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The Role of Horror Illustration to the Merchandise of Death Metal Music Group in Bali

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ABSTRACT

This article was compiled based on the results of the study that aims to know and understand the meaning of horror illustrations in the design of the death metal band merchandise in Bali. This research is conducted because of differences between assumption and reality occurred in society. Every entertainment product should have a different identity to reach the market. A different phenomenon occurs in the group of death metal bands in Bali, which recently tend to use illustrations of horror in their band designs. The questions are: (1) why do the death metal band groups use horror illustrations on the band's design?(2) What is the form of a horror illustration in the death metal band design?(3) What does the horror illustration mean for the band? This study uses a qualitative method. The data sources of this research are death metal band groups, related parties, and relevant previous studies. All data that have been collected through observation, interview and library research process are analyzed using aesthetic theories, semiotic theory and constructivism theory. The results show that: horror illustrations in death metal band groups in Bali are presented in the form of scary, horrible and frightening paintings. It can be seen from the media, lines and colors used. Up to now, the death metal band groups in Bali have tended to use illustrations of horror in their band designs because it is considered to present the meaning of identity, art, social, economic, and culture.

Keywords: Horror illustrations, design, death metal band merchandise.

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1. Introduction

Music is very popular with people for individuals who are proficient in the field of music and for the audience. Various types of music develop with their distinctive characteristics and identities. One of the developing music is heavy metal because of the tendency to play loud, wild and extreme music around the 70s. After the heavy metal music, there was underground music appeared.

In Indonesia, especially in Jakarta, this type of music was pioneered by Godbless and Gypsy, Superkids in Bandung, AKA/SAS in Surabaya in the 70s. In the 80s, the death metal bands are also developed which was considered part of the underground band.

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Some of the characteristics of the death metal band are the lyrics of the song with the theme of war, fights, death with a low guitar rhythm (down-tuned rhythm guitar), dynamic intensity, and percussion with a fast tempo. This group of bands developed very rapidly in Bali which led to intense competition in seizing the market. Various efforts were made by the band's groups in order to gain high popularity. Each group of the band finally had fanatical fans. A group of people are motivated in traveling just because they want to meet their idols (Pradana, 2019). Fans of this category are generally willing to support the band's financial needs so that they can continue to appear criticizing sensitive issues in the community.

Various efforts have been made to gain high popularity because without popularity, the band definitely cannot develop sustainably due to the lack of financial support. For that reason, they sought to obtain financial support ranging from honorariums when performing at music concerts to when making albums sponsored by advertisements on social media. They also sell merchandise in the form of posters, stickers, pins, CD albums, VCDs, DVDs and t-shirts.

The death metal band merchandise promotes a horror illustration in the form of skulls, zombies, demons and various kinds of horrible things. The illustration results are usually the result of visualization of the writing presented in the techniques of hand drawing, photography, digital, or other art techniques to emphasize the relationship between the subject and the intended writing.

At present, the illustrators tend to develop forms of horrific nuances of illustrations which are often called as horror illustrations to convey messages or criticism to the government. The form of horror illustrations presented is very laden with meaning and satire messages as a representation of people's concerns about the issue that is happening.

There are several forms of illustrations that are now developing in various types of merchandise such as death metal band t-shirt designs. This design is visualized in song lyrics that are creepy. Most of the lyrics contain issues that are happening, anger, dissatisfaction but are written and presented as a picture in certain media in the form of horror illustrations. The dissatisfaction message is translated by musicians into the song and visualized by illustrators into horror-inspired illustrations. This type of illustration tends to portray fear, horror, helplessness which creates a creepy feeling.

The horror illustrations use points, lines and shapes which are interconnected, so it becomes a form of the desired illustration. Wong states in his book entitled a number of principles of designing the *dwimatra*, "the points, lines and shapes that are visible are forms in the true sense, although the forms in the form of dots and lines are generally only called dots and lines".

Wong (1986) says that forms have parts, including: (1) forms in the form of dot. Because of its small size, the form will appear large if it is located on a small reference frame, and will appear small if it is placed on a large reference frame. The main characteristic of a form called a dot is its small size and its expression is simple. (2) The form in the form of a line, due to two things: very narrow width and protruding length. (3) Form in the form of shape. On the *dwimatra* surface, all flat forms which are not dots or lines are classified into the shape. The dots or the lines arranged tightly and regularly can form the shape (Wong 1986).

The form has two poles: positive and negative. In general, the form occupies a space. If the form is seen as a filler of space then the form can be said to be a positive form. Wong (1986) says that if it is seen as an empty space surrounded by filled space, the form can be said to be a negative form. In horror illustrations, the forms that are often used are negative forms which are dominated by the use of filled space rather than empty space. The filled space that dominated the death metal band merchandise contained illustrations in the form of song lyrics created by the musicians.

The application of horror illustration forms on death metal band merchandise often gets a negative response because they use horror illustrations. This phenomenon shows the occurrence of miscommunication or misunderstanding of the meaning of the horror illustrations displayed. Someone wearing a death metal band t-shirt with horror illustrations is not allowed to enter or even be expelled from certain places. This group was seen as a heretical group and worshiped the devil in accordance with the horror illustrations depicted in the t-shirt.

Horror illustration used gives a scary impression. Yet, according to death metal bands, the horror illustration is a beautiful expression of art. In beauty, there is a pleasant aesthetic form and is therefore considered to have aesthetic value (Gie 1983). Whereas, subjectively, the aesthetics shown appear to be contrary to the aesthetic theory which shows that the characteristics of beauty do not exist. Gie (1983)

affirms that what is expressed is only a personal feeling in interpreting an object. Beauty is not solely dependent on personal perspective but rather on the perspective of the observer or the person who sees the object or the work of art.

Each artwork has a form including a horror illustration. It has a form with distinctive characteristics that can show its own identity. The characteristics of the aesthetic form of horror illustrations generally depend on the feeling of art that the person has. Dewitt H, Parker as cited in Gie (1983) mentions that there are six principles in the form of aesthetics which are referred as the principle of organic unity: the principle of themes, the principle of thematic variation, the principle of balance, the principle of evolution, and the principle of hierarchy. These six principles are needed to show the beauty of the form of horror illustrations revealed in the death metal band merchandise design.

The society perceptions and interpretations of the form of horror illustrations that are considered unethical and heretical without knowing the meaning of the horror illustration form is an inappropriate decision. Communication barriers that occur between the media illustration of horror with the people delivering messages to others through the media aims to get the same understanding of the giver or communicator and the recipient or communicant (Kismiyati & Wahyudin, 2010). The perception of a musician, for instance, as someone who writes song lyrics visualized by illustrator is an illustration of horror in conveying satire, criticism or disagreement with the social issues that are occurring.

Satire, criticism and disagreement are expressed metaphorically because social issues and problems are sensitive. The horror illustrations expressed to describe death, war, murder, slaughter and other terrible things interpret denotation without seeing the connotation meaning behind the horror illustration. Therefore, semiotic theory is needed to explain this phenomenon.

Actually, there is a hidden meaning implied behind the sign revealed through the horror illustration. The meaning of the horror illustration can be understood by studying it with the theory of semiotics since there is an interpretation of the meaning in the semiotic framework. There is a denotation and connotation meaning that has always developed in the society in the horror illustration found on the design of the death metal band merchandise, as the illustration of horror that was used by the death metal band itself. The aesthetic form of the horror death metal band group illustration consists of 5 things that are relatively beautiful, but will become "empty" if they have no meaning.

The purpose of this study is to find out and understand the meaning of horror illustrations in the design of the death metal band in Bali. This research is conducted because of the imbalance between assumptions and reality that occurred in the society. Every entertainment product should compete to be different in order to reach the market. The different phenomenon occurred in death metal bands which lately tend to use horror illustrations in their band designs, although they are all competitors. The questions are:(1) how is the form of horror illustration on the death metal band design?(2) Why do they use horror illustrations on the band's design?(3) What does the horror illustration mean for the band groups?

2. Research method

This study uses a qualitative method. The sources of this research data are the death metal band, the related parties include band players, artists, local community leaders, and the results of similar research that has existed before. All the data are collected by participatory observation techniques, in-depth interviews, focus group discussions, and literature studies. Field observations are carried out before interviews with base informants and key informants. To be able to find out and understand the phenomenon of illustrations of horror used by the death metal band, the researcher conducts in-depth interviews with the selected informants at the research location. The interview was conducted for the first time with the leader of the death metal band in the research location, Gianyar Regency.

The addition of informants to complete the required data is done by using the snowball sampling technique. To complete the data of this study, the researcher also conducted a library research process by tracing the results of the previous research. All data collected was then analyzed critically using semiotic theory, post-modern aesthetic theory and constructivism theory.

3. Forms of horror illustration in the merchandise design of death metal band in Bali

The horror illustrations that look scary, creepy and terrible often get negative views in society. This is due to the impression caused by the sadistic and cruel illustrations in which they are seen as a bad thing. However, art is not always limited to what is seen as pleasant. Putra (2017) said that art is not always beautiful and bad things that are considered to have aesthetic values because they can arouse emotions, have negative traits and are different from the beauty characteristics are also not always negative. Referring to Renaissance era artwork, horror illustrations that are widely used in death metal band designs are Renaissance artworks with themes of warfare, slaughter, as well as raising alien themes and fictional creatures. The character has actually been no longer used but the horror illustration that emphasizes the nuances of horror has its own beauty even though it has bad impression in society since the value of beauty in the horror illustration is scary.

Form in aesthetics has several views. Aesthetic forms are built from discourses of power relations (Pradana, 2013; Pradana, 2017). If Clive Bell emphasizes the meaningful form (significant form), Andrew Cecil Bradley emphasizes the unity of form with content. Meanwhile Parker or Dewitt Henry Parker emphasized that content is an expression of the artist's emotions in response to his experience (Sutrisno 2005).

The Liang Gie (1983) revealed that the aesthetic characteristics of the artwork discussed by Dewitt H, Parker in his book entitled *The Analysis of Art* states that there are six aesthetic principles or aesthetic forms, namely the principle of organic unity. Gie (1983) states that the six principles are: principle, the principle of thematic variation, the principle of balance, the principle of evolution and the principle of hierarchy.

Every aesthetic experience gained from the application of works of art will result in the application of the senses which give rise to an atmosphere that represents objects, events or things that are universal. Music that triggers certain emotions is not only because of the sound, but also because of the picture, the associative activities of the mind, and each person's imagination. It means that the idea of aesthetic expression, love, patriotism, struggle, religious goes hand in hand with elements of sensory sensation. In aesthetic experience, humans no longer pay attention to the form and content separately, but are lived in one whole. Aesthetic unity expressed in the medium of thought and feeling has its own strength and meaning (Ruastiti et.al., 2018; Pradana, 2018a). It is in line with Parker 's statement that a unified form has a content of harmony. Content is a basic principle that can be lived through aesthetic form expressions.

In a work of art, there are elements that contain all things related to beauty. The value of artwork is the whole relationship that is arranged in a related way (Ruastiti et.al., 2018; Pradana, 2018b). Every element requires, responds to and demands every other element. Gie (1983) says that every element in a work of art is sufficient, appropriate, no more and no less. The composition is just right that makes art looks intact and harmonious. However, all of the artworks have been fulfilled, so the artwork seems harmonious.

Sutrisno (2005) points out that the value of a work of art is an overall reciprocal relationship between the elements and others. Every element requires, responds to and demands other elements (Pradana and Pantiyasa, 2018). The integrity of the artwork is a partner (counterpart) of a unity found in the art connoisseurs. That is because art is not only an embodiment of the artist's aesthetic emotions, but also the imagination of the audience. The integrity of horror illustrations expressed through colors and interconnected lines can reinforce the cruel impression that requires hard colors as a boundary of the shape. The integrity of the artwork cannot be separated from the interrelated elements. The integrity of the form of horror illustrations is created from the illustrations that illustrate slaughter or murder supported by the use of colors and firm lines in order to give a deep impression.

The character in the artwork is dominated by ideas. The pattern of lines, forms, colors that are central as a characteristic is the key that allows connoisseurs to understand or appreciate the artwork. In each artwork, there are one or several superior master ideas in the form of anything that can be seen in terms of shape, color, rhythm pattern, meaning, or value of the whole work (Gie, 1983). The use of black in the horror illustrations gives a dark and creepy impression. Black is synonymous with dark and mysterious. It can give a scary impression and firmness. Moreover, it is very dominant in the horror illustrations because it can deepen the scary impression. In black, horror illustrations can show a picture of cruel slaughter and murder.

The themes presented are varied in order to avoid boredom (Gie, 1983). By appreciating a work of art, one will find that even though there are main themes, lines, forms and colors show differences. The similar form looks different if the colors used are different. The variety of themes carried out is the maximum of sameness with the minimum of difference (Sutrisno, 2005), as the picture shown below, which shows a variety of themes such as the use of blood in each illustration that both use red in different shapes and sizes. The use of corpse illustrations is also present in each design with different size, placement and color composition.



Figure 1. Variations in the use of corpses and red colors in horror illustrations (Documentation: I Wayan Suwandi, 2018)

The horror illustrators frequently use one or two of the same forms, although with varied media, themes, concepts and stories. The use of the same color in different forms or the same shape with different sizes is a variation of the application of the theme of horror illustrations. The opposing or contradictory elements in art work actually need each other to create a beauty (Gie, 1983). Balance is a state or similarity between opposing forces that can create a visually balanced impression (Setiasih 2015).

The balance of the form of horror illustration is shown by the similarity of asymmetrical balance. Reality (2008) argues that asymmetry means that both sides are not the same. Asymmetrical balance is an element found in a work that is not balanced and not the same on both sides. The balance in the illustration design of the death metal band is often used in an unbalanced manner where the left and right sides are not the same, but in the end, it becomes a balanced illustration due to the balanced elements. The asymmetric balance is a balance that has no size, speed, or brightness. In other words, one element with another element is not the same, but there is a sense of strength that makes it balanced. It is different from symmetrical balance which usually gives the impression of silent, static and unchanging. The asymmetrical balance gives the impression of being moving and dynamic that it changes. It is formed by the size differences that carry an unbalanced location and size. In the use of color, the horror illustrations that have nuances of light blue and black is accompanied by red as the color of blood in the lower right corner that forms balance. This color supports the strength proportion of the size of the illustration of a corpse scattered about.

The unity of the process, which in the first part determines the next part, creates a complete meaning (Gie 1983). This principle shows the integrity of a process in which the first part determines the next part, then together creates the overall meaning. In the horror illustration, the appreciation of the process is the meaning of the whole developing process (Sutrisno, 2005). The development here is one of the determinants of the process of creating the next element. One of the examples is the use of illustrations of blood to determine the next element, which is red, illustrations of the human face, the color of human skin, illustrations of faces such as eyes, nose and mouth, and elements such as other illustrations that can determine a condition or situation visualized. The development of horror illustrations depends on one of the elements made. This is when determining what other elements can support the line thickness and color used.

In the complex artworks, there is one element that holds a very strong position. Gie (1983) says that the elements that support the theme have a greater importance than other elements. In the art work, there is one element that holds a central position. This element always adds a theme explicitly and

has more meaning than other elements. The face has a central position in a portrait work (Sutrisno, 2005). The most important element is a theme that holds the highest hierarchy. In the horror illustration, for example, there is an illustration of a man who holds a knife covered in blood. The process of determining the background, colors and conditions and the size of the background can support the main illustration. The most important element in horror illustrations is the main illustration that determines the next element such as the background and nuances of the story. The illustration has a role in determining focus point or point of interest.

The aesthetics in the horror illustrations is formed by the elements of line, shape and visually visible colors. The elements of line, shape and color form the beauty or aesthetics of horror illustrations. Line is the most basic elements in creating illustrations. It plays a role in creating artificial objects from the original object. Moreover, it can be arranged to give an illusion to the observer in the form of an artificial impression. It can make the perception received by the observer different from the intended meaning. Djelantik (2008) says that horror illustrations use firm and rigid lines. Firm and thick lines are used to create beautiful horror illustrations. Horror is very closely related to the impression of violence, murder and slaughter. Although it can reinforce the impression of horror, firm and thick lines give an impact like an illustration that looks stiff and boring when it is not equipped with thin lines and soft scratches.

In horror illustrations, dots have meaning. This is because the line has a shape that gives a certain impression. Line can be arranged geometrically to create images that give satisfaction and a sense of beauty, especially harmony and balance (Djelantik, 1999). Kusrianto (2007) says that line can also be a boundary of a shape or color. In horror illustrations, there are vertical lines, curved lines, slashes, and firm lines. In a simple term, the line can be interpreted as traces of an object. It has no depth and only has thickness and length. Therefore, it is called as one-dimensional elements. The line in the design of visual communication and semiotic has a broader meaning. Anything scratched on paper cannot always be interpreted as a line (Supriono, 2010). A shape in two-dimensional art is formed because of the linking of lines that limit a form. For example, a rectangular shape is produced from four lines which are joined together for each end. The shape can also be generated from the expansion of colors such as blue shape, red shape, and green shape. The shape has a philosophical impression, for example, the flat and wide shape gives the impression of large space, the horizontal shape gives the impression of calmness, the vertical shape gives the impression of greatness and stableness, and the diagonal shape gives an impression of instability. Putra (2017) affirms that the shape in a work of art is used as a symbol of the artist's feelings in describing objects as a result of subject matter.

Kartika (2007) advocates that it is not surprising if someone does not know for sure about the object of processing. The shape can resemble or not resemble a natural form. It can be formed from the color expansion and line placement. The shape formed from the expansion of colors can be seen on the side of clothing worn by the main character or main illustration according to the red line that has been prepared. The outermost part of the gray extension forms a shape with a diagonal side. The shape that is formed from a line can be seen in the illustration background of the horror above. The outermost part of the building that will be the background is a firm vertical line and forms a shape up to the top right; the edge of the whole illustration.

The shapes in horror illustrations such as buildings, main illustration characters, corpses or knives are the shapes formed by lines and color extensions that resemble the natural forms. On the other hand, a shape that does not resemble nature at all in horror illustrations is the expansion of colors that form many small shapes, which are rough sketches of shades of horror illustrations.

The horror illustration tends to use dark colors to give a scary impression. The theory of color use; a theory developed by Alberti (1435) followed by Leonardo Davinci (1490) received serious attention from Sir Isaac Newton, a physicist through his writing entitled "Opticks" in 1704. Color is the quality of light reflected by an object to the human eye. It can make the overall image or graphic impression or mood. Each color has an attraction that is expected to create harmony and evoke emotion. The color in art is different from the color system used in printing (offset printing). Visually, color is divided into 2 (two) groups: cold colors and hot colors. Cold colors like green, blue, green-blue, blue-purple and purple can give the impression of being passive, static, calm, and peaceful. In contrast, hot colors like red, red-orange, orange, yellow-orange, yellow, yellow-green, and red-purple have the impression of being warm, dynamic, active and attracts people's attention (Supriono, 2010).

Color has power (Kusrianto, 2009). Some of them are: (a) Red means strength, energy, warmth, lust, love, aggressiveness, danger, enthusiasm; (b) Blue means trust, conservative, security, technology, cleanliness, order; (d) Gray means intellect, futuristic, fashionable, modesty, destructive; (e) White means purity, clean, careful, innocent, sterile, death; (f) Black can mean strength, sexuality, luxury, death, mystery, fear, unhappiness, elegance.

In the illustration of horror, colors are used not for the sake of form, passing as the color itself in order to reveal the possibility of its beauty and psychological expression (Bahari 2008). Visually, color is divided into 2 (two) groups, which are cold colors and hot colors. Cool colors like green, blue, green-blue, blue-purple and purple can give the impression of being passive, static, calm, peaceful and generally less conspicuous. Conversely, hot colors like red, red-orange, orange, yellow-orange, yellow, yellow-green, and red-purple have the impression of being warm, dynamic, active and inviting attention. (Supriono, 2010). Color differences cause emotional differences. Red gives the impression of lust, danger, heat and emotions. The blue color gives the impression of being smooth, cool and calm. Violet color is related to wealth and kingdom (Berger 2010).

The horror illustration is dominated by black. The hot colors like red, orange and yellow or the cool colors like blue and green are used to illustrate the band Rezure's horror t-shirt that emphasizes on the impression of a massacre that is taking place in a room with splashed blood. Based on the color psychology, the red color in the horror illustration is very dominant. Horror illustration means aggression and danger. The cool color domination in horror illustrations gives the impression of calm and darkness. It is presented in blue to confirm the sense of silence after the massacre was carried out in a quiet narrow alley.

4. The meaning of horror illustrations in the merchandise design of death metal band

The meaning is the concept that everything that exists has a purpose (Danesi, 2004). The meaning is relational. An emptiness means anything in the emptiness itself that will be meaningful with the existence of a kind of relation attached to it. This relationship can be expressed or implied, but in one way or another, the relationship does exist (Berger, 2010). The meaning is the relationship between the sound symbol and its reference. It is a form of response from the stimulus obtained by the actor in communication in accordance with the association or learning outcomes possessed. In the science of semiotics, the message and meaning are shown through signs (symbols). Signs are all the things (colors, signals, blinking eyes, objects, mathematical formulas, etc.) that represent something other than themselves (Danesi, 2012). Determining the message and meaning cannot be separated from the meaning of connotations (connotative-denotative). In semiology (semiotics) the meaning of connotation and denotation plays a more important role than its role in linguistic science. The denotation meaning is direct. It can be referred to a description of a sign. The connotation meaning is slightly different and will be associated with culture with implicit meaning (Berger, 2010). Denotation and connotation in semiotics are proposed by Roland Barthes (1915-1980). In his theory, Barthes developed semiotics into two levels of marking: the level of denotation and connotation. Denotation is the level of tagging that explains the relationship of markers and signs to reality that produces explicit, direct and definite meaning. On the other hand, connotation is the level of tagging that explains the relationship between markers and signs in which there are implicit meanings, indirect and uncertain (Kusumarini, 2006).

In the horror illustration, the theme raised is about a life full of villainy, crime and death. The illustration represents the idea of each song on the album 'Hateful and Bloodshed' by the death metal band namely Reviled. It tells about murder, human malignancy, and the negative side of man who is full of hatred and revenge. The concept used by the illustrator is the concept of massacre or slaughter presented in the death metal band t-shirt design. The massacre can cause creeps, fearsome, horrible, or disgust which depends on how each individual judge. The concept of slaughter often uses the elements such as knives, swords, weapons, blood, corpses, and scattered flesh. The illustrators use a concept of slaughter by following the concept of songs or album of bands that order the designs to make sure that the illustrations can represent the message conveyed by the musicians.

The problem is that not all individuals have an understanding of the value and meaning behind these illustrations. It depends on the theory of semiotics in terms of connotation and denotation meanings. Some examples of denotation meanings are the illustrations of damaged buildings, dead bodies, man who is full of wounds holding a knife covered in blood. It can make ordinary people think

that illustrations of violence and murder on Reviled's album cover are an invitation to act violently or worse like justification of activities that are in line with crime. If the public can understand the connotation meaning displayed in Reviled band album cover illustrations, they will be able to capture the message and the true meaning of the intentions conveyed by the illustrator. It is actually about the criticism of a system and mechanism for crime follow-up that must be firm.

Besides aesthetic values as one of the basic characteristics, art also has economic value from commercialized works to make money for the continuity of works that require capital. The form of horror illustrations on the design of the death metal band merchandise is also inseparable from the economic value. The horror illustration applied in merchandise is a form of commercialized application when it is printed in large quantities and sold to the public. It is commercialized to make money for the producer. Furthermore, a horror illustration in the design of a death metal band merchandise has economic significance because it can lift the selling price of the media used. It will have a high value if it is applied to the media sold to the fanatical fans. The media then become the consumers collections. One of the media, such as blank t-shirts that have a price of IDR 30,000 to IDR 55,000 will have a selling value of IDR 60,000 to IDR 75,000 after going through a screen printing process to apply horror illustrations. After that, those t-shirts are sold from IDR 110,000 to IDR 170,000. The themes or stories, connotations, and illustrations of horror have economic meaning by raising the selling value through a media. The price offered varies depending on the band's popularity and how far the amount of media used can increase its selling value.

5. The meaning of promotion in horror illustration

In horror illustrations, besides having critical and economic meanings, there is a meaning of promotion. Promotion is an activity aimed at notifying, introducing or disseminating information on goods and services to attract consumers' buying interest in the goods or services offered (Putra, 2017). It is needed in every design where if the community gets to know the band, the buyer and illustrator as the design maker will get more orders later on. It is directly proportional to the increase in money generated.

The promotion carried out in the form of horror illustrations is from the band as the design buyer who has the ideas presented in the form of song lyrics, which are then illustrated by the illustrators. In this case, one media used has more than one promotion. The horror illustration in the form of merchandise represents the promotions from the bands and the illustrators with their depicting styles introduced to the public or society. The band's promotion can be found in the use of the band's logo, while the illustration of the slaughter and promotion of the illustrator appeared to be characteristic of the depiction of horror illustrations.

Horror illustration is a form of promotion to many parties because when the merchandise reaches the consumer, the thing that is always asked is who the band on the merchandise is, who makes the illustration, who and where the merchandise is printed. Denotation horror illustration is a horror illustration design that represents a band using media to introduce connotations of illustrations that have promotional meanings. The promoted illustrators can be identified through the form of the horror illustration and illustrative printing companies.

6. Devotional myths in the horror illustration

Roland Barthes sees another aspect of marking, namely "myth" that marks a society. Myth according to Barthes lies in the second level of marking. Therefore, after the sign-signifier-signified system is formed, the sign will be a new marker which then has a second sign and forms a new sign. When a sign that has connotation meaning develops into a denotation meaning, the meaning of the denotation will become a myth. The connotation that is widely accepted socially by the community will develop into a denotation which is the meaning of a sign or text that is considered true by the reader. The change in connotation into denotation is called a myth.

Myth is a form of message or speech that is believed to be true but cannot be proven. Myth is not a concept or idea but a way of giving meaning. Etymologically, myth is a type of utterance that are not carelessly uttered. One thing that must be considered is that myth is a communication system or message that is not defined by the object of the message but by telling the message. Myths in the context

of old mythology have an understanding as a concept formed by people based on the past or from history that are static and eternal (Iswidayati, 2012). The myth that develops in society is that illustrations of horror are a form of digression, unethical, demons' worshipers and not beautiful. The community feels "disturbed" by displaying an illustrated form with a style that is too vulgar.

The formation of myths in horror illustrations starts with denotation in the form of horror illustrations. Denotation meaning which is an explicit and direct meaning in the form of illustrations of damaged buildings, dead bodies, man who is full of wounds holding a knife covered in blood makes ordinary people think that the illustration of violence and murder is an invitation to commit a violence or crime. The thought of the horror illustration form which is considered as giving a support for crime is a wrong thought and causes a change in meaning at the second level, which is a myth that spreads in society. Horror illustrations eventually have bad myths and images such as perverted illustrations or evil illustrations. The myth that emerges is in the form of the idea that the illustration of horror is misguided and indirectly generalizes that all forms of horror illustrations are heretical without considering the meaning and its positive message. People who interpret an illustration too superficially cause a different meaning of what is done.

The erroneous thinking of horror illustrations is influenced by the environment of the audience of the work. If the environment considers the illustration of horror to be wrong and misguided, then the psychology of that person will be formed following the environment. It is in line with Piliang's opinion that the connotations emphasized by readers depend on their respective social positions, including social class, gender, race, age, and other factors that influence the way they think and interpret the text. In Bali, the work of horror illustrations is considered as art that deviates from the local people's paradigms related to mystical things that violate local cultural traditions.

7. Conclusion

Based on the description above, it can be concluded that the horror illustration of the death metal band in Bali is presented in the form of scary, horrible and frightening paintings. It can be seen from the media, lines and colors used. Up to now, death metal bands in Bali tend to use horror illustrations in their band designs because it is considered to contain the meaning of identity, art, social, economic, and culture.

Horror illustration has beauty based on its beauty forming elements, such as line elements, shapes and colors that can reinforce the creepy, horrible and frightening impression. The unity of themes, variations in themes, balance, and hierarchy of horror illustration forms on the merchandise of the death metal band raises its own aesthetic value because it can evoke negative or positive emotions from the audience based on the impressions produced by the horror illustration created. By prioritizing the value of beauty in a conventional manner, the illustrators evoke positive emotions from connoisseurs.

The meaning of horror illustrations is expressed in a vulgar form of criticism that is visualized metaphorically into an illustration of horror with the meaning of denotation of cruelty, slaughter or murder. It has connotation meaning in the form of criticism or innuendo on legal injustice, issues and phenomena that are happening. Wrong myths of horror illustrations are revealed, which the illustrations are usually deemed heretical from understanding denotations and connotations of people who are not familiar with horror illustrations.

Based on the conclusion, the illustrators are suggested to continue creating works that are full of beauty and meaning. Providing a correct understanding of the beauty of horror illustrations is very important action so that the society can appreciate the works properly and correctly.

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