

The Representation of Fantasy Comedy in Movie Posters Entitled *Turning Red* Using Semiotics Theory

Alifania Diah Anggraeni¹
Devi Hellystia^{2*}

^{1,2} Faculty of Letters and Cultures, Gunadarma University, Indonesia

Abstract

This research aims to identify the representation of fantasy comedy and explain the sign system to represent the fantasy comedy that is found in Turning Red movie posters. This research was descriptive qualitative because the result was discussed descriptively. The data of this research was the signifier and signified, verbal signs represented by the text which consists of words, phrases, clauses, and sentences on the posters, and the non-verbal signs represented by the picture. Then, the color meaning of fantasy comedy in the Turning Red movie posters. From this research, we can understand the representation of fantasy comedy about the signifier and signified using Ferdinand de Saussure's semiotics theory, and the analysis of verbal and non-verbal signs using Gillian Dyer's theory in the movie posters. Then, the analysis of the color meaning using Sean Adams' theory. The findings show that this research found 98 data which are presented in three points. The first is the signifier and signified with 28 data, the second is verbal signs with 14 data, and the non-verbal signs with 44 data. The third is the color meanings with 12 data in the Turning Red movie posters.

Keywords: Semiotics; Fantasy Comedy; Movie Posters

1. INTRODUCTION

Semiotics is a branch of linguistics that studies signs and symbols, particularly when they express spoken and unspoken meanings. A Swiss

²Corresponding author, email: devi.hellystia1978@gmail.com

Citation in APA style: Anggraeni, A. D. & Hellystia, D. (2022). The Representation of Fantasy Comedy in Movie Posters Entitled *Turning Red* Using Semiotics Theory. *JADEs Journal of Academia in English Educations*, Vol. 3 (2), 161-185

Received August 27th, 2022; Revised November 19th, 2022; Accepted November 20th, 2022

DOI: <https://doi.org/10.32505/jades.v3i2.4729>

©IAIN Langsa. All rights reserved.

linguist who created semiotics is Ferdinand de Saussure. According to Saussure (Dewanto & Cahyono, 2021), a sign is made up of two parts, which are "*Signifier*" and "*Signified*". The signifier refers to the physical form of a sign and the signified refers to the mental concept of the signifier. Meanwhile, Saussure (as cited in Dhananjaya et al., 2019), states that semiotics is defined as the study of signs in society. Semiotics is concerned with anything that can be regarded as a sign. Therefore, this research can analyze things that include a sign. The sign itself can be described with words, pictures, sounds, actions, etc. There are two types of signs: verbal and non-verbal signs. A verbal sign is made up of words, whereas a non-verbal sign is made up of pictures and colors.

The use of both verbal and non-verbal signs can also be seen in the movie poster. As we know, every movie has a poster. A poster is a marketing tool and a movie is one of the products that require a poster to promote. Then, the movie poster is a tool for attracting the public attention and urging them to watch the movie. A movie poster aims to inform the public about the upcoming release of a new movie. Currently, more movie posters raise the fantasy comedy genre, one of the movie posters that will be discussed in this research, namely *Turning Red*.

This research is focused on identifying the representation of fantasy comedy and explaining the sign system found in the *Turning Red* movie posters which includes many semiotic signs that may be analyzed in this research, such as the signifier and signified using Saussure's (1983) semiotic theory, the verbal and non-verbal signs using Dyer's (2009) theory, and the color meaning using Adams' (2017) theory. This research discusses fantasy comedy from the *Turning Red* movie posters because there is no one analyzed this topic and object in the previous research. There are many studies on semiotics, especially on movie posters, but no

one specifically analyzes the representation of fantasy comedy and the sign system in *Turning Red*, especially in movie posters. This research chose this movie because it has an amazing story about a teenage girl named Meilin Lee or Mei who experiences a unique situation, where she can turn into a giant Red Panda when she is experiencing excessive emotions. She has very nice friends who are obsessed with a boy band called 4*Town, their names are Mirriam, Priya, and Abby. She is also obsessed with making her parents happy by helping them take care of the shrine until she forgets her happiness. Other than that, this movie has life lessons that we can learn like we must be open and honest with ourselves. Don't hold back what you feel and try to let every feeling flow out. It is expected that identifying the representation of fantasy comedy can help people to understand the sign system in the movie posters appropriately, and avoid misunderstanding or ambiguous meanings of the color meaning in movie posters.

This research found several previous kinds of research that were used as a reference to enrich theories and references for this research. The first research that related to this research was entitled *Verbal and Non-Verbal Signs of "Zootopia"* by Devi Narista et al. (2017), which aimed to identify the kinds of verbal and non-verbal signs and to explain the meaning of verbal and non-verbal signs in "Zootopia" movie posters. This research used the qualitative descriptive method. This research applied some theories, there is the theory of semiotics by Saussure (1983), the theory of verbal and non-verbal signs by Dyer (1993), the theory of color terms by Weirzbicka (1996), and also the theory of color meaning by Chapman (2010) as the supporting theories. The results of this research showed that the posters of the film Zootopia have verbal and non-verbal signs. Another research entitled *Semiotic Analysis of Women's*

Representation in the Animated Disney Film Raya and The Last Dragon by (Wardah & Kusuma, 2022) focused on the study of denotation, connotation, and myth to examine the representation of women in animated films by Disney Raya and The Last Dragon. This research used the qualitative method with documentation technique in screen capture as data collection. This research applied the theory of semiotics by Roland Barthes. The results of this research showed that there is a development in how women are shown in Disney films.

Furthermore, to get the result of this research, several questions will be given as follows: 1.) What is the representation of fantasy comedy found in the *Turning Red* movie posters? 2.) How did the sign system used in the *Turning Red* movie post to represent the fantasy comedy?

2. LITERATURE REVIEW

2.1. Semiotics According to Saussure

According to Chandler (2017, p. 13), Ferdinand de Saussure was a Swiss linguist who is well-known as a founder of modern linguistics and semiology. In his book, Saussure stated semiotics is the study of signs in society. The sign can take the form of words, images, sounds, scents, flavors, actions, events, objects, and so on. He also explained a concept known as the linguistic dichotomy (dyadic), which consists of signifier and signified. Thus, Saussure divides the sign into two parts, namely; the *signifiant* (signifier or sound) and the *signifié* (signified or mental concept), and he claims that the relationship between the two is arbitrary. Saussure's dichotomy model of the sign is drawn in the explanation below:

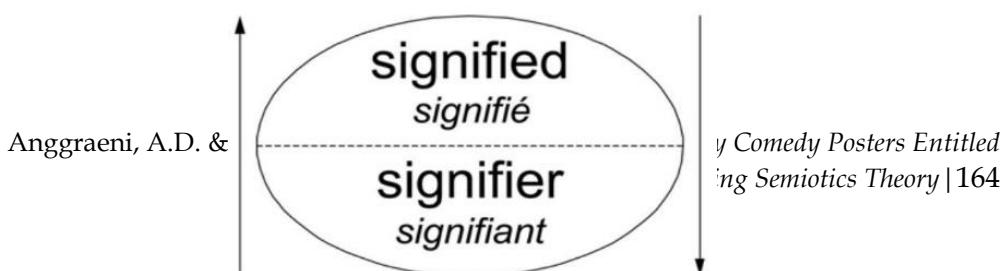


Figure 1. Saussure's Dyadic Model of Semiotic
Source: (Chandler, 2017, p. 13)

Saussure proposed that the components of the signs are the signifier (sound) which is the physical or material element, and the signified (mental concept) which is the meaning of the concept or the mental representation. In other words, the existence of a sign, which can be in the form of a word or picture, requires the existence of a signifier and signified. The consideration of using this theory compared to using other theories is because this theory focuses on signifiers and signified to be used in this research.

2.2 Verbal and Non-Verbal Signs in Semiotics

Dyer explains verbal and non-verbal concepts in her book. Dyer (2009, p. 83), defines verbal communication as a message which communicated verbally. Besides Dyer, Peirce (2012, p. 102) explains the classification of signs concept in his book. Thus, Peirce proposed a broader science of semiotics that encompasses all types of signs, including indexes and symbols which can be used to analyze verbal signs. The classification of signs that can be used to analyze verbal signs is as explained, (a) *Index* is a sign that relates to a certain object and (b) *Symbol* is a sign that relates to the object it denotes by applying a law, which is usually a connection of general ideas, which causes the Symbol to be regarded as referring to that object.

Then, for the non-verbal signs, Dyer (2009, pp. 77-85) argues that to understand the meanings of advertisements showing human figures, first we must define the major non-verbal signs that people use to

communicate. The non-verbal signs can be explained as follows: First, appearance consists of (a) *Age* is a crucial topic of identification and a significant element in how we perceive visual representations. (b) *Gender* is the representation of a character's gender and refers to a culturally defined sex that is connected classically. (c) *National and racial*, these characteristics are commonly linked to other people's stereotyped views. (d) *Hair*, consisting of hair color, length, texture, and style are all important factors in a person's overall appearance. This could be a symbol of cultural communication. (e) *Body and size* may be displayed in such a way as to indicate exhibitionism, narcissism, incongruity, or daring, this can be fat, thin, short, tall, powerful, or superior position. (f) *Looks* are related to a character's social class, age, style, and overall impression.

Second, manner is a non-verbal communication code that describes a person's current behavior or feelings. Manner consists of, a) *Expression* in visual representation is the face and facial expression gains special attention. b) *Eye contact* means the actor's attention is important, whether it is directed at the audience/camera (person-to-viewer eye contact), an object (product), other people in the ad, or the middle distance (detached). c) *Pose* is it could be static or dynamic, and it's sometimes associated with expression. In character, poses could consist of, peaceful, leisured, passive, learning, seductive, or snuggling. d) *Clothes* are very essential carriers of the meaning in the clips based on their uniform from formal (work costume) to informal (leisure, relaxation, sportswear), and can be glamorous, elegant, trendy, or casual.

Third, the activity can be related to what the actor is doing. The activity consists of, a) *Touch* which can be demonstrated by the finger brought to the mouth or face, gripping or holding, and finger to the finger with actors. b) *Body movement* has something to do with what the actor is

doing. An example of a body movement is where two people are involved in a 'mock attack,' which is sometimes seen in advertisements. c) *Positional communication* means the actors' relationships with other actors, as well as actors' relationships with objects, are extremely important and evidenced by their placement within the frame of the picture. Fourth, props are useful because they aid in the presentation of visual communication aspects in non-verbal signs. Some props became so common that they have taken on a symbolic meaning. The fifth is setting which can be divided into two types, namely a) *Outdoor* generally appears to be real. b) *Indoor* means it can vary from quite natural to highly manufactured or even surreal in appearance.

Then, the sixth is analyzing photographs. The actual techniques of production and reproduction, as well as the photographic or film techniques such as focus, film stock, lenses, close-up, cropping, editing (special electronic effects), camera movement, lighting, and so on, have a significant impact on the advertising image and how we perceive it. Analyzing photographs consists of, (a) *Focus and depth of vision* to emphasize the picture and fade away, these two elements can be clear, sharp, and foggy. (b) *Close up*, this element is to exhibit the object in detail. (c) *Lighting and color* are to give a dramatic or mysterious atmosphere. (d) *Cropping*: This element refers to cutting up a picture that has attention to a specific part of an object. (e) *The camera angle* is to manage the meaning of a dramatic or unusual effect. (f) *A special effect or montage* gives the picture a sense of dynamism and excitement. Therefore, it can be concluded that this research uses the verbal and non-verbal signs proposed by Dyer because she specifically classifies verbal and non-verbal signs from her classification of signs to be used in this research.

2.3. Definition of Poster

According to Aryanto (2012, p. 164), a poster is a form of written visual communication or an image that depicts persuasive themes or problems. A poster is commonly found on the side of the road, at malls, hospitals, schools, and other places. The poster aims to encourage attention to the target audience. A poster's size is usually between A3 and A4. Its main function is to serve as an indirect communication medium, hence the elements that must be included in a poster include text or writing that serves to attract people's attention to the message being delivered. In addition, Tziamtzi (as cited in Darliati & Mahmud, 2020) points out that poster is seen as a kind of advertising as well as a form of mass communication. A movie and a poster are two inseparable parts of a movie. The graphics and content on the poster are intended to inform or provide clues to the audience about the movies.

Based on the explanation above, it can be concluded that a poster is a written visual communication that is shown in a public place. Other than that, a poster also aims to inform or provide clues to the audience which contains the message itself.

2.4. Color Meaning Theory

According to Dyer (2009, p. 95) color is frequently used in ads as an 'objective correlative,' in which the color of the product is used. In addition, Adams (2017, p. 14) states that color theory is a set of parameters that can be used to guide color mixing because color theory addresses concerns of value and tone, darkness, and lightness. Meanwhile, Ambrose & Harris (2018, p. 156) state color is an important component of graphic design nowadays since it can help to bring a design to life, define hierarchies, highlight important information, and provide emotion. In other words, color is a non-verbal form of communication. It all depends on the type of energy they are expressing at the time. It can be

concluded this research uses the color theory proposed by Adams because this theory is required in the representation of fantasy comedy, especially in graphic design or posters. Therefore, this theory deals with the concerns of value and tone, darkness, and lightness of fantasy comedy.

According to Adams (2017, pp. 26-30), there are several color meanings of fantasy comedy. The color of fantasy consists of red, blue, purple, and pink. Meanwhile, the color of comedy consists of yellow and orange. The color of fantasy comedy can be explained as follows: (a) Red is associated with fire, blood, and sex. The red's positive values are passion, love, blood, energy, enthusiasm, excitement, heat, and power. The red's negative values are aggression, anger, battle, revolution, cruelty, and immorality. (b) Blue is associated with the sea, sky, and spirituality which was inspired by the fairies and elves that are full of beautiful fantasy and illusion. The blue's positive values are knowledge, coolness, peace, masculinity, contemplation, loyalty, justice, and intelligence. Then, the blue's negative values are depression, coldness, detachment, and apathy. (c) Purple is associated with royalty, spirituality, and imagination. It is often associated with mystery and magic that created the fantasies. The purple's positive values are luxury, wisdom, imagination, sophistication, rank, inspiration, wealth, nobility, and mysticism. The purple's negative values are exaggeration, excess, madness, and cruelty. (d) Pink is more closely connected to red. Pink is associated with romance, sweetness, delicacy, elegance, and tenderness which is inspired by the fairies. Therefore, pink is considered to have 'playful spirit calms and feminine traits' of supernatural beings. (e) Yellow is associated with sunshine and laughter. The yellow's positive values are intellect, wisdom, optimism, radiance, joy, and idealism. The yellow's negative values are

jealousy, cowardice, deceit, and caution. (f) Orange is associated with autumn, humor, and warmth. The orange's positive values are creativity, invigoration, uniqueness, energy, vibrancy, stimulation, sociability, health, whimsy, and activity. The orange's negative values are crassness, trendiness, and loudness.

2.5. Representation Theory

According to Fiske (1990, pp. 66–67) states that representation comes from the words "represent" which have the meanings of interpreting, or, "means," which signifies something. The text, or messages with independent existence, is created using representational codes. The basis for representations can be a text that includes iconic or symbolic signs, as well as language or verbal photography. In addition, Hall (as cited in Wardah & Kusuma, 2022) points out that representation theory has two meanings, they are mental representations related to abstract concepts in each person's thinking and language representations to construct meaning from abstract ideas. Therefore, it can be concluded that the representation signifies something such as the text, symbol, or language to construct the meaning.

2.6. Fantasy Comedy Theory

Humorous fantasy known as fantasy comedy (Pringle et al., 2006, pp. 31–33) is a subgenre of fantasy that is focused on humor in the intent of tone. The characteristics of fantasy comedies have parodic elements which subvert many fantasy conventions. Fantasy comedy frequently features puns on and parodies of other works of fantasy and is typically set in fantastical settings. This research used this genre because, fantasy is a unique genre that can be combined with other genres, such as comedy. Therefore, this *Turning Red* movie posters contains the fantasy comedy

which is very interesting to analyze the genre that has not been used in the previous research.

3. METHODS

This research is a qualitative design. This research process is carried out using the inquiry process, which is the process of understanding and observing social or human problems to obtain a comprehensive picture, and then the results are described naturally. This research design was chosen because the result was discussed descriptively. The data analysis is presented descriptively which identifies the representation of fantasy comedy and explains the sign system to represent the fantasy comedy in the movie posters.

The source of the data used in this research is the movie poster entitled *Turning Red*. It is an American computer-animated fantasy comedy film produced by Pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures that was published on March 11, 2022. The data on movie posters were downloaded from different websites. Here is the table of the websites:

Table 1. Data of *Turning Red* Movie Posters

No	Title	Website
1	Turning Red poster 1	http://www.impawards.com/2022/turning_red.html
2	Turning Red poster 2	https://www.imdb.com/title/tt8097030/?ref_=tt_mv_close
3	Turning Red poster 3	http://www.impawards.com/2022/turning_red_ver3.html

This research chooses these movie posters as data because contain the representation of fantasy comedy and the sign system to represent the fantasy comedy in the movie posters. This data also has not been used in the previous research that discussed the *Turning Red* movie posters as research data.

The data found were then analyzed and discussed using Saussure's semiotics theory, including signifier and signified. Then, for the verbal and non-verbal data, data analysis was carried out sequentially based on the theory proposed by Dyer. The verbal data found were then analyzed and discussed using Dyer's theory, including movie title, movie tagline, release date, movie crews and producers, and movie production companies. Then, the non-verbal data including appearance (age, gender, national and racial, hair, body, and size), manner (expression, eye contact, pose, and clothes), activity (touch and positional communication), setting (indoor and outdoor), and analyzing photographs which include close up that used in this research. The last is the color meaning data, in which the data analysis was carried out sequentially based on the theory proposed by Adams. The data found were then analyzed and discussed using Adams' color meanings theory, including red, blue, purple, and pink for the representation of fantasy. Then, yellow and orange for the representation of comedy which is presented in the *Turning Red* movie posters.

4. FINDING AND DISCUSSION

4.1 Finding

To analyze the results, this research found the signifier and signified the verbal and non-verbal signs and the color meaning of the fantasy comedy in the *Turning Red* movie posters. The verbal signs in the *Turning Red* movie posters consist of the movie title, movie tagline, release date, movie crews and producers, and movie production companies. Meanwhile, the non-verbal signs in the *Turning Red* movie posters consist of appearance, manner, activity, settings, and analyzing photographs or images. Then, the color meaning consists of red, blue, purple, and pink for the representation of fantasy. Then, yellow and orange for the

representation of comedy which is presented in the *Turning Red* movie posters.

After identifying and explaining the results of this research, the next step is to put it out on the table classification. The table below are the results of the data in the *Turning Red* movie posters:

Table 2. Data of Signifier and Signified, Verbal and Non-Verbal Signs, and Color Meaning in Turning Red Movie Posters

No	Movie Posters	Signifier and Signified	Sign		Color Meaning
			Verbal	Non-Verbal	
1	Turning Red poster 1	6	4	4	1
2	Turning Red poster 2	10	5	18	5
3	Turning Red poster 3	12	5	22	6
Total				98	

It can be seen that this research found 98 data which are presented in three points. The first is the signifier and signified in the *Turning Red* movie posters with 28 data, the second is verbal signs with 14 data, and the non-verbal signs in the *Turning Red* movie posters with 44 data. The third is the color meanings in the *Turning Red* movie posters with 12 data. This section presents a detailed analysis that is described in data analysis and will be presented in the discussions of this research.

5. DISCUSSION

5.1 Signifier and Signified Found in Turning Red Movie Posters

In analyzing the *Turning Red* movie posters, this research focused on the sign system that discusses the signifier and signified in the movie posters. This finding is in line with (Juliantari, 2014) in her research, that the semiotics theory is the same as this research which discusses the signifier and signified in the movie posters. This research found 28 data of signifiers and signified in *Turning Red* movie posters. Therefore, the figures and data discussions of signifier and signified in *Turning Red* movie posters can be seen below:

Turning Red Movie Poster 1

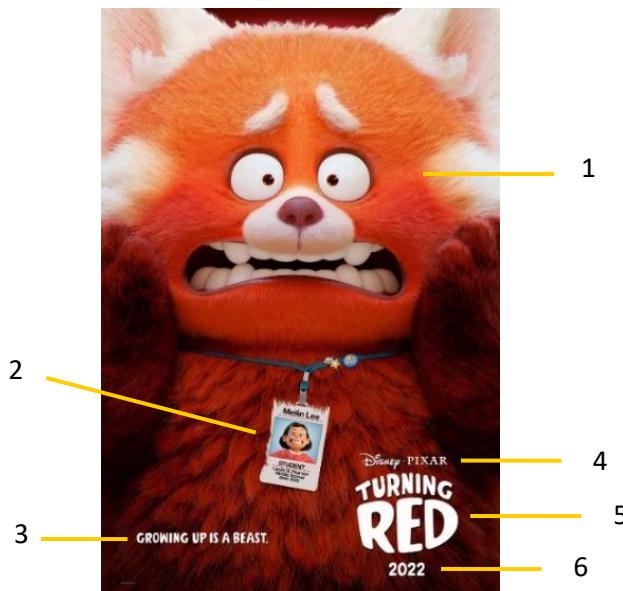


Figure 2. Signifier and Signified in Turning Red Movie Poster 1

In the *Turning Red* movie poster 1, there are 6 data of signifier and signified. The first signifier is "The Red Panda", which signifies that this is Meilin Lee or Mei to the audience. Whenever she gets strong emotions like anger, sadness, or excitement, she turns into a big Red Panda that has fluffy fur. The main character in this movie is Meilin Lee, where which is one of the main factors the image is usually made bigger to emphasize that the Panda is the main character on a movie poster, so this movie has received more attention. This finding is in line with (Utami et al., 2021) in their research, which discusses the main character in the movie posters. The second signifier is "The Name Tag", which signifies that Mei is a student, class of 2002-2003 at Lester B Pearson Middle School. The third signifier is "GROWING UP IS A BEAST", which indicates the slogan of this movie. Although this slogan signifies maturity, it also highlights the fears and anxiety that come with growing up as a teenager. The fourth signifier is "Disney · PIXAR", which signifies that Disney Studios Motion Pictures is the name of the company that distributed the *Turning Red*

movie and Pixar Animation Studios is the name of the company that produced the Turning Red movie. The fifth signifier is "TURNING RED", which indicates the title of the movie. It shows that the title is written in bigger font than any other text on the poster and what the movie is telling about. It signifies the filmmaker wants to make the audience focus and gives attention to what movie on the poster. Then, the sixth signifier is "2022", which signifies information to the audience about the years the movie is released in 2022.

These *Turning Red* movie posters explained the signifier and signified which is in line with the semiotics theory proposed by Saussure (1983). Therefore, we can conclude that the picture of the Red Panda signifies the representation of fantasy because Mei turns into a big Red Panda when she gets strong emotions like anger, sadness, or excitement. Then, the picture of Mei's friends also the Album signifies the representation of comedy because they have a humorous nature and at their teenage age, they like a boy band named 4*Town.

5.2. Verbal and Non-Verbal Fantasy Comedy Found in *Turning Red* Movie Posters

After analyzing the signifier and signified, this research found the verbal and non-verbal signs in *Turning Red* movie posters using the theory proposed by Dyer (2009). The verbal signs mean a message communicated verbally, while the non-verbal signs mean understanding the meanings of advertisements showing human figures. This research found 14 data of verbal signs and 44 data of non-verbal signs in *Turning Red* movie posters. Therefore, the figures and data discussions of the verbal and non-verbal signs in *Turning Red* movie posters can be seen below:

5.2.1. Verbal Signs

It can be seen that this finding is in line with (Devi Narista et al., 2017) in their research because the occurrence is the same as in this research that discusses the verbal signs in movie posters.

Turning Red Movie Poster 2



Figure 3. Verbal Signs in Turning Red Movie Poster 2

In the *Turning Red* movie poster 2, there are 5 data of verbal signs. The first verbal sign is the text "GROWING UP IS A BEAST", which is categorized as the movie's slogan because this text can explain the whole movie about maturity and also highlights the fears and anxiety that come with growing up as a teenager. So, when the target audience sees this slogan, they can guess what this movie tells about. The second verbal sign is the text "Disney · PIXAR", which is categorized as the company's name. This movie is distributed by Disney Studios Motion Pictures and produced by Pixar Animation Studios. This time, Disney and Pixar collaborated to make an animated Fantasy Comedy movie that takes Asian culture from Chinese, it can be seen in the ornaments of this movie.

such as the appearance of a Red Panda from this country, and it is packaged very interestingly. The third verbal sign is the text "TURNING RED", which is categorized as the movie's title because this text is expected to be read first by the target audience. This portrays the genre of the movie because the title is eye-catching as it is bold and depicted with the shape of a red panda's head that looks cute with a font shape to make it stand out from the background which makes the audience believe that the genre of this movie is a fantasy comedy (Pringle et al., 2006). The fourth verbal sign is the text "Edited by Nicholas C. Smith, Co-Director Steve Bloom, Animation Supervisors Aaron Hartline and Patty Kihm, Production Designer Rona Liu, Visual Effects Supervisors Danielle Feinberg, Directors of Photography Mahyar Abousaeedi and Johathan Pytko, Original songs by Billie Eilish and Finneas O'Connell, Original Score by Ludwig Goransson, Screenplay by Julia Cho and Domee Shi, Executive Producers Dan Scanlon Pete Docter, Produced by Lindsey Collins, Directed by Domee Shi", which categorized as the names of the crews and producers because it is used to appreciate those who have been involved in the production of this *Turning Red* movie. The names of the crews and producers are written in small sizes and the possibility to be noticed by the audience is very small. Then, the fifth verbal sign is the text "MARCH 11", which is categorized as the date of the movie's release. This release date of the movie is written in capital to inform the target audience about when the movie is in cinemas, so they can watch it on time.

5.2.2. Non-Verbal Signs

The non-verbal signs in these movie posters consist of appearance (age, gender, national and racial, hair, body, and size), manner (expression, eye contact, pose, and clothes), activity (touch and positional

communication), settings (indoor and outdoor), and analyzing photographs or images (close up). This finding is in line with (Dhananjaya et al., 2019) in their research, because the occurrence is the same as in this research that discusses the non-verbal signs in movie posters.

Turning Red Movie Poster 3



Figure 4. Non-Verbal Signs in Turning Red Movie Poster 3

In the *Turning Red* movie poster 3, there are 22 data of non-verbal signs. The first non-verbal sign is appearance, which consists of *age*, *gender*, *national and racial*, *hair*, *body*, and *size* of the characters. The gender of the Red Panda, Mirriam, Priya, Abby, and Ming Lee is female, while the gender of Tyler is male. The Red Panda has a tall and big body size with fluffy fur. Mirriam is a 13 years old Canadian teenage girl with curly hair tied in braids and she has a tall and slim body size. Priya is a 13 years old Indian-Canadian teenage girl with curly hair that falls right past her shoulders and her bangs are parted and slightly curled. She also has a tall and ideal body size. Abby is a 13 years old Korean-Canadian teenage girl with long straight hair and across bangs. Abby has short and gains weight in body size. Ming Lee is an adult, Asian woman and also Mei's

overprotective mother (the Red Panda) with long hair that is tied into a bun at the lower back. She also has a tall and ideal body size as a mother of one child. Then, Tyler is a 13 years old Vietnamese-Canadian teenage boy with curly and thick hair. Tyler has a tall body size.

The second non-verbal sign is manner, which consists of *expression*, *eye contact*, *pose*, and *clothes*. The expression of the Red Panda, Mirriam, Priya, and Ming Lee could be described that they were surprised because their eyebrows lowered and their jaw dropped open. Besides that, Abby's expression could be described that she was impressed because her eyebrows raised and her mouth also opened wide upwards with her teeth clenched tightly. Then, the expression of Tyler could be described that he was laugh mockingly with sharply dipped eyebrows, and his mouth open up like he was laughing mockingly at the appearance of the Red Panda. The Red Panda's eyes are wide open and stared straight at the audience or the camera, while the eye contact of Mirriam, Priya, Ming Lee, and Tyler are wide open and staring at the Red Panda. Then, Abby shows that her eyes are wide open with a sparkle that stared at the Red Panda. In this poster, the Red Panda stood in the middle of the poster, this indicated that she is the main character of this movie and makes the audience more focused on her as the main character. This finding is in line with (Utami et al., 2021) in their research which discusses the main character in the movie posters. Meanwhile, Mirriam, Priya, Abby, Tyler, and Ming Lee are standing beside the left and right of the poster. For the clothes, Mirriam wears a plaid shirt with a beanie hat. She also wears accessories like a friendship bracelet on her right wrist and another bracelet on her left wrist. Meanwhile, Priya wears a shirt with a quarter zipper and has a collar, long cargo pants, and sneakers. She also wears accessories like round earrings in both ears, a watch on her right wrist, and round glasses.

Besides that, Abby wears a sweater with overalls and heart earrings. She also wears accessories like a headband, a watch on her right wrist, and a friendship bracelet on her left wrist. Then, Tyler wears a basketball jersey over a t-shirt. He also wears accessories like piercings in both ears, braces on his upper row of teeth, and a headband. The last is, Ming Lee who wears a wrapped dress with a blazer and heels. She also wears accessories like orb earrings, a wedding ring, and a sling bag.

The third non-verbal sign is activity, which consists of *touch*, and *positional communication*. The touch Priya is when she hugged Mirriam with a surprised expression, while the touch of Ming Lee is when her fingers are brought to her mouth which showed that she was also surprised to see the change in her daughter's form. The positional of communication by Abby is when she held the 4*Town song album which showed that she was also surprised. Then, the fourth non-verbal is the setting which consists of *indoors*. Then, the last setting of this movie poster is outside where there are big buildings, a citizen's house, and Mei's family shrine, so it is indicated the place of this movie poster is outdoors.

These *Turning Red* movie posters explained the verbal and non-verbal signs of fantasy comedy to tell the audience about the movie's title, movie slogan, the companies name, release date, the crews and producers name, appearance, manner, activity, settings, and analyzing photographs or images shown by the characters using verbal and non-verbal signs theory proposed by Dyer (2009). Therefore, we can conclude that from these movie posters, the appearance of the Red Panda and the expression of the characters are representations of fantasy comedy.

5.3. The Color Meaning of Fantasy Comedy Found in *Turning Red* Movie Posters

In movie posters, color is needed to be able to attract the audience. After analyzing the signifier and signified, also the verbal and non-verbal signs of fantasy comedy, this research found the color meaning in *Turning Red* movie posters. This finding is contradictory with (Devi Narista et al. 2017), whose research uses Weirzbicka's theory, while this research uses Adams' theory. The color of fantasy consists of red, blue, purple, and pink. Meanwhile, the color of comedy consists of yellow and orange. This research found 12 data of color meaning in *Turning Red* movie posters. Therefore, the figures and data discussions of the color meaning in *Turning Red* movie posters can be seen below:

Turning Red Movie Poster 3



Figure 5. Color Meaning in Turning Red Movie Poster 3

It can be seen that in the *Turning Red* movie poster 3, there are 6 data of color meanings. The first color meaning is blue which represents the color of fantasy. Blue is associated with the sea, sky, and spirituality which is inspired by the fairies and elves that are full of beautiful fantasy and illusion (Adams, 2017). In this movie poster, the color of the sky is

blue which presents a bright urban and rural atmosphere with a beautiful fantasy.

The second color meaning is red, which represents the color of fantasy. Red is associated with fire, blood, anger, and sex (Adams, 2017). In this movie poster, the Panda is red color because when she gets strong emotions like anger, sadness, or excitement, she turns into a big Red Panda which is a native animal from China.

The third color meaning is yellow, which represents the color of comedy. Yellow is associated with sunshine and laughter (Adams, 2017). In this movie poster, Priya wears a yellow shirt with a quarter zipper. This color is reflecting herself that she is one of Mei's best friends who be the most chill and mellow. She tends to act as energetic as the rest of her friends as yellow is laughter and joyous color, while Priya is mostly deadpan. Then, the fourth color meaning is Orange, which also represents the color of comedy. Orange is associated with autumn, humor, and warmth (Adams, 2017). As we can see in this movie poster, Priya's yellow shirt also has an Orange striped pattern that reflects herself whenever she is the most chill, mellow, and deadpan, she is very a humorous person when she meets her friends.

The fifth color meaning is purple, which represents the color of fantasy. Purple is associated with royalty, spirituality, and imagination. It is often associated with mystery and magic that created the fantasies (Adams, 2017). In this movie poster, Abby wears purple overalls with pink, yellow, and orange color flower designs. This color is reflecting herself that she has chaotic energy, confidence, boldness, and aggression. She is also a very expressive person, so this color suits her very well. The sixth color meaning is pink, which represents the color of fantasy. Pink is

more closely connected to red and associated with romance, sweetness, delicacy, elegance, and tenderness which was inspired by the fairies. Therefore, pink is considered to have 'playful spirit calms and feminine traits' of supernatural beings (Adams, 2017). In this movie poster, the bag's color is pink because Mei is a female who likes bright colors like pink. So, this color is reflecting feminine traits.

6. CONCLUSION

After identifying and explaining the results of the research, this research describes the conclusion about the representation of fantasy comedy and the sign system to represent the fantasy comedy found in the *Turning Red* movie posters. The representation of fantasy comedy found in this research is, the picture of the Red Panda which signifies the representation of fantasy. In the storyline, the character named Mei turns into a big Red Panda when she gets strong emotions like anger, sadness, or excitement. Then, the picture of Mei's friends which signifies the representation of comedy. In the storyline, Mei's friends have a humorous nature.

The semiotic study is very important not only to create good posters but, also to understand the representation of fantasy comedy by analyzing the sign system to represent the fantasy comedy. This research found 98 data which are presented by using Saussure's theory to analyze the signifier and signified of fantasy comedy. After that, analyze the verbal signs which are shown through the movie's title, the movie's slogan, the company's name, the release date, the crew, and the producer's name. Moreover, the non-verbal signs are shown through the appearance, manner, activity, settings, and analyzing photographs or images of fantasy comedy using Dyer's theory. Then, analyze the color meaning of fantasy comedy in movie posters using Adams' theory.

Although this research focused on the representation of fantasy comedy in movie posters using semiotics theory, it is still not free from limitations that cannot be fully chaptered which gives rise to new further research. Then, this research suggests further research to find different movie posters that combine the representation of fantasy comedy with Saussure's semiotic signs theory, Dyer's verbal and non-verbal signs theory, also Adams' color meaning theory. It is expected that further research should be able to apply semiotic signs in other objects, such as movie scenes, magazines, or advertisements.

REFERENCES

Adams, S. (2017). *Color Design Workbook A Real World Guide To Using Color In Graphic Design* (Revised Ed). Beverly: Rockport Publishers.

Ambrose, G., & Harris, P. (2018). *The Fundamentals of Graphic Design*. Switzerland: AVA Publishing.

Aryanto, H. (2012). *Makna Tanda Pada Poster Film Kuntilanak 2*. Surabaya: URNA Jurnal Seni Rupa.

Chandler, D. (2017). *Semiotics The Basics* (3rd ed). New York: Routledge.

Creswell, J., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Los Angeles: SAGE Publications, Inc.

Devi, N. P., Beratha, N. L., & Netra, I. M. (2017). Verbal and Non- Verbal Signs of " Zootopia " Movie Poster. *Humanis Journal of Arts and Humanities*, 18(2), 260-268.

Dewanto, F. B. B., & Cahyono, S. P. (2021). Semiotics Analysis on Historical Memes in Eno Bening's Tweet Replies. *Applied Linguistics, Linguistics, and Literature (ALLURE) Journal*, 1(1), 33-52. <https://doi.org/10.26877/allure.v1i1.9291>

Anggraeni, A.D. & Hellyistia, D | *The Representation of Fantasy Comedy Posters Entitled Turning Red Using Semiotics Theory* | 184

Dhananjaya, P. A., Wandia, I. K., & Maharani, S. A. (2019). Verbal and Non-Verbal Signs of "Moana" Movie Poster. *Humanis Journal of Arts and Humanities*, 23(1), 43–50.

Darliati, & Mahmud, M. (2020). An Analysis of Semiotic Signs in Romance Movie Posters. *Research in English and Education (READ)*, 5(4), 139–153.

Dianiya, V. (2020). REPRESENTATION OF SOCIAL CLASS IN FILM (Semiotic Analysis of Roland Barthes Film Parasite). *Profetik Jurnal Komunikasi*, 212–224.

Dyer, G. (2009). *Advertising As Communication (Studies in Culture and Communication)*. London: Taylor & Francis.

Fiske, J. (1990). *Introduction To Communication Studies* (2nd ed). London: Taylor & Francis.

Juliantari, N. L. (2014). Semiotic Analysis of "The Conjuring" Movie Poster Advertisement. *Humanis Journal of Arts and Humanities*, 9(3), 1–7.

Peirce, C. S., Justus, B. (2012). *Philosophical Writings of Peirce*. New York: Dover Publication, Inc.

Pringle, D., Dedopoulos, T., & Pratchett, T. (2006). *The Ultimate Encyclopedia of Fantasy: The Definite Illustrated Guide*. London: Carlton Books.

Saussure, F. de. (1983). *Course in General Linguistics*. New York: The Philosophical Library, Inc.

Utami, R., & Setia, E. (2021). A Semiotic Analysis Found on Movie Poster "Shutter Island." *LingPoet: Journal of Linguistics and Literary Research*, 2(3), 20–26.

Wardah, S. K., & Kusuma, R. S. (2022). Semiotic Analysis of Women's Representation in the Animated Disney Film Raya and The Last Dragon. *Atlantis Press*, 13(2), 176–186.