



AESTHETICS OF ANIMATED MOVIE POSTER ILLUSTRATION "SI JUKI THE MOVIE"

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Received on
12 July 2023

Revised on
7 August 2023

Accepted on
11 October 2023

Abstract:

Purpose: In animated films, posters serve as a means to convey story illustrations. The visuals of the poster become an attraction for the audience or fans. Signs help the audience understand the purpose and message to be given. The information content of animated film works can be displayed through carefully arranged images or text and apply elements of art and art principles to create beauty.

Research methods: To deepen the understanding of the value of beauty contained in the poster that is the focus of the research, the author analyses the illustrations presented through the description of aesthetic elements and principles concerning Herbert Read's objective theory. This article describes the accurate beauty values reflected in the objects in the poster of "Si Juki The Movie, Committee for the End of Days. This article presents a conclusion about aesthetics that can be identified through the elements and principles of aesthetics contained in the work.

Findings:

Film posters have the potential as a means to disseminate information using aesthetically designed illustrations of images and text. Through applying aesthetic elements and principles, movie posters can create a value of beauty that visualising shapes, colours, and motifs can easily understand. Based on the analysis, the animated movie poster "Si Juki The Movie" has a beauty implied in the aesthetic elements contained in the shapes, colours, and motifs displayed on the sign.

Implications: The results of this research are expected to increase public knowledge about the elements and principles of aesthetics interpreted through objective beauty in an animated film poster work.

Keywords: aesthetics, illustration, poster, film, animation

INTRODUCTION

Animation comes from animals, which indicates passion, desire, or interest [1]. Animation involves the movement of objects and includes how to make the things feel alive and have life. This is the critical point in shaping a character. In addition, an animated film is a lifeless work that is realised in movement or has motion illustrations. Animated films involve hand drawing, computer animation, and other animation creation techniques. Animated films are one of the film genres with the most significant number of fans, attracting interest from various groups. The interesting flow and form of animated films make them desirable to all levels of society.

One of the most famous animated works of Indonesian children and has a wide fan base is an animated film entitled "Si Juki The Movie". The origin of this animation comes from a character in a comic by Faza Ibnu Ubaidillah, better known as Faza Meonk. This comic tells the life of a lazy, careless, nosy, and curious boy living his life in a big city. Although Si Juki often faces various problems due to his lazy and careless nature, he still lives his days with hilarious, creative, unique adventures and always ends with luck.

As a comic artist, Faza Meonk develops ideas from contemporary issues such as capitalism, hedonism, education, smoking, and so on in the development of stories. Through the animated film Si Juki, Faza conveys various problems in a short and easy-to-understand way for children. Si Juki comics with various titles published between 2012 and 2017 are proof that the information conveyed can be well understood by children readers.

In addition to creating comics and animated films, Faza's work is structured with an easy-to-understand concept. Faza developed the animated film "Si Juki The Movie" by paying attention to aesthetic elements and principles. In addition, Faza integrates theories from experts that support the design of Si Juki comics and animated films. In the process of making his animated works, Faza adheres to the value of beauty and details, in line with the structure required in making comics or animated films. In addition to structuring comics and films to attract the attention of the audience, an attractive film poster is also considered important to convey information briefly. Therefore, directing a film also requires the preparation of a film poster as a crucial element.

Posters are a very effective tool for spreading information about a film. The purpose of a film poster is to captivate the audience's sympathy and interest in the film. A film poster is an effective medium in visual communication and has a commercial function [2]. An ideal film poster design should cover all the messages to be conveyed in the film so that the audience can understand the story being explained. It is also important to note that the film poster design should keep up with the development of design technology in order to attract more viewers. For example, the film poster of "Si Juki The Movie" follows the development of design technology and has an attractive appearance so that it can attract the attention of the audience and make them want to know more about the storyline presented in the animation of "Si Juki The Movie".

An attractive poster is certainly made with a plan that applies aesthetic elements and principles so that the visualisation presented can be successfully conveyed to the audience. In this research, the author describes the elements and principles of aesthetics contained in the poster of the animated film "Si Juki The Movie". The purpose is to give the interpretation result of the illustration contained in the poster. To analyse the illustrations, the author refers to Herbert Read's objective theory, which emphasises a view or approach that highlights the existence of objects or reality outside the mind or perception of the individual. In the context of art, this objective theory refers to the view that the value of art exists in the art object itself, without depending on subjective interpretation or perception.

RESEARCH METHODS

This research uses a qualitative approach with descriptive analysis. A qualitative approach is a research method based on the philosophy of postpositivism, used to investigate objects with natural conditions, where the researcher acts as the main instrument [3]. Meanwhile, descriptive analysis is a research technique used to investigate the status of a group of people, objects, conditions, systems of thought, or classes of events at the same time, with the aim of compiling a description, description, or painting systematically, factually, and accurately about the facts, properties, and relationships between the phenomena being studied [4].

Information collection is applied through observation of animated film posters in the series "Si Juki The Movie Panitia Hari Akhir" (2017). The analysis process begins with the data collection step and is then described descriptively to detail the findings obtained. After that, interpretation of the data is carried out. The focus of the analysis is on the elements and principles of aesthetics in the animated film poster object of the series. This research refers to Herbert Read's objective theory of art, which explores the manifestation of the objectivity of reality. This theory focuses on one main aspect, namely the "aesthetic sense" or "aesthetic sensation" that can be felt by each individual when viewing a work of art.

Herbert Read (1893-1968) is known as a writer, art critic, and art theorist who has significantly contributed to art and aesthetics. However, Read is not particularly famous for his "objective theory" in a general context. According to Read, "aesthetic sense" comes from the beauty experience and the appreciation of artworks or objects that produce positive feelings. The phenomenon involves the judgement of proportion, harmony, visual beauty, and other elements that create an aesthetic experience. The poster of the animated film "Si Juki The Movie" was analysed using Herbert Read's objective theory approach because the sign refers to a view or practice that emphasises the existence of objects or reality outside the mind or perception of the individual. Thus, everyone became interested in watching the animated film Si Juki after seeing the film poster.

FINDINGS

Formalistic review point of view

In the film poster of "Si Juki The Movie Panitia Hari Akhir" (2017), certain elements contribute significantly to the visual composition and overall aesthetics. First, the text design in the title section, separating "Si Juki The Movie" and the subtitle "Komite Hari Akhir", provides transparent information about the film's identity and illustrates the story's primary focus. Meanwhile, the placement of the credit title at the bottom of the poster gives credit to the cast and team involved in the production.

Visual aspects are also carefully considered, especially in character selection. The selection of images of the main characters, such as Si Juki, Juleha, Pocong Pinky, and Keco Roro, gives an idea of the diversity of characters in the film. In particular, by making the cast image more significant than the others, the visual emphasis on Si Juki shows that this character has a central role in the story.



Figure1. Image and text of the film poster "Si Juki The Movie Panitia Hari Akhir" (2017).
[Source: Reference [5]]

The use of images of astronauts, helicopters and rockets and the visualisation of an outer space world hints that the film may involve elements of adventure or fantasy. This visual concept can grab the viewer's attention and give an initial idea of the film's genre or theme.

In the context of poster composition, using a sequence with the letter I symbol not only adds an aesthetic element but also guides the direction of the viewer's eyes. With the order of eye movement forming the letter I, from bottom to top or top to bottom, the audience is naturally guided through essential elements such as the title, subtitle, and visuals of the film's cast.

Overall, the poster manages to convey the necessary information about the film, highlight the main characters, and create an appealing visual composition by cleverly using design elements.

Herbert Read's Objective Theory

Herbert Read, a British anarchist, poet, and literary and art critic who was also interested in orientalism and influenced by Max Stirner, had several views on the aesthetics of artworks. One of the theories he put forward is the objective theory, in which the beauty or aesthetic value of a work is produced by the inherent properties or qualities of the beautiful form, regardless of the perception of the individual who observes it. This theory is different from the subjective theory, which argues that aesthetic value is determined by the feelings or impressions the individual experiencing the work of art receives. Herbert Read's objective theory suggests that artworks have intrinsic value and meaning inherent to themselves without being overly dependent on the subjective interpretations of the individual viewer. In this perspective, paintings exist independently and can communicate with the audience without being unduly influenced by the background, views, or emotions of the individual who observes them.

In this context, "objective" does not discount the importance of individual interpretation but emphasises that artworks have deeper and universal meanings accessible to a wide range of people. Herbert Read believed that artists create paintings as an expression of their ideas, feelings or experiences and that artworks have the potential to speak directly to different walks of life, although individual interpretations may vary. It is essential to understand that the more profound and universal meanings in artworks can be a bridge of communication between artists and society. Along with Herbert Read's view, the concept of objectivity in art asserts that paintings can touch upon shared aspects of human experience, which a wide range of people can recognise.

Objectivity in art is not an attempt to rule out rich and varied individual interpretations. Instead, it proposes that through the artist's expression, a core of meaning can stretch across the boundaries of individuality. In other words, the artwork can be a medium that enables the exchange of ideas, feelings and experiences between the artist and the audience.

It is important to note that diversity of interpretation remains an integral element in art appreciation. While there are similarities in understanding objective meaning, each individual's unique experience and perspective are still essential in interpreting the artwork. Objectivity refers to the artwork's potential to create deep emotional and intellectual connections among people from different backgrounds.

With the objective dimension in art, society can engage in a rich cultural dialogue where different points of view can be exchanged. The phenomenon creates a space for shared understanding and appreciation of the diversity of interpretations while still recognising that there are universal elements that can be accessed and enjoyed by all.

Aesthetic Elements and Principles in the Movie Poster of "Si Juki The Movie Panitia Hari Akhir" (2017) based on the Objective Theory

It is known that the objective theory states that the beauty or characteristics that create aesthetic value are properties or qualities that are intrinsically attached to the beautiful form in question, regardless of the person observing it. According to Read's objective theory view, the poster of the film "Si Juki The Movie Panitia Hari Akhir" (2017) has high aesthetic value. This poster also involves aesthetic elements and principles by paying attention to aspects such as form, colour, structural motifs, and genre in the content of the film it represents.

However, it should be noted that the objective theory approach to assessing aesthetic value is often debated among art scholars and cultural theorists. Some critics argue that aesthetic judgment cannot be separated from individual experience and perception. Although the movie poster of "Si Juki The Movie Panitia Hari Akhir" may have aesthetic elements that can be measured objectively, such as proportional shapes and harmonious colour choices, the subjective views of individuals can still play a role in assessing beauty and aesthetic value.

In addition, objective theories also tend to ignore the social, cultural and historical contexts that can influence aesthetic judgements. The poster may have high aesthetic value based on specific standards, but it should be recognised that aesthetic values can vary across cultures and time. Therefore, the interpretation of the beauty of the film poster may vary depending on each individual's background, experience and perspective. In this context, the debate between objective and subjective approaches to assessing aesthetic value continues, questioning the extent to which beauty can be measured objectively without considering contextual and individual factors.

The aesthetic elements that can be analysed in the "Si Juki The Movie" poster include:

a. Shape

According to Susanto [6], the form can be interpreted as structure, representation, appearance, physical form, system, or arrangement. This form acts as an easy-to-understand representation to convey ideas or storylines in a work of art. For example, in the poster of the film "Si Juki The Movie Panitia Hari Akhir" (2017), there are various shapes, such as the main characters of the film, especially "Si Juki" and his friends. The character illustrations in this poster reflect the film's roles through the illustrated characters' facial expressions and movements. In addition to the film's characters, the sign is also equipped with other elements such as the film's title, release date, and additional information that aim to convey a message to the audience and attract their attention through the beauty of the shapes that direct the viewer's understanding of the visual aspects associated with the technology.



Figure2. The shape of the film poster "Si Juki The Movie Panitia Hari Akhir" (2017).
[Source: Reference [5]]

Through the visual representations presented, the author can conclude that the shape structure depicted has reflected beauty objectively, especially when

looking at the expressions presented by each character. In this case, "Si Juki" offers a smiling face and gesture that shows readiness to act, giving the impression that this film presents an exciting adventure. On the other hand, his co-stars display expressions and gestures that create an image of arrogance and pride. The visualisation of the characters is presented from a frog's eye perspective, adding to the impression of grandeur. In addition to the characters, the font used in the poster also has a futuristic design, which can enhance the sense of adventure with the connection to space technology.

Fonts with a futuristic design illustrate how shapes can be interpreted in the context of art, especially in a film poster. Shapes in art can be interpreted as structures or representations that are easy to understand to convey ideas or storylines. The argument can be given that in the context of the film poster "Si Juki The Movie Panitia Hari Akhir" (2017), the shapes used, such as the main characters and other elements, become visual representations of the content and atmosphere of the film. The facial expressions and movements of the characters in the poster can convey messages visually, allowing the audience to get an initial idea of the film's content.

The poster of the animated film "Si Juki The Movie" presents forms that match the theme and genre of the film, which is an adventure with a touch of space technology. It is detailed that the character expressions, futuristic font design, and the use of a frog's eye perspective give the impression of adventure and a connection with technology. This suitability is a success in using form to convey the essence of the film to the potential audience.

The shape structure in the "Si Juki The Movie" poster reflects beauty objectively, primarily through the characters' expressions. However, it should also be noted that beauty is subjective, and each individual's view of beauty may vary. Some people may value beauty more in terms of visual composition, while others may emphasise the meaning or message conveyed by the shapes. The use of fonts with futuristic designs in the poster, which are associated with a sense of adventure and space technology, can emphasise how the choice of font shapes can also play an essential role in creating a certain feel and attracting the attention of viewers interested in the film genre.

By detailing these aspects, a more complete picture can be obtained of how the forms in the poster play a role in conveying the message, creating the atmosphere, and attracting the attention of potential viewers.

b. Colour

According to Darmaprawira [7], Colour is considered an aesthetic element whose value is affected by the way light hits it, making it an essential aspect to consider to match the type of light that affects it. The diverse nature of Colour makes it an exciting element in design. Colour representation is generally expressed through three dimensions: hue, chroma, and value. In addition, Colour plays a significant role in reflecting a character's personality, especially regarding cultural symbolism and aesthetic considerations. A change in Colour can drastically affect the perception of a character. For example, in the movie poster of "Si Juki The Movie Panitia Hari Akhir," the use of contrasting and

striking colours significantly affects the aesthetic aspect of the sign. The selection of cold colours, such as dark blue and dark purple, combined with other vivid colours, successfully creates an atmosphere that blends cold and cheerful.



Figure3. The dominant colour in the movie poster of "Si Juki The Movie Panitia Hari Akhir" (2017).

[Source: Reference [\[5\]](#)]

The beauty seen objectively through the use of colour in the "Si Juki The Movie" poster is manifested through the dominance of blue and purple, representing the night atmosphere in outer space. The two colours are combined with the contrasting colours of the characters' costumes, creating a strong visual appeal to emphasise the personality of each of the object characters featured.

The influence of the dark night atmosphere in outer space is clearly visible through the use of blue and purple colours in the "Si Juki The Movie" poster. The dominating blue colour creates a sense of depth and mystery, while purple gives a dramatic touch that brings a magical feel. The combination of the two creates an interesting visual backdrop and gives the impression that the story takes place in a fantastic and adventurous world.

In addition, the resulting contrast between the dominant colours of the background and the characters' costumes adds an interesting visual dimension. The costumes that use bright colours or contrast with the blue and purple background firmly highlight each character. The visual appeal generated by this contrast draws the audience's attention and provides clues about each character's personality.

For example, characters with bright or contrasting costumes may be interpreted as bold, expressive, or essential to the story. In contrast, characters with darker costumes or those that blend into the background may have a mysterious feel or make a more substantial contribution to the development of the plot. In other words, the choice of colours in these costumes is an aesthetic element and a means to convey character information to the audience visually.

In addition to providing visual appeal, the clever use of colours in this poster can also create an emotional atmosphere that matches the theme and feel of the film. The overall colour palette, especially blue and purple, gives a magical and mysterious impression that may be the hallmark of "Si Juki The Movie." Thus, not only as a tool to attract attention, but the use of colours in this poster also conveys the atmosphere and emotions expected from the experience of watching the film.

c. Motifs

Structural motifs include internal elements in a work of art, such as line, shape, colour, texture, or other elements. Motifs are an integral part that can enhance the aesthetics of a work, as seen in the poster of the film "Si Juki The Movie Panitia Hari Akhir." The poster shows beauty through various components such as stars, rockets, and galaxy motifs, creating the impression of being in outer space.

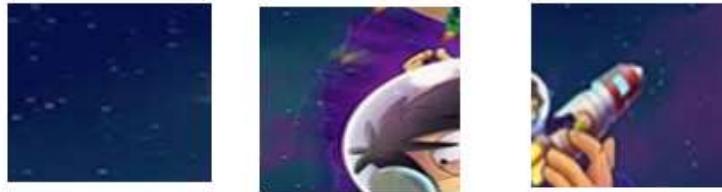


Figure4. Motif of the film poster "Si Juki The Movie Panitia Hari Akhir" (2017).
[Source: Reference [5]]

By incorporating these three motifs, the "Si Juki The Movie" film poster will feel more dynamic, presenting a livelier impression. The space theme carried by this poster becomes more impressive with the presence of these motifs. The addition of such elements can illustrate to the audience that there is a close relationship with space elements in the context of this poster.

Firstly, the motif of the stars that make up the poster's background gives it a sense of immense majesty. The stars scattered across the night sky take the viewer on a visual journey into the universe. The presence of these stars also creates a sense of beauty and mystery, giving a magical feel to the story presented in the film.

Secondly, the spaceship motif floating around the main character or in the centre of the poster adds an element of action and adventure. The spaceship is not just an ornament but also a symbol of the epic journey that the main characters will experience. By showing the spaceship in various dynamic poses, the poster visually depicts the tension and excitement of the story.

Lastly, planetary or lunar motifs adorning the corners of the poster add a richer visual dimension. Planets or moons that appear in stunning detail can create a more authentic space atmosphere. Moreover, these planets or moons can be arranged to highlight important aspects of the story, such as the central conflict or the space setting that is key to the film's plot.

Thus, by aligning the three motifs, the "Si Juki The Movie" film poster can create an exciting and energetic visual composition. The audience will feel the tension, beauty, and magic of the space adventure presented in this film. Overall, the use of these motifs provides an aesthetic touch and effectively communicates the essence of the film's story and theme to the audience.

Furthermore, there are aesthetic principles in the poster of the animated film "Si Juki The Movie" which are as follows:

1. Unity

According to Kurniawan [8], unity refers to the impression arising from the integration of elements of fine art, which unite in one form to produce an expression. Unity or cohesion appears in a single existence. Each part is united with the others, interrelated, mutually influencing, mutually supporting, and systematically creating a visual whole in the artwork. It will look disorganised without unity, artwork and design [9].

In this film poster, the illustration objects shown show unity through the image of the film's actors wearing astronaut suits, supported by illustrations of rockets and the earth. This unity supports the story's message related to outer space. The description of the illustration gives the impression of harmony that beautifies the object objectively so that the visual of the poster becomes easily understood by the viewer about the story message to be conveyed through the arrangement of the illustrations presented.



Figure5. The principle of unity of the film poster "Si Juki The Movie Panitia Hari Akhir" (2017).
[Source: Reference [5]]

In this regard, the bright, contrasting colours in the illustrations help to highlight critical elements such as the astronaut suits and rockets, thus drawing the viewer's attention more effectively. With a balanced visual composition, the poster can convey a sense of space adventure and the beauty of the universe. In addition, using shading and highlighting techniques on the illustrations adds visual dimension, creating an alluring depth and enriching the poster viewing experience for the audience.

The choice of fonts that match the space theme also plays an important role in conveying the message of the story. Futuristic or technological fonts can add visual interest, aligning the overall poster elements with the film's narrative. Finally, the visually interconnected elements of the illustration create a balance between reality and imagination, giving a sense that the film's story combines scientific elements with visceral human experience. As such, the poster serves not only as a marketing tool, but also as a visual image that conveys the essence of the story in a clear and compelling manner.

2. Balance

In designing the arrangement of objects on a poster, attention to balance patterns is essential. Balance in this setting refers to the condition in which opposing forces achieve similarity, creating a visually balanced impression or intensity of the artwork. Visual weight is influenced by various factors such as size, shape, colour, texture, illustration, and the presence of all elements considered with attention to balance [10].

In the context of this film poster, the arrangement of the illustrations adopts the principle of symmetrical balance. Symmetrical balance, as explained by [11], occurs when the size of objects on the left and right sides are equal. The principle of balance in this poster is reflected in the placement of images and text objects with comparable weights in the right and left areas of the poster. The application of symmetrical balance not only creates visual aesthetics, but also gives a sense of order in the visualised art composition.



Figure6. The principle of symmetrical balance in the film poster "Si Juki The Movie Panitia Hari Akhir" (2017).

[Source: Reference [5]]

The application of symmetrical balance creates visual aesthetics and gives a sense of order in the visualised art composition. By arranging the elements symmetrically, this poster can create a harmonious and even layout so that the audience's eyes can easily capture the message conveyed.

Size, shape, colour, texture and illustration are key factors that affect the visual weight of a poster. Attention to each of these elements is essential to create the desired balance. For example, a balanced selection of colours on both sides of the poster can create a harmonious and appealing visual impression.

By applying the principle of symmetrical balance, poster designers create aesthetically pleasing works of art and ensure that each element included has a balanced visual impact. The situation helps clearly and effectively convey the message to the audience, inviting them to know more about the film being promoted.

3. Emphasis

Emphasis becomes the centre of attention in the work created [8]. Emphasis refers to a work's primary focus, reflected in the poster "Si Juki The Movie Panitia Hari Akhir" through the arrangement of image illustrations. In this poster, the character of Si Juki is shown with a more significant proportion than other illustration elements, creating the impression that Si Juki is the main character in the film. In addition, this poster also depicts a grouping of illustrations that image the space adventure, such as the use of astronaut costumes by some of the main characters, a dark space background full of stars, and a slight partial image of the earth at the bottom of the title credit, all of which illustrate the theme and feel of the film.



Figure7. The principle of symmetrical balance in the film poster "Si Juki The Movie Panitia Hari Akhir" (2017).

[Source: Reference [5]]

The image of a small part of the earth at the bottom, with the title credits sticking out above it, is not just a decorative element in the poster of "Si Juki The Movie Panitia Akhir." More than that, the image is crucial in reinforcing the concept of space adventure at the story's heart. With the backdrop of fragile and desolate-looking earth, the audience is told that this story is not limited to the earth's territory but will take them on an extraordinary journey beyond the known boundaries.

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The importance of image illustration in preparing posters is becoming increasingly apparent. Every visual detail was carefully chosen to create a solid and compelling initial view for the potential audience. The main characters are

identifiable, and their placement in the context of space hints that this journey will be an extraordinary and unforgettable experience. Through a harmonious blend of fragile earth images, prominent title credits, and illustrations of the main characters, the "Si Juki The Movie Final Committee" poster successfully portrays the theme and feel of the film vividly. It is not just a visual advertisement but a work of art that guides the audience to anticipate the spectacular adventure they are about to witness.

CONCLUSION

A film poster can function as a tool to disseminate information through aesthetically arranged illustrations and text. The aesthetic elements emphasised in the poster of the animated film "Si Juki The Movie Final Committee" include a form that objectively radiates beauty through expressions, gestures, and costumes that reflect the characteristics of the characters featured. The choice of futuristic typeface also contributes to the overall visual beauty. The colours used in this poster show objective beauty by reflecting the colours of outer space, which are dominated by shades of dark blue and purple as the identity of outer space. The use of contrast in the colours is also highlighted to give a sense of playfulness. The motifs of spaceships and stars support the visualisation of the space atmosphere, creating an aesthetically pleasing composition.

By applying aesthetic principles such as unity, balance, and emphasis between images and text, this poster creates an objective beauty that makes it easier for the audience to understand the message and visualisation conveyed through image illustrations. Through the aesthetic analysis of the film poster "Si Juki The Movie Panitia Hari Akhir" (2017) using the objective theory introduced by Herbert Read, it can be concluded that this poster contains aesthetic values and applies aesthetic principles and elements to create a visualisation of beauty through illustrations.

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