

## Semiotic Analysis of *Surau dan Silek* Movie Poster

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### **Abstract**

Movie posters are means of media promotion for an upcoming movie to persuade the moviegoers attending the cinema or to spread awareness of the near future release. In general, movie posters are embedded with initial information about the movie, i.e., the title, a short tagline, actors and actresses, production house, producers, and the team beyond its production. The information in a movie poster can be conveyed in various signs which are classified into two: linguistic and non-linguistic signs. This research aims to identify linguistic and non-linguistic signs and to analyze denotative and connotative meaning the signs found on the poster of *Surau dan Silek*, the debut full-length movie by Arief Malinmudo, by applying Barthes' order of signification theory. The data are in the form of symbols found on the selected poster. This research is descriptive qualitative research. The result shows that the symbols convey numerous messages in explicit and implicit ways, including information about the premise of the movie, cultural values and cultural references embedded to the story, its production detail, the actors and actresses, the characters, settings, and the moral lesson from the movie.

**Keywords:** *linguistics and non-linguistics signs; movie posters; semiotics; Surau dan Silek*

### **Abstrak**

Poster film merupakan bentuk media promosi bagi film yang akan ditayangkan guna mengajak penikmat film datang ke bioskop atau untuk memperkenalkan film yang akan dirilis dalam waktu dekat. Secara umum, poster mengandung informasi tentang film tertentu, misalnya, judul film, slogan pendek, pemain, rumah produksi, produser dan tim produksi. Informasi yang terkandung pada poster ditampilkan dalam berbagai tanda yang dapat diklasifikasikan menjadi 2 bentuk: tanda linguistik dan non-linguistik. Penelitian ini bertujuan untuk mengidentifikasi tanda linguistik dan non-linguistik dan menganalisis makna konotatif dan denotatif pada poster film *Surau dan Silek*, debut film panjang dari Arief Malinmudo, dengan menerapkan teori *order of signification* Barthes. Penelitian ini merupakan penelitian deskriptif kualitatif. Temuan penelitian ini menunjukkan bahwa simbol yang ditampilkan pada poster yang dianalisis memuat berbagai pesan secara tersurat dan tersirat yang meliputi informasi tentang premis film, referensi kebudayaan pada cerita, detail produksi, pemeran, tokoh, latar, dan pesan moral yang terkandung dalam film.

**Kata Kunci:** *poster film; semiotik; Surau dan Silek; tanda linguistik dan non-linguistik*

## INTRODUCTION

Movie posters are forms of visual communication designed to impress and attract movie audiences by conveying limited and short information about the movie (Aprilana et al., 2019). The information is mainly presented through texts and images. From a semiotic perspective, these forms are distinguished as linguistic and non-linguistic signs. Linguistic signs encompass elements such as the movie title, taglines, quotes, names of actors and actresses, directors, producers, production companies, film credits, character names, and premiere dates. This categorization helps in decoding the messages conveyed in posters from a linguistic standpoint. Non-linguistic signs, on the other hand, are displayed as colors, photos, effects, animation, and proportion in a film poster (Amri & Pratiwi, 2023).

*Surau dan Silek* is an Indonesian film released in 2017. The film was produced by Mahakarya Picture and was written and directed by Arief Malinmudo, a Minangkabau filmmaker who later produced numerous movies embodied with Minangkabau culture. The film is often compared with others Minangkabau related films, e.g., *Merantau* (2009), *Tenggelamnya Kapal Van Der Wijk* (2013), *Liam dan Laila* (2018), and *Onde Mande* (2023).

The relation between *surau* and *silek* interconnects two fundamental elements in Minangkabau culture, i.e., spiritual and physical elements. The term *surau* in Minangkabau language means 'place' or 'place of worship'. The original definition of the term *surau* is a small building which is built for the worship of ancestral spirits (Hasibuan, 2016). However, the initial definition and the function of *surau* in Minangkabau had been shifted into 'place to worship Allah SWT' after the embodiment of Islam into Minangkabau culture as declared in Encyclopedia of Islam which defines the functions of *surau* are for *shalat*, reciting Quran, and learning the basic of Islamic knowledge for children (Saifuddin et al., 1994). Teenage boys, unmarried men, and elderly men in Minangkabau usually reside in the *surau* (Suryani et al., 2023) where they learned and taught about cultural education, Islamic teaching, basic science, social knowledge, and martial arts. The word *silek*, on the other hand, refers to a Minangkabau traditional martial art which originated as a self-defense mechanism to protect oneself and

communities. *Silek* Minangkabau contains spiritual values whose nature is integrated with supernatural belief in Islamic perspective (Draeger, 2012). The cross-integration of *surau* and *silek* presented in the title of the film is the perfect representation of Minangkabau philosophy *Adat basandi syarak, syarak basandi kitabullah* (ABS-SBK - the foundation of Minangkabau culture is Islam, the foundation of Islam is the Holy Quran).

Ritonga (2024) emphasized that Minangkabau culture and Islamic values are inseparable. They both serve as the fundamental guidelines of the people's life. The philosophy of ABS-SBK that cannot be separated from the daily life in Minangkabau in the film are represented as two cultural aspects on the title of the film: *Surau dan Silek*. For this reason, this article discusses the meaning behind the movie poster of *Surau dan Silek* through semiotics perspective by utilizing Roland Barthes' order of signification model of analysis. The analysis is focused on linguistic and non-linguistic symbols found on the selected poster.

### **The Concept of Sign**

Semiotics is the study of signs which deals with meanings and their representation in many forms, perhaps most obviously in the form of text and media (Chandler, 2022). Signs only acquire meaning and value when they are interpreted in relation to each other. De Saussure (2011) noted that signs are the combination of signifier (the form, which the sign takes) and signified (the concept of the represents of the signs). The relationship between signifier and signified is arbitrary (Amri & Pratiwi, 2023). When we see or hear the word 'tree', the concept of 'tree' comes to our mind. Since the relationship are arbitrary, the signification of tree can be differed. However, the idea reminds the same.

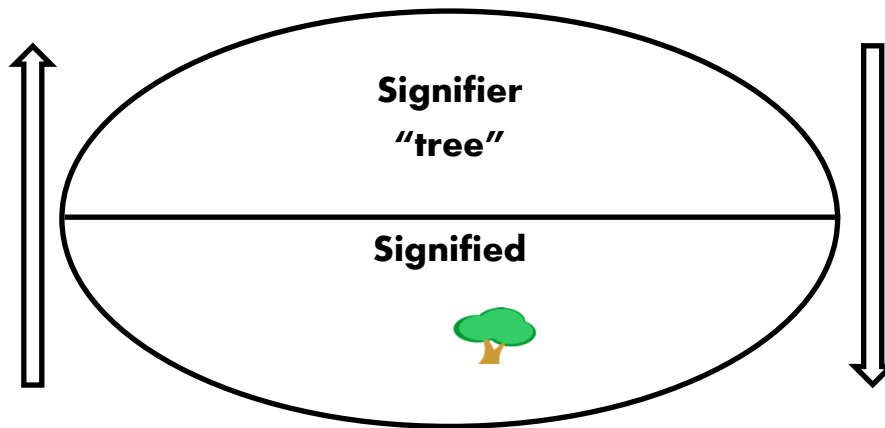


Figure 1. Saussure's Model of Sign (De Saussure, 2011)

The relationship between signifier and signified according to Peirce & Hartshorne (1965) are classified into three: 1) *icon* signifies its meaning by qualities of its own in representing of the object they resemble, e.g., a painting or a statue; 2) *index* or indexical sign points to or indicates something else and it shows the evidence of what it refers to, e.g., fingerprints, facial expressions, and bullet holes; and 3) *symbol* stands for or is symbolic of something else purely conventional, e.g., a flag and an emblem. All printed linguistic signs are symbols by default for letters and words represent objects, verbs, adjectives, and all with no direct resemblance but convention.

Table 1. Three Aspects of Signs (Berger, 2004)

	ICON	INDEX	SYMBOL
<b>SIGNIFY BY</b>	Resemblance	Casual connection	Conventional
<b>EXAMPLES</b>	picture, statue	smoke indicates fire	flag, emblem
<b>PROCESS</b>	Can see	Can figure out	Must learn

In semiotics, extracting meaning from a sign can be conducted in two levels of analysis: denotative and connotative significations. Chandler (2022) emphasized that the meaning includes both denotation and connotation. This relation is known as order of signification. Barthes & Lavers (2000) defined the first order of signification as the

relationship between signifier and signified in a sign towards the external reality which is called denotation: the most obvious meaning of the sign. This describes the interaction that occurs when a sign meets the feelings or emotions of the reader as well as the cultural values. The second order of signification, connotation, has subjective or least intersubjective meaning where subjective interpretations are based on the feelings or sense, while the intersubjective ones are produced as the result of the social interaction. In short, denotation is how the sign represents an object, whereas connotation is how to describe it.

1 <sup>st</sup>	(1) Signifier	(2) Signified	
2 <sup>nd</sup>	(3) Denotative Sign or Connotative Signifier		(4) Connotative Signified
	(5) Connotative Sign		

Figure 2. Order of Signification (Chandler, 2022)

## PREVIOUS LITERATURES

Posters are not new objects to analyze in linguistics studies for they have been analyzed multiple times through various linguistics perspectives: 1) Shalekhah & Martadi (2021) analyzed the English version of *Parasite* movie poster. The box-office result of the movie in its home country, South Korea, had made the producer re-released it internationally for the English version of the movie poster was designed distinctively from its initial Korean version. The aim of the research is to identify the meaning of signs found in the movie poster by applying Roland Barthes's model of the third order of signification: denotative, connotative, and myth; 2) Budiari (2023) in an article entitled *A Semiotic Analysis of Onward Movie Poster* analyzed semiotic signs contained in the movie poster of *Onward*, a Disney-Pixar animation film released in 2020 from Peirce's triadic semiosis perspective. The analysis focused on the written text and the visual of the posters, i.e., colors, characters, and events. The research also used the advertising concept (Dyer, 2008) and the color concept (Wierzbicka, 1990, 2006) in interpreting the signs; and 3) an article entitled *A Semiotic Analysis of Diary of a Wimpy Kid Movie Poster* (Amri &

Pratiwi, 2023) analyzed the semiotics signs from a teaser and theatrical posters of *Diary of a Wimpy Kid* the movie. The signs from the poster were classified into icon, index, symbol, code, language, and myth following Saussure's (2011), Peirce's (1965), Danesi's (2004) and Barthes's (2000) theories on semiotics. In this analysis, each sign from the poster was classified into icon, index and symbol then analyzed following the order of signification from Bathes, denotative, connotative and myth. The result of the analysis presented eight signs which used major elements from original books to ensure that the film was an adaptation. The analysis of myths into the film posters has clearly stated many things about the film without spoiling the entire film through some symbols and signs.

The absence of semiotics on linguistics approach on Indonesian movie posters featuring a Minangkabau background has been noted through various research. This study, therefore, seeks to examine the linguistic and non-linguistic signs present in the movie poster of *Surau dan Silek*. Drawing on Saussure's theory of the signifier and signified, the signs are deciphered to find their meanings. The linguistic and non-linguistic signs on the poster are identified as symbols according to Peirce's theory. Each category depicted in the poster is analyzed using Barthes' denotative and connotative meanings in the second order of signification.

## METHOD

This research is descriptive qualitative research. Qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to social problems (Creswell & Creswell, 2017; Creswell & Poth, 2016). The qualitative approach relies on text and image data, has unique steps in data analysis, and draws on diverse designs. The data are categorized as qualitative visual and digital material. The data source is derived from a theatrical poster of *Silek dan Surau* the movie. The data are treated by applying semiotics theories in analyzing symbols found in the poster and their meanings. The analysis initiates with Saussure's theory of the dyadic of signs in combination with Roland Barthes theory. The data from the poster is then analyzed by following three steps of analysis, i.e., 1) identifying the symbols, 2) interpreting the

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symbols, and 3) analyzing denotative and connotative meaning the symbols. The data analysis was presented descriptively in paragraph and in the modification of the tables analysis proposed by Chandler (2022)

## RESULT AND DISCUSSION

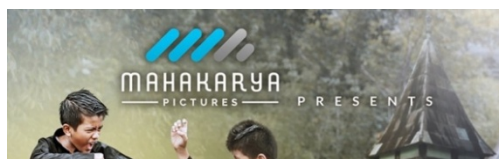
### Linguistic symbols

The selected poster to analyze is the theatrical poster of *Surau dan Silek*. A theatrical poster is a type of movie poster which is usually presented at the cinema for promoting the upcoming and/or onscreen movie. There are 8 linguistic symbols found in the poster, i.e., the film title, the tagline, the name of the production house, the list of actors and actresses, the film producer, the credits, and the social media pages.



Figure 3. The Theatrical Poster of *Surau dan Silek* (Mahakarya Pictures, 2017)

**Datum 1** : *Mahakarya Pictures presents*



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The text 'Mahakarya Pictures presents' appears at the upper side of the poster. The text was written in capital letters and embodied with the logo of Mahakarya Pictures, the production house of the film. Further analysis can be seen in Figure 4.

1 <sup>st</sup>	(1) 'Mahakarya Pictures presents'	(2) The name and the logo of the production house of the film
2 <sup>nd</sup>	(3) The text 'Mahakarya Pictures presents' informs about the company which produces the film along with their logo.	
	(4) The company which produces <i>Surau dan Silek</i> the movie is presenting the film to the audiences.	
	(5) The text 'Mahakarya Pictures' informs about company which produces <i>Surau dan Silek</i> is the same company which initially produced numerous music videos of various Indonesian singers and bands, e.g., Seventeen, Lyla, Ussy, and Drive because their name and logo were usually found in music videos. Thus, this movie is their first full-length film. The text 'presents' initiated that they are the producer of the film.	

Figure 4. Order of Signification of Datum 1

**Datum 2** : *Ketika anak-anak menemukan sebuah makna... Surau dan Silek*  
(Translation: *When children unveiled the meaning... Surau and Silek*),  
the tagline and the title of the film.



The tagline of the film 'Ketika anak-anak menemukan sebuah makna...' was written in yellow above the title of the film 'Surau dan Silek' which was also written in the same color but larger and bolder. The fonts used for the movie title resemble Arabic letters. Datum 2 presents detailed premise of the film which indicated that the story presented

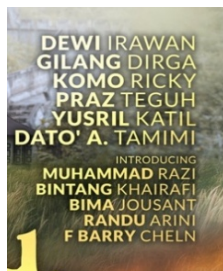
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in the film is about children and how they finally found meaningful value of life. The title *Surau dan Silek* denoted the message from the movie which illustrated the way children in this movie understand the true meaning of *Surau* the symbol for Islamic teaching and *Silek* as the symbol of Minangkabau culture. Further analysis can be seen in Figure 5.

1 <sup>st</sup>	(1) 'Ketika anak-anak menemukan sebuah makna... Surau dan Silek'	(2) The texts are the tagline and the title of the film.
2 <sup>nd</sup>	(3) The text 'Ketika anak-anak menemukan sebuah makna... Surau dan Silek' are the tagline and the title of the film.	(4) The tagline of the film shows the initial premise of the film; the title shows two main aspects in the story which indicate that the film will be about children, meaning, <i>surau</i> and <i>silek</i> .
	(5) The tagline and the title not only indicate that the premise of the film revolves around four things: children, meaning, <i>surau</i> and <i>silek</i> but also emphasized on the further detail that the film is closely related with Minangkabau culture and Islamic teaching for Minangkabau children since <i>surau</i> and <i>silek</i> are indirectly representing Minangkabau philosophy of ABS-SBK.	

Figure 5. Order of Signification of Datum 2

**Datum 3** : Name list of actors and actresses



The names of actors and actresses are the common thing found in a movie poster. Some names are printed bolder and bigger than the rests to indicate that the owner of the names are either the main characters or the most famous and/or influencing figures in the entertainment industry. In the poster of *Surau dan Silek*, there are 11 names of actors and actresses printed on the upper left side of the poster. The first six names are larger

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than the rest which were printed smaller with the addition text ‘introducing’ indicates that these people are the newcomers in the film industry. Further analysis can be seen in Figure 6.

1 <sup>st</sup>	(1) 'Dewi Irawan Gilang Dirga Komo Rocky Praz Teguh Yusril Katil Dato's A. Tamimi Introducing Muhammad Razi Bintang Khairafi Bima Jousant, Randu Arini, F Barry Cheln'	(2) The list of actors and actresses of the movie. The initial six names are well- known people. The rest are newcomers who debuted in this movie.
2 <sup>nd</sup>	(3) The names listed on the posters are the actors and actresses of the film with 5 newcomers.	(4) The film was supported by numerous well-known actors and actresses with most names on the list are of Minangkabau background; the text 'introducing' indicate that the film was also having new actors and actresses and is promoting them through this film.
	(5) The names list emphasizes that the actors and actress of the film are mostly of Minangkabau people which are familiar and live the culture themselves. The 'introducing' part means that those are the new potential actors and actresses in Indonesian movies industry: please take a look at their debut acting.	

Figure 6. Order of Signification of Datum 3

**Datum 4** : *A film by Arief Malinmudo*



The text ‘a film by Arief Malinmudo’ was written under the film title in yellow font. The text informs about the man behind the film, in this case, Areif Malinmudo was the

scriptwriter and the director of the film. According to his portfolio, *Surau dan Silek* is Malinmudo's first full-length film. He initially had been involved in numerous short films prior to *Surau dan Silek*. His previous works include a short film *Money Talks* (directors, producer, and scriptwriter), *Menentukan Arah* (director and producer), and *Hari Ini Pasti Menang* (assistant director). As an additional information, Malinmudo is a kind of cultural pronoun in Minangkabau for a married man. This indicates that the man has Minangkabau background and is married. Further analysis can be seen in Figure 7.

1 <sup>st</sup>	(1) 'a film by Arief Malinmudo'	(2) The text informs that Arief Malinmudo is the one who made this film.
2 <sup>nd</sup>	(3) Arief Malinmudo is the man behind the film.	(4) The man who produced the movie has Minangkabau background and is married.
(5) Arief Malinmudo or Muhammad Arief is a young Indonesian moviemaker who directed and wrote the script of <i>Surau dan Silek</i> . This was his outbreaking career in producing a full-length movie even though he was not the new face in Indonesian entertainment industry. The word <i>Malinmudo</i> on his name is Arief's traditional title (pronoun) as a married man in Minangkabau culture which is important and highlighted for the movie was produced to emphasize Minangkabau tradition on screen.		

Figure 5. Order of Signification of Datum 4

**Datum 5** : *OST:  
Seventeen  
Mimpi Besar*



The text ‘OST: Seventeen Mimpi Besar’ informs about the original soundtrack of the film. Here, the text shows that the song entitled Mimpi Besar by the band Seventeen will be the official song included in the film. *Seventeen* is one of Indonesian band. The text of the band name, *Seventeen*, appears in the poster as the information to the audience that the original soundtrack (OST) of the movie is sung by the band. The band Seventeen has a long history with Mahakarya Pictures, the production house of the movie, where a lot of their music videos were also produced by the company, e.g., *Ayah*, *Menemukanmu*, *Sumpah Ku Mencintaimu*, *Aku Gila*, and *Menunggu Kamu*. Putting the name Seventeen on the poster will attract many fans of the band and is one of the promotion strategies for both: the movie and the band. Further analysis can be seen in Figure 7.

1 <sup>st</sup>	(1) ‘OST: Seventeen Mimpi Besar’	(2) The text informs about the band and the title song for the film.
2 <sup>nd</sup>	(3) Seventeen’s Mimpi Besar is the official song to be included in the film.	(4) Seventeen is one famous Indonesian band and they have long history with the same production house who produced the film.
	(5) A song entitled Mimpi Besar by an Indonesian famous band, Seventeen, who has long history with the same production company which produced <i>Surau dan Silek</i> is the official song for the film.	

Figure 7. Order of Signification of Datum 5

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**Datum 6** : Movie Credits



The text on the movie credit is:

Mahakarya Pictures in association with Malik Film presents a Dendi Reynaldo Production. A film by Arief Malinmudo “Surau dan Silek”. Line Producer Herman Achonk. Co Producers Komo Ricky Amir Maulana. Graphic Design Rangga M. Koto. Photography Darius Manihuruk. Original Sountrack Seventeen “Mimpi Besar”. Music McAnderson Anderta. Ethic Music Elizar Koto. Art Director Syamsul F. Sound Recordist Firmansyah. Sound Design Mangkils Hasan. Editor Haris F. Syah. Director of Photography Afdal Asyah. Story and Casting Muhammad Arief. Co-Writer Adi Khishna. Story Development Muhammad Arief Dendi Reynaldo Adi Krishna. Advisor Rahayu Supanggih Garin Nugroho. Producers Emilbias Gilang Dirga. Executive Producer Dendi Reynando. Produced by Dendi Reynando. Written and Directed by Arief Malinmudo.

The film credits inform additional and detailed information about people beyond the movie. The information was posted to see which companies and who produced the film including actors and actresses, screenwriter, directors, line production, distribution, producers, and companies that are associated with the production. The film credits are usually printed on theatrical posters only. Further analysis can be seen in Figure 8.

1 <sup>st</sup>	(1) Text on the movie credits	(2) The text informs about people and companies involved in producing the film.	
2 <sup>nd</sup>	(3) The movie credits inform about people and companies involved in producing <i>Surau dan Silek</i> .	(4) The movie credits list the name behind the movie so people will notice who oversee certain aspect on the film and which companies produced the film so that people can anticipate their future projects and/or their previous ones.	
	(5) This part of the poster informs about the people who get involved in the making of the film. This also presents their roles in the movie production. This introduces the production team in this movie on this poster is a marketing strategy from the producer to introduce the people who work beyond the screen. The list of their names and roles gives extra credit to the movie. This		

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information is not directly address to the audience, but it is for to the ones who have better knowledge about film such as production house or another producer who might interest to invite them to collaborate in the next movie project.

Figure 8. Order of Signification of Datum 6

**Datum 7** : The social media addresses



Social media is necessary these days. Everyone and every company maintain their social media for many purposes. The social media of a film usually means as the promotional platform for the movie. A brand-new film usually launches their social media addresses so people can follow their progress and trivia about the film (and the actors). In the poster, there are 4 social media addresses posted, i.e., Instagram @suraudansilek, Twitter @suraudansilek, Facebook Surau dan Silek, and a website [www.suraudansilek.com](http://www.suraudansilek.com). These four platforms provide information related to the film on various scales. This not only helps the producers to evaluate their works but also assist the potential moviegoers to study about the upcoming film. Further analysis can be seen in Figure 9.

1 <sup>st</sup>	(1) Instagram @suraudansilek, Twitter @suraudansilek, Facebook Surau dan Silek, and <a href="http://www.suraudansilek.com">www.suraudansilek.com</a>	(2) The text informs about their official social media addresses on different platforms
2 <sup>nd</sup>	(3) Instagram @suraudansilek, Twitter @suraudansilek, Facebook Surau dan Silek, and a website <a href="http://www.suraudansilek.com">www.suraudansilek.com</a> are the official social media platforms of the film.	(4) To inform people to check and follow them on those platforms.
(5) The poster invites people to check on their social media. They posted additional information and news on the platform, so visit them and follow them for future information. Through social media account on the poster, the producers implied the extended promotion for the movie.		

Figure 9. Order of Signification of Datum 7

### Non-Linguistics Signs

Non-linguistic signs were analyzed to support the interpretation of the linguistic signs which were shown in the poster. Non-linguistics signs in this poster appear in the form of visuals or images. The following are the non-linguistics signs found in the poster.

1. The portrait of actors and actresses of the movie.

Along with the name of the actors and actresses of the movie, in the poster there are also the image of them. The images introduce the visual of those players. As the main character of the story, Adil and his friends are shown at the front image and the senior actors and actresses at the back. The position in the pictures also presents the significant role of each character in the story of the movie.

2. The picture of Surau

This is the representation of visual image of *Surau* in Minangkabau. The picture *Surau* is shown as an old place that is standing in the middle of grassland. Old things represent experience and wisdom. The philosophy of *Surau* as a place to gain knowledge and to learn about Islam and martial art is a part of Minangkabau culture that has been done for a long time.

3. The picture of two boys performing *Silek*

This picture of two boys performing *Silek* is the visual image from the title of the movie. The two boys are in black costumes known as *endong* or *galembong*, the traditional costume for *Silek*. Furthermore, the two boys were performing the move in *Silek* which indicates that the story revolves around children doing *silek*. This is in line with the tagline and the title of the film: *Ketika anak-anak menemukan sebuah makna... Surau dan Silek*.

4. The picture of a village in the background

The background of the poster is the village with tall grass, known as *ilalang*. The green ambience of trees and grass represents a village as the place where people still believe in the values of *surau* and *silek*. This also indicates another important philosophy in Minangkabau *Alam takambang jadi guru* (nature is the great teacher). The image of open space of nature like sky and grassland is the way how the producer of the movie presents this local wisdom of Minangkabau to the

audience. In addition, there is also the picture of *Janjang Saribu* (the great wall of Bukittinggi) shown in the poster. This local tourist attraction is in Bukittinggi, West Sumatera. Not only to assure the audience that this movie has a Minangkabau background but also to promote this local tourism of West Sumatera.

## DISCUSSION

The results of the analysis of the theatrical poster of *Surau dan Silek* the movie show that there are 8 linguistic signs appeared on the poster: the name of the production company, (datum 1), the tagline and the title of the film (datum 2), the names of the actors and actresses (datum 3), the name of the man behind the film (datum 4), the Original Soundtrack (datum 5), the movie credits (datum 6), and the social media addresses (datum 7). The non-linguistic signs are: 1) the portrait of actors and actresses, 2) the picture of a *surau*, 3) the picture of two boys performing *silek*, and 4) the picture of a village as the background of the posters.

The analysis of linguistic signs and non-linguistics signs on this articles are different in compared with the analysis on a series of poster of *The Diary of a Wimpy Kid* (Amri & Pratiwi, 2023). The analysis conducted on this article are focused on linguistics and non-linguistic signs by treating all the signs found symbols while the analysis on the posters of *The Diary of a Wimpy Kid* analyzed the signs as icons, indexes, and symbols. Both research apply different theories: this article is focused on Peirce's and Chandler's while the other is combining the theory of Peirce, Saussure, Danesi, and Barthes. The other differences are in the substance of the posters. This article focuses on one poster only while the other analyzed 2 posters: teaser and theatrical posters of the film. Also, the film *Surau dan Silek* is an original film while *The Diary of a Wimpy Kid* is an adaptation of the children's book with the same title.

In compare with the analysis of the poster of *Onward* (Budiari, 2023), this article works on different stages of analysis. The analysis of *Onward*'s poster was focused on the non-linguistic aspects of the poster by analyzing the promotional strategy (Dyer, 2008) and the color (Wierzbicka, 1990, 2006) of the poster. This article is mainly focused on

denotative and connotative meaning (Chandler, 2022) of the linguistic symbols and non-linguistic symbols as the additional contextual analysis.

## CONCLUSION

Poster is an essential element in a movie production. It shows and promotes the movie to the audience. A poster also consists of short information about the movie. Through the poster, the audience can see the preview of the movie. The information in the poster is shown in texts and images. The symbols in the poster are used to convey information about the movie both explicitly and implicitly. The explicit meaning from each symbols tells the audience a piece of information about the movie, including the actors and actresses, the production team, the soundtrack, social media account, the producer, and production house of the movie. Implicitly, the messages from the poster convey the significance of *Surau* and *Silek* in Minangkabau culture and to introduce the local wisdom of Minangkabau.

The result of the analysis show that there are 8 linguistic symbols found in the poster which are treated into 7 data: : 1) the name of the production company, 2) the tagline and the title of the film, 3) the names of the actors and actresses, 4) the name of the man behind the film, 5) the Original Soundtrack, 6) the movie credits, and 7) the social media addresses. From the analysis, it is found that those linguistic symbols are representing various aspects of the film, i.e., the premise, the story, the characters, people beyond the production, the cultural and religious settings, and the promotional aspects of *Surau dan Silek* the movie. The analysis were strengthen by 4 non-linguistic symbols: 1) the portrait of actors and actresses, 2) the picture of a *surau*, 3) the picture of two boys performing *silek*, and 4) the picture of a village as the background of the posters which help audiences to understand the poster better and as the context to the linguistic symbols analyzed.

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