



Analysis Satria Dewa Gatotkaca Strategic and Tactical Advertisement Movie Poster and Its Correlation in Art Direction with Literature Study Approach

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Abstract. Indonesia has many folklores that are passed down from generation to generation. One of the famous folklores is the epic tale of Mahabharata. The protagonist is represented by Pandawa, and the antagonist is represented by Kurawa. The story of Gatotkaca was turned into a live action movie by Satria Dewa Studio. To advertise this movie, a poster as advertising medium was designed. This paper analyses Satria Dewa Gatotkaca Movie Poster, and the role of the poster in strategic and tactical of advertising visual messages and its correlation with the art direction process of movie poster visualization. The methodology approach is qualitative method with descriptive literature study approach. As a result of this research, the Gatotkaca movie poster established a brand image strategy with a drama-lecture approach, as evidenced by great-looking art direction visualisation. The outcome result is that the poster had a significant impact on the audience in shaping their perceptions of a new local superhero, as well as making the Mahabharata epic more accessible to today's youth and providing a richer viewing experience.

Keywords: advertising, movie, poster.

1 Introduction

Indonesia has many folklores that are imbued with a historical and moral message. One of the famous folklores is the story of Gatotkaca. According to Rudy Wiratama, lecturer in Language and Literature from Universitas Gadjah Mada the story of Gatotkaca was taken from Mahabharata Epic Story adapted from India. Mahabharata is part of the storytelling in Weda holy book in the Hindu religion. The story of Gatotkaca was re-written from the Sanskrit language into the old Javanese language. The Story was written began about 10 A.D by Mpu Sedah and Mpu Panuluh. This story was created to commemorate the victory of the Kingdom of Jenggala over the Kingdom of Panjalu during the ruling era of King Jayabaya [1]. In the early era, this story was famous in the puppet show (wayang) adapted from Mahabharata. The story of Gatotkaca was passed down from generation to generation and developed through the the time.

Because of the value of the Gatokaca character, Satria Dewa Studio decided to make a universe named Satria Dewa Universe, and as the opening chapter to this universe, they decided to bring Gatokaca into the cinema with the title Satria Dewa Gatokaca movie [2]. Satria Dewa Gatokaca's movie still focused on the war between the two sides. Pandawa represents the good side and Kurawa will be representing the bad side, and the war waged passed down to both sides' descendants to the modern generation. This universe will continue to taking a story with a godly character in the book such as; Gatokaca (2020), Arjuna (2021), Yudhistira (2022), Bharatayudha (2023), Bima (2024), Nakula Sadewa (2025), Srikandi (2026) dan Kurusetra (2027) [3].

In the release of this Satria Dewa Gatokaca Movie, various kinds of media were made in various funnels of communication media like video teasers, video trailers, posters, websites, merchandise, etc. All of the media that was used to promote this movie, that commonly used was movie posters, in term of a printed version and digital. Posters are the most used media because they are easily accessible and look attractive [4]. The movie gained big attention because visualised renewed Gatokaca costume with a silhouette combined with a dark-red and bold touch that seems strong and mysterious.



Fig. 1. Move from the Satria Dewa Gatot Kaca movie

As Figure 1 showed, the Satria Dewa Gatokaca also change the costumes that were used by the actor and actress in the movie. In the bottom poster area, the actors and

actresses from the film are standing, with Rizky Nazar (the actor who played Gatotkaca) taking centre stage. Satria Dewa Universe has a more ethnic touch. The background in this movie has some adjustment in the scene, where it was taken in a modern situation, looks and feel. All was adjusted including the costume that was used in this movie. All the visual in this story was adjusted so the story can more relate in for the audience.

Poster by definition cited from Robin Landa's book *Graphic Design Solution* describes poster as a form of one and two-dimensional publication medium, it was used to provide information, data, schedule, and offers, and can be to promote people, events, and places, product, company, services, or organisation [5]. Robin Landa also stated that a poster must have a certain function like an ability to attract the audience's attention, because the condition of the audience is mobile, and move dynamically [6]. A poster as a medium in advertising, can be a medium to give the meaning as it gives a great impact in advertising. This is also the most commonly used media in advertising.

Based on the data provided by all references, there is some problems that the researcher wants to analyse regarded Posters as advertising media in Satria Dewa Gatotkaca movie: What is the correlation of semiotics meaning in Satria Dewa Gatotkaca Movie Poster and the correlation in art direction advertising point of view?

2 Theoretical Study

2.1 Semiotics Theory

Human is a social being. They need language to communicate and express their feeling, idea, emotions, and exchange information toward each other. These different kinds of expression require different set of kinds of signs since human life is filled with natural and artificial sign, whom all of which have their specific meaning in results have many different kinds of interpretation [7]. Semiotics is a study that understand and learn about the system rules, sign, and convention of the sign, so the sign has meaning. Semiotics comes from Greek language Semion means sign. Sign has meaning that was made base on rules, system, and convention. It was created to understand the phenomenon in society, culture, point of view, etc [8]

Roland Barthes (1957), state that semiology as:

“The science studying ideas-in-form because the focus of the study is on significations away from the content. Yet, it is important to consider the unity of the interplay between form, and ideology “historical” explanation. According to Barthes, semiology is the correlation between the signifier, and the signified to form the sign, all in one process” [7]

Barthes in his theory, used Significant (signifier) – Signifie (signified). This theory was used to understand about metalanguage and connotation. Significant becomes Expression (E), and Signifie turn into Content (C). Barthes also said, that between correlation E and C, there must some Relation (R) to produce a sign (A.M. Susilo Pradoko, 2015) [9]. The statement before also supported by cited article mention that sign can show by voice, visual or verbal (typography, colour, dance, act, painting, architecture, etc.) as representation. Signifier is the foundation of signified, the meaning nor the concept. The formal base of signifier has many forms that can be access by five senses of

human being (see, hear, touch, taste, feel) (Pradopo, 1998) [10]. To give more understanding in Barthes Sign Map, the researcher gives a diagram below:



Fig. 2. Roland Barthes Sign Map.

From the figure above Barthes, it was explained that Denotative sign, was created from Signifier and Signified, and the same Denotative Sign also has meaning as Connotative Sign. Denotative in Barthes point of view has meaning the first level that has closed meaning, explicit, direct, and fixed. Denotation literally has the true meaning, which is socially agreed upon, whose reference is based on reality. Connotative sign, is a sign whose signifier has an open perception in term of meaning has implicit, indirect, and uncertain characteristic. Connotative sign also opens to new interpretations.

Denotation can be said to be a fixed objective meaning, whereas connotation is a subjective meaning and has varies interpretation meaning [11]. In Barthes point of view, connotation meaning identical to ideology operation that was called myth. Myth in his mind is a term of type of speech (type of speech act) that is presented with a discourse and was acted in society [9].

Barthes in his work *The Rhetoric of image*, also state three classes of image:

- The first class is the linguistic, in this point Barthes stated that message was referring to the text which may be analysed denotatively and connotatively. Also, the first class, has two functions; Anchorage and Relay. Anchorage as the message having purpose or the responsibility of directing the focus on a specific meaning among multiple ones and mostly relying on the morality and ideology of the society. Relay in meaning here, the text is only a fragment of a snatch of dialogue completing its intended meaning by images that are either implemented in cartoons or comic strips.
- The second class is the non-coded iconic, the natural message which points viewer to the denotative analysis, in term of what Barthes called “first degree of intelligibility”; that the images are explained as they are seen without codes. But to the second class, Barthes also said to maintained, the urgency and the necessity of

combining connotation together with denotation as well in order to understand the image well.

- The third class is the coded iconic or symbolic, the cultural message which refers to the results of connotative analysis of the image as what Barthes called “rule-governed transpositions” referring to the viewer’s cultural background. The meaning of the image, that the viewer’s see here, does not rely on the creator’s meaning. The image may have different meanings according to the receiver’s background.

2.2 Advertising Definition

According to the American Marketing Association's Committee, advertising is defined as.

“Any paid form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor. Thus, through interpreting the quality of products and services as outlined in the advertising message, and the public is expected to receive the message properly and then they take action as expected nor wanted by the advertiser” [12]

According to Robin Landa, advertising (or "ad") is a specific message constructed used to inform, persuade, promote, provoke, or motivate people on behalf of a brand or a group or organisation. Here, “group” designates both commercial concerns and government agencies and non-profit organizations [13]. Quoting from Rhenald Kasali book titled *Manajemen Periklanan*, defined advertisement as a message that contains a proposition to offering a product to the public through specific media. Advertisement aims to persuade people to buy [14]. The core belief of advertisement is an act of paid form persuasion method for large-scale group of people with a message delivered by a non-personal presentation, and as the result the targeted segmentation does action as the advertiser wants.

In term of delivering a message in advertising, a designer also must think about the strategy about of the message that want to tell to the audience (what to say) and the way to deliver it (how to say). Advertising has two types of ways that can be used in delivering the message to the audience. The first thing is the Strategic Advertisement, and Tactical Advertisement.

- Strategic Advertisement was designed to strengthen the positioning of a brand in the mind of the audience for the long term. The goal of this type of advertisement is to change and shapes the perception of a brand.
- Tactical advertisement was designed mainly to trigger specific action (or call to action) from the audience of a brand [15].

When formulating an advertisement message, we can use six creative strategies for advertising message according to Professor Charles Frazer. The six creative strategy messages are; pre-emptive, Unique selling proposition, brand image, positioning, Resonance, and affective/anomalous. Below here the detailed explanation of each six creative strategies message [16].

Table 1. Frazer's Six Creative Strategies Advertisement Messages

Strategy	Description	Uses
Preemptive	Uses a common attribute or benefit, but brand gets there first—forces competition into “me too” positions.	Used for categories with little differentiation or new product categories.
Unique selling proposition	Uses a distinct difference in attributes that create a meaningful consumer benefit.	Used for categories with high levels of technologically improvement and innovations.
Brand image	Uses a claim of superiority or a distinction based on extrinsic factors such as psychological differences in the minds of consumers.	Used with homogeneous, low-tech goods with little differentiation
Positioning	Establishes a place in the consumer's minds relative to the competition.	Used by new entries or small brands that want to challenge the market leader.
Resonance	Uses situations, lifestyles, and emotions with which the target audience can identify.	Used in highly competitive, undifferentiated product categories.
Affective/anomalous (or ambiguous)	Uses an emotional, sometimes even ambiguous message, to break through indifference.	Used where competitors are play it straight and informative

In the condition when a message is created and final, the next step is to formulate the way to deliver it. In 1986, William D. Wells, a former executive vice president at DDB Needham Chicago, presented a paper discussing two broad categories of means or styles delivering an advertising message; lectures and dramas. Since digital media emerge, then it developed into three types of style; drama, lecture, and participation. Understanding the technique or tone for delivering a message makes the advertisement has a certain unique way to communicate with the audience.

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Table 3. Frazer's Six Creative Strategies Advertisement Messages

Categories	Description
Lecture	<ul style="list-style-type: none"> - Product or service showed by discussing it for audience consideration combined with a presentation (targeting the head or the logic) - The presenter talks at or to the viewer, announces, describes, highlights, declares, states offer, or provides information - The delivered message is called presentation, to show and tell, or to declare, see and say, announcements. - The lecture type is "straight sell"
Drama	<ul style="list-style-type: none"> - Takes the form of a story (either in a still or moving medium media) - Usually generated by involving conflicts and emotions, - Represented through action and dialogue. - The story is told or unfolds through an event or a situation combined with the tone of tense, interesting, humour or comedy, gripping, or emotionally involved. - Emotional type technique.
Participation	<ul style="list-style-type: none"> - Viewers (the audience) take part, and then turn into users. - The audience takes a role in the marketing messages. - The message sticks in the mind of the audience, left a positive mark in the mind of the audience. - The audience is the centre of the experience (not merely an object of the advertising) and they are empowered to engage in the content they choose. - This type is focused on communicating and creating an experience with the audience as the centre of advertising.

In term of conveying the advertising message, it is often for Lectures and dramas that can be combined into one format, where the drama is "interrupted" by a mini-lecture in the advertisement or vice versa. The means or style of how to convey the message, also can be detailed in some manner, with the approaching technique. It makes the delivery more versatile in term of strategy, and enrich the expression of the advertisement. Donald Gunn, a creative director for the Leo Burnett advertising agency codified of categories some approaches in advertising; demonstration, comparison, spokesperson, endorsement, testimonial, slice of life, storytelling, cartoon, musical, misdirection,

adoption, documentary, mockumentary, montage, animation, consumer generated-creative content, pod-busters, entertainment, gags, stunts, and pranks [13].

2.3 Art Direction

In advertising scope of work there are a person (or team) who responsible in managing and arranging the visual of art in this field, called Art director. Commonly a job for an art director is to handle all the visual management of an advertisement. The term 'art direction' is generally used to explain and describe the process of organising and quite literally directing the visual elements of any communication media in advertising, may it be a film, a television programme, a digital installation, a commercial or a print-based advert, etc. as we can conclude, art direction is an activity that has a much broader application across a range of disciplines associated with visual communication [17]. Art direction had scope of arranging and designing the overall 'look and feel' of the advert. This task involves more than just aesthetic considerations.

Before creating a good visual advert, the art director must be getting prepared. In this part, it is essential to know "Who are you talking to?" and "What are you saying?". Understanding the audience is the key to creating a good visual advert. Creating a visual impact advert need various mind-set or tool in art direction such as [17]:

- Seeing things differently: in this process the art director must find a way to establish a different unique way to depict visual message for the advert in order to communicate of the brand to the audience.
- Doing things differently: a good visual advert has the capacity to surprise the audience and it was a fundamental component of creative advertising. By delivering the message in a unique way, you can draw the audience's attention
- Give the audience something to discover: the best advertisement always gave the audience something to discover for themselves in the visual message. The creative execution decision of the advert must provide enough information that allows the audience to make the connection with the advert and understand the message.
- Using ambiguous imagery: this kind of tool will help the art direction process in creating a great advert. It would have allowed the audience to make their own connections and discoveries, and yet provide the advertising proposition clearly communicated. This way helps get the attention audience liking and thinking.
- Establishing a visual hierarchy: the means to placing more visual emphasis on certain elements over others to achieved established a running order so that all elements would be perceived as one visual composition, and not competing in each element, but instead work together to ensure the advertising message delivered at the right time.
- Creating visual impact: this is the tool to ultimately for grabbing the attention of the audience in a way that is relevant to the advertising message. A good visual advert impact can create a profound effect on the viewer.

- Simplicity and understatement: this point is about how the advert visualises in design and layout is more likely to the advert more visually compelling, attention-grabbing, and easier to develop in terms of a visual hierarchy.
- Creating a distinct look for the brand: creating a distinctive and unique look in the visual advert and in other marketing media, will help the brand stand out from the competition. It helps the advert get the attention in the eye and mind of the audience in at glance.

2.4 Art Direction

Robin Landa defines a poster as a form of one and two-dimensional publication, that was used to serve information, data, schedule, or proposition, and to promote a person, event, venue, product, company, service, or organisation [5]. The media strength that a poster has is this medium is able to deliver message to the moving audience.

Main purpose or function of poster media, is to capture the moving audience's attention with visuals and messages [18]. Siebert and Ballard gave suggestions when creating a good poster layout:

- Font size for a poster should be ten to fifteenth times from size of the poster.
- A poster layout must be simple, so the audience can grab the message in a matter of time, while reading it in the moving position.
- Choose one element as the main vocal of the voice so it can grab the audience's attention easily (it can be the headline, image, etc) and combine it with a value or contrast.
- Put only important information that the audience needs. Put all the elements (typography, visuals, etc) in a good manner composition.

3 Research Methodology

The research method uses a qualitative method with a descriptive literature study approach. The researcher will analyse Satria Dewa Gatotkaca's movie poster advertisement to achieve the results of set analysis semiotics meaning implemented in art direction visual poster advertisement



Fig. 3. Roland Barthes Sign Map.

4 Analyse Satria Dewa Gatotkaca Poster Advertisement

Please In this section, the researcher will be analysed the Satria Dewa Gatotkaca movie poster advertisement, in three parts:

1. The Rhetoric Image of Gatotkaca's Movie Poster

Non-Coded- Iconic	<ul style="list-style-type: none"> - Signifier - Expression (E): as movie poster, the visual of Gatotkaca Character shown with his new costume, form in a side view with low brightness but high contrast. The actor and actress were line up in the below part of the movie poster layout. The colour that was used in dark-red colours. <hr/> <ul style="list-style-type: none"> - Signified – Content (C): the moral concept that was created is about Gatotkaca cold and mysterious side. He stands tall in the centre of movie poster represent and shout out as he speaking that I am the main character in this movie. Gatotkaca palm grasp as a function in connotative message about his strength. The line-up of actor and actress represent as endorsement in the movie to boost up the promotion. The dark-red colours and his pose represent a connotative sign about secrecy in his identity
Coded iconic or symbolic	<ul style="list-style-type: none"> - Signifier - Expression (E): a movie poster function as a medium to promote about new movie and to announce this information to the audience about the local superhero movie. <hr/> <ul style="list-style-type: none"> - Signified – Content (C): as this movie poster was created, this movie poster function as symbol of cultural message that people in Indonesian people acknowledge and understand, that this is a movie about war between bad and good side, and as Gatotkaca is the main central role in this movie.

As the first part of analyse, the researcher summarise will be describing below:

- Denotative sign, this Gatotkaca's movie poster function as promotional medium to communicate with a new segment target market that is Generation Z. The visual was created with new style of design, the designer left behind all the old look, but still hold a point of important message about the Gatotkaca looks like
- Connotative sign: Gatotkaca movie poster represent as stepping stone in Indonesian movie industry, in superhero genre. It also gives a sign that a local superhero can be transformed into a modern visual style, match up in the perspective of the generation Z audience.

The first part of analysis will be continuing as the foundation of the second and third of analysis.

4.2 Strategy and Tactical Advertising Message

For the second part of the analyse, the researcher will be analysing the strategy message in the Satria Dewa Gatotkaca movie poster advertisement.



Fig. 4. Gatotkaca’s movie poster breakdown

- In the movie poster Satria Dewa Gatotkaca used a message strategy “Brand Image” creative strategy. It was used as a point or core message while advertises this movie. As Hanung Bramantyo said in his conference, this movie was made for new segmentation, generation Z with the type of family-oriented person. It was represented in the part of number 1 and 2 in figure 4. The point number 1 and 2 function as connotative sign.
- This strategy was used to change the image of the local superhero that is not old anymore even though the story was adapted from the epic tale Mahabharata that was passed down from generation to generation back in the day. This story originally saw and percept as the old generation ‘baby boomers’ era.
- The Brand Image strategy message is also used to strengthen the positioning of Indonesian superheroes, which can match to entertain a young modern audience. it represents in the poster, the actress and actor that take a role in the movie. It also shaped the message that in Indonesia culture also have an iconic superhero that can compete with the popular cultural superhero image like

Marvel (Ironman, Captain America, etc) or DC (Superman, Batman, etc). This analyse was pointed out in number 1 and 3 in figure 4.

- Conveyed the message, in the movie poster, using a Drama-Lecture combination, with a storytelling approach, interrupted with endorsement. This analyse pointed out in figure 4 number 1 to three. The visual of Gatokaca as a superhero takes a role and is emphasised in the centre of the poster, dramatizing the visual with a dark-red-and bold colour, silhouette look of the superhero gives the secrecy message of the identity of the superhero and his new costume. His appearance in the poster, tells the story will happen in modern era, in line with the glimpse of the new costume that was used, while the endorsement take part and visualised with the line of a young actor and actress that is well known in the audience.



Fig. 5. Gatokaca's tactical advertisement in Instagram media.

- As in figure 5 above, the implementation in tactical type of advertisement is focusing in engagement with the audience, also trigger "call to action" in this advertisement promotional campaign. The Instagram post call out many activities to stimulate action from the audience so they can be part of the launch of Gatokaca's movie.

4.3 Implementation Art Direction Tools in the Movie Poster

As the message was created, and convey, the art direction takes the role to turn the message into a visual that will give meaning, and impact the audience. In the second part, researcher will analyse the connectivity of the strategy and tactical message as foundation implementation base in the art direction in the Satria Dewa Gatokaca movie poster.

- In the movie poster, Hanung Bramantyo and his creative team see things differently in term they understand that Generation Z needs a new role model or superhero that match their perception. It starts by designing a new look (costume) for Gatokaca where the costume come up with modern appearance one

so it can relate in term to superheroes in generation Z mind perception nowadays, which that perception was shaped by popular culture superheroes like Superman, Captain America, or Ironman.

- By doing things differently, the art direction team, published the new costume intentionally, leaked it and showed it first before the movie trailer was published. It was great action; the impact is this strategy directly grab the audience attention. So when it comes to the medium such as poster, then emphasised Gatotkaca as the central point of the image, the audience already related to the message, liked it, had the new image of Gatotkaca would look like in their perception as local superhero in the movie.
- Different things, are also applicate to the layout of the movie poster, where the new look of Gatotkaca takes part 50% of the area of the medium. It provided the idea that this superhero will be displayed excellence, as well as the fact that he is the primary character in the film. Not a commonly approached in art direction in movie poster where usually the movie posters emphasised the actor or the scenery in the movie scene.
- In this poster, also conveyed the message that the audience will discover a whole new look of at Gatotkaca's image, which they already imagined the story would be played on. The visual broke down into three stages; the visual of the superhero, the actor that played in the movie, and ended with the name of the movie.
- A strong visual hierarchy showed Gatotkaca first as the centre of the image in a movie poster, continued with a line-up of casting in the movie, and ended the message with the serif typography look, with a thick-bold anatomy to show and deliver the message about the strength and power of the Gatotkaca. The combination of dramatized dark-red colours also take part to make the movie poster more engaging and builds curiosity also enthusiasm among the audience.
- Simplicity creates an impact and distinctive look for the Gatotkaca movie poster. As the movie poster was created using a manuscript or single-column grid system. It extended the simplicity concept, make the audience more focused on the saw and understanding, the Gatotkaca character as the centre of the story. It gives impacted that Gatotkaca's distinctive personalisation, and different perception than the other superhero movie before it.

5 Conclusion

Based on analyse above, the researcher can take a conclusion, that Satria Dewa Gatotkaca took a great strategy message, and implemented six creative strategy messages, in particular Gatotkaca's brand Image strategy advertising communication. This decision gives a massive impact both on local culture and then the effect continues in movie industry, also in advertising. Reshaping the perception of local superheroes can be adapted into modern era movie stories and suits the audience experience in the middle of competitive environment of popular culture movies. The impact also shapes new

image and gives new expressions that even though an old and local story, also can be enjoyed and entertain the Generation Z segment. As a further matter, the conveyed technique, and drama-lecture combination technique also gave a massive improvement when the movie is launched. The audience stays loyal waiting for the movie to show up in cinema.

All the strategy and tactic above was transformed into a perfect art direction implemented in the movie poster, and shown in a proper manner and enrich the expression of the Gatotkaca as a local superhero. The art direction of the poster was created differently while delivering the strategy and tactical message, it can give the audience something to look at and discover, then implemented with a strong and established form of order of visual hierarchy, so the audience immediately grasps the message directly without any distraction, and then gives distinctive look how Gatotkaca will be shown in the movie. As the final result the movie poster takes a major part in terms of gave a new experience and mind-set that even Indonesian has superheroes that can compete with the popular culture superhero.

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