BUDDHI DHARMA UNIVERSITY

VERBAL AND NON-VERBAL SIGNS IN *SOUL* MOVIE POSTERS THROUGH THE SEMIOTICS APPROACH OF ROLAND BARTHES

Presented as a partial fulfilment of the requirement for the Undergraduate Program

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FACULTY OF SOCIAL SCIENCES AND HUMANITIES

ENGLISH DEPARTMENT

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FINAL PROJECT APPROVAL

Final Project Title : Verbal and Non-Verbal Signs in *Soul* Movie Posters
through the Semiotics Approach of Roland Barthes

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The Final Project has been approved to be examined as a partial fulfillment of the requirement for the Undergraduate Program.

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RECOMMENDATION FOR THE ELIGIBILITY

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STATEMENT OF FINAL PROJECT AUTHENTICITY

I honestly declare that this thesis is my own writing, and it is true that I do not take any scholarly ideas or work from others. Those all citied works are quoted in accordance with the ethical code of academic writing.

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ABSTRACT

Movies and posters are two things that are constantly present in society and human life. People use movies and posters for specific purposes. The producer usually makes posters to attract attention. The poster could be one of the most effective ways to promote the film. People will be interested in the movie if the poster is appealing. It also serves to educate the viewer of the film's title, producer, director, and artists. Thus, a movie poster delivered the message from the movie. However, because each country's language is different, understanding the meaning of the movie poster's signs is more complicated. The sign itself not only provides small information, but also contains meaning hidden in it. This thesis purposes to know the meaning through the semiosis process of Roland Barthes (1964) theory. This research will analyze the signs through the verbal and non-verbal signs. The data used in this analysis is two movie posters collected from the internet. The method used is qualitative because there is no any number or count. The findings revealed that 15 kinds of signs were found in the Soul movie posters, there are 15 denotative meaning and connotative meaning in the movie posters. And also there is one myth from this study. In this study, the researcher concluded that non-verbal signs are more dominant than verbal signs, but the differences are not significant. In poster 1, there are 4 verbal signs and 6 non-verbal signs. In poster 2, there are 2 verbal signs and 3 non-verbal signs.

Keywords : *Semiotics, Barthes, Soul, Movie, Poster*

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CHAPTER I

INTRODUCTION

1.1 Background of the study

Nowadays, movie becomes an entertainment that cannot be separated from modern life. There are many different types of movies, such as cartoons, horror, comedy, drama, science fiction, and others. The producer usually make posters to attract attention. They will keep the audience interested in their movie at all costs. A movie poster is also a form of communication, as it communicates the message of the movie. In understanding the signs, it is important to understand one of the branches of linguistics related to signs, such as semiotics. Therefore, semiotics has a very important role. Semiotic analysis can examine visual elements such as written and spoken language and non-visual advertising elements.

Semiotics is both a science with its own corpus of findings and theories and a method for studying anything that generates signs (Sebeok, 2001). By focusing on signs, this study will assist individuals in recognizing and comprehending the meaning of signs they encounter. According to Saussure (1915-1966), sign is a combination of concept and sound-image that cannot be separated. Saussure defines that linguistics signs composed of two parts: signifier and signified. There are many ways to express ideas or convey information from the field of semiotics, while Roland Barthes (1964) developed his theory into denotation and connotation.

The signs and meanings in semiotics can be investigated in language, art, and mass media through structuralism. In other words, language is a component of

the symbol studied in semiotics. Furthermore, in this age of globalization, various languages require people to use English as a medium of communication.

Communication is the act of using signs, symbols and pictures to convey information, express meaning or exchange information. In order to make human life work well, communication is considered to be one of the main issues of human concern. There are various modes of communication, including verbal and nonverbal communication. Advertising is another form of non-verbal communication that is published or transmitted through the media. Advertising is expressed in three ways: visual, audio and audiovisual. There are various kinds of advertising media, such as movie poster.

Poster is a large notice, frequently illustrated, placed in a public place to advertise something; it is also a large image printed on paper and hung on a wall for decoration (Oxford, 2010: 1142). In most campaigns to sell products to the general public, poster serves as an important marketing tool. Poster used to promote and advertise movies, mainly to persuade paying customers to enter the theater for watching the movie. Studios often print several posters for the domestic and international markets. The size and content of the posters are vary. They usually contain images with text. The poster is an effective method of attracting public attention because it presents information clearly and makes it simple for readers to understand what the poster is trying to communicate. The writer's research object was specifically movie posters. The poster itself attracts a lot of attention and contains pictures displayed in public places.

Movies and posters are two things that are frequently seen in society and in everyday human existence. People use movies and posters for specific purposes. By showing and telling a story to people, recording it into a series of moving images to be shown on TV or movie theaters to make movies to entertain people. They play an important role in conveying news, summaries and various information to the public. Moreover, movies and posters are inseparable. Without the poster, it's difficult for the crowd of public to understand the movie. This is why the movie poster is such an important part of the movie.

Movie producers or companies can promote and introduce their products by using pictures and short sentences without having to talk and promote directly with customers. When customers see a picture on a movie poster, they will think of the movie as well as the picture. Therefore, filmmakers must use pictures to express the interest and characteristics of the movie, so as to arouse the attention and sympathy of the society for the movie. One of the movie which has great visuals and getting rave reviews from people is *Soul*.

Soul is a animated fantasy comedy-drama movie produced in 2020 by Pixar Animation Studios for Walt Disney Pictures. This movie was the first winner of the Academy Award for Best Animated Feature without first playing in a U.S. theater. According to *Deadline*, *Soul* grossed a total of $96.2 million in foreign markets after only seven weeks on the market. This made the film the second-highest-grossing Pixar film of all time in China.

Through this study, the researcher would like to analyze *Verbal And Non-Verbal Signs In Soul Movie Posters Through The Semiotics Approach Of Roland*

Barthes' Theory. The researcher choose this topic because many people see movie posters and then imagine the movie itself. The analysis will concentrate on the denotative, connotative, and myth meanings of all elements in the movie posters. As a result, semiotics is important and required to understand the intended meaning of movie posters.

1.2   Statement of the Problem

Movie posters plays an important element of the film, it can be used as the media to spread message rather than just an advertisement tool. Movie poster is made up of a picture that depicts the film and some short messages in written form that further explain the movie. By analyzing movie poster, the researcher will have the meaning composed in the movie itself. In this case the researcher wanted to conduct research on semiotic aspects based on Roland Barthes (1964) theory in order to discover the denotative, connotative, myth meanings found in *Soul* Movie Posters.

1.3   Research Questions

Based on the research background and the statement of the problem that the researcher has stated above, the research questions of this research as follows:

1. What are the signs that found on the *Soul* movie posters?

2. What are the denotative, connotative, and myth meaning in *Soul* Movie Posters?

1.4   Goal and Function

In the study, the researcher has the goal and function as follows:

1.4.1   Goal

1. To identify the signs on *Soul* movie posters

2. To identify and analyze the denotative, connotative, and myth meanings of signs

found in *Soul* Movie Posters.

1.4.2   Functions

1. For the writer, It is hoped that this paper will help to expand the writer's

knowledge and analysis skills regarding the application of semiotic theory.

2. For the English Department, this research can help to persuade them to conduct

semiotic research based on Roland Barthes' theory.

3. For the people from film industries, this research can be used as a reference to

help them create good movie posters.

4.For Buddhi Dharma University, this research will contribute the advancement of

semiotics research, particularly through the application of Roland Barthes' theory.

5. For *Soul* Movie fans, this research can help us better understand the movie's

interpretation.

1.5   Scope and Limitation of the Study

The scope of this research is semiotics process on verbal and non-verbal language.
This research is to identify the denotative, connotative, myth meanings that appear
in a poster, as well as to analyze the verbal and non-verbal signs of movie posters.
The researcher limit the theory of semiotic only on Roland Barthes theory. The
object that will be used is a movie posters that produced by Pixar Animation Studios
and released by Walt Disney Pictures. The movie title is *Soul.*

1.6   Conceptual Frame work

The conceptual framework of this research is as follows:

1. The researcher found the movie posters of *Soul* from Google.

2. The researcher started to input the data by divided into a verbal and non-verbal signs from the Soul Movie Posters

3. In order to get denotative, connotative, and myth meaning of the semiotics on *Soul* Movie Posters, the researcher used Roland Barthes's theory.

4. Finally, the researcher found the result, which the result is semiotics analysis of *Soul* Movie Posters.

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┌─────────┐                    ┌──────────────────────────────┐
│  INPUT  │ ────────▶          │   Movie Posters (*Soul* 2020) │
└─────────┘                    └──────────────────────────────┘

┌───┐
│ A │        ┌──────────┐                      ┌──────────────┐
│ N │        │  Verbal  │                      │  Non-Verbal  │
│ A │        └──────────┘                      └──────────────┘
│ L │
│ Y │                    ┌──────────────┐
│ S │                    │    Roland     │
│ I │                    │   Barthes     │
│ S │                    │   Theory      │
└───┘                    └──────────────┘

           ┌──────────────┐              ┌──────────────┐
           │  Denotative  │              │  Connotative │
           └──────────────┘              └──────────────┘

                        ┌──────────┐
                        │   Myth   │
                        └──────────┘

┌─────────┐                    ┌──────────────────────────────┐
│ OUTPUT  │ ────────▶          │  The meaning and goals of the │
└─────────┘                    │  messages of the posters       │
                               └──────────────────────────────┘
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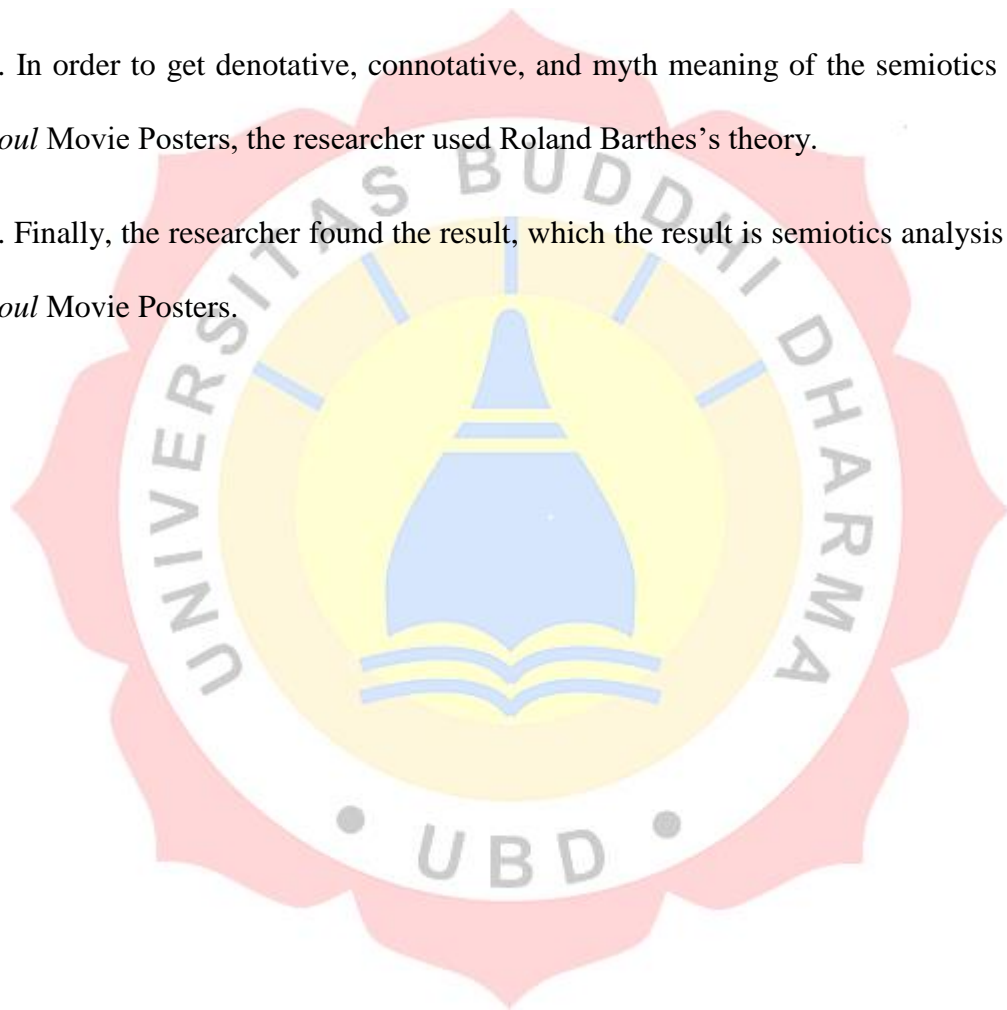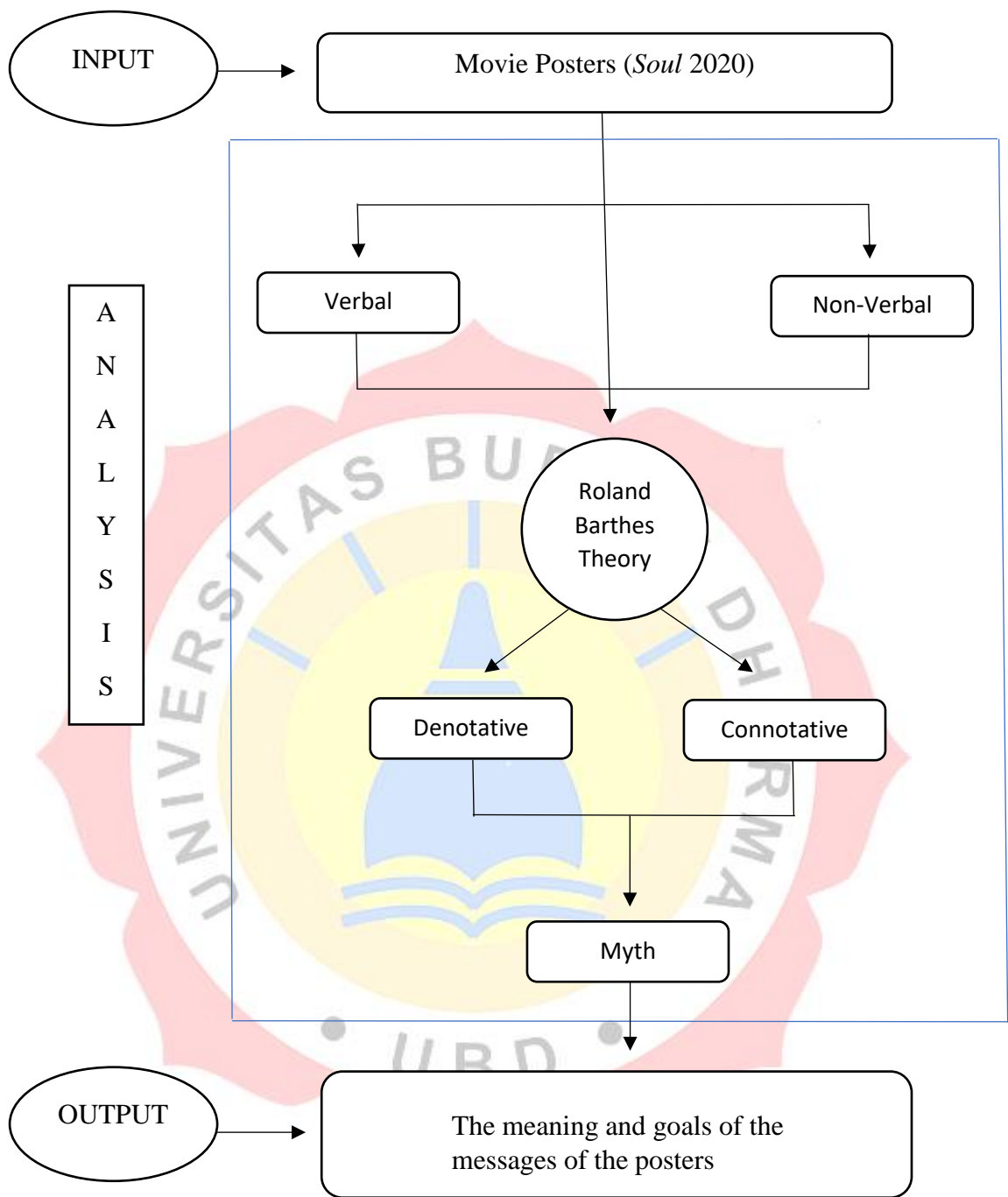
Figure 1. Conceptual Framework

CHAPTER II

PREVIOUS STUDIES AND THEORETICAL FRAMEWORK

2.1   Review of Previous Studies

The researcher have read some studies related to this study and made it as reference. The sources not only in library but also from internet. These related studies are required to show the differences and similarities between this study and others. As a result, the following studies are cited.

The first research entitled "Appeals and Imperatives Verbal and Nonverbal Signs in The Commuter Line of Jabodetabek through Semiosis Process" which done by Grace Martheana Dewi (2017) from Buddhi Dharma University Tangerang. In this research, she used the semiosis process of Charles Sanders Peirce theory. This research analyzed a verbal and nonverbal sign that use in the commuter line of Jabodetabek. It is not a picture for decoration but the sign has goal and function as information for remindering from division staff KAI to the passengers, usually passengers ignore the information. The method of her research is a qualitative method that got the data at the station and in the commuter line.

From the results of the study, there are 22 signs but only 13 signs that are synchronized, five signs are less synchronized, three signs are not synchronized and one sign is unique. Appeals to the passengers are required to be careful when at the commuter line while it is running. As well as the imperatives, where the KAI authorities give orders to passengers in the form of verbal and nonverbal sign. In this research, the researcher finds the exact meaning contained in the verbal and

nonverbal sign in the commuter line. Hence, passengers can understand the rules and restrictions provided by the KAl to commuter line passengers.

The second research is from Yolanda (2019) whose thesis entitled "Messages, Sign and Meanings on Snowman Boardmarker: Semiotics Approach" from Buddhi Dharma University Tangerang. She discussed about the signs and messages on Snowman Boardmarker which are very important to people because it provided the right usage instructions to be used properly. In this research, she used the semiosis process of Charles Sanders Peirce theory. This research was qualitative method which got the data from the website http://snowmanid.co.id/ and taking a picture directly to the product.

In the result, she revealed that 14 kinds of signs were found in the Snowman Boardmarker and have a meaning for each signs. Eight signs as a verbal sign, three signs as a non-verbal signs, one sign is anchorage and two signs are imperative. The results of the analysis showed that the meaning of the signs could be interpreted using Peirce's semiotic theory, especially the relationship between their Representamen, Object, and Interpretant. The Snowman logo use snowflake symbol, for example, were the symbol of snowflake similar to the hexagon shape that a symbol of harmony and balance for life.

The third research is from Puthi Ade Jasmine (2020) whose thesis entitled "Verbal and Non-Verbal Signs in Insidious Film Posters" from UIN Sunan Ampel Surabaya. In this research, she discussed the signs in film posters of *Insidious* that contain texts and images. Those film posters are Insidious Chapter 1, Insidious Chapter 2, Insidious Chapter 3, and Insidious The Last Key. The method of her

research is a qualitative method and analyzed through the descriptive analysis technique. She used Roland Barthes theory of denotative and connotative as the guidance in analyzing the verbal and non-verbal signs.

The researcher found that the denotative meanings of verbal and nonverbal cues convey the actual meanings of film posters, including the title, names of actors and actresses, tagline, character, setting, and all other shown aspects. The researcher also found connotative in film posters, including a haunted home, a possessed little kid, a terrified figure, and all other shown aspects. The researcher also discovered myth that exists in film posters as a result of society beliefs, such as supernatural beings and power, which society believes may occur around them. An old house is synonymous with a haunted house. In the background of the film poster for Insidious is a picture of an old house.

The similarity of this research with three studies above is to analyze the topic with semiotic approach. They include some elements of the semiotic approach. Then, the three studies above also have differences such as objects, categories, and data analysis, especially for the first and second study have different theory with uses by the researcher in this research. The first and second studies used semiotic pragmatic of Peirce's theory, which is the triadic relation between Representamen, Object, and Interpretant. The third study analyzed signs through the semiotic structural of denotative and connotative meaning with Roland Barthes' theory.

Based on the above three references, the researcher concludes that Roland Barthes theory developed two elements such a denotative and connotative with

verbal and nonverbal to analyze a level of the sign. Then, Charles Sanders Peirce with three elements of semiotics such as representamen (sign), to the object, and interpretant to analyze a symbol or sign. Even though mostly they used Pierce but same theory which is semiotics. While this research focuses on Roland Barthes theory.

So, the conclusion is the researcher use Roland Barthes's theory as its approach in the analysis sign and meaning of *Soul* Movie Posters. This study examines the verbal and non-verbal of the signs. This is similar to the research different by the researchers listed above. What distinguish of the three studies are the object and its analysis.

2.2   Theoretical Framework

2.2.1   Semiotics

Semiotics is a science that examines signs in human life. It means, that all present in our lives is seen as a sign, that is something we have to give meaning (Benny H. Hoed, 2011:3). According to semiotics, we can only understand culture and reality through the process of signification. The study of semiotics is the study of how meaning is created and communicated. Its roots can be traced back to the academic study of how signs and symbols create meaning.

Based on explanations from the expert above, semiotics is the study of signs in a much broader context, which includes anything capable of standing for or representing a distinct meaning other than what we normally think of as signs. The most well-known streams of semiotics are structural from Ferdinand de Saussure and also Roland Barthes, then pragmatic from Peirce. The researcher will explain

all of them in this study, but the main focus of the theoretical approach used for this study is Roland Barthes' semiotics.

2.2.2 Charles Sanders Peirce's Semiotics Theory

In the late 1860s, the American pragmatist philosopher and logician Charles Sanders Peirce had already begun to formulate his own model of the sign, of 'semiotic' (as he called it), and of the taxonomies of signs. In contrast to Saussure's dyadic model of the linguistic sign, Peirce offered a triadic (three-part) model consisting of these functions (Chandler, 2022: 29) :

1. The representamen: the form that the sign takes – the 'sign vehicle' recognized by cognition as an icon, an index, or a symbol.

2. An object: something to which the sign refers (a referent), or which it represents.

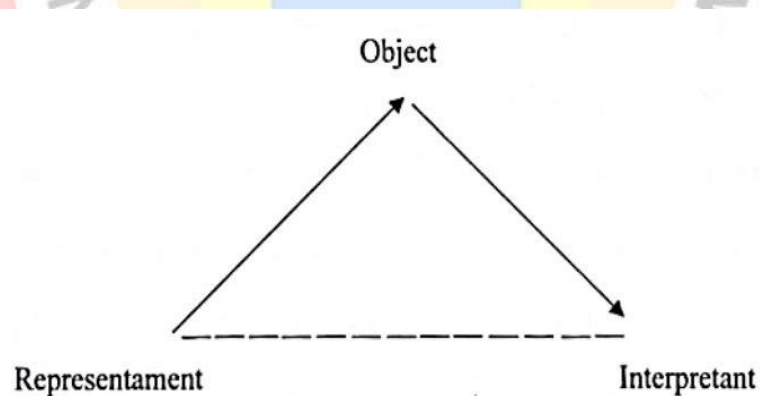3. An interpretant: the effect produced by the sign or the sense made of it.

Figure 2. Charles Sanders Peirce Semiosis Process

Source : Chandler, 2022: 30

Note :

———→   : Direct relationship

– – – – ·   : Indirect relationship

There are three kinds of sign: the ICON, the INDEX and the SYMBOL. From Peirce, a sign is a stimulus pattern that has a meaning. The difference is in how the meaning happens to be attached to (or associated with) the pattern.

1. Icons have a physical resemblance between the signal and the meaning

2. Indices have a correlation in space and time with its meaning.

3. Symbols (content words like nouns, verbs and adjectives) are (sound) patterns) that get meaning: primarily from its mental association with other symbols and secondarily from its correlation with environmental patterns.

In Peirce's words :

"A sign . . . is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen." (CP 2.228)

For Peirce, the sign is a unity of the thing that does the representing (the representamen), what is represented (the object), and how it is interpreted (the interpretant). To qualify as a sign, all three functions are essential (Chandler, 2022: 30). And he said that the semiosis process is infinite process, because he thinks that the interpretant can be a new representamen, and if it joins with another object it will produce the new interpretant again, and so forth. And finally, it can be unlimited.

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2.2.3 Ferdinand De Saussure's Semiotic Theory

"If there is someone who deserves to be called the founder of modern linguistics he is a great scholar and figure from Switzerland: Ferdinand De Saussure," said John Lyon (Sobur, 2004: 43). He was widely regarded as the "Father of Modern Linguistics" and the "Father of Structural Linguistics" in Europe. As a linguist, Saussure was very interested in language. He is more concerned with the way signs (or in this case, words) are related to other signs than the way signs are related to their objects. Saussure's basic model focuses his attention directly on the sign itself.

De Saussure introduces four important concepts, each of which is presented dichotomously, namely (1) langue vs. parole, (2) syntagmatic vs. paradigmatic, (3) synchronic vs. diachrony. and (4) signifiant (signifier) vs. signifié (siginified) Language is a system, and an abstract structure, which is in the cognition of citizens (known collectively). These systems and structures are contained in the "langue" which in the practice of community life is used as a reference for language communication. The concept of "langue parole" forms a cultural structure of language which later becomes a reference for structuralism theory in understanding social, cultural, and natural phenomena. Syntagmatic relations are relations between components within the same structure, while paradigmatic relations are relations between components within a structure and other components outside the structure. In structural analysis, de Saussure suggests that we can see a synchronic linguistic phenomenon, namely at a certain time and space layer, or diachronically, namely by looking at its development from one time layer to another (Benny H. Hoed, 2011:30).

According to Saussure, language consists of a number of signs that contained in a network system and can be arranged in a number of structures. Every sign in the network has two inseparable sides like "two pages on a piece of paper". Saussure gives an example of the word arbor in Latin which means "tree". This word is a sign consisting of two facets namely/ arbor / and & (tree concept) (Benny H. Hoed, 2011:32).
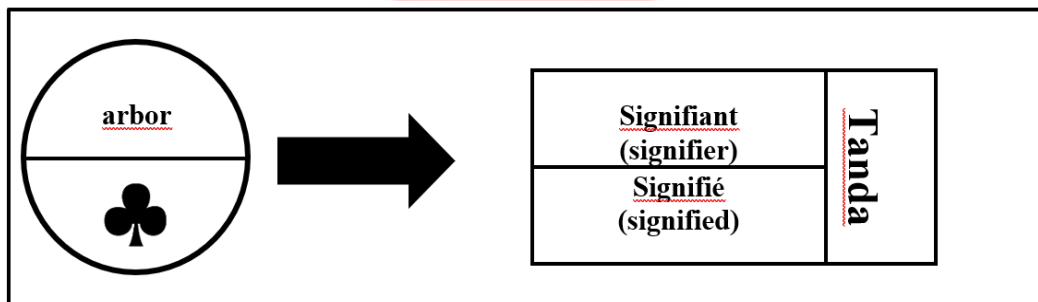

Figure 3. Saussure's Concept of Sign

Source : Hoed, 2011: 32

Signifiant / arbor / referred to as an acoustic image that has a relationship with the concept of "tree" (not certain trees), namely signifier. This signifiant-signifie concept can be applied to outside the language. Signifier refers to the images, words, sounds, and things we point to, while signified refers to the meaning, concepts, things we conceive in our hearts, or refers to the objects of words that appear in our images. Saussure reaches the conclusion that language is a system. He believes that the connection between signifier and signified, langue and parole, synchronic and diachronic, and syntagmatic and paradigmatic reveals the fundamental duality of language. Later on, Barthes used signifier and signified from Saussure's theory as Denotation and Connotation as the first and second orders of signification, respectively.

2.2.4   Roland Barthes's Semiotics Theory

Roland Barthes was a notable structuralist and semiologist in the 1960s. Barthes created a dichotomous model of signifiers. He argues that in socio-cultural life the signifier is the "expression" (E) of the sign, while the signified is the "content" (in French contenu (C)). So, according to Saussure's theory, a sign is a "relation" (R) between E and C. Barthes put forward the concept into the E-R-C model (Benny H. Hoed, 2011:13).

In Roland Barthes theory has four level, denotation, connotation, myth, and ideology. But, in this research only focus on three level which is denotation, connotation, myth. The denotative meaning of a word is the meaning we usually find in a dictionary. For example, in the dictionary, the word rose means 'a kind of flower'. Connotative meaning is denotative meaning plus ideas, memories, and sensations induced by rose. The word connotation derives from the Latin connotare, "to be a sign," and refers to words' cultural connotations (and other forms of communication) (Sobur, 2004: 263). Meanwhile, in Barthes's semiotics, the connotation is identical to the operation of ideology, which he calls it 'myth' (Sobur, 2004: 71).

According to Barthes (2004: 89) Denotation as a primary sign system (the level of relation (R1) between expression (E1) and content (C1)) or there is a sign consisting of a signifier and a signified. It generally defined as literal meanings of a word. Connotation as a secondary sign system (the level of relation (R2) between expression (E2) and content (C2)) or uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified (Chandler, 2003:2).

Such a primary sign system can become an element of a more comprehensive sign system. If the extension is one of content, the primary sign (E1 R1 C1) becomes the expression of a secondary sign system: E2 (= E1 R1 C1) R2 C2. In this case, the primary sign is one of denotative while the secondary sign is one of connotative semiotics. Barthes represented these relations in his model of a staggered system (Winfried, 1990: 311).
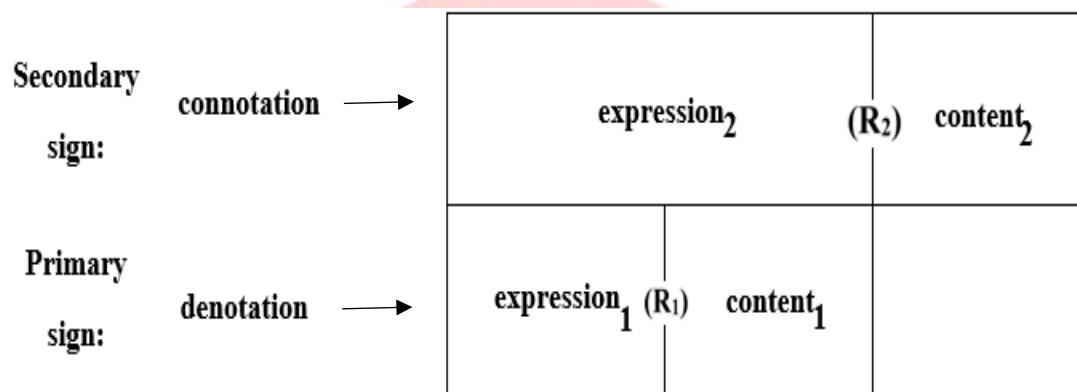

Figure 4. Roland Barthes' Map of Sign Functioning

Source : Winfried, 1990: 314

A photograph from the mid-1950s displays a black African in a French uniform saluting the French flag on the cover of the French magazine Paris match. Beyond the denotative sign, the implication is that "France is a massive colonial empire with devoted black citizens, etc." (Winfried, 1990: 311).

Barthes utilized the concept of connotative semiotics in his cultural and literary criticism to reveal the hidden meanings in texts. Eventually, Barthes referred to this realm of connotations as an ideology. By striving to ground their messages in nature, which is considered a primary denotative system, the mass media produce mythologies or ideologies as secondary connotative systems

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(Winfried, 1990:312). So mythology has served as an ideological tool for naturalization. This function is responsible for fully naturalizing the appearance of culture, historical values, attitudes, and beliefs.

In this study, the researcher selects Roland Barthes' theory from the three experts mentioned above. The theories of Saussure and Peirce are used to support Barthes' theory.

2.3   Verbal and Non-Verbal

Verbal communication is one form of face-to-face interaction. Sound, words, speaking, and language are some of the main components of verbal communication. All types of symbols that use one or more words are verbal messages or symbols. Additionally, language can be viewed as a system of verbal codes (Mulyana, 2014).

Nonverbal communication refers to all forms of information that do not involve the use of words. It discusses how humans pronounce words, environmental elements that influence interaction, and factors that shape personal images and interaction patterns. (Wood, 2009:131).

It can be concluded that verbal communication is the use of words, either oral or written, that is most commonly used in human relations; nonverbal communication is the use of things other than words to make verbal communication more easily understood.

2.4   Advertisement

Advertisement is used in this study. In fact, advertisement is the product of advertising. Advertising is derived from the Latin verb advertere, which meaning

"to direct." Every piece of advertising draws the attention of readers, listeners, viewers, and onlookers to a certain product, service, or concept.

Advertising is a great strategy for creating company or brand equity since it is an effective means of informing and influencing consumers' attitudes. Advertising can be used to establish positive and distinctive images and associations for a brand, which can be crucial for businesses providing products or services that are difficult to recognize based on their practical features. Advertising is still acknowledged as one of the finest strategies to establish a brand, as brand image plays a vital role in the purchase of many goods and services (Belch, 1998:18).

Based on explanation above, it concluded that advertising is an activity to communicate between a company and customers and also an effort to persuade or influence the public on products such as goods, services, ideas by a mass media and it also increase brand image to the audience.

2.5   Posters and Movie Posters

2.5.1 Posters

From the late 1800s to the early 1900s, France was a major contributor to the development of the modern art picture in poster. A poster is a form of advertising that uses paper and text, and graphic images (symbols or pictures) contain information, messages and purposes. According to Britannica, poster is a printed paper announcement or advertisement that is exhibited publicly.

Posters are generally made in large sizes on paper for display to the public. A poster usually contains illustrations with beautiful colors and some text or

trademarks. Besides being useful for advertising a product, an educational activity, entertainment program, certain events or as a propaganda tool, posters are also made for artistic purposes or as decoration (Kusrianto, 2009 : 338).

From explanation above, it can be concluded that poster is a tool for marketing because it is temporary advertisement for an idea, product, or event that is displayed in a public place for mass consumption.

2.5.2 Movie Posters

According Iain Alexander (2011), movie posters are an important part of film marketing for both major and independent studios. Every time a movie is released, a studio or production company usually releases a promotional movie poster. This poster, which captures the film's message will draw the most attention for audience.

Movie poster made up of both verbal and non-verbal signs that is used to inform or advertise a product. Verbal signs as body copy are the headline, sub headline, title, tagline, release date of a movie, company, and so on. And then non-verbal is the images on the poster that support the verbal text in order to make the poster appealing as an advertisement package.

Figure 5. Movie Poster of Soul

Source : www.liputan6.com

Based on explanation above, it can be concluded that movie poster is the initial image of the movie. By using an artistic image, a movie poster can catch the eye of the reader and convince them to go see the movie. In the same way, a poster is a way to talk to people because it has information that is meant to tell them something.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the writer discusses research approaches, data types, data sources, data collection, and data analysis.

3.1   Research Approach

Research approach contains general assumptions, data collecting, analysis, and interpretation procedures. It has a direct impact on the selection of specific research methods. There are two types of research methods, qualitative and quantitative. According to Strauss & Corbin (1990:17) "By the term "qualitative research," we mean any kind of research that doesn't use statistical methods or other ways to measure its results." It can refer to research about people's lives, stories, and actions, as well as research about how organizations work, social movements, or the relationships between people. The research comprises not only observations and interviews, but also records, books, videotapes, and even previously quantifiable data.

Quantitative research is a technique that employs data collection to get numerical results. Based on the methodology, this study employs a qualitative approach. In this study, the researcher utilized only one of Roland Barthes's ideas for analysis. In the procedure, the researcher will be analyzed descriptively, i.e., there will be no numbers or counts; therefore, the method used is qualitative.

3.2 Data Types

Data can be collected using one of two methods: primary data or secondary data. According to Bryman & Bell (2011) "Primary data are the initial data acquired primarily for the goal of resolving the issue at hand; it is more specific and direct than secondary data." The data is gathered by the researcher through experiments, surveys, observations, interviews, and other means. Secondary data are information that has already been collected and analyzed by a third party. Websites, journals, books, public documents, etc.

The data in this study is derived from secondary sources. The object is obtained by the researcher from the internet. The writer chose only those posters as research data because they have signs on them. She also gathered the posters and made some important notes that will be needed when analyzing the data. All of the data can be described as words, pictures, and phrases.

3.3 Data Source and History of Soul

3.3.1 Data source

In this study, the writer used the *Soul* movie posters. The writer took 2 selected movie posters. The data were taken from google and other websites. The writer chose only those movie posters as research data because they have the signs on the posters. She also downloaded the movie posters and made some important notes that will be needed when analyzing the data. All of the data can be described as words, pictures, and phrases.

3.3.2 History of *Soul*

Soul is a computer-animated fantasy comedy-drama film released in 2020 by Walt Disney Pictures. It was produced by Pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures. According to https://nbcnews.com, *Soul* tells us about Joe Gardner (voiced by Jamie Foxx), a Black middle school band teacher who falls through a New York City manhole and gets his body separated from his soul. Gardner escapes to the Great Before, a planet where souls acquire identities, eccentricities, and characteristics before being delivered to Earth. In order to return to Earth before his body expires, Gardner must work with souls in training at the Great Before, such as 22, a soul with a negative outlook on the notion of life.

Joe Gardner is the first African-American protagonist in a Pixar film. And at times, the film's afterlife resembles an attractive but simple painting designed to inspire both characters and spectators to reignite the spark that drives their inner and outer lives. This film won the Academy Award for Best Animated Feature, making it the only film ever to do so without first playing in a U.S. theater. As Pixar's 23rd feature film, the film was directed by Pete Docter, co-directed by Kemp Powers, and produced by Dana Murray.

3.4   Data Collection Method

In this section, the author wants to give reasons why to take *Soul* movie posters than other movie posters According to Deadline, after only seven weeks of release on foreign markets, *Soul* earned a total of $96.2 million. The researcher analyzes

the movie to collect the data which is related to this research. These are the steps that the researcher used for collecting data :

1. The researcher download *Soul* Movie Posters from google.

2. The researcher pays attention to the signs which appear on the movie posters.

3. The researcher lists the data collection of the posters

4. After collecting the signs, the researcher identifies the verbal and nonverbal signs that will be analyzed using Barthes' semiotics theory.

3.5   Data Analysis

Here are the steps that the researcher do while examining the data :

1. The researcher use Roland Barthes's theory to analyzes the signs on the *Soul* Movie Posters.

2. The researcher analyzes the denotative, connotative and myth in the posters

3. The researcher finds the meaning of the posters

4. The researcher gives a conclusion and suggestion.

Example of the data analysis :

A. Denotative

E1   : Logo Pixar

R1   : Entertaiment

C1   : Animation Studio

The word Pixar refers to American computer animation studio, it created such hit movies as Toy Story, A Bug's Life, and The Incredibles. *Soul* is Pixar's first movie to feature black protagonist. This movie not only features Pixar's first Black lead, but also its first predominantly African-American cast.

B. Connotative

E2   : Logo Pixar

R2   : Emotional

C2   : Tend to have sad story

Pixar's stories are popular because they are prepared to tackle complicated emotions, notably the consequence of death. Not necessarily real death, but the death of childhood, of parenthood, of saying goodbye and going away.