VERBAL AND VISUAL SIGNS OF INTERACTIVE PARTICIPANTS IN *SPIDER-MAN* MOVIE POSTERS

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Abstrak. Iklan mengandung berbagai tanda visual dan verbal yang memiliki makna tersendiri. Studi ini bertujuan untuk menyelidiki lebih lanjut tentang Analisis Wacana Multimodal terkait poster film Spider-Man. Untuk tujuan ini, peneliti melakukan tinjauan tentang hubungan tanda-tanda visual dan verbal dengan peserta interaktif (penonton) kepada sembilan (9) poster dari film superhero "Spider-Man" yang diambil dari Internet Movie Database (IMDb). Metode analisis deskriptif kualitatif ditulis sesuai dengan Royce Intersemiotic Framework (2001). Temuan menunjukkan bahwa dalam poster film "Spider-Man" memiliki hubungan yang mencakup tanda-tanda visual (kontak visual, jarak sosial, partisipasi, hubungan kekuasaan dan modalitas) dan tanda-tanda verbal (suasana hati dan residu) terhadap peserta interaktif. Kesimpulan yang dapat dihasilkan adalah bahwa sebagian besar poster dengan teknik visual dan modalitas deklaratif menjadi penghubung antara gambar ke audiens. Karakterisasi visual dan verbal semacam itu menunjukkan bahwa representasi dramatis dalam poster dengan mudah menyentuh emosi penonton. Akhirnya mengarah pada pengaruh tindakan pada penonton dalam membayangkan karakter dan alur cerita film sehingga menarik penonton untuk menontonnya.

Kata Kunci: verbal, visual, iklan, poster, Spider-Man, analisis multimodal, kerangka kerja komplementaritas.

Abstract. Advertisements contain a variety of visual and verbal signs that have their own meaning. The study aims to investigate more about Multimodal Discourse Analysis related to Spider-Man movie posters. To this end, researchers conducted a review of the relation of visual and verbal signs with interactive participants (audiences) with nine (9) posters from the superhero movie "Spider-Man" which are taken from the Internet Movie Database (IMDb). Method of qualitative descriptive analysis are written in accordance with the Royce Intersemiotic Framework (2001). The findings show that in the "Spider-Man" movie poster there is a relationship which includes visual signs (visual contact, social distance, participation, power relation and modality) and verbal signs (mood and residue) to interactive participants. The conclusion that can be produced is that most of the posters with visual techniques and declarative modalities become a connector between images to the audiences. Such visual and verbal characterizations show that dramatic representations in posters easily touch the emotions of the audience. Eventually lead to the influence of actions on the audiences and imagining the character and storyline of the movies and attracts the audiences to watch it.

Keywords: verbal, visual, ads, posters, Spider-Man, multimodal analysis, complementarity framework.

INTRODUCTION

As stated by Van Leeuwen (2015), multimodality is adopted and studied in various disciplines: advertising, health communication, mass media, political discourse, film and education. Advertising as a means of mass communication is used to persuade the public in terms of the promotion of products or services. Language plays an important role in advertising communication, as do images, and colors. The image shows the mimics, gestures and background positions and perspectives. Likewise, with color, there is a white or bright color that is often associated with a positive thing, while black or dark colors are associated with negative things (Hemphill, 1996). That's how the communication in a poster conveys the message to the audience in the context of language. The word advertising comes from the Greek, which means more or less "to lead people to ideas". Advertisements contain a variety of visual and verbal signs that have their own meaning. Modality is about the attitude of the speaker or author to something. They can use written words and expressions to express certainty, possibilities, motivations, obligations, needs, and abilities. Verbal elements may get the most attention getting and memorable to decide and implement in advertising. Whereas in visual signs, they use visualizations of images, colors, gestures and others that are visible. Make it more interesting when in an advertisement apply both, verbally and visually.

Richard E. Mayer (2009) explains that visual media is any form of still or moving graphics, including photographs, graphics, floor plans, illustrations (consisting of two or more images), and animations or cartoons. Movie posters are one example of visual illustrations that will be a major part of this research, where both visual and verbal elements are contained in one work. As Kress & van Leeuwen (1990, p. 30) said that the visuals often require verbal support to convey the nature of language function. Movie posters also defined as an effective medium in visual communication processes and commercial functions, Limantoro (2013). Spider-Man is one of the fictional superheroes in Marvel Comics. Marvel is a subsidiary of The Walt Disney Company, founded by Martin Goodman in 1934 as Timely Comics. Marvel was originally founded in 1939 as Timely Publications and changed its name to Atlas Comics before becoming Marvel Comics in 1961. Now, Marvel has become one of the biggest comic book publishers along with its old rival DC Comics. Marvel is known for revolving around popular comic book characters like Spider-Man, X-Men, Hulk, Fantastic Four, Iron Man and more.

The Spider-Man character was created by writer Stan Lee and artist Steve Ditko and Amazing Fantasy #15 (August 1962) became his debut. The character has become one of the superheroes that has gained most fans and it is in high demand from various ages and successfully screened in various countries. The successfully of Spider-Man movies is not spared from how they promote the film. One of them is through advertising posters. Therefore, advertising becomes a promotional event for Spider-Man films that have an influence on public opinion and actions. This is very

interesting to research, both verbal and visual signs. Therefore, it is necessary to investigate and further analyze the elements of the poster to reach their true meaning. As Royce (2001) suggests to analyze multimodal text using a descriptive framework critically. Especially applying the use of meta functions and Halliday visual syntax where images and words exist in the same place (Kress and Leeuwen, 1996).

In Royce's conclusion, it can be seen that images and text on posters often work together to create meaning for the reader/viewer. He calls it complementarity between languages (Royce, 2001). The study conducted an analysis of interpersonal meaning (interactive participants) based on the visual and linguistic symbols they used in MPAs (movie poster advertisements). Some research on mutlimodality has been conducted by researchers before (Li Yin & Hanita Hassan, 2021; Nguyen Thi Thuy Linh, 2021; Souad & Ghaleb, 2021; Fina and Khristianto, 2021). Li Yin & Hanita Hassan (2021) examines a multimodal discourse analysis by Kress & Van Leeuwen on the war movie poster "Little Big Soldier", which aims to reveal how linguistic and visual signs work together as social signs. Focusing the same study Nguyen Thi Thuy Linh (2021) analyzed romantic comedy movie poster and investigates similarities and differences in the use of symbolic elements which to create meaning and promote films. It concluded that the significance is not only through text, but also through the integration of other symbolic resources such as images, sounds and colors. The results not only identify patterns for designing movie posters, but also examine the effectiveness of the framework in analyzing multimodal texts.

Souad Belgrimet and Ghaleb Rabab'ah (2021) delve deeper into the complexities of multimodal discourse analysis of posters for advocacy campaigns on violence against women. The study adopts the visual grammar framework of Kress and Van Leeuwen (2006). The results of the study showed that English posters adopted a variety of notation patterns. Fina and Khristianto (2021) identify interpersonal meanings and Intersemiotic Complementarities in selected poster of children's violence prevention campaigns. They analysis apply Royce's Intersemiotic Complementarity Framework (2001), which analyzes how visual and linguistic signs work together to create a common message that is sent to the public as viewers/readers. Some research in other meta-functions (Saputra, Muhammad Azis, 2020). In the research of Muhammad Azis Saputra (2020) found multimodal indications used in the action movie poster Man of Steel (2013) and Avengers Infinity Wars (2018). He found differences in visual analysis of both movie posters and he also found 6 types of multimodal verbal elements; material, behavioral, mental, identifying, attributed, and intensive.

By analyzing participants relationships based on their verbal and visual signs in the "Spider-Man" movie poster, this study is expected to be an understanding of the visual elements (visual contact, social distancing, participation, power and modality relationships) and verbal (mood and residue) that become interpersonal relationships

of the image to the audience or its interactive participants. Which effectively there will be meaning in every element so that it can attract the attention of moviegoers and become a means of selling movie stories before the audience sees it in person or in its entirety.

METHOD

The research method applied in this study is a qualitative descriptive method. With several approaches taken, namely semiotic, linguistic, and multimodal approaches. Semiotic studies according to some experts are an approach that leads to the unravelling of the system of signs related to linguistics. Systemic Functional Linguistics (SFL) is a linguistic approach that aims to understand how a text shapes its meaning in a context. Then multimodal which refers to the way people communicate using different modes at the same time. Continuing with this study which contains an explanation of the meaning of visual signs (visual contact, social distancing, participation, power relations, and modalities) and verbal signs (mood and residue attached to the title text and tagline of the poster) and their effect on interactive participants in nine Spider-Man movie posters advertisement. Thus, researchers chose to use Royce's semiotic theory approach (2001) Intersemiotic Complementarity Framework, which combines Halliday's (1991) SFL with visual grammar (Kress and Leuween, 1996).

The data in this study was taken from Spider-Man movie posters. The author determined the nine posters because according to the author's research, the Spider-Man film has attracted a lot of interest and fans from its release to the last film. They have their own unique characteristics. In this regard, the Spider-Man posters is worthy of analysis because it meets the author's research criteria. Those movie posters had published on 2002-2021, entitled Spider-Man, Spider-Man 2, Spider-Man 3, The Amazing Spider-Man, The Amazing Spider-Man 2, Spider-Man Homecoming, Spider-Man: Into the Spider-Verse, Spider-Man: Far from Home, Spider-Man: No Way Home. Which posted on Internet Movie Database (IMDb), a website that provides information regarding movies from all over the world, including the people involved in them (www.imdb.com). Data collection techniques are carried out by documented studies. According to Sugiyono (2018) this technique is a data collection technique by studying documents to get data or information related to the problem being studied. If the data has been collected, the data is then observed for the purposes of analysis. In this study the data is in the form of images and text.

The techniques of data analysis in this study are carried out with, data collection, data observation, data presentation and conclusion drawing.
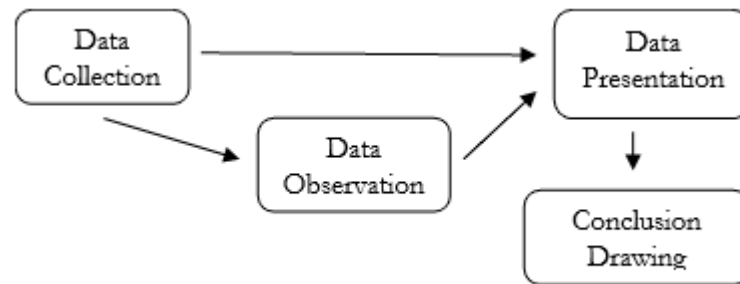

Diagram 1 techniques of data analysis

RESULTS AND DISCUSSION

Relation of the participants became the basis of the description in this study, clearly complementing verbally as well as visually. The first part represents the visuality of the relationship between all the characters as a whole in the image. The delivery of images or texts with the viewers or readers becomes an exchange of information. So that it becomes a unit when presented to the audience.

A.   Visual Sign

Five aspects of the visual code are believed to help visual and verbal interactions with humans. Those five aspects are; eye contact, social distance, participation, power relations and modality. Each aspect is examined with a complete description based on image features and adapted to the framework of Kress and Leeuwen (2006) in Visual Grammar Theory.

a.   Visual contact
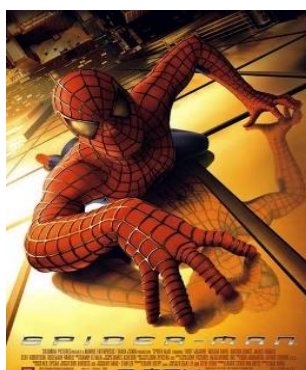

Figure 1. Spider-Man   Figure 7. Spider-Man into Spider-Verse   Figure 8. Spider-Man Far from Home

Group1. Posters with a direct eye-contact

Judging from the aspect of the nine Spider-Man posters, a number of three posters show direct eye contact with the viewer, namely figures 1, 7, and 8. The viewers are expected to get an imaginary relationship on offer (Kress and Leeuwen, 2006). In

addition to the figure mentioned means not making eye contact with the viewer. Look in more detail at figures 1, 7, and 8. The eye contact displayed from the three posters has different styles and positions.

In figure 1, the spider-man figure is seen alone with a distinctive costume that wraps all over his body seen attached to the glass wall of the building tower. His eyes may be perfectly covered, but the costume shows that the eye has a golden color, different from the body that has a combination of red and blue with black stripes. A head that looks up hints the viewer is higher than the character. Like signalling that there is a mission on top of the Tower building that he wants to complete. Next, the eye contact of figure 7. Spider-Man looks alone, sees it as different from the usual version. Gestures that look like they are jumping and looking back so as to make eye contact in the viewer. This time he wore a typical black Spider-Man costume with a red spider web pattern, while the eyes look strikingly white. They were paired with jackets, shorts and red Nike shoes. This time it looks like a young man in the modern era. The left hand is seen sticking out backwards and the right hand is holding the rope. As if hinting that he was going somewhere because there was a dismay or an enemy in the middle of the city. He looks strong and brave even in a modern style. Next look at figure 8. Spider-Man doesn't look like he's showing his whole body. The poster shows his face in full, covered in a distinctive mask costume from him. A fierce-looking expression with eyes facing the viewer. Here the mask is filled with stickers that look like icons of various countries and also stickers depicting planes. Like a gesture that makes the viewer with the same if in this movie Spider-Man this time will move around the country for some reason.

Figure 2.
Spider-Man 2

Figure 3.
Spider-Man 3

Figure 4. The Amazing Spider-Man

Group2. Posters with no direct eye-contacts

Meanwhile all other figures do not have a direct eye-contact. They are impersonal and detached from eye contact with the viewer. Where participants are positioned as third parties for viewers and image producers (Kress and Leeuwen, 2006). Starting from figure 2, the audience's view is very given a thrilling sensation when seeing a Spider-Man character with a woman in this poster. The two of them are seen looking the other way with the expression of the woman looking anxious, on the other hand Spider-man covered in a tightly sealed costume but there is a part on his arm torn. It hints like Spider-Man is saving a woman from someone/foe attack. It seems that they are on top of the tower building because the urban picture looks smaller there. Women are seen holding tightly to Spider-Man, and Spider-Man's fingers are seen posing in his signature style when going to pull out a spider web.

It was confirmed he was telling onlookers that he would take the woman to safety by swinging between the buildings using her cobwebs. Next, Figure 3. In this poster the audience is made to wonder in spider-man style because there are 2 spider-man figures but different costumes. But when viewed in more detail, it's just a reflection of glass that looks very real. Where there is a Spider-Man in black costume, he is seen holding his shoulders and thighs accompanied by holding a rope, there is a reflection on the glass tower of the spider-man figure who is familiar with his red and blue costume in the same style. This poster seemed to be expressing the audience. They don't seem to get along with each other. They are shown as scenes to be observed. Thus, it can be said that the producers will display Spider-Man in a different style that is in black costume in this film and as if to attract the audience to be curious and watch the film to know the cause of Spider-Man in black costume.

On figure 4, it is clear Spider-Man alone. Still with a distinctive costume that is red and blue. He looked down, like he was sad and thinking of something dangerous. His body does not look whole, only the body bag is only the chest of the field and his face. If we observe on his chest there are two deep enough incisions, hinting that Spider-Man is like being weak and just fighting. The audience will be made to imagine who the perpetrators of the violence are.
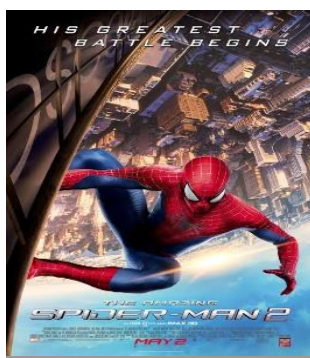

Figure 5. The Amazing Spider-Man 2

Figure 6. Spider-Man Home Coming

Figure 9. Spider-Man No Way Home

Group3. Posters with no direct eye-contact 2

Seen on figure 5, Spider-Man is also alone and as usual is on top of the tower building, with both feet and one hand firmly pressed. It appears that the other building below is shrinking. It was clearly facing down, not to the audience. It's like watching something underneath. In short, when Spider-Man uses a costume means that someone needs help because there is a crime. Furthermore, figure 6, here is very clear if the figure of Spiderman is not alone. There's an Ironman figure behind him. They seem to be using the advantages of being a superhero. Spiderman is swinging with his spider's jarring rope, while Ironman is seen flying marked by the position of the body and fire that comes out in both his legs and hands. Typical accompanied by tall buildings there. Although they didn't look at the audience, they looked very focused. They are seen as a passive but interactive scene for the audience. They are described as ready to fight the enemy in front of them, fighting with the superpowers they have. In fact, they can do something to help the victim in the situation.

Finally, figure 9. This movie was one of the most successful films of late 2021. There are three figures with large illustrations of Spider-Man, Doctor Strange and Michele Jones. There is also a picture of his enemies shown to be very small almost invisible, with the main enemy Doctor Ock with his iron trunk surrounding them. They are described as observed images. No one stared at the audience. They seem to be busy with each other's thoughts. The gaze looked full of mystery and very serious, making the atmosphere look tense. Doctor Strange is ready to fight Doctor Ock with a fireball in his hand. This makes the audience feel the tension in a fight situation. A great war is about to begin.

b.   Social Distance

The participants shown in Figures 1, 2, 4, and 8 were taken in close-up mode (Kress and Leeuwen: 2006), showing the head, face, hands, and shoulders of the character. Through this approach the viewer is facilitated to delve into the details of facial expressions, even when the character is wearing a full-face costume without gaps. Audiences can learn how the characters feel and think. Hinting at fantasies beyond the reason of the characters represented so as to make the viewer feel imagination and tense feelings. The spider-man character in the picture is reprised very clearly as someone different; He's super strong. He became part of the people watching. It could be someone we know, a close neighbour, a friend, and even family to him. In essence, this setting focuses on personal distance and creates a close relationship between the viewer and the character.

Meanwhile, figures 3, 5, 6, 7, and 9 use long shots at the characters in the poster, working in a significant and related setting, not just the characters. It focuses not only on the characters, the viewer, but also on the background. The shot frames the subject from a distance and focuses on its surroundings but the subject is still visible. This type of shot implies public distance (Kress and Leeuwen, 2006).

c.   Participation

Figures 1, 4, 7 and 8 show the front corners of the figure to draw the viewer's attention. The viewers portraying Spider-Man are in the same line of sight, bringing both parties into the realm of human interaction. Here, the viewer must engage directly with the subject, which means strong and explicit engagement. This established her strong focus on the subject of the picture (Kress and Leeuwen, 2006).

While Figures 2, 3, 5, 6 and 9 represent in other images placed in an oblique position; The viewer does not share an eye line with any character there nor does it to the audience. This separates the chemistry but is more complex. They are the people out there, who are not part of the audience. A feeling of unbounding appears in this corner. This has provoked a feeling that viewers should understand the intent of their expression. Although the viewer can feel like he is as good a figure as family. This angle, regardless of who the film's protagonist is depicted; It evokes sympathy. It captured the feeling that the viewer would be brought in and thought out of the box.

d.   Power Relations

In those nine figures, the participants represented were seen from the point of view of the eyes (Kress and Leeuwen, 2006). Some are through direct or indirect contact. Thus, creating a neutral (not superior or inferior) way of looking. The nine figures were taken to convey the equality of the relationship between the subject in the picture and the audience. Figures connect the audience with the emotions of the characters depicted on the screen. This serves to imply that heroic events are part of the imagination of many people.

e.   Modality

In figures 1, 2, 4 and 8 have fewer complex backgrounds and levels of detail thus indicating lower modalities. For the background of the image in figures 1 and 2 is a bright orange like dusk. As for figures 4 and 8 of dark background; night. The color is not bright, and the depth is very natural. The color of dusk describes a gloomy atmosphere. The dark color conveyed an anxious and miserable atmosphere. The best detail points of the figure are indicated in the highest level of representation or abstraction of detail, and the use of textures, lighting, and colors increases its modality. Posters do not use striking colors to give the impression of seriousness of the situation. The degree of realism or credibility has many meanings and relatedness. The image maker may imply to the viewer that the participant's identity is fictitious but recognizable.

In Figures 3, 5, 6, 7, and 9 in the context of contextualization, with a considerable visibility makes the background look very detailed, depicted on top of a tall building, figures 3, 7 and 9 have a fairly dim color background, while figures 5 and 9 have a fairly bright color background. It can be concluded that Images have fully saturated colors to be real or credible, the visual modality is high (Kress and Leeuwen, 2006). Also, when viewed from the most prominent objects, the image has a fairly high

level of modality or naturality (Kress and Leeuwen, 2006). The whole figure is a fictional form of subject who has just experienced a great fight, they are carried out by real figures as well as supporting figures on the other side. It looks like a true story but it's actually just fictitious.

These ads are honest and trustworthy in presenting fantasies to viewers. However, if as a real event the scene was definitely made for. It is symbolized to create a strong imagination of public ignorance of superheroes. This is to stimulate consciousness in the hearty heart that there is no super background of all forms in the real world. We can feel sympathy even though the incident is not real.

2.   Verbal Signs

According to Hallidays's analysis (1994) of the interpersonal aspects of language, clauses serve as exchanges and provide a wide range of choices in tone and modalities. According to the results of the analysis of the emotional system in this movie poster advertisement, the clause used in the title and tagline of the film is entirely a declarative sentence. In the process of verbal analysis here the author interprets sentences so that they can be analyzed properly, as follows: Spider-Man, Spider-Man 2, Spider-Man 3, The Amazing Spider-Man, The Amazing Spider-Man 2, Spider-Man Homecoming, Spider-Man: Into the Spider-Verse, Spider-Man: Far from Home, Spider-Man: No Way Home. Which can be interpreted as; He is 1, He is 2, He is 3, He is amazing, He is amazing 2, He is coming home, He gets trapped, He is Far from Home, and He is No Way Home.

He	is	1
S	F/P	C
MOOD		RESIDUE

Fig.1

He	is	2
S	F/P	C
MOOD		RESIDUE

Fig.2

He	is	3
S	F/P	C
MOOD		RESIDUE

Fig.3

He	is	amazing
S	F/P	C
MOOD		RESIDUE

Fig.4

He	is	Amazing 2
S	F/P	C
MOOD		RESIDUE

Fig.5

He	is	Coming Home
S	F/P	C
MOOD		RESIDUE

Fig.6

He	gets	trapped
S	F/P	C
MOOD		RESIDUE

Fig.7

He	is	Far from Home
S	F/P	C
MOOD		RESIDUE

Fig.8

He	is	No Way Home
S	F/P	C
MOOD		RESIDUE

Fig.6

Table 1. Declarative Mood in the Spider-Man Movie Posters

Those nine table of title clauses and poster taglines indicate that sentences are statements embodied by a declarative mood system and that the subject stands by a limited number. In a declarative setting, the statement actually provides information about what actually happened (Halliday, 1994). As shown in another study (Li Yin & Hanita Hassan, 2021), this statement is related to the meaning of reproducibility, interactivity and composition. Here, the author attracts an audience made as a verbal sign. The title as a verbal sign is made continuously with the storyline that will be displayed in the film as a whole.

In this study, the word Spider-man was changed to "He", where in previous studies used the pronoun "It". In the first to sixth table researchers simply change the pronoun without changing the original structure. While in table seven, Spider-Man into the Spider-Verse is interpreted as he gets trapped. In addition to supporting verbal research, it also refers to the plot in the film. In the story, Spider-Man crosses parallel worlds and meets Spider People from other dimensions. So, the researcher chose the most relevant word, "Trapped". Then move on to the eighth and ninth tables. Just like before, just change the pronouns without changing the structure. All sentences that the researcher foxes relevantly do not detract from the meaning of the meaning.

The use of the subject is not as pure as the name of the original character. The title clauses and taglines on these nine posters tell viewers that the character in the movie is not the author, but someone else as the main character, (Dewi, S. P., & Khristianto, K, 2022). They never miss mentioning Spider-Man's name and some accompanying taglines. Spider-Man's first appearance was in Amazing Fantasy #15 in 1962. The series tells the origin story of a young man named Peter Parker. Until the emergence of this new hero became an interesting story and made its own film and series version until the existence of these nine Spider-Man films. The use of declarative sentences is usually used in advertisements to provide information or news about something so that it is often called a statement sentence.

While in the scope of modalities, there is no use of modals between clauses. It states absolute truth. Modality is used to describe judgments and attitudes towards the information it conveys (Halliday, 1994). Refers to the area of meaning between positive and negative, that is, whether the process is realized or not. In essence, modality involves the addressee's consideration, opinion, attitude, or judgment about information or goods and services realized through statements, questions, offers, and orders. All clauses in advertising are mostly statements, i.e. declarative sentences for the purpose of providing information. So, we've studied here that images and text can be analyzed simultaneously and reveal more details about the relationship between verbal and visual meaning personally to the audience. In discussing complementarity in the sense of interpersonal relationships, research found that movie poster advertisements were enhanced by the presence of linguistic elements attached to posters. The use of declaration sentences It indicates that the author uses a statement of a certain mode: mainly exchanging information (Royce, 1999).

A high modality that realistically represents all the naturalness of the character helps the viewer to conclude that the pose and location are the events experienced by the character in the movie. This affects the consistency of the selection of declarative statements in the movie title statement and its tagline. The factuality of information in the clause is more emphasized by the lack of modals and their implementation. Here is a message that can be captured clearly and powerfully that the portrayal is fictitious that looks real. Congruence of the implementation of statements in declarative form supports the trend towards high modality.

Under the auspices of Marvel Studios, the poster for the film has attracted a lot of viewers' interest in waiting for the film's release in theatres; give the surprise that fans have been waiting for. Visual and verbal seem very complementary. The first emphasizes information from the character's point of view, shows the pose of the dressed characters in close-up and established shots, and shows the position of the bird's angle, low angle, and normal angle images. increase. It shows the details of actions and feelings. His gaze must have aroused a strong feeling of anxiety and curiosity in the viewer. The poster has managed to touch every feeling and imagination of the viewer deeply. Thus, movie poster ads have performed their functions well in the minds of fans and the public in all corners of the world.

CONCLUSION

Based on the data and analysis conducted in this study, it shows that from visual and verbal signs show an attachment to participants. Where the visual mark is indicated by several elements, namely visual contact, where there are several figures who make eye contact directly or indirectly. So that the level of clarity of expression and emotion affects the occurrence of internal interactions in the viewer's feelings. Then social distance, where the figures are highlighted in close-up mode (part of the body, especially the face) and long shot mode (whole body). This fosters details of expressions and gestures. Made strong interpersonal relationships by looking at figures when in close mode. While in participation, some figures are taken in a front-facing position, which makes the focus appear strong, while the side view makes the viewer enter is their part. So that the power relation caused has equality (neutral) perspective. Figures share connections through emotions in images. The visual signs indicated by the poster modality are confirmed to be quite high, indicating that all the expressions depicted are true and reliable. have a significant impact on the viewer's thinking. For verbal signs, the statement will be placed in the poster title and slogan. Those are totally declarative sentences where useful to give a match with the plot of the movie. Manifestations on complementarity in semiotics are understood that interpersonal relationships have meanings projected into a single picture frame. The application of advanced visual techniques and meaningful declarative modalities helps emphasize imaginative expression to the audience. A dramatic representation of the image also makes it easier to touch the audience's emotions and stimulates their thoughts and behaviour, making them enthusiastic about watching a movie and may recommend it to others.

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