CHAPTER 1

INTRODUCTION

1.1. The Background of the Problem

Behind the greatness of thought that produces works of art and great technology, it appears that there are many visible phenomena in nature that cannot be answered solely by logical reasoning. It is possible that we have been aware of the phenomena of trance for a long time.

Trance is a social phenomenon that is often encountered in society, both on television and in other mass media. According to religion, a person who is in a trance is because there is a spirit figure that entered the body and controls it, not because a few people who are in a trance can talk nonsense and act strangely.

I have personal experience related to my research problems. My father is a good person, and he loves me and my brother very much. That night, my father suddenly turned into a violent man towards my mother. My father says inappropriate words to my mother and threatens to kill her. The next day, my mother calls a religious leader to perform an exorcism. My father became a better person after the exorcism is performed.

Exorcism is the only ritual of casting out demons that disturb humans directly or through other media, possibly altering their attitudes and behavior. Overcoming the trance problem is important because, if left unchecked, the person who experiences the trance will become a person who behaves strangely and will commit crimes.

1.1.1. History of Exorcism

The word "exorcism" is derived from the Greek word exorkizein, meaning "to bind by oath." But in practice, exorcism is not about exerting control over spirits so much as banishing unwanted spirits from people, places, or things. For many people today, the idea of possession and exorcism is defined by William Friedkin's film The Exorcist (1973). Regan MacNeil's possession by the demon Pazuzu in that film was based on a spectacular case that began in Maryland in 1949. However, this

sort of possession, in which a demoniac (known as an "energumen" in Christian literature) exhibits an alternate personality and manifests supernatural abilities, is not typical of the types of situations in which exorcists intervene. If welook across cultures, there is almost no phenomenon, whether it be a behavior, an illness, a strange experience, or an act of nature, that has not been attributed to spirits and treated using exorcism.

Animism—the belief in spirit beings such as gods, ghosts, or demons—can be found in nearly every culture on earth, and almost anything undesirable can be attributed to the influence of spirit beings. In many cultures, exorcism is used as a way of treating illness. For example, the Gospels describe some individuals as "possessed" because they are blind and mute (Matthew 12:22) or crippled (Luke 13:10–13). Historian Moshe Sluhovsky suggests that in medieval Europe, exorcism was primarily a means of curing the body, and that it was only in the wake of Protestantism and the Counter-Reformation that possession was reimagined as a disease of the soul. For this reason, anthropologist Erika Bourguignon concludes that when looking across cultures, spirit possession should be understood as a way of interpretation: it is a diagnostic model through which a culture makes sense of certain phenomena.

Techniques of exorcism vary across cultures and are nearly endless in variety. In addition to prescribed prayers or rituals, other strategies have included simply asking the spirit what it wants and appeasing it, transferring the spirit into a stone or an animal that is subsequently destroyed, having the patient consume blessed substances such as holy water or sacred writings, or even sending for someone possessed by a more powerful spirit who can frighten the other spirit away. The most dangerous forms of exorcism involve making the patient so uncomfortable that the spirit no longer wishes to inhabit their body. Such strategies can include beating the patient, fumigating them with noxious substances, burning them, or immersing them in water. Unfortunately, there are numerous examples of would- be exorcists who have killed their patients using these methods. Those killed in this manner are almost always children or young women.

Another common misconception about exorcism is that it is a relic of the Dark Ages that will soon fade away from the modern world. This belief is tied to the so-called secularization narrative, or the assumption that science will inevitably eradicate both belief in the supernatural and the social influence of religion. However, the secularization narrative has fewer and fewer supporters among social scientists today. With the exception of sixteenth- and seventeenth-century Europe, exorcism is arguably more popular today than at any other time in history.

In the Western tradition, possession is almost completely absent from the Hebrew Bible, but demoniacs are everywhere in the New Testament. In Europe, the "Golden Age" of demonic possession was not the Middle Ages but the two centuries following the Protestant Reformation. In the modern United States, exorcism was once extraordinarily rare: Protestants regarded it as superstitious, and the Catholic Church regarded it as an embarrassment. All of this changed after 1973, when The Exorcist created a massive demand for exorcisms. Evangelicals and Pentecostals were already positioned to cater to this new market, often calling their services "deliverance ministries" rather than exorcisms. Protestant missionaries then helped to spread this new brand of spiritual warfare throughout the Global South (developing nations of Asia, Africa, South America, and the Caribbean), so that exorcism is now a standard practice in many churches throughout these areas. Eventually, the Catholic Church also embraced exorcism more openly and now offers courses at the Vatican to train more exorcists. Catholic advocates of exorcism, such as the late Father Gabriele Amorth (1925–2016), argued that more exorcisms were needed than ever before, because cultural trends such as yoga and the Harry Potter franchise were leaving millions vulnerable to demonic influence.

1.1.2. The Trial of Arne Cheyenne Johnson

In a small Connecticut town in 1981, a brutal killing brought about one of the most unprecedented criminal defense strategies to emerge in U.S. history. In Fairfield County, a young attorney representing an accused teenager told Connecticut's Superior Court that his client should not be held culpable for stabbing his landlord to death because the killing was a result of demonic possession.

The sensational case of 19-year-old Arne Cheyenne Johnson, charged with the killing of 40-year-old Alan Bono, brought national media attention to Fairfield County in what quickly became known as "The Devil Made Me Do It" murder trial. The case again drew the nation's eyes to self-professed demonologists and paranormal investigators Ed and Lorraine Warren. The couple, who lived in nearby Monroe, were known for their investigation into the supposed Amityville haunting years prior on Long Island, as well as their attachment to a purported supernatural happening at a council house in the Enfield section of north London.

The Trial of Arne Cheyenne Johnson, also known as the "Devil Made Me Do It" case, is the first known court case in the United States in which the defense sought to prove innocence based upon the defendant's claim of demonic possession and denial of personal responsibility for the crime. On November 24, 1981, in Brookfield, Connecticut, Arne Cheyenne Johnson was convicted of first-degree manslaughter for the killing of his landlord, Alan Bono.

According to testimony by the Glatzel family, 11-year-old David Glatzel allegedly played host to a demon. After witnessing a number of increasingly ominous occurrences involving David, the family, exhausted and terrified, decided to enlist the aid of Ed and Lorraine Warren in a last-ditch effort to "cure" David. The Glatzel family, along with the Warrens, then proceeded to have multiple priests petition the church to have a formal exorcism performed on David.

1.1.3. Film definition

Film, also called a motion picture or a movie, is a series of still photographs on film, projected in rapid succession onto a screen by means of light. Because of the optical phenomenon known as persistence of vision, this gives the illusion of actual, smooth, and continuous movement. Film is a remarkably effective medium for conveying drama, especially in the evocation of emotion. Motion picture art is exceedingly complex, requiring contributions from nearly all the other arts as well as countless technical skills (for example, in sound recording, photography, and optics). Emerging at the end of the 19th century, this new art form became one of the most popular and influential media of the 20th century and beyond. As a commercial venture, offering fictional narratives to large audiences in theatres, film

was quickly recognized as perhaps the first truly mass-produced form of entertainment. Without losing its broad appeal, the medium also developed as a means of artistic expression in such areas as acting, directing, screenwriting, cinematography, costume and set design, and music.

1.1.4. Film's essential characteristics

In its short history, the art of motion pictures has frequently undergone changes that seemed fundamental, such as those resulting from the introduction of sound. It exists today in styles that differ significantly from country to country and in forms as diverse as the documentary created by one person with a handheld camera and the multimillion-dollar epic involving hundreds of performers and technicians.

A number of factors immediately come to mind in connection with the film experience. For one thing, there is something mildly hypnotic about the illusion of movement that holds the attention and may even lower critical resistance. The accuracy of the film image is compelling because it is made by a nonhuman, scientific process. In addition, the motion picture gives what has been called a strong sense of being present; the film image always appears to be in the present tense. There is also the concrete nature of film; it appears to show actual people and things.

No less important than any of the above are the conditions under which the motion picture is ideally seen, where everything helps to dominate the spectators. They are taken from their everyday environment, partially isolated from others, and comfortably seated in a dark auditorium. The darkness concentrates their attention and prevents comparison of the image on the screen with surrounding objects or people. For a while, spectators live in the world of the motion picture unfolding before them.

I want to analyze a film entitled *"The Conjuring 3: The Devil Made Me Do It*. This film tells a story about paranormal investigators Ed and Lorraine Warren taking on one of the most sensational cases of their careers after a cop stumbles upon a dazed and bloodied young man walking down the road. Accused of murder, the suspect claims demonic possession as his defense, forcing the Warrens into a supernatural inquiry unlike anything they`ve ever seen. The problem in this film is

that David gets possessed by a demon, and Arnie dares to sacrifice his body so that David will not disturb him anymore.

From the beginning, we are shown the atmosphere of a haunted, dark, messy house, with scratches on many of the walls. Then, followed by an intense and scary exorcism scene. As an early scene, it's quite an interesting warm-up. Unfortunately, the next jump scare scene is nothing new. For those of you who have watched all of the Conjuring Universe films, of course, you can guess which moment the ghost appears and which corners the ghost will appear in. Apparently, Michael Chaves, as a director, also followed the format of the previous film.

There are some shots with scary concepts, such as Chaves' previous work, The Curse of La Llorona, which is mediocre but can make you ready to close your eyes. Joseph Bishara's score is also featured, who has previously worked on scores for The Conjuring (2013), Annabelle (2014), The Conjuring 2 (2016), The Curse of La Llorona (2019), and Annabelle Comes Home (2019). The devil figure who becomes the villain is also less iconic, like Valak or Annabelle. However, its strength can match that of the two creatures because it is an appendage of the sect, not the curious spirit.

While there are some clichéd jump scares and scary moments, it's still a good horror film even though it's too long and with a mediocre villain. There's also an advantage when the demon doesn't shine too much. This third series actually became the stage for the characters Ed and Lorraine, played by Patrick Wilson and Vera Farmiga. Their intimate relationship was interesting to watch, and frankly, without them, this film may not have been as good as expected.

Acting and appearance both do not make you bored. Wilson appears as Ed, who always protects Lorraine, even though he doesn't have supernatural powers like his wife. However, his courage and love for Lorraine erased his fear of the demons he faced. even with Vera Farmiga, who appeared with make-up and costumes from the 1980s, making it look like a psychic hit. This horror film also has the most extreme action in the Conjuring Universe. Farmiga also managed to keep up with Wilson. Admittedly, Ed and Lorraine's intimacy in this film is better than in the previous two films. Directed by Michael Chaves, it is the second work in The

Conjuring Universe, after The Curse of La Llorona. It is no wonder if in some scenes you feel familiar with the film. The screenwriters are no longer Chad Hayes and Carey W. Hayes, but David Leslie Johnson, who previously wrote for the films Orphan (2009) and The Nun (2018), as well as assisting the Hayes duo on The Conjuring 2.What about James Wan's two Conjuring series?

In fact, this film is not as scary as the previous two films. Admittedly, the demon character is not as attractive as The Nun or Annabelle. Although I still felt a strong moment of horror, unfortunately, there was no tension in the air. The second series is the best The Conjuring film, because it is more frightening, the visuals and scoring directed by James Wan are fantastic, and the atmosphere of London is mystical. The first, The Conjuring, is not as scary as the second, but well executed with a strong plot.

Well, the third one is arguably the weakest. But that does not mean the worst, you know. It still gives a consistent sense of the demon even though it's not as intense as the previous two films. This film is still interesting to see this phenomenal paranormal couple in a different story or case, and fortunately, it still presents a fairly solid horror film. Although the treatment is done similarly to James Wan's, The Conjuring: The Devil Made Me Do It doesn't have the same unique power and nuance as the original.

I don't know if Chaves just follows the format and doesn't dare to explore, but there's nothing new that makes him different from Wan. Even so, it's a great continuation of the crime drama franchise and, at the same time, gives a sense of dread about what we're watching. If The Conjuring Universe continues, I think it's a better spin-off than its various demons. Even if there will be The Conjuring 4 and so on, it is hoped that they will have a fresher formula than just being scared in a haunted house.

1.2. Identification of Problem

Based on the background of the problem above, i identify in this film that Arnie's character has excessive fear and hallucinations because he dares to sacrifice

his body to expose it to an exorcism. I assume that the theme of this film is courage and Hallucination, causing tragedy.

1.3. Limitation of the problem

Based on the background of the problem above, I will limit my research to the study of Arnie's character, who experiences hallucinations through a psychological approach. I use the concepts of courage and concept of exorcism.

1.4. Formulation of the Problem

Based on the limitation of the problem above, I formulate the problem as follows: is it true that the theme of this film is courage and Hallucination causing tragedy? In order to answer this question, I will formulate the problem:

1. What is the characterization of the main character, plot, and setting in *The Conjuring 3: Devil Made Me Do It?*

2. How can the intrinsic and extrinsic approaches be applied to prove the research theme?

3. What is the description of the concept of courage and exorcism in *Conjuring 3: The Devil Made Me Do It?*

1.5. Objective of the Research

The objectives of my research are:

1. To explain the characterization of the main character, the plot, and the setting

2. To explain the elaboration between extrinsic and intrinsic approaches to prove the theme

3. To describe the concept of courage and the concept of exorcism

1.6. Benefit of the Research

1. Give different perspectives on exorcism.

2. Provide insight into the history of exorcism and exorcism activities.

This study aims at those who want to deepen their insight into the literature.

This research may be useful for those who are interested in the analysis of literary works.

1.7. Organizational System

Chapter 1: Introduction

It consists of the background of the research, identification of the problem, limitation of the problem, formulation of the problem, objective of the research, and systematic organization of research.

Chapter 2: The Theoretical Framework

It consists of theories that I use for my research and previous related studies.

Chapter 3 ; Methods of Research

It consists of time and location (or mixed), research approach and method, research object, and data collection technique.

Chapter 4: Courage and Exorcism Lead to Tragedy

It consists of the elaboration of characterization, setting, and plot using my extrinsic approach.

Chapter 5: Conclusion

It consists of my conclusion and my summary and evaluation of the previous chapter and is also followed by references, the scheme of the research, research poster, curriculum vitae, and other required attachments.