

CHAPTER I

INTRODUCTION

1.1 Background

Movie is a scripted animated picture that incorporates sound and various elements to enhance its overall quality. A movie is synonymous with the term cinema. According to Joseph V. S., cinema can be considered a kind of art when there is a detectable rhythm with pauses and tempo, and all elements of the moving image are connected to the overall composition (Boggs, 2008, p: 2). Movies are multimedia compositions that incorporate visual imagery, audio elements, and other supplementary components, with the purpose of achieving specific objectives, such as education, politics, or social commentary. A film provides us with visually deceptive sequences of moving images (Bordwell & Thompson, 1997, p. 3). Movies not only depict the truth of the world, but also showcase the writer's imaginative portrayal of the world. Undoubtedly, the procedure of creating a film varies based on the intricacy of the storyline.

The film industry originated in the late 19th century as a pioneering technology, although its content and aim were not completely original. It revolutionized the manner in which entertainment was showcased and disseminated, upholding a long-standing custom of offering narratives, spectacles, music, drama, humor, and technological wonders for the pleasure of the general public (McQuail, 2003:33).

Each film possesses its own distinct genre. The term 'genre' is defined as a specific category or classification of literature that possesses a distinct set of shared attributes (Lukens, 1999:13). Mitchell defines genre as the notion of a category or classification of literary works, typically determined by their style, form, or substance. Within a literary genre, there exist distinct elements that possess comparable traits, setting it apart from those found in other genres (Mitchell, 2003:5-6).

In line with the definition of genre, film and music genres have developed to assist viewers in discerning artists and filmmakers that cater to their preferences. Media firms employ genre categorizations to effectively market and distribute films and music to targeted niche audiences. Every specific target audience possesses a clear understanding of the anticipated content while engaging with a movie or music piece that is linked to a specific genre (Littlejohn, 2009).

One of the numerous genres in the film industry is the 'horror' genre. Horror films, derived from the Latin word "orur" meaning the physical sense of bristling or one's hair standing on end, encompass aspects of tension, surprise, and fear, providing a distinct and powerful cinematic encounter. In addition to the bodily sense, the emotion itself pertains to internal sensations. James B. Twitchell differentiates between horror and fear based on their origins. He states that horror is rooted in dreams, while terror is grounded in reality (Twitchell, 1985: 14). Horror can be defined as a combination of three elements: firstly, a

deep sensation of worry, dread, and panic; secondly, an exceptional level of revulsion; and thirdly, something that evokes a feeling of fright. A horror film is a type of movie that is specifically created to elicit strong emotions of fear, terror, disgust, and other comparable reactions in the people who see it (Webster, 2004).

The horror film genre often exploits the conflict between characters' presumptions and the environments they occupy, subjecting them to malicious circumstances (Falconer, 2023:294-295). Characters in horror films frequently encounter situations for which they are unprepared, perceiving the realm of terror as unexpected and strange (Falconer, 2023:300). The genre frequently showcases instances of sudden and intense events, such as unexpected assaults that are disproportionate to the characters' actions. In addition, horror films frequently feature premature encounters, in which people confront terrifying situations before they are adequately prepared, ultimately resulting in their downfall. Over time, these aspects have evolved to become distinctive characteristics of the horror movie genre (William, 1991:11).

Horror is an intense emotion that induces fear or panic in individuals when they experience fear (Jones 2005: X). The concept is connected to the anxiety surrounding mortality and the unfamiliar, stemming from the potential threat posed by the unpredictable forces of nature (Jones 2005: 3). Fear serves as a defensive mechanism that functions as "survival intelligence" within the brain, mind, and body. The reaction serves an essential evolutionary purpose by effectively addressing immediate threats to both physical and psychological well-

being. Fear is frequently associated with the personal perception or sensation of intense apprehension. Nevertheless, fear is an intricate phenomenon that prepares the individual to confront survival problems by automatically modifying cardiovascular, skeletomuscular, and endocrine functions, as well as real behavior and psychological processes such as attention and memory. Fear is an innate and widespread physiological reaction that elicits identical responses in almost all individuals when faced with life-threatening circumstances. This reaction has a duration of less than 0.5 seconds and has the ability to supersede the actions of both humans and animals, regardless of what they are currently doing. The presence of fear and other adverse emotions serves as an indication of possible danger, making it essential for these emotions to take precedence over happy feelings in order to guarantee survival. Fear is a potent emotion as it modifies our auditory and visual perceptions. Fear amplifies attention and prompts us to instinctively direct our focus towards possible dangers, while simultaneously improving our ability to perceive and retain information. Fear is a highly physical emotion that significantly affects several physiological systems. These sensations elicit intense subjective experiences within the body, resulting in terror, panic, and other related states that are among the most potent experiences that humans may undergo (Nummenmaa, 2021).

Horror also possesses strong and well-established traditions in the realm of artistic expression. Individuals who are knowledgeable in literature, art, and philosophy have recognized and utilized the power of this feeling to convey their

narratives and create their works. The horror genre was employed by literature, comic books, and theater purely for its own purpose, resulting in the proliferation of numerous horror stories in these domains (Cherry 2009: 13).

The origins of horror cinema date back to the early days of cinema itself. The film "The Devil's Mansion" directed by Méliès was produced in 1896 and is widely recognized as the inaugural vampire movie (Cherry 2009: 61). Horror films have persistently employed the traditional conventions of horror, while simultaneously renewing themselves by including new sources of terror. The horror film has maintained its appeal throughout film history, unlike other genres that have experienced fluctuations in popularity (Grant 2010: 2). Indeed, certain horror films may have comparable levels of popularity to other genres during specific periods. For instance, in the 1930s, classic Gothic horrors were more widespread, whereas slasher flicks dominated the 1980s (Cherry 2009: 7). Horror films that draw inspiration from the Expressionist approach in classic horror movies continue to be popular to this day. The style heavily relies on unfamiliar, atmospheric *mise-en-scène* and visual distortion to effectively evoke a feeling of danger, which is still evident in contemporary works (Langford 2005: 162). Furthermore, the advent of sound facilitated the integration of this unique realm into horror films. Prior to the introduction of sound, audiences were already well-acquainted with horror clichés (Grant 2010: 2).

Today, horror is primarily showcased through the utilization of technology advancements, particularly in the realm of special effects. Philip

Brophy identifies two primary aspects that perpetuates the existence of contemporary horror films: the advancement of special effects that enhance cinematic realism and sophisticated technology, and the excessive familiarity with the genre's iconography, mechanics, and effects due to historical overexposure (Brophy, 2000: 278). Horror filmmakers deliberately tailor their work to the audience's expectations and knowledge, they are aware that viewers have seen similar films before, anticipate certain events, and are aware of the filmmaker's intention to play with these expectations (Brophy, 2000: 278). The following below are the elements of horror movies in the postmodern era (Prince, 2004).

The first one is Repudiation of narrative closure, often resulting in open-ended narratives—Postmodern horror films frequently reject the traditional narrative closure seen in classical horror, where the monster is destroyed and order is restored. Instead, these films often leave narratives open-ended, which can manifest in various ways. For instance, the monster might triumph, be defeated only temporarily, or the outcome might remain uncertain. This lack of closure contributes to a sense of ongoing threat and uncertainty, blurring the lines between normal and abnormal, and good and evil. This approach challenges the audience's expectations and leaves them with a lingering sense of unease and ambiguity.

Second, A bounded experience of fear—this element refers to the controlled environment in which horror films are experienced. Despite the terror

they evoke, horror films provide a contained experience due to their finite nature and the setting in which they are viewed. The temporally and spatially finite nature of films allows viewers to experience fear in a safe and bounded way, knowing that the film will eventually end. This containment provides a modicum of closure despite any open-ended narrative, allowing audiences to confront culturally repressed feelings such as terror and rage in a sanctioned environment. Third, the depiction of violence as a constituent element of everyday life, with a focus on physical violence against the body and explicit gore—In postmodern horror, violence is not just an added element but a fundamental part of the narrative. It often involves graphic depictions of bodily harm, such as dismemberment and evisceration, which are central to the horror experience. This explicit gore and the violation of physical boundaries are used to disrupt the everyday world and challenge the audience's assumptions about normality. The genre treats violence as a constituent element of everyday life, exploring it in various forms and guises, which contributes to the unsettling nature of these films, and fourth, A bounded experience of fear—In many postmodern horror films, the monster is not permanently defeated. Instead, the monster might triumph, or if defeated, it is only temporary, leaving the possibility of its return. This uncertainty contributes to a paranoid worldview where threats are persistent and unresolved. The boundary between living and dead, normal and abnormal, human and alien, good and evil is often blurred or indistinguishable. This approach enhances the horror experience by keeping the audience in a state of

suspense and unease, as the threat remains ever-present and unresolved.

Horror movies are so popular around the world. As evidenced by a 2022 study conducted by Statista, it reveals that the global market for horror films is valued at around \$2.3 billion, indicating its substantial appeal and economic success.

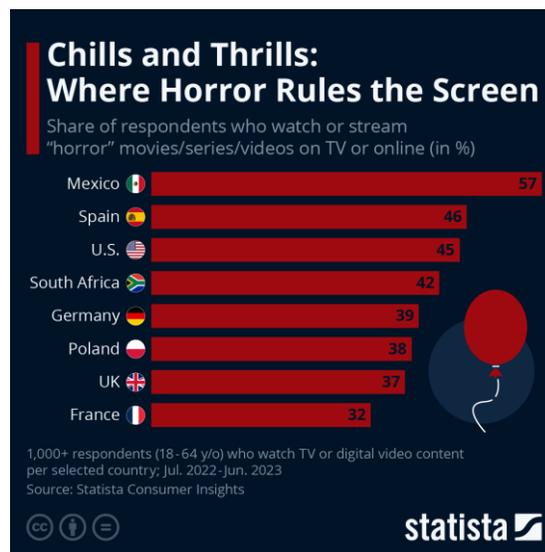


Figure 1.1 Global Popularity of Horror Movies

Horror movies have cemented their place as a popular genre worldwide, captivating audiences across diverse cultural and geographical landscapes. A Statista survey conducted from July 2022 to June 2023 highlights this global fascination with horror by revealing the percentage of respondents who watch or stream horror movies, series, or videos on TV or online in various countries. The survey encompassed respondents aged 18 to 64 who regularly consume TV or digital video content.

The figure 1.1 shows that Mexico leads with 57% of respondents enjoying

horror content, reflecting the nation's cultural affinity for supernatural stories and macabre narratives. According to Edwin Pagan, founder of LatinHorror.com, these themes are deeply woven into the storytelling traditions of many Latino cultures, contributing to the genre's widespread appeal. Similarly, Spain follows closely with 46% of respondents expressing an interest in horror, further illustrating the genre's resonance in cultures with rich traditions of Gothic and supernatural storytelling.

In the United States, 45% of respondents indicated they watch horror films or shows, underscoring the significant influence of Hollywood and its legacy of blockbuster horror productions. This popularity places horror as the fifth most-watched genre in the U.S., trailing behind comedies (68%), dramas (60%), documentaries (54%), and thrillers/mysteries/crimes (51%). The robust horror film industry in the U.S. not only reflects domestic interests but also shapes global perceptions of the genre.

The appeal of horror extends to South Africa, where 42% of respondents engage with the genre, revealing a diverse audience base that finds horror narratives captivating. In Germany, 39% of viewers enjoy horror content, a figure that aligns with the country's historical contributions to horror cinema, such as the iconic German Expressionist films of the early 20th century.

Poland, with 38% of respondents watching horror, showcases how historical and cultural contexts contribute to the genre's popularity. Meanwhile, the UK, where 37% of respondents enjoy horror, benefits from a longstanding

tradition of Gothic literature and horror filmmaking that continues to captivate audiences. Finally, in France, 32% of respondents are drawn to horror content, highlighting the genre's pervasive appeal even in countries with lower viewership percentages.

Overall, the Statista survey underscores the global popularity of horror films and series, emphasizing how cultural narratives, and socio-cultural backgrounds shape audience preferences. This widespread fascination with horror provides valuable insights for research exploring the psychological factors behind the enjoyment of horror films, illustrating how different cultures perceive and engage with the genre. As horror continues to evolve and adapt to global audiences, its enduring appeal reflects the universal human fascination with fear, the supernatural, and the grotesque.

Despite being associated with fear, darkness, and threat, the horror genre has gained immense popularity among global audiences, there are lots of people who admit that they find pleasure by watching horror movies, as evidenced by a 2022 study conducted by Statista. In 2021, the American Psychological Association (APA) conducted a poll which revealed that 34% of individuals who frequently watch horror films reported feeling joy and excitement both while and after watching (American Psychological Association, 2021).

Based on research conducted in 2023 by the Indonesian Film Censorship Board (Lembaga Sensor Film - LSF), in collaboration with Universitas Muhammadiyah Prof. Dr. HAMKA (UHAMKA) and Universitas YARSI, which

was carried out in four major cities in Indonesia—Jakarta, Surabaya, Medan, and Makassar—selected for their large cinema audiences and higher access to digital viewing platforms compared to other cities, the primary objectives were to understand genre preferences among Indonesian audiences and to promote a more structured approach to the "Self-Censorship Culture" campaign by engaging various stakeholders. The study shows that horror films have emerged as a highly popular genre in Indonesia, with 34% of respondents indicating that they enjoy horror films, making it the most favored genre compared to others like comedy (28%) and drama (24.73%).

The enthusiasm for horror movies in Indonesia is also evident in online discussions. Below are some examples from the social media platform Instagram;

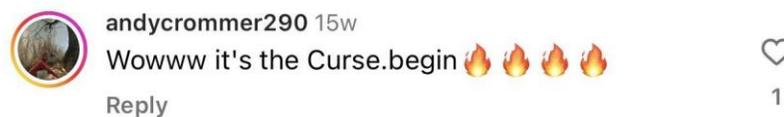


Figure 1.2 Comment on the Instagram account @kknmovie – ‘road to’ release of the horror film titled 'KKN di Desa Penari 2'



Figure 1.3 Comment on the Instagram accounts @jokoanwar and @pemukimansetan – ‘road to’ release of the horror film titled 'Pemukiman Setan'



Figure 1.4 Comment on the Instagram account @kuasagelap.id – ‘road to’ release of a horror movie entitled ‘Kuasa Gelap’

In Figure 1.2, it can be seen that one of the audience members on the Instagram account @kknmovie – which is an account created to promote the Indonesian horror film ‘KKN di Desa Penari 2’ – with the Instagram username @andycrommer290 commented ‘Wowww it’s the curse begin’ on a post about the film's road to release. This comment reflects the audience's enthusiasm for the themes and atmosphere related to ‘KKN di Desa Penari 2’. It also indicates that the audience feels connected to the horror elements and is ready to experience the 'thrills' offered by the film.

In Figure 1.3, it can be seen that one of the audience members on the Instagram accounts @jokoanwar and @pemukiman – which are accounts created to promote the Indonesian horror film ‘Pemukiman Setan’ – with the Instagram username @cindyvanessaputry commented ‘Mau cepat nonton film horror yang “FUN” dan bikin PERNASARAN’. This comment shows the audience's enthusiasm to watch a horror film that is considered "FUN" and makes them "PERNASARAN" (curious). It suggests that they are looking for a viewing experience that is not only frightening but also entertaining and captivating. The use of words like "FUN" and "PERNASARAN" reflects the audience's

expectation to gain more than just suspense—they want an entertaining element that engages them emotionally and intellectually with the story and horror elements of the film.

In Figure 1.4, it can be seen that one of the audience members on the Instagram account @kuasagelap.id – which is an account created to promote the Indonesian horror film ‘Kuasa Gelap’ – with the Instagram username @bumiflly commented ‘Lihatnya sambil ditutup dengan tangan, merinding’. This comment shows an intense reaction from the audience to the posted content, where they felt so emotionally affected that they had to cover their eyes due to tension or fear. The use of emoticons such as crying, heart, and fire emojis adds depth to their feelings, indicating that the viewing experience triggered a strong and impressive response. This reflects how horror films can leverage tension and a frightening atmosphere to create a memorable experience for viewers and how audience reactions to horror elements can demonstrate the depth of their engagement and satisfaction with the film.

This research will utilize qualitative methods to gather data by conducting in-depth interviews with individuals who are passionate with the horror film genre to understand how the elements that horror film has contributed to the enjoyment and the sub genre selection of Indonesia’s horror movie fans. This study is anticipated to offer fresh perspectives on the reasons behind the decision to view horror films and how the act of watching such films can give such pleasure despite its unsettling content.

1.2 Problem Statement

The horror movie genre has long been associated with themes of fear, discomfort, and the grotesque, yet it continues to garner a large and dedicated fanbase worldwide, including in Indonesia. Despite the unsettling nature of its content, horror films consistently attract audiences who not only watch these movies but actively express pleasure and excitement before, during, and after the viewing experience. This paradox raises questions about the nature of the enjoyment derived from such seemingly distressing content.

In Indonesia, horror movies dominate the domestic film industry, resonating deeply with audiences due to their cultural relevance, thematic diversity, and incorporation of local folklore. However, the reasons behind the pleasure audiences experience in watching these films remain underexplored, particularly in the context of the distinct subgenres present in Indonesian horror. While existing research has focused on the psychological, cultural, and sociological appeal of horror, there is a lack of qualitative insight into how viewers interpret and express their enjoyment in relation to specific elements of horror films.

This research seeks to address this gap by exploring the ways in which fans of Indonesian horror movies experience and articulate their pleasure, delving into the interplay between fear and enjoyment. By focusing on audience interpretations of the unique characteristics of Indonesian horror subgenres, this

study aims to provide a deeper understanding of how unsettling content can evoke the pleasure of expression by their viewers, thereby contributing to the broader discourse on media consumption and emotional engagement in the horror genre.

1.3 Research Objectives

- a. Understanding the sense of pleasure that Indonesian horror movie enthusiasts get from watching horror films despite the unsettling content that it has through understanding each of the subgenre's characteristics that contribute to the experience of pleasure while watching them.
- b. To understand the pleasure expression of watching Indonesian horror movies experience

1.4 Research Significance

1.4.1 Social Scope

The social significance of this research lies in its potential to illuminate the complex interplay between fear and pleasure in media consumption. In Indonesia, where horror movies hold a prominent place in popular culture, understanding why viewers derive pleasure from unsettling content can foster greater appreciation of cultural phenomena and promote more nuanced conversations about media consumption. By exploring the individual narratives of horror enthusiasts, the study offers insights into how these viewers negotiate their emotional responses to fear and discomfort, contributing to broader

discussions on media effects and psychological resilience. Additionally, the findings could influence how horror films are discussed and consumed in social contexts, encouraging a more informed dialogue about the nature of pleasure in the face of disturbing content.

1.4.2 Practical Scope

Practically, this research provides valuable insights for filmmakers, marketers, and content creators within the horror genre. By identifying the specific elements that contribute to viewers' pleasure, the study can guide the creation of more engaging and satisfying horror content. Understanding these dynamics allows industry professionals to tailor their productions to better align with audience preferences, potentially enhancing viewer satisfaction and expanding market reach. Furthermore, the findings could assist in developing strategies for promoting horror films and engaging with dedicated fan bases more effectively, thereby supporting the growth and sustainability of the horror film industry.

1.4.3 Academic Scope

Academically, this research addresses a critical gap in the existing literature on media consumption and genre studies. By applying Interpretive Phenomenological Analysis to explore the pleasure derived from horror films, the study contributes new knowledge to the field of film studies and psychology.

It advances theoretical understanding of the Beauty of the Grotesque and the paradoxical enjoyment of fear-inducing content, enriching discussions on genre-specific pleasure and emotional responses. The research methodology and findings can serve as a foundation for future studies, encouraging further exploration of how different genres evoke complex emotional reactions and providing a model for analyzing similar phenomena in other cultural contexts.

1.5 Theoretical Framework

1.5.1 Research Paradigm

This research will be utilizing the interpretive research paradigm. The interpretive research paradigm, also known as interpretive social science (ISS), is one of the three major approaches to social research, alongside positivist social science and critical social science. This paradigm emphasizes the importance of understanding meaningful social action, socially constructed meaning, and value relativism. It is fundamentally concerned with how individuals and groups create, share, and interpret the social world around them. The interpretive approach is rooted in the belief that reality is socially constructed and that the meanings people assign to their experiences are central to understanding human behavior. This paradigm seeks to uncover the subjective meanings and interpretations that individuals attach to their actions and interactions within their social contexts (Neuman, 2013:96-103).

A key aspect of the interpretive research paradigm is its focus on

achieving an empathic understanding, or *Verstehen*, which is a deep understanding with shared meaning. This involves getting inside the ways others see the world and developing a close familiarity with the people being studied. Researchers in this paradigm work closely with their subjects to create mutual understandings and to examine the inner lives of individuals. The interpretive paradigm also embraces relativism, the principle that no single point of view or value position is inherently better than others, and that all perspectives are equally valid for those who hold them (Neuman, 2013:103-109).

The interpretive research paradigm employs various qualitative research techniques that are sensitive to context and aim to capture the richness of social life. These techniques often involve participant observation, field research, and the analysis of transcripts or videotapes of behavior. Researchers may spend extensive time in direct personal contact with the people they study, gathering detailed qualitative data to understand how individuals create meaning in their everyday lives. Interpretive researchers seek to understand the details of interactions within their specific contexts, looking for subtle nonverbal communication and other nuanced aspects of social behavior (Neuman, 2013:103).

Interpretive explanation, a core component of the interpretive research paradigm, aims to foster understanding by placing social relationships, events, or cultural practices within specific social contexts and meaning systems. The

goal is to help others mentally grasp how some area of the social world operates by situating it within an entire worldview and system of meaning. This process is akin to decoding a text or work of literature, where meaning emerges from the context of a cultural symbol system. Each person's subjective worldview shapes their actions, and the interpretive researcher seeks to discern the reasoning and perspectives of others. This approach emphasizes the importance of understanding the reasons behind people's actions, including their individual motives, emotions, and beliefs, even if they are irrational or contain mistaken assumptions (Neuman, 2013:84).

In summary, the interpretive research paradigm is a qualitative approach that prioritizes understanding the subjective meanings and interpretations that individuals assign to their social world. It involves close collaboration between researchers and subjects, a focus on context-sensitive research techniques, and an emphasis on achieving empathic understanding. This paradigm provides valuable insights into the complexities of human behavior and social interactions by uncovering the rich, socially constructed meanings that underpin everyday life.

1.5.2 State of The Arts

1.5.2.1 "Bleeding-Heart Horror Fans" (Coltan Scrivner, 2024)

The research titled "Bleeding-Heart Horror Fans" by Coltan Scrivner, published in 2024, aims to investigate the relationship between horror movie

consumption and psychological traits such as empathy and coldheartedness. The study challenges the common belief that horror fans lack empathy and compassion. The research involved 307 participants, including 156 males and 145 females, with an average age of 36. The study was conducted under the approval of the Social Sciences Institutional Review Board at The University of Chicago. Participants rated their enjoyment of various horror subgenres, including gore/splatter, monster, paranormal, psychological, and slasher. They completed assessments for cognitive and affective empathy, as well as coldheartedness. The study also measured the number of horror movies watched over the past decade and included a follow-up study where participants had the opportunity to donate a portion of a bonus they received.

The findings revealed that enjoyment of horror movies was not associated with lower levels of empathy or prosocial behavior. Some horror fans exhibited higher cognitive empathy and lower coldheartedness. Enjoyment of horror was positively correlated with cognitive empathy and negatively correlated with coldheartedness. Psychological horror was the most enjoyed subgenre, while gore/splatter was the least. Cognitive empathy had a weak, non-significant correlation with horror enjoyment, while coldheartedness showed no significant correlation. Affective empathy was unrelated to horror movie viewing. Male participants exhibited lower empathy and higher coldheartedness than females, but there was no significant difference in the number of horror movies watched. Horror enjoyment did not influence the amount of money

participants donated to a less fortunate individual.

This research challenges stereotypes about horror fans lacking empathy and compassion. It provides empirical evidence that horror enthusiasts may have higher cognitive empathy and lower coldheartedness. The findings contribute to a more nuanced understanding of the psychological traits associated with horror movie consumption and suggest that the reasons individuals engage with horror media may be more relevant to their prosocial traits than the enjoyment of the genre itself. Future research should explore the motivations behind horror consumption and its relationship with empathy and prosocial behavior.

1.5.2.2 “(Why) Do You Like Scary Movies? A Review of the Empirical Research on Psychological Responses to Horror Films” (G. Neil Martin, 2019)

The research titled "Psychological Responses to Horror Films: An Empirical Review" by G. Neil Martin aims to explore the psychological responses to horror films, examining why individuals are drawn to this genre despite its unsettling content. The study synthesizes empirical research from various fields to highlight motivations for watching horror, individual differences in responses, and the emotional and behavioral effects of exposure to horror films. The subjects of the research include a diverse range of individuals, with a particular focus on gender differences, children, adolescents, and adults. The study also considers individual differences such as empathy,

sensation seeking, and personality traits.

The research reviews existing empirical studies from various sources. The methodology involves a comprehensive review of academic references related to the psychological and emotional responses to horror films and media. This includes studies on enjoyment of graphic horror, fear reactions in children, the role of empathy, and the effects of media violence. The review synthesizes findings from interdisciplinary research in psychology, media studies, and cultural analysis.

Key findings of the research include that low empathy and fearfulness correlate with greater enjoyment of horror films. Men generally prefer horror more than women, and children's fear responses evolve as they grow. The study also highlights that individual differences, such as sensation seeking and personality traits, significantly influence viewer preferences. Additionally, the research notes that horror films can lead to physical and psychological reactions, including increased heart rate and anxiety.

This research is useful for understanding the complex interplay between psychological factors, gender differences, and neurobiology in shaping horror film experiences. It provides insights into why people enjoy horror films and how different individuals cope with fear and anxiety induced by such media. The findings can inform future studies and contribute to the development of more comprehensive and systematic research on the psychological dynamics of horror film enjoyment.

1.5.2.3 “Media Monsters: An Exploration of Fear and Enjoyment in Film” (Tara Shrier, 2021)

The research titled "Media Monsters: An Exploration of Fear and Enjoyment in Film" by Tara Shrier examines the paradox of horror films' popularity despite their gruesome content. The study aims to explore the psychological and biological reasons behind why audiences enjoy fear in a controlled environment. It delves into how horror films balance realism and predictability, with familiar tropes allowing audiences to confront deep-seated fears while maintaining an understanding that the content is fictional.

The research focuses on the reactions of horror film audiences to the frightening elements within these films. The methodology involves thematic analysis of various horror films and the audience's responses to them. The study discusses how familiar tropes in the horror genre enable viewers to face their fears while recognizing the fictional nature of the content.

The findings reveal that the enjoyment of horror films stems from physiological responses to fear, the thrill of predictability, and the repetition of classic horror elements. These elements create a shared vocabulary for discussing fear. The most effective horror films are those that resonate with fundamental human fears in innovative ways.

This research is useful for understanding why horror films remain popular and how they can be used to explore deep-seated human fears. It provides insights into how horror elements can be effectively utilized to create

thrilling yet safe viewing experiences.

1.5.2.4 “Being in A Horror Movie” (Pete Falconer, 2023)

The research titled "Being in a Horror Movie" by Pete Falconer aims to analyze the common criticism that characters in horror films often behave foolishly. Falconer argues that these complaints overlook a key aspect of the horror genre: the tension between the audience's perspective and that of the characters. The study focuses on characters in horror films and their behavior in dangerous situations.

The methodology involves textual analysis and examples from various horror films to illustrate the arguments. Falconer finds that horror films typically place characters with ordinary expectations into extraordinary and dangerous situations, leading to their seemingly irrational decisions. The article emphasizes the importance of understanding this distinction to appreciate the genre's conventions and the characters' behavior. It also highlights how horror often exploits the mismatch between characters' assumptions and the reality they face, which can lead to their misfortunes. Additionally, Falconer notes that the world of horror often appears to deliberately torment characters, indicating a conscious manipulation by the writers.

This research is useful for providing a more nuanced evaluation of horror characters, considering the extraordinary circumstances they encounter. It helps audiences and critics better understand and appreciate the conventions

and logic underlying the horror genre.

1.5.2.5 "Why do we pay to get scared? The paradoxical lure of horror films" (Luciano Mariani, 2019)

The research titled "Why do we pay to get scared? The Paradoxical Lure of Horror Films" by Luciano Mariani explores the paradoxical appeal of horror films, which evoke strong negative emotions like fear, terror, and disgust, yet remain popular among audiences. The study aims to understand the intrinsic features of horror, including the tension it creates, its relevance to viewers' fears (both universal and culturally specific), and its unrealism, which allows for psychological distance. The subjects of the research include general audiences who consume horror films, with a focus on their psychological and emotional responses.

The research synthesizes various psychological theories and empirical studies. The methodology involves a comprehensive review of academic references and psychological theories explaining the attraction to horror films. This includes Freud's concept of the "uncanny," Jung's archetypes, and the idea of horror as a cathartic experience.

Key findings of the research include that horror films provide a safe outlet for aggression and negative emotions, although some research indicates they may actually increase aggression and desensitize viewers to violence. Horror films allow audiences to confront their fears and anxieties in a controlled

environment, making them a compelling genre despite their unsettling content. The study also highlights how gender dynamics influence emotional responses to horror and suggests further reading on the psychological appeal of scary movies.

This research is useful for understanding the complex interplay between psychological factors, gender differences, and cultural contexts in shaping horror film experiences. It provides insights into why people enjoy horror films and how different individuals cope with fear and anxiety induced by such media. The findings can inform future studies and contribute to the development of more comprehensive and systematic research on the psychological dynamics of horror film enjoyment.

1.6 Theoretical Framework

1.6.1 Genre Theory

Genre theory is a multifaceted discipline that explores the social, cultural, and artistic aspects of film genres. Genre theory primarily focuses on the classification and examination of films according to common conventions, themes, and artistic aspects. It encompasses not just the analysis of specific genres in isolation but also includes the wider range of genres created by Hollywood. The comprehensive approach provides a more complete knowledge of how genres operate in the cinema industry and their cultural importance (Neale, 2000:238).

The apparent socio-cultural significance of genres has been a key factor in the attention acquired by genre theory. According to theorists, genres are not just creative creations, but they are important socio-cultural phenomena that serve crucial roles in society (Neale, 2000: 208). Altman identifies two key ways for understanding these functions: the traditional approach and the ideological approach. The traditional method regards genres as a mechanism for reinforcing society norms and values by using repeating and familiar storylines. On the other hand, the ideological approach investigates how genres might promote particular ideologies and cultural values (Altman, 1987:197-207).

Moreover, genre theory consists of a broad spectrum of components, such as systems of expectation, categories, labels, discourse, written works, and the rules that regulate them. The multi-dimensional nature of genre implies that it is present everywhere and may be observed in all types of communication. Every text, regardless of its format, such as a feature film, documentary, or a specialized genre like science fiction or horror, falls into one or more genres. This expansive conceptualization challenges the conventional understanding of 'the genre cinema' and proposes that the majority of films possess many genres by their very nature (Neale, 2000:2).

Genre theory is a broad discipline that explores the artistic, socio-cultural, and industrial aspects of film genres. It acknowledges genres as important socio-cultural phenomena that serve crucial roles in society, while also recognizing the commercial pressures that cinema have. Genre theory

offers a sophisticated comprehension of how films are classified and examined within the wider scope of Hollywood's production by taking into account the multi-dimensional aspect of genres.

Genre theory is particularly suitable for this research because it offers a comprehensive framework for understanding how different elements within a genre, such as horror, contribute to viewers' experiences. By examining the socio-cultural and artistic aspects of horror films, genre theory helps unpack the paradox of pleasure derived from unsettling content. This approach aligns well with the study's aim to explore why horror enthusiasts find enjoyment despite the genre's inherent discomfort.

The theory's emphasis on the socio-cultural significance of genres provides insights into how horror films reflect and shape cultural values and ideologies. It helps in analyzing how horror genres, through their conventions and themes, engage with viewers on a deeper level, potentially explaining the pleasure derived from fear and discomfort.

Furthermore, genre theory's multi-dimensional perspective allows for a nuanced exploration of how various components of horror films, from narrative elements to thematic content, contribute to the pleasurable experience. This holistic view supports the investigation into the specific characteristics of horror that resonate with fans, thus offering a richer understanding of the paradoxical enjoyment within the genre.

1.6.2 Beauty of Grotesque Theory

The concept of the grotesque theory encompasses numerous aspects and connects many different elements to generate a unique aesthetic experience. The essence of the grotesque involves the combination of diverse elements, the exploration of the irrational, and a return to the subconscious, specifically dreams as a source of creativity (Kayser, 1963:168). This process of mixing and exploration results in the collapse of familiar categories and the merging of realms that are usually distinct, creating a perception of an unreliable and inhospitable reality. The lack of trustworthiness of this phenomenon creates a sense of apprehension towards existence rather than towards mortality, since it undermines our understanding of what is real and the frameworks we rely on to comprehend our surroundings (Kayser, 1963:185). The grotesque is identifiable by its deliberate change of natural proportions and forms, elimination of one's identity, and the disintegration of established historical framework. These elements collectively contribute to its unsettling yet captivating essence (Kayser, 1963:168).

The surrealists, though investigating comparable subjects, finally diverged from the grotesque by pursuing novel perspectives and entering into a mysterious rather than horrifying world. The practitioners employed methods of psychic automatism and aimed to reconcile the perceived conflict between dreams and reality by creating a state of absolute reality or surreality (Kayser, 1963:169). This technique, however connected, finally dismissed the pursuit of

the grotesque in favor of an alternative form of investigation.

Hegel's interpretation of the bizarre, namely in the context of ornamental art, enhances our comprehension of its artistic value. He argues that the presence of grotesque shapes in art is a unique advantage and a responsibility of architecture. Hegel argues that the deliberate combination and integration of different parts, even if they seem odd, are necessary for the creation of a harmonious and architectonic style (Kayser, 1963:101). This perspective supports the idea that the grotesque, despite deviating from natural shapes, has a distinct and favorable aesthetic worth. The capacity to effortlessly combine different domains and question our perceptions makes it a potent and captivating mode of artistic manifestation.

Essentially, the grotesque theory is valued for its capacity to combine different aspects, question our perceptions, and generate a distinct aesthetic experience that is simultaneously unsettling and intriguing. It involves the breakdown of traditional categories, the merging of other realms, and a return to the unconscious, all of which contribute to its unique and captivating character. The departure of the grotesque from natural forms and its capacity to generate a harmonious and architectonic style augment its aesthetic worth, rendering it an effective mode of artistic manifestation.

The Beauty of the Grotesque theory is particularly suitable for understanding the pleasure derived from horror movies due to its inherent capacity to explore and integrate the unsettling aspects of human experience.

This theory embraces the collision of disparate elements and the dissolution of conventional categories, leading to a reimagined perception of reality. In horror films, the grotesque manifests through the distortion of natural forms, the blending of the familiar with the strange, and the evocation of a heightened, often disorienting reality. This mirrors the experience of horror movie enthusiasts, who find pleasure in the very elements that challenge their understanding of normalcy and provoke an emotional response.

The grotesque's power to unsettle yet fascinate comes from its ability to blend horror with aesthetic appeal, engaging viewers on a subconscious level. By disrupting traditional frameworks and blending the rational with the irrational, horror films create a unique aesthetic experience that aligns with the grotesque's principles. This approach helps unravel why horror fans derive pleasure from the genre's disturbing content, as it aligns with the grotesque's celebration of the bizarre and the unfamiliar, transforming fear into a compelling, enjoyable experience.

1.6.3 Spectatorship theory and visual pleasure

Spectatorship theory and visual pleasure are central concepts in film studies, focusing on the dynamic relationship between the viewer and the visual media. Spectatorship theory explores how films are designed to engage viewers, bringing out specific emotional and psychological responses. It posits that watching a film is an active process where viewers bring their own experiences,

emotions, and expectations to their interpretation of the visual narrative. This theory underscores that the act of viewing is not merely passive but involves a complex interaction between the film's content and the viewer's personal context (Cherry, 1999:45).

Visual pleasure, on the other hand, refers to the enjoyment and satisfaction derived from the act of looking at visual media. This pleasure can arise from various sources, including the aesthetic qualities of the film, the narrative structure, and the emotional engagement with the characters and story. The concept of visual pleasure is often analyzed through the lens of psychoanalytic theory, particularly the ideas of scopophilia and voyeurism. Scopophilia, or the pleasure of looking, suggests that viewers derive enjoyment from the act of watching itself, independent of the content being viewed. This pleasure is linked to the human desire to observe and make sense of the world through visual stimuli. Voyeurism involves a more complex interaction where the viewer gains pleasure from watching others, often in a way that is detached or hidden, creating a sense of power and control as the viewer observes without being observed in return (Cherry, 1999:47).

Filmmakers use various techniques to guide the viewer's gaze and manipulate their emotional responses, enhancing the pleasure of watching. Techniques such as camera angles, lighting, and editing are employed to direct the viewer's attention and create a specific viewing experience. This manipulation of the viewer's gaze can create a sense of immersion and

engagement with the film, heightening the visual pleasure. Additionally, the narrative structure of a film can contribute to visual pleasure by building suspense, creating emotional highs and lows, and providing a satisfying resolution to the story (Cherry, 1999:44).

Overall, spectatorship theory and visual pleasure highlight the active role of the viewer in the film-watching experience and the various ways in which visual media can elicit enjoyment and satisfaction. These concepts underscore the complexity of the viewing experience and the intricate interplay between the viewer, the film, and the act of looking. They reveal that the pleasure derived from visual media is not merely a result of the content itself but also the viewer's engagement with the film's construction and narrative.

Spectatorship theory and the concept of visual pleasure are particularly suitable for examining the paradoxical enjoyment of horror movies due to their focus on the dynamic relationship between viewers and visual media. Spectatorship theory highlights that film viewing is an active engagement rather than a passive reception. It suggests that viewers bring their personal experiences, emotions, and expectations into their interpretation of a film, creating a complex interaction between the film's content and the viewer's context. This perspective is crucial for understanding how horror movie enthusiasts find pleasure despite the unsettling nature of the genre.

Visual pleasure further enriches this analysis by exploring the enjoyment derived from the act of looking at visual media. It encompasses aesthetic

appreciation, narrative engagement, and emotional connection, which can be particularly relevant for horror films. Techniques such as camera angles, lighting, and editing, which guide the viewer's gaze and emotional responses, contribute significantly to this pleasure. In horror films, these techniques can heighten the sense of immersion and engagement, transforming fear and discomfort into sources of excitement and enjoyment.

By applying these concepts, the research can uncover how viewers' active participation and the aesthetic and narrative manipulation within horror films contribute to their pleasurable experience. This approach not only addresses the paradox of finding pleasure in fear but also offers insights into the specific elements and characteristics of horror movies that elicit such enjoyment.

1.7 Operational Concept

Within the field of academic research, conceptual operationalization is a fundamental procedure that helps define and clarify the key words used in a study. Researchers can transform abstract concepts into concrete, quantitative markers with the use of this analytical approach (Bhattacharjee, 2012). Understanding the complex realm of horror movie viewing experiences requires this kind of operationalization in order to fully understand all of the factors that are involved. With its distinctive charm, the horror genre has always enthralled academics from a wide range of fields, beyond just content analysis, this interest

also includes audience responses and the psychological effects of the viewing experience (Tudor, 1997). Even though research on the paradoxical pleasure that comes from fear has long been an area of interest, there are still many aspects that need to be explored. This research will clarify and analyze important components such as the horror film itself, the viewing experience, the enjoyment factor, underlying motivations, and the fulfillment of psychological needs within the conceptual operationalization part. Establishing precise, measurable definitions for these ideas creates the way for the creation of reliable, strong research tools. Thus, the data analysis will be more accurate and insightful (Creswell, 2018). The following below are the concepts;

1. Shared enjoyment in Horror Film Experience

Shared enjoyment in the horror film experience is a fundamental concept that underscores the collective nature of horror fandom. This concept aligns closely with **Genre Theory**, which posits that horror films adhere to specific conventions and themes that create a common language among fans. These shared conventions facilitate communal engagement, allowing audiences to connect over familiar tropes and narratives, thereby fostering a strong sense of community. **Spectatorship Theory and Visual Pleasure** further enhance this understanding by emphasizing the active participation of viewers in the cinematic experience. Shared enjoyment often manifests through synchronized emotional responses, such as

collective screams or laughter, which amplify the immersive and pleasurable aspects of watching horror films together. From an **Interpretive Research Paradigm** perspective, exploring shared enjoyment involves delving into how individuals within a community interpret and find meaning in horror films collectively. This aligns with the paradigm's focus on socially constructed meanings and collective experiences, providing a nuanced understanding of why horror remains a beloved genre despite its unsettling content. By investigating shared enjoyment, the research addresses the core paradox identified in the problem statement—how communal viewing practices and fan interactions contribute to the sustained popularity and pleasure derived from horror films in Indonesia.

2. Cinematic aspect of horror films

The cinematic aspects of horror films encompass the technical and artistic elements that define the genre, such as lighting, sound, narrative structures, and special effects. These elements are central to **Genre Theory**, which categorizes and analyzes films based on their adherence to genre-specific conventions. In the context of horror, these cinematic techniques are meticulously crafted to evoke fear, suspense, and discomfort, while simultaneously enhancing the overall aesthetic appeal. **Beauty of the Grotesque Theory** complements this by highlighting how grotesque visuals and surreal imagery contribute to the unique aesthetic

experience of horror films. The deliberate distortion of natural forms and the merging of the familiar with the strange create an unsettling yet captivating atmosphere that is essential for eliciting both fear and fascination. **Spectatorship Theory and Visual Pleasure** further elucidate how these cinematic techniques manipulate viewers' emotions and attention, guiding their gaze and shaping their emotional journey throughout the film. This manipulation enhances visual pleasure by creating a heightened sense of immersion and engagement. From an **Interpretive Research Paradigm** standpoint, analyzing the cinematic aspects involves understanding how these technical elements are perceived and interpreted by viewers, contributing to their overall enjoyment and emotional responses. This exploration provides a technical foundation for understanding the theoretical underpinnings of viewer experiences, linking aesthetic qualities to the pleasurable aspects of unsettling content as outlined in your problem statement.

3. **Self-Identification and Personal Connections in Horror Fandom**

Self-identification and personal connections within horror fandom play a crucial role in enhancing the enjoyment and emotional investment of viewers. **Genre Theory** suggests that genres provide a framework through which individuals can find common ground and establish their identities within fan communities. In the context of Indonesian horror, personal connections may be further reinforced by the incorporation of local folklore

and culturally relevant themes, making the content more relatable and meaningful to the audience. **Spectatorship Theory and Visual Pleasure** emphasize the active role of viewers in interpreting and engaging with films based on their personal experiences and emotions. Self-identification with horror themes and characters allows fans to project their own experiences and emotions onto the narrative, deepening their connection to the film and enhancing their overall enjoyment. From an **Interpretive Research Paradigm** perspective, exploring self-identification involves understanding how individuals perceive themselves within the context of horror fandom and how these perceptions influence their interpretations and enjoyment of horror films. This aligns with the paradigm's focus on subjective meanings and socially constructed identities, providing qualitative insights into the motivations and experiences of Indonesian horror enthusiasts. By examining self-identification and personal connections, the research addresses the gap in understanding how individual and collective identities contribute to the sustained appeal and pleasure derived from horror films.

4. The role of fear and discomfort in pleasure

Fear and discomfort are intrinsic to the horror genre, yet paradoxically, they contribute significantly to the pleasure and enjoyment that audiences derive from horror films. **Genre Theory** identifies fear as a core emotional response elicited by horror films, which is integral to the

genre's conventions and thematic exploration. **Beauty of the Grotesque Theory** explains how grotesque elements provoke fear and discomfort while simultaneously creating a unique aesthetic pleasure. The interplay between fear and fascination is central to the grotesque's appeal, as the unsettling visuals and narratives challenge viewers' perceptions and evoke a complex emotional response. **Spectatorship Theory and Visual Pleasure** delve into how the manipulation of fear through cinematic techniques enhances the overall viewing experience. Techniques such as suspenseful music, sudden scares, and eerie visuals create a controlled environment where viewers can safely explore their fears, transforming discomfort into excitement and enjoyment. From an **Interpretive Research Paradigm** perspective, understanding the role of fear and discomfort involves exploring how individuals interpret and emotionally engage with these elements within horror films. This aligns with the paradigm's emphasis on uncovering subjective meanings and emotional responses, providing a comprehensive view of why horror films are pleasurable despite their disturbing content. By examining the dual role of fear and discomfort, the research addresses the paradox of finding enjoyment in unsettling experiences, offering insights into the psychological and emotional dimensions of horror film consumption.

5. Grotesque and Aesthetic Appreciation

Grotesque and aesthetic appreciation are pivotal in understanding

the unique allure of horror films, particularly within the framework of **Beauty of the Grotesque Theory**. The grotesque involves the combination of bizarre and distorted elements that challenge conventional aesthetics, creating a distinctive and captivating visual experience. This theory emphasizes the harmonious integration of disparate parts, even if they deviate from natural forms, highlighting the grotesque's ability to question and redefine perceptions of reality. In horror films, grotesque aesthetics manifest through surreal imagery, unsettling character designs, and distorted environments, which contribute to the genre's distinctive visual appeal. **Genre Theory** supports this by recognizing the recurring use of grotesque elements as a defining characteristic of horror films, reinforcing their classification and cultural significance. **Spectatorship Theory and Visual Pleasure** further explain how grotesque aesthetics engage viewers on a subconscious level, eliciting both fear and fascination. The aesthetic manipulation inherent in grotesque visuals enhances visual pleasure by creating a mesmerizing and emotionally charged viewing experience. From an **Interpretive Research Paradigm** standpoint, exploring grotesque and aesthetic appreciation involves understanding how viewers perceive and interpret these unconventional elements, contributing to their overall enjoyment of horror films. This aligns with the paradigm's focus on subjective interpretation and the socially constructed meanings of aesthetic experiences. By investigating the grotesque's role in aesthetic appreciation,

the research provides a deeper understanding of how unsettling and bizarre visuals contribute to the pleasurable aspects of horror film consumption, addressing the paradox of deriving enjoyment from disturbing content.

By operationalizing these concepts, the research can systematically explore the various elements that contribute to the paradoxical pleasure experienced by horror movie enthusiasts in Indonesia. This approach will allow for a nuanced understanding of the interplay between the unsettling content of horror films and the pleasure derived from watching them.

1.8 Research Method

Interpretative Phenomenological Analysis (IPA) is a qualitative research approach that delves into how individuals comprehend their personal and social experiences (Smith et al., 2009: 1). It draws on phenomenology, the study of consciousness and experience, and hermeneutics, the theory and practice of interpretation (Smith et al., 2009: 5-6). The primary goal of IPA is to grasp the significance that particular experiences, events, or states hold for participants, emphasizing their perspective and personal meaning-making within specific contexts (Smith et al., 2009: 4).

IPA is characterized by its commitment to understanding the participant's point of view and a psychological focus on personal meaning-making (Smith et al., 2009: 4). The method is flexible, allowing researchers to tailor their analytic strategies to the specific context and data (Smith et al., 2009: 4). This flexibility is reflected in the analytic process, which is not a rigid, single

method but rather involves a set of common processes and principles applied to the analytic task (Smith et al., 2009: 4). The analysis in IPA is typically described as an iterative and inductive cycle, moving from the specific to the shared, and from the descriptive to the interpretative (Smith et al., 2009: 4).

The IPA process begins with the collection of detailed, qualitative data, often through semi-structured interviews (Smith et al., 2009: 1). The analysis then progresses through several stages, starting with initial noting, which involves a detailed examination of semantic content and language use on an exploratory level (Smith et al., 2009: 4). This step requires the researcher to maintain an open mind and note anything of interest within the transcript, ensuring a growing familiarity with the data (Smith et al., 2009:4). The aim is to produce a comprehensive and detailed set of notes and comments on the data, focusing on the participant's explicit meaning and the things that matter to them, such as relationships, processes, places, events, values, and principles (Smith et al., 2009:4).

Following initial noting, the analyst develops emergent themes by managing the data, reducing the volume of detail while maintaining complexity (Smith et al., 2009: 4). This involves mapping the interrelationships, connections, and patterns between exploratory notes, shifting the focus from the transcript itself to the initial notes (Smith et al., 2009: 4). The interpretative process in IPA involves the researcher seeking to understand the participant's perspective while also considering their own role in the interpretation (Smith et

al., 2009: 6). This requires a balance between staying close to the participant's explicit meaning and offering insights that may go beyond and encompass the participant's explicit claims (Smith et al., 2009: 6).

IPA is strongly influenced by the hermeneutic version of phenomenology, which involves interpretation as a central aspect of analysis (Smith et al., 2009: 6). The process of making sense of what is being said or written involves close interpretative engagement on the part of the listener or reader, requiring reflective practices and a cyclical approach to bracketing (Smith et al., 2009: 6). The interpretative process is seen as a craft or art, involving a combination of skills, including intuition, and aims to provide meaningful insights into the participant's experiences (Smith et al., 2009: 6).

Overall, IPA is a powerful method for exploring the depth and complexity of human experience, providing rich, detailed accounts of how individuals make sense of their world (Smith et al., 2009: 1). It is widely used in psychology and other social sciences to gain insights into personal and social phenomena (Smith et al., 2009: 1).

Interpretative Phenomenological Analysis (IPA) is a qualitative research method particularly well-suited to explore the complex and subjective experience of watching horror films. This method is rooted in phenomenology, which focuses on understanding the structures of consciousness and the world as experienced, and hermeneutics, which emphasizes the interpretation of texts and experiences.

IPA is ideal for this research because it prioritizes the in-depth exploration of individual experiences. It seeks to understand how participants make sense of their experiences, the meanings they assign to them, and the emotions they evoke. In the context of horror films, IPA can help to uncover the psychological and emotional processes that underlie the pleasure derived from watching these films, despite their often disturbing content.

By employing IPA, researchers can delve into the specific ways in which horror movie enthusiasts experience pleasure. They can explore how different subgenres of horror, such as psychological horror, slasher horror, or supernatural horror, contribute to this pleasure. Additionally, they can investigate how individual differences, such as personality traits, cultural background, and personal experiences, influence the horror viewing experience.

As Smith, Flowers, and Larkin (2009) explain, IPA involves a detailed analysis of participants' accounts of their experiences. Researchers can conduct in-depth interviews with horror movie enthusiasts to gather rich, qualitative data. Through careful analysis of these interviews, researchers can identify key themes and patterns in participants' responses. These themes may include the thrill of fear, the release of emotions, the intellectual stimulation of complex narratives, and the social bonding experiences associated with watching horror films.

By adopting an IPA approach, researchers can gain a deeper understanding of the multifaceted nature of horror movie pleasure. This

knowledge can contribute to a more nuanced understanding of popular culture, media studies, and psychology. Additionally, it can inform the creation of future horror films that cater to the specific desires and preferences of horror fans.

1.8.1 Research Type

This study employs a qualitative descriptive approach aimed at portraying information regarding the experiences and expressions of pleasure among Indonesian horror movie enthusiasts in a clear and transparent manner without any manipulation of the data. Therefore, the researcher will conduct direct interviews with informants or research subjects about how they enjoy watching Indonesian horror films, as well as the characteristics of each subgenre that contribute to these pleasurable experiences.

The research method will utilize an interpretive phenomenological approach. Researchers using this approach will elucidate individuals' experiences related to the phenomenon of pleasure derived from watching Indonesian horror films as described by the informants (Creswell, 2018). The essence of this approach lies in how the researcher processes and interprets the experiences and meanings provided by the research subjects concerning their expressions of pleasure while watching horror films, particularly within the context of the unique subgenres present in the Indonesian horror film industry.

1.8.2 Research Subject

In alignment with the goal of this research, which is to explore the

'pleasure' experienced by horror film enthusiasts when watching horror movies, the data collection process will include, among other methods, in-depth interviews with 5 subjects who meet the following criteria:

1. Can name at least 10 Indonesian Horror Movies that they watch this year
2. The majority of the films they watch are of the horror genre
3. Experience 'pleasure' when watching horror film
4. Have been a horror movie fan for at least in the last 5 years
5. The experiences and information related to getting pleasure from watching horror films, as reported by subjects meeting the above criteria, will provide deeper insights for the writing of this thesis.

1.8.3 Data Type

This research will utilize primary data collection (in-depth interview) as the main research source, and will utilize secondary data collection (research paper and websites) as supporting statements and/or arguments.

1.8.4 Data Collection Method

The main data collection method of this research will be through conducting in-depth interviews towards 4 respondents; horror movie genre's fans and collecting secondary data from research papers and websites. In-depth interviews are a qualitative data collection method where the researcher conducts face-to-face interviews with participants, allowing for a deep

exploration of the subject matter. This method involves unstructured or semi-structured questions that are few in and intended to elicit views and opinions from the participants. The primary goal of in-depth interviews is to gather detailed and comprehensive information about the participants' experiences, thoughts, and feelings regarding a particular topic (Neuman, 2013:191-192)

1.8.5 Data Analysis Technique

The data analysis approach in Interpretative Phenomenological Analysis (IPA) is defined by its flexible and iterative nature, aiming to comprehend how participants make sense of their experiences [Smith et al. (2009, 70)]. The analysis starts with a detailed, line-by-line review of each participant's experiential statements, concerns, and understandings [Smith et al. (2009, 70)]. This process includes identifying emerging patterns or themes within the experiential data, focusing on both similarities and differences, as well as commonalities and subtle distinctions, typically first within individual cases and then across multiple cases [Smith et al. (2009, 70)].

Rather than following a single prescribed method, IPA involves a collection of shared processes and principles that are applied according to the specific analytic task [Smith et al. (2009, 70)]. It is characterized as an iterative and inductive cycle that moves from the particular to the shared, and from the descriptive to the interpretative [Smith et al. (2009, 70)]. The analysis process includes fostering a dialogue between the researchers, their coded data, and their

psychological expertise, which leads to a more interpretative account [Smith et al. (2009, 70)].

IPA integrates both phenomenological and hermeneutic insights, recognizing that the analysis is a collaborative product of both the participant and the analyst [Smith et al. (2009, 34-35)]. The final outcome is an interpretation of how the analyst believes the participant is thinking, referred to as the double hermeneutic [Smith et al. (2009, 71)]. The analysis remains subjective yet dialogical, systematic, and rigorous, with results that are available for readers to verify later [Smith et al. (2009, 71)].

In this study, the Interpretative Phenomenological Analysis (IPA) method proposed by Smith (2009) will be utilized, following these steps:

- a. **Reading and Re-reading**—In this initial phase, the researcher will repeatedly read the transcripts derived from the interviews. It is crucial for the researcher to be fully engaged in observing and listening throughout the data collection process to accurately interpret the meanings.
- b. **Initial Noting**—This step is conducted alongside reading and re-reading, involving the creation of explanatory notes that are descriptive, linguistic, and conceptual in nature.
- c. **Developing Emergent Themes**—The researcher will identify and develop themes based on the insights gathered from the interview data.
- d. **Searching for Connections Between Themes**—In this phase, the researcher explores and identifies relationships between the emerging

themes to understand how they interconnect.

- e. **Moving to the Next Cases**—After completing the first four stages for one participant, the researcher will proceed to analyze the data from all other participants in a similar manner.
- f. **Searching for Patterns Across Cases**—This final step involves identifying and examining patterns that emerge across different participants to uncover broader themes and insights.

1.8.6 Data Quality

a. Accuracy

The measure of how closely the data aligns with the true or right values.

In the context of qualitative research, accuracy refers to the extent to which the obtained data faithfully and precisely reflect the phenomena under investigation.

b. Completeness

Completeness refers to the extent to which all essential information has been gathered. In the context of qualitative research, this implies that all pertinent facets of the topic under investigation are comprehensively addressed, leaving no significant material omitted.