# Revealing the Visual Structure of the 1981 and 2019 Versions of Ratu Ilmu Hitam Film Posters

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## ABSTRACT

The horror film Queen of Black Magic, which is a remake of the film with the same title, was released in 1981 and 2019. This film was released with the same title, but with different characters. The 1981 version features Suzzanna as the horror queen as the main character, while the 2019 version does not feature Suzzanna and the main character is not famous. This film with the title black magic has become an iconic film, because it emphasizes the word science for horror stories. The word black, which is synonymous with magic, is juxtaposed with the word science, thus forming a paradoxical word relationship. The queen is a figure and incarnation of a ghost, which directly places the ghost in a noble and respected position. The posters for the two films have different designs because of the strength of the ideas, social and cultural atmosphere that exist in the two posters with the large distance between the years of release. This research aims to determine the differences in design concepts between two film poster designs. This analysis is based on Levi Strauss's version of structuralism theory which reveals that the 1981 version of the Queen of Black Magic poster emphasizes the importance of Suzzanna as a figure or queen of horror who attracts public attention, while the 2019 version of the Queen of Black Magic poster emphasizes the exploration of the formation of visual elements that lead to the meaning of black magic.

Keywords: Design, horror, magic, poster, queen.

## INTRODUCTION

Horror films have a long history in national cinema. Horror films released since 1940 are proof of the existence of the horror genre film in the eyes of the public. Horror films have been people's favorites for a long time, one of the reasons is that they show several mysterious scenes or those related to other worlds (Yuliansyah, 2022). The horror concept offered in every horror film is dominated by the figure of a female ghost. The figure of a female ghost shown in horror films in the 1980s showed the rural environment, with rivers, mountains and sea conditions based on local legends, especially on the island of Java. The ghosts shown are kuntilanak, genderuwo, pocong, siluman with their own unique characters (Kusumaryati, 2011: 3-6). The success of Indonesian horror films cannot be separated from the large number of horror films in circulation. One of the horror films that has great appeal, this is based on creativity in storytelling and scene design, including powerful dialogues which influence how the public assesses the quality of Indonesian horror films. The film Ratu Ilmu Hitam, released in 1981, starring Suzzanna as the Indonesian horror queen, became a big attraction in attracting public interest in this film. Apart from the figure of Suzzanna, several actions show brutality as a differentiator from other horror films, which do not yet show special

actions, such as the film Queen of Black Magic. The 2019 version of the Queen of Black Magic presents visualizations with better visual and sound effects. This film achieved international achievements, relying on different characters and stories. The main concept of both films is still the same, namely about revenge. The setting or atmosphere of the film, namely apartments, flyovers, luxury cars, etc., with more or less the same ghost names (Kurniawan, 2023: 3). The fame factor of the 1981 version of the film is the basis for maximizing the production of this film in the 2019 version of the film. Remade films generally have different titles. The remake version of the film *Ratu Ilmu Hitam* has the same title as the 1981 version. The concept of revenge from a ghost figure against its potential victims, between the 1981 and 2019 versions, has differences, this is one of the reasons researchers uncovered the film posters for the two films. Furthermore, the figure of a female ghost as the main character in the 2019 version of the film also follows the concept of the 1981 version of the film. The visualization of the story of *Ratu Ilmu Hitam* with the main character and famous woman (Suzzanna) is an important attraction of this film, while the 2019 version does not feature a famous character. The poster design that has been released is an important object of research, because it depicts the development of national horror films in the 1980s and 2000s, which are represented by these two horror films.

The profile of horror films, especially those released in Indonesia, includes the type of film or genre, story characters, age group which are the advantages of the film, including horror films in the 1980s and 2000s which directly became the identity of domestic films. Film portfolio management also supports the success of a film. Management emphasizes work

organization structures, work processes to ensure the message of the film's strength, paying attention to cost efficiency, and risk management for the production process and film work team personnel. The production stage in a film contains productive activities by all the crew, as one way or way to produce a successful film. The success of the production stages of a film is supported by management, actor talent, film scene transfer technology, creativity of the director or actors, including money. At the post-production stage, the main problem is planning the marketing-promotion and distribution of the film. Film promotion can be done in various media, one of which is posters. Posters function to socialize horror genre films with the intent and essence of the horror story. Posters are media that contain illustrations that combine various visual elements: lines, planes, certain images including processed words that can attract people's attention. Posters have high functional value, because they can convey messages that can attract people's interest about something. The emergence of interest caused by interesting information, common goals, curiosity about something new, becomes the main ingredient or message that is generally displayed on a poster. Posters in their regularity also convey the main, important things about a problem or can also convey new insights. One study explains that there is no significant influence between the type of film or genre, the number of film stars, film reviews and reviews on the market performance of the film industry (Wijiharjono, 2017, p.16 - 18). This is in contrast to the condition of films, especially the horror genre released in the 1980s and 2019s, because in the researchers' observations, film posters remain a promotional need apart from promotions in electronic media. How the identity of these two horror films is

constructed can be analyzed through the film posters. Film posters as promotional media. In fame theory, the event of fame causes increased attraction and increased frequency of nuanced fantasies categorized by age and gender, and this becomes a certainty. Another impact is the growth of narcissistic attitudes, or narcissism which is associated with increased attractiveness which is translated into visibility and status (Greenwood, 2013, p.18 - 19). Is the 1981 version of the ghost of the Queen of Black Magic the pioneer of fame that led to the emergence of the character of the ghost of the ruler of black magic adopting a narcissistic character, then what about the poster design for the 2019 version, as the successor to the legend of the queen of black magic?

**METHOD**

The approach to this research is through culture-based presentation by describing the problem. In analyzing the problem, Levi Strauss' version of structuralism theory was used (Putra, 2001, p. 4 - 10). Analysis of cultural materials is used as a basis for films as cultural products, one of which is film posters. The two horror genre film posters were chosen based on year of release, with the aim of obtaining a clear comparison of the creativity created by poster designs from the 1980s and 2019s on the nuances of horror stories. Structuralism theory is used to analyze the visual character of the two film posters (Strauss, 2005, p. 42 - 45). According to Ahimsa, structure is a model/framework created by anthropologists to understand or explain the cultural phenomena being studied, which is not related to the empirical phenomena of the culture itself. This model is relations that relate to each other or influence each other (Strauss, 2001, p.60). Meanwhile, transformation is a change in

form or appearance that moves (Strauss, 2001, p. 61). In further discussion the transformation is then referred to as code-switching. Lévi-Strauss observed cultural phenomena as a linguistic phenomenon. This is because the language used by a society is a reflection of the entire culture of a society. Apart from that, language is both part and capable of recording the conditions of a culture. Language as a cultural force can be interpreted diachronically and synchronically. Diachronic, meaning that language precedes culture because it is through language that humans know culture. Meanwhile, synchronic means that language is material of the same type/kind as the material that forms culture. Levi-Strauss believes that other anthropologists should focus their research on the working process of human mind, not only that, it must be followed up with an understanding of its structure (Strauss, 2001, p. 75) including the natural patterns of social life. Meanwhile, myths or fairy tales are studied because they are believed to be the result of simple people's thinking, with a mission to discover unusual things. Levi, with his structural theory of language, can see something behind the appearance of human work. Something, in the form of a value or meaning that has unconsciously encouraged the birth of someone's ideas or thoughts. So in other words, everything in this world is a system that has structures that regulate it. Lévi-Strauss's version of the concept of structural thinking is different from Radcliffe-Brown's concept of thinking with his functional structural theory. Radcliffe-Brown looked for structures based on observable reality, while Lévi-Strauss looked behind observable reality. Structure is observed through essential regularities that give shape to reality or (configuration) of certain phenomena as a typical regularity. If there is a similarity

between one fairy tale and another, then this similarity is not a coincidence. This similarity is used to study human reasoning. Apart from that, Levi considers myths to be similar to language, where language is a medium of communication in conveying certain intentions and messages. As for the aspects of langue and parole in myth, they are understood as reversible and non-reversible time. Because Levi believes that language lies in the combination of phonemes, myths can be studied through the combination or blending of various characters and their actions and positions (Strauss, 2001, p.84). From this idea, Levi-Strauss concluded that myth is language, which is used at

a high level, at a high level of use, when the general meaning of a word/sentence is separated from general rules, while the general meaning of language continues to be used in everyday life. (Strauss, 2001, p. 281).

## RESULTS AND DISCUSSION
### 1. Image Mapping

Posters, as a medium that expresses promotional language for an object with a commercial target. Posters present many objects dominated by business interests (Tinarbuko, 2009, p.16). In relation to advertising, posters have the aim of providing suggestions, persuasion, so that the target audience can respond (Hwu, 1993, p.26) either by carrying out buying and selling transactions or actions expected by the communicator/designer.



Figure 1. Poster of Film
Ratu Ilmu Hitam version of 1981
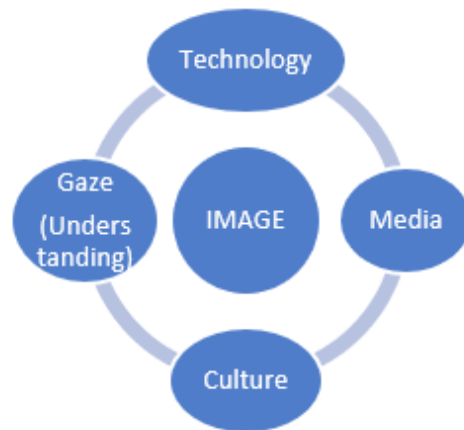(Source: Wikipedia - https://id.wikipedia.org)



Chart 1. Image mapping of media
(Source: Hendy Yuliansyah, 2024)

Image map diagram, as an illustration of the general meaning of all media. This diagram is used to describe the objects in the poster with several images, which form a visual unity by emphasizing a certain meaning. Image description, such as humans, background color, writing or font, light effects on the two film posters. Both film posters are inseparable from the touch of technology, cultural understanding that prevailed at that time, including the media



Figure 2. Poster of Film
Ratu Ilmu Hitam version 2019
(Source: Wikipedia - https://id.wikipedia.org)

used to explain some of the characters played in the film. The visual styling applied to both posters indicates the use or consistency of a school/understanding or concept. Culture's position is flexible, it can be placed at the top, side or bottom, because culture encompasses the image status process used. Images in general can be found in most works of art and design. In this case, the overall picture or visualization of a design object, such as a poster which contains many design elements, is worthy of observation, because general and specific messages can be combined in one or several images. The message by disclosing confidentiality or even covering it up can be represented in one or several images, of course special images, as is the case in the 1981 and 2019 versions of the *Ratu Ilmu Hitam* film poster.

2. General Structure of the Image

Posters are a design medium that expresses visual language with the help of certain elements, such as technology, type of media, gaze (view or understanding/ school), and culture (Yuliansyah, 2020) that applies in a nation/country. Posters are one of the communication media which are categorized into below the line media. This means that posters support the functions of visual language messages that try to reach the public through the use of preferred media, especially in the lower middle class of society. The character of poster media means that the character of a society is attached to certain media tendencies. This particular media is not classified as media that is full of high technology, but quite the opposite. Bottom line media generally has messages with several criteria, namely the use of sentences that are concise, informative, do not have to be short, but hit the target, in accordance with the agreed targets. Use large or small,

bold or thin fonts in white or other colors, adjusted to the main purpose. The general description of the poster which is related to graphic elements and illustrations, presents simplicity and intelligence in uniting ideas, themes and messages conveyed. The two posters for the film Ratu Ilmu Hitam are in the horror genre, and this genre in general is one of the film genres that is liked by people around the world. This condition is a manifestation of the strong influence of an understanding/school or gaze that has persisted for decades.



Chart 2. Construction using structuralism theory - There is a visual comparison between the two posters, then structural theory can be used
(Source: Hendy Yuliansyah, 2024)

3. Unconsciousness of the Ratu Ilmu Hitam Film Poster version 1981 and Version 2019 with Gaze (Flower/ Understanding)

The 1981 version of the ratu Ilmu Hitam film poster, in its depiction emphasizes the main goal of entertainment as the focus in designing the poster (Wright, 2015, p. 34-35), but behind this goal emerges messages about the condition of unconsciousness created in both posters, namely when feel the fear in the black color of *Ratu Ilmu Hitam* poster film. Expressions of fear are shown on the supporting actors with the appearance of a grandfather at the edge of the middle, 1 actor in the middle position showing an expression of astonishment or confusion, while the actor in the far right position shows a serious expression. The smiling expression is shown by the actor in the middle (Sarwono, 2018, p. 208).

The male and female supporting actors appear on the left showing affection. All the actors are surrounded in black, and the light silhouettes are red. The title of the film is at the bottom, with an exploration of the composition of the letters just below the photo of the film cast (Banner, 1977, p. 14-15). The nuances of the poster present visuals with scary messages or scary visuals, marked in red with a gradation system. The concept of unconsciousness on the poster for the 1981 film Ratu Ilmu Hitam is visualized by the expressions of the actors who appear on the poster, especially in the middle. As for the color black, it is the identity of the unconscious which adds to the message (Bolanovskya, 2015: p. 40 – 43).

The 2019 version of Ratu Ilmu Hitam film poster, focuses on the essence or nuance of sophistication in displaying horror. The ghost figure with a white face and black hair emphasizes the power of black magic (Clarke, 1981, p. 21-23) rather than the visualization of the 1981 version of Ratu Ilmu Hitam film poster which concentrates on the skills of the actors' roles. The ghost figure of the queen of black magic shown on the 1981 version of the poster expresses an unclear state, between happiness, jealousy holding a grudge, or a little relief. The visualization of the ghost figure of the queen, ruler of black magic, is depicted as not scary or haunted, but this is what holds the important meaning behind the queen's character. The shadows blend with the main actors, as a result of the color gradation effect, which blends with the background. The female figure at the back conveys certain messages, activities and goals or dreams. Color mixing is indicated as a condition of unconsciousness, because mixing causes the color being conveyed to be unclear. Confusion causes uncertainty regarding certain intentions or meanings that are being conveyed, resulting in confusion or full of question marks, questions that must be resolved. This condition causes anxiety, nervousness, and even curiosity which has an impact on the enjoyment of understanding the film's story. The condition of unconsciousness, represented by the color black, indicates the presence of elements that trigger unconsciousness which originate from the figure of Ratu Ilmu Hitam, namely Suzzanna. As a main character, as well as a ghost figure, Suzzanna keeps another weapon, which is not visible. Weapons, amulets or other things are hidden through his face and body. The hiddenness of the weapon, as an extension or explanation of further information about the haunted. The visualization of Suzzanna's face on the poster expresses her unwillingness and disagreement with something that comes from outside herself. Groups or individuals who don't like Suzzanna are responded with smiles and passionate curiosity or an event that touches humanity, so that Suzzanna becomes sick. Indications of unconsciousness can also be observed through a semicircular beam of light, with the shadow of the person in front of it. Shadow of a human with both hands raised, wearing wide clothes. In the researcher's observations, this shadow figure is female, because the silhouette of the clothes is wide, the condition of the head is not slender, meaning that the part of a man's head is different from that of a woman, where a woman's hair covers her entire head if it is not tied. In the shadow of the human figure, the silhouette of the head and neck is not depicted completely, so it is very likely that it is a female figure. Human figures with shadows and black, can be indicated as another visualization in showing the message of black magic. At

the back of the female figure, is the shadow of the moon, which shows a special event either currently taking place or about to take place. Special events as a sign of the existence of power which is abbreviated as black magic. The dominance of black throughout the surface of the poster is an indication of the hiding of black magic by tracing various corners of the poster or the position of the poster with several objects (Yuliansyah, 2022, p.33 - 35). With the aim of presenting the same visual, but the horror and unconsciousness on the poster for the 2019 version of the film Queen of Black Magic, is focused on the skull. Holding a skull as the main character encourages people to find out more about the connection between the skull and the woman who holds the skull (Sasongko, 2003, p.11). The visual resembles a woman with a complete body as if hiding behind the shadow of a skull. The shadow of a woman can be indicated as a ghost who has mastered black magic. With the visualization of her disguise, it is impossible to know what the woman's true form is.
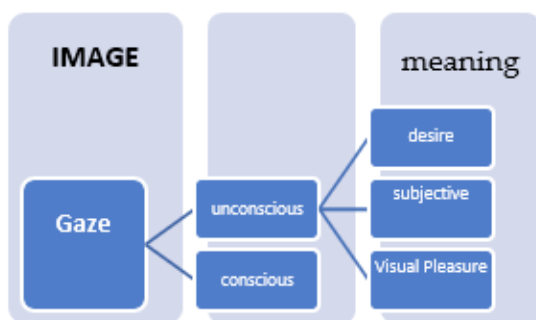


Chart 3. General construction of the meaning of the second poster image of the film poster (Source: Hendy Yuliansyah, 2024)

4. Queen of Black Magic Film Poster System, 1981 Version and 2019 Version The 1981 and 2019 versions of the Queen of Black Magic film posters emphasize a system that concentrates on the exploration of black magic and the activities that accompany it, based on customs or customs that exist and apply in society (Menoh, 2013, p. 14 - 17). The system created in the 2019 version of the poster creates a culture of horror through dead body parts. The act of challenging anyone because of their mastery of black magic, because the skull is faced towards the audience. The 1981 version of the poster, with a lone female figure at the very top. The black magic activities that occur in the 1981 version of the poster are not shown in their entirety, while Suzzanna as the main character in the poster tries to depict this scary character. The meaning and activities of horror are supported by the main character as a public attraction. This can be seen through the central position of the poster with the dominant (largest) size (Haskell, 2008, p.55 - 57). A hierarchical system is at least implemented in both posters. In the 1981 version, a top-down system was implemented. The main character is at the top, with the largest image. The visualization emphasizes the face, from the forehead to the chin. The problem is, the character shows his entire face like a woman's face in general. Jet black hair is the next sign that supports the visual structure of the poster. The hierarchical system is not implemented as usual, because the specialty of the main subject, namely Suzzanna, is the reason. This is because fame is a strong attraction for the audience. The fame factor is outside the system, but this factor can create and determine the success of poster work. Suzzanna, with her unique face, invites people to enjoy scary stories together. The face looks white, with eyes looking in one direction, not intended to show horror, but to show Suzzanna's interest in something. This system translates how Suzzanna functions as a draw for mass attention with horror content. In contrast, in the 2019 version of the poster,

the system applied is centralized, with the main object being the skull. The white skull explains its function as attracting people's attention with horror content, especially black magic. Interestingly, this centralized system is implemented through 2 visual objects. A skull, as the first, and a disguised female figure, as the second. Skulls legitimize public opinion related to death. Skulls as objects can arouse curiosity about death, what are the reasons and goals that cause death. Apart from that, the skull is an object without life which is often camouflaged with "come back to life," because of the image/imagination that has been embedded in society that visualizes the skull, which hopes that the skull will move by itself. In the second object, the figure of a woman is obscured, indicating that it is unclear because of its position. Whether at the front, back or not at all. Even though in the visualization he is behind the skull object, his disguise holds a special meaning. The front-back concept applied to this poster conveys a message of support. Small but seemingly strong support. This is indicated by the face of the female figure who is laughing broadly. The front, a skull with its mouth wide open, and the back is a female figure that seems to act as a shadow. Illusion of a female figure holding a skul.
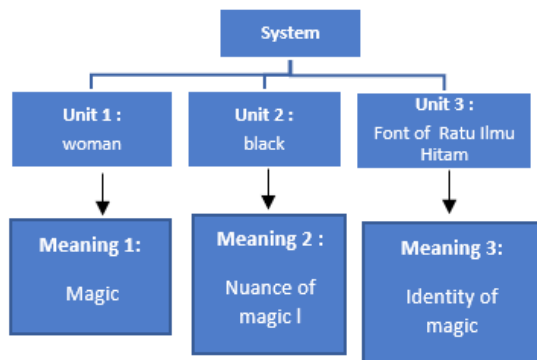


Chart 4. Construction of the meaning system in the poster image on the two film posters. (Source: Hendy Yuliansyah, 2024)

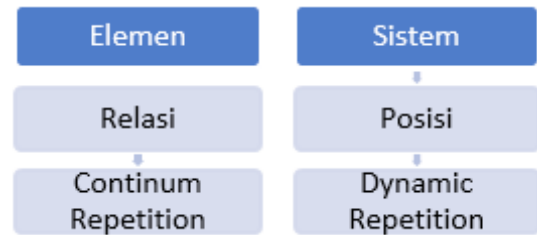## 5. Structure of Ratu Ilmu Hitam Film Poster, 1981 Version and 2019 Version



Chart 5. The structure of meaning in the second poster image of the film poster (Source: Hendy Yuliansyah, 2024)

6.1. 1981 Version Movie Poster

a. Elements: black field, actors and supporting actors with their respective expressions, the film title is written at the bottom, Suzzanna is written at the top of the film title. The background is in deep black, decorated with information about the line-up, director, producer and supporting cast.

b. Position: only the main artist is at the top, several supporting actors are in the middle of the poster.

c. Relations: Suzzanna's writing is again shocking after Sundel Bolong's statement, 6 actors are in the middle, there is a picture of a person with a moon background, font or writing of the queen of black magic in a perspective position.

d. System: existing visual elements, integrated with each other by explaining the relationship between actors, setting, writing and flashes of color like light.

6.2. Poster Version 2019

a. Element: graded black field, with one skull held by one person.

b. Position: central, everything is centered in the middle, both the skull and the female figure behind the skull.

c. Relationship: black, orange gradations, shapes or characters that convey a scary message are imposed on the skull.

d. System: all elements in the poster follow one system with a centralized system for all objects. A white skull object, a black background, and the words queen of black magic in different capital types and sizes.

6.3.Continuum Repetition

The main character Suzzanna is accompanied by supporting roles as rhythms or rules that are constructed into the poster. The portait or standing system was chosen as an embodiment of the public's desire to have more potential to explore the information in posters. Black dominates all sides of the poster. Certain shadows, or lights that illuminate the main figure and several supporting characters, to explain the inclusion of enlivening a horror story with a number of familiar star players. The composition applies a static concept, does not innovate much, but instead tends to follow the patterns of other previously released horror film posters. This static concept is a style or tendency for visual communication that prioritizes general information about horror films. As for the advantages, the uniqueness of this film is not depicted in detail or clearly. The dominant black color also occurs in the 2019 version of the poster. This shows that there is a certain expression that is forced with the aim of visualizing an object with a scary meaning. The expression is focused on the skull object and the female figure on the back of the skull. The portrait system is applied to this poster, with the aim of making it easier for the public to obtain information about this film. The shading system is applied to this poster, presenting the movement and connection of colors well. The color gradations and shadows are made very smooth, giving an eerie effect, because of the combination of orange and black. The black effect and black blocks on several sides of the poster, such as on the woman's shoulders, the right and left of the woman's figure, including on the hips where the title of the film is placed - Queen of Black Magic, are special markers of the distinctive characteristics of this poster design. The concept of eeriness in the poster is focused on a centralized system, which is the same as the 1981 version, only with differences in visual processing. In the 2019 version, the color gradation factor or effect from black to orange gives a deep impression of the meaning of awesomeness with the aim of showing fear. This impression explains how the horror story conveyed on the poster is depicted more clearly, which is caused by the appearance of a skull and the figure of a woman behind it. In this condition, poster visualization shows people's subconsciousness, with the aim of entertainment. All the objects on the poster display important elements that inform about the awesomeness of the film's story. This is indicated by observing all the objects in the poster which are determined as conscious conditions. The conscious condition of reading illustrations of the unconscious, which has the potential to be unconscious is used as a study to explore how the visual structure in the poster is built.

**Dynamic Repetition**

The main character, Suzzanna, in the 1981 version, became the main anchor in attracting public attention. The condition of the character Suzzanna's fame was used by poster designers to introduce the content of the film's story. In the 2019 version of the

film poster, there is no famous character like Suzzanna, meaning there is no main one, but the main thing is replaced by another figure, who also has high intensity in depicting his supernatural powers of black magic. The 2019 version of the poster prioritizes the effects produced through technological advances that support the ghost character. Ghost visualization, not clearly depicted. The supernatural or magical aura of the ghost is clearly depicted, because it is holding a skull. In the 1981 version of the poster, flexibility in creative design was very minimal, so it could be said that it did not occur. This is caused by relying on centralization, which does not explore the right, left or top, everything focuses on the center of the poster.

7. Perception and Description of the 1981 and 2019 Versions of Ratu Ilmu Hitam Film Posters

In structuralism, objects have opposition and relations. Opposition relates to confronting, or conflicting, nature or character. Meanwhile, relations relate to the relationship between objects or objects that are observed based on their nature and form. In the unconscious part, conditions explain important things beyond what humans or society expect in general conditions. The closest relationship between something and something else can be used as material or capital to express whatever values or concepts of kinship are applied. Close relationships, or even closer ones, can be used as a basis for consideration in expressing the kinship system being implemented. Meanwhile, in the arbiter section, there are arbitrary steps in explaining an object, which is realized by an event, other objects that are based on special events or objects.

7.1. Object a. External structure of the Object of the Queen of Black Magic Film Poster, 1981 version



Chart 6. The outer structure of the 1981 Ratu Ilmu Hitam film poster
(Source: Hendy Yuliansyah, 2024)

**b. External structure of the 2019 version of Ratu ilmu Hitam film poster object**



Chart 7. The outer structure of the 2019 Ratu Ilmu Hitam film poster
(Source: Hendy Yuliansyah, 2024)

**c. Structure in Objects**



Chart 8. Relation to the 1981 Ratu Ilmu Hitam film poster
(Source: Hendy Yuliansyah, 2024)

Chart 9. The inner structure of the 1981
Ratu Ilmu Hitam film poster
(Source: Hendy Yuliansyah, 2024)

**d. Relations and oppositions to the 2019 version of Ratu Ilmu Hitam Film Poster.**



Chart 10. Relation of Poster film of
Ratu Ilmu Hitam 2019
(Source: Hendy Yuliansyah, 2024)



Chart 11. Oposition in Poster film of
Ratu Ilmu Hitam 2019
(Source: Hendy Yuliansyah, 2024)

## 6.2.Kinship System

### a.Outer Structure Object of Version 1981



Chart 12. Kinship system from outer structure
poster film Ratu Ilmu Hitam 1981
(Source: Hendy Yuliansyah, 2024)
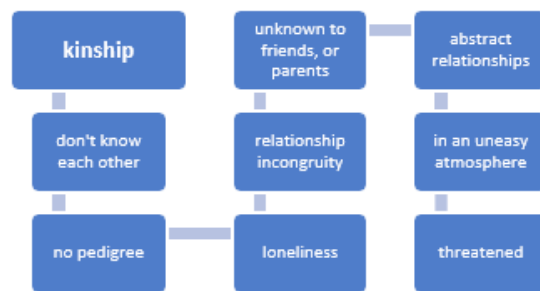
### b. Struktur Dalam Objek Versi 1981



Chart 13. Kinship system from inner structure
of poster film Ratu Ilmu Hitam 1981
(Source: Hendy Yuliansyah, 2024)
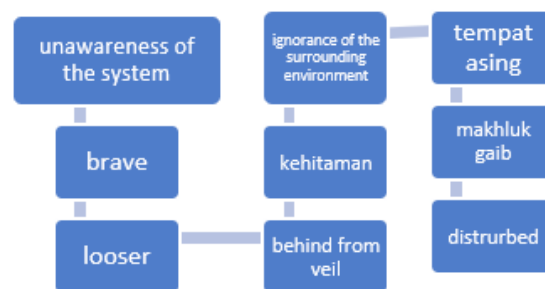
### c. External Object Structure 2019 Version



Chart 14. Kinship system from
outer structure of poster film
Ratu Ilmu Hitam 2019
(Source: Hendy Yuliansyah, 2024)
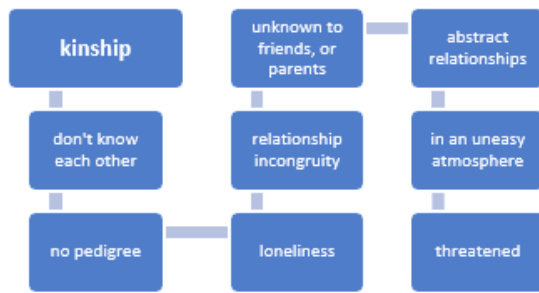
d. Inner Structure Object of Version 2019



Chart 15. Kinship system from outer structure
poster film Ratu Ilmu Hitam 2019
(Source: Hendy Yuliansyah, 2024)

**7.4. Arbiter**



Chart 16. Arbiter in poster film Ratu Ilmu
Hitam 1981 dan 2019
(Source: Hendy Yuliansyah, 2024)

Based on the analysis of the relationship between external and internal structures, with their relations and oppositions, it was found that in the 1981 version of the film *Ratu Ilmu Hitam*, several supporting actors and actresses became factors that strengthened the concept of the film poster, by emphasizing the meaning of eeriness shown on the all-black background. . The system applied is to emphasize composition. The central composition is intended to convey a message about power. The black background and the figure of Suzzanna in the top center, are a manifestation of the king, who has the highest position, with the function of monitoring, supervising, observing everything so that it conforms to his control, his desires. Ratu Ilmu

Hitam not only controls but is controlled by something black. The color black not only functions as an indication of the color black, but also indicates another king, as stated in the title, black magic, which is explained by the presence of something black and controlling all the actors in the film. In terms of composition, from top to bottom, and applying an equilateral standing triangle system. Suzzanna's figure is the top of the triangle and the actors are the legs of the triangle. With this model, a dynamic rhythm occurs. Because at the top, it can be called single or single, while at the bottom, it is not single or many, which is indicated by the number of film actors. In the relationship section, press on the protection tool or facility to find ghost figures or effects. The background or setting in dark conditions creates a message that conveys the presence of ghosts. In terms of kinship, grave objects are important to explain the horror of the presence of a ghost, which is coupled with an atmosphere of silence. Paranormal or important people are an important indication of the horror factor that is built through intermediaries or liaisons who directly add to curiosity. Meanwhile, in *Ratu Ilmu Hitam* posters, the system applied is relationships, namely maintaining the identity of the horror queen, which is also the essence of this horror film. Sustainability is shown with Suzzanna as the main thing in the poster. The external structure relies on the human face as the main one. The relationship between the actor's facial expressions means that the actor's expression is prioritized to convey the message of horror. In the opposition section, this poster clearly emphasizes pitch black conditions, darker than the dark concentration of the 1981 version of *Ratu Ilmu Hitam* poster. The outer structure emphasizes the unfamiliar environment

and the presence of great disturbance, while the inner structure creates an uneasy atmosphere, not comfortable because they are intimidated by the presence of ghosts. Both film posters explain the essence of their respective messages by emphasizing the presence of ghosts. In the poster for the 1981 film *Ratu Ilmu Hitam*, strong characterization occurs in teenagers who explore tools that support the adventure of hunting ghosts. The ghost characters are not visible, but are represented by young men experiencing horror, this is emphasized by the black background. On the poster for the 2019 version of the film *Ratu Ilmu Hitam*, the ghosts shown are based on the main character. The dark background leaves Suzzanna's figure expressive, because it shows magical powers, the strength of this poster.

## CONCLUSION

Like film posters in general, visualizing the advantages of the film, the film posters for the 1981 version of *Ratu Ilmu Hitam* and the 2019 version of Ratu ilmu Hitam visualize the horror that is offered by pressing on a game tool that has a mythical or story background that has been passed down from generation to generation. The poster visualization of the 1981 version of the film Ratu Ilmu Hitam shifts the role of ghosts in general, by placing young actors as the main ones, as well as forming another perspective on horror films. The ghost is not visualized but poster viewers believe that there is a ghost present with the young actor. Meanwhile, the poster for the 2019 Black Science Queen film places Suzzanna as the main character, as well as the cause of the horror accompanied by the presence of ghosts. The ghost figure with Suzzanna indicates that Suzzanna is the ghost. This poster visualization explains how the visual structure of the two posters has different

purposes, due to the exploitation of ghost figures and different stories. This research adds insight and knowledge about design ambiguity, especially in analyzing the visuals of film posters. Movie posters with various images. Film posters with several important elements are discussed using Levi Strauss's version of structuralism theory, which reveals the existence of relationships, oppositions, unconscious systems that explain the elements of kinship, and arbitrators who determine several things that create their own rules. This step in using analysis of structural theory can provide an alternative view in viewing and appreciating film posters, by revealing other things that are not yet known, and providing an important basis for how other meanings can be revealed through the visualization of horror film posters. The 1981 version of the poster, visualizes a poster with a 1980s style that is characteristic of the character Suzzanna. The relationship that is built is how Suzzanna becomes the originator of the symbol of the ghost queen that the public likes or hopes for. beautiful face, and depicts the beauty of Indonesian women, as one of the reasons for placing her as the main figure on the poster. In the 2019 version of the poster design, the visual exploration relies on skull objects, showing how this poster attempts to gather the power of the film through the roles of the actors, supporting roles, storyline, and visual effects that lead to a different experience from its predecessor. In the relationship section, the skull is very strongly related to the meaning of death which seems to rise again, as well as the figure of the woman holding the skull, as the true controller and controller of life which creates a feeling of curiosity and fear. The poster designs for both films use the same concept, with relatively the

same visual structure. With an analysis based on Levi Strauss structuralism, a different way of understanding the poster design is produced. With horror genre film posters, the 1981 version of the poster design informs how the horror trend is represented by a character and the colors or nuances that depict that fear. In the 2019 version, all the visual elements create a horror feel that is meant by black magic. This confirms that visualizations related to black magic are not only depicted with a woman, but can be depicted with the presence of a skull, a dim orange light from behind the woman which offers another explanation. Creativity is exposed in this poster design, by adding a silhouette effect as horror information that is able to grab people's attention to this film. Research into the design of horror film posters which are the same, but have different years of release, needs to be analyzed further in relation to the unique eeriness effect, the identity of the horror concept presented in both films, as well as the history that led to the emergence of black magic which is the title of this film. Apart from that, the use of other scientific disciplines needs to be followed up to produce research results that can expand the treasures of Indonesian horror films.

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