

BUILDING SCRIPT OF JUMP SCARE SCENE IN INDONESIAN HORROR BOX OFFICE FILM “KKN DI DESA PENARI”

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Abstract: A jump scare is a technique used in horror films that aims to surprise the audience by using a sudden change of image, loud sound, or both for generating powerful simulated fear experiences in films. “KKN di Desa Penari” is a film that has been watched by over 10 million viewers in cinemas. This film contains believable real-event content-wise based on threads written on Social Media that goes viral. This study aims to investigate how “KKN di Desa Penari”’s script builds jump scare scenes in film and creates fears that are needed as a great experience for viewers. This study describes scene components in script and mise-en-scene that elevates viewers’ expression on jump scare by conducting analysis from the original script and film “KKN di Desa Penari”. In conclusion, this study shows that the script for the jump scare scene in this film is not only about sudden immediate shocks and jump scares but also in terms of building a sense of fear in the script using components in scene design, which are turning points, setup/payoff, emotional dynamics, natural choice.

Keywords: jump scare; horror; film; kkn di desa penari; script.

Introduction

Horror is a film genre that aims to cause fear or disgust in the audience with the aim of entertaining (Kuhn & Westwell, 2012). Four of the ten films with the highest number of viewers in Indonesian cinemas are films in the horror genre. The number one in the list is ‘KKN di Desa Penari’ film with 10 Million viewers and a net income of around 26 Million Dollars US (CNN Team Journalist, 2023).

Horror films are divided into three subgenres: The uncanny, supernatural,

and Super-uncanny (McKee, 1997). One of the reasons why Indonesian horror films have endured so long is that they usually tell stories that Indonesian audiences have grown up with. Indonesians have a strong faith in the supernatural and the unseen. These horror films create an experience that is steeped in Indonesian mythology and lore that is hard to find anywhere else in the world. Indonesian audiences have probably accepted these films because they cater to the local tastes and the stories that they grew up with. The public trust that has been built

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in Indonesia makes the audience feel that the events in horror films are real (James Guild, 2023).

Neil Martin et al 2019 explained in his research from psychology aspect of reasons people like to watch scary film like horror genre such as enjoyment that is associated with the presence of fear, destruction, excitement, and unpredictability in films (Martin, 2019). Noer et al 2021, explain about the element of horror films from ten of the most-watched Indonesian horror films before 2019 explored the concepts of reanimation, manifestation through objects, and having the ability to see spirits such as Pengabdi Setan (2017) or Danur: I can see ghost (2018) (Noer, 2021).

Horror films use several techniques to create fear in the audience, one of which is a jump scare. A jump scare is a technique used in horror films that aims to surprise the audience by using a sudden change of image, loud sound, or both to generate powerful simulated fear experiences in films (Muir, 2013). The blueprint of jump scare scene in film is from the script itself. The scene manifested in the script, using words that effectively and succinctly convey dreadful or scary imagery and tone without an overabundance of adjectives (MasterClass, 2021). A jump scare scene in a horror film is created by all parties such as the director, scriptwriter, make-up artist, voice actors and actors in forming the quality of a jump scare. However, scripts or scriptwriters have an important role in creating a concept of how jump scares occur in a script or script so that other elements such as directors, voice actors, make-up artists and actors work together to produce quality jump scares.

The components of scene design are Turning Points, Setups/Payoffs, Emotional Dynamics, and Choice (McKee, 1997). The component of the Jump scare scene in horror films is usually made for Setups/

payoffs or emotional dynamics. Jump scare scene was built not only at the moment but usually the scriptwriter building fear in viewers before the jump scare scene happens.

Mise-en-Scene means to put on stage or the contents of the frame and the way that they are organized in film. Mise-en-Scene is used in film as a discussion of how to determine and make the visual style (Gibbs, 2002). The components include lighting, costume, décor, properties, and the actors themselves. Mise-en-Scene is talks about the combination of how every element, such as framing, camera movement, make-up, how hard the sounds or how dark or bright the lighting, in a scene that operate expressively to create visual style (Bordwell et al., 2019).

The objective of this study is to analyze how to build a jump scare scene in a film based on the script of the best-selling Indonesian horror film "KKN di Desa Penari".

Methodology

This research uses descriptive qualitative design in which the data is in a form of written or oral word (Nassaji, 2015). The researcher use the original "KKN di Desa Penari" script and film to collect the data and analyze it (LeleLaila & Gerrald, 2019). In analyzing the data, the researcher uses descriptive analysis techniques to analyze jump scare scene that was written in script and shown in the film.

The researchers analyzed from "KKN di Desa Penari"'s script to build jump scare into film's scene. First step is two review authors (LN, IM) independently look in to the script that build jump scare scene in film. Second, review authors looked throughout the film to find jump scare scene based on script. Third step is review authors analysis based on theories above that explain how the jump

scare made of. The results of the analysis are discussed and disagreements between reviewers were resolved by consensus.

Result

Based on mckee theory, "KKN di Desa Penari" is a Supernatural Horror Film. The story revolves around 5 students who do KKN in an isolated village that has many mysterious elements. The village is ruled by a mysterious figure known as Badarawahi who has a supernatural power over the village. The fear-building elements in the film are based on the real-life experiences of two of the main characters, namely, nur and widya, who have gone through a lot of strange experiences in the village.

Badarawuhi is not the only scary character in the KKN film in the dancing village. There are several scary character elements, such as Genderuwo, Mbah Dok, Lelembut and the presence of a scary snake.

After analyzing all 175 scenes in the script, we found that there are 40 scenes in the script that are part of the elements that create fear in audience. Out of these 40 scenes, 9 scenes are jump scare scenes. A jump scare scene is a scene with a sudden and unexpected change that meets the definition (Kuhn & Westwell, 2012).

From what is written in the script of the film, several of the scariest scenes in the film rely on creating a ghostly atmosphere in the mystical village. Regarding scene design, Robert Mckee said, "If you analyze all scenes by dividing them into turning point, setup/payoff, emotional dynamics, and choice", jump scares in "KKN di Desa Penari"'s script tend to be mostly setup/payoff. Regarding mise-en-Scene, the style of jump scare scene was written by scriptwriter in script describe how the atmosphere, character expression, sound and visual. Mostly, "Sudden" or "Sudden-

ly" in script describe of how scriptwriter start the jump scare scene.

The building of the jump scares scene with the setup/payoff is seen in the sequence from scene 50 to 61. This sequence shows two characters, namely, Nur and Widya bathing in the ancient bathroom.

In scene 51, a scary atmosphere begins to develop with the description of offerings in the scene. Then in scene 52 the scary atmosphere is still being built with the description of Nur's character feeling strange and uncomfortable. The building of fear in scene 53 increases with the sound of a woman singing mystically from inside the bath as mise-en-scene in the script.

Scene 54 is a payoff from the previous setup scene, then Nur's character sees a scary figure in the shape of a genderuwo, which makes his emotions very frightened (Figure 1). This scene is also a jump scare because there is a surprising change with the arrival of the scary Genderuwo figure (Figure 2).

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Nur terus berusaha membuka pintu, tiba tiba dia dengar suara
gerakan di belakangnya, suara gerakan yang sama dengan di
mimpinya. Nur ngejut perlahan. Tangan Nur gemetar, ketika dia
menengok, di belakang dia persis, terlihat sosok hitam pekat,
matanya merah, tubuhnya dua kali lebih besar, melotot ke arah
nur. Sosok itu adalah sosok genderuwo yang suka mengganggu
di sinden.

Nur tampak ketakutan, dia menutup matanya, dia berjongkok,
tangannya seraba-raba, mencari batu kecil di tanah.

Ketika Nur sedang menutup mata dan berjongkok, Genderuwo di
depan dia perlahan-lahan mendekat ke Nur, semakin terlihat
jelas dan menyerasakan. Genderuwo terus mendekat

Nur masih menaikan mata, dia akhirnya memegang sebuah batu.
Dia lalu melempar batu itu ke arah Genderuwo, batu itu
dilempar bersamaan dengan dia mengucapkan sesuatu.

SUARA (CONF'D)
Audubillahiminasayaton nirozik

Nur melempar batu itu ke arah genderuwo, suara gerakan
genderuwo menghilang, Nur membuka mata, ketika dia membuka
mata dia sudah tidak lagi melihat genderuwo itu.

Nur melihat di bilik mandi itu semua terlihat normal, dia
lihat ke arah gentong pun tidak ada rambut seperti yang tadi
dia lihat. Di tanah pun tak ada rambut, semua tampak biasa
saja.
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Figure 1. Script Scene 54
(Source : Script KKN di Desa Penari)

The mise-en-scene in the film "KKN di Desa Penari", Genderuwo's arrival is described as an exciting jump scare by adding elements of scary makeup and lighting in the script . The jump scare in this scene can also be seen by adding a

dynamic element to the facial expressions that the characters experience when they are scared.



Figure 2. The apparence of Genduruwo
(Source : KKN di Desa Penari)

Following scene 55, it appears that the scriptwriter begins to construct another fear sequence from another character's point of view by using choice as scene design. This choice scene shows when Nur decide not to tell what happens inside the bathroom and warn Widya about strange things happens inside (Figure 3). What's interesting about this new fear sequence is that it's built simultaneously and in the same location but with different characters' point of view inside and outside bathroom. In scenes 56 and 57, Widya starts to feel something weird when she's inside the bathroom. While in scene 57, Nur hears a woman's voice singing a mysterious song from inside the bathroom.

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55      EXT. DEKAT BILIK MANDI - GORE          55
pintu terbuka. Widya lihat Nur yang penuh kebingungan, dan
seperti kelelahan. Widya bingung, wajahnya penuh pertanyaan.

WIDYA
One ope nur?

Nur menatap widya dia bingung, dia menggelenkan kepala. Nur
bingung apakah dia harus cerita atau tidak, Nur sangat bingung
ke arah kamar mandi. Namun tidak ada apa-apa lagi dia bisa.
Widya masih menatap Nur. Nur kemudian keluar bilik mandi dan
gantiian dengan widya yang masuk ke dalam

NUR
Jangan lama-lama ya

Widya hanya mengangguk. Dia lalu masuk ke dalam bilik mandi.
Nur masih bingung sama kejadian tadi, dia melihat ke arah
widya yang sudah menutup pintu bilik mandi.
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Figure 3. Choice Scene 55
(Source : Script KKN di Desa Penari)

In scene 58, the building-fear setup increases when a dancer known as Badarawuhi is shown approaching Widya's character who is taking a shower in the bathroom. Widya's character is seen continuing to shower and initially doesn't realize it. It is written in the script that Widya feels there is someone in front of her but when she shakes her hair, Widya doesn't see the figure. Jump scare as a sudden change in this scene is different from scene 54, because the surprising element is when the audience is shown Badarawuhi figure but the characters in the film do not see it (Figure 4).

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58      INT. BILIK MANDI - GORE          58
Widya tidak mendengar Nur memanggil, yang widya dengar suara
mendekat itu malah dari luar bilik. Dia langsung terdiam,
menatap ke dinding bilik, ke arah luar. Widya mengernyitkan
dahi.

Dia lalu mengambil air untuk menggosoknya, dia menggosok
wajahnya, rambut panjangnya yang basah menutupi sebagian
wajahnya, matanya terpejam ketika mandi, ketika matanya
terpejam, dia merasa ada yang memperhatikan dia, dia buka
mata gak ada siapa-siapa.

Dia lalu ambil air lagi, dan menggosokkannya, matanya kembali
terpejam, dia menggosok kepalanya sekali lagi, dia merasa
kembali ada yang memperhatikan. Dan ketika dia buka mata kali
ini widya melihat ada NUR PENGHUNYAN, di depan dia, dia
melihat dari atas-atas rambut yang menutupi wajahnya.
Penglihatannya sedikit buram karena matanya penuh air, dan
suaranya yang terdengar di depan wajahnya menutupi sebagian
gendurapannya.

Widya kaget, dia mencoba, mengibis bagian rambut depan
wajahnya. Ketika dia lihat tidak ada apa-apa. Padahal tadi
dia merasa seperti ada seseorang di depannya, dan menatap ke
arahnya.
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Figure 4. Script Scene 58
(Source : KKN di Desa Penari)

In this jump scare, the director's treatment, which is known as Mise-en-Scene, uses the use of sound, lighting, and camera movement to show the sudden appearance and disappearances of Badarawuhi's character in scene 58 (Figure 5).

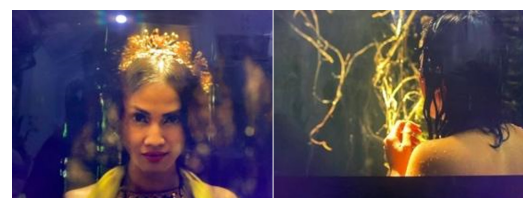


Figure 5. Visual Scene 58
(source : KKN di Desa Penari)

In scene 60 from Nur's point of view who is outside the bathroom, she slowly tries to peek into the bathroom and is

then shocked by the appearance of Bada-rawuhi rather than seeing Widya inside the bathroom (Figure 6).



Figure 6. Visual Scene 60
(source : KKN di Desa Penari)

Jumpscare in this scene is a turning point, not just a payoff. As Mckee said, turning points have an effect on Nur's character : surprise, increased curiosity, insight, and new direction.(Mckee, 1997).

Building a jump scare in scenes 50-61, repeated several times with the same pattern in several scenes in the script. Like in scenes 68-73, which describe a scary scene with the same pattern, involving two characters in the scene who experience events that are built with setup/payoff and rely on the emotional dynamics experienced by the characters in the KKN film in the dancing village.

In producing jump scare scenes in films visually based on written detail in the script by the scriptwriter so director can use mise-en-scene as treatment director such as sound elements, camera movement, lighting, make up and others. All of these elements are used to describe the fear that has been written and built from within the script (Figure 7).



Figure 7. Element of Make-up
(Source : KKN di Desa Penari)

Discussion

The aim in this study to describe of how to build a jump scare scene in a film based on the script of the best-selling Indonesian horror film "KKN di Desa Penari".

"KKN di Desa Penari" as horror film adapted from a horror story that went viral on Twitter threads in 2019 from account '@Simpleman', is a true story of a group of students who are doing the KKN (Real Work Class) program that almost every student did (Fitri, 2022). Hudson M et al 2020 in his research find out that successful horror stories are not just realistic in terms of presentation in the film as scary, they also have to be believable content wise (Figure 8) (Nummenmaa, 2021). The fact that the majority of Indonesians have participated in KKN (Real Work Class) is one of the reasons that this simple man's story is considered to be a story that has been historically proven to be true, thus increasing the audience's interest and enjoyment in KKN Desa Penari film that will be the highest-grossing Indonesian film of all time.

Scriptwriter "KKN di Desa Penari" uses Fidelity of Adaptation ,a faithful adaptation of a literary work to the degree that it tells the same story that the novel/ content does (Andrew, 1984), in her script so the value of being a believable story doesn't change from threads in Twitter. Throughout the story, one of the techniques used by the scriptwriter to create fear is the jump scare scene, which is very common in Indonesian horror film. The jump scare scenes that make you scared can also shock you afterward with scenes that were supposed to be neutral, creating different film experiences.

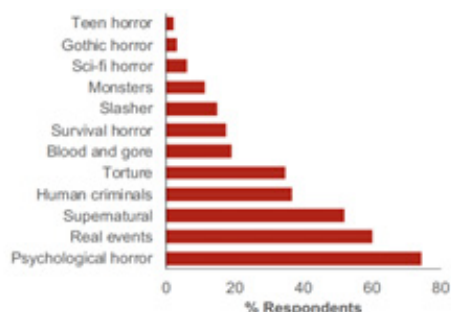


Figure 8. The Scariest Types of Horror Films. The percentage of respondents that consider each horror film genre to be scary.
(Source : Hudson et al., 2020)

The main finding in this study is that how scriptwriter building the jump scare scene in the script by using a setup/payoff with mystical elements as a setup of mise-en-Scene such as offerings, the sound of mystical songs, and a tense village atmosphere so that the appearance of Badarawuhi as a payoff becomes more frightening.

Badarawuhi's appearance as the main scary character in the script and described in the mise-en-Scene of the film, does not use scary make-up, in contrast to other forms of scary characters such as Genderuwo or Mbah Dok, other types of spirit elements in the film. The non-violence version of the horror film was way more fun than the ones with violence, which proves that violence alone doesn't make you enjoy watching horror films (Weaver & Wilson, 2009). This explains why Badarawuhi's presence is an element that creates mystery and is awaited by film audiences.

By using other mystical elements in the scene it will create a mystery related to badarawuhi. The appearance of elements in the scene is needed to design the scene so that it is not only a scary scene that creates fear for the characters or audience but also has a turning point for the characters and the story itself. This is like what Robert McKee said in the turning point chap-

ter in scene design, the effect of turning point is to bring up four things, namely Surprise, Increased Curiosity, Insight and New Direction (McKee, 1997).

For example, before the appearance of badarawuhi, characters, such as Nur or Widya, are given another scene first, such as hearing a woman's voice singing, showing offerings and the appearance of a snake. These things give rise to insight into the main fears experienced by the characters in the film and increase curiosity which later requires an element of surprise.

This is also related to the setup/payoff scene design that is played in the building jump scare. McKee states in his book that to generate insight, it must be formed in a setup and payoff. Setup is defined as later in knowledge, and payoff is the closing of the results of the knowledge that we provide to the audience. (McKee, 1997). In the KKN film script, it was found that the development of the jump scare also used setup/payoff in several scenes that formed the scare sequence.

Looking back at what is written in the KKN script and what is described in the film, the appearance of the devil in the jump scare, namely Badarawuhi, is not necessarily just a sudden and surprising appearance. Before the appearance of Badarawuhi, the mystical elements discussed previously function as a turning point for the character. It turns out that in the case of jump scares, providing mystical elements before the existence of the jump scare also functions as a good setup to provide prior knowledge to the audience before the payoff appears.

As described in several scenes written in the KKN script. In scenes 50-61, the character is told that he saw, and heard other elements first before being surprised by the appearance of badarawuhi. The audience at that time also followed every piece of knowledge that was shared

as a setup. For example, before the jump scare occurs, the character hears the voice of a woman singing mysteriously, and then a scary figure is seen, in another scene before the jump scare appears there is also a woman singing, making the audience understand and know the knowledge about the jump scare that will happen.

The feeling of anticipation of fear can give rise to a good jump scare. The emergence of anticipation for this fear can be built with a set up that is easy to understand. as Robert McKee says in the book, if a setup is very subtle, the audience will forget the point of the setup (McKee, 1997).

The analysis of this research in the script which will be the jump scare scene in this film is interesting considering that the film "KKN di Desa Penari" is a horror film with the highest number of viewers of all time in Indonesian cinema. In the analysis, it was found that in building fear, the scriptwriter and filmmaker chose to use a setup with information that was easy to remember and easily understood by the audience which was described through visuals, such as the arrival of snakes, through sounds such as signs of mysterious people singing, or gamelan sounds. through camera movements and so on.

The process of making scripts and jump scare scenes is like adjusting the setup according to the target audience, not only certain groups can understand the knowledge shared in the setup, but all groups can also understand.

Another analysis found regarding the building of the jump scare in the film "KKN di Desa Penari" is when the scriptwriter of the story creates fear by playing two points of view of the characters. As explained in the findings, when found in sequence scenes 50-61, and also found in sequence scenes 68-73, the two main characters in the film, namely Nur and Widya, experienced a scary incident which was told through two points of view.

Sometimes jump scares from another character's point of view become mysteries that are not immediately visible to the characters in the film, but become knowledge for the audience. The difference in emotional dynamics produced in building fear using these two points of view is also related to natural choice, as another component of scene design.

When watching a horror film, the audience will feel tense and nervous when they find out that the characters in the film have chosen the wrong path. in this film when Nur experiences fear in the bathroom and then he chooses not to talk about his fear to the other characters and makes Widya without any knowledge enter the bathroom. This makes the audience wait for the results of the choices made by the characters.

In building a jump scare, when a character chooses a path that should not be chosen, it is not only related to the character's dilemma which is related to the problem in the story, but also related to building anticipation for the jump scare that might occur.

When watching horror films, viewers like the feeling of constantly anticipating the fear that might emerge, whether through sound, a surprising camera movement, or the sudden appearance of a demon. But scenes in films don't just happen but need a setup where a character experiences that fear, or when a character chooses the wrong path or a path that leads to the source of fear, it will make the audience wait for the jump scare scene to appear.

The brain's fear circuit works at multiple scales and continuously evaluates the distance and intensity of various threats. This explains why approaching or anticipating a frightening situation feels so uncomfortable - for example, in this research, watching a jump scare scene from a horror film can trigger fear.

Hudson, et al (2020) showed in their research that reveals in brain activity using fMRI when acute fear happens during watching Horror Film that includes jump scare scenes, the sustained anticipatory fear mechanism prepares the reactionary acute fear mechanism as a threat becomes closer in spatiotemporal proximity (Hudson et al., 2020). Figure 9 shows that While viewing a horror film (Conjuring 2), brain activity becomes synchronized across viewers. This synchronization is particularly strong during the “jump-scare” scene of the films.

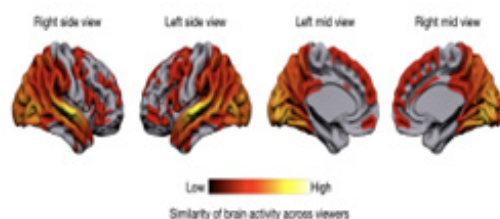


Figure 9. Brain Activity of Amygdala while watching horror film.
(Source : Hudson et al., 2020)

Fear also increases attentional preparedness and vigilance promoting the detection of threats and acute threats in the environment capture and hold attention effectively to ensure efficient detection and processing of survival-salient information (Bishop et al., 2004). Figure 10 Illustration of narrowing of attentional focus during fear while watching a horror film; each dot represents the gaze position of a single individual. During neutral or less fearful situations viewers' eye movements are widely distributed, while intense shocks capture everyone's attention to the location of the threat (Nummenmaa, 2021).



Figure 10. Brain Activity of Amygdala while watching horror film.
(Source : Nummenmaa, 2021)

The reaction to what we see on the screen is not limited to the brain but extends throughout the body. The brain sends an alarm signal activating the autonomic nervous system by increasing the production of cortisol and adrenaline, two neurotransmitters that cause some changes at the physiological level. The changes include our blood pressure, respiration, and heart rate increases while watching horror films or jump scare scenes (Park, 2018).

The limitations in these studies due to descriptive qualitative design lead to bias from researchers and biases that affect the interpretation of data. This study employs 2 reviewers to reduce the risk of bias.

Conclusion

Jump scare scenes not only rely on the technique of sudden changes through elements mise-en-Scene that written in script and directors's treatment such as camera movement, lighting, makeup,

etc., but also in terms of building a sense of fear in the script using components in scene design, which are turning points, setup/payoff, emotional dynamics, natural choice.

Good scene design in the building jump scare scene will create a sense of anticipation in the audience which creates a deeper sense of fear and enjoyment in Horror film.

Future prospective studies are needed to determine if theories in constructing scripts and jump scares in Horror films can evoke both fear and pleasure or enjoyment while searching for physiological changes to prove this theory (e.g., heart rate changes, blood pressure changes, respiration rates).

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