

Analysis of Elements in Posters of Indonesian Children's Animated Films

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ABSTRACT

The poster for the film Jumbo features characters from the film as well as the rural setting that serves as the story's primary backdrop, such as the use of soft colors and environmental backgrounds that depict the daily lives of the village community. These elements serve as a visual representation of the film, helping to shape the audience's initial perception of the atmosphere and values the film aims to convey. The objective of this study is to analyze the aesthetic elements of the animated film Jumbo poster using a method with the theory of aesthetic elements proposed by A.A.M Djelantik. This research reveals that the form (shape) of the poster displays character illustrations with a chibi cartoon illustration style, supported by a centered composition, clear visual hierarchy, and asymmetrical balance that creates a stable and harmonious impression. In terms of weight (content), this Jumbo animation poster presents a cheerful atmosphere and a spirit of adventure as seen from the happy and enthusiastic facial expressions of the characters and the use of other visual elements that convey a message of togetherness. In the appearance (presentation) aspect, the poster of the animated film Jumbo is presented attractively with good visual quality, lighting, and a communicative layout. In conclusion, these three aspects are interrelated in creating aesthetic value and effectively conveying the film's message, contributing to the development of visual communication design particularly in film poster design.

Keywords: *Film Poster, Jumbo Animated Film, Djelantik's Aesthetic Theory*

INTRODUCTION

The film industry, particularly animation, continues to demonstrate significant progress not only in terms of narrative and visual quality but also in promotional media. One promotional medium used as marketing strategy is posters. Amid the dynamic interplay and clash of global cultures, animated film posters have emerged as a distinctive art form that is increasingly embraced and appreciated by international audiences (Zhengwei & Bin Shahir, 2024). Modern movie poster design combines photography, computer graphics, and multimedia technology, which further drives the commercialization of films. According to (Perdana & Murwonugroho, 2017), the development of movie posters in Indonesia has progressed rapidly in line with the development of Indonesian films themselves. Posters are

a form of visual communication that is often used to publish information or communicate with the public (Nabila et al., 2025). Posters are artistic creations derived from graphic design, featuring text, images, or a combination of both, intended to convey messages or information to the public (Rezeki & Sagala, 2023). According to (Hall, 2013) the concept of representation is not only about the producing or displaying something to the public, but also about presenting a specific intention. Noviani in (Yudhanto, 2024), film posters are visual communication media used to convey and commercial information about a film, consisting of graphic design elements such as images, text, typography, and colour. In addition, according to (Kiki Fitaloka et al., 2023) poster is a visual medium that functions as a message carrier, especially for the sense of sight to convey messages, symbols to be understood, as well as for film promotion. One important technique in poster design is to convey the film's topic or focused information (Yin & Hassan, 2021).

In the development of the art world, fine art is defined as pure visual art that combines design and craft within the scope of visual arts, and one form of two dimensional visual art is the poster (Rukiah, 2016). A poster is not merely a narrative summary but also a medium that can build and influence the perception of potential audiences. Therefore, in order to convey messages effectively and attract attention, film poster designs must be arranged harmoniously and aesthetically (Putra, 2025). Aesthetics is the study of beauty, art, and visual appreciation. According to Djelantik in (Wibawa, 2025), aesthetics is the study of beauty in both art and everyday life and how beauty can be perceived by humans. In addition, for Djelantik, aesthetics is a multidimensional science that includes the study of beauty, aesthetic experiences, and the relationship between art and culture and life (Wibawa, 2025). According to Djelantik (1999), all objects or artistic events contain three basic elements, namely form/structure, mood, idea, message, and presentation. The application of aesthetic elements in animated film poster design has its own challenges, where designers must be able to convey the identity of the film concisely but effectively. One example is the animated film *Jumbo*, which utilizes visual elements to build audience appeal and clearly represent the nuances of the story.

The animated film *Jumbo* is one of the local animated films produced by Visinema Studios and directed by Ryan Adriandhy. The film was released on March 31, 2025, and screened in cinemas throughout Indonesia. *Jumbo* tells a story about family relationships, friendship, adventure, and courage in facing bullying. The story revolves around a ten years old orphan boy named Don who has a large body. Don is very fond of a fairy tale book left by his late parents. In his daily life, Don experiences bullying and is often underestimated by those around him. These experiences make Don feel that he has no special qualities, leading to a lack of self confidence. However, everything changes when Don decides to participate in a performance as a way to prove himself by presenting a stage play inspired by his fairy tale book. He is assisted by his friends Nurman and Mae, as well as a girl from another world named Meri. Animated film *Jumbo* contains values that can introduce children to local cultural wisdom (Azzahrah & Inderasari, 2026).

In addition to being supported by its narrative delivery, the animated film *Jumbo* also has visual strengths that are able to build audience interest, especially in its poster design. The poster for this film features characters from the *Jumbo* animation as well as rural nuances that form the main backdrop of the story, such as the use of soft colors and an environmental setting that depicts the daily life of a village community. The presence of these elements serves as a visual representation of the film, shaping the audience's initial perception of the atmosphere and values conveyed in the film. Based on the above explanation, this study aims to examine the aesthetic elements in the *Jumbo* animated film poster based on Djelantik's theory, which covers three main factors, namely form or appearance, weight or content, and presentation or delivery. Through this analysis, it is hoped that a more comprehensive understanding can be obtained of how the aesthetic elements in film posters work together to create visual appeal and convey messages to the audience. In addition, this study is also expected to contribute to the development of aesthetic studies in the field of visual communication design and serve as a reference for further research related to aesthetic analysis in film posters.

LITERATURE REVIEW

Animation is the process of creating the illusion of motion and shape change by means of the rapid display of a sequence of static images that minimally differ from each other (Alhumaidhi, 2020). A sense of movement is created by successively changing images, with each successive image differing only minimally from the previous one (Zuza & Ahtik, 2022). With the development of technology, animation is now created directly on computers and encompasses various methods such as hand-drawn, CGI, stop motion, motion graphics, and 3D animation (Hushain et al., 2023). In the movie industry, posters are among the most powerful and important media for advertising and conveying information to the public (Putri & Nurochman, 2021). Generally, a poster is a visual representation that combines elements of lines, images, and words with the aim of attracting attention and conveying a message quickly (Kurniawan, 2024). A film poster can include: the title of the film, the names of actors and actresses, the names of directors and producers, and possibly a quote or tagline. These elements are usually essential to include on a film poster (Pooranalingam, 2024). Six design principles must be applied in poster design such as font, color, title, size and blank space, poster size and graphics (Utoyo et al., 2021). While, according to (Justian & Maretita, 2025), a poster is a visual medium designed to attract attention. In the context of film, a movie poster is not just promotional material, but it also provides basic information of the movie and expresses the key messages and main vibe of the movie (Linh N.T.T, 2021). Furthermore, (Chun & Choi, 2023) affirm that an excellent poster not only fulfills a promotional role but also displays the aesthetics temperament of the film, attracting audience attention instantly through the integration of typographic layout, color matching, and visual design elements. From an aesthetic perspective, Djelantik (1999) in his book entitled "Estetika Sebuah Pengantar", he explains that every artistic object contains three fundamental aspects: form, content, and presentation, which can be perceived through the senses of sight and hearing. In line with this, Aristotle in (Wibawa, 2025) states that aesthetics relates to human sensory and emotional experiences of works of arts, which is capable of evoking a sense of order, harmony, and unity. The aesthetic of film posters require a harmonious integration between the aesthetic subject and object establishing implicit "guidelines" for designers, the visual elements of the poster should align with the film's theme and be tailored to resonate with its intended audience (Song, 2021). According to (Yang, 2023), aesthetic appeal is a prerequisite for movie posters to convey information, and it also reflects the aesthetic demands of our time in movie poster design.

Several previous studies have examined animated film posters from various perspectives. (Hendra et al., 2023) analyzed the poster for *Si Juki The Movie* using artistic elements and design principles based on Herbert Read's objective theory and found that the poster possesses aesthetic value through the application of color, form, composition, balance, and unity. (Agustina & Persada Supandi, 2024) used a semiotic approach to analyze the Jujutsu Kaisen 0 poster, revealing that the verbal and visual elements in the poster contain denotative and connotative meanings that reflect the characterization of the protagonist and antagonist. Meanwhile, (Eli suryani et al., 2023) conducted a qualitative descriptive analysis of the design elements of the Secret Magic Control Agency poster and concluded that visual elements such as typography, illustrations, color, and layout combine with verbal elements to form a communicative composition. From these three studies, it appears that similar research generally relies on semiotic analysis or design principles. Therefore, this study focuses on novelty in terms of the data object and the theoretical approach used. The novelty of the data lies in the research object, namely the poster for the animated film Jumbo. Furthermore, in terms of theoretical approach, this study employs the aesthetic theory proposed by A.A.M. Djelantik, which encompasses the aspects of form (appearance), substance (content), and presentation. This study attempts to examine the poster for the animated film Jumbo through Djelantik's aesthetic perspective in order to understand the integration of form, meaning, and presentation of the poster as visual communication medium. Therefore, this study aims to analyze the aesthetic elements of the Jumbo animated poster, encompassing form, weight, and presentation.

METHODOLOGY

This study uses the theory of aesthetic elements proposed by A.A.M. Djelantik (1999). This theory is used to examine the visual elements that form aesthetic value in visual works. According to Djelantik in (Wibawa, 2025), aesthetics is not only about the object being observed, but also about aesthetic experience, which involves an individual's emotional and intellectual response to those objects. The use of aesthetic theory in analyzing movie posters is considered very important, because the aesthetic function serve as a prerequisite for posters to convey information effectively (Yang, 2023). Furthermore, aesthetic principles significantly influence how visual messages are perceived and interpreted by the audience (Borodavko Natalia Udris et al., 2023). Based on this, this study will analyze the Jumbo animated film poster using Djelantik's aesthetic theory, which includes three interrelated aspects: form, weight/content, and presentation.

The object of this study is one of the Jumbo animation posters on the Instagram social media account @jumbofilm_id. The poster was chosen because it serves as the film's primary visual representation, was released directly by the production teams, and is publicly accessible as the primary promotional medium. Data collection for this study was conducted through visual observation, was conducted by systematically examining and documenting the visual elements present on the selected poster. In addition, a review of relevant literature was conducted, including books, journals, and other references related to aesthetic theory and visual communication media. The analysis of the Jumbo animated film poster refers to Djelantik's aesthetic element theory, which consists of three stages: a) Form/Appearance, which involves observing and capturing the visual identity, such as the colors, shapes, lines, illustrations, and patterns of the work; b) Weight/content, which discusses how the visual elements collectively address the film's theme, story atmosphere, ideas, and messages as perceived through the aesthetic experience; and c) Presentation, which is the stage of analyzing how the poster as a whole is presented in the context of visual communication.

DISCUSSION

Description of the Work

The poster for the animated film "Jumbo" in Figure 1, features a 3D animated illustration with a cheerful and colorful visual style. The main composition of the Jumbo animated poster focuses on three children and one translucent purple figure in the center of the poster. The three children are depicted riding a simple vehicle, a modified cart or bicycle, with animals on the left and right. Their expressions convey happy and enthusiastic faces, hinting at a fun adventure. The title "JUMBO" typography, painted in yellow and orange, serves as informative text.

The background of the Jumbo animated poster shows a residential street with rows of buildings on the left and right sides in pastel colors, giving the impression of a local Indonesian setting. The perspective of the street leads to the center and juts backward, creating depth and directing the focus to the main characters in the center. The character with a transparent purple color also gives the impression of fantasy and imagination in the narrative of the Jumbo animated film.

Other supporting elements include the characters on the left and right sides of the road, as well as falling confetti, creating a festive atmosphere. At the top of the poster, there is information about the identity of the production of the animated film Jumbo, in addition, the poster includes additional information in the form of voice actors and information about the Jumbo film's broadcast time, namely "Lebaran 2025 in Cinemas" which indicates the target release of the film which coincides with the momentum of the Eid holiday or family vacation.



Figure 1: Jumbo Animation Poster

Source: Instagram Official Jumbo (2025).

Aesthetic Analysis of A.A.M. Djelantik's Theory

The following is the result of an aesthetic analysis of the Jumbo animated film poster using three aspects or elements of A.A.M. Djelantik's aesthetics:

A. Form

Form in Djelantik's theory is divided into two parts, namely Form and Structure. Form is intended as a reality that is visible in concrete terms (perceptible to the eyes and ears). Form in aesthetics relates to visible visual appearance, which refers to illustrations, typography, and color. Meanwhile, structure refers to how all these elements of form are arranged to create composition, visual hierarchy, balance, and rhythm, which together form a harmonious whole.

- Form

Table 1: Analysis of the Form Aspect

Aesthetic Aspects of Form/Appearance (Djelantik)	Analyzed Elements	Photos	Visual Descriptions on Posters
Form	Illustration		The poster for the animated film Jumbo features figurative shapes through cartoon-style illustrations of children. The shapes are rounded, as there are almost no sharp elements in the main elements and the dominance of curved lines creates a soft, friendly, and safe impression. The characters' bodies are distorted in proportion, with larger heads than bodies, known as the chibi style, and round eyes.

	Typography		The typography in the title “JUMBO” is designed to be large, bold, and rounded, in harmony with the visual characters. The letters are also made to blend together and appear to float. The title “JUMBO” is placed at the top center in a large, dominant font. The typography used is Display type with bold, rounded letters in yellow-orange. Display type is suitable for use in posters or print or digital media. In addition, the typography is designed with a color that contrasts with the bright blue sky background so that the title becomes the center of visual attention for the audience.
	Color		The colors used in the Jumbo animated film poster tend to be warm and predominantly bright. The warm colors used include yellow, orange, red/orange, brown, and cream. Meanwhile, the bright colors used are sky blue, turquoise green, and pastel purple. The combination of warm and bright colors creates visual balance, while the poster is dominated by bright colors that support the meaning of the film, which is joy, friendship, and adventure.

- Structure

Table 2: Analysis of Form/Appearance Aspects of Structure

Aesthetic Aspects of Form/Appearance (Djelantik)	Analyzed Elements	Visual Descriptions on Posters
Structure	Composition	The composition of this Jumbo poster is asymmetrical, showing how the main character is placed in the center surrounded by supporting characters, which serves as the center of attention. At the top, there is the movie title “JUMBO” in large letters, making it the first element that can be read on the poster.
	Visual Hierarchy	The visual hierarchy in the Jumbo animated film poster shows a level of emphasis designed to organize information from the most important so that it can direct the audience's attention. Emphasis is important information that is highlighted in a poster design. On this Jumbo animated film poster, the emphasis refers to the title “JUMBO,” which is placed at the top center in large orange letters, making it the main focus for the audience's eyes on the Jumbo poster. The next emphasis is on the character illustration placed in the center with a cheerful expression, which serves as a visual narrative so that

		the audience can grasp the initial picture of the story in the animated film Jumbo. Surrounding it are supporting characters and backgrounds that are used to reinforce the atmosphere. Meanwhile, additional information such as production credits and screening schedules are located at the bottom center in small font size, serving as supplementary information to complete the communication on the poster.
	Balance	The balance in the Jumbo animated film poster lies in the placement of characters on the left and right sides, which are unbalanced but still produce a stable and harmonious impression. In addition, balance is also created by the combination of warm and cool colors that are evenly distributed, such as warm colors like yellow and orange that do not dominate because they are balanced by cool colors like blue and green located in other areas.

B. Weight/Content

Table 3: Analysis of Weight/Content Aspects

Aesthetic Aspects Weight/Content (Djelantik)	Visual Descriptions on Posters
Vibes	The vibe created in this animated film poster is one of joy and enthusiasm for adventure, as seen in the cheerful expressions of the characters and their active body movements, as well as the use of predominantly bright colors. The use of visual elements such as confetti, a city environment background with bright surroundings, and soft lighting all contribute to a festive and happy mood. Additionally, the togetherness of the characters, shown through their physical closeness by sharing a single vehicle, creates an impression of solidarity and friendship. In the context of aesthetics, this vibe can evoke an emotional experience for the audience even before watching the film.

Idea	The main idea reflected in this animated film poster relates to the themes of friendship and adventure. The large title "JUMBO" can be interpreted as a symbol of big dreams, courage in facing obstacles, and emotional adventures. Visually, the ideas of friendship and adventure can be represented through the placement of characters that appear equal and interact with each other. No single character is shown as emotionally dominant, even though there is a main character at the center of the composition. In addition, the background used in this poster gives the impression of a space for exploration, as if the world is a vast place to explore. Thus, the idea that is built is about the process of growing up and shared experiences.
Message	The message conveyed by the animated film Jumbo is the importance of friendship and courage in facing all of life's challenges. The happy, enthusiastic expressions on the characters' faces convey that challenges can be faced with optimism, courage, and solidarity. In the context of Djelantik's aesthetics, the message in the Jumbo animated film poster is not depicted directly, but rather through visual symbols, expressions, colors, and composition. In other words, the weight of the work is realized through the visual elements that contain meaning within them.

C. Presentation

In Djelantik's theory of aesthetics, appearance and presentation refer to how a work is conveyed to the audience and how the quality of its craftsmanship supports the aesthetic value that has been constructed through its form. Appearance relates to the form of a work, whether concrete or abstract. Thus, the aspect of appearance refers to something that can be realized and displayed and has aesthetic ideas or values that can be enjoyed by the audience.

Table 4: Analysis of Aesthetic Aspects of Presentation

Aspects of Aesthetic Presentation (Djelantik)	Description
Presentation	In this Jumbo animated poster, the appearance aspect lies in the mature visual production quality. Technically, the illustrations are done with smooth digital techniques, as seen in the soft colors, lighting, and detailed expressions of each character, giving a lifelike impression. The lighting effects also give a three-dimensional impression, making the image appear to have depth and preventing the poster from looking flat. The Jumbo animation poster not only displays the characters, but also builds the film's visual identity as a whole, representing the aesthetics of the story that will be presented in the film.

	In terms of poster layout, the visual elements are presented systematically with the title, character illustrations, and production information placed in an orderly manner, making it easy for the audience to read the Jumbo poster. In addition, the title typography is large and bold with contrasting colors and is placed in the top center, serving as informational text and also an important part of the visual elements. The Jumbo animated film poster has sharp colors, balanced contrast, and consistent illustration styles that demonstrate good overall production standards, enabling the Jumbo animated film poster to provide effective and aesthetic visual communication as a promotional medium.
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CONCLUSION AND RECOMMENDATION

Based on an aesthetic analysis of the Jumbo animated film poster, it can be concluded that the poster has a complete aesthetic value because it has unity between its visual form, content, and presentation, as described in Djelantik's aesthetic theory. These three aspects are interrelated and contribute to the beauty of a work. The integration of visual elements such as illustrations, typography, color, and composition forms the aesthetic appearance of the poster, giving it aesthetic visual value that conveys the message clearly and attractively. In terms of form, the jumbo animated poster features figurative illustrations of children in a chibi cartoon style, supported by visually strong typography, harmonious use of color, a centered composition, clear visual hierarchy, and asymmetrical balance on the poster with uneven left and right sides that still produce a stable and harmonious impression. This shows that the Jumbo animated poster is designed in a regular and systematic manner. Then, in terms of content, the Jumbo animated poster presents a cheerful atmosphere and spirit of adventure, as seen from the happy and enthusiastic expressions on the characters' faces and the use of vehicles that show a spirit of adventure. The message is not conveyed directly through words, but through the visual elements contained within it. In terms of appearance or presentation, the Jumbo animated film poster is presented in an attractive manner with good visual quality, lighting, and a communicative layout. Therefore, the poster is not only used as a promotional media tool but also as a representation of the film's story through the poster.

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