A Comprehensive Analysis of Narrative and Character Elements in *The Conjuring* (2013) Through Repertoire of Elements and Propp's Theory

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Abstract

This study provides a comprehensive analysis of the 2013's movie *The Conjuring* through Nick Lacey's Repertoire of Elements and Vladimir Propp's Narrative Theory. The movie, directed by James Wan, is recognized for its intricate horror narrative and rich character development. By examining the movie's use of style, iconography, character roles, narrative structure, and setting, this research demonstrated how these elements worked together to create a compelling supernatural experience. Applying Lacey's theory revealed the movie's adherence to genre conventions through its dark, atmospheric settings and minimal lighting. Interestingly, the movie did not feature a "false hero", a deviation from Propp's theory, which the movie emphasized the clear moral presented in the story. The absence of this character type suggested a more straightforward narrative focus on the struggle between good and evil, without the complication of betrayal from the protagonist's ranks. In conclusion, *The Conjuring* Movie's linguistic and visual elements were integral to the movie's ability to engage and terrify its audience. The camera work, lighting, and sound, combined with a well-defined character structure, created a compelling narrative that resonated with viewers, reinforcing the movie's status in the supernatural horror genre.

Keywords: Narrative elements; Character elements; Movie analysis; Repertoire elements; Propp's theory

INTRODUCTION

Mass media is related to activities in everyday life. Mass media transmits information, such as newspapers, magazines, books, movies, radio, and television, or a combination of media forms. According to Saragih (2020), mass media refers to various media that reach a broad audience through mass communication. There are two types of mass media. The first is printed mass media—for example, newspapers, magazines, books, and so on. The second type is electronic mass media—for example, television, radio, the internet, and movies.

Movies are one type of mass media. They are moving images that result from human thought processes and creativity arranged perfectly. These elements include thoughts, points of view, norms, and appreciation for art and technology. According to Dwiastuty (2022), a movie is not valueless because it contains messages developed as a collective work. Each movie has unique characteristics that distinguish it from the others. The repertoire of elements is an important feature that aids in categorization. According to Lacey (2000), five elements included are Style, Iconography, Character, Narrative, and Setting.

Alvarez et al. (2019) identified that style is related to the specific overall look of the movie, particularly visual aspects such as cinematography. Iconography refers to recurring pictures and sounds that represent the movie's genre and themes (Monaco, 2009). The character is a participant, actor, or role within the story, contributing to the narrative's development (Chatman, 1990). The narrative itself is the chronology of the movie, providing information through a connected sequence of events, which, as Bordwell and Thompson (2013) explain, requires at least two related occurrences to form a cohesive plot. Lastly, the setting encompasses the story's location in terms of place and time, which is crucial for grounding the narrative in a specific context (Stam, 2000).

Horror movies with ghost stories have long captivated audiences by tapping into primal fears of the unknown and the supernatural. These movies often revolve around haunted locations, vengeful spirits, or tormented souls, using suspense, atmosphere, and eerie visuals to create a sense of dread. The unpredictability of ghostly encounters, paired with the emotional weight of unfinished business or tragic deaths, adds depth to the narrative. According to Brewster and Thurston (2018), horror movies exploit our psychological fear of death and the unknown, making ghost stories particularly effective in generating fear and tension. Iconic movies such as *The Conjuring* (2013) and *The Sixth Sense* (1999) have successfully used this formula, blending jump scares with emotional storytelling to engage viewers beyond mere shock value.

The Conjuring movie (2013) is an American supernatural Horror movie directed by James Wan and written by Chad Hayes and Carey W. Hayes. It tells a story about Perron's family moving into a farmhouse in Harrisville, Rodhe Island, in 1971. The house was haunted by a demon named Bathsheba Sherman. Carolyn Perron tries to contact Demonologist Ed and Lorraine Warren, who has recently investigated a possessed doll, Annabelle. *The Conjuring* movie (2013) by James Wan is the most in-demand sequel of *The Conjuring* by the audience. According to the data obtained by imdb.com, *The Conjuring* (2013) won 15 awards and 22 nominations, which won more than any other *The Conjuring* sequel.

Research on narrative structures, particularly in horror movies, has drawn on Propp's narrative theory, which was originally developed for Russian folktales. Propp's model breaks down stories into 31 distinct functions and identifies archetypal characters, such as the hero, villain, and helper, that often appear in folktales (Propp, 1968). Despite its origins in folklore, Propp's theory has proven useful in analyzing modern narratives, including horror movies. For instance, Aqeel et al. (2021) applied Propp's theory to the classic tale of *Snow White*, demonstrating how recurring character roles and functions can be identified in contemporary movies. This study highlights the adaptability of Propp's model, making it relevant for analyzing character dynamics and narrative progression in *The Conjuring*.

Similarly, Lacey's theory of the repertoire of elements focuses on how genre movies, including horror, can be broken down into five key elements: style, iconography, character, narrative, and setting (Lacey, 2000). These elements work together to create a movie's tone and atmosphere, shaping audience perceptions. Research by Dwiastuty (2022) applied Lacey's framework to analyze the horror movies *Hereditary* (2018) and *Midsommar* (2019), identifying how the occult and neo-pagan elements of these movies are expressed through narrative, setting, and visual style. This framework will be applied to *The Conjuring* to dissect how the movie's stylistic and narrative elements contribute to its horror impact.

A comprehensive review of the literature on the application of these theories reveals their effectiveness in analyzing genre-specific movie s. For instance, Wulansari (2018) used Propp's theory to analyze the characters in *Beauty and the Beast*, identifying key archetypes such as the hero, villain, and helper. Similarly, Puspasari et al. (2019) examined

Alice Through the Looking Glass through Propp's model, finding that the movie adhered to several of Propp's archetypal characters and narrative functions. These studies support the idea that Propp's framework can be applied not only to fairy tales but also to movies across different genres, including horror. In addition, Lacey's repertoire of elements has been successfully used to analyze the genre-specific features of movies. For example, Sinulingga and Wibawa (2022) applied Lacey's framework to the superhero movie *Gundala*, examining how its narrative and character elements were shaped by local cultural contexts. The study concluded that the movie's setting and iconography reflected the specific cultural background of its characters, enhancing the audience's connection to the story. This type of genre analysis is particularly useful for movies like *The Conjuring*, which blend universal horror tropes with unique stylistic elements to create an immersive viewing experience.

Further supporting this approach is research by Aldana Reyes (2022), who analyzed contemporary Gothic horror movies such as *Crimson Peak* and *The Woman in Black* through a similar framework. Reyes focused on how these movies use Gothic aesthetics and iconography to evoke fear and reflect historical narratives, aligning with Lacey's theory of how genre conventions shape audience reactions. This analysis is relevant to *The Conjuring*, which also uses a combination of style, iconography, and narrative to craft its supernatural horror. By applying both Propp's and Lacey's theories, we can gain a deeper understanding of how *The Conjuring* builds its narrative tension and emotional stakes, contributing to its lasting impact on the horror genre. To expand on this, Setyandari (2018) demonstrated how Propp's model could be adapted to analyze dystopian novels like *Fahrenheit 451*, identifying 15 out of Propp's 31 functions in the story's structure. This shows that Propp's theory, though designed for folktales, is versatile enough to apply to various genres, including horror and dystopia. Applying Propp's model to *The Conjuring* will help identify how the movie's characters, such as Ed and Lorraine Warren and the malevolent spirit Bathsheba, align with Propp's archetypes, such as the hero, helper, and villain. This framework will reveal how the movie follows or subverts traditional narrative functions, enhancing our understanding of its structure.

The use of both Propp's and Lacey's theories in this study allows for a multifaceted analysis of *The Conjuring*. While Propp's theory focuses on the movie's narrative structure and character roles, Lacey's repertoire of elements highlights how the movie's style, iconography, and setting contribute to its overall horror experience. Research on similar movies has shown that these frameworks are effective in dissecting genre-specific elements and can provide a deeper understanding of how movies construct meaning through their narrative and visual components. This research is in the same line with the previous research mentioned. However, this research aims to discover the repertoire of elements using Nick Lacey's theory and Vladimir Propp's theory regarding Spheres of Action in *The Conjuring* movie (2013). *The Conjuring* movie (2013) will be explained first using Nick Lacey's theory regarding the repertoire of elements. According to Lacey (2000), Style is a cinematography technique. Utilizing camera movement and lightning technique. Iconography refers to the objects or sounds (visual signs). Narrative: a story represented in a movie. Setting refers to the location in terms of place and time.

However, there is a gap in the literature when it comes to applying these frameworks to modern horror movies, particularly *The Conjuring* (2013). The movie stands out not only for its technical achievements but also for its narrative structure, which combines traditional horror elements with character roles that challenge or align with Propp's archetypes. For example, *The Conjuring* notably lacks the "false hero" archetype, which is traditionally present in narratives analyzed through Propp's theory. This absence raises important questions about the movie's approach to character morality and the clear delineation between good and evil in its story.

RESEARCH METHOD
Research Design
This study adopts a qualitative research design, which is the most appropriate method for analyzing the narrative, visual, and character elements of the movie *The Conjuring* (2013). Qualitative analysis allows for an in-depth interpretation of complex, multi-dimensional phenomena such as films, which combine various elements like storytelling, visual imagery, character portrayal, and symbolic meaning. As explained by Nassaji (2015), qualitative research emphasizes context and subjectivity, making it particularly effective for capturing the nuances of how horror films use visual and narrative elements to evoke emotions and build genre-specific experiences. This design is ideal for examining the intricate details of *The Conjuring*'s composition, which includes narrative structure, iconography, lighting techniques, and character development.

The qualitative approach also facilitates a flexible interpretive framework, which enables the researcher to explore the layers of meaning in a film that quantitative methods might overlook. This study employs a descriptive qualitative method, where the researcher systematically observes and interprets the film's various components in relation to the selected theoretical frameworks, offering a comprehensive understanding of how the horror genre is constructed in *The Conjuring*. By focusing on qualitative analysis, the study can offer a rich and contextual exploration of how the film constructs horror and develops characters.

Research Object
The primary object of this research is the film The Conjuring (2013), a prominent entry in the horror genre. The film was selected due to its widespread popularity and critical acclaim, particularly in its effective use of horror conventions, character development, and visual techniques. Additionally, The Conjuring offers a complex narrative and compelling character archetypes that make it a suitable subject for analysis through the lens of film theory. The research specifically focuses on the way the film incorporates elements of horror, visual symbolism, and character functions, which are central to the horror genre. The research explores the movie's use of iconography, lighting, setting, and narrative elements, with a focus on how these aspects contribute to the overall horror experience. Moreover, the analysis also centers on character functions as described by Vladimir Propp's Spheres of Action theory (1969) and the thematic and stylistic elements in the film analyzed through Nick Lacey's Repertoire of Elements theory (2000).

Data Collection Technique
The data collection process was conducted in several phases, starting with an initial review of the film to understand its narrative and thematic components. The first step involved watching The Conjuring in its entirety, paying close attention to significant scenes that highlight key elements of the narrative, visual aesthetics, and character development. This first viewing allowed the researcher to grasp the overall storyline, the central characters, and the thematic underpinnings of the film. Following the initial viewing, the researchers reviewed the film script to supplement the visual and narrative analysis. The script provided additional insights into the dialogue, character actions, and symbolic motifs that were essential for a thorough analysis. Specific scenes from the movie were selected based on their relevance to the theoretical frameworks being applied. Key scenes were identified for their representation of visual iconography, lighting techniques, character roles, and narrative progression.

The next phase of data collection involved detailed visual analysis, which included re-watching the selected scenes to focus on aspects such as lighting, camera angles, and iconography. During this phase, the researchers carefully analyzed the visual style and setting of the movie to understand how these elements contributed to the creation of

suspense and fear. Iconography was examined for its symbolic relevance, and the use of lighting and camera techniques was assessed in terms of how they shaped the audience's emotional experience. To further enrich the analysis, the researchers also reviewed relevant secondary readings from online sources that discussed the visual and narrative techniques used in horror movies, especially those that focus on iconography and style. These readings provided a theoretical foundation for interpreting the visual and narrative elements within The Conjuring and enhanced the overall analysis of the movie's cinematic language.

Data Analysis

The data analysis was conducted using two theoretical frameworks: Nick Lacey's Repertoire of Elements theory (2000) and Vladimir Propp's Spheres of Action theory (1969). These frameworks guided the analysis of the movie's thematic and character elements. Lacey's theory was applied to analyze the movie's narrative structure, visual style, iconography, and setting. This theory identifies recurring elements in the film that shape its genre and contribute to its meaning. The researchers applied Lacey's framework to examine how The Conjuring employs familiar visual symbols of horror (e.g., dark lighting, eerie sound effects, and supernatural imagery) and how the narrative structure (such as the use of suspense and revelation) guides the audience's emotional engagement. Additionally, Lacey's theory provided a basis for understanding how the visual elements of the film interact with the narrative to create a cohesive horror experience. Propp's theory, which focuses on character functions in folk tales and narratives, was applied to analyze the roles and actions of the central characters.

Propp's Spheres of Action theory categorizes characters into specific functions such as the hero, the villain, the donor, and the helper. The researchers applied this framework to examine the roles of the characters in The Conjuring and how they fit into the conventional archetypes that drive the narrative forward. By applying Propp's framework, the researchers identified how the characters' actions correspond to traditional narrative functions and how these functions contribute to the overall storyline of the film. After applying both theoretical frameworks, the data were systematically coded and classified according to recurring patterns in the thematic and character elements. The scenes were analyzed for recurring motifs, and the character functions were categorized to highlight how the movie's characters fulfill their narrative roles. The data analysis aimed to identify key visual and narrative elements that contribute to the horror genre and examine how these elements are used to develop the film's themes and characters.

RESULTS AND DISCUSSION

Results

This study delves into the 'repertoire of elements' present in *The Conjuring* movie (2013), drawing on Nick Lacey's framework, which encompasses the style, iconography, narrative, setting, and will be complemented by the application of Vladimir Propp's 'spheres of action' theory, which identifies the character functions, such as the hero, the dispatcher, the villain, the helper, the princess, the donor, and the false hero. By combining these theoretical approaches, the study aims to uncover how *The Conjuring* adheres to and diverges from traditional genre conventions and narrative structures, offering a deeper understanding of its contribution to the horror genre. The results are presented in the Table 1.

Table 1. The Repertoire of Elements in *The Conjuring* movie (2013)

No.	Repertoire of Elements	Specific Features	Example from *The Conjuring* (2013)
1.	Style	The visual aspect	Close up technique and the low-key lighting on scene Lauren Warren while investigating the creatures in the Peron's house.
2.	Iconography	Audio and visual images	Creaking doors, the crunch of broken glass, the rumbling of objects, and the growling voice of the demon. The blood of Bathsheba Sherman.
3.	Narrative	The story represented in a movie.	An investigation Perron family who haunted by something demonic by Ed and Lorraine Warren.
4.	Setting	Place and Time setting	Perrons family's house and noon and night that occurs in the movie
5.	Character	Elements that determine the storyline as of their role in decision making and action.	Ed and Lorraine Warren as 'The Hero', Pastor Gordan as 'The Dispatcher', Bathsheba Sherman as 'The Villain', Brad Hamilton and Drew Thomas as 'The Helper' April and Carolyn Perron as 'The Princess', Lorraine Warren as well as 'The Donor' and 'The False Hero'

Table 1 shows that *The Conjuring* movie (2013) incorporates all the elements described in Lacey's (2000) repertoire of elements theory, including style, iconography, narrative, and setting. Each of these elements is present throughout the movie, with the setting and style particularly enhancing the eerie and suspenseful atmosphere. Additionally, six of the seven character categories from Propp's (1969) theory are clearly identifiable, notably with the hero and villain archetypes playing central roles. These findings highlight the movie's alignment with both theories, showcasing its effective use of narrative and genre conventions.

Discussion
Style

Style in *The Conjuring* (2013) is related to the visual aspect of the movie. For instance, the use of camera angles and lighting significantly influences the atmosphere and meaning of the scenes. As observed in this research, camera angles can be considered a spatial structure essential to visual media that shapes how the message is conveyed (Sarria, 2015). In *The Conjuring* movie (2013), close-up shots and wide-angle lens techniques are effectively employed to create tension and immerse the audience, particularly in scenes depicting the characters' fear. The findings emphasize that visual elements, especially camera angles and lighting, play a crucial role in crafting the signature suspenseful atmosphere in horror movie.

The close-up technique occurring between 1:16:31 and 1:17:05, is featured in the scene where Lauren Warren enters the closet to investigate "Rory," April's best friend and the youngest child of the Perron family. This close-up creates an intense, claustrophobic atmosphere, allowing the audience to experience the character's anxiety in an enclosed space. The technique amplifies the tension, making the viewer feel trapped alongside the character. According to Wiederhold and Bouchard (2014), claustrophobia is defined as a marked, persistent, excessive, or unreasonable fear triggered by being in or anticipating an enclosed environment. This specific shot effectively emphasizes the psychological stress and emotional pressure Lauren Warren experiences in the moment, contributing to the overall eerie tone of the movie. Low-key lighting techniques highlight a scene. This technique is widely used in horror movies to create a frightening impression.

The low-key lighting technique seen in *The Conjuring* (2013) from 1:19:03 to 1:19:06, highlights Bathsheba Sherman, the demon of the movie. This use of low-key lighting creates a stark contrast between light and shadow, enhancing the sinister and mysterious presence of the demon. The use of low-key lighting in this scene also effectively isolates Bathsheba Sherman from the surroundings, drawing the audience's focus solely to her menacing presence and amplifying the horror of her character. The technique amplifies the sense of fear and tension, as the dim lighting obscures certain details, leaving the audience to imagine the worst. In this scene, the lighting is not just a visual tool but a narrative device that deepens the emotional impact of the demon's appearance, making the audience feel even more vulnerable and scared.

In *The Conjuring* (2013), style plays a crucial role in creating an intense and terrifying atmosphere, particularly through the use of camera angles and lighting techniques. Camera angles are pivotal in shaping the viewer's perception and emotional engagement with the narrative. Savardi et al. (2019) explains that spatial structures like camera angles mold the meaning of a message in visual media. One example is the close-up technique, as seen in the scene where Lorraine Warren enters the closet to find "Rory," a child spirit (duration 1.16.31–1.17.05). The tight framing produces a claustrophobic effect, heightening tension and fear, which aligns with the definition of claustrophobia as an intense fear of enclosed spaces (Wiederhold & Bouchard, 2014). In addition to camera work, low-key lighting, which uses minimal light to cast deep shadows, intensifies the fearsome presence of the demon Bathsheba Sherman (duration 1.19.03–1.19.06). This technique, widely used in horror movies, emphasizes the menace and supernatural dread surrounding the character, making it a powerful stylistic tool in shaping the horror genre's atmosphere.

Iconography

In Iconography, there are two reinforcing elements. Such as Audio and visual images. The low-key lighting technique shows in *The Conjuring* movie (2013) duration 1.19.03-1.19.06. It shows Bathsheba Sherman, the demon in *The Conjuring* movie (2013). Using low-key lighting techniques when showing the demon figure in the movie can create a scary impression. It makes the audience more scared when watching the movie. The Iconography includes sound objects like dialogue sounds, music, and sound effects. Dialogue is a conversation between the characters in the movie (Hallam, 2020). It is often found between the Perron Family and Ed and Lorraine Warren. There is even a dialogue between a demon named Bathsheba Sherman and Lorraine Warren.

Iconography, combining visual and audio elements, further enhances the movie's terrifying narrative (Alvares, et al., 2019). Dialogue, music, and sound effects are carefully integrated to evoke emotions and contribute to the supernatural horror experience (Laffly, 2021). Dialogue between the characters, especially interactions between the Perron family and Ed and Lorraine Warren, serves as the primary vehicle for conveying fear and supernatural knowledge. The scene in which Ed and Lorraine prepare their investigative tools is set to cheerful music, which contrasts with the dark mood, creating an unsettling atmosphere. Réveillac (2018) emphasizes the importance of sound effects in horror movies, as they offer unsuspected dimensions of human hearing. In *The Conjuring*, sound effects such as creaking doors, the crunch of broken glass, the rumbling of objects, and the growling voice of the demon are essential in building suspense and fear. These audio elements serve to magnify the horror, engaging the audience's senses beyond the visual realm and making the viewing experience more immersive and terrifying. The combination of lighting, camera techniques, and sound design in *The Conjuring* reflects the core elements of iconography and style, cementing its place as a significant work within the horror genre.

Narrative

Related to the movie, *The Conjuring* movie (2013) has the characteristics of a supernatural horror narrative. *The Conjuring* movie (2013) begins with the story of Ed and Lorraine Warren, who are about the supernatural case of the Annabelle doll, and the duration is 0.00.24– 0.04.54. It followed the story of the Perron family, who bought a house in a farming area from a bank auction. The house that turns out to be haunted is marked by the disturbances that Carolyn Perron's children get. Not only Carolyn's children but Carolyn is also the main target of an evil demon named Bathsheba. The devil's figure in the movie is shown in pictures and Audio. The fear of a demon is strengthened by having demonic voices in the movie.

As demonstrated in Setyandari's (2018), the application of the model to *Fahrenheit 451* provides a structured approach to understanding the movie 's narrative elements and character roles. Propp's theory, originally developed for fairy tales, identifies 31 narrative functions that describe the structure and progression of stories. The narrative functions can be mapped to reveal underlying patterns and character dynamics (Del Toro, 2018).

In *The Conjuring* (2013), The narrative functions can be mapped to the movie's supernatural horror narrative to reveal underlying patterns and character dynamics. The story initiates with Ed and Lorraine Warren dealing with a separate supernatural case involving the Annabelle doll, setting up the context for the main narrative. This sequence serves as the "Initial Situation," where the characters are introduced and the narrative's central conflict is hinted at. The movie transitions to the main storyline involving the Perron family who move into a haunted farmhouse, which aligns with Propp's "Arrival of a Villain" function. The haunting disturbances experienced by Carolyn Perron and her children represent the "Complication" in Propp's model, where the villain, Bathsheba, introduces conflict into the narrative.

By applying Propp's model to *The Conjuring* (2013), it can gain a deeper understanding of how traditional narrative structures and character archetypes are utilized within the horror genre. This approach highlights how Propp's functions, although originally designed for fairy tales, can effectively analyze contemporary horror narratives, revealing the alignment of character roles and narrative progression with Proppian theory. Thus, the study of *The Conjuring* (2013) through this framework enhances our comprehension of narrative techniques and character dynamics in modern horror cinema.

Setting

The setting in movie is divided into place setting and time setting. The place setting for *The Conjuring* movie (2013) is Harrisville, Rodhe Island, United States in 1971. The data showed that the majority of the settings within the Perron family's house, which they purchased at a bank auction, as depicted in *The Conjuring* (2013). From the start of the movie, the house appears dilapidated and unsettling, contributing to the movie's eerie atmosphere. The dark and grimy appearance of the interior amplifies the sense of unease and foreboding. The house's location, surrounded by dense forests and close to a river, further enhances its menacing aura. This setting plays a crucial role in establishing the movie's horror elements, making the environment itself a character in the story.

The data show the backyard with a view of the big tree where Bathsheba Sherman committed suicide. Lorraine Warren has a vision of how Bathsheba Sherman died. The story is that in 1863, Bathsheba married a man named Jedson Sherman. Bathsheba was to have a relationship with a witch. After Bathsheba and Jedson Sherman have a baby, and when the baby is seven days old, Jedson Sherman catches Bathsheba sacrificing their baby in front of the fireplace. Bathsheba ran out to the big tree in the backyard of the house, climbed up and hung herself.

The scene where Lorraine Warren experiences a vision of Bathsheba's death is crucial for several reasons. It serves not only as a pivotal plot device but also enriches the movie's thematic depth by connecting the supernatural events to a tragic historical narrative. Bathsheba Sherman's story of betrayal and ritualistic sacrifice highlights the movie's exploration of themes related to historical injustices and curses.

The setting of the tree is emblematic of the movie's use of physical locations to evoke fear (Vučković & Bratić, 2020). The large, imposing tree, coupled with the dark history attached to it, creates an atmosphere of dread that is central to the movie's horror elements. This setting functions as a literal and symbolic anchor for the haunting experiences faced by the Perron family. By incorporating historical and supernatural elements, the movie deepens the narrative's emotional impact and enhances the viewer's sense of unease. This visual and narrative connection is consistent with the repertoire of elements theory, which emphasizes how specific settings and iconography contribute to genre conventions and audience experience (Lacey, 2000). In this case, the tree not only grounds the story in its historical context but also intensifies the horror through its association with Bathsheba's malevolent legacy. Thus, Figure 5 exemplifies how setting and backstory are woven together to enhance the movie's thematic and emotional resonance.

According to Sinulingga and Wibawa (2022), the setting in genre movies like *Gundala* is crucial for enhancing cultural and atmospheric contexts, similar to how *The Conjuring* uses its rural Harrisville setting to evoke a sense of isolation and foreboding. In both cases, the physical environment amplifies the emotional tone, making the supernatural elements more impactful. The Perron family's house, surrounded by forests and rivers, creates a sense of entrapment, much like the Gothic settings discussed by Aldana Reyes (2022), where natural landscapes contribute to the eerie, haunting mood. The backyard with the tree where Bathsheba Sherman committed suicide further reinforces the dark history tied to the location, connecting the past and present through symbolic imagery, which is a key aspect of Gothic horror (Reyes, 2022). This reflects Nick Lacey's theory that setting, alongside iconography, plays a critical role in shaping a movie's genre and emotional resonance (Lacey, 2000).

The scene show the hotel where the Perron family took refuge before Ed and Lorraine Warren carried out the Exorcism. At that moment, All the children in Perron's family take shelter outside the house and stay in the hotel. The setting of the hotel in *The Conjuring* (2013), as shown in Figure 6, plays a pivotal role in heightening the tension and fear experienced by the Perron family. By relocating the children to a seemingly safe environment outside the haunted house, the movie accentuates their vulnerability and the escalating danger facing the family. This temporary refuge emphasizes the severity of the supernatural threat, creating a stark contrast between the perceived safety of the hotel and the ongoing terror within the house. The use of this setting aligns with previous studies, such as those by Dwiastuty (2022) and Sinulingga and Wibawa (2022), which highlight how the physical environment in horror movies amplifies emotional responses and supports narrative progression. In this instance, the hotel underscores the desperation of the Perron family and the urgency of the exorcism, reinforcing the movie's tension and the supernatural menace that persists despite temporary escape

On duration 1.29.29-1.29.39, it shows that Carolyn, who has been possessed, is on her way to take April and Christine back to the house. Figure 7 from *The Conjuring* (2013) shows Carolyn Perron, possessed by a malevolent force, returning to the haunted house with her daughters, April and Christine. This scene, occurring between 1:29:29 and 1:29:39, is pivotal as it emphasizes the house's role as the epicenter of the movie's horror. The return to the house underlines the movie's climax and intensifies the supernatural conflict, showcasing how the setting is integral to the narrative's tension and the characters'

plight. This aligns with previous research on horror movies, which highlights how settings enhance the emotional impact and thematic depth of the story.

The scene depicts a critical scene where Carolyn Perron, under demonic influence, leads her daughter Christine to the house's crypt with the intent to harm her before the exorcism begins. This setting is pivotal as it visually represents the climax of the movie's horror, encapsulating the intensity of the demonic presence. The crypt's dark, confined space heightens the sense of danger and entrapment, amplifying the terror experienced by the characters and the audience. The ominous atmosphere created by the dim lighting and eerie surroundings reflects the malevolent force that has taken over Carolyn. This scene effectively uses the setting to intensify the emotional impact, illustrating the full extent of the movie's supernatural threat.

The time setting in *The Conjuring* (2013) alternates between morning and night, with nighttime scenes characterized by minimal lighting that enhances the movie's dark and foreboding atmosphere. This contrast between day and night not only contributes to the suspense but also underscores the pervasive and relentless nature of the supernatural threat, aligning with established horror conventions where lighting and time settings play a significant role in building tension and fear.

The scene shows at noon when Lorraine Warren is drying clothes behind Carolyn's house. During the day, natural sunlight is used, but minimal Lighting is used to make the scene look gloomy. Suddenly, a strong wind came and flew the cloth Lorraine was drying. Then, a spirit formed that flew and entered Carolyn's room. Figure 10 demonstrates how *The Conjuring* (2013) utilizes natural light to contrast with its predominantly dark and eerie settings. Despite being set during the day, the scene maintains a gloomy atmosphere through the use of minimal lighting, which underscores the movie's ongoing tension. The depiction of Lorraine Warren drying clothes under the midday sun, interrupted by a strong wind, enhances the unsettling mood. The wind's suddenness and the subsequent manifestation of a spirit entering Carolyn's room evoke a sense of foreboding, blending the mundane with the supernatural. This scene exemplifies the movie's technique of using natural elements to create an ominous ambiance, thereby reinforcing the narrative's supernatural themes and contributing to the overall chilling effect (Turner, 2019).

The ending of this movie shows the sunrise time. This can be proven by the scene in which Carolyn leaves the house and feels the morning sun and when Ed Warren's Exorcism is at night. Then finish when the sun rises. Figure 11 captures the transition from night to morning, emphasizing the movie 's use of time to heighten dramatic tension and signify resolution. The sunrise, depicted at the end of *The Conjuring* (2013), symbolizes a new beginning and the end of the supernatural ordeal. The shift from the dark, oppressive atmosphere of the exorcism scenes at night to the calming light of the morning sun marks a pivotal moment of relief and closure. This transition underscores the conclusion of the Perron family's harrowing experience and the triumph of the forces of good over evil. The juxtaposition of night and day effectively underscores the dramatic resolution and provides a visual metaphor for the restoration of normalcy after the climax of the horror narrative (Ayres, et al., 2020).

Charcter

In conducting this research, divided the kinds of characters in *The Conjuring* movie (2013) into the protagonist/hero, the dispatcher/boss, the antagonist/villain, the helper/sidekick, the princess/girl, the donor/fairy godmother, and the false hero/the betrayer. The hero in the movie is well-known as the protagonist. This character has to face challenges and eventually settle the fundamental conflict.

The scene shows the hero in *The Conjuring* movie (2013), Ed and Lorraine Warren. They have solved many problems relevant to demonic activities. Ed Warren is the

demonologist. He engages in a physical and spiritual war against the demonic creature, frightening the Perron family. Lorraine Warren is Ed's wife. Lorraine Warren is a psychic who has the ability to understand supernatural things. Ed and Lorraine Warren work together to save Perron's family by providing the exorcism from the demonic named Bathsheba Sherman, who tries to take the soul of Carolyn Perron and tries to kill April. The youngest child of Perron's family.

In *The Conjuring* (2013), the hero characters, Ed and Lorraine Warren, exhibit a balanced portrayal of gender representation. Gender representation refers to how individuals of different genders are portrayed in media, literature, and society, often reflecting or challenging traditional roles and stereotypes. It plays a crucial role in shaping public perceptions of gender norms, influencing attitudes towards equality, identity, and social expectations (Winchester, 2021). Lorraine, as a psychic medium, embodies both emotional depth and spiritual strength, challenging the typical portrayal of female characters as passive or vulnerable. Ed, on the other hand, represents the more traditional masculine role of protector and logical problem-solver. However, their dynamic partnership emphasizes equality, with both characters relying on each other's strengths to confront paranormal forces, thus showcasing a progressive view of gender roles in a horror narrative.

In *The Conjuring*, the hero archetype is embodied by Ed and Lorraine Warren, portrayed as the protagonists who confront the supernatural forces threatening the Perron family. As depicted in Figure 12, Ed Warren is a demonologist, and Lorraine Warren is a psychic. Together, they undertake the crucial task of rescuing Carolyn Perron from the demonic possession of Bathsheba Sherman. Their roles as the hero align with Propp's model, where they are central to resolving the central conflict of the narrative. This analysis reflects findings by Setyandari (2018), who applied Propp's theory to various genres, illustrating the continued relevance of Propp's framework in analyzing contemporary horror movies.

The dispatcher is a boss who sent the task in order to end the conflict in a movie. The scene shows Pastor Gordan as the dispatcher character in *The Conjuring* movie (2013). Pastor Gordan was named as the dispatcher or the boss in *The Conjuring* movie (2013) because he sent Ed and Lorraine Warren on a mission because conflict happened when Perron's family moved into the house that was haunted by Bathsheba Sherman. Pastor Gordan recognizes the need for action, which is to investigate paranormal activity and exorcism for Perron's family. Pastor Gordan, shown in Figure 13, functions as the dispatcher. He is instrumental in setting the narrative in motion by directing Ed and Lorraine Warren to address the haunting at the Perron family's residence. This role is crucial as it initiates the heroic mission and underscores the movie's reliance on external authority to mobilize the central conflict.

The villain or antagonist character is a character who is opposed to the protagonist. This character explained that they will create the problem (Aqeel et al., 2021). The princess or the girl is the character who motivates the hero. The princess is the gift that the protagonist will get after fighting. In *The Conjuring* movie (2013), the princess or the girl character is played by April, Carolyn Perron's youngest child. During the exorcism process takes place. Carolyn, possessed by Bathsheba Sherman, ran after April and wanted to kill April. Carolyn Perron is also the reason for Ed and Lorraine Warren (the hero) perform an exorcism because Carolyn needs to be rescued. Carolyn's plight drives Ed and Lorraine Warren to action. Carolyn Perron is the main victim of the haunting, as Bathsheba Sherman particularly targets her, resulting in her possession. Ed and Lorraine Warren effort to save her and her family is the main story of the movie.

April, Carolyn Perron's youngest daughter, serves as the princess, the character who motivates the hero's actions. Figure 16 shows April's vulnerability as the target of Carolyn's possessed state. Her plight is central to the narrative, driving the Warrens to intervene. This aligns with Propp's archetype where the princess represents the ultimate goal or the character whose plight necessitates the hero's intervention.

CONCLUSION

This comprehensive analysis of *The Conjuring* (2013) through the lenses of the Repertoire of Elements and Propp's Narrative Theory reveals the intricate ways in which narrative and character elements are crafted to enhance the horror experience. By applying Nick Lacey's theory of the Repertoire of Elements, the researchers have been observed how the movie's style, iconography, character roles, narrative structure, and setting contribute to its chilling atmosphere. The movie's effective use of these elements, such as its dark, foreboding settings and minimal lighting, aligns with genre conventions to evoke fear and suspense. Propp's Narrative Theory, with its archetypal roles and functions, provides further insights into the movie's character dynamics. Characters such as Ed and Lorraine Warren embody the hero archetype, while Bathsheba Sherman serves as the antagonist, driving the central conflict. The roles of other characters, including Pastor Gordan as the dispatcher and Drew Thomas and Brad Hamilton as helpers, fit neatly within Propp's framework, demonstrating how traditional narrative functions are employed to structure the movie's plot and character interactions.

The integration of these theoretical frameworks highlights *The Conjuring*'s adherence to and innovation within the horror genre. The movie effectively balances traditional elements with unique storytelling techniques, resulting in a compelling narrative that resonates with audiences. By analyzing *The Conjuring* through both the Repertoire of Elements and Propp's Theory, we gain a deeper understanding of its narrative construction and character development, underscoring its significance as a standout entry in contemporary horror cinema. This analysis not only enhances our appreciation of the movie's technical and narrative achievements but also offers valuable insights for future research on genre conventions and narrative structures in horror movie.

RECOMMENDATION

Based on the findings and the insights gained from this research, movie enthusiasts are encouraged to deepen their understanding of how various elements—such as style, iconography, narrative, and character dynamics—contribute to the overall impact of a movie. This understanding will enable a more nuanced interpretation of movies, allowing viewers to appreciate the intricate details that shape the cinematic experiences.

For future research, it is recommended to explore the repertoire of elements in movies with greater specificity. Scholars could conduct detailed studies focusing on individual aspects such as movie techniques, the usage of language, and literary elements within a movie. While this research provides a general overview, further studies could delve into these components more comprehensively, offering a clearer understanding of how each aspect contributes to the narrative and thematic depth of a movie. Such focused research will build on the foundation laid by this research, advancing the scholarly discussion on movie interpretation and analysis.

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