

Portrayal of women and feminist discourses in movies that present demonic possession and exorcism.

Dr Sandesh Mahajan

ABSTRACT

This paper examines the literary representations of how paranormal films reflect, fortify, as well as test our thoughts of gender suitability, women's liberation, patriarchy, religion, and science. By calling attention to such representations, this paper aims to decipher these films, and specifically *The Exorcism cinema*, such as how the struggle amid exorcism and possession surface the social and cultural apprehension about the female sexuality and the strain among feminine virtue and sexuality that the patricentric is afraid of and seeks to direct.

Furthermore, it shall also be detailed how this struggle and its depiction relates to women empowerment and society underneath, through, and in opposition to patriarchal composition. It may perhaps be that the evil possession is the women's opportunity to retort back to patriarchal domination, that the male priests find menacing and must disperse. The idea is not just dealing with physicality here, it is dealing with society. It isn't only about women's sexuality and appearance of sexuality, it is that in the course of such phrase their empowerment, authority, and bureau are ratified, and this is why their sexuality must be subdued. The use of evil possession is not only to illustrate the anxiety we have about women sexuality but it is to demonstrate the stress we have regarding women voicing their opinions and their influence to be in charge of their own lives.

INTRODUCTION

The roles of women in the horror film category and will dissect the path which the conventions of the horror film define such roles. Despite continued objection for presenting women in a pessimistic style, many of the films seek here present to hint intense feminine portrayal so it will conceivable to review the status of the female from a portion of various angles allowing a flexible examination.

People take up that horror film completely portray women in a regressive fashion, but further evaluation has represented that feminine characters are not as weak and defenseless as they first may show up. For illustration 'The Final Girl's' last moments have been thoroughly penned and retyped over the remakes and sequels to give new meaning.

The goal of this article is to search how the feminine is viewed from the aspect of the moviegoer; to question how women are portrayed in horror films, and how they are 'looked

at'. It will delve into the logic that visual looking comes from a male prospect and will challenge what sort of bliss is obtained from looking at horror films from this mindset. As Mulvey explains: 'The film satisfies a primordial wish for pleasurable looking' (1989, p17).

Horror films also tend to reflect the same narrative formation of a male executioner unrestrained that kills his victims in succession up till he is killed by the surviving feminine victim.

However now with the persuade of feminist movement and present-day ideologies women genuinely are more strong thus the depiction of women has changed in horror films to rational women who try to devise who the executioner is and stop them like Gail and Sidney rather than be affected with fear and get killed as they stereotypically were previously. Feminism has also shaped the shift in philosophy of the portrayal of women. This represents that feminist movement adapted popular taste to envisage women in more influential roles therefore their reception in horror has adapted.

Women were routinely portrayed as the damsels in torment like in "Psycho" who were suffering for their sins by men; this reflected our society at the time. However with the persuasion of feminist movement and our new outlook of dominant women our present-day society formerly sees women as victims but as robust women in both hero and assassin characters like in "Jennifer's Body". The horror category itself is guided by what our society perceives as gruesome; war, oppression, universal issues, bureaucratic issues all affect what culture fears. This has what has adapted the horror genre and why women are portrayed now no longer as the victims but strong, dominant heroes and even executioners for the reason that women have more strength in society; which is the fear of conventional anti-feminists.

Ever since the launch of *The Exorcist* in 1973, there has been a heave of films portraying juvenile women becoming apt to being possessed by an evil power that just male spiritual beings can banish, thus protecting the women from ultimate doom. This paper mulls over the record of exorcism cinema by examining how the conventional exorcism storyline recognized in *The Exorcist* reappear crossways around the exorcism subdivision, with merely the unusual movie conflicting from this arrangement.

The research presented in this paper uses a variety of traditional and crucial theories to scrutinize how portrayal of dominion and exorcism mirrors, emphasize or defy existing social, intellectual, and chronological outlooks of females, minorities, and queers. In meticulous, exorcism cinema emerge to discover tensions or suspicions concerning sanction and sexually active females, and recurrently strengthen the faith that these folks ought to be dominated and subdued so that they couldn't cause a peril to themselves or the people close to them. Till today movies formed following the appearance of third beckon feminism usually imitate this distress about women. In actuality, exorcism movies hardly ever show powerful women and female sexuality as non hostile.

While investigating the exorcism subdivision, this research looks at movies which have gain slight to no such decisive analysis concerning how they communicate to and remark on the chronological era, where they were at first shaped and received. As per the consequence of this study, this paper discloses the requirement of investigating how "possession and exorcism" are characterized onscreen and somewhere else in accepted culture.

The Exorcist: ‘Rise of the exorcism cinema’

As indicated by the narrative included with the plate set, Friedkin and Blatty differ on the cut of the first film. Friedkin had removed 12 minutes worth of taped material in view of studio proposals of what was a bit much. Blatty thought Friedkin had removed the complete self of the film. As indicated by Friedkin, the now well known "insect walk" scene, seen here, must be cut on the grounds that the wires on trick twofold Regan appeared in the first film. Also, the scene in the middle of exorcism endeavors where Fathers Lankester Merrin and Damien Karras talked about the depression reason for satanic belonging was cut on the grounds that Friedkin imagined that topic was available all through the motion picture and did not should be so clearly expressed. As indicated by this narrative, Friedkin says the 2000 form is the best form since it is the most total rendition – it is the chief's planned, broadened cut. Therefore, watching this motion picture as a major aspect of our exploration appeared well and good on the off chance that we needed to get an entire vision of what was proposed to be spoken to in the film.

Truly, how frequently does the expulsion really function in these films? How frequently does it bring about everybody living, both the possessed and the cleric? On the off chance that the possessed bites the dust, does the Congregation, does the patriarchy win? And if the minister passes on, does the evil spirit, does the defiance to the patriarchy, win? Moreover, the evil spirit is defeated, clearly the Congregation wins and typicality is re-established. But then again if the possessed could no longer live in the troubled situation, then it is additionally an instance of the Congregation winning as ordinariness is re-established. However, what happens when the evil presence wins — how regularly does that happen? It would appear to demonstrate that the Congregation, and in this manner patriarchy, has lost, which we are persuaded is a terrible thing. In any case, is it?

Likewise fascinating is the way Regan seems to like the clerics after the exorcism. Subsequent to having given no sign of watching over religion or ministers before the exorcism, and being out and out against them two while possessed, her glow towards them toward the end addresses her conceivable change, to her coming around to being on their side. The idea and investigative approach might be useful in comprehension the relationship amongst women's liberation and the patriarchal establishments of religions in this expulsion film. This conceivable investigation turns out to be considerably all the more intriguing when we consider Regan's adventure in the spin-off, which will be the following motion picture secured here.

Exorcist II: The Heretic

Sequel to the Exorcist, which began all of this, four years following that blockbuster which allegedly terrified viewers into illness and surprise, “*Exorcist II: The Heretic* (1977)” witnessed the arrival of Regan (Linda Blair) and Father Merrin (Max von Sydow), although just in retrospect flashback, and the accumulation of Father Lamont (played by Richard Burton) and Dr. Tuskin (Louis Fletcher). In the company of John Boorman (*Deliverance*, *Zardoz*, *Excalibur*) winning above to direct the film, the lineage was in consign to give us a fine movie.

The way that began in the previous motion picture, of carrying Regan more into arrangement with this customary patriarchy, is clearly fulfilled now, as Regan is elevated to a sacred individual who speaks to the great conceivable while being in arrangement with God and the Congregation. Regan's energy is to be a specialist of God, an operator of the Congregation — however how can that adjust to the Congregation's dynamic because the minister at the outset was so worried about? Maybe the progressiveness is in concentrating on a lady has having such profound power and significance — but then, there have dependably been some female holy people and heavenly individuals in the Congregation. So is having Regan be such a blessed individual dynamic, or backward, in that her choice for power is through the Congregation, as convention would direct?

A worthless motion picture, which creates no meaning as things happen simply suddenly, with no appearing association with the story line or occasion, and with even to a lesser degree an association with reality than that to the primary film — however it has a great deal to tangle over as far as the relationship, the pressure, between the present day lady of the women's activist development and the position of ladies as managed by conventional patriarchy.

The Exorcist III.

This film is remarkable for following three major reasons. To begin with, it moves the concentration of the arrangement far from the ownership of Regan and to the Jesuit clerics that have been managing her expulsion and how they have taken care of devilish ownership in different times and different spots. Likewise with alternate motion pictures, this spin-off makes it inexhaustibly obvious that we should relate to the clerics, who must remain against the evil spirit to spare a honest and the world. Indeed, there are so couple of ladies in this motion picture that Blatty's yearning to concentrate on the clerics as the wellspring of good in a degenerate world is explicitly self-evident.

Next, in this movie plot, the Jesuits are managing a man who is controlled — at any rate, I feel that is the thing that happened — which is a deviation from "exorcism" we shall take notice again in the prequel(s) to this arrangement, and it appears to in relation with the source content for Blatty's novel, which was performed in the Showtime which motion picture Had. Therefore, we move far from the possibility of ownership being centred around ladies, however regardless we are seeing comparable battles of force that are highlighted through a women's activist investigate, in particular in the way that the man can have other individuals to do his offering. The devil here shares some association with kindred insidiousness constrain Dracula, and his capacity to passage ladies to end up his slaves.

Third, the film is coordinated by the writer of the book that began this all, William Dwindle Blatty. The film depends on a 1983 novel he composed called Legion. The book takes a wrongdoing thriller class of a cop researching a serial executioner as another edge on exorcism, as the serial killings appear to be connected to Regan's ownership case. The narrative may have likewise been motivated by genuine occasions, as The Zodiac Executioner is asserted to have addressed The Exorcist "the best ironical drama ever observed." The name of the film alludes to a Scriptural section, describing a scene when Jesus met a man who was controlled by several evil presences; this had man called himself

"Legion." The tale of Legion would be frequently reviewed in other exorcism silver screen. No reference is made of what occurs to Regan toward the end of the First continuation, in all probability because of the absence of support and discussion the motion picture had from Blatty. Moreover fascinating for this venture, in any case, is the way the arrangement of origin and auteur send maybe implies that this motion picture speaks to the nearest arrangement of Blatty's voice and his perception, and in this way his viewpoint on exorcism and woman's rights.

Once more, as with Exorcist II, there is no genuine ritual of exorcism done, like the one here is interfered, and the entire occasion closes with Knderman putting a slug in Karras' mind. It is an extremely manly demonstration of savagery, placing something into somebody to slaughter them, though exorcism is about attempting to remove something from somebody to spare them, which is a somewhat ladylike act. Possibly that is the reason this exorcism closes with a gunshot, the troubled individual was a man, and the main legitimate approach to spare a man is with a manly demonstration. The female demonstration of exorcism is appeared as feeble when managing a troubled man, as showed by how rapidly the evil spirit dispatches of morning. Be that as it may, when you have manly viciousness as your transfer, then a possessed man can be halted.

But then, the defeat of the evil presence is still performed by a man speaking to a patriarchal establishment, law requirement. Kinderman is even helped by the delegate for the patriarchal foundation of religion, as Morning's close passing intercession keeps Kinderman from capitulating to the devil's traps. The Man has the last word, whether it is through the dialect of the Roman Customs, or through the counter of a censure nosed gun.

Possessed: In view of the Genuine Story that Motivated 'The Exorcist.'

At the point when William Dwindle Blatty was hoping to compose a story, he come to notice of a family in Maryland who guaranteed to have been one of only a handful few, if by all account not the only around then, recorded and in this manner official instances of exorcism in the States. Blatty reached the exorcist accountable for the service, investigated the occurrence, and researched exorcisms. Be that as it may, when it came to composing the story, Blatty needed to alter the anecdote, creating the characters, plot, and strains that would get to be deified in *The Exorcist*. What's more, most broadly and significantly this research paper, he changed the possessed youngster's sex.

Notwithstanding, the kid's story would later be narrated. Mark Opsasnick, of *Strange Magazine*, has a four section arrangement investigating reality behind the narrative of the exorcism, including nitty gritty data about media scope and the timetable of occasions. Although, apropos to our exploration venture is the chronicled account given by Thomas B. Allen in his true to life book *Possessed*. Distributed in 1993, it indicated to tell the genuine subtle elements of the exorcism that charmed and motivated Blatty, while as yet holding the identity of the kid and his family. Set around 1949, the story utilizes the forehand records of the clerics who played out the exorcism to give the data on the arrangement of occasions that prompted to the kid being resolved to be possessed and requiring an exorcism. Given the enthusiasm in exorcism created by the re-arrival of *The Exorcist* in 1998 for its 25th commemoration, Allen's book was declared and delivered for premium link arrange Showtime, featuring Timothy Dalton, Henry Czerny, and Christopher Plummer as the ministers entrusted with sparing the kid's godlike soul.

Albeit Possessed (2000) is an apparently a TV motion film, it was launched on a high end channel, implying that it was delivered and conveyed as basically like an element film, and has been launched on DVD. Given that we have a concentration in this paper on the arrangement of films in view of or identified with The Exorcist, it is important to incorporate this motion picture in that arrangement, as it implies to demonstrate the genuine story on which the fiction was based. What makes it an intriguing expansion to this arrangement is the manner by which the exorcism is about a kid, which is uncommon in expulsion silver screen however has been found in The Exorcist prequels, which were launched after this motion picture. Is it more worthy now to demonstrate a boy being controlled? In any case, if that is valid, then why the whole recent day genuine Stories exorcism silver screen is concentrating on ladies being controlled?

By and large, there is a considerable measure of unload about this motion picture. From the possessed individual being a youthful, insubordinate boy who's ownership includes sexual orientation transgression, to the situating of the Congregation as urgent to seem outrageous, this film is an intriguing expansion.

As component of this research paper on, "Portrayal of women and feminist discourses in movies that present demonic possession and exorcism." It was needed to know whether there were any patterns in what they were speaking to. As been observed in every film, I took notes of my experienced. Doing as such in composed arrangement permitted me to have itemized perceptions as I viewed the motion pictures, which gave me new experiences and helped me talk through the considerations the set observations and convictions.

As already specified, I couldn't do this paper without considering the arrangement of motion pictures that started with William Friedkin's 1973 ghastriness great, The Exorcist, discharged by Warner Brothers and in light of William Peter Blatty's smash hit 1971 novel. I had just observed the motion picture once some time recently. I watched the Extended Director's Cut that was discharged in 2000. Before observing the film, I had perused a later release of the novel, which included more scenes that had initially been altered out.

ANALYSIS

This paper is in regard with a set of paranormal movies which works with a particular sort of ogre, in the possessed individual. In accordance to "Noel Carroll from *The Philosophy of Horror* (1990)", evils contribute to the base for paranormal cinema by being incongruent. In ghost stories, predators are seen as unusual, as turmoil of the innate order. Therefore ogres are tainted, indistinct and menacing as these are often shown as firmly relating to, downright conflicting, unfinished, or baseless. Evils symbolize contrasting binaries with concurrently exemplifying characteristics, idea, and descriptions which signify either good or evil – night crawlers and walking dead are deceased however vivacious being, unfamiliar had been substantial mysterious, were-wolves are manmade creature, enormous pest are the tiny prepared big, and haunted individuals are human yet evil.

The said chronicles sculpt dread and revulsion as the innate response to this abnormality, and consequently spot spectators to retort with "terror" to anomalous demonstrations as characters do. Horror cinema is horrific since it holds monstrous characters which aren't only physically ominous; they are intellectually hostile. They are coercion to universal facts. Thus, audience befall terrified psychologically for the reason that they dread the irrational which they notice in material form in the monstrous character.

Crossways in paranormal cinemas, women time and again are degraded to two categories of position so as to make them as the “erstwhile”. Over men, women are likely to be the sufferer of the haunted demon devoid of being suitable for the hero which defeats the demon in the climax of the movie. Apart from the movies as; “Last Girl” or “Survivor Girl trope”, women are opted not to become the leading actor of a paranormal movie; denoting, in contrast to that of masculine idol of similar movies, these could be watched as another, like one lacking agency in necessitate of protection. Women are then troubled in paranormal cinema when the movies place them like a danger who must be blocked. As per, Barbara Creed the “atrocious-female” places the female character like a menace to male dominating civilization, figuratively demonstrating woman the same as inhumane to pose her like that. The female as evil is an desolation, breathing externally at the confines of favour, emblematic, male dominating society. The woman is troubled by come to made as an atrocious illustration of what must not survive and should be undo, quieten, closed.

Findings

The stated troubles of women by demonstrating the “monstrous-feminine” occurs athwart a range of subdivision of paranormal cinema, from “*Aliens* to *Carrie* to *Cat People* to *Carnival of Souls*.” The dispute is majorly that “monstrous-feminine” is mainly evident in the subdivision of exorcism films. In the said subdivision, it emerges that females are troubled as both the sufferer and the fiend. Women in paranormal movies are viewed as ogres owing to the aberration of dominion; these are human yet evil, signifying two definitely disparate characteristics in lone body. This evil character symbolizes the struggle amid virtue and lure seeing that it recount to the modern spiritual beliefs of the Madonna/Whore split. These struggles represent how the naive, virgin female becomes the prey to the whorish seductress. Whilst this demonstration of females occurs crossways the paranormal genre, it is perchance finely epitomized in paranormal cinema.

Paranormal cinema comprises of films where the fundamental plan is related with the dominion of an entity and the following act of a ceremony to throw out that monster or evil spirit. These movies undertake the theme of “possession and exorcism” since a diversity of sacred associations, which seem to contain chiefly, take place in two key time periods: the “1970s and the 2000s.” The foremost film which started it all, “*The Exorcist* from 1973”, is still measured to be one of finest instances of this subdivision to date. Subsequently the dramatic re-arrival of *The Exorcist* in 2000, more exorcism motion pictures rose, beginning with “*The Exorcism of Emily Rose*” in 2005. This venture concentrates on our readings of the demonstrations of the characters, talks, and pressures in every film, and what these demonstrations mean for how these movies mirror, strengthen, and additionally challenge ideas of woman's rights, sex suitability, sexuality, control, administration, patriarchy, customs and science.

Up to this point, the widely held study concerning this subdivision has concentrated on *The Exorcist*, through various reflection of erstwhile movies released just about the same time. Carol Clover (1992) talk about the relationship amid these movies and the Bible and the dealing of women in modern society, since the fall of Adam because of Eve to oracles, wizards, and psychics. In context with her investigation, women are depicted in these movies as possessed for the reason that women have usually been represented as the access aim for Lucifer into our world. Especially with consideration to *The Exorcist*, Clover examines the

movie as how Regan's incidents weren't the fundamental anecdote of the movie; rather, her misery was merely significant that it approved for the declaration of Father Damien Karras' religious apprehension and catastrophe.

Conclusion

In this particular research, we edge on the scramble between 'possession and exorcism', thus viewing how this tension mirrors cultural & social apprehension related to female sexuality. First and foremost, we quarrel that these struggles signify the strain amid a feminine virtue & sexuality which the patriarchy worries and tries to dominate. These visual dominions are likely to occur within female who go through the volatile phase of altering from naive girl to sexually operating woman. These dominions effectively show the demonstration of sexually operative character possibly way too soon known to the natal age of the lass and her virtue regarding physical activity.

Nevertheless, the pressure is not only concerned to female sexuality and term of sexuality; rather that in the path of like expressions their command and group are executed, and this is the reason their sexuality ought to be subdued. If became sexually operative, women would be legitimize in their own entity, and probably achieve supremacy above men. This assent emerges to glare in how dominion offers females the capability to articulate their opinions without fright of aftermath. They could talk their outlook regarding sexual needs, although to convey indiscreet, insensate, intuitive remarks with reference to the folks near them.

Consequently, we dispute, the practise of evil dominion doesn't merely disclose the tensions which present civilization and customs have concerning women sexuality; moreover it exhibit the pressure about female voicing their minds and their authority to be in charge of their personal lives. The possession symbolically generates a strong woman, although exorcism symbolically at hand, in the shape of the bishop or male priest, a central character who ought to eradicate this possessed female and the danger she signify to upright society.

REFERENCES

- Das, R., & Nath, D. P. (2014). Rudaali in Film Narrative: Looking Through the Feminist Lens. *CINEJ Cinema Journal*, 3(2), 120-139.
- VR, R. R. (2013). *AN ANALYTICAL STUDY ON THE GENDER DISCOURSES IN TAMIL HORROR CINEMA* (Doctoral dissertation, ANNA UNIVERSITY, CHENNAI).
- Budney, S. R. (1996). Attack of the leading ladies: Gender, sexuality, and spectatorship in classic horror cinema. *Journal of American Culture (Malden, MA)*, 19(4), 128.
- Clover, C. J. (2015). *Men, women, and chain saws: Gender in the modern horror film*. Princeton University Press.
- Neuendorf, K. A., Gore, T. D., Dalessandro, A., Janstova, P., & Snyder-Suhy, S. (2010). Shaken and stirred: A content analysis of women's portrayals in James Bond films. *Sex Roles*, 62(11-12), 747-761.
- Freeland, C. A. (1996). Feminist frameworks for horror films. *Post-theory: Reconstructing film studies*, 195-218.
- Freeland, C. A. (1996). Feminist frameworks for horror films. *Post-theory: Reconstructing film studies*, 195-218

Tamborini, R., Stiff, J., & Zillman, D. (1987). Preference for graphic horror featuring male versus female victimization. *Human Communication Research*, 13(4), 529-552.

Carroll, N. (1990). *The philosophy of horror, or, Paradoxes of the heart*. New York: Routledge

Mulvey, L. (1989). Visual pleasure and narrative cinema. In *Visual and other pleasures* (pp. 14-26). Palgrave Macmillan UK.

