CHAPTER I
INTRIODUCTION

This chapter contain an overview of research project, including background of the research, statement of problem, research purposes, research significances and key terms used. It begins by explaining the background to provide context and understanding of the topic. He statement of problem is then described to identify the main focus of the study. After that, the purposes and significances of the research are discussed to explain its aims and importance. Latly, the key terms are defined to clarify to consepts applied in this study.

1.1 Background of the research

In this visual digital age, communication is conveyed not only through text but also through images, colors, and symbols. One of the most influential forms of visual communication is the movie poster. Movie poster function not only as promotional tools but also as visual texts that convey complex messages, cultural values, and ideological meanings through their visual components. According to Dyer (1982), posters possess strong persuasive power because they combine verbal and visual elements to attract attention and shape public perception. In the context of film promotion, Kernan (2004) describes promotional materials, including movie posters, as condensed visual texts designed to present essential elements of a film. Through strategic use of imagery, color, typography, and composition, movie posters communicate the narrative tone, genre, and identity of the film. They capture the audience's interest by visually summarizing the story world and the characters within it. Moreover, Reznick (2007) notes that movie posters serve as cultural artifacts that reflect the social values, visual conventions, and ideological messages of their time. Their persuasive effectiveness lies in the way symbolic and aesthetic cues stimulate emotions, evoke expectations, and shape viewers' interpretations. As visual media, posters rely on signs such as images, symbols, colors, and gestures that interact to construct meaning. Morley and

Silver (1999) further emphasize that visual media must be understood as structured systems of representation, where each visual element contributes to shaping audience perception. This perspective positions movie posters not merely as artistic designs but as semiotic structures that contain multiple layers of meaning.

In this study, the researcher aims to understand the meaning or message conveyed through visual elements such as images, colors, text, and symbols displayed on Spider-Man movie posters using semiotic analysis. According to Chandler (2007), semiotics is the study of signs and how signs create meaning. One of the leading figures in semiotics is Charles Sanders Peirce, who developed a theory about the relationship between representamen, objects, and interpretants. According to Peirce's theory of semiotics, semiotics is based on logic, because logic studies how humans reason, while reasoning, according to Peirce, is done through signs. Peirce's model of semiotics allows researchers to understand how meaning is formed through the interaction of visual elements in a media text. Therefore, Peirce is widely known for his studies on logical thinking through signs. It is through these signs that meaning can be dissected using logical reasoning. Thus, semiotics is understood as the study of signs. Signs are anything that can be interpreted. Peirce states that signs are related to the objects they refer to, with their existence containing a cause-and-effect relationship through these signs.

All signs and symbols in advertisements have meaning. The study of characters is semiotic. According to Eco (1986), semiotics deals with everything that can be considered as a sign. This means that a signal can be anything that is in our life. On the other hand, images and slogans have colors to match each other in an advertisement, and those are two inseparable aspects. Images and taglines (slogans) in ads have their meaning using language as a sign. Peirce in Short (1940: 101) defines a sign in the term of semiosis as "something which stands to for something". According to this statement, Peirce determines the subject of the sign as the part that

unseparated from the proses of the signification. Triadic model Peirce showed, a big role in the transformation process language subject. Sign according to Peirce always in the endless process of change, the so-called infinite semiosis process, namely the process of creating an endless series interpretant (Piliang, 2012: 310). In theory Triadic (triangle meaning) Peirce, there are three main elements forming the sign, that sign / representamen, object, and interpretant. Peirce argued that one of the marks is the word, while the object is something that referenced mark. While interpretan is a sign that in someone's mind about the object that is referenced a sign. If these three elements interact meaning in someone's mind, then comes the sense of something that is represented by the sign. Every side of semiosis (representamen, object, interpretant) has its own classification. Representament with the own repsentament can be divided into qualisign, sinsign, and legisign. As for the relationship between the representament and the object, object has three classifications too. They are icon, index and symbol. The last is the interpretant has rheme, dicent, and argument.

Spider-Man has become one of the most beloved superhero characters among the general public due to his ability to connect with universal human experiences. Known as Peter Parker, an ordinary teenager facing everyday challenges such as financial struggles, relationship issues, and social pressures, Spider-Man reflects the struggles many people encounter. This character not only possesses superpowers but also has weaknesses and doubts, making him more human and relatable. Additionally, the theme of responsibility he embodies summed up in the famous quote, "With great power comes great responsibility" stirs moral and ethical awareness among fans. Spider-Man's stories often highlight values of friendship, love, and sacrifice, further enhancing his appeal. The combination of thrilling action and deep emotional portrayal makes Spider-Man not just a superhero, but also a symbol of hope and resilience for many across different demographics. Therefore, the movie poster "Spider-Man" is chosen as the

object of research. The semiotic analysis focuses on the triadic of relation (Representament, Object, Interpretant) to analyze Spider-Man movie poster. There are many interesting signs to analyze. Through this poster analysis, it is hoped that a better understanding of how poster elements can effectively attract the audience's attention can be achieved.

The previous research provides valuable insights in the context of semiotic analysis. For example, the study by Julyan, A. Z. P., & Yuliansyah, T. (2023) "Analisis Semiotika Saussure Pada Poster Series 'Girl From Nowhere'", this study discusses a semiotic analysis of the posters for the series "Girl From Nowhere" through the lens of Ferdinand de Saussure's semiotic theory. It explores how signs and symbols are employed in the posters to convey meaning, focusing on the relationship between the signifier (the form of the sign) and the signified (the concept it represents). And the second the study by Rizky Audy Pasya, Dwi Rahayu (2024). "Semiotic Analysis Found in Selected Christopher Nolan's Movie Posters", this study discusses a semiotic analysis of the film poster for "Christopher Nolan's" released in America.

This study aims to analyze semiotic signs in two of Christopher Nolan's movie posters; Interstellar and Oppenheimer. The method used in descriptive qualitative using Roland Barthes' semiotic theory: denotation, connotation and myth. And the last, by Biswas, A (2022) "Semiotic Analysis on A Bengali Movie Poster 'Hawa'." this study discusses a Semiotics study of Ferdinanad de Saussure and Theory of Color term by Werzbica were used to analyze this movie poster. The research examines the visual elements of the poster, such as images, colors, and typography, analyzing how these components interact to create meaning and evoke emotional responses from the audience.

The difference between this study and previous research is in terms of theoretical approach, this study uses Peirce's semiotic approach, which includes the triadic of relation (Representament, Object, Interpretant) to analyze Spider-Man movie posters. While in the previous research, on the

"Analisis Semiotika Saussure Pada Poster Series 'Girl From Nowhere'." This study using Ferdinand De Saussure theory, and the "Semiotic Analysis Found in Selected Christopher Nolan's Movie Posters", used Roland Barthes theory. While the similarities of these studies are that they use a semiotic approach to analyze visual and verbal elements in advertisements or posters, trying to understand how signs and symbols function in conveying meaning. Each study also analyzes visual elements, such as image, color and composition, and explores how these elements contribute to the narrative or message being conveyed. So, the reasons for choosing this research are the first, there is a lack of in-depth analysis of film posters. While many studies discuss films as a whole, the analysis of visual elements on film posters, particularly for Spider-Man, remains limited.

This research aims to fill that gap by focusing on semiotics. Secondly, audience perception of posters often reveals that they struggle to interpret the visual elements effectively. This study intends to explore how elements such as images, colors, text, and symbols contribute to audience understanding and how this influences their interest in the film. Overall, the research results show how semiotic analysis can provide deep insights into the way movie posters shape audiences' understanding from of sign and meaning contained in the image of Spider-Man movie poster.

1.2   Statement of Problem

The researcher determines that two questions will be the primary focus of this study based on the background information provided above. These are:

1.   What are the meanings contained in the representament of sign on *Spider-Man* movie posters?

2.   What are the meanings contained in the object of sign on *Spider-Man* movie posters?

3.   What are the meanings contained in the interpretant on *Spider-Man* movie posters?

1.3   Research Purpose

Based on the research question described above, the research purposes of this study are as follows:

1. To explain the meaning contained representament on *Spider-Man* movie poster.

2. To explain the meaning contained object on *Spider-Man* movie poster.

3. To explain the meaning contained interpretant on *Spider-Man* movie poster.

1.4   Research significances

The theoreticall significance in this research is to contribute to the existing literature, making it valuable for readers. Additionally, the results of this research are expected to be useful for students, especially those majoring in English Literature, as they will enhance their understanding and engagement with the field. The practical significance in this research is twofold.

For the author, it is an opportunity to apply knowledge and for the audience, it is hoped that they will develop their knowledge related to interpreting the signs conveyed by film posters. For film producers, graphic designers, and other stakeholders in the film industry, the research aims to help them recognize the visual elements of film posters to effectively attract the audience's attention.

1.5   Key Terms

1. **Semiotics**

   According to Charles Sanders Peirce (1831–1958), semiotics is the study of signs and the process of signifying. He stated that a sign is something that represents something else for someone in a particular context.

2. **Triadic Relation**

   In Charles Sanders Peirce's theory of semiotics, the Triadic Relation is a three-way relationship between the sign (representamen), the

object, and the interpreter (interpretant).

3. **Posters**

According to Suyanto (2005), posters are a means of visual communication that combine images and words to convey messages to the public in an attractive and memorable way.