

CHAPTER FOUR

CONCLUSION

In the previous chapter, I have analysed the relation between the picture and the tagline and show how they support each other. In this chapter, I would like to draw some conclusions based on the discussion in the previous chapter.

To make an effective poster, the presupposition and the three elements which are representamen, interpretant, and object, of the sign have to support each other. In the posters that I have analysed in chapter three, I find that some movie poster makers fail to draw the story in the picture. In my opinion, in making a poster, the maker has to consider all the elements.

In the posters that I have analysed, I find fifteen Existential Presuppositions, one Factive Presupposition, three Structural Presuppositions, two Lexical Presuppositions, one Comparison or Contrast Presupposition, two Non-factive Presuppositions, one Cleft Presupposition, two Implicative Presuppositions, and one Temporal Presupposition. From the list above, I find that Existential Presupposition is more frequently used by the poster makers because

the indicating words, which are definite noun phrase or possessive construction, are easy to find in any sentences. The second presupposition which is easy to find in the taglines is Structural Presupposition because the marker, which is the *wh*-question construction, is also clear and easy to recognise. The rest of the presuppositions are used less frequently than the top two but they still can be recognised and classified based on their markers. However, a poster which has a tagline with counter-factual presupposition is difficult to find.

There are two special cases in classifying the presupposition. In data 8 and data 10, I find some indicating words which are attached to another word marker. The combination of the words brings different meaning to the sentence, thus the presuppositions are classified into different classes. That is why, in analysing the tagline, I have to look at the overall sentence to find the presuppositions and I should not analyse the sentence by the indicating words only.

Having concluded the tagline part, I draw my conclusion on the second part of the poster, which is the picture. With Peirce's triadic of sign, I mention what elements are included in the representamen and what the object of the poster is. All the elements in the poster, such as the title, the picture, and the tagline, are the representamen. The object of the poster is always the story of the movie. The representamen is classified further into three parts, which are icon, symbol, and index. These parts are used to show the connection between the representamen and the object. Besides the icon, symbol, and index, there is the interpretant which draws the idea what the picture is about.

Icon, symbol, and index are found in the representamen. Icon is mostly found in the form of characters' picture. Indexes are indicated by the icons and the element of colours. Whereas symbol is found in the title and the tagline. Since I analyse fantasy movie posters, icon and index are the most crucial parts. In my opinion, the poster makers should make a good icon that can bring an appropriate index because if they do not, the viewers will get the wrong interpretant of the object from the indexes.

They are found in data 3, 5, and 12. Data 3 and 5 are considered to be bad posters because the makers of the posters only show the icons of the characters who act in the movie and use them as a selling point. The icons that are not used indexically will lead to inappropriate interpretant of the poster. The characters in a story are important; however, we do not need to show them all in the posters, or else the posters will be ineffective. Data 12 is considered to be bad, too, because the picture is ineffective and some of the pictures should be omitted. In my opinion, in making a movie poster, we do not need to draw all the characters or too many unimportant things. Only one character is enough such as in data 2, 7, and 8.

Something which is imaginary is difficult to draw. The movie poster makers have to make a suitable picture so that people will know what the story is about. In my analysis, I find that nine out of thirteen posters are good. Before analysing data 6, 8, 10, and 11, I think that the makers only want to show the characters. However, after analysing them with Pierce's theory of Semiotics, I

find that the posters are actually good and they support the tagline very well. In data 4, 6, and 9 there are some imaginary creatures like monsters, a predator, an alien, and an angel. In data 3, 9, 10, and 11, the dominant colour is black, but in the rest of the data, the dominant colour varies. It means that not all fantasy movies should use black as the dominant colour.

In data 1, there is the word *collide* and the presupposition is *two things collide*. The word *collide* is in the form of a verb. A verb is difficult to draw because it is a process or a movement. However, the maker can make a good poster by combining or drawing the two things in one poster as the result of the verb being done. In the tagline of data 11, there is a presupposition *there is a battle*. A battle is usually drawn dramatically but in data 11, the battle is indicated by the weapons that are drawn horizontally as the sign of equal power, the weapons are claws and sharp teeth.

I would like to give my personal opinion about the ineffective movie posters in Chapter Three. The first one is Data 3. In my opinion, this poster only shows the characters. It will be better if the picture just shows a boy holding a glowing-end stick on one hand and a stone on the other hand. The icon of glowing-end stick will create an index of a wand. Since the wand is glowing, it gives an index of the boy who is starting to do magic. The second is Data 5. In my opinion, the maker of the poster just wants to show the main characters to increase the rating of the film. It will be better if there is a picture of a kingdom and a path. The characters are on one side of the path and the kingdom is on the other side of

the road to reveal the journey. The last is Data 12. There are some things in the picture that should be omitted because they are not necessary and make the poster ineffective, for example the buildings, the flying objects, and the road. It will be good if the poster has a picture of a man putting his hands in the air near his chest with round lights on his palms.

Therefore, a good relation between the picture and the tagline is formed when the presupposition and the semiotic elements are connected and when they support each other. A not-so-good relation between the picture and the tagline happens when the presupposition is not fully supported by the whole elements of semiotics. When a poster shows the characters without connecting the presupposition and the semiotics elements, the poster is considered to be bad.

In a poster, the tagline and the picture cannot be separated. The presuppositions should be reflected in the picture and vice versa. Since the tagline reflects the story, it is difficult to change it. What can be changed is the picture. I find that we do not need to think hard about what a tagline means and, in drawing a picture for a poster, we do not need to draw anything spectacular to excite the viewers. An ordinary but clever thinking and drawing should be enough in making a good poster or in interpreting a poster.

For further researches, I would like to inform that the care is needed in choosing the poster. The elements of Peirce's triadic model of sign and the presupposition should be analysed equally. However, if anyone wants to analyse

the data deeper, the analysis is about the picture because the tagline cannot be analysed further.