CHAPTER 2

THEORITICAL FRAMEWORK

2.1   Intrinsic Approach

An intrinsic approach is used to analyze the elements of a prose work, which consist of character, plot, and setting. In order to analyze the character within the movie script, I use the intrinsic approach. My book as a guide for this part is Metode Telaah Fiksi by Albertine Minderop and other reliable sources from the internet that relate to it. I use those books to analyze through an intrinsic approach to get the point of the movie script I am analyzing, and they can also be used to analyze the elements of a literary work.

2.1.1   Characterization

Characterization has a very strong role in a literary work. Besides being used to examine a character, characterization also has an important role in building elements in the story such as plot, setting, and story. Characterization appears when the author reveals the personality of the character, whether through name, appearance, or speech by the author directly (telling method). The writer usually also represents the character through the description of their actions, speech, and thoughts indirectly (showing method). Commonly, the main purpose of analyzing the characters in a fictional work of literature is to comprehend the theme of the work (Minderop, 2013:2–3).

The method of characterization that is commonly used by many authors in their work is the indirect method (showing). Pickering and Hoeper (as cited in Albertine Minderop, 2013) stated that the showing method also involves the author, but it is not as wide as the telling method. That is because in the showing method, the author steps aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative (p.22).

2.1.2   Characterization Trough Dialogue

Characterization through the dialogue is divided to: What the speaker is saying, the identity of the speaker, the location, and the situation of the conversation, the identity of the person or persons the speaker is addressing, the quality of character mentality, tone of voice, the emphasis (minderop, 2013:22-23)

a)   What the speaker is saying

Pickering and Hoeper (as cited in Albertine Minderop, 2013) state that in this case, we need to know whether the dialogue will be discussed I something that is important and can influence the event in the story.

b)   The identity of the speaker

The speaker's identity is a speech conveyed by a central figure who should be considered more important than what is said by a minor character. Although the conversation of minor roles often provides crucial information and sheds important light on the personalities of the other characters (Minderop, 2013:25),

c)   The location and situation of the conversation

Pickering and Hoeper (as cited in Albertine Mindrop, 2013) stated that location or situation of the discussion can also affect a person's character. Usually, they will show their character when talking to the people closest to them, and we will learn more about their character from the particular way they talk to the people around them. And also, usually, dialogue during the night is more serious, while dialogue during the day is more revealing and has more information on it. On the other hand, we also have to consider why the author presents the talk in those certain places and situations, all of which are, of course, important in the narrative (p.28).

d)   The Identity of the person or persons the speaker Addressing

This narrative presents the characters in the story, where a certain figure says something about the other character. And also, dialogue between friends is more open and longer than dialogue between strangers. It depends who is more comfortable talking. (Minderop, 2013:31-32)

e) The quality of the character's mentality

The quality of the character's mentality can be seen from the conversation of the characters. For example, characters who are involved in a lively discussion indicate that they have an open- minded attitude. There are also figures who like to give opinions, characters who are close-minded, and characters who are full of secrets and hide something. (Minderop. 2013:3)

f) The tone of voice

The tone of voice expressed explicitly or implicitly can give the reader or audience an idea of the character of the figure—is he/ she bold or shy? Similarly, when the characters talk to other people, (Minderop, 2013:34)

g) The emphasis

Emhasis of voice provides an important overview of the figure because it shows the authenticity of the character figure can even reflect on education and the profession (Minderop,2013:36).

2.1.3 Characterization Trough Actions

Apart from speaking, the characters' characterization can be observed through their behavior. Characters and behavior are like the two sides of a coin. According to Henry James, as quoted by Pickering and Hoeper, behavior and expression are logically a development of psychology and personality.

a) Through behavior to build character with the foundation of behavior, it is important for the reader to observe in various details the events in the storyline, as they can reflect the characters' character, emotional and psychological conditions.

b) Facial expression and body language (gesture) are usually not very significant when compared to behavior (Minderop, 2013:38-44)

2.2   Plot

According to https://www.litcharts.com/literary-devices-and-terms/plot A plot is the sequence of interconnected events within the story of a play, novel, film,

epic, or other narrative literary work. More than simply an account of what happened, the plot reveals the cause-and-effect relationships between the events that occur.

2.2.1. The Difference Between Plot and Story

Perhaps the best way to describe what a plot is would be to compare it to a story. The two terms are closely related to one another, and as a result, many people often use the terms interchangeably, but they're actually different. A story is a series of events; it tells us what happened. A plot, on the other hand, tells us how the events are connected to one another and why the story unfolded in the way that it did.

Therefore, when examining a plot, it's helpful to look for events that change the direction of the story and consider how one event leads to another.

2.2.2. The Structure of a Plot

For nearly as long as there have been narratives with plots, there have been people who have tried to analyze and describe the structure of plots. Below, we describe two of the most well-known attempts to articulate the general structure of a plot.

Freytag's Pyramid

One of the first and most influential people to create a framework for analyzing plots was the 19th-century German writer Gustav Freytag, who argued that all plots can be broken down into five stages: exposition, rising action, climax, falling action, and dénouement. Freytag originally developed this theory as a way of describing the plots of plays at a time when most plays were divided into five acts, but his five-layered "pyramid" can also be used to analyze the plots of other kinds of stories, including novels, short stories, films, and television shows.

a) Exposure is the first section of the plot. During the exposition, the audience is introduced to key background information, including characters and their relationships to one another, the setting (or time and place) of events, and any other relevant ideas, details, or historical context. In a five-act play, the exposition typically occurs in the first act.

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b) The rising action begins with the "inciting incident" or "complication"—an event that creates a problem or conflict for the characters, setting in motion a series of increasingly significant events. Some critics describe the rising action as the most important part of the plot because the climax and outcome of the story would not take place if the events of the rising action had not occurred. In a five-act play, the rising action usually takes place over the course of act two and perhaps part of act three.

c) The climax of a plot is the story's central turning point, which the exposition and the rising action have all been leading up to. The climax is the moment of greatest tension or conflict. Though the climax is also sometimes called a crisis, it is not necessarily a negative event. In a tragedy, the climax will result in an unhappy ending; but in a comedy, the climax usually makes it clear that the story will have a happy ending. In a five-act play, the climax usually takes place at the end of the third act.

d) Whereas the rising action is the series of events leading up to the climax, the falling action is the series of events that follow the climax, ending with the resolution, an event that indicates that the story is reaching its end. In a five-act play, the falling action usually takes place over the course of the fourth act, ending with the resolution.

e) Dénouement is a French word meaning "outcome." In literary theory, it refers to the part of the plot that ties up loose ends and reveals the final consequences of the events of the story. During the dénouement, the author resolves any final or outstanding questions about the characters' fates, and may even reveal a little bit about the characters' futures after the resolution of the story. In a five-act play, the dénouement takes place in the fifth act.

2.3 Setting

Fiction can be defined as a character in action at a certain time and place. Setting is a term that, in its broadest sense, encompasses both the physical locale

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that frames the action and the time of day, the climatic conditions, and the historical period during which the action takes place. Setting helps the reader visualize the action of the work. However, there are many kinds of settings in fiction (Pickering and Hoeper, 1981:37).

2.3.1. Setting as the Background of the Action

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place-is rendered in minute detail to give a sense of "life as it was". When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake without any clear relationship to action or characters, or at best, a relationship that is only tangential and slight (Pickering and Hoeper, 1981:38).

2.3.2. Setting as Antagonist

Setting the form of nature can function as a kind of casual agent or antagonist, helping to establish plot and conflict and determine the outcome of events (Pickering and Hoeper, 1981:39).

2.3.3. Setting as a Means of Creating an Atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981:40).

2.3.4. Setting as Means of Revealing Character

Very often the way in which a character perceives the setting, and the way of character act to it, will tell the reader more about the character and his state if mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42).

2.4. Extrinsic Approach

After discussing the intrinsic approaches previously, I will now discuss the extrinsic approach. I will use the psychological literature approach through the

concept of courage by Mencius and Aquinas and concept of exorcism by Gabriele Amorth to analyze the main character named Arnie Johnson in this movie script.

2.4.1. Psychology

According to (https://psychology.osu.edu/about/what-psychology), psychology is the scientific study of the mind and behavior. Psychologists are actively involved in studying and understanding mental processes, brain functions, and behavior. The field of psychology is considered a "hub science" with strong connections to the medical sciences, social sciences, and education (Boyack, Klavans, & Borner, 2005).

2.4.2. Psychology of Literature

According to www.dkampus.com, there are several experts who express opinions on literary psychology, including Edaswara, Roekhan, and Semi.

According to Endaswara (2011: 96), literary psychology is a literary study that views work as a psychological activity. The author will use creativity, taste, and hard work in his work. Literary works which are seen as psychologicalphenomena will display psychological aspects through characters if, by chance, the text is in the form of drama or prose.

According to Roekhan (in Endaswara, 2011:97-98), literary psychology will be supported by three approaches at once. First, the textual approach, which examines the psychological aspects of characters in literary works, Second, the receptive- pragmatic approach, which examines the psychological aspects of readers as connoisseurs of literary works that are formed from the influence of the works they read, as well as the reception process of readers in enjoying literary works, Third, the expressive approach, which examines the psychological aspects of the writer when carrying out the creative process, is projected through his work, both as a person and as a representative of the community.

According to Semi (1993:76), the psychological approach is an approach that starts from the assumption that literary works always discuss events in human life. It requires psychology to see and know humans more deeply and further.

Literature and psychology are two branches of science that study the human soul. Psychology Research on human behavior and its causes, while literature depicts human behavior through fiction. Studying human behavior, these two sciences are interrelated and mutually beneficial.

And the basic building block of the correlation between literature and psychology is literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is, at the same time, a product of a certain psychological condition. As we see, literature supports psychology in terms of depicting human psychological conditions. we see in the example of Dostoevsky's characters, At the same time, Jung noted, psychology is also provides insights into literature by exploring mental processes.

The study of the science of psychology in relation to literature, literary works, and writers introduced by Freud and continued by other outstanding theorists of psychology such as Adler,Jung, Lacan, Fromm, Reich, and Klein. Likewise, writers and literary theorists such as N. Holland, Lev Tolstoy, Fyodor Dostoevsky, and Virginia Woolf contributed to the psychology off literature.

A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods and bringing the reader into the psychological dimension of human reality. Psychology and the study of literature meet in their focus on phantasies, emotions, and human soul. Thus, there exists a two-way relationship based on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work is tricky.

Academic Ismet Emre (2006, p. III) gave the following explanation of the relationship between The two disciplines Besides literature and psychology, there is no other branch of science which is I engaged so much in the study of the relationship between the human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, To know the mysterious aspects of the human soul and its subconscious areas by means of long Both branches have been struggling to survive at the same time. For about a century, there has been in traction between the arts and science. Despite the fact that

approaching literary works with the scientific data of psychology is the result of the 19th century positivism. The relationship between the two mentioned disciplines go back to the Ancient Greeks.

2.4.3. Concept of Courage

Webster's New College Dictionary (1999) defined courage as "mental or moral strength to venture, per-severe, and withstand danger, fear, or difficulty" (p. 266).)Moreover, courage, is an intelligent disposition that allows people to respect but control the effects of perceptions of danger. (Yearly, 1990:113). Courage, then, consists of having a character that lets neither fear nor confidence unduly change behavior. Courageous people also consider carefully the grounds for their confidence. They recognize that confidence can rest on illegitimate grounds and produce actions that damage both the agent and other people. Courageous actions manifest an external goal, an internal goal, and a "counter goal," an objectionable result. The external goal consists of the hoped-for state of affairs that animates the actions; for example, the restoration of the reputation of a friend unfairly attacked by powerful people. The internal goal consists of the agent's belief that both the actions aimed toward the goal and the goal itself are good or noble. Finally, the objectionable result, the difficulty, consists of the unfortunate state of affairs that also will or may result from the laudatory action. If helping my friend results in my losing the beneficent regard of powerful people, that loss is an objectionable result; it represents a legitimate object of fear. Courageous actions, then, necessarily involve conflicts in which a person must sacrifice desirable goods. However, in addition to acting despite a perception of vulnerability, courage also includes a quality of grace, nobility, credibility, sensibility, practicality, or meaningfulness. Without these qualities, an act that would otherwise be courageous would simply be reckless stupidity. Courage is therefore defined as the ability to act for a meaningful (noble, good, or practical) cause, despite experiencing the fear associated with a perceived threat and exceeding the available resources. Once fear is established and meaning- fullness is assessed, then the individual may have the opportunity to engage in courageous behavior.

The definition of courage

Courage is the attitude of doing something without worrying too much about the possible bad outcomes. Aristotle said that, "The conquering of fear is the beginning of wisdom." The ability to conquer fear is the beginning of wisdom." That is, people who have the courage to act wisely without being overshadowed by fears that are actually mere hallucinations. People who have the courage to live their dreams will be able to change their personal lives as well as those around them.

Marilyn King said that our courage is broadly influenced by three things: vision, action, and passion. These three things are able to overcome worries, fears, and make it easier for us to achieve our dreams.

According to Peter Irons, courage is an act of fighting for something that is considered important and being able to face anything that can get in the way of believing in the truth.

Paul Findley said that courage is the attribute of defending and fighting for what is considered right in the face of all forms of danger, difficulty, pain, and others.

General characteristics of courage:

Determination Self-confident Consistency Optimism

The Six Types of Courage:

Courage is something that everybody wants, yet courage is not just physical bravery. In general, there are six types of courage we may need to face life challenges:

a) Physical courage—feeling fear yet choosing to act. Involves bravery in the face of bodily harm or death, as well as the development of physical strength, resilience, and awareness.

b) Emotional courage: following our heart. It allows us to feel the full spectrum of emotions—pleasing and unpleasant—without attachment.

c) Intellectual courage: expanding our horizons, letting go of the familiar. It is about our willingness to learn, unlearn, and relearn with an open and flexible mind.

d)   Social courage entails being yourself in the face of adversity. the risk of social embarrassment or exclusion, unpopularity, or rejection. It also involves leadership.

e)   Standing up for what is right requires moral courage. This involves doing the right thing even when it is uncomfortable or unpopular.

f)   Spiritual courage: facing pain with dignity and faith. It helps us live with purpose and meaning through a heart-centered approach towards all life and ourselves.

2.4.4. Concept of Exorcism

Amorth Gabriele (2002:52–54) explained that exorcism is only a ritual of casting out the demons that disturb humans directly or through other media, which may possibly alter human attitudes and behaviors. Therefore, the Gospel verses used are those that imply the importance of baptism and exorcism so that the soul is free from the interference of the devil. 45. In the Bible, there are some additional suggestions for practicing exorcism if any person is constantly interrupted by demons while they have faith and confidence in the teachings of Jesus Christ. 46. In essence, by holding an exorcism for the soul disturbed by the devil, the patient will confidently allow the exorcists to carry out their task, asking for healing in the name of Jesus Christ, so that the Devil that disturbed the human soul will come out and be driven away. Satan even promised to never come back again to the sufferer. In terms of this, the confidence of the patients and their families will be their aid on behalf of Jesus Christ. This will become increasingly strong and great, so that their days will change their behavior by copying what is taught in the bible. 47. Later, the patient's family will consistently ask for protection from Jesus by reading the verses of the Holy Bible in order to guard themselves against the disturbances and temptations of the Devil. 48. The blessing was obtained by reading from Biblical verses that specifically instruct people to protect their bodies from demonic interference. Exorcism was also done in the way of church attendance every Sunday to broaden the perspective of religion and be able to maintain the integrity of the family so that they would pray and ask for protection from Jesus Christ.

A. Possession in Psychology:

Possessions are often thought of as the entry of spirits or spirits into a person's body so that they can behave in ways such as screaming unnaturally, wailing like certain animals, eating broken glass, peeling coconuts using their mouths, and so on. Indonesian people, who are still thick with occult traditions and believe in spirits, really believe in this. When in fact, the phenomenon of trance can be explained from a scientific perspective.

According to the flow of psychodynamics and adherents of dissociative theory, the occurrence of trance in a person tends to be due to unfulfilled desires, which are then pressed into the subconscious. In addition, the hysteria personality factor is also suspected to be one of the explanations for this trance. Hysteria itself is a psychological disorder, which is characterized by unconsciousness that occurs suddenly, accompanied by uncontrolled emotional outbursts such as screaming, crying, and laughing. However, from the research conducted, trance is actually a mechanism to express pent-up and unfulfilled psychological needs and desires in real life.

It turns out that trance also has several categories, namely religious trance, curative trance, entertainment trance, and pathological trance.

a) A religious trance is a trance that occurs in religious circles. For example, a person can be possessed by the Holy Spirit so that he can speak/pray in a language that he has not mastered before.

b) Possessions are curative in nature for healing. For example, someone who has "miracles" so that they are able to cure other people's illnesses without going through medical action.

c) A pathological trance is a trance that causes stress or disturbance to the individual. This pathological trance occurs unconsciously and is not in accordance with the norms imposed on the surrounding community.

d) Possession of entertainment is certainly oriented towards entertaining. This type of trance is common in Indonesia, especially in local arts such as *kledek*, *jathilan*, *gendruwon*, and *torajan ma'maro*. Usually, people who experience

a trance when doing this art are triggered by the strains of music (e.g., gamelan), which can trigger the person to go into an unconscious state more quickly. This type of trance uses certain rituals, and is often associated with the supernatural.

So the phenomenon of trance is caused by a dynamic interaction between pent-up psychological needs, frustrations, desires, and socio-religious factors, rather than by the presence of spirits that possess the body.

B. Exorcism vs. Deliverance

Although there is a belief among most people that exorcism and deliverance refer to the same thing, these words are not synonymous as there is a clear difference between their meanings. Both exorcism and deliverance were used widely in the past, even though now these practices have become rare and conducted in secrecy. First, let us comprehend the definitions of the two words. Exorcism is the act of driving an evil spirit from a person or place. On the other hand, deliverance is the process of being saved or set free. Even when an exorcism takes place, deliverance also occurs because the individual is saved from demons or evil spirits.

What is exorcism?

Exorcism is the act of driving an evil spirit from a person or place. Exorcisms are performed by Catholics with the intention of driving away demons. When an exorcism is conducted, the power to conduct it is not derived from God but from other sources. Exorcism can be for any individual. It does not matter whether the individual is a believer in Jesus or a non-believer.

Exorcisms are rather theatric, and the exorcist would use a raised voice when conducting the exorcism. Also, the person who is being exorcized has to be held down. The exorcist can use various objects, such as a large cross. He will also lay the Bible on the body of the person who is being exorcized and sprinkle holy water on it as well. In exorcisms, there are various enchantments that are used by the exorcist. These are kept in secrecy.

What is deliverance?

Deliverance is the process of being saved or set free. In deliverance, the demons are cast out of an individual. Unlike in the case of exorcism, where the power is derived from various earthly sources, in deliverance the power comes from God. Hence, the individual has to be a believer in Jesus. Even though it is not the case for exorcism, deliverance can be considered a major theme in the New Testament. Another key feature of deliverance is that there are clear signs of restoration. Unlike an exorcism that is theatrical, deliverance is not. It is usually very calm when commanding the evil spirits out. There is no necessity to hold the person who is being exorcized as well. Also, anointed oil is used when conducting deliverance. As you can see, deliverance and exorcism are two different words.

What is the difference between exorcism and deliverance?

Definitions of exorcism and deliverance:

Exorcism   : Exorcism is the act of driving out an evil spirit from a person or a place.

Deliverance : Deliverance is the process of being saved or set free.

Exorcism and deliverance characteristics:

Power :

Exorcism : In exorcism, the power is derived from various earthly sources.

Deliverance : in deliverance, the power comes from God

Jesus follower :

Exorcism : Exorcism applies to both believers and nonbelievers.

Deliverance : For deliverance, the individual has to be a believer in Jesus.

Theme of the New Testament:

Exorcism : Exorcism is not a major theme in the New Testament.

Deliverance : In the New Testament, deliverance can be considered as a major theme.

Nature:

Exorcism: Exorcism is theatrical.

Deliverance: Deliverance is not theatrical. It is very calm when commanding the evil spirit out.

Demonic Possession Facts and Fiction

The belief that demons exist and can possess people is, of course, the stuff of fiction and horror films, but it is also one of the most widely-held religious beliefs in the world. Most religions claim that humans can be possessed by demonic spirits (the Bible, for example, recounts six instances of Jesus casting out demons), and offer exorcisms to remedy this threat.

The idea that invading spirits are inherently evil is largely a Judeo-Christian concept; many religions and belief systems accept possession by both beneficent and malevolent entities for short periods of time as uncommon—and not especially alarming—aspects of spiritual life. Spiritualism, a religion that flourished across America in the 1800s and is still practiced in a few places today, teaches thatdeath is an illusion and that spirits can possess humans. New Agers have also long embraced a form of possession called channeling, in which spirits of the dead are said to inhabit a medium's body and communicate through them. Hundreds of books, and even some symphonies, have been allegedly composed by spirits.

Fictional exorcisms

Hollywood, of course, has been eager to capitalize on the public's continued fascination with exorcism and demonic possession with films often dubbed "based on a true story." There are countless exorcism-inspired films, including "The Last Exorcism," "The Exorcism of Emily Rose," "The Devil Inside," and "The Rite" — wildly varying in quality, originality, and scariness. The greatest cultural influence, of course, came from the classic "The Exorcist." In the weeks after the film came out in 1974, a Boston Catholic center received daily requests for exorcisms. The script was written by William Michael Cuneo, in his book "American Exorcism: Expelling Demons in the Land of Plenty," credits Blatty and "The Exorcist" with much of the modern-day interest in exorcism. As for historical accuracy, though, Cuneo characterizes Blatty's work as a massive structure of fantasy resting on a flimsy foundation of one priest's diary. There really was a boy who underwent an exorcism, but virtually all of the gory and sensational details appearing in the book

and film were wildly exaggerated or completely made up.Peter Blatty, adapted from his best-selling 1971 novel of the same name. Blatty described the inspiration for the film as a Washington Post article he'd read in 1949 about a Maryland boy who had been exorcised. Blatty believed (or claimed to believe) it was an accurate account, though later research revealed the story had been sensationalized was far from credible.

Real exorcisms

While many Americans think of real exorcisms as relics of the Dark Ages, exorcisms continue to be performed, often on people who are emotionally and mentally disturbed. Whether those undergoing the exorcism are truly possessed by spirits or demons is another matter entirely. Exorcisms are performed on people of strong religious faith. To the extent that exorcisms "work," it is due to the power of suggestion and psychology: If you believe you're possessed (and that an exorcism will cure you), then it just might.

The word exorcism derives from the Greek word for oath, "exousia." As religious studies scholar James R. Lewis explains in his book "Satanism Today: An Encyclopedia of Religion, Folklore, and Popular Culture," "To exorcise thus means something along the lines of placing the possessing spirit under oath— invoking a higher authority to compel the spirit—rather than an actual "casting out." This becomes clear when the demonic entity is commanded to leave the person, not by the authority of a priest but instead, for example, "in the name of the Father, and the Son, and of the Holy Spirit."

The Vatican first issued official guidelines on exorcism in 1614, and revised them in 1999. According to the U.S. Conference of Catholic Bishops, signs of demonic possession include superhuman strength, an aversion to holy water, and the ability to speak in unknown languages. Other potential signs of demonic possession along with a handful of Vatican-sanctioned exorcists, there are hundreds of self-styled exorcists around the world. After attending 50 exorcisms during research for his book, Michael Cuneo states that he never saw anything supernatural or unexplainable: no levitation, spinning heads, or demonic scratch marks suddenly

appearing on anyone's faces, but many emotionally troubled people on both sides of the ritual.

While most people enjoy scary movies, belief in the literal reality of demons and the efficacy of exorcism can have deadly consequences. In 2003, an autistic 8-year- old boy in Milwaukee, Wis., was killed during an exorcism by church members who blamed an invading demon for his disability; in 2005, a young nun in Romania died at the hands of a priest during an exorcism after being bound to a cross, gagged, and left for days without food or water in an effort to expel demons. And on Christmas Day 2010, in London, England, a 14-year-old boy named Kristy Bamu was beaten and drowned to death by relatives trying to exorcise an evil spirit from him.

C. Degrees of demonic possession

Possession doesn't happen overnight. It's a process, and it always requires an open door: playing with Ouija boards, attending or conducting séances, even going on a ghost hunt with friends. No matter how innocent one's intentions are, dark spirits can take advantage of such opportunities. In his 1990 book "An Exorcist Tells His Story," Father Gabriele Amorth, chief exorcist of Rome who passed away on Sept. 16 at the age of 91, identified the following stages of demonic activity:

a) Infestation this is "haunted house" type stuff: footsteps, voices, apparitions, furniture or other objects moving without human agency, odors with no discernible source. Rather than directly affecting people, infestations affect only property, objects, or even animals.

b) Oppression. Activity steps up with physical attacks, sleep disturbances including regular nightmares, frequent and severe illnesses, major depression or anxiety,

c) Severe financial or employment problems, and relationship troubles. While these things occur in the normal course of life, all of them occurring at the same time or in rapid succession may indicate the presence of a demonic presence.

d) Obsession As the name implies, at this stage, the afflicted person has a hard time functioning, being constantly preoccupied with thoughts of the demonic activity commandeering his or her life, and frequently with thoughts of suicide as well. Sleeping becomes nearly impossible.

e) All three of these stages can be addressed by a competent delivery minister. However, the last stage is reserved for official exorcists...

f) Possession Contrary to popular belief, possession does not mean demons entering a person's body and taking over his or her soul. A person's free will is never removed, only severely compromised. In possession, a person is so physically, emotionally, mentally, and spiritually broken down by going through the other three stages that demonic spirits are able to seize occasional control over that person's actions.

Types of exorcism in the Roman Catholic Church:

1. Baptismal exorcism: blessing an infant prior to baptism to cleanse it of evil resulting from original sin.

2. Exorcism is as simple as blessing a place or thing to rid it of evil influence.

3. Real exorcism: performing the Rite of Exorcism to rid a human being of diabolical possession.

Typical stages of an exorcism

1. Pretense: The demon is hiding its true identity.

2. Breakpoint: The demon reveals itself.

3. Clash: The exorcist and the demon fight for the soul of the possessed.

4. Expulsion: If the exorcist wins the battle, the demon leaves the body of the possessed.

D. Exorcism from a Medical Perspective

Trance in the medical eye is called "Possession Trance Disorder." Trance and possession disorder is a new diagnostic category in the Diagnostic and Statistical Manual of Mental Disorders-IV (DSM-IV). The DSM is the standard classification of mental disorders used by mental health professionals in the United States.

If interpreted separately, trance is defined as a mental state in which the individual does not have awareness of their mental and/or environmental conditions for a long time. While possession is a term of experience that occurs in society or a term that describes the influence of eternal agents (Cardena, 1992).

According to WHO in the 2008 version of ICD 10, possession trance disorder is a disorder in which there is a temporary loss of personal identity and full awareness of the environment. This includes intentional or unintentional trance states that occur outside of religious situations or cultural acceptance. This means that the trance does not occur because of a religious or cultural belief, but rather a person's mental factors.

In the DSM-IV, possession trance disorder is included in the category of dissociative disorder, aka dissociative disorder. Dissociative disorder is a partial or complete loss of integration between past memories, awareness of identity, and sensation and control of body movements. This means that possession trance disorder can be classified as a form of mental disorder related to changes in self-identity.

2.5. Previous Related Studies

This research focuses on the exorcism and courage concepts that resulted in tragedy in the film "The Conjuring 3: Devil Made Me Do It." For the previous studies, I found several previous studies using the same topic.

Those previous studies are:

The first research is in a journal entitled "The Concept of Ruqyah in Islam and Exorcism in Catholicism by Syamsul Hadi Untung and Abdul Muiz." This journal explains the history of *ruqyah* and exorcism itself, and also tells you about two kinds of *ruqyah*, and also explains the rules of *ruqyah* and the rules of exorcism, and how exorcism and *ruqyah* operate.

The second journal that I used for this research is "Hardiness and the Concept of Courage" by Cooper R. Woodard. The purpose of this journal is to develop a measure of courage in order to examine the relationship between hardiness and

physical functioning. As hardiness has been proposed to buffer the physical effect of stress on the body, we also want to develop a measure of courage in order to further examine the role courage plays in the construct of hardiness.

The third is from the journal 'the over—policing the devil: a sociology of exorcism."

This article discusses a variety of cases of possession and witchcraft, and it focuses solely on cases of exorcism in late modernity. It does not deal with rituals welcoming someone's possession by a spirit or putting a stop to a witch's spell, but concentrates instead on practices of expelling the spirit from a possessed person. This article reveals, for the first time in literature, the result of an analysis of the file of an exorcist, written over a ten-year period. This type of data has never been explored and, as such, this research brings a new understanding to the fore. Furthermore, this article asks why the belief in the devil and exorcism has increased in late modernity.

What distinguishes my research from the 3 journals above is that it will discuss the relationship between exorcism and courage. So in my research, I will explain the history of exorcism itself and the murdercases that occurred caused by possession, and then I will relate it all to the concept of courage and exorcism.