

Indonesian Thriller Film Poster in the 70's Era

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Abstract

In the 70s era, watching movie in theatre is one of the people's favourite entertainment. Film posters is the main media for promotion of the movies at that time. Film posters were made manually. Film posters were made to promote the film that would be shown in the movie theatre. As the static print media, posters prioritizes visual messages. This paper is aimed at studying the visualization of Indonesian thriller film posters in the 70s era and revealing the typography style of the film title. This study used a qualitative method to describe the design of 70s era thriller movie posters. The film posters were selected and observed. The results of this study are 1) The main attraction of the poster is the woman eroticism. Women were visualized as sex objects. The poster showed violence scene holding sharp weapon 2) The titles of the movie were implemented in the decorative font with thick stroke impressing strong. The colour of the titles was contrast with the background.

Keywords: Poster, Thriller Films, 70s Era,

A. Introduction

The film industry in Indonesia since the first local film, “Loetoeng Kasaroeng” in 1962, has used posters as a promotional medium. Since the beginning of the cinema era, film posters, both billboards and posters and advertisements in print media, have become an effective means of visual communication processes to fulfill commercial functions. In the 1980s, local film production increased, from 604 in the 70s to 721 movie titles. The number of actors and actresses also increased rapidly. Similarly, the

audience who came to the cinema. Comedy, sex, horror sex and music themes dominated film production in those years. A number of films and film stars recorded great success in reaching the audience (Sutadi, 2016)

The most popular entertainment in the 70s era was watching movie theatre. Film posters is the main media for promotion of the film in that time (Pranajaya, 2010). Film posters were made to promote the film that would be shown in the movie theatre. Posters prioritizes visual messages, because its feature as static printed media.

Film posters specifically aim to promote the film. Just like advertising posters, film posters also tell about the contents of the film. All elements support the description of the film's message so that the target audience becomes interested in watching the film (Rustan, 2008). Film poster design should not only deliver the general message of a film but also convey the emotions of the film. The audiences should be able to see that the film poster is closely related to the film. The main difference from general posters and film posters is that general posters usually have a specific target audience while film posters do not have a specific target audience. So the emphasis on film posters is more on the identity and genre of the film (Fagerholm, 2009).

This paper is aimed at studying and comprehending the visible and hidden information associated with Indonesian thriller film posters in the 70's. The objective of this study includes: 1) Describing the visualization of Indonesian thriller film posters 70's era 2) Describing the typography style of the poster film titles.

B. Methodology

This paper went through the illustration in thriller films posters produced and released in Indonesia under in the 70s era which has highly

productive period (Pranajaya, 2010). Qualitative research methods are used to describe the thriller films posters in the 70s era. Conclusions were drawn by collecting, grouping, explaining and analyzing the thriller films posters in the 70's era. Continuously, data analysis was carried out from the beginning of collecting data until the writing of the research report (Sugiyono, 2011). The thriller films poster designs were studied and defined descriptively. The data was presented and obtained consisting of words and visual facts from the document. Data presenting starts from the initial problem that was suitable for describing the poster designs. The illustration in the posters became the description of the discussion and drawn as conclusion. (Rohidi, 2011).

C. Results and Discussion

The illustrations of the poster film become the summary of the film. The illustration can be both the drawing and the photo (Poole, 2008). In film poster, sexy and attractive women become main attraction for the poster film so that the audiences would see the movie (Aryanto, 2014). Illustrations of woman's sexuality found in film posters for comedies, thrillers, and sexploitation films, and for horror films. The central trait of the sexual woman consistently depicted in minimal clothing (Woodrich, 2016).

In the 70s, films with erotic elements in the form of flirtation were pressures from the film industry aimed at the government so that censorship of Indonesian films would be loosed. However, at the end of 1972 the Film Censorship Board returned firmly to the elements of eroticism, sexual, and violence contained in the film. If we look closely, there is a very imbalanced role between women and men who tend to discredit women (Aryanto, 2014).

Showing part of breast and thigh become interest to attract the audience who are often used as trigger to blow up the audience's passions. Women's thighs are displayed vulgarly in poster film “Napsu Gila” (1973), “Kafir” (1974) and “Primitif” (1978). In “Napsu Gila”, a woman was wearing dress which was lift up caused by her position of sitting. In “Kafir”, a woman was laying down and lifting her skirt so the thigh was reveal vividly. Not only showing her thigh, woman in these thriller film posters was showing her cleavage by wearing low collar shirt or dress. Even in film poster “Primitif”, the woman nearly naked, she only worn ripped blouse and pants.



Fig.1. Thriller film poster showed sexy woman
(Doc: Asidigisianti Surya Patria, Nova Kristiana, Hendro Aryanto)

Poster films: “Lewat Tengah Malam” (1971), “Pemberang” (1972) dan “Anjing-Anjing Geladak” (1972) showed that films with the theme of mystery, eroticism with violence carried out by women scattered, then the media poster appeared with pictures or visuals of women as an attraction to the public. These posters (Figure 2) did not show the act of intercourse explicitly. They portrayed acts of intimacy association as sexual intercourse and disguised acts of penetration.

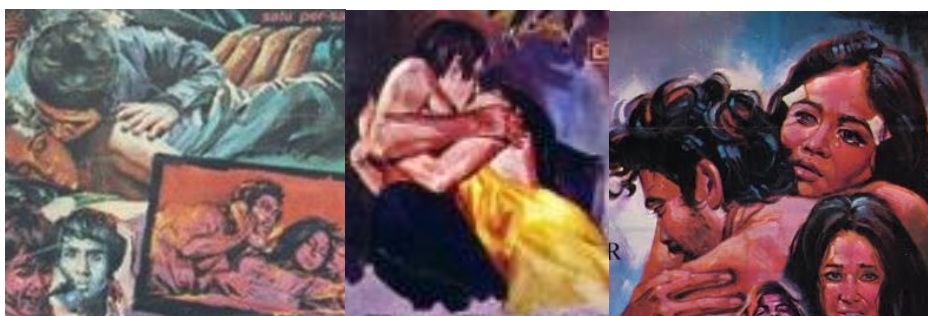


Fig.2. Thriller film poster showed the act of intercourse
 (Doc: Asidigisianti Surya Patria, Nova Kristiana, Hendro Aryanto)

This arises gender injustice, where women assumed as commodity attraction to be bought. Woman can also be represented as the victim of sexual violence, even when she appears to have agency (Figure 2). In “Napsu Gila” (Crazy Desire; 1973), for instance, the Sexual Woman is shown violently holding a man to the ground and sticking an umbrella to his throat (Woodrich, 2016).

Exposing female eroticism as an attraction on film posters, thriller film posters display scenes of violence carrying sharp weapons as in the movie posters "Anjing-anjing Geladak" (1972), " Napsu Gila" (1973) and "Dikejar Dosa" (1974). The weapon is depicted ready to draw his victim along with the actor's angry expression. Illustration holding a sharp weapon is a reflection of the contents of the film which is a film thriller.



Fig.2. Thriller film poster showed sharp weapon
 (Doc: Asidigisianti Surya Patria, Nova Kristiana, Hendro Aryanto)

The headline of the film is not less important. It carried out the title of the film or what the film is being called. The element that is no less important in posters is the color to strengthen the appeal of the poster by choosing the contrasting colors in typography and illustrations (Poole, 2008). Text on movie posters usually contains the title of the film in capital letters as a point of interest so that the target can be immediately read. There is also a tagline, the name of the director, the name of the cast and crew of the filmmaker, the release date, which is called the credit title. Movie posters are usually displayed inside and outside the cinema, for those outside the building the size is very large. (Aryanto, et al., 2019)

In terms of typography, the title of the film has a thick stroke and has a strong impression with the type of decorative typeface. This serves as an attention drawer (Sihombing, 2015). The typeface has to have fitted between the theme and the impression that designer wants to show (Erlyana & Hansen, 2014). The title colors contrasted with the background. Whereas the sub-headlines that contain the names of the film actors were written smaller and leaner by using the san serif typeface. The simplicity of san serif was chosen not only because of its readability element but also to strengthen the title to make it look dominant.





Fig. 3. Thriller Film Poster Typeface
(Doc: Asidigisianti Surya Patria, Nova Kristiana, Hendro Aryanto)

The impression of ferociousness is also generated in the decorative and serif typeface by sharpening the edges of memorable letters like a sharp knife as in the title of a movie poster “Dikerjar Dosa” (1974). Typeface used sharp as a knife held by the main actor emphasized with red color applications. So was the poster film “Anjing-Anjing Geladak” (1972) also applied a decorative typeface with serifs that were drawn so that it had a sharp impression. This serves to emphasize that the film shown on the poster is a thriller film.

D. Conclusion

Based on the thriller film posters that were analysed, the dominant representations of women are presented under motto “sex sells” because of male domination in movie industry and to draw male viewers. The main attraction of the poster is the woman eroticism. Women were visualized as sex objects. The poster showed violence scene holding sharp weapon. The titles of the movie were implemented decorative font with thick stroke impressing strong. The colour of the titles was contrast with the background

Acknowledgements

This research was granted by DRPM (Direktorat Riset dan Pengabdian Masyarakat) Kementerian Ristek Dikti and fully supported by LPPM (Institution of Research and Community Service) Universitas Negeri Surabaya (UNESA) and based on contract number: B/21835/UN38.9/LK.04.00/2019, dated 29 Maret 2019.

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