

Analysis of Visual Elements in the Poster for the Film “Panggil Aku Ayah”

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ABSTRACT

Film posters play a strategic role as a medium of visual communication; however, academic studies on the visual meaning of Indonesian film posters remain limited. This study aims to analyze the visual elements of the film poster “Panggil Aku Ayah” in order to reveal the symbolic meanings constructed through its visual elements. This study uses Ferdinand de Saussure’s semiotic approach, which views a sign as a unity between the signifier as the perceptible physical form and the signified as the concept of meaning produced. The results show that orange sans-serif typography represents emotional warmth, the illustration of three characters symbolizes family bonds, the color combination conveys optimism and simplicity, and the vertical layout constructs a directed visual narrative flow. These four elements work synergistically to convey that the visual elements of the poster successfully construct symbolic meanings that support the film’s narrative. These findings demonstrate the effectiveness of Saussurean semiotics as a framework for analyzing visual communication in film posters, while also providing practical implications for graphic designers in designing film promotional materials.

Keywords: Saussurean Semiotics, Movie Posters, Visual Elements, Panggil Aku Ayah

INTRODUCTION

Film poster design plays an important role as a strategic promotional tool in the film industry. Posters do not merely function as a medium of publication, but also as a visual medium capable of generating interest, stimulating curiosity, and creating an emotional connection between potential audiences and the film being offered (Hanagaki & Iio, 2022). In the context of an increasingly competitive entertainment industry, film posters occupy a crucial position as the “first face” of a cinematic work that directly engages with the public, both in physical spaces and digital platforms (Tao, 2022). Therefore, the quality of poster design is not only a matter of aesthetics, but also concerns the effectiveness of visual communication that influences audience decisions to watch the film (Poornalingam, 2024).

Through the selection of distinctive visual symbols, a poster is able to convey a brief overview of the storyline while simultaneously shaping the audience’s initial perception before they watch the film (Yinzhong, 2016). A poster functions as a polysemic visual text, meaning that it is open to multiple interpretations depending on the cultural background and aesthetic experience of its viewers (Tao, 2022). In film posters, layers of meaning become an intentional communication strategy employed by designers to guide audience interpretation in accordance with the intended main message (Mahlknecht, 2015).

Each visual element, including color, composition, typography, and illustration, has its own role in reinforcing the emotional message and the main theme presented. Color, for instance, does not only serve an aesthetic function, but also carries symbolic meanings that can evoke particular atmospheres in accordance with the audience’s cultural context (Nurudeen et al., 2021). In color psychology, each spectrum is associated with strong emotional responses; warm colors such as red and orange are often linked to energy, warmth, and emotional intensity, whereas blue and green tend to evoke calmness and tranquility (Valdez & Mehrabian, 1994).

In addition to color, a well-structured layout or visual composition can strengthen the core message and facilitate audiences in identifying the genre and content of a film based solely on its graphic presentation (Justian & Maretita, 2025). Composition principles such as the rule of thirds, visual hierarchy, and asymmetrical balance serve as technical foundations used by designers to guide viewers’ gaze systematically from one element to another (Koliska et al., 2021). Typography also plays an equally important role; the selection of typeface, size, and placement can reinforce the character of the film, reflect its temporal setting, and add depth to the visual narrative (Annisa Luthfiasari, 2023). Therefore, a film poster is the result of a careful integration of various design disciplines that complement one another.

Visual studies of films that address family themes, particularly those focusing on father–child relationships, have become increasingly relevant amid current social dynamics. Such films typically convey strong emotional messages and depict universal family relationships, thereby requiring visual representations that can effectively express warmth, conflict, and family values (Rahmawati & Kirana, 2023).

In Indonesia, film posters function not only as promotional tools but also as a medium for presenting cultural identity and social values embedded within society. The visual elements selected often reflect the traditions, norms, and social conditions experienced by Indonesian society (Anggraini & Kartikawangi, 2024). This positions Indonesian film posters as cultural artifacts worthy of analysis not only from the perspective of visual communication design, but also from cultural studies and media studies. Therefore, posters serve as both informative media and reflections of the cultural realities within society.

Analysis of the movie poster for “Panggil Aku Ayah” is important in order to identify and analyze the visual elements contained in the movie poster using Ferdinand de Saussure’s semiotic approach. This film was selected for its unique narrative, which explores the dynamics of the father daughter relationship within the context of contemporary Indonesian society a narrative that visually calls for a representation of masculinity that goes beyond mere authority to include tenderness and emotional vulnerability. This study also aims to understand the meaning contained in visual elements such as typography, illustrations, colors, and layout through the concepts of signifier and signified, so that it can be understood how these elements construct symbolic messages and represent the film’s

themes and narrative. This poster can also be used as a concrete example to see how visual elements work in shaping the representation of the father figure and how family values are conveyed visually to the public (E & Husna, 2025). An in-depth reading of the visuals provides insight for designers and filmmakers on how to present posters that are not only aesthetically appealing but also culturally meaningful and capable of touching the humanity of the audience.

Film posters are a form of visual communication media that play a strategic role in shaping audience perception and attracting viewer interest; however, in-depth analysis of the meanings constructed behind their visual elements remains very limited in Indonesian academic studies (Susanti & Indraprasta, 2017). Although semiotic studies on film posters have been widely conducted, most have focused on horror or action genres that rely heavily on visual spectacle. The novelty of this study lies in its analytical focus on examining domestic and emotional representations in the family drama film “Panggil Aku Ayah,” in which visual signs operate more subtly to communicate emotional depth without relying on explicit visual metaphors. As a cultural product that raises themes of family and social identity, “Panggil Aku Ayah” warrants scholarly examination, considering that the representation of such values in visual media directly influences the formation of public discourse. Therefore, this study employs Saussure’s semiotic approach, which analyzes signs through the relationship between the signifier and the signified, as an appropriate analytical framework to systematically and rigorously uncover the layers of meaning embedded in the film poster. In doing so, this research aims to contribute to the development of visual communication strategies in Indonesian cinema.

Therefore, an examination of the design and visual elements in the “Panggil Aku Ayah” film poster is essential to understand how visual signs construct symbolic meaning, represent emotional values, and depict the film’s thematic narrative. Through Ferdinand de Saussure’s semiotic approach, the analysis focuses on the relationship between the signifier and the signified in visual elements such as typography, color, illustration, and layout, in order to determine how the poster conveys messages and represents meaning to the audience.

LITERATURE REVIEW

Film posters are a form of visual communication design that serve a dual function, both as promotional tools and as visual texts that build an emotional connection between potential audiences and the film through the use of visual signs such as color, typography, illustration, and spatial composition (Hanagaki & Iio, 2022). In the context of a competitive film industry, posters are positioned as the “first face” of a film that directly engages with the public in both physical spaces and digital platforms, so that design quality is not merely a matter of aesthetics, but also of visual communication effectiveness that influences viewing decisions (Dhungana, 2024).

From a semiotic perspective, film posters are understood as a polysemic system of signs, open to multiple interpretations depending on the cultural background and aesthetic experience of the audience (Tao, 2022). Saussure’s semiotic approach conceptualizes a sign as the relationship between the signifier and the signified in order to uncover layers of meaning in visual communication. This approach is considered appropriate for analyzing film posters because the object is rich in symbolic meaning and sociocultural construction, thereby enabling the mapping of relationships between visual forms and the meanings they produce (Nurudeen et al., 2021).

Each visual element contributes specifically to the construction of meaning. Color is not merely an aesthetic aspect, but also carries emotional associations and symbolic meanings; warm colors such as red and orange are often associated with energy and warmth, while blue and green evoke calmness and tranquility (Nurudeen et al., 2021). A well-planned layout based on principles such as the rule of thirds, visual hierarchy, and balance helps guide the viewer’s gaze systematically and facilitates the identification of the film’s genre and content (Justian & Maretita, 2025). Typography plays a role in shaping the character of the film, reflecting its era, and strengthening the depth of the visual narrative through appropriate choices of typeface, size, and placement (Iswanto, 2023).

In the context of family-themed films, particularly those focusing on father–child relationships, visual representations that emphasize warmth, conflict, and family values are essential, as strong emotional messages require visual presentation capable of conveying intimacy and humanity effectively (Rahmawati & Kirana, 2023) . In

Indonesia, film posters also function as cultural artifacts that embody identity, social values, and societal conditions, making them worthy of analysis not only from a design perspective but also from cultural studies and media studies.

METHODOLOGY

This study analyzes the visual elements of the movie poster “Panggil Aku Ayah” using Saussure's semiotics. Semiotics is the study of signs (Tinarbuko, 2003). Semiotics studies signs and everything related to them, including their functions and relationships with other signs (Batu, 2012). In this study, Saussure's theory introduces the concept that signs consist of two elements, namely the signifier and the signified (Darma et al., 2020). Saussure's semiotic approach has been applied in the analysis of various visual communications, including movie posters, which identify verbal and non verbal elements to construct meaning. This approach was chosen because the study aimed to interpret the visual signs found in the movie poster Panggil Aku Ayah, thus requiring an in-depth analysis of the context, symbols, and cultural representations that appear in the poster's visuals. The semiotic approach allows researchers to interpret visual messages through a process of description and meaning, so that the meaning structure produced by design elements can be explained comprehensively (Moriarty & Ph, 2002). This approach is also appropriate because the object of study is posters, which are often laden with symbolic meaning and socio-cultural constructs. The research focuses on the use of visual elements such as color, typography, layout, character expressions, and symbols.

RESULTS AND DISCUSSION

The following is the movie poster that will be analyzed:



Figure 1. Poster for the film “Panggil Aku Ayah”
Source: Cinepolisid Instagram post on July 4, 2025

The film “Panggil Aku Ayah” tells the story of Dedi and Tatang, two notoriously stubborn debt collectors. One day, they collect a debt from a mother named Rossa. Because Rossa cannot pay, they end up taking her young daughter, Intan, as collateral. The situation becomes even more complicated when Rossa has to go abroad to work as a migrant worker and leave her daughter behind.

At first, Dedi and Tatang only intended to look after Intan temporarily. However, over time, they ended up caring for and raising Intan as if she were their own child. What began as a relationship born of necessity gradually evolved into a loving bond between a child and her father. Dedi also learned to become a responsible father, even though he was not related to Intan by blood.

Analyzing the Visual Elements in the Movie Poster for “Panggil Aku Ayah”

A. Typography



Figure 2. Typography of the movie poster “Panggil Aku Ayah”

Typography is both an art and a technique for arranging letters or text so that it is easy to read, the message conveyed is clearly understood, and it retains a visually appealing appearance (Iswanto, 2023). In *The Design of a Typography Textbook*. Nirmana Journal of Visual Communication Design, 23(2), 123-129. Defining typography as the discipline that studies the techniques of selecting and arranging typefaces, as well as organizing the distribution of text within available space or media, with the aim of effectively conveying the text’s meaning and creating the desired impression. This also aims to ensure the reader’s comfort in understanding and reading the text.

The movie poster for “Panggil Aku Ayah” uses a sans-serif font with a decorative style. The use of the font in the title “Panggil Aku Ayah” reflects the story’s warm, intimate, and emotionally charged atmosphere. The bold, rounded letterforms convey a friendly and unstiff impression, thereby depicting a relationship that gradually grows into one filled with love. Overall, this font reinforces the message of family warmth, emotional closeness, and the significance of being a father even without a blood bond.

B. Main Image/Illustration

An illustration is a visual representation of a text created using drawing, painting, photography, or other visual art techniques that emphasize the relationship between the subject and the text in question rather than the form itself. According to Witabora (2012), illustrations are images created to clarify information through visual representation. Illustrations in movie posters serve as the main visual element that reflects the theme, genre, or mood of the film. Typically, these illustrations feature the main characters, important scenes, or iconic symbols that represent the essence of the story.



Figure 3. Main illustration of the movie poster for “Panggil Aku Ayah”

The illustration on the poster for the film “Panggil Aku Ayah” is directly related to the storyline of the film, which features three main characters: Intan, Dedi, and Tatang, who are positioned in various poses. Intan is running in her school uniform, with Tatang and Dedi behind her holding a cardboard sign that reads “semangat” (spirit).

C. Colors

According to (Putra, 2021), color can be defined in two ways: objectively (physically) and subjectively (psychologically). Objectively, color is a property of light that is emitted. Each color has a different wavelength. The light that is visible to the human eye is a small part of the electromagnetic spectrum, and each wavelength produces a different color. Subjectively, color is the human visual experience. We see color because our brain interprets the information received by the eyes from light. In the poster “Panggil Aku Ayah,” the dominant colors are yellow, red, and blue, with a background dominated by gray and brown.

D. Layout

Layout, or in Indonesian known as *tata letak*, is the arrangement of text and images (Putra, 2021).



Figure 4. Film poster layout “Panggil Aku Ayah”

The layout of the poster for “Panggil Aku Ayah” can be mapped using a vertical visual structure (top, middle, bottom) with a composition that highlights the main character in the center. The layout is designed to gradually direct the viewer's attention from top to bottom. This structure helps viewers understand the information gradually while highlighting the emotions and main message of the film about spirit, togetherness, and family relationships.

In analyzing the visual elements of the “Panggil Aku Ayah” movie poster using Ferdinand de Saussure's semiotic theory, two main concepts, namely signifier and signified, form the basis for understanding how the elements of the poster convey the message of the film's story. The following is a semiotic analysis based on the visual elements on the poster :

A. Typography:

Signifier	Signified
A sans-serif font with bold, rounded letters and prominent main text, such as the orange title “Panggil Aku Ayah”. Decorative star symbols enhance the visual appeal.	The rounded letters, bright yellow color, and lack of rigidity signify warmth, emotional closeness, and a loving family relationship. The star symbol can be interpreted as hope, dreams, or something special in the relationship between a child and father.

B. Main Image/Illustration

Signifier	Signified
Intan wore her elementary school uniform complete with a backpack and appeared to be walking forward with a cheerful and enthusiastic expression on her face. Behind her were Dedi and Tatang, who were crouching while holding up signs that read "Come on, cheer up!" and "Cheer up, Pacil!" with joyful expressions.	The diamond figure in the foreground symbolizes the younger generation who are undergoing life and educational journeys. Dedi and Tatang, who provide support, can be interpreted as father figures or surrogate fathers who provide motivation, protection, and encouragement in the diamond's life. The encouraging words on the board reinforce the message of moral and emotional support for the diamond to keep trying and be confident.

C. Color

Signifier	Signified
Yellow is used in the film title so that it contrasts with the poster background. Red and white appear on the uniforms, while blue is seen on the backpacks and jackets worn by the characters behind them. The background is dominated by gray and brown colors.	The yellow color in the film title symbolizes cheerfulness, optimism, and hope, which are the main themes of the story. The colors red and white are interpreted as the identity of elementary school students, symbolizing enthusiasm and courage. The color blue reflects calmness, trust, and a sense of security, which are associated with a protective figure or a father. Gray and brown convey a sense of simplicity and realism.

D. Layout

Signifier	Signified
The layout guides the audience's eyes from top to bottom, starting with the cast, character illustrations, production company, movie title, and release date.	This layout creates a well-organized visual narrative flow, making it easier for the audience to grasp the poster's main message in a logical sequence. This highlights the importance of each visual element, from the title to the player illustrations, as the main focal points.

Interpretation of Signs and Meanings

The "Panggil Aku Ayah" film poster has proven to be effective in optimizing visual elements to attract attention while simultaneously conveying messages to the audience. Through the careful and deliberate selection of visual elements, the poster is able to communicate the film's genre, theme, and atmosphere directly to potential viewers.

This effectiveness is evident in the way the poster utilizes visual conventions to establish a clear relationship between the signifier and the signified, enabling the audience to quickly grasp the core of the story and encouraging them to watch the film. This is reflected in the depiction of a supportive, cheerful, and warm family atmosphere, the presence of the main characters with joyful expressions, as well as the use of bright colors (Pooranalingam, 2024).

Analysis based on Saussure's semiotic theory reveals that the "Panggil Aku Ayah" film poster successfully functions as a complex and communicative system of signs. All visual elements in the poster interact harmoniously to convey the intended meanings, namely the theme of family, emotional warmth, and the dynamics of the relationship between the father figure and the child. By understanding how these visual elements function as signifiers and how they relate to the intended signified, a deeper understanding is obtained of the capacity of film posters as powerful instruments of visual communication within the landscape of the film industry. (Gabor et al., 2025).

CONCLUSION

Based on the results of Ferdinand de Saussure's semiotic analysis of the visual elements in the "Panggil Aku Ayah" film poster, it can be concluded that each design element present in the poster works synergistically to construct interconnected meanings and convey emotional messages as well as family values to the audience. From a typographic perspective, the use of a decorative sans-serif font with bold and rounded forms in orange successfully conveys warmth, emotional closeness, and illustrates the essence of a father-child relationship that develops naturally despite the absence of a biological bond. The main illustration featuring Intan, Dedi, and Tatang effectively represents the dynamics of a family relationship characterized by affection and support, in which a substitute father figure serves as both protector and source of encouragement for the younger generation. The use of dominant colors such as yellow, red, and blue, along with gray and brown backgrounds, is not merely an aesthetic choice but also carries symbolic meanings that reinforce themes of optimism, enthusiasm, trust, and simplicity that form the core of the film's narrative. Meanwhile, the vertically structured layout from top to bottom creates a visual narrative flow that allows the audience to understand the poster's message in a gradual and organized manner. Overall, the "Panggil Aku Ayah" film poster demonstrates that effective poster design functions not only as a promotional medium, but also as a visual representation of cultural and human values within Indonesian society. This study is expected to serve as a reference for visual communication designers in creating film posters that are not only aesthetically appealing but also rich in cultural meaning and capable of engaging the audience's emotional dimension.

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