

# Indonesian Action Film Posters in the Early 1990s: Representation of Women

Carteles de cine de acción Indonesia de principios de los 90: Representación de la mujer

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● **Recibido:** July 29, 2025

● **Aprobado:** November 9, - 2025

● **Publicación en línea:** December 29, - 2025

**Cómo citar:** Surya Patria, A., Martadi, M., Kristiana, N., Chasanah, I.N. y Binti Kasdan, J. (2025). S Indonesian Action Film Posters in the Early 1990s: Representation of Women. *Maskana*, 16(2), 203-215. <https://doi.org/10.18537/mskn.16.02.13>

# Indonesian Action Film Posters in the Early 1990s: Representation of Women

## Carteles de cine de acción Indonesia de principios de los 90: Representación de la mujer

### Abstract

The film poster aims explicitly to promote the film by highlighting its content. Films use posters to interact with the public with the persuasive aim of increasing interest in visiting the cinema. Action film posters depict the action performed by the actors. This article examines the portrayal of women in Indonesian action film posters from the 1990s, which were produced and released in Indonesia. Action film posters are studied and defined descriptively. The data presented and obtained consist of words and visual facts from documents. The presentation of the data starts from the initial issue that is suitable for describing the poster. The results of this research show that in the early 1990s, action film posters presented the representation of women not only as strong and wielding weapons and involved in fights, but also still selling sex appeal. This is because men mostly watched action films, so women were used as the main attraction.

**Keywords:** Indonesia, poster film, action film, women.

### Resumen

El cartel de la película tiene como objetivo explícito promover la película resaltando su contenido. Las películas utilizan carteles para interactuar con el público con el objetivo persuasivo de aumentar el interés en visitar el cine. Los carteles de películas de acción representan la acción realizada por los actores. Este artículo examina la representación de las mujeres en los carteles de películas de acción indonesias de la década de 1990, que se produjeron y estrenaron en Indonesia. Los carteles de películas de acción se estudian y definen descriptivamente. Los datos presentados y obtenidos consisten en palabras y hechos visuales de documentos. La presentación de los datos comienza con el problema inicial que es adecuado para describir el cartel. Los resultados de esta investigación muestran que a principios de la década de 1990, los carteles de películas de acción presentaban la representación de las mujeres no solo como fuertes, empuñando armas e involucradas en peleas, sino que también seguían vendiendo atractivo sexual. Esto se debe a que los hombres veían principalmente películas de acción, por lo que las mujeres eran utilizadas como la atracción principal.

**Palabras clave:** Indonesia, cartel de película, película de acción, mujer.

# 1. Introduction

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Posters are relatively simple promotional media, consisting of a single unfolded sheet printed on one side in two dimensions. Poster media is created as a means of communication for the general public in open spaces (Sosroyudho, 2010; Tinarbuko, 2009). Posters are used to present information, data, schedules, or offers, as well as to promote a product or service. Posters convey information or messages to the audience when they are on the move for a brief period (Pryshchenko, 2021). Therefore, designers must determine one key piece of information. Posters that successfully capture the audience's attention generally have one dominant and appealing element (Schimkowsky, 2021). Less important elements are not highlighted but are aligned to create a harmonious impression.

Meanwhile, film posters specifically aim to promote the film. Just like advertising posters, film posters also tell about the content of the film. All elements support depicting the film's message to make the target audience interested in watching it (Rustan, 2020). Film poster designs should convey not only the general message of a film but also its emotional impact. Viewers should be able to see that the film poster is closely related to the film (Linh, 2021). The primary difference between general posters and film posters is that general posters typically have a specific target audience, whereas film posters do not. Therefore, the emphasis on film posters is more on the identity and genre of the film (Fagerholm, 2009). Poster designs are intended based on their functions, including as representative commercial promotional media for a work. The technology used in graphic design, such as posters, has undergone several periods of development, initially in the form of pure art (fine art) in the early 19th century, and has continued to evolve with modernization, utilizing digital devices like computers and printers (Pryshchenko, 2021). Similarly, films use posters to interact with the public with a persuasive aim, thereby influencing interest in visiting the cinema.

The development of film posters has also followed the advancement of design technology. Graphic design done manually through the technique of painting was applied to film posters in Indonesia during the golden age of the film industry in the 1970s and 1980s, using large-sized banners and paint as the medium. With the equipment and manual techniques, these artists could create stunning works that became an integral part of film production. The creation of these film posters required skilled brushwork and painting abilities. However, in the current digital era, works like these are no longer found, precisely around the year 2000, when the digital era influenced poster design to use digital print media instead of brushes and pens.

Starting from the late 1980s and early 1990s, action films experienced a surge in production, reaching a total of 171 film titles. The second rank was drama with 167 films, while comedy took the third rank with 74 film titles, followed by 59 teenage dramas and 44 horror titles, and the remaining three children's films. This data represents an overview of four distribution regions: DKI Jakarta, West Java, Central Java, and East Java. These action films not only highlighted handsome and rugged actor idols but also gave a significant portion to beautiful women with sensual styles that emphasized their bodies in scenes of assault or intimacy. It is undeniable that these women became a distinct attraction of the action films (Marjono, 1993).

To attract the audience, film posters not only highlight the film's excellence, actors, or the mystery of the film by relying on incomplete information to reveal the story's tension and evoke the audience's curiosity (Yuan, 2016). In the film posters from 1966 to 1998, sexualized women were used to advertise films to men, while sensualized women were used to advertise films to women. This article examines the portrayal of women in Indonesian action film posters from the 1990s, which were produced and released in Indonesia.

In the 1980s, Indonesian cinema experienced a golden age marked by a high number of film productions, including the highly sought-after action genre. Indonesian action films typically emphasized the values of heroism, group solidarity, and courage to fight injustice, as reflected in *Balada Tiga Jagoan* (PT. Lia Indah Swastika Film, 1990). However, entering the early 1990s, the national film industry faced significant challenges due to the increasing circulation of imported films, especially from Hong Kong and Hollywood. This encouraged Indonesian filmmakers to collaborate with foreign actors and directors, as seen in *Bidadari Berambut Emas* (PT. Rapi Film, 1992), which featured international star Cindy Rothrock. This phenomenon demonstrated a shift in production and marketing strategies toward a global orientation. Researching graphic design and popular culture, film posters can be read as visual representations that reflect aesthetic values,

ideology, and social dynamics of their time. These two films are significant because both appeared during a crucial transition period in Indonesian cinema, namely between the dominance of local action films and the entry of global influences from international action films.

The purpose of this study is to analyze the visual representations found in the film posters of *Balada Tiga Jagoan* (*The Ballad of Three Heroes*, 1990) and *Bidadari Berambut Emas* (*Golden Haired Angel*, 1992) with an emphasis on identifying graphic design elements such as typography, color, illustration, and layout, as well as examining how both posters reflect gender perspectives in the context of Indonesian cinema in the 1980s–1990s so that the role of film posters as popular cultural artifacts that record the social, historical, and aesthetic dynamics of their time can be understood.

## 2. Materials and methods

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The research method employed is empirical research, based on observation, to gather in-depth data and knowledge. The observed phenomenon is the representation of women in early 1990s action film posters. Conclusions are drawn by collecting, categorizing, explaining, and analyzing action film posters from the 90s. Data analysis is continuously conducted from the initial data collection to the writing of the research report (Creswell and Creswell, 2018). Action film posters are studied and defined descriptively. The data presented and obtained consist of words and visual facts from documents. The presentation of the data begins with the initial issue that is suitable for describing the poster design. The images in the poster serve as a visual representation of the discussion and are drawn to illustrate the conclusions.

The reason for choosing these two film posters is that they depict two major female action stars of the 90s: Sally Marcelina and Cindy Rothrock. Sally Marcelina is an actress who demonstrates

courage and skill in challenging roles. Although often associated with horror films and adult comedies, she also plays a crucial role in the action film *Balada Tiga Jagoan* (*The Ballad of Three Heroes*, 1990). Sally is not only a supporting character but also a formidable figure, able to participate in fight scenes and physical action, which shows that she is an integral part of the film's narrative. On the other hand, Cindy Rothrock's presence in the film *Bidadari Berambut Emas* (*Golden Haired Angel*, 1992) is not only playing as an actress, but also bringing authenticity and extraordinary fighting skills to the big screen. In this film, Rothrock is portrayed as a tough female hero and is equal to the male characters in complex fight scenes.

This study identifies and describes gender perspective signs that lead to the male gaze of Laura Mulvey (1975) in the film posters of *Balada Tiga Jagoan* (*The Ballad of Three Heroes*, 1990) and *Bidadari Berambut Emas* (*Golden Haired Angel*, 1992). These signs are analyzed using

Roland Barthes' semiotic approach (1977), which intends to identify the connotative and denotative meanings of the film posters. After identifying the connotative and denotative meanings, a

comparison is made between the two posters, which leads to the analysis of Roland Barthes' myth (Allen, 2004).

### 3. Results

The first poster film, titled *Balada Tiga Jagoan* (The Ballad of Three Heroes, 1990), tells the story of three men with high-level martial arts skills who work as mercenaries. The film, starring Sally Marcelina, tells the story of a fight between three beautiful and sexy women skilled in combat, against the Naga Berlian gang. After the gang kills her parents and burns down her house, a young woman recruits two of her female friends (specializing in archery and marksmanship) to help seek revenge. The three women are depicted as united, but during the fight, they are shown separately. Each woman (heroine) has strengths in combat. Despite wearing attire that appears masculine, the colors chosen for their jackets and pants still convey courage, with a vibrant red color.

Both posters use a serif typeface, characterized by the presence of tails on the letters. For the film title, a bold serif font is used, while for other text on the poster, a regular font weight is used. In the

left poster, the primary focus is on the left side, where the primary attention is drawn to the film title and the image of two actors above it, a man and a woman. This section becomes the center of attention because the film title is designed in a large size and a striking red color. Additionally, the images of the male and female actors are prominent, displayed in large size and precisely positioned in the center of the poster. On the other hand, in the proper poster, the primary focus is on the right side, where the focus is on the film title and the photo of two actors above it. This section stands out because the film title is designed in a large size and a striking red color. Additionally, the photo of the actors, consisting of a man and a woman, also stands out as it is placed above the title in a large size and bright color.

The left poster (Figure 1a) exhibits symmetrical balance, featuring a balanced arrangement of visual elements, including photos and text. Both sides of this poster have balanced visual elements



Figure 1: (a) and (b): Film Poster "Balada 3 Jagoan"  
Source: PT. Lia Indah Swastika Film, (1990)

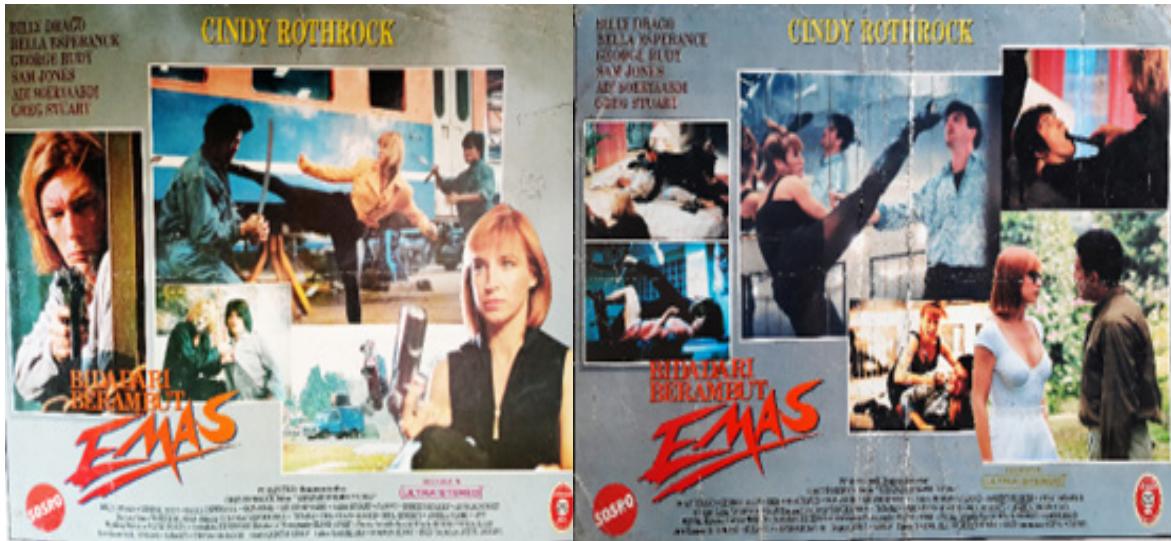
and a similar layout on both the right and left sides. The poster on the right (Figure 1b) exhibits asymmetrical balance, where the visual elements are not placed in a balanced manner and are arranged with a random collage layout.

Based on Roland Barthes' semiotic theory, the poster for the film *Balada Tiga Jagoan* (The Ballad of Three Heroes, 1990) can be analyzed at three levels. At the denotative level, we see a pure description of the visual elements. The poster (Figure 1a) depicts three main characters dressed in gangster-style clothing, equipped with weapons such as pistols and rifles. The poster's background is a collage of several film scenes, including a dirt bike race and a fight. The film's title, *Balada Tiga Jagoan*, is displayed in bold white and red letters. Moving to the connotative level, we interpret the deeper meanings of these elements. The leather jackets, motorcycles, and weapons connote strength, rebellion, and violence. These characters are not heroes bound by rules, but rather "jagoan" who act outside the norm. The use of the color red in the film's title adds to the connotation of danger and fiery passion, while the word "Jagoan" directly indicates that these characters are heroes. Finally, at the mythical level, this poster constructs a larger ideology. The poster for "Balada 3 Jagoan" replicates the myth of the "rebel hero" prevalent in action films. This myth depicts heroes as independent, strong individuals, unbound by formal systems, who fight for what is right in their own way. In addition, this poster also reinforces the dominant myth of masculinity by depicting male characters as strong and aggressive. Overall, this poster successfully uses visual cues to create a narrative that is both engaging and familiar to the audience, about an epic struggle beyond conventional paths.

Denotatively, the poster (Figure 1b) displays several key visual elements. In the center, there is an intimate scene between a man and a woman, both seen in intense emotional states. Surrounding them is a collage of scenes from the film. We can see fighting scenes, motorcycle races, as well as female characters wearing tight red uniforms and holding weapons. The names of the actors and actresses are also listed at the top and bottom of the poster, including Sally Marcellina and W.D.

Mochtar. The title "BALADA 3 JAGOAN" appears in the bottom center of the poster in a striking red color. At the connotative level, these elements begin to convey a deeper meaning. The intimate scene in the middle directly connotes romance and emotional conflict, indicating that this film is not only about action, but also a romantic drama. The female character in her tight red uniform and weapon connotes strength, courage, and allure, suggesting that the women in the film are influential figures and not mere props. The red of her uniform and the film's title emphasize passion, excitement, and danger. By including action scenes alongside romantic scenes, the poster connotes a blend of action and drama genres. On a mythic level, the poster builds a broader narrative of heroism and masculinity. The man in the central scene perhaps represents the myth of the "vulnerable hero," suggesting that even a hero has a deep emotional side. Strong, armed women also challenge passive stereotypes, creating the myth of the "female hero" as equal to the male hero. The use of the word "Ballad" in the title further reinforces the myth of the epic or tragic tale, involving more than just physical action. Overall, the poster builds the myth of action films that go beyond fisticuffs to emphasize emotional conflict and romance, creating a more complex appeal for audiences.

The second poster is for the film *Bidadari Berambut Emas* (Golden Haired Angel, 1992), a drama film from Indonesia released in 1993. This film tells the story of a young girl named Maria, who has naturally golden hair, a rare sight. The film tells the story of love, supernatural power, and Maria's spiritual journey as she brings goodness to those around her while searching for the meaning of life and her true purpose. Both of the above posters utilize serif and sharp-ended decorative font types. In the film title, a combination of serif Roman font type and decorative italic font type is used, with letters that have a blood-like scratch appearance to provide emphasis. Meanwhile, for text other than the title, a serif Roman font type is used. The font used has a bold thickness. The primary focus of the left poster is the visual photo of the main character in action, facing two male enemies. The image of the main character holding a weapon is displayed in a large size. The primary focus of the proper



poster is the film title, displayed in bright red, accompanied by an image of the main character performing a kick towards the enemy, shown in large size.

The poster (Figure 2a) is dominated by a woman (Cindy Rothrock) fighting with an acrobatic high kick. She is wearing a black tracksuit, while her opponent is a man in a white jacket. Other scenes surround her, including a dramatic scene featuring a woman in a white dress and a man, as well as other action scenes. Connotatively, the poster emphasizes the woman's strength and martial arts skills. The centrally featured high kick connotes dominance, physical strength, and acrobatic ability. This suggests that the female character is a strong and courageous protagonist. The contrast between the fight scene and the dramatic scene in the white dress connotes a fusion of action and drama. Cindy Rothrock's reputation as a martial artist also directly connotes high-quality action. The poster constructs the myth of the "female hero" who is equal, or even superior, in physical combat compared to men. This myth challenges traditional gender stereotypes, in which women are often portrayed as weak or passive. The use of the words "Golden Hair" in the title, which may refer to the main character, further reinforces this myth, as if golden hair is a symbol of power or privilege.

This second poster (Figure 2b) has a slightly different composition. On the left side, there is a close-up of a man (Billy Drago) holding a gun with a serious look. On the right side, there is a close-up of a woman (Cindy Rothrock) also holding a gun with a stern expression. In the center, there is an intense fight scene, where Cindy Rothrock kicks a man, with smoke from a gun visible nearby. Other scenes also include races and fights. At the connotative level, this poster emphasizes conflict and danger. The serious gazes and guns held by the two main characters connote threat, tension, and the seriousness of the plot. The presence of the gun, gun smoke, and acrobatic kicks together connotes fast-paced and brutal action. This poster suggests that the film is an action-thriller filled with intense gunfights and physical combat, with a balanced focus on male and female characters. This second poster reinforces the myth of "heroism in conflict". This myth is that heroes must face danger and violence head-on to achieve their goals. Despite the two main characters, the presence of Cindy Rothrock, who is wielding a gun and engaging in a fight scene, further reinforces the myth of the "female hero". Overall, the poster builds the myth of an intense, suspenseful action film, where salvation can only be achieved through strength and violence.

## 4. Discussion

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The film poster image is a summary of the film (Pooranalingam, 2024). Illustrations can take the form of drawings or photographs (Poole and Poole, 2008). The portrayal of the female body as a pornographic object has long been a controversy in almost every society, stemming from the two poles in evaluating the human body (especially women) as a sexual object (Mestre-Bach et al., 2024). Several factors contribute to this phenomenon in women. First, women are a source of happiness, pleasure, intimacy, social status, and art (Lorde, 2021). Sex is often viewed as a source of inner peace, inspiration, and even one of the ultimate goals of human existence. Second, accusing sex can destroy women themselves. In radical feminist thought, gender is seen as the source of sexism (social discrimination based on gender) and the patriarchal ideology (Lawford-Smith, 2022). This thought accuses men, biologically and politically, of dominating women's bodies because men have the physical strength to treat women as sexual objects (Bareket and Fiske, 2023).

Film posters, as a medium, tend to represent visual violence and the victimization of women (Wolf, 2014). Violence in the form of pornography is a form of abuse against women, where the female body is objectified for profit (Amankaviciute & Zalnieriute, 2023). Producers intentionally use women as objects with criteria of beauty and sexiness solely for their business profit. Stereotypes emerge, with various opinions pointing to women as responsible for pornographic media (Patria et al., 2021). The dominance of men in Indonesian film posters (Aryanto et al., 2019) results in women being a selling point for the film (Patria et al., 2019).

### 4.1. Masculine Women

Action film posters depict the fights carried out by the actors. In the action films *Balada Tiga Jagoan* (The Ballad of Three Heroes, 1990) and *Bidadari Berambut Emas* (Golden Haired Angel, 1992), women are shown holding weapons, both long

and short-barreled (pistols). Some weapons are pointed towards the audience, while others are aimed at the men. This visualization demonstrates the presence of masculinity in women and a rejection of female subordination. With the presence of weapons, women are portrayed as holders of power in their surroundings. Despite holding weapons, the women in the images still wear tight-fitting clothing that accentuates their bodies, accompanied by noticeable makeup.

The film poster for *Balada Tiga Jagoan* (The Ballad of Three Heroes, 1990) features four sets of photos highlighting women holding weapons. In the first set, a woman is seen holding long-barreled weapons. Two are standing, and one is half-standing (kneeling). All three are wearing tight, bright-colored clothing (red). To enhance the masculine impression, they wear leather outfits. In the second and third sets, the women are not alone but accompanied by a man. The weapons they hold are pistols, not long-barreled ones.

In the theory of gender subordination, women are positioned below men (Mansour, 2016), which is different from the position of women in the two film posters. The woman's position is higher than that of the man. This shows that women can be above men (overpowering) and control the situation if given power. Men can also be powerless if a woman is in control of the situation above them.

In gender subordination theory, women are typically ranked lower than men in social structures, both literally and symbolically (Mansour, 2016). Nonetheless, the visual rhetoric of the two film posters contests this notion, as the woman is positioned physically above the man, indicating dominance, control, and a reversal of power. Media portrayals more frequently feature women displaying confident stances and holding spatial dominance, challenging traditional notions of inferiority (Santonico et al., 2023). Elements like frame size, perspective, and gaze



Figure 3: Woman holding a weapon in the poster.  
Source: PT Lia Indah Swastika Film

serve to enhance female characters, projecting dominance and significance over their male counterparts (Navarro & Adriano, 2024).

At the end of the 1980s and the early 1990s, a few Indonesian women began to appear in action films as actors with martial arts skills; consequently, women were often portrayed as a source of sex appeal in these films. The wave of Western films flooded Indonesian cinemas, prompting filmmakers to collaborate with Western actors to maintain demand for Indonesian films. One of the action actresses who appeared in Indonesian films was Cindy Rothrock, who starred in the film *Bidadari Berambut Emas* (Golden Haired Angel, 1992), playing a kickboxing champion seeking revenge for her husband's death.

The theory of gender stereotyping portrays women as household workers. They are considered incapable of playing important roles and leading (Amankaviciute & Zalnieriute, 2023). However, in contrast to the women depicted in the film posters, they are shown holding weapons and working in male-dominated sectors (military). These weapons are often interpreted as symbols of power, as those who wield them are perceived as having control over their surroundings. This demonstrates that women also possess power and can be in control, both over men and those around them.

#### 4.2. Women Fighting Men

Action film posters not only show women holding

weapons but also depict women directly engaged in physical combat against men, presenting scenarios where the fight is framed as fair, one-on-one battles. In these portrayals, women are frequently represented as the aggressors, making attacking moves such as striking, punching, or kicking. At the same time, their male counterparts are positioned defensively, either parrying or enduring the pain. This reversal of conventional gender dynamics reflects broader shifts in the visual culture of action cinema, where female characters are increasingly depicted as powerful agents rather than passive figures.

Female figures are often given compositional prominence through body posture and gaze, emphasizing strength and dominance (Navarro & Adriano, 2024). Media representations have begun to disrupt stereotypical portrayals of women by offering more empowered and agentic images, even in traditionally male-dominated genres (Santoniccolo et al., 2023). Film posters across decades reveal a gradual evolution in which women shift from decorative presence toward central, combative roles that challenge patriarchal norms. These visual strategies suggest that action film posters do more than advertise entertainment; they also function as cultural texts that negotiate gender power relations, representing women as capable of overpowering men in direct, physical confrontations (Sehrawat et al., 2025).

In the *Balada Tiga Jagoan* (The Ballad of Three Heroes, 1990) posters, women are depicted



Figure 4. Woman fighting man in Poster Film Balada *Tiga Jagoan* (The Ballad of Three Heroes, 1990) and *Bidadari Berambut Emas* (Golden Haired Angel, 1992)

Source: PT Lia Indah Swastika Film and PT. Rapi Film (1990, 1992)

hitting men forcefully with their hands, striking the men's heads. The women show a serious and tense expression while striking the men, while the men endure the pain of being hit. The clothing worn by the women, such as jackets and long pants, facilitates fighting movements and conveys masculinity since pants are traditionally associated with men. Short-cut jackets support the masculine impression. Women kicking the men in front of them. Their kicks are directed high, aiming at the upper body (the men's heads). The men are taller than the women, so the women's legs extend beyond their heads, causing their bodies to lean slightly downwards to maintain balance.

The attire worn by Cindy Rothrock differs from that of Indonesian actresses. Although they wear the same style of clothing, consisting of pants and a jacket/blazer, the chosen colors differ. Cindy opts for pastel colors (light blue and yellow) with black long pants, while the Indonesian actresses wear red and black. Not all female action stars use accessories that convey a feminine impression. The feminine impression is evident in the hairstyle; Indonesian actresses typically choose hair that falls below the shoulders, whereas Cindy's hair is shorter.



Figure 5: Woman is powerless in Poster Film Balada *Tiga Jagoan* (The Ballad of Three Heroes, 1990) and *Bidadari Berambut Emas* (Golden Haired Angel, 1992)

Source: PT Lia Indah Swastika Film and Rapi Film (1990, 1992)

### 4.3. Women are powerless

These two film posters not only showcase the masculine side of women (holding weapons) but also portray women in a vulnerable position, being underneath a man. The woman appears weak and helpless, pinned down by the man above her. The man gazes sharply at the woman, holding her hand and shoulder, while the woman gazes blankly up at the man. Both the woman and the man are fully clothed.

In the context of gender subordination, women are expected to be beneath men (Mansour, 2016). Both of these movie posters depict women in a position of weakness and being under men, vulnerable to physical exploitation. The fearful expressions on the women's faces indicate their powerlessness in the face of male dominance. The placement of these images at the center serves as the point of interest of the poster, indicating that women are used as an attention-grabbing element (advertisement) as the weaker sex. This aligns with Woodrich's argument that women are represented as sexual objects in movie posters (Woodrich, 2016).

Women have a dynamic relationship with their clothing, negotiating between personal identity, cultural expectations, and social representations (Guy & Banim, 2000). In the two movie posters under study, the female characters are predominantly dressed in black, accented with

shades of red, and frequently styled in leather materials. Black often symbolizes power, mystery, and control, while red conveys passion, danger, and intensity—both of which align with the visual codes of action and combat-oriented narratives. Leather, as a material, has long been associated with toughness, rebellion, and eroticism, reinforcing an image that is simultaneously strong and objectified. Through such sartorial choices, women in these posters project themselves as figures who are both desired and feared, embodying a paradoxical representation of empowerment and vulnerability. This duality is echoed in recent scholarship. Representations still rely heavily on sexualization and objectification of women, reinforcing stereotypes of desirability tied to appearance (Santoniccolo et al., 2023). From multimodal discourse analysis, it is clear that gender plays a central role in the visual semiotics of fashion advertising, where women's dress is used as a marker of both identity and allure. In this sense, clothing functions not merely as costume but as a semiotic device that encodes femininity, sexuality, and power, revealing how visual media negotiate the tension between female agency and patriarchal representation (Ikhlef & Awad, 2023). Female characters in mainstream films continue to be underrepresented in roles that hold narrative authority, even in action genres. Recent analyses indicate that posters often fragment or stylize female figures, highlighting desirability instead of agency (Lauzen, 2020).

## 5. Conclusions

An analysis of action movie posters from the early 1990s exposes that the depiction of women, while apparently resilient, equipped, and involved in battle, remains basically tied to the reason of sexual objectification. The dual nature of these depictions illustrates that females rarely had the opportunity to be depicted beyond the scope of sensual appeal, as their physical ability was always conveyed by suggestive outfits, attractive body language, and visual signals projected to captivate the male audience. This

trend displays the structural hegemony of men in the film industry during that period, acting both as creators of visual media and as the primary audience for action movies. The posters expose that the promotion of action films is governed not only by stories of violence and combat but also by the exploitation of women's bodies as a means for profit. As a result, the main appeal of these posters is not so much in promoting women as action figures but in their sexual allure, strengthening the idea of women as objects of desire instead

of independent individuals. The duplication of visual motifs like the display of cleavage, thighs, and provocative postures highlights the ongoing link between femininity and sexuality, compelling the opportunity for women to be seen mainly as fighters or equals to men. Therefore, although the posters apparently bring women into the domain

of action and conflict, they simultaneously support patriarchal values by depicting female strength as characteristically linked to sexual appeal, uncovering a conflict between permission and exploitation that states a significant portion of the era's gendered visual culture.

## 6. Acknowledgments

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This research was supported by a grant from the Vocational Faculty of Universitas Negeri Surabaya and fully endorsed by LPPM (Institution of Research and Community Service) Universitas Negeri Surabaya (UNESA).

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