

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

In this sub-chapter, the researcher presents the results of the analysis for each datum based on the research questions outlined in the first chapter. The analysis focuses on the types of signs and their meanings in the promotional posters of *Django Unchained* (Tarantino, 2012), a film set against the harrowing historical context of pre-Civil War America (circa 1858). Four data have been classified based on the visual and verbal elements and thematic variations across the posters, reflecting the film's exploration of slavery, resistance, revenge, emancipation, and friendship. The data were analyzed using Barthes' (1977) semiotic theory, which delineates denotation (literal meaning), connotation (symbolic meaning), and myth (cultural narrative), with Wierzbicka's (1996) theory of color symbolism as a supporting framework to interpret the emotional and cultural significance of colors. After analyzing the data, the researcher draws the conclusion as follows.

1. Each of the *Django Unchained* promotional posters contains its own signs; denotation, connotation, and myth. These signs are interrelated in representing the meanings illustrated in each poster. The researcher found that there are six denotations, six connotations, and six myths in Datum 1; six denotations, six connotations, and six myths in Datum 2; five denotations, five connotations, and five myths in Datum 3; and seven denotations, seven connotations, and seven myths in Datum 4, totaling 24

denotations, 24 connotations, and 24 myths across the four datums. These signs have conveyed the movie's plot and storyline, supported by elements such as denotation, connotation, myth, and color, reflecting the thematic evolution from resistance and revenge to emancipation and friendship.

2. The semiosis of Django Unchained promotional posters reveals the systemic racism and oppressive violence of slavery in the pre-Civil War South (circa 1858), articulated through the interplay of signifier, signified, and cultural context, per Barthes' (1977) framework. This analysis focuses on signified meanings, encompassing denotation, connotation, and myth, to unpack how the posters foreground the brutal realities of racial oppression and enslavement. Visual and textual signs, such as the red circle framing Candie's white supremacist dominance, Django's black attire signaling resistance, and the title's declaration of liberation, underscore the struggle against slavery's racist structures, with revenge as a secondary impulse driving defiance. Wierzbicka's (1996) color analysis, with red symbolizing bloodshed and black evoking defiance, sharpens this critique of racial violence. However, Barthes' (1977) mythic lens exposes a critical flaw: the posters mythologize Django's resistance as an individual triumph. Thus, the research reveals how the posters' denotative and connotative meanings confront racism and slavery while their myths risk commodifying historical trauma for commercial appeal, perpetuating a selective narrative in the pre-Civil War context.

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