

## COSTUME COLOR AS A MEDIUM OF COMMUNICATING THE CHARACTER CHANGES OF WARRIOR ANGGINI IN THE FILM WIRO SABLENG (2018)

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**Abstract.** Film costumes are not just aesthetics but also convey subtext, enrich characterization and shape the audience's perception. Color as part of a costume can reflect emotions, social status or character changes. However, color often has more meaning when examined in depth. In action films, costumes appear iconic, both in Western action films and Indonesian martial arts films, one of which is the *Wiro Sableng* martial arts film, which was re-produced in 2018. Like Western superhero films, the hero in this story has an iconic appearance. However, in the *Wiro Sableng* film made in 2018, namely, warrior Anggini, the producer and scriptwriter have changed the color of her costume, unlike *Wiro* (the main character), who still uses white like the previous version of the *Wiro Sableng* film. This phenomenon raises the question of why the character Anggini uses a different costume color from the previous version (1995) and whether the change in costume color relates to the change in her characterization. Several previous studies have revealed that the meaning of costume color is closely related to the character. However, the psychological meaning of costume colors has yet to be studied with an archetype or character personality approach, where both approaches can be used to get to know a character in a film more clearly. Therefore, this study aims to reveal the relationship between the meaning of costume color changes and changes in the character of Anggini in the story with an archetype approach, personality matrix and psychological color mapping. The method used is a visual-comparative analysis method focused on the costume colors of the character Anggini in the *Wiro Sableng* films in 1995 and 2018. The findings of this study reveal the relationship between archetypes, personality matrix and psychological meaning of color with changes in character. The color changes in the warrior Anggini character in the 2018 *Wiro Sableng* film are influenced by the feminist perspective of the producer, who also became a scriptwriter. Redefining Anggini in *Wiro Sableng* Film (2018) as a woman warrior represents gender performativity by challenging stereotypes of women in the form of binary oppositions that are often subordinated and objectified in film.

**Keywords:** *Color costume, woman warrior, archetypes, color image scale, matrix personality, Indonesian silat film.*

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## 1. Introduction

Costumes in a movie offer more than just an aesthetic experience. As one of the most important aspects of production design, costumes are used to communicate subtext, enrich the characterization and modify the viewer's attitude to the characters' transformations. Pattenden (2024) in his study shows that costumes in films, especially those related to religion or spirituality, are used to mark the character's status in the film's moral or ethical structure. Carefully chosen costumes can add a layer of understanding to a character's values, revealing whether they represent good, evil or moral ambiguity. Costumes not only influence the character's psychology but also have a significant impact on the audience's psychological perception (Musgrove, 2002). A well-chosen costume can change how the audience sees a character, influence how they interpret the character's motives and even increase the audience's emotional involvement with the character.

Color, as a key element of costume design, not only reflects a character's personality or changes they undergo but also carries deeper philosophical meanings. Gradients can depict emotions, social status and even changes occurring in a particular character. Theoretically, the relationship between color and psychology is very closely related. Kobayashi (1981) in his book "Color Image Scale" states that one color can express various emotions, while a combination of two or more colors can form images and psychological effects. Interesting or unique costume colors can also enhance the overall visual appeal of the film, making the viewing experience more immersive and interesting.

Costumes in heroic or action films, as described by Peirce (1977), have a strong iconic function. An iconic costume can become a symbol of a character, helping the audience quickly recognize the character's psychology and role in the narrative. Iconic costumes can be seen from the use of color to the costume model or both. For example, the costume of a superhero character like Batman with his dark black costume has a mysterious impression as well as a metaphor for the bat.

Iconic hero costumes are not only prevalent in the Western action film industry but also in the Indonesian action film scene, particularly within the '*silat*' genre. *Silat* film is a genre of Indonesian cinema that focuses on traditional martial art (*silat*). This genre typically features action-packed stories. One notable example of Indonesian *silat* films is the film *Wiro Sableng*. This film is based on a popular *silat* story series that comprises 185 titles, featuring the main character, the warrior Wiro Sableng. In Indonesian *silat* narratives, a "warrior" refers to someone highly skilled in the martial art of *silat* and can be likened to the heroes or warriors found in Western action films.

The original *Wiro Sableng* series aired on television in 1995 and it was re-produced into a movie in 2018. The character of Wiro Sableng is depicted as a warrior who always wears an iconic white costume. This white costume symbolizes honesty and moral purity, as well as being a strong symbol of this character. However, unlike Wiro, one of the woman warrior characters in the 2018 film *Wiro Sableng*, Anggini, underwent significant changes in her appearance compared to the earlier version, especially in costume color.

Anggini is a woman warrior who accompanies Wiro on his journey to find Mahesa Birawa (the antagonist character, powerful warrior). In the 1995 TV series, Anggini wore a white and green costume. However, in the 2018 film, the costume changed to a combination of maroon and brown. Sheila Timothy, as producer and script writer, also clarified that in the re-production of the film *Wiro Sableng*, several changes have been

made, especially to the archetypes and characters of female characters. This change in costume color raises intriguing questions regarding the color of Anggini's costume and the shift in her character's role and dynamics. Do these colors symbolize a transformation in her character or represent a new dynamic in her journey? This reimagining of Anggini's appearance suggests an intentional effort to redefine her identity and significance within the narrative.

Colors and costumes are not new in film studies. Previous research on costume colors has been conducted by several researchers. Xuemin (2017) in his literature review article revealed that the selection and application of costume colors for character image design not only starts from the costume itself, but also fully considers the age, style and other characteristics of the character object. However, these results are more of a guide and are still a general description.

Another study about costume colors is the one conducted by Kim et al. (2014), to see the symbolism and atmosphere of the location in the film. Using SPSS analysis data, he revealed that dark colors, such as black and white, represent negative narrative structures and feelings of despair, while bright colors, such as blue, reflect positive narratives and the character's return to reality. The colors of these costumes effectively convey the atmosphere of the place, which changes as the story progresses.

Andreevna and Lvovna (2019) have also studied the symbolism of costume colors in fantasy and science-fiction films. They reveal the meaning of colors in general and then provide examples of characters who use these colors as costumes in films with the chosen genre. Unfortunately, this study does not clearly explain how the colors are chosen for the characters.

Several previous studies have revealed the meaning of costume colors that are closely related to the characters. However, no one has studied the meaning of costume colors psychologically with an archetype approach or character personality. To get to know a character more deeply, we need to know who he is and what personality is displayed clearly in the film. Therefore, this study will examine the relationship between the meaning of changes in costume color and changes in the character of Anggini in the story using an archetype approach, personality matrix and psychological color mapping. By focusing on aspects of color and the character of Anggini, this research is expected to provide a deeper understanding of how costume design, especially color, plays a role in shaping the visual and psychological narrative of characters in films.

## 2. Literature Review

### 2.1. *Film Costumes and Their Function in Film*

Costumes in the performing arts, especially films, play an important role in supporting character depictions and function as a strong visual communication tool. Costumes include all the accessories worn by the character and help visualize the character's identity, psychology and behavior (Choi *et al.*, 2014; Subagiyo & Sulisty, 2013; Zhang *et al.*, 2020). Costumes can reflect certain fashion styles related to social class or historical period (Nongkhai & Phakdeephassook, 2017). In films, costumes function as artistic products that combine three main aspects: appearance, substance and presentation penyajian (Marlianti *et al.*, 2017), which is associated with the context of a particular era, location or situation (Dewi, 2019; Surtiretna, 1993).

Costumes also function as a medium to convey deeper philosophical messages, including issues of gender (Huang & Wang, 2022), humanity, religion (Pattenden, 2024)

and humans' relationship with nature (Lei, 2023). In the production process, costumes involve collaboration between the director, costume designer, producer and actors to ensure the character's visual and psychological messages are conveyed well (Musgrove, 2002).

Costumes help actors to better understand the characters they play, both in terms of background, social status and character motivation (Brownie & Graydon, 2016). Apart from that, costumes also function to depict the historical era, social status or culture of a character in the film. Rich characters are often depicted in more luxurious clothing, while poor characters are depicted in simpler clothing (Sahid, 2016). Well-designed costumes also enhance the visual beauty and overall aesthetics of the film.

## ***2.2. Costume Color and Psychological Perception***

Triedman (2015) in his book “Color: The Professional’s Guide; Understanding, Appreciating and Mastering Color in Art and Design” explains that color is a design element that has an important role and influences a person's daily cultural and personal experiences, which can be studied from a multidisciplinary perspective. Colors can also influence physical, mental and communal feelings in society, whether the colors have positive or negative connotations (Fu *et al.*, 2024; Gao, 2022). McLeod in his book “Color Psychology” also suggests that the connotations of color meaning can be influenced by environmental factors and personal experiences.

The colors in a costume also have a significant influence on how the audience perceives and understands the character. Wegener (2018) explained in his study that colors have certain psychological associations, such as red which is often associated with energy, strength or anger, while white can reflect purity, honesty or fragility. Costumes of certain colors, therefore, can be used as a tool to signal a character's psychological or emotional state to the audience without the use of dialogue.

The choice of costume color is also often used to convey messages related to gender and gender dynamics in films. For example, female protagonists are often depicted in soft or pastel colors, but in more modern films, they may be dressed in strong colors such as black or red to emphasize strength or independence (Huang & Wang, 2022).

## ***2.3. Color Image Scale Theory***

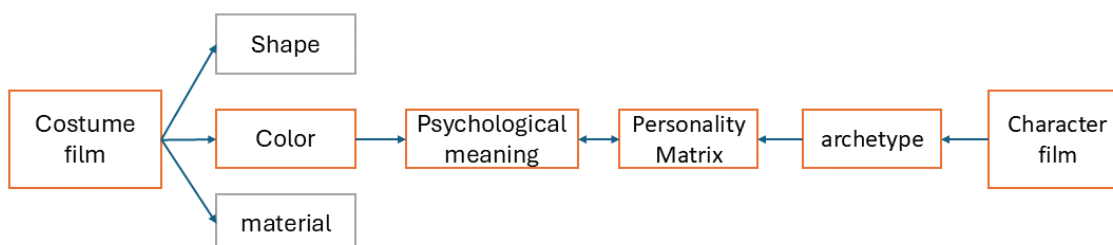
The Color Image Scale, created by Kobayashi (1981), is used to describe general feelings towards colors using three psychological criteria: warm or cool, soft or hard and clear or grayish. This color image scale allows for the grouping of colors and descriptive words and the relative evaluation of an object’s image. The color image scale from Kobayashi's theory utilizes two and three-dimensional schemes to depict color characteristics. The two-dimensional scheme consists of a horizontal axis indicating color temperature (warm and cool) and a vertical axis indicating color intensity (hard and soft). In the three-dimensional scheme, an additional axis is added covering clear and grayish colors, based on sunlight changes in color (Rifaah, 2019).

The advantages of the Color Image Scale lie in its ability to objectively and sensitively understand the abstract meanings of objects, product images and individual preferences. It aids in consistently planning an image, understanding the direction of social trends and formulating new ideas and color schemes. This scale also facilitates interaction between designers and non-designers, as well as professionals from various fields.

#### 2.4. Jungian Archetypes and Personality Matrix in Film Characters

Archetypes are concepts that explain fundamental psychological patterns that exist in the human collective subconscious. These archetypes function as organizing principles of human behavior and experience, influencing the way we interact with the world without us realizing it (Jung, 2014). They do not have a physical form but have an innate tendency to respond to certain situations in a certain way (Manullang & Mestika, 2024). Jung has identified several archetypes such as The Mother (nurturing, protecting character), Mana (spiritual power), Shadow (dark, symbolizing hidden fears and desires), Persona (adapt to the world around them), Anima-Animus (masculine and feminine, dualistic) and some archetypes come from mythology.

Personality matrix theory provides a comprehensive model for understanding individual character (Tsukamoto, 2006). This theory, which is essentially an extension of archetypes, supports the idea that core psychological patterns-represented by archetypes-manifest in specific behavioral patterns and traits in individuals. The personality matrix can thus be seen as the practical application of archetypal theory, mapping out how these fundamental patterns are expressed in a character's daily actions, status and desires. In this article, personality matrix theory will be used to analyze Anggini's character in *Wiro Sableng* in 1995 and 2018 in detail, especially with changes in costume color. This matrix considers several key parameters: 1) Behavior: refers to a person's routine actions and daily behavior (e.g., cheerful, lonely, friendly); 2) Status, profession, position: describes a character's social position or role, such as leader, guard, etc.; 3) Biological environment: includes characteristics of places, traits and habits related to the environment, for example, living in forests, being active at night, drinking water and eating insects; 4) Special attributes: unique characteristics or special skills that differentiate a character; 5) Weakness: refers to a deficiency or challenge faced by an individual, such as being weak in close combat and 6) Desires: the aspirations, goals and motivations that drive the actions and decisions of characters in films.



**Figure 1.** Theoretical framework

Figure 1 shows the theoretical framework of this study, which puts psychological meaning and personality matrix in the middle, as the impact of the archetype of a character and the color that represents it.

In terms of the character of Anggini as a woman warrior, the character can be analyzed through the archetypes Anima-Animus and personality matrix. Anima-Animus relates to gender identity and the relationship between feminine and masculine within an individual. Anima is an archetype that describes the feminine aspect of a man. Jung argued that every man has an unconscious feminine side that is projected in the form of the 'Anima'. This anima can be seen in the way men respond to women, their feelings and the emotional aspects of their lives. On the other hand, the Animus is an archetype that represents the masculine aspect of a woman. Similar to the Anima, the Animus symbolizes strength, logic and rational thinking that exist in a woman's subconscious



mind. Jung argued that every woman has a masculine side that is often hidden and projected in relationships with men or in the way they approach life. The animus can appear as an intellectual force or driving force to pursue logical and rational goals.

The personality matrix theory (Tsukamoto, 2006) extends this archetypal concept by offering a structured framework to understand how these core psychological patterns manifest in specific behaviors, traits and motivations. The personality matrix translates the abstract qualities of the archetype into observable characteristics within the narrative. Jung explains the concept of Anima-Animus by juxtaposing it with persona; whereas persona exclusively deals with the relationship towards objects, anima/animus deals with the ego's relationship towards the subject. Persona focuses on external social adaptation, while anima/animus focuses on the internal world, helping one adapt to intuitive thoughts, feelings, imagination and emotions that oppose the ego (Gao, 2022; Talkhabi, 2024). Therefore, someone who expresses more feminine traits or persona is considered inferior or less dominant in masculine traits. Conversely, when someone expresses more masculine traits or persona, feminine traits are considered inferior or less dominant (Kreicbergs *et al.*, 2024). This integration shows that the personality matrix builds upon the foundational archetypes by detailing how these archetypal influences shape the character's outward expression and development.

### 3. Research Method

To complete this research, the researcher employed a visual-comparative analysis method focused on the costume colors of the character Anggini in the Wiro Sableng films. Data collection for this research was conducted through direct observation of the film (2018) and the old series of Wiro Sableng (1995). Therefore, selecting the same story background in both films when the character Anggini appears serves as the reference for gathering costume color data used in this research, specifically, the costume Anggini wears when she first meets Wiro in the film. Detailed information about the character Anggini and the specific research methods will be elaborated below.

#### 3.1. *Anggini as Woman Warrior Character in Wiro Sableng Films*

Anggini is one of the woman warrior characters in the Wiro Sableng universe. This character is depicted as a 19-year-old student of Guru Tuak. Anggini possesses magical weapons, including a purple silk sash and silver nails. In the 1995 Wiro Sableng film series, Anggini is portrayed as pursuing Wiro to win his heart, whereas in the 2018 Wiro Sableng film, Anggini accompanies Wiro to fulfill her ambition as a warrior.



**Figure 2.** Costume of Anggini in 1995 (left) and 2018 (right) as the Research Object

### 3.2. Analysis Method

The research was conducted in several stages, as follows: a) Character type identification which involves identifying the character type based on Jungian Archetypes theory; b) Personality identification, to identify the personality of the character Anggini using Tsukamoto's personality matrix theory. This involves using six personality classifications as parameters: habits, status, profession, position, biological environment, special attributes, weaknesses and desires. The results are then mapped to observe the differences and similarities that emerge; c) Costume documentation which involves documenting the costumes worn by Anggini in both films; d) Color identification: to identify the costume colors based on the color image scale and keywords scheme; e) Personality and color association analysis which involves organizing and confirming changes in personality elements and abstract associations with the costume colors of Anggini in the 1995 and 2018 versions and f) conclusion: the final step is to draw conclusions based on the findings.

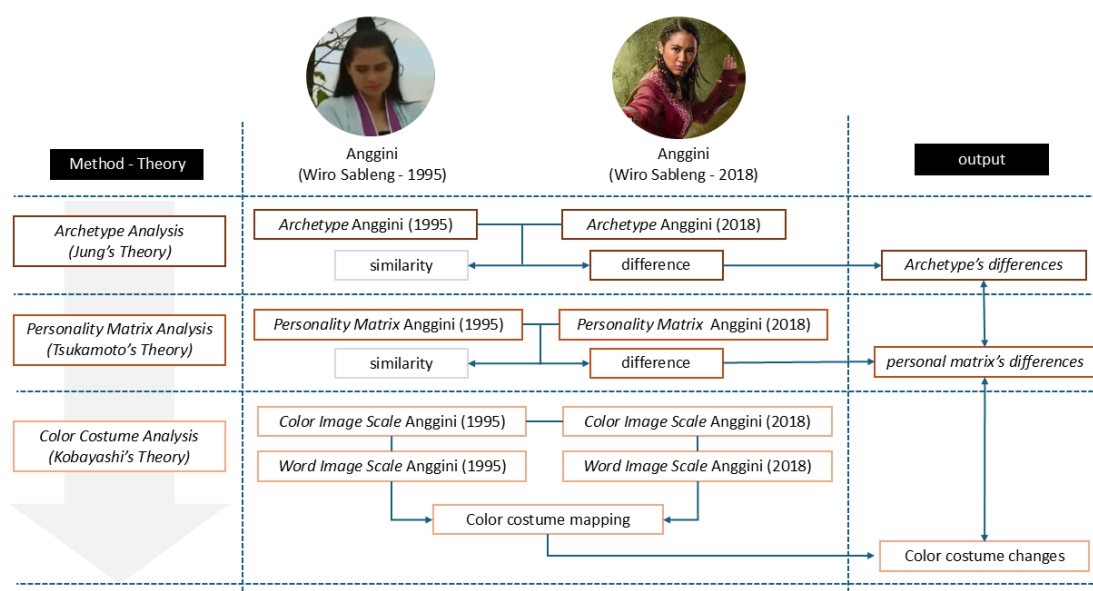


Figure 3. Research Method

## 4. Findings and Discussion

### 4.1. The Depiction of the Animus Archetype in Anggini's Character as a Woman Warrior in Wiro Sableng Films 1995 and 2018 Version

Animus personifies the masculine traits found in a woman's subconscious and influences how she thinks, acts and feels. Animus is an essential element in the individuation process - the process of self-development toward balance and full awareness (de Kerviler *et al.*, 2022). The Animus archetype in Anggini's character appears in her role as both a hero and a woman. Some of the same traits that appear in both versions are *active, strong, naturally beautiful, well-dressed, emotional and have fighting and helper skills*. However, different traits were also found in Anggini's 1995 characters, such as *shy, dainty, intuitive, community sociable, incomprehensible sociable, poetic and inferior*, as traits that generally exist in women in general. In contrast to the character Anggini in 2018 who is *braver, agile, gentle towards women and rough*

towards men, savvy, communicative when necessary, looner, simple and superior which is towards the masculine.

The following is a comparison of the categorization results for Anggini's character in Wiro Sableng series in 1995 and the movie in 2018 compared with female stereotypes in general, as shown in Table 1.

**Table 1.** Stereotypes of Anggini character

| <b>Stereotypes of women</b>                | <b>Anggini (1995)</b>             | <b>Anggini (2018)</b>                          |
|--------------------------------------------|-----------------------------------|------------------------------------------------|
| Passive                                    | Active                            | Active                                         |
| weak, shy                                  | Strong, shy                       | Strong, brave                                  |
| Focused on personal appearance and clothes | Naturally beautiful, well-dressed | Naturally beautiful, well-dressed              |
| Dainty                                     | Dainty                            | Agile                                          |
| gentle                                     | Gentle                            | gentle (towards women) and rough (towards men) |
| Emotional and irrational                   | Emotional, logical                | Emotional, sensible, rational                  |
| Intuitive                                  | Intuitive                         | savvy                                          |
| Skills: cooking, nursing, needlework       | fighting, helper                  | fighting, helper                               |
| Communicative Sociable                     | Communicative Sociable            | Communicative when necessary                   |
| Incomprehensible, withered                 | Incomprehensible, withered        | Loner, simple                                  |
| Poetic                                     | Poetic                            | Simple                                         |
| inferior                                   | Inferior                          | superior                                       |

**Source:** Piliang (2010); Tigges (2017)

The differences in Anima-Animus in the two Anggini characters are also supported by the similarities and differences in the personality matrix which forms the narrative in the film based on Tsukamoto's personality matrix mapping. Some similarities can be observed in certain aspects, such as special attributes and biological environment. Anggini shares the same environment, situated at the foot of the mountain. This is depicted as Wiro encounters Anggini and her teacher, Dewa Tuak, when he descends from the peak of Mount Gede.

Regarding special attributes, both versions of Anggini in the films utilize the same sacred weapon, a purple silk scarf and silver nails. However, the difference lies in the fabric of Anggini's costume. In the 1995 version, Anggini uses modified *kebaya*, *pangsi trousers* and batik cloth as costumes. The *kebaya* used by Anggini is a modification of traditional Sundanese women's clothing in the form of a long-sleeved blouse with a front slit. *Pangsi trousers* are traditional men's clothing in Java with loose fitting and length that does not exceed the ankles or *komprang* style (Forshee, 2006). It is generally worn as everyday clothing for men as well as used as martial arts uniform trousers. Batik is a type of traditional fabric originating from Java Island (Smend & Harper, 2015). Thus, Anggini's costumes in the 1995 series still have references to Javanese culture in Indonesia.

Anggini's costume in the 1995 series, which closely references Javanese culture, shows a clear setting in the story. The 1995 film Wiro Sableng has a Javanese setting in its narrative. The *kebaya* costume gives the impression that Anggini's character reflects a Javanese woman in the narrative. Javanese women are known as gentle, dainty and obedient women as classic gender stereotypes in Javanese culture. However, behind the



stereotypes, there are ‘strength’, ‘leadership’ and ‘mystical power’ woman. Thus, this representation supports the stereotype of the character Anggini which was mentioned previously in Table 1 as a gentle and shy woman but strong.

Unlike the 1995 version of Anggini’s costume, the 2018 version of Anggini wears a modification of *hoba-hoba*, Ulos fabric and jogger pants. *Hoba-hoba* is a back covering for women's traditional clothing from the Toba Batak tribe, North Sumatra, which is made from Ulos cloth (Sitohang *et al.*, 2023). Ulos is a traditional cloth worn by Sumatran people which is made by weaving (Siagian, 2024; Smend & Harper, 2015).

Anggini in the 2018 version wears a *hoba-hoba* costume closely tied to Batak culture with a modern touch. From the perspective of classic gender stereotypes in Batak culture, Batak women are known to be perseverant, tenacious and willing to fight. These characteristics arise because Batak women are influenced by the values of bravery and hard work. This representation of Batak women is relevant to the character of Anggini in the 2018 version, who is depicted as a woman warrior who is ‘agile’, ‘strong’ and ‘brave’.



**Figure 4.** *Kebaya* (left), *hoba-hoba* (centre) and *pangsi pants* (left) as traditional clothing from Indonesian culture

Furthermore, there are both similarities and differences in Anggini’s status and character between the 1995 and 2018 versions of *Wiro Sableng*. In both adaptations, Anggini is portrayed as a disciple of Dewa Tuak. However, the nature of her mission varies significantly. In the 2018 version, Anggini is depicted as a disciple with a mission to become a warrior. This highlights her determination and independence. In contrast, in the 1995 version, her mission revolves around marrying Wiro, which ultimately reveals her romantic feelings for him. This demonstrates that the character of Anggini in 2018 is more courageous and masculine in persona compared to Anggini in 1995.

Based on Table 2, the character Anggini also exhibits differences in personality in terms of habits, weaknesses and desires, which can be seen in Table 3 in detail. Looking at the weaknesses and desires of Anggini in the 1995 and 2018 versions, it is evident that the 2018 version of Anggini appears more independent and ambitious, which is reinforced by her habit of practicing martial arts in her spare time. In contrast, the 1995 version of Anggini longs for love from Wiro, making her very vulnerable when Wiro charms her. This is also supported by Anggini's habit of feeling nervous and sad when

left by Wiro. In the emerging personality matrix, weaknesses, desires and habits interact dynamically to shape and influence the character's behavior.

**Table 2.** Differences in the personality matrix of the character Anggini in 1995 and 2018

| Parameter                  | Characteristic                                                                                                     |                                                                                                                        |
|----------------------------|--------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
|                            | Anggini (1995)                                                                                                     | Anggini (2018)                                                                                                         |
| Special Attributes         | Martial arts mastery possesses a purple silk scarf and silver nails, costume uses Batik fabric, kebaya, and pangs. | Martial arts mastery possesses a red silk scarf and silver nails, costume uses Ulos fabric, hobahoba and jogger pants. |
| Biological Environment     | The foot of the mountain                                                                                           | The foot of the mountain                                                                                               |
| Behavior                   | Playing with hair, biting lips when nervous                                                                        | Practicing martial arts, menentang perjodohan                                                                          |
| Status/Profession/Position | Disciple of Dewa Tuak, warrior                                                                                     | Disciple of Dewa Tuak, warrior                                                                                         |
| Weakness                   | Wiro's charm                                                                                                       | Empathy towards the weak                                                                                               |
| Desire                     | True love                                                                                                          | Becoming a warrior                                                                                                     |

Based on the findings from the analysis of archetypes and personality matrices, Anggini's character in the film narrative was greatly influenced by the social and cultural aspects that existed in Indonesia. Anggini's character in the film *Wiro Sableng*, which was produced in 1995, was strongly influenced by patriarchal ideology which still positions women as objects of men even though Anggini's character is a heroic warrior. This is proven by Anggini's characterization which is still dominated by female characteristics in general and a personality matrix that shows feminine habits, as well as making marriage the life goal of the 1995 version of Anggini's character.

#### ***4.2. The relationship between the color psychological meaning of Anggini's costume and character changes***

This section reveals how the color changes in Anggini's character costume relate to changes in the characterization of Anggini's character archetype. Anggini characters in the 1995 and 2018 versions wear costumes with different color combinations. The costume of Anggini in the 1995 version consists of a bustier, modified kebaya, scarf, batik fabric, *pangs pants* and sandals. The Anggini character in the 2018 version wears *hoba-hoba* modified, jogger pants, an Ulos scarf, supplemented with hand and foot protectors and boots. The colors in the costumes are then classified based on the name, hue and tone system of Kobayashi's color. The identified colors are mapped based on the warm or cool color axis, soft or hard, clear or grayish (Figure 4). The colors of the costumes are elaborated can be seen in Figures 5 and 6.

Based on the mapping of the color image scale, Anggini's costume in the 1995 version is situated in a combination of color nuances more in the warm area, leaning towards hard. The combination of hues appears to be neutral, blue-green, purple, yellow-red, yellow with tones of dark grayish, very pale, deep tone, dark tone, deep tone, vivid and grayish. In contrast, Anggini's costume in the 2018 version is predominantly in the hard and warm areas. The color combinations of the costume include hues such as red-purple, yellow-red, neutral, yellow, purple and red with tones of strong tone, light, dull tone, deep tone, grayish tone, dark grayish and dark tone. Based on the mapping, Anggini's costume as a visual product in 1995 and 2018 utilizes a color concept that can

be observed from the temperature, intensity, hue and tone of the colors, which can create different impressions, emotions (Ho, 2024) and messages related to the wearer, namely a female character (Ernawati & Triyono, 2023).

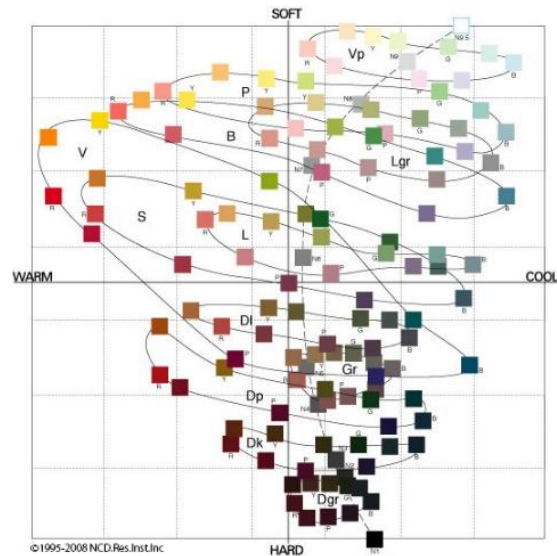


Figure 5. Single Color Image Scale (Horiguchi & Iwamatsu, 2018)



Figure 6. Colors mapping of Anggini's costume in the 1995 version within the Color Image Scale

As previously explained, the color image scale and keywords in Kobayashi's theory are interconnected. According to Kobayashi, this relationship not only involves an aesthetic approach in visual color combinations but also entails the visual effects produced by these colors (Figure 6).

The keyword scheme for Anggini's costume colors in the 1995 version appears in the areas of *clear* (*neat, bracing*), *chic* (*fashionable, smart and chic, urbane, mature, sober*), *dandy* (*smart and stylish, quiet and sophisticated, dandy, gentlemanly*), *classic* (*tasteful, antique, traditional, old-fashioned*) and *gorgeous* (*mellow*). Some keywords associated with Anggini's character in 1995 have meanings or connections with the

keywords that appear, such as strong being related to bracing and majestic, shy being associated with quiet and well-dressed being linked to fashionable.

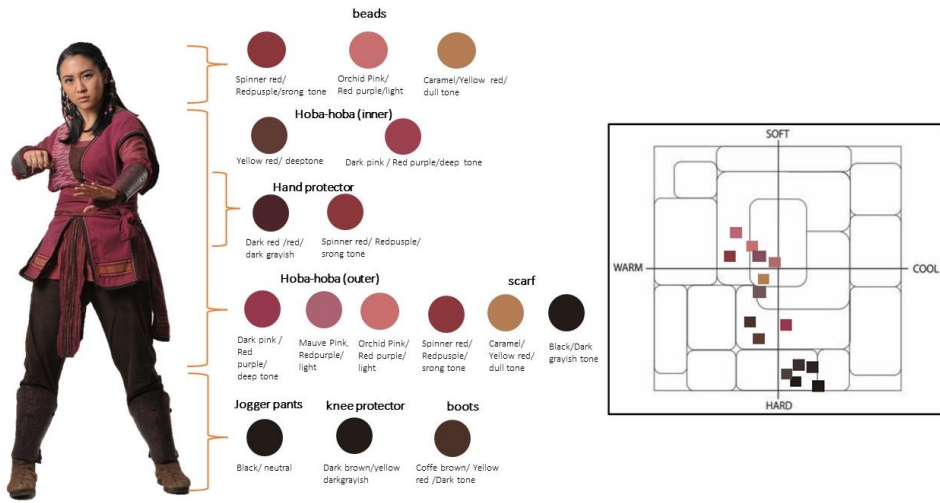


Figure 7. Colors mapping of Anggini's costume in the 2018 version within the Color Image Scale

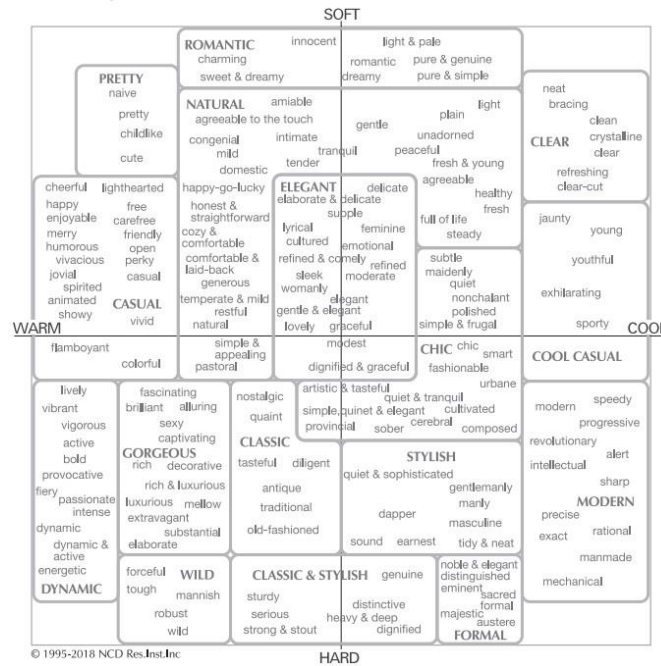


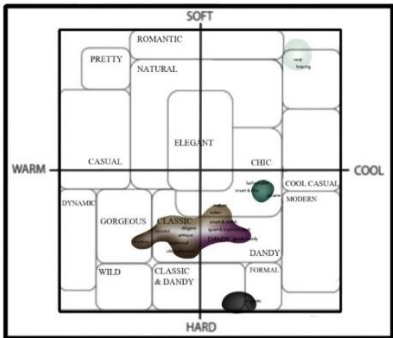
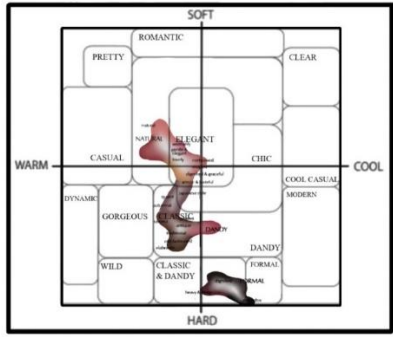
Figure 8. Word Image Scale 180 image words  
Source: Horiguchi and Iwamatsu (2018)

Similarly, in the keyword scheme for Anggini's costume in the 2018 version, keywords appear in the areas of *natural*, *womanly*, *elegant* and *gentle*, *lovely*, *graceful* and *dignified*, *diligent*, *dignified*, *heavy* and *deep*, *distinctive*, *nostalgic*, *quaint*, *antique* and *old-fashioned*. Some keywords associated with Anggini's character in 2018 have meanings or connections with the keywords that appear, such as strong and brave being related to *graceful* and *dignified* because they contain elements of courage and honor, although not entirely the same as strong and brave. The phrase well-dressed is related to



*elegant and gentle* because it contains elements of gracefulness that can be associated with a good dressing. The word superior is related to *graceful and dignified* because it contains elements of elegance and dignity that can be associated with superiority. The analysis of Anggini's costume based on the Key Fashion Word Scheme can be seen in Table 4.

**Table 4.** Key Words Scheme result of Anggini's costume

| Character      | Match Diagram                                                                       | Key Word Match         |                       |
|----------------|-------------------------------------------------------------------------------------|------------------------|-----------------------|
|                |                                                                                     | archetype              | Match Result          |
| Anggini (1995) |    | strong                 | bracing               |
|                |                                                                                     | shy                    | quiet                 |
|                |                                                                                     | well dressed           | fashionable, stylish  |
|                |                                                                                     | dainty                 | urbane, sophisticated |
|                |                                                                                     | gentle                 | mellow                |
|                |                                                                                     | logical                | mature, sober         |
| Anggini (2018) |  | strong, brave          | graceful & dignified  |
|                |                                                                                     | well dressed           | elegant & gentle      |
|                |                                                                                     | agile                  | diligent              |
|                |                                                                                     | gentle (towards woman) | elegant & gentle      |
|                |                                                                                     | hard (towards man)     | heavy and deep        |
|                |                                                                                     | simple                 | distinctive           |
|                | superior                                                                            | graceful & dignified   |                       |

Translation of color in the fashion keyword has a relationship with the meaning of words when juxtaposed with keywords in characters. The character of the figure can present aspects of psychology and behavior (Choi *et al.*, 2014; Zhang *et al.*, 2020). Characters that represent psychology include strong, shy, emotional, logical and intuitive. Characters that represent behavior include well-dressed, graceful and poetic. Table 4 demonstrates that the character of Anggini undergoes psychological and behavioral changes reinforced by changes in the use of costume colors through the fashion keyword.

However, different colors were also found to represent the same impression, namely 'strong'. The use of colors with a green hue in Anggini's costume in 1995 and a red-purple hue in Anggini's costume in 2018 both have keywords related to the impression of strength. The character of Anggini, both in 1995 and 2018 is still depicted as a strong woman warrior with an unchanged identity throughout its adaptation history. The meaning of the color of Anggini's character's costume in the 1995 version



psychologically gives the image of a woman warrior who is strong but still shy and has more dominant feminine traits, while the meaning of the color of Anggini's character's costume in the 2018 version shows the image of a woman warrior who is braver and more capable put up a fight (Lunardo *et al.*, 2021).

#### **4.3. Redefining Anggini in Wiro Sableng Film (2018) as Woman Warrior**

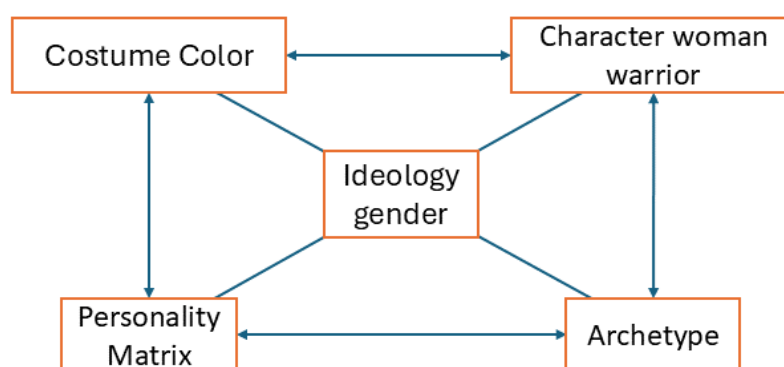
The character Anggini in the film Wiro Sableng in 2018 changes in the narrative to become braver and more independent. Anggini's character in this version seems to oppose Anggini's character in the 1995 version. Instead of accepting the established binary opposition system that places women in a subordinate and marginalized position, Anggini's character in 2018 rearranges the existing characterization elements to create archetypes and stereotypes that are different from the previous version.

The change in Anggini's character in 2018 can be understood from a feminist perspective. The relationship between archetypes, personality matrix and the psychological meaning of the color of Anggini's character's costume supports the formation of the archetype of Anggini's character as a woman who opposes the patriarchy that prevails in the story. The patriarchy that applies in Indonesian silat stories places women as sexual objects, subordinates and objects to be stared at despite their role as heroes (Wibowo, 2022; Yulina *et al.*, 1993). The 2018 version of Anggini's character is now shown to be explicitly capable, brave and reliable. This means that the changes that occur in Anggini's character do not only occur visually but also in the aspect of gender performativity. This gender performativity shows a feminist perspective that clarifies the archetypes and matrix of personality towards the meaning of gender equality and fights against social norms that limit women to domestic roles (in this story refers to the situation where women have to accept an arranged marriage) without being limited to binary oppositions (Butler, 1990).

However, the feminist perspective that influences the depiction of woman warriors in the Indonesian Silat film is still different from the depiction of heroes in Western films. Tigges (2017) revealed several depictions of woman warriors that are common characteristics in Western films. First, the Woman warrior in Western films becomes more than just a sidekick to a man, independent and not needing to be saved by a man. For example, characters such as Wonder Woman or Katniss Everdeen show physical and mental strength and the ability to act without relying on men. This is different from the character Anggini who remains the friend of the main male character. There is a more visible emotional element between Anggini and Wiro (the main male character) which includes aspects of friendship and potential romance. Despite this, the relationship did not fully develop into a romantic relationship. Apart from that, during the fight between Anggini and the male main character they help each other and work together. This is possible because hero characters in Eastern culture emphasize collectivist values, which creates a different dynamic compared to warrior characters in Western films who tend to be more individualistic.

Second, woman warriors in Western culture generally wear catsuits. By wearing a catsuit, characters like Xena or Wonder Woman challenge traditional gender norms that require women to dress more conservatively. They show that women can be strong and sexy at the same time. Apart from that, with an embedded understanding of subjectivity, they become possibly gay, bisexual or simply not interested in men. Those are different from the classical silat warrior figures in Indonesia, who mostly wear traditional clothing modified to make fighting movements easier. This is influenced by the history of Silat

films, which show Silat warriors coming from champions from certain villages who are very close to local culture and traditions. Apart from that, there are also differences in the views of feminists and Western cultures regarding attraction to the opposite sex. The character Anggini is said not to like seductive men but instinctively still likes the opposite sex (heterosexual). Her dislike of seductive men supports her disagreement with the classical feminist view, which considers women as objects of the male gaze as well as irresponsible male sexual objects.



**Figure 9.** Theoretical findings in research

Even though a feminist perspective is included in Indonesian Silat films, depictions of hero characters in Western and Asian cultures still show different perspectives, especially in terms of the values promoted and the way these characters interact with their environment. The depiction of hero figures from a Western cultural perspective reflects the values of strong individualism. They have clear character development with explicit motivation to reflect Western cultural values of freedom and struggle against oppression (Adi, 2008; D'Amico, 1996). In contrast to the depiction of heroes in Asian films, heroes in Eastern cultural perspectives tend to be more complex and ambiguous, with deep moral dilemmas. Heroic characters tend to emphasize collectivistic values and reflect loyalty and tradition. The hero fights for the honor of the family or community and makes decisions based on responsibility to the group (Saputri, 2022). Thus, the depiction of changes in the character of the Anggini warrior in the 2018 version as a woman warrior character, which is viewed from archetypes, clarified with a personality matrix and the psychological meaning of color in the end not only speaks about changes in character but also changes in the perspective regarding gender used by the filmmaker.

## 5. Conclusion

Based on the analysis of archetypes, personality matrices and the psychological meaning of color, this research revealed the relationship between the three in the character changes that occur in the character Anggini in the 1995 and 2018 versions of the film *Wiro Sableng*. This relationship can also be read from a feminist perspective, which reveals that the producer, at the same time, the scriptwriter, changed the characteristics of the initial female character, rearranging existing characterization elements to create a woman warrior archetype with a different stereotype from the previous version. The embodiment of this archetype is supported by changes in habits (from being nervous and playing with her hair to becoming someone who actively

practices martial arts), desires (which initially focused on marriage, now changes to her identity as a warrior) and the character's weaknesses (originally love has become weakness, now turn into failures and weak people), which is made clear in the personality matrix. This change is visually shown by using different costume colors in the two versions. The costume colors used have meanings that are in harmony with the psychological meaning in the resulting color and word image scale. The keyword scheme for Anggini's costume colors in the 1995 version appears in the areas of *clear (neat, bracing), chic (fashionable, smart and chic, urbane, mature, sober), dandy (smart and stylish, quiet and sophisticated, dandy, gentlemanly), classic (tasteful, antique, traditional, old-fashioned) and gorgeous (mellow)*. Unlike Anggini's costume color in the 2018 version, keywords appear in *natural, womanly, elegant and gentle, lovely, graceful and dignified, diligent, dignified, heavy and deep, distinctive, nostalgic, quaint, antique and old-fashioned*. The results of the meaning of this relationship support the change in Anggini's character from a gentlewoman warrior to a brave woman warrior who can fight back. In the end, this research was also able to reveal that behind the determination and changes in the archetypes, personalities and costume colors of woman warrior characters in Indonesian films; a filmmaker's feminine perspective works and influences the depiction of woman warrior characters narratively and visually.

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