

SEMIOTIC ANALYSIS OF VALAK AND LORRAINE IN “THE CONJURING 2” FILM

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ABSTRACT

This research offers a broad semiotical overview of the horror film, *Conjuring 2*. Horror films aim to bring the audience to deep fear. Therefore, these out of our complacency in the quotidian world, by way of negative emotions such as horror, fear, suspense, terror, and disgust, that are represented in films. To do so, horror addresses fears that are both universally taboo and that also respond to historically and culturally specific anxieties. This research focuses on the main characters, Valak and Lorraine, who lead this film to be a horror. This research is the result of an exploration into the literary reviews of the contemporary horror genre and a semiotic analysis a paranormal, Lorraine. This research concerned with the presence of material bodies in the performing sign and code of binary opposition by using signified and signifier theory. The results show that there are a few ethical and semiotic problems related to reality's ability to actually take place within, and to break through, fictional representations identified by signs.

Key words: main character, semiotics, horror

ABSTRAK

Penelitian ini mengedepankan pandangan semiotik dalam mengkaji film horror, Conjuring 2. Horror film adalah sebuah genre yang bermaksud membawa para penikmatnya pada perasaan ketakutan. Untuk itu, audiensi mendapat perasaan emosi negatif yang diperoleh dari situasi seram, ketakutan, teror, bahkan perasaan menjijikan, yang disajikan di dalam film. Dalam menciptakan perasaan takut, banyak didapatkan dari adegan yang dianggap tabu, atau yang membawa film ini menghadirkan kekhawatiran yang diperoleh dari mitos-mitos kepercayaan pada suatu daerah. Penelitian ini terfokus pada analisis tokoh utama dalam film ini yaitu sang hantu, Valak dan sang cenayang Lorraine, yang membawa film ini menjadi film yang menakutkan. Penelitian ini mengetengahkan film horror yang dianalisis dengan menggunakan teori semiotik sebagai alat bedah, guna menarik makna dalam teks yang berupa gambar dengan menggunakan teori tanda dan petanda. Hasil penelitian menunjukkan adanya beberapa permasalahan etis dan semiotika yang berkaitan dengan kemampuan nyata dalam membangun sebuah representasi makna dari setiap tanda.

Kata kunci: tokoh utama, semiotika, horror

INTRODUCTION

This research focusses to analyze *The Conjuring 2* film as it is a very popular horror film. This research is going to pick out every little aspect of the trailer to see if it has followed the typical codes and conventions of the horror genre. This research will allow the writer to gain knowledge on what goes into a horror trailer and it will also help, when the writer can refer back to this analysis.

The media, including films play an important role in human's life. They affect us through their different functions and occupy a significant part for most people. Broadly speaking, the transformations in world media are so great. This led to many academic serious researches by applying different approaches; empirical, conceptual, quantitative and qualitative. Semiology as a qualitative method of research is successfully transferred to media studies by researchers, who need more approaches to explain media's studies.

In the reality, that horror films, although a more and more popular of academic interest are far from being an accepted scholarly discipline. There are very few opportunities to pursue any research in this area in the comfort of a structured academic environment. The film itself is the art of visual abbreviation. Cinema is synesthetic as it arouses senses. Barthes (1972), the French Semiotician states in *Mythologies*, 'trivial aspects of everyday life can be filled with meaning', and this includes even a character's styles. It means, by using semiotic, researcher can analyze every signs in films. At the point, the important thing the researcher should be familiar with is synecdoche, that is, relationship of the whole part. For instance, the crown represents the king or the queen, the 'oval office' stands for the 'President', while the 'badge' symbolizes 'law and order'.

The key of study in Semiotics relates to the text (literature, film, or even a piece of music). Films construct meaning through signs. Sign has two parts: *signifier-signified*. Signifier is the physical part; or the tangible thing we see or hear. It is what we perceive. Signified is the psychological part, the reaction to the object, the mental picture a signifier evokes; the internal response to the signifier.

Films are analyzable on the basis of their inherent form and structure. One of field which is analyzable in the film is semiotic study. Film semioticians attempted to define film's specificity in terms of a specific combination of codes. The semiotician defines a film with specific combination of codes. It means that a film genre has specific combination codes to represent the message or the film story.

The word of semiotic comes from the Greek *semeion* which means 'sign'. Many semioticians define the definition of semiotic but shortly definition of semiotic is 'study of sign'. Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study signs not in isolation but as part of semiotic 'sign systems' (such as a medium or genre). They study how meanings are made and how reality is represented. Types of semiotic study in this paper is social semiotic. Literature semiotics focuses on how people regulate the use of semiotic resources, in the context of literature, and most of them relate to social phenomenon.

Through this research, the writer gives several suggestions for the next researchers to be more sensitive in recognizing the signs as every sign should be described in detail including

its meaning and functions. Moreover, they should be objective in defining and interpreting signs. In addition, the writer also suggests the next researchers to use the application of mythology or different semiotics theories in 'Conjuring' film. This study is classified into qualitative research since it is intended to analyze visual and text form. The type of the study is document analysis since it uses film as the source of the data.

Talking about *Conjuring*, this film is a kind of a horror film. Horror as a genre has a very close connection with semiotics. Considering that horror as a genre is all about making various cultural references. It is easy to see that most films could not function on a deeper level without semiotics. Horror films can also use semiotics by the way it uses its characters in the film and how the narrative can tell you about those characters. In the film *Conjuring 2*, the main character, Lorraine Warren (Vera Farmiga) makes no comparison to what one would think is a female capable of eluding an immortal murderer.

The soundtrack and audio in this film are very typical of a horror. It uses a lot of rock or heavy metal music to build suspense and to get the fast paced feel of the film across. The film also uses a lot of sharp stings to try and to scare the audience, in a fun way. They use this as it is very common in horror films to use sound to manipulate the audience. This film is based around making light of horror and its stereotypes, because of this is rife with common horror semiotics to make fun of, but also use to its advantage in building a serious horror film while making fun of others.

The opening scene of *Conjuring* begins in a child's bedroom, which is identified with the child's duvet set, bedside night lamp and teddy bear in the corner with other miscellaneous items. The night light is a key feature of the

location, as a night light is to help young children with a fear of the dark. With the light, there are connotations such as a fear and nightmares, which are signifiers of the horror genre. Furthermore, along with the music, we as the audiences know that there is something in the child's bedroom, and so the tension rises, and the audiences feel more involved with the film. The location alone is enough to signify the genre. In addition, with in depth analysis of the night light, alongside the creepy, high tension music, the genre of horror is signified.

As we are introduced to the location, the camera angle is high, and looks down onto the sleeping child, before panning off into another room. The high angled shot gives the impression that someone is looking down on the child, which creates further tension, and further displaying the conventions of a horror film, as fear and weakness is portrayed from the child. The shadows that are projected onto the bedroom walls create an atmosphere of fear, as anything can be hidden in the shadows, especially as the light. By seeing the woman main character, Valak, this research aims to use two theories as the tool to analyze this film, as follows: *Semiotic* and *feminism*. Based on those problems, this research would aim to answer some questions as follows: What semiotic signs are found in "The Conjuring" film? Another question is what messages are conveyed by verbal and visual sign in "The Conjuring" film?

METHOD

The data in this research was taken from a poster advertisement entitled "The Conjuring". It was published by the film, on <http://filmpostercollectors.com> which is published in March 2016. This research uses qualitative method. According to Baron and Kenny (1986:1174), a moderator is "a

qualitative (e.g., sex, race, class) or quantitative (e.g., level of reward) variable that affects the direction and/or strength of the relation between an independent or predictor variable and a dependent or criterion variable". Given that the sampling frame adopted in the current study contained films from a broader timeframe than what was available to previous content analysis of slasher films, the time period of release for films may be a moderator of the relationship between victim gender and characteristics of violent presentations. To test for the potential moderator effect of time of release.

Firstly, this research would give a little explanation about semiotic. Horror films can also use semiotics by the way it uses its characters in the film and how the narrative can tell you about those characters. Using Semiology, it is not the way to analyze a film, by seeing *scene by scene*. Semiology as a qualitative method of research was successfully transferred to media studies by researchers who needed more approaches to explain media phenomena. Barthes works to show new semiotics doctrine that allowed analyzing the sign systems to prove how even nonverbal communication is open to interpretations through connotative meanings. The aim of this research is to describe and to explain how semiology as a method borrowed from linguistics is highly used in media of analytical qualitative studies especially from Roland Barthes' perspective, his approach studied semiotics with a new spirit within media messages or images that appear purposefully to the receiver.

What semiology semiotics is also called semiology that was first defined by the Swiss linguist Ferdinand de Saussure as the science of signs (Chappman and Routledge, 2009). Semiology as a science is related to the

word semiosis which is a term used in semiotics to designate the production and interpretation of a sign (Busmann, 1996). Semiotic theory focuses on the social and cultural meaning of signs and codes (Scholes, 1982). Signs consist of an image, a word, an object or even a certain type of practice. The meaning of signs depends on the relationships between the signifier (the image, word, object, or practice), the signified (the implied meaning), and the referent (what the image, word, object, or practice refers to) (Scholes, 1982). A yellow yield sign is a signifier that conveys the meaning of the signified, to yield to other cars. The referent is the actions referred to, in this case, yielding to other cars. People learn that the colors red and green as signifiers have certain signified meanings between stop and go, with the referent being stopping and starting a car on the street based on a set of cultural codes and conventions (Thwaites, 2002).

Using a semiotic Barthes following Peirce, with data collection guided Sign Systems, this study examines contributions of the satan sign of Conjuring to horror films, a genre with a long cinematic history and distinctive signifiers that provide a solid starting point for addressing why characters appear in films. Thereby validating the importance to visual storytelling of this familiar occupational symbol. Elements in a cinematic work are all the ingredients that comprise a film, including not only obvious ones (characters, costuming, set components, dialogue, special effects) but also less conspicuous features that affect how meaning is perceived (music, sound effects, lighting, opening titles and closing credits, camera angles and movement, editing cuts and transitions, pace, stylistic flourishes, and so on.). Every feature that film makers use to construct their works is an element

assumed to be integrated for reasons. In addition, academics include elements that affect the perception of the story such as a film's publicity presented.

By seeing the action of Valak and Lorraine as the main characters, this research also uses a *Binary Opposition* theory to depict the difference of both. Actually, binary opposition is not part of semiotic theorist, but structuralist. Nevertheless, both are similar. Structuralism comes from Ferdinand de Saussure, but Semiotic came from Roland Barthes. Structuralism actually came into being as a distinct method of investigation. Nevertheless, Semiotic did not point to research inter-textual, but the pleasure of reading, and others. For instance, his analysis of garments as signs speaks about the 'system' made up of toque, bonnet and hood (pieces that cannot be worn at the same time), and the 'speech', or 'syntagm', which involves the juxtaposition of different elements. It can prove in Barthes (1981:135) proposition as the followings:

“Semiotic does not try to describe the structure of the work; it is not a matter of recording a structure, but rather of producing a *mobile structuration* of the text (a structuration which is displaced from reader to reader throughout history) ... Textual analysis does not try to find out what it is that determines the text (gathers it together as the end-term of a causal sequence), but rather how the text explodes and disperses.”

Many systems of meaning are based on binary structures (masculine/feminine; black/white; and natural/artificial), two contrary conceptual categories that also entail or presuppose each other. Semiotic interpretation involves exposing the

culturally arbitrary nature of this binary opposition and describing the deeper consequences of this structure throughout a culture.

This research objectives for 'The Ghost Woman' was not to convert audience into horror fans, although that did sometimes happen, but to open up horizons for both horror and feminisms. Firstly, this research offer horror as a site of critical reflection readers who might be unaccustomed to combining their feminism with film or literary theory. Secondly, this research would to expand on well-known semiotic theoretical analysis that seemed to lock it into perpetual struggle with horror, raising intriguing questions of gendered spectatorship.

In what follows, the writer will briefly review a few of these theories in discussing the experiences of the 'Ghost Woman' who repeatedly demonstrated that the feminist classroom can engender interpretive strategies beyond the scope of the 'male gaze' first conceptualized by Mulvey (1999) in "Visual Pleasure and Narrative Cinema". Mulvey's influential essay tends to exclude the possibility of a gaze that is not only acutely aware of what horror does with and to women, but also of what feminists might do with and to horror.

RESULTS AND DISCUSSION

The Conjuring story is set in 70's, and the shots do actually give a feeling that the characters are actually in 1970's only. Paranormal investigators help a family which is terrorized by a spirit in their house. Moreover, the idea of keeping all solutions of their past case into their own house, was hell. The screenplay of this film is good, they keep the main focus on the family comprising of Roger (Ron Livingston), Carolyn (Lili Taylor) and their daughters. While the other plot revolves around Ed (Patrick

Wilson) and Lorraine (Vera Farmiga) who play the paranormal investigators.

This research specially chooses Lorraine because of her vulnerability she brings into both the plots with her performance, special reference to the first scene when she enters Carolyn's home, or when she goes inside cupboard to check for clues. Valak is the main antagonist of the 2016 live action horror film, *The Conjuring 1 and 2*. Valak appears in this film as a demonic nun before Lorraine Warren and as *The Crooked Man* before the members of the Hodgson's family and Ed Warren.

First of all, the research would begin to explain a few seconds where there is a black screen, following on from a voice over begins. There is a woman's voice explaining how gloomy and scary. There is a cut to an extreme close up of a doll's eye and some of her face. She looks very scary and weird. Again, this emphasizes the genre of horror. During the opening sequence, there are some different theorists used. For example, there are two girls who could be seen as the 'helpers' as they describe how they allowed a ghost to enter the body of the doll. This is a signifier theory from Barthes. The doll could be seen as the villain, using this same theory. This film opening however, breaks Todorov's narrative theory as there is no equilibrium; the film begins with them talking about the editing script.

The conjuring was a supernatural horror film directed by James Wan. The audience can see from the screenshots, and the writer has added most of the opening sequence is either black or white or every dark this is what helps to portray the genre of the film. The darkness connotes a feeling of terror and eeriness, this is important to this genre because that is what they are trying to make the audience feel something is different.

Connecting from the screenshots, the titles are positioned methodically, because, although they are on a dark back ground they can be seen easily by the audience. If they are on a background which is white, the text will be black in color and the position, which being reserved. The first titles which appear are the introduction of the families which are involved in the film, then follows the director.

By seeing main character of Valak, this research analyzed the semiotic signs used film by examining semiotic theories. Semiotic study can analyze not only written and spoken language but can also analyze visual element of the advertisement. The focus of this research is to analyze the semiotic signs and the messages conveyed by verbal and visual signs, especially in "*The Conjuring*" film, which has a very amazing story and based on the true events.

The *Conjuring* film also has much semiotic signs which can be analyzed in this research. The audience should know the meaning of the semiotic signs in this film such as the meaning of scene, the verbal and visual aspect. This research will cover the signs, codes and conventions in a film that can tell a lot about the messages that the creators are trying to convey. Some film makers are aware of the use of signs, codes and conventions in their work, though some are not. In that case the symbolism, which makes it a little harder to interpret, and so forth.

The study of these signs, codes and conventions in this film is called **semiotics**, or **semiotic analysis**. Semiotic analysis is a way to explain how an audience makes meaning from codes. All meaning is encoded in that which *creates* the meaning. No object or word is without meaning. Some cannot read or see something without associating it to a certain idea, the

meaning. People have been taught how to decode what they see, read and hear. To decode meaning, it means how we make sense of human's surroundings. Connecting Valak, is depicted very differently from what was portrayed in the film. Valak is described as the 62nd of the 72 demons of the Goetic. What makes him different from the other powerful demons is that he generally keeps to himself and is not accompanied by an entourage of any other. It can be told as a code.

However, what is important to realize is that the decoded meaning was not created by the person decoding it, instead, the meaning already existed. They merely took the signs and applied their pre-existing knowledge. For example, if people read the word 'failure', he or she decodes it by relating it to the value your culture assigns to the concept of failure and its antonym, success. This is why most researchers from West interpret it very differently to someone from an Eastern. Although it doesn't mean we cannot create meaning on own, the meaning proximately comes from some pre-established cultural notion.

In semiotic analysis, the minimum of meaning are *signs*. For example, the way someone dresses is a collection of signs that informs others about the person; clothing encodes the smallest of signs. Like in *Conjuring* film, the Satan uses nun clothes. It should contain meaning behind the clothes. On this, most basic level, there is the *sign*: the denotation, which is the *literal meaning*. In denotation meaning, Nun means a holy woman, who stay in Church, gives her life for God. Nevertheless, when a sign occurs in a group, or in a particular context, it becomes a *code*, and it can suggest or connote extra meaning.

Usually, the color of the Nun's

clothes are black, combining white. In *Conjuring*, it is just black in whole. The color difference must contain sign that Satan can be anyone that can destroy anything, including humans. In addition, the black color connotes the dark sinister theme of the horror genre. Talking about denotation theories in semiotic, connecting this film, family photos appear on screen denotes happiness & innocence compared to the darker themes later in the trailer.

By using the theories, the film attempts to broad concepts of media hysteria about possession, the sanctification of human's faith in both God and the paranormal, maybe a critique of the British public housing system under Tory's rule into its final act. It can be proved in picture below:



Figure 1

This picture can also analyzes that this film demonstrates several conventions of horror; evil spirits, the scary appearance of hanging bodies, paranormal investigators, and dark atmosphere by playing scary music. Connecting denotation theories, these are the literal signs and codes: a means of a nun. In this film, it is not meant to appear like the thing itself. However, it always represents *more* than just the thing. When we see a nun, we also associate this with our cultural ideas of 'woman', 'holy' or 'the love', or even kindness. Those things are called as iconic sign code. Nevertheless, besides

these codes, there is another named *Enigma Code*, that has been explained before in theoretical framework. This iconic sign can also explain about paranormal, in this film, named Lorraine. When we see a paranormal, we also associate this with our cultural ideas of ‘predicting future’ or even ‘scary’. Nevertheless, Enigma Code in this film, Lorraine is depicted as a person who is not scary and loveable.

This research will be going through to analyze another picture from that film:



Figure 2

Based on that picture, semiotically, connecting the codes to the action, the act usually is the introduction of the characters and a setting where characters must endure the horrors. The setting is usually a new strange place which influences the characters to be isolated. Another action sees the build of tension increase as the identification of the horror is introduced but not made aware by some of the other characters which leads them getting injured or suffered by the ghost. By seeing the whole act, this research also sees some binary opposition. The binary opposition is a kind of code. Almost in every films, audience usually meets many binary opposition, like good person and bad person. This is explained bravely in Barthes theory in Barry (2002:151):

“The code is somehow like the semantic code but its function

is deeper than the latter one. It refers to those elements that give opposite meanings, i.e., have polarities and antithesis. The concept of polarities or binary oppositions is central to the theory of Structuralism. By these binary oppositions, a structuralist understands the reality.

Relating the theories and the films, the symbolic code is related to binary oppositions on which the structure of a story or text rests. The story under the discussion is structured on the basis of opposites, the binary oppositions. The story is concerned with two major characters, Valak and Lorraine, who both are entirely opposite to each other in their approach, outlook, and personalities as they belong. This film also revolves around binary opposites, like God-Evil.

Back to the signified and signifier theories, it has told that it is used for representing and interpreting something by a sign. Researching Valak’s name and action, using this theories, based on the source from internet, Valak (or Ualac, Valac, Valax, Valu, Valic, Volac) is none other than the Great President of Hell. Generally speaking, he’s hot shit in the demon world. Based on that statement, this research will continue to analyze another picture below:



Figure 3

In analyzing that picture, it can be told that demonic possessions are mostly attributed to Christianity. This research is

going to avoid the Christianity-based answers because my knowledge on the subject goes as far as me being a Christian and believing in God. Therefore, it is told that the thoughts are quite simple and don't go very far in depth. Valak is a cruel and absolutely vile demon. It trapped a poor old man's spirit in order to taint his name and torture an innocent, struggling family in the England. By using this spirit as a pawn, Valak tormented and traumatized this family and made this old man appear to be the bad man. Now, it's down in the myth that name-calling is crucial in exorcism. Actually, it has not been known, how it came to that but demons, according to the myths and stories, do follow commands from a being of higher authority or faith.

Actually, Valak never really told Lorraine her/his/its name. It was just one of Lorraine's many visions. She has been shown as someone gifted with that sort of thing. So she figured it out and got so darn scared that she ended up scratching it onto her bible. By connecting the Valak's name as a king of demon and his clothes as a nun, it builds a connotation that James as the writer, took this idea and he added the detail to be like nun, because he wanted to convey an idea that the demons always try to deceive with their skills to destroy humans. Conjuring depict that, the demon wanted to shake every human faith, in this case Lorraine. So it is designed in such a way that a nun (known as twisted sister).



Figure 4

In analyzing this picture, actually, she can see visions into the future or past. She isn't experiencing it but she dreams it. Like dreams, it sometimes affect human's physical movement. People usually screams, or in her case, get a nose bleed. The demon didn't said this to her as this would lead to his downfall. Rather, a third party joined in. In ancient times, visions and dreams are sent by a higher being to warn of future events. Where did Lorraine write this demon's name? In the Bible, right? She was pondering about this demon and so she read the Bible for guidance. The film did say the demon tried to hook her faith and with that same faith helped her deduce it. This case is called the *Cure for the Common Code*. Specific semiotics studies a relatively fixed placed field of communicative, explained the extent that the field is ruled by an underlying code correlating signs to their meanings. In exploring dreams connecting semiotic theories, it was told that dreams are intriguing phenomena of the mind.

Seeing the picture above, there seem to be certain shared processes, for example, that is important to both dreaming and language. Some of these have been well-explored in the century since Freud published *The Interpretation of Dreams*. By seeing the picture above, this research have explored the role of metaphor, metonymy, and punning in the formation of dream imagery. Many dream texts, like had happened in Lorraine's life in *Conjuring 2* would seem to lend themselves to analyze along the lines developed by narratologists for other sorts of texts. The basic elements of narrative have been put forward by, for example, Chatman (1978), in reference to Todorov's formulation of the structuralist's view of narrative in the 1960s (Barthes, 1994). Chatman divides narratives into two basic parts, story and discourse. Chatman (1978:19)

identifies those two basic parts as below:

“A story (*histoire*) is the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting); and a discourse (*discours*) is the expression, the means by which the content is communicated. In simple terms, the story is *what* in a narrative that is depicted, discourse is the *how*.”



Figure 5

By seeing the picture above, connecting the holiness of the nun dress in *Conjuring*, it is used by the demon to deceive the Lorraine with her faith. In other explanation, it can say that the reason of the demon in *The Conjuring 2* is depicted as an evil nun is explained by the cognitive images in Semiology. This means that the semiotic mechanism is using theatrical custom or cult tradition to subliminally emotional reactions, transferred by horror film motif. Therefore, this research begins to note to the possibility that such medieval roles as demons and nuns are engaged in a holly battle, transferred by modern mass media products such as *The Conjuring 2* film.

CONCLUSION

After researching *The Conjuring* film, this research would give a conclusion in this part. Based on the

foregoing analysis semiotic film entitled “*The Conjuring 2*” film, there were some aspects which formulated in the horror film. In reality, demons are dangerous beings that can lead us on to a very dark road when we invoke them. When they are propitiated, they are allowed into a person’s life; propitiation is when we give them permission to become a part of our lives. From the visual and sound aspect, this research understood the genre of the film was horror and happened few years ago. There was also an analysis about messages which were carried by the action of the two main characters, even they come from different world (demons and humans).

By seeing the main character, Valak, and its nun clothes, using semiotic theories, clothing is not a verbal sign that can be interpreted differently depending on the discourse, situation or culture. It’s in this way that the semiotics of fashion can be linked to [social semiotics](#). Fashion can go beyond symbolizing a profession, it can also communicate ideas about an individual’s personality, social status, or religious belonging, like nun clothes in *conjuring*. Connecting to reality based on *Conjuring* film, instead, the way how people watch films and the way they perceive everyday reality are approximately similar, in that both are determined by conventions or codes. Reality is itself a complex system of signs interpreted by members of the culture, exactly the same way as are films.

At the end of this research, the writer would like to say that there are many semiotic signs and codes in researching literary works, including films. Instead, of talking about horror films, the audiences, even the writers cannot forget, that horror is for some people pleasurable. Whether horror films exploit audience’s fears of death and decay, either of the physical body or the

body politic; whether they address their psychological need to come to terms with mortality and sexuality; whether they help them accept the natural order of things, including their evil natures. Moreover, they allow their audiences to channel their own aggression and anger. They also provide lessons about the consequences of deviating from social norms, in considering the particular fears exploited by particular horror films. In fact, in researching, to understand the underlying concepts and themes behind the film will provide different interpretations.

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