

ABSTRACT

In 21th century, Indonesian horror movies become one of the most favorite genres for Indonesian people. The film production company often uses women in the poster to attract many audiences. This study researches the representation of women's bodies in the Indonesian contemporary horror movies posters in 2001-2011. This study analyzes three box office movies posters: *Jelangkung* (2001), *Kuntilanak* (2006), and *Terowongan Casablanca* (2007). The research uses qualitative approach with a field of study textual analysis and semiotic theory to reveal the representation of women in Indonesian contemporary horror movies posters because that is considered as the main target to be shown in the posters for promoting the movies. The study uses semiotic theory developed by Roland Barthes and analyzes the posters through three points: linguistic message, non-coded iconic message, and coded iconic message. Myth message is also revealed to get deeper understanding. The writer found that representation of women is built by the men's point of view through the women's shape of bodies, the clothes and even the expression. All of the variables represents how women with particular stereotypes. The study finds there is ambivalence in representation of women in media. In some point, women are represented as weak which symbolizes as victim or sub-ordinate, but media also represents women as a strong people but it always in bad thing, for instance, possessed by the ghost or even become the ghost itself.

Keywords: Contemporary; representation; horror movies posters; semiotic; women

“In the name of freedom of speech, the media claim the right to represent women as they wish.” - Margaret Gallagher, Gender Setting (2001: 18)