using semiotics study. This research has three problems to be answered: (1) What semiotics signs that can be found in Indonesian drama movie posters; (2) What connotations are built in the drama movie posters; and (3) How the comparison among the drama movie posters in terms of the clarity of signs that reflect the religion difference is.

Descriptive qualitative research with content or document analysis is used in this research since the researcher describes the phenomena. The data analysis is done by applying Pierce's theory that is typology of sign. In order to build the meaning of the signs found, connotation theory offered by Piliang, Chandler and Fiske are also used. In this research, the researcher uses visual and verbal elements found in the posters that are related to the story of the movies as the data.

This research discovers that the icon, index and symbol are found in the posters. The iconic signs are mostly applied. The indexical signs are used more than the symbolic one. The meaning of signs combination found in the posters is also properly built through connotation theory. The meaning is related to the story of the movie because the poster actually contains information about the movie itself. It also cannot be separated from the social convention and certain cases happen in the society since the theme of the movie is the reflection of the real condition of Indonesian society. In accordance with the analysis, the signs that represents religion difference are still blurry in the first movie poster entitled *Cin(T)a*. The next three posters are clearer in representing the difference of religion. The last movie entitled *Cinta Tapi Beda* has the poster that is considered as the clearest one.

The researcher finally suggests the next researchers to analyze other objects as the data in conducting research related to semiotics study such as comics, novel covers or movie. Different semiotic theory is also suggested to apply in order to broaden the semiotic analysis.

ABSTRAK

Kafitasari, Intan. 2013. **Studi Semiotik pada Poster Film Drama Indonesia Bertemakan Perbedaan Agama**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Iis Nur Rodliyah (II) Iswahyuni

Kata Kunci: semiotik, poster film, tanda, konotasi, ikon, indeks, simbol

Sekarang ini, banyak film drama yang dibuat berdasarkan fenomena sosial. Cerita film diringkas dalam bentuk poster untuk mengiklankan film tersebut. Sehingga didalam poster terdapat informasi baik berupa elemen verbal maupun visual yang disebut sebagai tanda. Pada penelitian ini, penulis memilih poster film *Cin(T)a* (2009), *3 Hati Dua Dunia Satu Cinta* (2010), “?” (2011) dan *Cinta Tapi Beda* (2012) dimana film-film tersebut mengangkat tema yang sama yaitu perbedaan agama. Kemudian, penulis menganalisis poster tersebut dengan menggunakan kajian semiotik. Penelitian ini memiliki tiga permasalahan yaitu: (1) Tanda apa saja yang dapat ditemukan dalam poster-poster film drama Indonesia; (2) Makna konotatif apa yang dibuat dalam poster-poster film drama; dan (3) Bagaimana perbandingan poster-poster film drama tersebut dalam hal kejelasan tanda-tanda yang merefleksikan perbedaan agama.

Penelitian ini menggunakan pendekatan deskriptif kualitatif dengan metode analisis dokumen untuk mendeskripsikan fenomena dengan jelas. Analisis data dilakukan dengan menggunakan teori Pierce yaitu *typology of sign*. Teori konotasi yang di paparkan oleh Piliang, Chandler dan Fiske juga digunakan untuk menganalisis makna dari tanda-tanda yang ditemukan. Data yang digunakan adalah elemen visual dan verbal yang berhubungan dengan cerita film pada keempat poster tersebut.

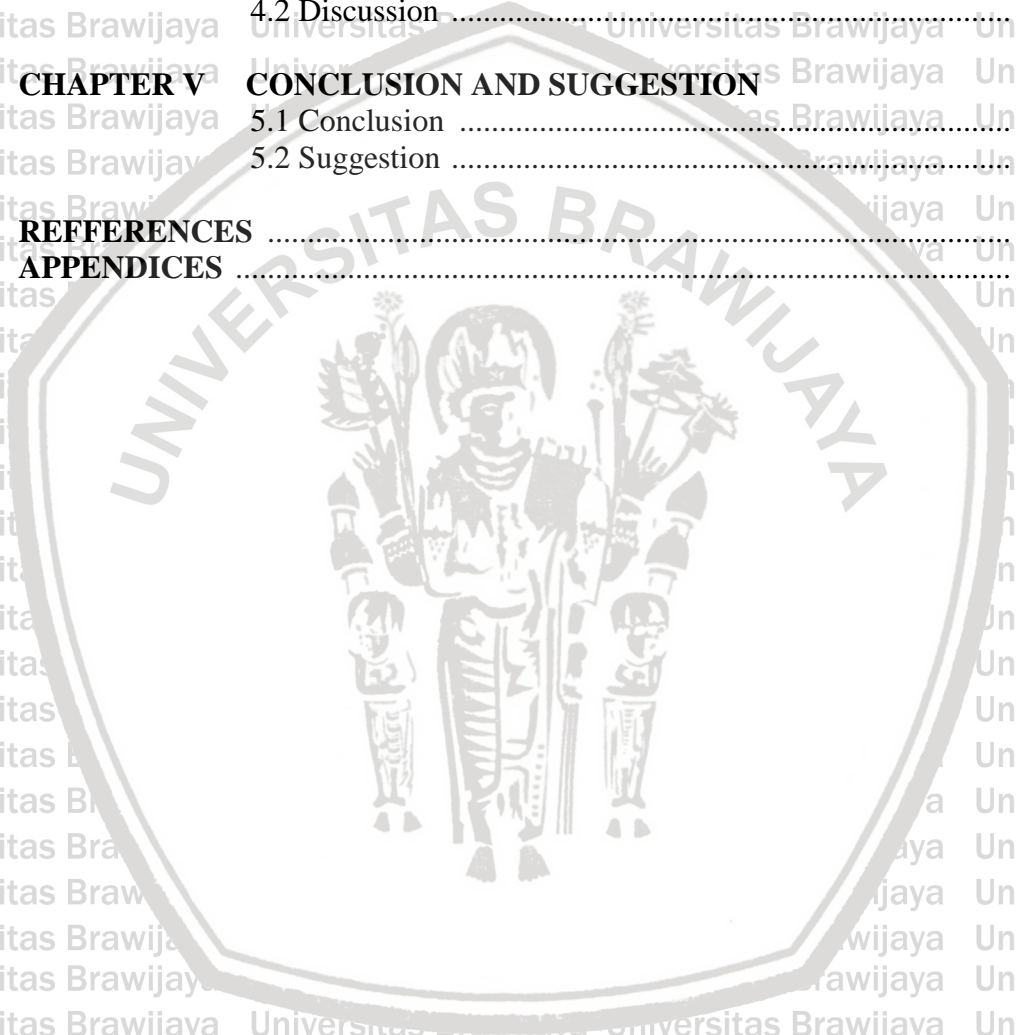
Penelitian ini menemukan bahwa ikon, indeks dan simbol ada pada keempat poster tersebut. Ikon merupakan tanda terbanyak yang ditemukan. Indeks ditemukan dengan jumlah lebih banyak dari pada simbol. Makna dari kombinasi tanda-tanda pada keempat poster tersebut juga terbentuk melalui teori konotasi. Makna yang terbentuk berhubungan dengan cerita film karena poster tersebut berisi informasi tentang film itu sendiri. Makna yang ada juga tidak dapat dipisahkan dengan konvensi masyarakat dan kejadian tertentu karena tema film merupakan cerminan dari kondisi yang benar-benar terjadi di tengah kehidupan masyarakat Indonesia. Berdasar pada analisis yang telah dilakukan, poster yang kurang jelas dalam merefleksikan perbedaan agama adalah poster film berjudul *Cin(T)a*. Ketiga poster lainnya lebih jelas dalam menunjukkan tema perbedaan agama. Film *Cinta Tapi Beda* memiliki poster yang paling jelas dalam menggambarkan perbedaan agama.

Penulis menyarankan pada peneliti selanjutnya untuk menganalisis obyek yang lain seperti komik, sampul novel atau film. Teori semiotik yang lain juga disarankan untuk diaplikasikan sehingga dapat memperluas analisis semiotik.

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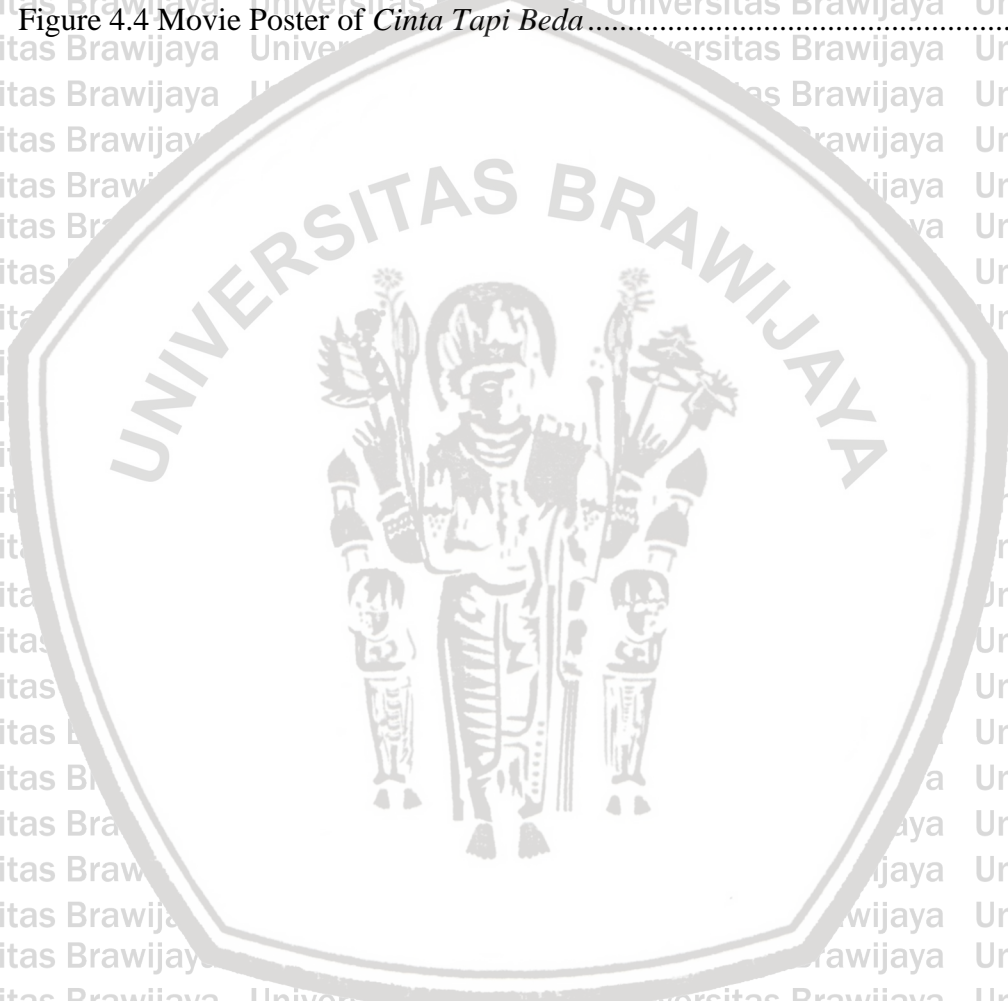
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CHAPTER I

INRODUCTION

The background of the study, problems and objectives of the study, and definition key terms are compiled in this chapter to support this research clearly.

1.1 Background of the Study

Language as the medium to communicate to each other is used to transform the information, messages, thoughts and also express human's feeling.

Communication which is a process of transforming them is divided into two terms, verbal and non-verbal. According to Hogan "communication is the process of sending and receiving messages using words" (2008, p.8). When people convey messages and thoughts either by speaking or writing, it is called as verbal communication. On the other side, Hogan also states that "communication is the process of sending and receiving messages without using words" (2008, p.8). This statement explains that communication can occur without any word and it is usually called as non-verbal communication. Body language such as gesture and eye contact, and visual media like pictures found in magazines or advertisements are the examples of non-verbal communication that actually have power to transform the messages. However, those kinds of communication can be used simultaneously so that they will relate and support each other to build a meaning.

Movie poster as one of advertisement media is used to promote and advertise a movie. It is hoped that people will be attracted to watch it since poster contains information that relate to the main idea of the movie story. According to

Landa (2004, p.34) advertisement is a specific message constructed to inform, persuade, promote or motivate people on behalf of a brand or social cause. He also includes poster as one of advertisement media (Landa 2004, p.40). Every movie has posters as the media to promote it and they are made based on the story so that people can guess what the story is about. Drama as one of movie genres also uses poster to advertise the movie. Dirks (2013) says that drama film is a story that portrays human being with life situations setting. Many drama movies are made based on real phenomena in human life. One of phenomena happens in Indonesia is religion difference since there are many religions in this country. Thus, conflicts related to religion difference often happen, also inter religion conflict and a love story between two people who have different religion becomes a problem that is still difficult to be tolerated. The difference of religion is considered as a sensitive problem because religion is more on human personal relation with God.

This research, then, uses four posters of the movies entitled *cin(T)a* (2009), *Tiga Hati Dua Dunia 1 Cinta* (2010), “?” (2011) and *Cinta Tapi Beda* (2012) which all of them have the same theme, that is religion difference. Previously, there were still few movies that tell about religion difference, a theme that was not popular enough at that time. The movies that have religion difference as the main theme have been released sequentially since 2009. It is also supported by the review from Irwansyah (2013, para.16) in *Bintang Online*. He explains about those four movies as the ones that emerge between 2009 until 2012. The four movies also won several achievements in film festival. The director of *cin(T)a*

movie succeeded to get the achievement in Festival Film Indonesia in 2009 as the best scenario writer (Kristanto et al 2009). The movie entitled *3 Hati Dua Dunia, Satu Cinta* which was published in 2010 got the appreciation as the best movie in Festival Film Indonesia in 2010 (Kristanto et al 2010). The movie entitled “?” also got the appreciation in Festival Film Indonesia in 2011 (Kristanto et al 2011) and *Cinta Tapi Beda* got the achievement in Asean International Film Festival and Award 2013 (Kristanto et al 2013). Two of those four movies, “?” and *Cinta Tapi Beda*, are even considered as the controversial ones since “?” had ever been protested by certain organization and asked not to be presented in cinema. *Cinta Tapi Beda* cannot also be watched in the cinema because it is forbidden to be published anymore. The story of the movie is summarized in the form of movie posters not only in order to promote and advertise the movie but also to present the main idea of the story.

The posters contain verbal element and visual description which are considered as signs. They relate to each other in order to build meaning and deliver certain messages. In order to create the interpretation of those four movie posters, the researcher uses study of signs, semiotics. By observing the appearance of movie posters, the researcher finds the basic signs that construct them.

According to Pierce (cited in Chandler 2007, p.36) signs are formed by icon, index and symbol that present the objects, images, words and expression. Icon, index, and symbol which are considered as the basic elements are related to each other in order to build the meaning. In analyzing the sign combination, denotation and connotation can be used to identify the meanings and messages of each

element in the posters. Denotation is the first interpretation which is built in order to explain the surface elements existed, while connotation is used to analyze the elements deeper. According to Piliang (2003, p.16) connotation is meaning aspects which are related to the feeling, emotion, cultural value and ideology. This theory helps the researcher to interpret the meaning of sign combination in the posters and relate them to the story and certain cases, convention, and culture of society since the signs implicitly deliver the messages. From the steps above, the researcher finally tries to compare the characteristics of the four movie posters.

The comparison is used to know which poster is the least clear and which one is the clearest in showing religion difference as the main theme of those four movies. The researcher hopes that this research will enrich the semiotic research and give contribution to the next researchers, especially the students of English Language and Literature in conducting semiotic research. It is also expected to show the development of Indonesian drama movie posters presentation that blow the difference religion issues up to public. People will also able to understand what the movies are about from the posters' presentation since they contain the information about the movies. Finally, the researcher entitled this research as A

Semiotic Study on Indonesian Drama Movie Posters under Religion Difference Theme.

1.2 Problems of the Study

Based on the background study above, this research is expected to answer the following questions:

1. What are the semiotics signs that can be found in Indonesian drama movie posters?
2. What are the connotations built in the drama movie posters?
3. How is the comparison among the drama movie posters in terms of the clarity of signs that reflect the religion difference?

1.3 Objectives of the Study

Related to the problems of the study, this research is aimed:

1. To find the semiotics signs that can be found in Indonesian drama movie posters.
2. To identify the connotations built in the drama movie posters.
3. To know the comparison among the drama movie posters in terms of the clarity of signs that reflect the religion difference.

1.4 Definition of Key Terms

There are several terms that are frequently appeared in this research:

1. **Semiotics:** A study which is concerned with everything that can be taken as a sign (Eco in Chandler 2007, p.02).
2. **Advertisement:** A specific message constructed to inform, persuade, promote or motivate people on behalf of a brand or social cause. Poster is one of advertisement media types (Landa 2004, p.40).
3. **Movie Poster:** An advertisement media used to promote and advertise a movie that contains visual and verbal elements reflecting the main idea of the movie

story. In this research, the movie posters of *Cin(T)a*, *3 Hati Dua Dunia Satu Cinta*,⁶ and *Cinta Tapi Beda* are used as the objects of the research.

4. Signs: Anything which stands for something else. Signs take the form of words, images, sounds, gestures and objects that convey meaning (Chandler 2007, p.2).

5. Icon: A mode in which the signifier is perceived as resembling or imitating the signified such as a portrait, a cartoon, and metaphors (Chandler 2007, p.36).

6. Index: A mode in which the signifier is not arbitrary but it is directly connected in some way (physically or causally) to the signified (regardless of intention) such as smoke as the index of fire, and thunder (Chandler 2007, p.37).

7. Symbol: A mode based purely on conventional association or fundamentally arbitrary so that it should be agreed upon and learned such as language in general, numbers, traffic lights and national flags (Chandler 2007, p.36).

8. Connotation: Meaning aspects which are related to the feeling, emotion, cultural, values and ideology (Piliang 2003, p.16).

9. Drama movie: A serious presentations or stories with settings or life situations that portray realistic characters in conflict with either themselves, others, or forces of nature (Dirks. Filmsite, *Main Film Genres*, 2013).

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher reviews theoretical framework related to the problem in this research and previous studies.

2.1 Theoretical Framework

The theories that presented in this sub chapter are semiotics, sign, connotation, the meaning of color, advertisement, drama movie genre and movie synopses.

2.1.1 Semiotics

Semiotics is one of studies which is applied to analyze language. It is specifically used to learn signs since many signs exist in every message delivered.

The word semiotics itself comes from Greek word, *semēion*, that means sign (Saussure in Chandler 2007, p.3). According to Chandler (2007, p.2), “the two primary traditions in contemporary semiotics stem respectively from the Swiss linguist Ferdinand de Saussure (1857-1913) and the American philosopher Charles Sanders Peirce (1839-1914)”. Both of them, who are the pioneer of semiotics, develop the study of semiotics interestingly.

Based on Saussure (1983, cited in Chandler 2007, p.2), semiology is a science that concerns the role of signs as a part of social life. Besides, Pierce (1931, cited in Chandler 2007, p.3) defines semiotics as “the formal doctrine of sign which was closely related to logic”. He also says that “semiotics not only as a

science with its own corpus of finding and its theories but also a technique for studying anything that produces signs” (Pierce cited in Sebeok, 2001, p.5).

Semiotics is not only about the sign theories but also how the way learns anything that produces signs. However, the term semiotics becomes popular and commonly used in studying language. Another semiotician, Eco (cited in Chandler 2007, p.2) states that semiotics is a study which is concerned about everything that can be considered as a sign. It means that this study not only involves what people “refer to as a sign, but also anything that stands for something else” (Chandler 2007, p.2). Moreover, signs are taken in form of of words, images, sounds, gestures and objects in a semiotic sense (Chandler 2007, p.2).

From the definitions above, the researcher concludes that semiotics is a study of sign. Signs which are combined stand for meaning that can be read and interpreted by this study. Thus, semiotics is a study that is appropriate to be applied in this research since it uses movie posters that contain visual and verbal elements which are considered as sign.

2.1.2 Sign

According to Chandler (2007, p.13) people is a *homo significans* or meaning makers. They have a desire to make meaning by creating and interpreting the sign. In daily communication, people actually send messages through the signs that construct meaning. It means that every sign stands for meaning. Pierce (cited in Chandler 2007) declares that ‘nothing is a sign unless it is interpreted as a sign’. Chandler gives the additional that “anything can be considered as a sign as long as someone interprets it as ‘signifying’ something,

referring to or standing for something other than itself” (2007, p.13). It means that something can be called as a sign if people interpret it as a sign that will give the meaning.

The two dominant models of the sign are offered by Ferdinand de Saussure and Charles Sanders Peirce. Saussure (1983, cited in Chandler 2007, p.14) presents a dyadic or two parts of sign. He defines that a sign is composed of:

1. a signifier or *signifiant* as the form which the sign takes
2. the signified or *signifié* as the concept of a sign representation.

Saussure model of sign can be seen clearer in this figure below:



Figure 2.1 Diadic Model Sign of Saussure (Source: Chandler 2007, p.14)

Saussure makes the distinction in these terms:

A linguistic sign is not a link between a thing and a name, but between a concept [*signified*] and a sound pattern [*signifier*]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer’s psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a ‘material’ element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept.

Saussure (cited in Chandler 2007, p.14) concludes that “both the signifier (the ‘sound pattern’) and the signified (the concept) were purely psychological”. It

means that both the signifier and the signified are actually interpreter's psychological. However, Chandler (2007, p.15) says that dyadic model is commonly adopted today. The signifier is now interpreted as the material that can be seen, heard, touched, smelled or tasted and the signified is the concept that appears in human thought when they see the physical form (signifier). Chandler (2007, p.15) says that "the relationship between the signifier and the signified is referred to as signification". It is clearly explained by the arrows in dyadic model that signifier cannot be separated from signified. In contrast to Saussurean diagram of the sign, Peirce offers a triadic (three-part) model and the model can be seen below:

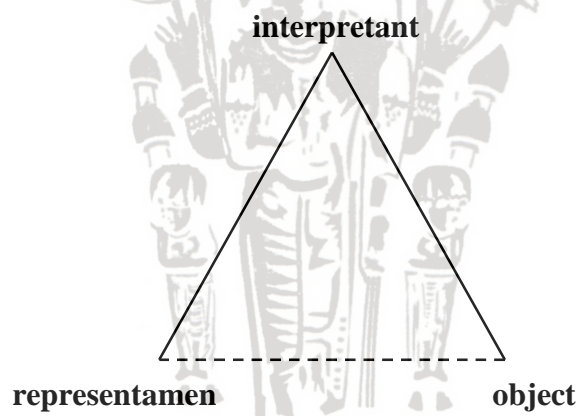


Figure 2.2 Triadic Model Sign of Peirce
 (Source: Chandler 2007, p.30)

Chandler (2007, p.29) gives the definition about triadic model below,

1. The *representamen*: "the form which the sign takes (not necessarily material, though usually interpreted as such)".
2. An *interpretant*: "not an interpreter but rather the *sense* made of the sign".
3. An *object*: "something beyond the sign to which it refers".

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However the triadic model is not applied in this research since the researcher uses the theory that is also offered by Pierce which is called as typology of sign. This theory is more specific to determine the types of sign because sign is divided into icon, index and symbol. It is appropriate because it helps the researcher focuses on what kind of signs found in the movie posters. The researcher is able to find the clues from the sign categorization so that the researcher can build the meaning of the signs found in the posters easily.

Typology of sign offered by Pierce (cited in Chandler 2007, p.36) is commonly called as division of signs. The typology of sign is divided into three categories, they are symbol, icon and index. Here then are the three modes:

1. **Symbol/symbolic:** “a mode in which the signifier does *not* resemble the signified but which is fundamentally *arbitrary* or purely *conventional* – so that this relationship must be agreed upon and learned” (Chandler 2007, p.36). For example, language in general, numbers, Morse code, traffic lights and national flags.
2. **Icon/iconic:** “a mode in which the signifier is perceived as *resembling* or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) – being similar in possessing some of its qualities” (Chandler 2007, p.36-37). For example, a portrait, a cartoon, a scale-model, and metaphors.
3. **Index/indexical:** “a mode in which the signifier is *not arbitrary* but is *directly connected* in some way (physically or causally) to the signified (regardless of intention) – this link can be observed or inferred” (Chandler

2007, p.37). For example, 'natural signs' (smoke, thunder, footprints, echoes, non-synthetic odours and flavours) and medical symptoms (pain, a rash, pulse-rate).

In this study, the researcher uses the theory of Pierce's typology of sign in order to find and categorize the types of signs which exist in Indonesian drama movie posters under religion difference theme. This theory helps the researcher to find the clues which are related to the main idea of the movie story. Thus, in accordance with the reasons, the researcher finally applies this theory in this research.

2.1.3 Connotation

In order to build a deeper meaning of the four movie posters, the researcher uses the theory of connotation. Literal meaning or commonly called as denotation is a particular word may have connotation. In semiotics, denotation and connotation are terms that used to explain the relationship between signifier and its signified. Signified is divided into two types, a denotative signified and a connotative signified and the meaning includes both of them (Chandler 2007, p.137).

Chandler (2007 p.137-138) states that

'Denotation' tends to be described as the definitional, literal, obvious or common-sense meaning of a sign. In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide. [...] But if it really means 'culturally well adjusted' then it is already culture specific, which takes us into the territory of connotation. The term 'connotation' is used to refer to the socio-cultural and 'personal' associations (ideological, emotional, etc.) of the sign. These are typically related to the interpreter's class, age, gender, ethnicity and so on.

From Chandler's explanation, it can be concluded that denotation is the first interpretation which is built in order to explain the surface elements existed, while connotation is used to analyze the elements deeper that relate to socio-cultural and personal association.

In this case, Fiske (2012, p.140-141) explains that Saussure defines a relationship between signifier and signified in a sign, and the sign with its referent. Barthes (cited in Fiske 2012, p.140-141) calls it as denotation. The term connotation is explained as the interaction happens when the sign meets feeling, emotion, and values in interpreter's culture. Fiske concludes that denotation is what is photographed; connotation is how it is photographed.

This theory is applied to relate verbal element and visual description found in movie posters with Indonesian socio culture, ideology, personal association and the story of the movie itself since every sign implicitly delivers the meaning.

According to Piliang (2003, p.16) connotation is meaning aspects which are related to the feeling, emotion, cultural value and ideology. He also gives the example about someone's name, Pariyem, the suffix *yem*, in Javanese community, does not only indicate the sex but also show that she comes from a village. Thus, connotation can be used to understand the meaning based on the culture and environment. It means that this theory helps the researcher to build a deeper meaning behind the signs found in Indonesian drama movie posters. It is used to relate the signs found in the posters to the story of the movie and certain cases happen in the society.

2.1.4 The Meaning of Color

Human life cannot be separated from color since everything around their life has colors in its appearances. Color is also able to represent human's feeling either happiness or sadness. For instance, Indonesian shows their mourning by wearing black clothes so that most of people tend to wear this color in the funeral.

Color is used based on the culture and environment but it has basic meaning according to its characteristics. The researcher uses the theory of color meaning from website <http://www.sensationalcolor.com> which is created by Kate Smith.

As a color expert and Chief Color Maven, Smith defines the meanings of colors and the explanations are defined as follow:

1. Red

Red has more personal associations than any other color. This color is recognized as a stimulant since it is exciting. The amount of red is directly related to the level of energy perceived. Red is a keen color that draws attention. This color can increase enthusiasm, stimulate energy, and encourage action and confidence. Red also provides a sense of protection from fears and anxiety

2. Orange

Orange, a close relative of red, sparks more controversy than any other hue. There is a strong positive or negative association to this color. True orange generally gives a stronger 'love it' or 'hate it' response than other colors. Fun and flamboyant orange which radiates warmth and energy can stimulate people to do activity and encourage them to socialize each other.

3. Yellow

The word yellow used to describe everything from sunshine to jaundice is one of the oldest color words used in the English language. This bright color shines with optimism, enlightenment, and happiness.

Green

Green which is considered as the pervasive color in the natural world usually associated with peace and ecology. The natural greens are seen as tranquil and refreshing, with a natural balance of cool and warm. It also makes relax mentally and physically. Thus, it helps people to alleviate depression, nervousness, and anxiety.

4. Blue

Blue, the color of ocean and sky, is the overwhelming "favorite color" to either women or men. This color is seen as trustworthy, dependable, and committed. As the collective color of the spirit, blue can cause the body to produce chemicals that are calming so that it invokes rest. Blue is also known as the color of communication with others. A deeper blue or indigo, symbolizes a mystical borderland of wisdom, self-mastery, and spiritual realization.

5. Purple

With a sense of mystic and royal qualities, purple is the favorite color of adolescent girls which is able to raise creativity. This color also offers a sense of spirituality toward human.

6. Pink

Pink is seen as a cheerful color and it has the meaning of youthful, pleasure

and happiness. Some levels of this color have the same high energy as red. Pink also represents sensuality and passion without being too aggressive. It is usually related to romantic color and the blush of a young woman's cheeks.

7. Brown

This color has the sense of stability, reliability, and approachability. Brown which is usually associated with earth, natural and organic can raise the effects to human physics and emotion that gives sense of orderliness.

8. Gray

The mixture color of black and white, gray, is the color of intellect, knowledge, expectations and wisdom. It is also recognized as a classic one. Gray represents dignified, conservative, and carries authority and also considered as a color of compromise. This color is inconspicuous because it sits between black and white.

9. Black

Black is authoritative and powerful since this color is able to arouse strong emotions. Since black is seen as a lack of color, this color represents emptiness. It is also inconspicuous and it is usually claimed as mysterious one by evoking a sense of potential and possibility. It is a classic color for clothing because it makes people who wear black cloth look thinner and more sophisticated.

10. White

This color reflects purity and neutrality. White also aids mental clarity and encourages people to clear clutters and obstacles. This color is also able to make purification of thoughts or actions.

From the definitions above, it can be concluded that color takes a big role in human's life. The color is not only used to influence human feeling and thought but also to express the feeling itself. The balance of color composition in an object is also important to make people enjoy it. Interpretation of the posters in this research is supported by the meaning of color since it is presented in every poster's presentation.

2.1.5 Advertisement

According to Ralph (cited in Morissan 2010, p.17) advertising is "any paid form of non-personal communication about an organization, product, service, or idea by an identified sponsor". It is purposed to introduce the new products or services to public so people will be interested to buy the products or use the services. Landa (2004, p.34) says that "an advertisement is a specific message constructed to inform, persuade, promote or motivate people on behalf of a brand or social cause". Thus, the advertisement has meaning to influence people. Nowadays, many ways are used to advertise the products or services. It can be done by presenting the products or services in the television and radios, uploading the advertisements via internet, or printing many brochures and posters. Landa (2004, p.40) divides advertisement media into two types, they are conventional and unconventional media and he includes poster as one of conventional advertisement media types.

Movie poster as one of conventional advertisement media is used to promote and advertise a movie that contains visual and verbal elements reflecting the main idea of the movie story. It is made based on the genre and story and also

published before the movie released. It is printed in various sizes of papers and displayed in the cinema to announce people that there is a new movie. It is also uploaded in many websites and blogs since accessing internet is easier today.

Moreover, the researcher analyzes Indonesian drama movie posters that tell about the religion difference issues.

2.1.6 Drama Movie Genre

A movie is defined as a cinema film (Oxford Dictionary 2005). Movie that can also be called as film tells about certain story which is played by artists. It is made based on genre film classifying. According to Giannetti (2002, p.362) a genre film is “a specific type of movie”. It is distinguished by a characteristic set of conventions in style, subject matter, and values. She also adds that genre is also the way of focusing and organizing the story materials.

Dirks (2013), a film reviewer and a senior editor of AMC, divides film genre into several categories, one of them is drama movie. Dirks in his website www.filmsite.org states that drama films are “serious presentations or stories with settings or life situations that portray realistic characters in conflict with either themselves, others, or forces of nature”. He says that drama movie portrays “human beings at their best, their worst, and everything in-between”. He also explains that this genre is probably the largest movie genre.

The four movies whose posters are used as the data in this research belong to drama movie because the story is about the difference of religion that reflects human being, their conflicts and the conditions around them. The analysis of

human beings is easier since it cannot be separated from the situation and condition in the real life.

2.1.7 Movie Synopses

In this study, the researcher chooses four movie posters of the drama movies that tell about religion difference, they are *Cin(T)a*, *3 Hati Dua Dunia*, *Satu Cinta*, “?” and *Cinta Tapi Beda*. The movies were released every year since 2009 up to 2012 and several of them are considered as the controversial ones.

Cin(T)a which was published in 2009 tells about a Christian *Batak* man named Cina, a fresh graduate senior high school student who enrolls in university and meets a Muslim Javanese woman, Annisa, a senior university student who has not finished her thesis yet in her 12th semester. Annisa is a famous artist who always feels lonely because she does not have any friend. On the contrary, Cina is a smart student and has many friends and he helps Annisa to finish her thesis because Annisa always offers illogic idea. As time goes by, both of them fall in love to each other and make a relationship even they have different religions. They still respect each other and even celebrate the holy day together. In the end of the story, Annisa should marry another guy who is chosen by her mother, while Cina has to go to abroad for his study. They cannot be together as a couple because of the religion difference.

The next movie was published in 2010 entitled *3 Hati Dua Dunia, Satu Cinta*. This movie shows the story about Rosid, a freelance reporter, an author and poem reader. He is a Muslim man who has unique appearance since his hair is frizzy. He likes to read Rendra's poem in every performance because he wants to

be a poet as WS. Rendra. Delia, a catholic woman is attracted to Rosid and finally they fall in love to each other. They see their difference rationally, so that the problem is not a matter for them. However, their parents do not agree with their relationship because of the difference. Even Rosid's parent asks him to marry Nabila, a beautiful girl who wears veil. In fact, Nabila is Rosid's fan and she agrees with their marriage plan. Because of the fact that he does not love Nabila nor be together with Delia, he finally decides not to choose any of them.

Another movie which tells about difference of religion is “?” published in 2011. Once, this movie has ever been protested by certain organization and asked not to be presented in cinema. Finally, it was revised, censored and cut on several scenes that are considered as inappropriate ones. “?” as the best cinema film in 2011, tells about Tan Kat Sun, an old Buddhist Chinese man who is very tolerant to the difference of religion. Since pork is forbidden for Muslim, he separates the kitchen utilities for making food from pork and chicken in his restaurant. He has a son named Ping Hen whose characteristic is totally different from him. Ping Hen or usually called as Hendra tends to be intolerance and arrogant to other people who have different religion from him since he falls in love with Menuk, a religious Muslim woman. Menuk chooses Soleh instead of Hendra because Soleh has the same religion with her. Hence, Hendra starts hating the religion difference and avoiding Menuk who works at his parent's restaurant. Another scene shows Menuk's best friend named Rika who converts from Islam to Catholic because she is disappointed with her ex-husband decision to do polygamy since Islam allows a man to marry more than one woman. However, her son, Abi is still being a

Muslim and he refuses her mother's decision in the beginning but as time goes by he accepts it. Rika also has a close friend named Surya, a Muslim man who seeks for a job. Rika recommends him to play a role as Jesus in an Easter event in the Church. This scene shows the tolerance of religion difference properly. In another chance, Surya acts as Joseph in a drama of Christmas day at the same Church. In the middle of the devotions, Menuk's husband, Soleh who works as Banser NU, watches the Church over. He is very surprised when finding a bomb under the last row chair in the Church. He decides to take the bomb away and finally died because of the explosion. In the end of the story, Hendra converts to be Muslim and changes the restaurant to be the one that serves *halla* food. Since then, the people there tolerate other's religion.

Cinta Tapi Beda which becomes the winner of Asean Spirit in Asean International Film Festival and Award 2013 is the last movie that also tells about religion difference (Kristanto et al 2013). This movie now cannot be watched in the cinema because it is forbidden to be published anymore. Several dialogues are considered as inappropriate ones and hurt certain religion. Thus, this synopsis is written based on the review of Kristanto et al (2012). Published in 2012, *Cinta Tapi Beda* becomes very controversial since it shows the diversity existed in Indonesia, especially in the aspect of religion. This movie actually tells about a Muslim Javanese man named Cahyo who works as a chef. He comes from a religious family, a son of Fadholi and Munawaroh. Once, he meets Diana, a religious catholic woman who is a student of dancing school, at a dance contemporary show. As time goes by, they decide to make relationship after they

fall in love to each other. They even want to get married although they have different religions. However, both of their parents do not agree with their marriage plan. Fadholi will never admit Cahyo as his child if Cahyo still forces his marriage plan. Also, Diana is not allowed by her mother to make relationship with Cahyo because she should marry Oka, a catholic man who goes to the same Church with Diana's mother. Diana is asked by her mother to come back to Padang at that time and she finally decides to follow her mother wants and accept the marriage plan with Oka. Although Oka always helps her to forget Cahyo, Diana can never do it. In the end of the story, both Diana and Cahyo's parents allow their relationship but there is no explanation how they marry, whether they hold their own beliefs or one of them converts their religion.

From the synopses above, the researcher can conclude that all of the movies chosen tell about the diversity of religion. Therefore, their movie posters provide appropriate data sources to be analyzed in this research. The synopses also help the researcher in building the interpretation toward signs in the posters.

2.2 Previous Studies

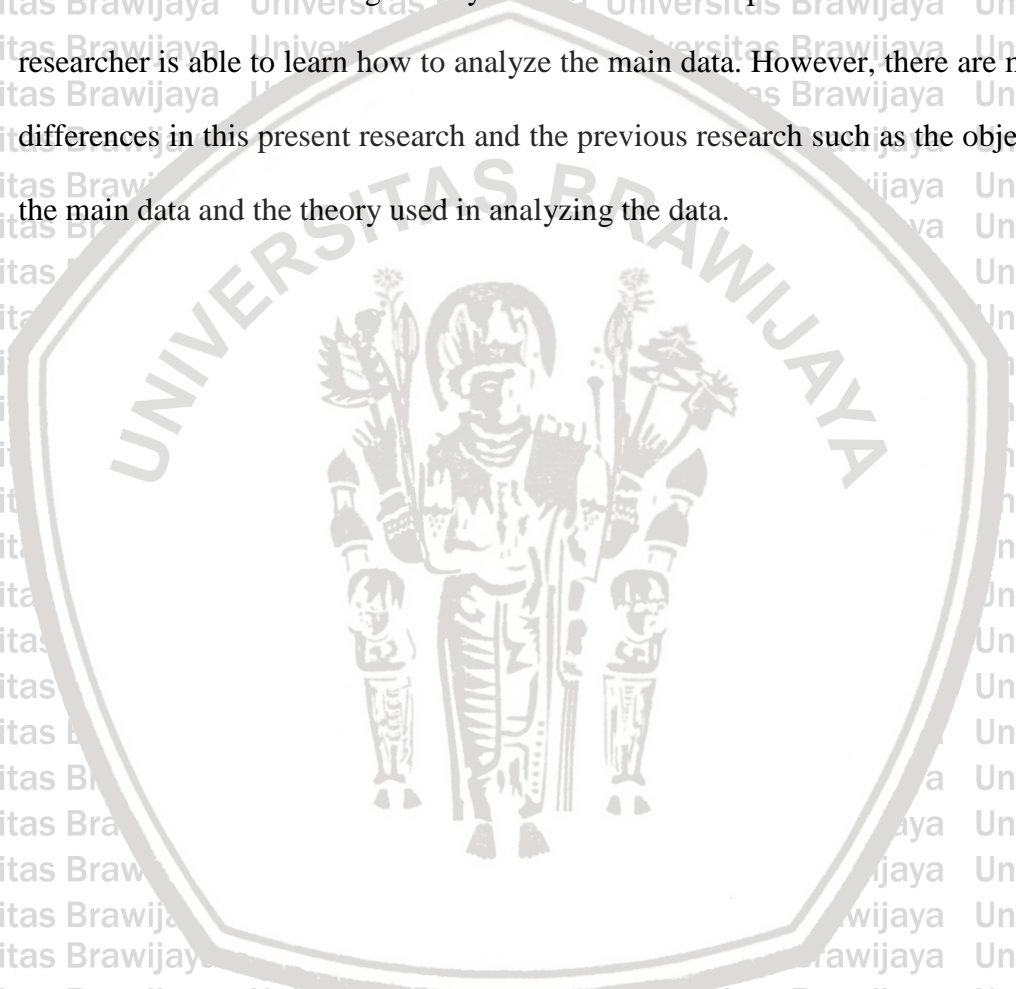
Laksono (2012) has done a research on semiotics study in Benny Rachmadi's opinion cartoon compiled in "*Dari Presiden ke Presiden*". He analyzed about the effectiveness of codes in the cartoon. He analyzed the signs found in the cartoon by using Pierce's typology of sign so that he could categorize them specifically into icon, symbol or index. He found that iconic signs are mostly used. It is followed by symbolic signs and the indexical one. He also investigated what connotation that can be made in Beny Rachmady's opinion

cartoon and found the kinds of codes used in interpreting the cartoon. Laksono built the meaning of the cartoon and relate it to the certain cases since the cartoon directly used to tell about the certain phenomena happens in the society. In this case, he discussed the politic cases on his research. The difference of this previous study with the research is the object. In this research, the researcher uses Indonesian drama movie posters instead of compilation of cartoon. The theories used are the same but the final result is different since the researcher compares the movie posters while Laksono analyzed the codes in his objects, the frequently code used in the cartoon is considered as the most effective one. This previous study helps the researcher to analyze the picture using the same theories and builds the connotative meaning through the signs found as Laksono did.

Another previous study is a thesis entitled *A Semiotic Analysis on the Movie Posters of Harry Potter and the Deathly Hallows* that was written by Burty (2013). She discussed the posters by using Pierce's typology of sign theories to identify and categorize the signs found into icon, index, and symbol as Laksono did in 2012. In Burty's research, the symbolic signs in the form of verbal elements are mostly found rather than icon and index. She was also able to build the interpretation by using connotative theories. This reference helps the researcher apply the theories in conducting this present research since the theories used by previous researcher is the same with the researcher's. This present research has the same kind of object with Burty's research, that is movie poster. However, the researcher chooses Indonesian movie poster instead of Hollywood ones. Thus, the researcher can build the analysis that can be related to Indonesian culture and the

story of the movie easier. Burty did not compare the posters but she got the similarities of the posters while in this present research, the researcher compares the posters to know the least clear and the clearest poster in showing religion difference.

The researcher can get many benefits from those previous studies since the researcher is able to learn how to analyze the main data. However, there are many differences in this present research and the previous research such as the object of the main data and the theory used in analyzing the data.



CHAPTER III

RESEARCH METHOD

In this chapter, the researcher explains the research method of this study. It is divided into four points, they are research design, data source, data collection and data analysis.

3.1 Research Design

This research which is entitled *A Semiotic Study on Indonesian Drama Movie Posters under Religion Difference Theme* is aimed to identify the signs found in the posters and build the meaning of them. Thus, it is considered to use descriptive qualitative research when straight descriptions of phenomena are desired (Sandelowski 2000, p.339). The method used is document analysis as Ary et al (2010, p.457) say that content or document analysis is a research method applied to written or visual materials for the purposes of identifying specified characteristics of the material. Then, Ary et al (2010, p.29) explain that qualitative researchers seek to understand a phenomenon by focusing on the total picture rather than breaking it down into variables. They also give an addition that the goal of this research is a holistic picture and depth of understanding rather than a numeric analysis of data.

3.2 Data Source

The data sources of this research were the posters of Indonesian drama movies that tell about religion difference issues. The posters that were chosen

belong to the movies entitled *Cin(T)a* (2009), *Tiga Hati Dua Dunia, Satu Cinta* (2010), “?” (2011) and *Cinta Tapi Beda* (2012). The data used in this research were both visual and verbal elements on movie posters that are related to the story of the movie. The posters were downloaded from <http://filmindonesia.or.id>. It is an Indonesian movie website created by Kristanto et al that provides those four movie posters (2009, 2010, 2011, 2012).

3.3 Data Collection

This research used visual and verbal elements of Indonesian drama movie posters as the main data and the researcher as the key instrument in conducting the research. The data of this research were collected through the following steps:

1. Selecting the movie posters of Indonesian drama movies that tell about religion difference issues released in 2009, 2010, 2011 and 2012.
2. Identifying all visual and verbal elements that are related to the story of the movie such as titles and taglines constructed in the movie posters.
3. Listing the visual and verbal elements found in the movie posters.

3.4 Data Analysis

In this sub chapter, the researcher analyzed the data through the following steps:

1. Identifying the categories of signs found in the movie posters.

Visual and verbal elements were analyzed by using the typology of sign that is offered by Pierce (cited in Chandler 2007, p.36). They were categorized in order to find out what kinds of sign they belong to.

2. Analyzing the signs combination found by using connotation theories offered by Piliang (2003), Chandler (2007) and Fiske (2012) since the signs contain connotative meanings.

In building the interpretation of signs combination, connotation was used in order to understand meanings and messages contained in Indonesian drama movie posters.

3. Comparing signs found in Indonesian drama movie posters in terms of the clarity of signs that reflect the religion differences.

The different characteristics were found in the movie posters which were made in 2009, 2010, 2011 and 2012. Then, the researcher compared them in order to know which poster is the least clear and the clearest one in representing religion difference as the main theme.

4. Making conclusion of all findings that had been discussed.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher presents the detailed analysis related to the main topic by answering the problems of the study in the finding. Then, the further discussion about the finding related to the theories is displayed in the discussion section.

4.1 Finding

The finding of this research presents the detailed analysis of four posters of Indonesian drama movies that tell about religion difference issues. The analysis is aimed to answer the problem of the study. First, the researcher gave identification toward the semiotics signs found which are related to the story in each poster by categorizing them into icon, index and symbol. There are two types of symbolic signs those are verbal and visual symbol. The verbal symbols are presented in the form of verbal language which is written as the way of story maker delivers messages through words, phrases or sentences. Then, the researcher interpreted the signs found in the posters in order to get the deeper meanings by using connotation theory. Through that theory, the signs found were related to certain cases, real condition of Indonesian society, and the story of the movie itself. The last, the researcher tried to analyze the clarity of signs that reflect the religion difference in order to know the least clear and the clearest poster in showing religion difference.

4.1.1 Analysis of *cin(T)a* Movie Poster

This poster is the poster of an indie movie entitled *cin(T)a* which was published in 2009. The main idea of the story which is summarized in the form of poster is about religion difference.



Figure 4.1 Movie Poster of *Cin(T)a*

4.1.1.1 Sign Categories

In this poster, the researcher found semiotics signs which are categorized into icon, index and symbol.

a. There are six iconic signs found in the poster.

1. Icon of woman's face
2. Icon of man's face
3. Icon of woman's hand with her index finger put on her chin

4. Icon of man's hand with his index finger put on his lips

5. Icon of woman's index finger drawn with face expression

6. Icon of man's index finger drawn with face expression

b. There are two indexical signs which all of them are portrayed as the expression of the characters found in the poster.

1. Happy expression on both woman and man's faces

2. Happy expression on both woman and man's fingers

c. There are three symbolic signs in the form of verbal language found in the poster.

1. The word *cin(T)a* as the title of the movie

2. The sentence God is a Director as the tagline of the movie

3. Saira Jihan and Sunny Soon are the name of actress and actor who play as the main characters in the movie

4.1.1.2 Analysis of Connotation

This poster actually not only represents the main idea of the movie but also reflects real life condition of human since they do not live alone in this world and their life cannot be separated from love. Here, the characters of the story are represented by the icon of a woman faces a man. A face on the left side whose lips use lipstick reflects woman's face. Then, the sign of those two faces refers to their feeling that they love each other. The visualization of half of their faces represents that love is blind. Love will come to anyone and they cannot avoid it so that the differences of their ethnic group, religion and so forth do not matter anymore for them. The picture of their hands in which the man's hand holds the woman's is

also the icon that supports their feeling. However, the icon of their hands put between their faces also shows a barrier. Further explanation about the barrier is displayed on other signs existed on the poster because they are actually different.

The difference is shown by their skin color since the woman's skin color is darker than the man's. It gives connotation that the woman's ethnic group is different from the man's. She is Javanese and the man is Chinese. The interpretation about it is strengthened by face drawn on the man's finger. Slanting eyes which are drawn on his finger refer to his ethnic group. Since most Chinese in Indonesia are Christian or Buddhist, it shows that his religion is different from the woman's because she is Javanese and identical with Muslim. It is supported by the story of this movie in which the male character's name is Cina, a Christian, and the name of the female character is Annisa. Annisa is considered as a Muslim's name because it is the same as one of the holy Koran chapter names.

Brown color which is considered as the color of earth is used as the background of the poster. It shows that this kind of story really happens in this world. Based on the movie story, those two characters cannot continue their relationship because of their different religion. They cannot be together since they call the name of God differently. This interpretation is visualized by verbal elements written as the title of the movie, *cin(T)a*. The word "*cinta*" itself refers to love as a godsend to human. That word which is put below the icon of the character's hand represents their strong feeling and passion. Capital letter "*T*" in the middle of that word represents "*Tuhan*" which means "God". God stands between those two characters and their love. The capital letter between the

brackets also refers to their love that is limited with the different way they call the name of God. The exact position of this letter which is in the middle between those characters can also be interpreted as their barrier since they have different religion. If the letter is erased, that word becomes “cina”, the same as the name of the male character. The capital letter (*T*) which has lower opacity means that God is actually unseen but God has an absolute power to do everything included writing human’s destiny. It is supported by the tagline “God is a Director” in which the director plays the most important role in a film making although he works behind the scene, as God. White color of the title and the tagline is used to show that this movie is neutral in representing religion difference.

However, the characters are able to handle this problem well since smile on their lips shows that they are in a good condition as usual. It is also strengthened by the face expression on their fingers. They realize their differences and face the problems wisely since smile expression is also drawn on their fingers. They are wise enough to accept the condition that their love is seen as taboo and the society is still difficult to tolerate it. The way they handle the problem is visualized by calm condition presented on the poster. Calm condition is pictured by soft color as the background of the poster. Dark lighting which is set on the picture and light focus on those two characters strengthened the interpretation.

The setting which is not noisy also represents calm situation. Their fingers which are put on their smiley lips also become the icon referring to the way they keep their love only for themselves. This analysis is also proven by the story in which the characters realize that they cannot live together since they are different. It is

supported by their eyes which are not seen on the poster since the visualization is only half of their faces. It explains about their decision to live apart but their hearts are closely related to each other. The acts of the government which tells about marriage prohibition between two people who have different religions and the consideration of the society do not allow them to live together. Thus, those two characters finally face their life apart.

4.1.2 Analysis of 3 Hati Dua Dunia, Satu Cinta Movie Poster

Published in 2010, the movie entitled *3 Hati Dua Dunia, Satu Cinta* tells about religion difference which is visualized in the form of movie poster. The difference is not only the main conflict of the story since triangle love is also presented on the poster.



Figure 4.2 Movie Poster of 3 Hati Dua Dunia, Satu Cinta

4.1.2.1 Sign Categories

In this poster, the researcher found semiotics signs which can be categorized into icon, index and symbol.

a. There are ten iconic signs found in this movie poster.

1. Icon of a woman who wears a red and black dress and also pink veil
2. Icon of a man with frizzy hair who wears a brown shirt
3. Icon of a woman with her purple shirt who wears a necklace with the cross symbol
4. Icon of a scooter which is driven by the man with the brown shirt
5. Icon of a helmet which is brought by the woman with the purple blouse
6. Icons of many photos which are hung on the wall
7. Icon of a man with a white T-shirt wearing a cap and eyeglasses
8. Icon of a woman wearing a blue blouse and dark pink veil
9. Icon of a woman wearing red blouse
10. Icon of a man with a brown shirt wearing his eyeglasses

b. There are seven indexical signs which all of them are portrayed as the expression of the characters found in this poster.

1. Happy expression of the woman wearing the red dress
2. Happy expression of the man with frizzy hair
3. Happy expression of the woman with the purple blouse
4. Angry expression of the man who wears the white T-shirt
5. Worried expression of the woman who wears the blue blouse
6. Worried expression of the woman who wears the red blouse

7. Confused expression of the man who wears the brown shirt

c. There are six symbolic signs found in this poster in which all of them are visualized in the form of verbal language.

1. The phrases *3 hati dua dunia, satu cinta* as the title of the movie

2. The sentence *Seorang pemuda Muslim, seorang gadis Katolik* as the tagline of the movie

3. The sentence "Will they live happily ever after?" as the tagline of the movie

4. The sentence *Sebuah karya dari Benni Setiawan* as the additional information of the movie

5. The sentence *Diangkat dari novel best seller Da Peci Code dan Rosid & Delia Karya Ben Sohob* as the additional information of the movie

6. The names of actresses and actors Reza Rahadian, Laura Basuki, Arumi Bachsin, Rasyid Karim, Hennidar Amroe, Robby Tumewu and Ira Wibowo are the characters in the movie

4.1.2.2 Analysis of Connotation

The movie which was published in 2010 was directed by Benni Setiawan.

It is adapted from Ben Shohib's novels entitled *Da Peci Code* and *Rosid & Delia*.

A conflict of the story can be directly known by observing the sign existence in the poster. Three people who are put on the top part of the poster reflect that those characters are the main characters in the story since it is written to tell about their love.

The icon of someone who has beard and frizzy hair between two women can be indicated as a man who is the main male character in the story. His frizzy hair gives the connotation about the way an artist expresses his feeling, emotion, creativity and desire freely through his appearance since this character plays as an artist, author and poem reader. It reflects the performance of several Indonesian artists who usually have eccentric and unique outward appearance such as Sawung Jabo and Sudjiwo Tedjo. The icon of scooter which is driven by this character shows that he comes from a middle class society and supports the interpretation about the characteristic of eccentric artists since many of them tend to have a hobby of collecting unique ancient goods such as scooter, antique sculpture, paintings and so forth. Many photos of WS Rendra, one of well-known Indonesian artist who created many beautiful poems, are hung on the wall since WS Rendra is the idol of this character. In the story, Rosid, the name of this character, likes to read Rendra's poem so that his hobby is visualized by photos of WS Rendra put as the background. The name, Rosid, indicates a Muslim's name. It is also strengthened by the tagline of the movie, "*Seorang pemuda Muslim*" which means "a Muslim man" so that the interpretation actually can be built directly by reading the tagline. His opened hands show that he has two choices between two women who are standing stand beside him. It also interprets that he asks which one to choose. His brown shirt shows his kindness and self-mastery in facing situation because brown color is usually used to indicate the approachability and stability.

The icon of woman with her tied hair is one of female characters in this love story. The woman whose name is Delia is Catholic since she wears a necklace with the cross symbol of her religion. This interpretation is also supported by the tagline “*seorang gadis Katolik*” which means “a catholic woman” which is put above. The diamond necklace not only gives the connotation about her religion but also shows that she comes from a rich family. A purple blouse is chosen to describe her maturity. The icon of helmet which is brought indicates her close relationship with Rosid who drives the scooter. It seems, they often go to some places together and they have a special relationship since the scooter is closely related to its helmet. However, they have different religion which can be understood only by reading the taglines put above those two characters, “*seorang pemuda Muslim, seorang gadis Katolik*” which means “a Muslim man, a Catholic woman”.

Love story is not only about those two people since there is another woman standing beside Rosid who wears a red dress and pink veil. Her veil which becomes the symbol of Muslim reflects her religion. Red color portrays her confidence to be closed to Rosid and pink color represents her feeling since she falls in love with him. Black color in her dress makes her more sophisticated and strong enough to face the situation since black can evoke strong emotion. This female character, whose name is Nabila, has a humble personality and it can be seen from her simple appearance.

The interpretation about triangle love is proven by the story in which Rosid and Delia have a special relationship since they fall in love to each other

although they have different religion. However, their parents do not agree with their relationship and Rosid's parents ask him to marry Nabila. Their disagreement is actually portrayed on their expression in the poster. A couple of woman wearing veil and man who wears a cap in the left side indicates as Rosid's parents and the others in the right side refers to Delia's parents. This analysis can be built because of Rosid and Delia's relationship which triggers the disagreement. It is strengthened by the tagline that the story focuses on Rosid and Delia's love story. In the real life, Indonesian people have consideration that it will be difficult to keep the marriage life happy if their religion is different so that the disagreement is portrayed in every picture of characters' family in the poster.

A man with a white T-shirt wearing a cap and eyeglasses has angry expression. His white cap refers to his identity as a Muslim. It also reflects his sense of spirituality toward his religion since he plays as a religious person in the movie story. As a religious one, he seems angry in facing this situation and he does not agree with a relationship between two different religions. In the story, he plays as Rosid's father who really dislikes Rosid's decision to have a relationship with Delia. Worried expression can be seen in the face of woman who wears a plain blue blouse and dark pink veil. Her veil directly refers to her identity as a Muslim and her simple appearance actually reflects her society class as the middle ones. Blue, the color of her blouse, can cause the body to produce chemicals that are calming. It shows that this character patiently faces the situation. Dark pink veil is chosen instead of bright pink since it can reflect that she is a mature one since her role is Rosid's mother in the story. She also disagrees with her son's

relationship. Her expression shows her feeling about the future life of her son since Rosid chooses Delia instead of Nabila.

Worried expression is also presented in the other woman's face which is the picture put beside Rosid's mother. In accordance with the story this character is Delia's mother. Worried expression which is depicted in her face refers to her disagreement of her daughter's relationship with Rosid. This woman's appearance especially her make-up, earring and her hair-do show that she is a rich woman.

Her red blouse with blue motifs shows her confidence since red is identical with confidences and it supports the interpretation about her society class. The last character which appears in this poster is the icon of a man wearing a brown cloth and eyeglasses. He plays as Delia's father in the movie story. Brown color is identical with the orderliness so that this color is used to show that this character is a discipline one in the story. He has a confused expression because he does not want to make Delia feels sad because of his disagreement about Delia's relationship with Rosid. However, they have different religions that become the problem that is still difficult to be tolerated.

The movie with the title *3 hati dua dunia, satu cinta* is used to show the main conflict of the story. The first phrase, "*3 hati*" which means "three hearts", is presented in different color on its appearance. Black is used for "3" and red color which is identical with romantic color is used for "*hati*". The number "3" with black color that is considered as powerful one is employed to emphasize the number of the main characters which consists of three people. This color which is also considered as the mysterious color is also used to make people who see this

become curious about who will be together with Rosid as the main male character.

The phrase “*3 hati*” reflects that the story is about three people who are involved in a triangle love. This kind of story often happens in real life since human cannot

refuse the feeling of love so that they are possible to fall in love to anyone. The next phrase, “*dua dunia*” which means “two worlds”, refers to the two characters’

religions which are different. Rosid is a Muslim but Delia is a Catholic. However,

Rosid is asked to marry Nabila who has the same religion with him. Two different

religions tend to be described as two different worlds since those two religions

have different ways in praying to God and facing life based on their own

doctrines. The last phrase “*satu cinta*” which means “one love” shows that there is only one love as a feeling and passion which is created as a godsend.

The question “Will they live happily ever after?” as another tagline of this movie is used to inquire about the ending of their love story since they have

different religions. It is presented in italic form since the sentence is English while

others are written in Indonesian. The italic font is also used to make people more

curious about the ending of the story between Rosid and Delia. Black color is

used since it is contrasted with the white color as the background of the poster.

This mysterious color supports the italic font which is used to emphasize the meaning of the sentence about the ending of the story. However, happy ending

can actually be guessed from the three main characters’ expression although they cannot be together because Rosid finally decides not to choose any of them

because of the fact that he does not love Nabila nor be together with Delia. Happy

expression is used in hope that people who experience the same condition will be able to face it wisely.

A noisy situation is presented in the poster since many characters and objects are drawn there. The influence of society especially family has a big role in this story because the icons of parents are shown below the main characters. It actually reflects the consideration of Indonesian society that marriage is not only about two people but also the relationship between their families. The agreement from their family is very important to take every decision in their life, especially marriage. Religion usually becomes the first consideration in choosing their spouse since religion difference in a love story is still realized as a difficult thing to be tolerated.

In conclusion, consideration of Indonesian society is visualized properly in the poster especially in the aspect of the way society considers this kind of story. The problem is considered as a sensitive one since it is more on human personal relation with God so that the ending of the story is presented wisely. Thus, white background is used in this poster since white is considered as the color of neutrality.

4.1.3 Analysis of “?” Movie Poster

This poster is the poster of movie which was published in 2010 entitled “?” The theme of the story is also about religion difference. The movie had been censored and cut on several scenes since several of them were considered as inappropriate ones.



Figure 4.3 Movie Poster of “?”

4.1.3.1 Sign Categories

In this poster, the researcher found semiotics signs which can be categorized into icon, index and symbol.

a. There are eight iconic signs found in the poster.

1. Icon of a woman wearing veil
2. Icon of a woman who has straight hair
3. Icon of an old man who has slanting eyes using neck collar
4. Icon of myrrh which is brought by the old man who has slanting eyes
5. Icon of a man who has beard wearing BANSER beret
6. Icon of a man wearing who looks like Jesus
7. Icon of a man who has mustache and slanting eyes

8. Icon of many small photos put behind the main icon's pictures

b. There are six indexical signs which all of them are portrayed as the expression of the characters found in the poster.

1. Strong determination as the expression of the woman wearing veil

2. Brave expression drawn on the woman who has straight hair

3. Calm expression of the man who brings myrrh

4. Hatred expression drawn on the man with his beret

5. Worried expression of the man who looks like Jesus

6. Hatred expression of the man with slanting eyes

c. Four symbolic signs in which all of them are visualized in the form of verbal language.

1. A symbol of “?” as the title of the movie

2. A question “*masih pentingkah kita berbeda?*” as the tagline of the movie

3. A sentence “*sebuah film karya Hanung Bramantyo*” as the additional information of the movie

4. Revalina S. Temat, Reza Rahardian, Rio Dewanto, Henky Solaiman, Agus

Kuncoro and Endhita are the names of actresses and actors who play in the movie

4.1.3.2 Analysis of Connotation

A controversial movie which was made by Hanung Bramantyo also tells about religion difference as the main theme of the story. Hanung who is considered as a senior director in Indonesia have other several movies in which religion becomes the background of the movies such as *Perempuan Berkalung*

Sorban in 2009 and *Cinta Tapi Beda* in 2012. He is brave enough to choose religion as the main theme although several of them were protested and asked not to be presented in cinema. The unique characteristic of his movie makes people interested to watch it.

Here, the pictures of the characters in the story are arranged into a shape of question mark. The icon of a woman wearing veil shows that she is a Muslim since veil is the symbol of this religion. In the story, this character's name is Menuk and it has a connotation as a Javanese name. Menuk is a religious woman who is married to Sholeh, a man who wears a beret. The beret with BANSER symbol directly shows his identity as a Muslim since BANSER is a security corps that belongs to Nahdatul Ulama (NU) as one of the biggest Islamic organization in Indonesia. However, Menuk actually had a special relationship with another man whose name is Hendra before she decided to marry Sholeh. The icon of Hendra is drawn at the most bottom in the poster, a man who has slanting eyes and mustache. His slanting eyes indicate his ethnic group that is Chinese. In the story, he is a Buddhist. Menuk and Hendra cannot be together since their religions are different. Thus, Menuk chooses Soleh instead of Hendra because Soleh has the same religion with her. Hence, Hendra starts hating the religion difference and avoiding Menuk who works at his parent's restaurant. He tends to be intolerant and arrogant to others who have different religion. His expression in the poster actually explains that he cannot accept the fact that religion difference becomes the barrier for his love since it is seen as taboo and the society is still difficult to tolerate it. Hatred expression is also pictured on Sholeh's face since he does not

like Hendra's attitude which is intolerance to others especially in managing his restaurant; Hendra does not give an off-day to his Muslim employees in their Holly day so that Sholeh and several people damage Hendra's restaurant. In the end of the story, Sholeh finally dies because of a bomb explosion in a Church while he was watching over the Church in a Christmas day. The mourning of losing him is visualized in Menuk's facial expression. Menuk also wears a black veil on her appearance in the poster because black usually indicates mourning and sorrow. However, she is strong enough to face it and her feeling is delivered through her expression. She is also looking at above and it indicates her expectations that she can handle the situation because of losing her husband and she hopes that society will wisely face religion difference that often triggers the problem.

The icon of the other woman with her straight hair is the next female character in this story. There is no sign shows her religion but this character whose name is Rika is a woman who converts her religion from Islam to Catholic. Her expression reflects her bravery to face the situation because of her decision in converting her religion. The decision is considered as uncommon choice but actually the case is something private which is more on human's personal relation with God so that it does need to be argued.

The icon of an old man using neck collar who brings myrrh is another character presents in this movie poster. His slanting eyes indicate that he is a Chinese who becomes Hendra's father in the story. The way he prays by bringing the myrrh reflects his religion as a Buddhist. His expression which is drawn on his

face shows his sincerity to pray to God and his sense toward his religion. In the story he plays a role as someone who is very tolerant to the difference of religion.

Another character that is also tolerant toward other religions is a man looks like Jesus wearing crown of thorns whose name is Surya. When the first time people see the picture of this character, they may think that he is a Catholic.

In fact, in the story he is a Muslim who gets a job to play a role as Jesus in a drama for Easter event in the Church. He has a special relationship with Rika who is Catholic but in the end of the story there is no clear explanation about their relationship since their religion is different. His worried expression on his face shows that he worries about his job in the Church and his own identity as a Muslim. His appearance as the distinction in the poster is used to make people directly know that the movie tells about religion difference since several characters also have different appearance to represent certain religion.

Many problems portrayed in the story, especially in the aspect of religion.

However, this movie also presents several scenes in term of facing religion difference such as the way inter-religion people tolerate each other.

The pictures of those six characters who have their own characteristics on their appearances are arranged into a shape of a big question mark. It means that religion as a personal belief becomes a sensitive thing and many problems happen related to the difference of religion. This question mark also becomes a question ended to the people who read this. They can interpret freely based on their interpretation and opinion about the difference since everyone has their own background knowledge and culture.

There are many small photos that actually the scenes' captures of this movie. They are used to show that there are still many problems happen because of religion difference in this world, especially in Indonesia. Thus, this kind of story is presented through this movie which is played by those six main characters.

Red color of the question mark which is contrasted to the background color shows the bravery of the story maker in blowing this kind of phenomenon since it needs to be presented to public so that people can get a better overview about it.

Blue which is the color of communication with others is used as the background of the poster. The gradation from dark blue to the lighter one focuses on the question mark. It is used to highlight the main conflict of this story. It is applied in hope that society can consider and realize the difference wisely. Black color as the darkest gradation in the poster's background is used to emphasize that this kind of problem really happens in society since this color is considered as the powerful one. Black also represents sorrow; it means that peacefulness cannot be reached when religion difference still triggers the problem in the society.

The tagline of the movie, "*masih pentingkah kita berbeda?*" which means "Is it still important for us to be different?" is also strengthened the analysis. It can be interpreted as the story maker's thought to satirize the way society considers religion difference and give the idea about the tolerance among inter religion people. The tagline also indirectly tells that every human has the same status in

God's presence so that the religion difference should not be a really matter and people does not need to argue about it.

The position of the story maker as the neutral one is represented in white color of the tagline. The ending of the movie is also wise enough since this kind of problem is a sensitive one. The idea about religion difference is summarized well in the poster. The message of the story maker's thought is also delivered properly through signs in this movie poster since these phenomena are interesting to be conveyed to Indonesian society.

4.1.4 Analysis of *Cinta Tapi Beda* Movie Poster

Published in 2012, the movie entitled *Cinta Tapi Beda* tells about religion difference which is summarized in the form of movie poster.



Figure 4.4 *Cinta Tapi Beda* Movie Poster

4.1.4.1 Sign Categories

In this poster, the researcher found semiotics signs which can be categorized into icon, index and symbol.

a. There are seven iconic signs found in the poster.

1. Icon of a woman wearing purple blouse
2. Icon of a man wearing white shirt
3. Icon of a rosary which is brought by the woman
4. Icon of prayer beads which is brought by the man
5. Icon of a Church
6. Icon of a Mosque
7. Icon of Wall in the middle of those two characters

b. There are two indexical signs which all of them are portrayed as the expression of the characters found in this poster.

1. Sad expression drawn on the woman's face
2. Sad expression drawn on the man's face

c. There are three symbolic signs found in which visualized in the form of verbal language.

1. The phrase *cinta tapi beda* is the title of the movie
2. Agni Pratistha and Reza Nangin are the name of artists who play in this movie
3. *Sebuah Film Karya Hanung Bramantyo* is the additional information of the movie

4.1.4.2 Analysis of Connotation

This movie which is played by Agni Pratistha and Reza Nangin is made by Hanung Bramantyo and Hestu Saputra. This movie is also considered as the controversial one since several dialogues and scenes are considered as inappropriate ones and hurt certain religions. Thus, this movie is not able to be watched today in the cinema. Main conflict of the movie story can actually be known by observing the signs in the poster. Religion difference as the grand theme of the story is presented by the two houses of worship as the background of the poster.

Here, main characters are presented by the icon of a woman and a man who lean on the wall between them. The woman with her straight hair is indicated as a Catholic woman since she brings a rosary, religion symbol, in her hand. This interpretation is strengthened by the picture of Church as the background of this woman. Her purple blouse reflects her maturity. In the story, this woman plays a role as a Catholic woman named Diana. Her sad expression reflects her surrender at the situation she faces since she has a special relationship with a man who holds her hand. Their holding hands represent their strong feeling and passion. However, religion difference is the barrier that triggers the conflict in the story because the man who brings prayer beads is a Muslim. It is strengthened by the picture of the mosque behind this character whose name is Cahyo. Since his job is a chef, he wears the chef uniform with white color. White color in his shirt actually has a meaning of purity. This color which is considered to encourage people to clear clutter and obstacles is chosen since it is hoped that people will

understand the problem. Sad expression which is shown his surrender in facing the condition is also depicted on his face. Their difference is the barrier of their relationship since this kind of love story is still difficult to be tolerated in this country. In the story, they even want to get married although they have different religions but both of their parents do not agree with their plan.

The Church and the mosque stand side by side but these two places are used by different religion people in which church is used by Catholic people and mosque is used by Muslim people. The picture of those two places which are similar, the tone used, the color, the position of the Mosque and Church are the same in the poster. It shows that those two places are used to pray to God. It also emphasizes that every human has the same position in God's presence. Natural color is used in the background of this poster so that the interpretation is easily built. The barrier is clearly explained in the poster because the icon of the wall is portrayed to make a boundary between the two main characters. The wall can be interpreted as the way society considers their love. The act of the government which tells about marriage prohibition between two people who have different religion, the consideration and culture of society especially their families do not allow them to marry.

The phrase "*cinta tapi beda*", as the title of the movie briefly explains the conflict of the story. The implicit meaning of this phrase is "they love each other but they have different religion". The word "*tapi*" which has red color is used to emphasize that there is barrier between them that is religion difference. Red color also reflects the bravery of the story maker in presenting this kind of story while

white color in other words has the meaning of neutrality. It shows the position of the story maker that should be a neutral one so that this movie does not use to show which religion is superior. The position of this phrase which is put in front of the wall between the two characters means that they have strong feeling and passion but the difference makes them difficult to live together. In the end of the story, both Diana and Cahyo's parents allow their relationship. However, there is no clear explanation about their marriage.

4.1.5 Clarity of Signs that Reflect Religion Difference

In order to know which poster is the least clear and which one is the clearest in representing religion difference as the main theme, the researcher compared the posters by classifying the signs. The analyses focus on the clarity of signs that reflects religion difference.

Cin(T)a movie poster which was published in 2009 is the first poster that had been analyzed. There are only two iconic signs found in this poster that show the difference of the characters. They are the eyes drawn on the man's finger and the character's faces with different skin color. The woman's skin color which is darker than the man's gives connotation that her ethnic group is different from the man's. She is a Javanese and the man is a Chinese. The man's ethnic group is strengthened by his slanting eyes drawn on his finger. Most Chinese people in Indonesia either Christian or Buddhist in Indonesia so that he has different religion from the woman who is Javanese and identical with Muslim. This poster tends to show different ethnic group between those two characters. The characters with their different ethnic group have a possibility to have different religion. The

word “*cin(T)a*” and the sentence “God is a Director” as the symbols found in this poster is not enough to explain about it. The tagline is a common statement which does not specifically explain about the difference. Hence, the signs that reflect the different religion between its main characters are still blurry in this poster since there is no religion symbol portrayed on it so that people cannot directly know that the theme of the story is about religion difference.

The next poster is the poster of *3 Hati Dua Dunia Satu Cinta* which was published in 2010. The sign which is considered as the symbol of certain religion also starts to appear. The cross symbol on the necklace worn by one of the female characters is one of the distinctions in the poster. This sign is supported by the tagline of the movie “*seorang gadis Katolik*”. However, the sign in the form of visual one that shows certain religion cannot be found from the icon of the male main character. The tagline of this movie, “*Seorang pemuda Muslim,*” becomes the only symbolic sign that explain his identity. The icons of two women wearing veil become the sign which reflect the difference since veil is used to show the identity as Muslim. Another icon that shows this religion is the old man wearing cap. The conflict which is very complex can be directly seen from the movie poster because the signs are clear in representing the complexity of the story.

However, religion difference is not the only matter shown in the poster since many other signs used to explain the other problems.

The next movie is “?” which was published in 2011. There are six signs in which five of them are the iconic signs and one symbolic sign. The characters in this poster have their own appearances that represent certain religion. However,

there are only five characters from six characters in total that explicitly show certain religion. Veil which is worn by the first character indicates her identity as a Muslim. A man wearing BANSER beret also indicates as a Muslim since it is a security corps that belongs to NU as one of Islamic organization. The other distinction in this poster is the icon of an old man with his slanting eyes. His eyes show his ethnic group that is Chinese. It is strengthened by the way he prays in which he brings the myrrh that shows his religion as a Buddhist. Another icon that has the same religion with him is the male character with his slanting eyes drawn on the bottom of the picture. The icon of a man looks like Jesus is the other sign that also represents certain religion. When the first time people see the picture of this character, they may think that he is a Catholic. In fact, in the story he is a Muslim who gets a job to play a role as Jesus in a drama for Easter event in the Church. His appearance in the poster is used to be a distinction so that people will directly know that the movie is about religion difference. It means that the characters have their own characteristic in showing certain religion. In this poster there is a tagline, "*Masih pentingkah kita berbeda?*" which means "Is it still important for us to be different?", that can be indicated that the story is about religion difference. However, red color which is chosen as the color of the question mark that consists of six characters gives little difficulty in observing the signs.

The last poster is the poster of *Cinta Tapi Beda* which was published in 2012. There are many clear signs that represent the difference of religion consists of four iconic signs and one symbolic signs. The symbols of religion also directly

appear in the poster and support each other. The icon of woman who brings a rosary directly shows her religion. It is supported by the icon of Church behind which is used to strengthen the messages. On the other side, the icon of a man who holds the woman's hand brings the prayer beads so that it directly shows that they have different religion. The icon of the Mosque as the background of this character is applied to support his religion. Those signs are also strengthened by the title of the movie, "*Cinta Tapi Beda*". The phrase "*tapi beda*" meaning "but different" in which "*tapi*" has different color on its appearance is used to emphasize the difference of the two characters as their barrier. In this poster, the signs are not only presented by something that can be worn or brought but also the places considered as worship places. The signs are related and supported each other to build a meaning and give messages.

From the comparison above, it can be concluded that the signs that represents religion difference are still blurry in the first movie poster entitled *Cin(T)a*. The next three posters are clearer in representing the difference of religion. The last movie entitled *Cinta Tapi Beda* has the poster that is considered as the clearest one.

4.2 Discussion

Identification of sign categories which are divided into icon, index and symbol, the connotative meaning and the comparison of signs that represent religion difference had been analyzed in the finding. From the analysis, the researcher found the number of signs which are categorized into three types based on typology of sign theory offered by Pierce.

The researcher discovered that three categories of sign were found in the research. There are 31 icons, 17 indexes and 16 symbols in total. It means that the iconic signs are mostly used in the posters. The indexical signs in the form of facial expression of the characters are applied more often than the symbolic one.

The researcher also sees that the elements employed in the poster are basically divided into two different types, visual and verbal elements that should be related to each other to build a meaning. The verbal element which is appeared in the form of word or phrase as the title or tagline of the movie actually support visual description so that the researcher is able to gain the interpretation easily based on the connotation theory. It means that the signs found are related and supported to each other to build the meaning.

Connotation is not only used to help the researcher relate the signs found in the poster to the movie story but also to relate them to the certain cases, cultural values, convention and ideology of society such as the way society face religion difference either the relationship between two people who have different religion or other problems that are triggered from the difference.

Then, in order to know the comparison of the four posters in term of the clarity of signs that reflect the main theme, the researcher only classified the signs that represent religion difference. The comparison is used to know which poster is the least clear and which one is the clearest in showing religion difference.

However, not all of the signs found can be considered as the signs that reflect religion difference since many elements in the poster are also used to tell about other aspects that support the story.

The following table is displayed to show the result of all signs analysis and the sign that reflects the main theme of those four movie posters.

Table 4.1 The Result of Sign Analysis.

Poster	Number of signs			Signs reflecting religion difference		
	Icon	Index	Symbol	Icon	Index	Symbol
1	6	2	3	1. Icon of a woman and a man's faces with different skin color 2. Slanting eyes drawn in the man's finger	-	-
2	10	7	6	1. Icon of a woman wearing pink veil 2. Icon of a woman who wears a necklace with the cross symbol 3. Icon of a woman who wears dark pink veil 4. Icon of a man wearing a cap.	-	1. The movie's tagline, "Seorang pemuda Muslim, seorang gadis Katolik"
3	8	6	4	1. Icon of a woman wearing veil 2. The icon of myrrh which is brought by the old man who has slanting eyes 3. Icon of a man who looks like Jesus 4. Icon of a man wearing BANSER beret 5. Icon of a man with his slanting eyes	-	1. The tagline of the movie, "masih pentingkah kita berbeda?"
4	7	2	3	1. Icon of Church. 2. Icon of Mosque. 3. Icon of rosary brought by the woman 4. Icon of prayer beads brought by the man	-	1. The phrase <i>Cinta Tapi Beda</i> as the title of the movie.

Notes:

Poster 1: *Cin(Ta*

Poster 2: *3 Hati Dua Dunia, Satu Cinta*

Poster 3: "?"

Poster 4: *Cinta Tapi Beda*

The way of movie makers present the distinction in every character to show certain religion is different. Every poster has particular signs in reflecting

religion difference. Thus, the signs put in the posters are variously presented.

Determining the clarity of sign is not fixed by counting the total number of signs that represents the difference of religion, but it was done by analyzing how one sign that reflects religion difference is supported by another. The ways story maker deliver the meaning and messages explicitly also become the consideration in analyzing the clarity of sign.

The presentation of *Cin(T)a*'s poster which was published in 2009 is still blurry in reflecting religion difference and the next three posters are clearer in presenting the difference. The different skin color and the slanting eyes are the only signs that explain the difference in the poster while other three posters contain the symbol of religion. Thus, this poster is considered as the least clear one in showing religion difference.

The last movie entitled *Cinta Tapi Beda* published in 2012 has the poster that is considered as the clearest one. The symbol of religion is not only in the form of something that can be worn or brought as the poster of *3 Hati Dua Dunia Satu Cinta* has but also the two different places that are considered as the worship places of certain religions. The boundary between the characters is also presented properly by the wall in the middle of them. It shows that there are differences between the right and left sides of the poster. The position of the characters in the movie poster of *3 Hati Dua Dunia Satu Cinta* is actually put based on the religion in which the right side consists of Catholic people and the left side is Muslims people. However, there is no specific sign that separate them as the poster of *Cinta Tapi Beda*. The two characters in the poster of *Cinta Tapi Beda* are

supported by more than one religion symbols. The symbols are supported each other to build a meaning and show the religion of the characters. The unity of signs that consist of worship places and religion symbol in the poster of *Cinta Tapi Beda* makes this poster clearer than the poster of *3 Hati Dua Dunia Satu Cinta* that has tagline, “*Seorang pemuda Muslim, seorang gadis Katolik*”.

Compared to the movie poster of “?”, the poster of *Cinta Tapi Beda* also clearer since the natural color is presented in the poster so that people can directly know what the pictures are. The sign number found in the poster of “?” is actually more than *Cinta Tapi Beda*'s since the conflict is more complex and it contains three different religions. However, red color which is chosen as the color of the question mark that consists of six characters gives little difficulty in observing the signs in this poster. Every character is only supported by one sign to show the religion except the old man with his slanting eyes who brings the myrrh while every character in the poster of *Cinta Tapi Beda* is supported by more than one sign to show the religion so that they relate to each other to build the meaning and emphasize the messages.

In addition, in accordance with the finding of this research, each poster has particular sign in showing certain religion either visually, verbally or both visually and verbally. In this case, in the poster of *cin(T)a* that was published in 2009, the signs that shows certain religion was not clearly seen. The difference of religion is still presented only by the visual elements in the form of physical characteristics, those are skin color and slanting eyes. Those signs actually are not enough to show certain religion.

A year after this movie was published, another movie entitled *3 Hati Dua Dunia Satu Cinta* also tells about the same theme. Muslim is presented by a veil and a cap that are considered as the symbols of Islam. A cross symbol on the necklace appear to show that the character is a Catholic. Not only visual elements employed in this poster, but also verbal element in the form of taglines supports the visual ones.

In 2011, the movie entitled “?” blows the more complex conflict that makes the poster contains many symbols of certain religions. The new variation of signs applied in this poster. The icon of a beret of certain organization is chosen instead of the cap as the previous poster but the veil is still used. Those signs are used to make people know that the characters are Muslims. There is no cross symbol but the icon of a man who looks like Jesus becomes the distinction in the poster. Since there are three religions in the story, the icon of myrrh is appeared to show another religion, that is Buddhist. Slanting eyes is also appeared as the physical characteristic of several characters as the first poster has. The visual description in this poster is also supported by verbal element although the verbal one does not specifically show certain religion.

In the last poster which was published in 2012, the sign that represents certain religion is developed since the symbols of religion are not only in the form of something that can be worn or brought. Not only rosary and prayer beads but also the two different places considered as the worship places of certain religions are shown. The verbal element also supports the visual description in this poster.

Related to the theme of the movie, the variation of sign shows the development of

the posters' presentation. It means that the story makers are braver and more creative in delivering meaning and messages through the signs in the posters since this theme is interesting to be presented to public.

This research is similar to the research of Laksono (2012) and Burty (2013) since the theories applied is the same. However, there are some differences of the finding between this present research and Laksono's (2012) although two theories used in conducting the research are the same. Laksono used opinion cartoon that discuss politic cases on his study while the researcher chose poster as the data. He applied theory of typology of sign offered by Pierce. He found that iconic signs are mostly used. It is followed by symbolic signs and the indexical one. The result of categorizing sign in this present research is similar with him in which iconic signs are dominantly found. However, different from Laksono, indexical signs are found more often than symbolic one. In building the meaning, he used connotation theory. The researcher also used that theory in interpreting the sign. In the analysis, the researcher related the signs to certain cases in the society and the story of the movie while Laksono only built the meaning related to the certain cases since the cartoons directly tell about certain phenomena happens in the society. However, color does not take a role in his analysis. Laksono tends to focus on the codes found in the cartoon by using Barthes and Chandler's theories and he succeeded to find the effectiveness of codes in the cartoon. The frequently code used in the cartoon is considered as the most effective one. In accordance with his analysis, proairetic and hermeneutic codes are frequently used.

Burty (2013) conducted the similar research to Laksono but she did not use codes theory. As Laksono did, she also used typology of sign theory. Different from Laksono's research, the symbolic signs in the form of verbal elements are mostly found rather than icon and index. It means that the finding of sign categories in this present research is different from Burty's because the sign that mostly found in this research is iconic sign. The indexical sign is found more often than the symbolic one. In term of the meaning of the posters, the researcher also analyzed the signs by using connotation theories as Burty did in her research. She related the signs found in the posters to the movie story and the researcher also did it in this research. The analysis of sign in this research is also related to the certain cases of the society. Color takes a role in Burty's analysis in which blue and green are dominantly applied in the posters. The similarities from seven posters that were chosen by Burty are also found. She found that almost in all posters feature the red flakes that splattered around them.

In this research, the researcher also found the similarities in the posters because of the same theme of the movies, especially in the three last posters that belong to *3 Hati Dua Dunia Satu Cinta*, "?", and *Cinta Tapi Beda*. The religion symbols that are familiar are presented in those three posters in order to show certain religion. White color which is identical with neutrality is always found in every poster in this research. The variation signs found in the posters are also discovered since every poster has particular signs to present certain religion. The comparison becomes the problem that was analyzed in this research in order to find the least clear and the clearest poster.

This present research used the two same theories applied by Laksono and Burty on their research, those are the typology of sign and connotation theory. The categorization is the same since the signs are divided into three types, icon, index and symbol. The final result of categorizing sign is similar with Laksono's since the iconic sign is considered as the mostly sign found in the four movie posters. In order to build the deeper interpretation of signs combination, the researcher also used connotation. This research tends to focus on the signs represent the main theme of the movie which often happens in the society and how the signs represent the society's consideration. Burty did not compare the posters but she found the similarities of seven posters that she used. Different from Burty, the researcher compared the posters in which the movie poster of *Cin(T)a* is considered as the least clear poster in showing religion difference and *Cinta Tapi Beda* has the poster that is considered as the clearest one. The researcher also found the variation of signs. Signs that are used to show certain religion are not only presented in the form of physical characteristics and something that can be worn or brought but also the place considered as the worship place of certain religion.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter the researcher presents the conclusion about the research that has been done and the suggestion to the next researchers.

5.1 Conclusion

Visual and verbal elements which are considered as signs are constructed in order to deliver the meaning and messages in the posters. Sign itself is divided into three categories based on typology of sign theory. They are icon, index and symbol. According to that theory which is applied toward the movie posters under religion difference theme, the three categories of sign are found. There are 31 icons, 17 indexes and 16 symbols in total. It means that the iconic signs are mostly used in the posters. The indexical signs are applied more often than the symbolic one.

Through the connotation theory, the meaning of signs which are related to each other is gained. The combination of them is very important in order to build the interpretation and figure out the messages. The interpretation is not only related to the movie story but also to the certain cases happen in the society, cultural values, convention and ideology of society such as the way society face religion difference, so that the meaning and messages are properly built.

From the sign categorization and the interpretation, the clarity of sign appears and it is able to be compared in order to know the least clear and the clearest poster in showing religion difference. Classifying the signs that reflect

religion difference was done since not all of the signs present the difference. In accordance with the analysis, the signs that represents religion difference are still blurry in the first movie poster entitled *Cin(T)a* (2009). The next three posters are clearer in showing the difference of religion. The last poster that belongs to *Cinta Tapi Beda* (2012) movie is considered as the clearest one. In addition, the variation of signs in showing certain religion is also found in the posters. It shows the bravery and creativity of the story makers in delivering meaning and messages through signs in the posters since the theme of the movie is interesting to be presented to public.

5.2 Suggestion

The researcher hopes that this research will enrich semiotics research. It also expected to give contribution to the next researchers in conducting semiotics research.

Related to this study, the researcher suggests that the next researcher analyze other objects such as comics, novel covers or movie. It will be easier when the topic or theme which is chosen is a sequel one. Different semiotics theory is also suggested to be used in the next research in order to broaden the semiotic analysis and the knowledge about semiotic study.

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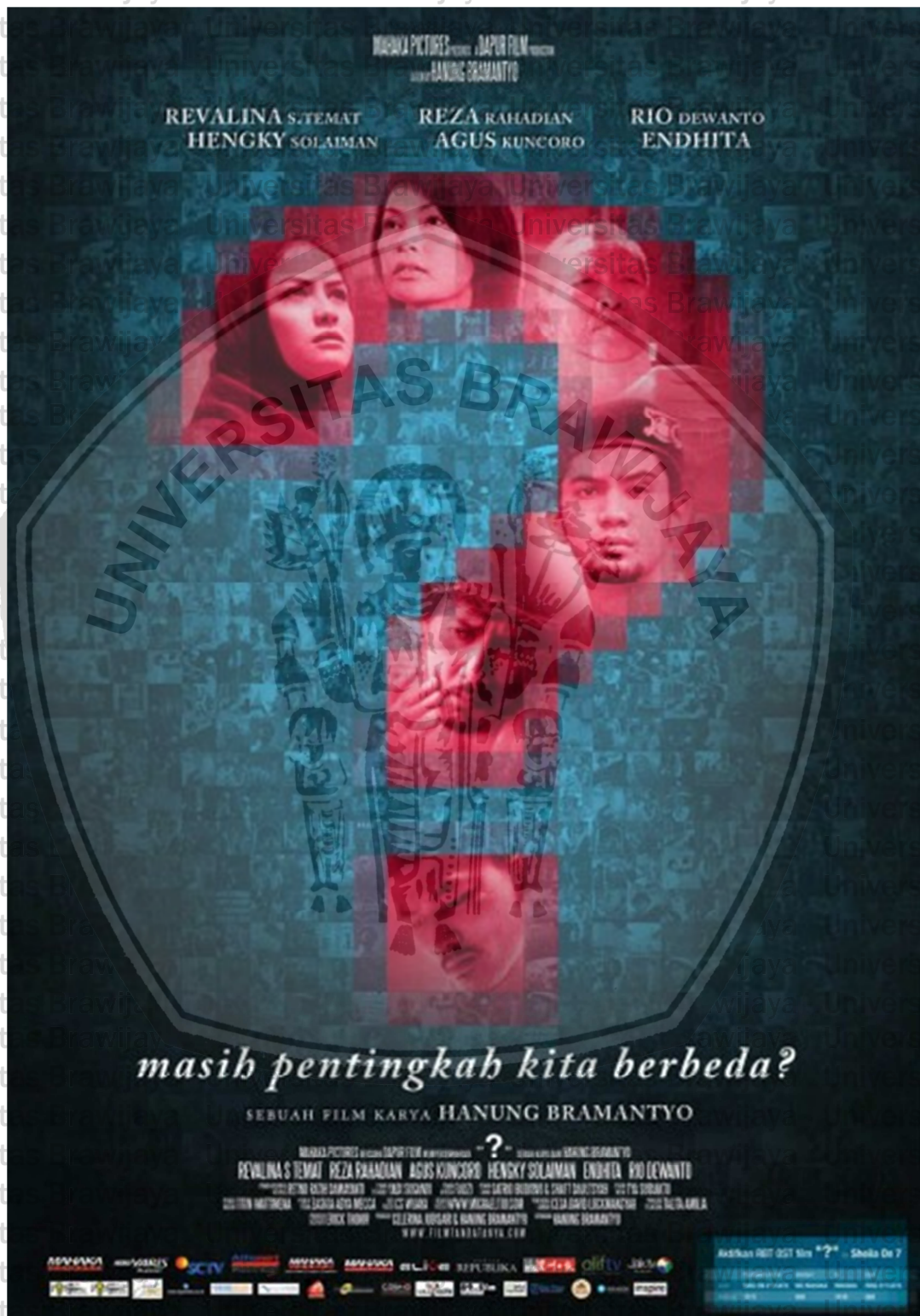
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Movie Poster of “?” (*Tanda Tanya*)



Movie Poster of *Cinta Tapi Beda*



Appendix 2: Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Intan Kafitasari
2. NIM : 0911110189
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Semiotik
5. Judul Skripsi : A Semiotic Study on Indonesian Drama Movie Posters under Religion Difference Theme
6. Tanggal Mengajukan : 21 Februari 2013
7. Tanggal Selesai Revisi : 1 Agustus 2013
8. Nama Pembimbing : I. Iis Nur Rodliyah, M.Ed.
II. Iswahyuni, M.Pd
9. Keterangan Konsultasi

No.	Tanggal	Materi	Pembimbing	Paraf
1.	21 Februari 2013	Pengajuan & Persetujuan Judul	Pembimbing I	
2.	25 Februari 2013	Pengajuan & Persetujuan Judul	Pembimbing II	
3.	7 Maret 2013	Penyerahan Bab I	Pembimbing I	
4.	14 Maret 2013	Revisi Bab I	Pembimbing I	
5.	18 Maret 2013	Penyerahan Bab I	Pembimbing II	
6.	27 Maret 2013	Revisi Bab I	Pembimbing II	
7.	28 Maret 2013	Pembahasan & Revisi Bab I	Pembimbing I	
8.	4 April 2013	Penyerahan <i>Outline</i> Bab II-III	Pembimbing I	
9.	11 April 2013	Penyerahan & Pembahasan Bab II-III	Pembimbing I	
10.	12 April 2013	Penyerahan Bab II-III	Pembimbing II	
11.	15 April 2013	Revisi Bab II-III	Pembimbing II	
12.	18 April 2013	Pembahasan & Revisi Bab II-III	Pembimbing I	
13.	23 April 2013	ACC Seminar Proposal	Pembimbing I	
14.	23 April 2013	ACC Seminar Proposal	Pembimbing II	
15.	16 Mei 2013	Penyerahan Bab IV	Pembimbing I	
16.	23 Mei	Revisi Bab IV	Pembimbing I	
17.	29 Mei	Penyerahan Bab IV	Pembimbing II	
18.	5 Juni 2013	Revisi Bab IV	Pembimbing II	
19.	13 Juni 2013	Pembahasan Bab IV & Penyerahan Bab V	Pembimbing I	
20.	18 Juni 2013	Penyerahan Bab V	Pembimbing II	
21.	21 Juni 2013	Revisi Bab V	Pembimbing II	
22.	27 Juni 2013	Pembahasan & Revisi Bab V	Pembimbing I	
23.	2 Juli 2013	ACC Seminar Hasil	Pembimbing I	
24.	3 Juli 2013	ACC Seminar Hasil	Pembimbing II	
25.	9 Juli 2013	Revisi Pasca Seminar Hasil	Pembimbing I	

26.	10 Juli 2013	Revisi Pasca Seminar Hasil	Pembimbing II
27.	12 Juli 2013	ACC Ujian Skripsi	Pembimbing I
28.	15 Juli 2013	ACC Ujian Skripsi	Pembimbing II
29.	30 Juli 2013	Revisi Pasca Ujian Skripsi	Pembimbing I
30.	31 Juli 2013	Revisi Pasca Ujian Skripsi	Pembimbing I
31.	31 Juli 2013	Revisi Pasca Ujian Skripsi	Pembimbing II
32.	1 Agustus 2013	ACC Jilid	Pembimbing I
33.	1 Agustus 2013	ACC Jilid	Pembimbing II

10. Telah dievaluasi dan diuji dengan nilai :

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