

**THE TRANSITION OF BOLLYWOOD FILM
POSTERS UNDER WESTERN INFLUENCE**



*Building
Future
Leaders*

QONITA

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of “Sarjana Sastra”**

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ABSTRAK

QONITA. 2020. TRANSISI FILM POSTER BOLLYWOOD DI BAWAH PENGARUH BARAT. Skripsi: Jakarta, Program Studi Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Studi ini berfokus pada untuk melihat transisi poster film Bollywood dari 1990-an, 2000-an, hingga 2010-an. Tujuan dari penelitian ini adalah untuk menggambarkan Westernisasi yang ditemukan dalam transisi poster film Bollywood setelah tiga dekade. Menggunakan metode interpretatif analitik deskriptif, penelitian ini menganalisis elemen visual dan tertulis dalam poster dengan mengadaptasi teori semiotika sosial Kress dan Van Leeuwen. Setelah mengumpulkan makna di balik tanda-tanda visual dan verbal, yang ditandai oleh; menghilangnya pakaian tradisional India, penggambaran seksualitas, wanita berpakaian minim, variasi genre, dan temuan ini dieksplorasi lebih lanjut dengan teori "Hibriditas" Homi K. Bhabha untuk melihat penyebab gabungan dan bahkan kehilangan identitas dalam sinema Hindi. Ini memeriksa apakah ide hibriditas dapat menjelaskan popularitas yang sedang berlangsung dari sinema India arus utama dengan orang-orang diaspora Asia Selatan, yang memungkinkan mereka untuk mempertahankan komitmen terhadap nilai-nilai tradisional sambil mengakui pentingnya budaya global kebarat-baratan dalam kehidupan mereka. Studi ini menunjukkan bahwa, meskipun untuk saat ini, ada Westernisasi film-film India yang berkembang, ia juga mencoba melestarikan India untuk mengimbangi permintaan penonton lokal dan diaspora.

Kata kunci: Poster Film, Semiotika Sosial, Bollywood, Hibriditas, Westernisasi, Diaspora.

ABSTRACT

QONITA. 2020. *TRANSITION OF BOLLYWOOD FILM POSTER UNDER WESTERN INFLUENCE.* A Thesis: Jakarta, English Literature Study Program, Faculty of Languages and Arts, Universitas Negeri Jakarta.

This study focuses on to see the transition of Bollywood film posters from the 1990s, 2000s, to 2010s. The purpose of this study is to describe the Westernization found within the transition of Bollywood film posters after three decades. Using a descriptive analytical interpretative method, this study analyses the visual and written elements within the posters by adapting Kress and Van Leeuwen's social semiotics theory. After gathering the meanings behind visual and verbal signs, which is marked by; disappearance of Indian traditional attire, sexual depictions, scantily clad women, variety of genres, and the findings is explored further with Homi K. Bhabha's theory of "Hybridity" to see causes of merged- and even lost-identity in Hindi cinema. It examines whether the idea of hybridity may explain the on-going popularity of mainstream Indian cinema with people of South Asian diaspora, allowing them to maintain a commitment to traditional values while acknowledging the importance of a Westernized global culture in their lives. The study suggests that, though for now, there is a growing Westernization of Indian films, it also tries to preserve Indianness to balance out the demand of local and diasporic audience.

Keywords: Film Posters, Social Semiotics, Bollywood, Hybridity, Westernization, Diaspora.

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With love,

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