

A Case Study of Preparing the Public for The Spiritual Effects of The Expansion of Demonic Through Metaphysical Cinematography in A Spiritual Communication Setting

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Abstract

In the 21st century, communication media have expanded its reach, penetrating people's minds, and visions. Static images have evolved into more compelling visual stimuli, such as moving pictures or movies. Cinema has become a fascination for many people worldwide, and filmmakers have developed various types of films. The fundamental principle of modern cinematography is the structure of integrated written and visualized literature. One of the highest products of contemporary cinema is horror movies, and a few of them based on real-life spiritual events have drawn researchers' attention. While political communication has always been widespread, spiritual communication is rising, nurturing the foundation for transformative actions. In this study, the research shall focus on the metaphysical content of horror movies and examine specific hypotheses related to the demonic issue worldwide. The movie "Exorcism of Emily Rose" shall be the basis of the analysis. The Roman Catholic Church has acknowledged the issue of changing its agenda of facing spirituality from a Christian perspective and contextualizing spiritual communication as the new playground of human fate. Spiritual communication is the alternative way of seeing the world through the lens of political materialism and the view of the Christian faith about the hostile invasion of demonic activities through ordinary people. Possession is one of them. Does the political or social playground conceal the pieces of evidence as irrelevant or nonsense or does a mechanism of the cinematographic industry emerge from those facts for the benefit of an alternative political agenda? That is the main topic question of this study, surfacing spirituality versus politics..

Keywords Religious communication; metaphysical horror movie (MHM); Media; Integration; Rationalism; Faith

Introduction

Five significant factors shape our world: Politics, Economy, Education, Religion, and Science. The economy is the most important because it can control and shape all the other factors [1]. During the 21st century, we have seen that these factors interact in both visible and invisible ways. For example, education cannot function properly without sufficient funding (Slaughter & Rhoades, 2009, p. 10); politics cannot achieve its goals without initial capital [2], and science cannot make significant progress without investments (Osborne et al., 2003, p. 1051). However, religion is an exception to this pattern since its influence is not material or linear but relates to humanity's spiritual aspects (Weber & Pargament, 2014, p. 359). While political and religious leaders may negotiate and collaborate to create social changes, this

is not a standard practice in policymaking and is often influenced by local contexts. Despite the importance of the economy as a driving force for the world (Pringle, 2019, p. 1), politics is the primary driver that shapes the fate of modernity by shaping the ideas and resources that govern our society.

Politics needs advertisement for the masses to be used for its survival and development. Although it might sound contradictory, according to the school of realism, the masses seem to be formulated as the product of economic exchange (Pringle, 2019), even if its members believe otherwise. The latter could be realized in various ways, especially in mass media, the Fifth Art, cinema, and cinematography. The Fifth Art summons a great power of influence since it uses the control of the imaging transition, which

concludes the ability to imprint into the human brain extending messages of culture and political, philosophical, and religious transitions. The latter corresponds to Bazin's film metaphysical film theory [3], which incarnates the transition of the world's movie into the human soul, regardless of the opposed realistic film theory, which accuses Basin of cultural metaphysics [3]. Cinema's existence serves not only the scope of phenomenological Entertainment and sometimes political diversion of the public interest but also prepares the members of society to meet challenges and adjustments of the present or the near future, preparing a new media anthropology through which the social phenomena would be explicated (Pink, 2006, p. 19). Although the former roles of cinema are perplexing and interwoven at a great length, they seem not to have emerged with any hyperbole issue since the big screen is leading the moving image industry through television and the internet [4].

In the 21st century, the topic of "movies" may seem externally a hang-out business for the socializing fellows seeking an excellent break time. Still, it remains an artful phenomenon communicated through television, the internet, and smartphones, making its content transmission more accessible. Therefore, the above combination synthesizes the integrated media [5], which can transmit the advertising message to a broader audience and often force a potent influence. Generally, people know that cinema content first goes through the big screen and then through other web services. The internet, though, disposes of its mechanisms, being able to grasp the movie content and provide it sooner than expected [4] through doubtable backgrounds. Movie productivity is not the case in the present account. Still, it denotes the tremendous power of the imaging culture unacknowledged by the cinema industries, the mass media, and the internet itself. The movie carriers organize cultural communication through financial profit planning.

Movie Cultural Communication disposes of a large movie content variety. In the present analysis, the case of interest shall be focused on the large array of Metaphysical Horror Movies (MHM) [6]. Metaphysical Horror Movies (MHM) have the potential to spark curiosity in the unknown realm beyond materialistic human existence, particularly regarding the afterlife. They explore themes like the battle between the soul and its demons, the search for paradise, the spiritual actions of the protagonist, and the guardian angels provided by God, among others. These movies raise spiritual questions and viewpoints for discussion, igniting human interest. MHM explores many thematic topics, such as the afterlife, the soul's departure from the body, angels and demons, exorcism, the Church's power over demons, after-death experiences, and the role of the Antichrist in the Revelation era. Both old and new MHM movies have explored these topics. Cinematography production in all movie genres is rapidly increasing, and the MHM genre is no exception.

All the above characteristics denote a clear picture of a moving mood and a peculiar curiosity of observation on behalf of the lads.

Cinema has significantly impacted social life, creating a great background and a vast audience. Even during the web TV and web cinema age of development, the art of cinema has retained its stamina and remains a potent image medium conveyor [7]². The present article focuses on a specific thriller movie categorization related to the supernatural realm. Those movies may be said to belong to a metaphysical horror film stage (Stone, 2001). The above categorization has been specified even more since it is linked strongly with evil throughout the demonic figuring on earth against ordinary or ordained people [8]. Horror classical cinematography includes titles of great metaphysical content and value cf. A few examples of horror movies include *The Exorcist*, *The Exorcism of Emily Rose*, *The Exorcist- The Begriming*, *Astra*, *The Conjuring I, II, III*, and others. The cinematographic story of *Emily Rose's* exorcism comprises the center of the present study in conjunction with the actual events and how those can frame a different attitude of public opinion. ²Internet has transferred the cinema movies watching and TV entertainment focus towards the sphere of the web entertainment either on a purchasing basis or on a cracking mode inquiry. Either way the occasion has added and, in some cases, even improved some technical features of the movies such as the background filtering enhancement, the edit of the subtitles, the scene navigation etc. through specific video players provided in the web market.

The Integrated Screen

Watching movies is considered in a threefold way: (a) watching movies on TV, (b) watching movies on PC, tablet, or cell phone, and (c) watching movies live-streaming. The watching effect is linked to essential parameters: (a) the device and (b) the source. Television has been modernized plentifully, considering it must be compatible with various digital and web characteristics, such as internet access, social media access, and live streaming (Sripanidkulchai et al., 2004, p. 2). In such a way, television concludes a part of the web empire and must follow the latest technology standards. The 21st century is characterized by integrating the media, which denotes a general philosophy of complicated connectivity, the relationship between the devices (Sripanidkulchai et al., 2004), and the information that conveys the Message. In that concept, Marshal McLuhan once argued that the medium is the message proclaiming the power and the expandability of information in the digital era [9]. Integrating the previous standards comprises a parallel or virtual reality in praxis since most people can access information and entertainment packages through various devices.

When the discussion comes to the source, three of them are seminal: (a) TV station channel programming schedule, (b) cable television, and (c) watching on-demand. The first one is regarded as the most common. It is grounded in daily TV programming, and the viewer can choose from sufficient channels providing their watching services. An antenna connection is a prerequisite. The second one includes an optional TV type. The viewer can choose among various kinds of movie groups and then watches

the product of his choice. Genre films, documentaries, news, adult movies, and cartoons are some options that could fall into the latter category. A service subscription is required to access cable TV. A portion of the cable TV or an internet server is incorporated into the third one. Servers are providing cable TV through the web. In that concept, the only thing that seems to mislead the conception of that watching medium is the “cable”, which is gradually vanishing and replaced by microfibers [10].

Watching On Demand is an online service that provides movies to clients. A client can request a specific movie through the website, and the server will provide it instantly or after a few minutes. The Movie House Metaphysics (MHM) is a part of the digital movie entertainment culture. It is important because it portrays a reality illustrated more profoundly and essentially than other movies. It deals with the existence of the soul in the afterlife condition, which is a fundamental issue that affects every human being. The MHM is also being adapted into a screen version that reflects a metaphysical culture influenced by different religions and philosophies while also being entertaining. The Exorcism of Emily Rose can be analyzed through the lens of the religious and intangible aspects. It comprises a new form of spiritual communication between the Christian church and people that cultivates the possibility of the existence of the metaphysical realm, especially in the current rational or agnostic world environment.

Methodology

Emily Rose’s qualitative analysis movie is the primary material for the research course [11], focusing on its impact on public opinion. The cinematographic scenes of the movie might portray wider social or political concepts, potentially questioning religious commitment [11]. Her case stood as a pole of interest in conjunction with the priest who performed the exorcism. The entire case framed a legal proceeding that led to the priest’s trial as the prime suspect and potentially the only one guilty of her death. However, things became more complicated when the prosecutor used social rationality arguments to influence the jury, as portrayed in the movie. That is why this categorical argumentation maintains a helpful clue of flat rationality against the traditional spirituality of the Catholic Church [12] Sociopolitical and spiritual arguments in the movie “Emily’s Rose” were coded and categorized using Atlas Ti. Then, we perform a small-scale qualitative analysis. Further on, the film was meticulously coded by using Atlas ti. The codes are meticulously grouped into more general categories to extract more extensive results about the content of the movie fragments. One of the most critical issues was the interrelation of the codes used and the internal content matrix of the movie finally produced. The second one was crucial in the movie’s political commentary development. In brief, the method course followed is illustrated below (Table 1). Moreover, quantitative results were extracted to visualize and interpret the qualitative data more vividly using a mixed methodology strategy combined with quality and quantity tools (Mayring, 2007, pp. 27-

36) to connect them further with possible political insinuations that emerged from the movie plot.

Table 1: Method steps.

Steps	Method Content
1	Coding the movie
2	Finding relations between the codes
3	Grouping the codes
4	Finding possible interrelations of the groups
5	Searching and establishing political comments through coding

Results

Table 2: Code List.

Codes used
1. Demonic sign
2. Diagnosis of Medical Examiner
3. Emily’s Message
4. Emily’s mother’s conservative stances
5. encounter with the demon
6. End of Fr. Moore’s testimony
7. Erin Brunner and F. Moore’s meeting
8. Erin Brunner and Ithan Thomas meeting
9. Erin Brunner’s cross-examination
10. Erin’s change
11. Erin’s guilt for Van Hooper
12. Ethical law and religious law conflict
13. F. Moore’s request
14. First Attack of Demon
15. Flies around
16. Fr. Moore’s Testimony
17. Ithan Hawlk’s cross-examination
18. Jason’s believes
19. Jury verdict
20. Possession Justification
21. Possession research
22. Possession of Emily
23. Proposal of the Public Prosecutor
24. Public Prosecutor appointment
25. Religious Identity of Erin Brunner
26. Science and religion conflict
27. Searching of the past
28. The arrest of F. Moore
29. Threat against Erin
30. Witness death
31. Witnesses testimony
Grand Total: 33 Codes

In the first step, the movie was meticulously coded according to every scenery sequence content, and the code titles closely state this content. The previous codes were organized into broader categories using a code taxonomy. By creating a more generalized list of existing codes, the later process made it easier to extract results. In the previous concept, the codes have been used are listed below (Table 2): The above coding flawlessly defined the content scenery of the movie, which seemed to need clarification due to the present-past interchange (Yaffe, 2003, p. 115), the usual cinematographic technique directors use to enrich the style repertoire and increase the emotional impact on their viewers. Nevertheless, the plethora of the codes seemed quite large, which hindered the prospect of discovering relations among them or even wider sociopolitical comments beneath the religious mystic cover of the movie. Thus, a code network was established from the first to the last code with the help of a list of code name relations. The network was formed, but its magnitude was quite large and complex. Therefore, all the codes were grouped into categories grounded in the code taxonomy system (Ravindran, 2019, p. 42), as it is illustrated below (Table 3). It is evident that 61% of the movie's content revolves around legal proceedings,

including trial details and the climate surrounding it. This aspect is a core part of the movie's setting, while the remaining 39% comprises ethical and spiritual elements. Two significant points emerge from this observation: firstly, the legal set of the movie is expanded throughout the film, occupying the majority of the movie's runtime. Secondly, the legalistic mentality is prioritized over spiritual and ethical aspects, thus indicating a robust, distinct human approach. The latter includes attributes such as rationality, state of mind, logical thinking, and social relations (excluding trial procedures). These attributes can be applied in various social contexts. (Staubmann et al., 2017, pp. 85-86).

Table 3: Grouping of Codes.

	Absolute	Column- relative
Ethics G ³ r=8	8	21,05%
Legal content Gr=23	23	60,53%
Spiritual Gr=7	7	18,42%
Totals	38	100,00%

³The "Gr" denotes the grounding element, which is the sum of codes included to a certain group or category.

Table 4: Demonic signs and witness testimonies.

Codes	Absolutes	Column relative
Demonic sign Gr=19	19	70,37%
Witness testimony Gr=8	8	29,63%
Totals	27	100,00%

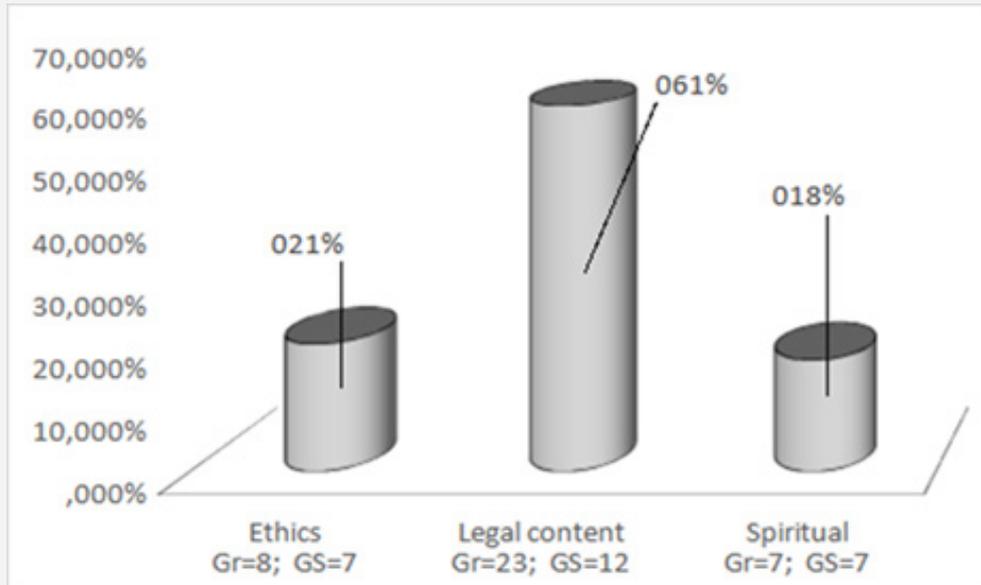
In addition, another qualitative comparison came up between the demonic signs of the movie, as a part of the supernatural cinematographic category, and the witness testimonies, as a part of the movie's prosecution attribute. The latter distinction bears the same significance as the previous graph 1 since all the appropriate codes were turned into qualitative measurements for a more vivid impact (Mayring, 2007), as shown below (Table 4) (Graph 2). The above comparison disposes of content similarities with the previous statistical ones since symbolically demonic signs might correspond to the spiritual realm. In contrast, the testimonies of the witnesses directly relate to the legal content. In that case, results send a different message than the previous time (Table 1) since 70,37% of the movie content relates to the

demonic signs display. In comparison, only 29,63% is dedicated to legal procedures. The latter initially creates an explanation controversy due to the previous statistical results (Table 1), resolved hermeneutically because the demonic sign escalation vividly describes the exorcism effect of Emily Rose and her fight with the sinister presence alone. At the same time, though, the whole climate of the movie still sticks to the legal and rational attributes with no related abrogation whatsoever. That is why the film concludes with the final death of Emily because of the failed Exorcism as a conclusion related more to Spirituality than the procedural mentality of the court (McCloud, 2015, p. 9). Moreover, it is interesting to observe the escalation of the demonic signs throughout the movie, as illustrated below (Table 5).

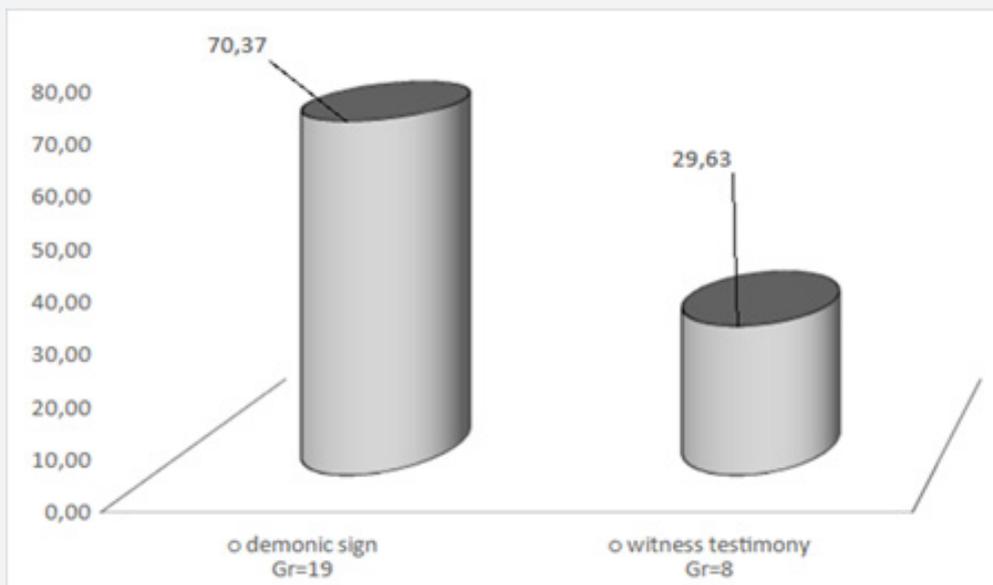
Table 5: Demonic signs of the movie.

Contents
1. The sense of something burning into the dorm.
2. There was a disturbing sound of the door opening and closing heavily due to the outside wind flow.
3. The scary, unexplained pen movement on her helping desk beside her bed.
4. The tremendous up and down jumping of her bed.
5. The first attack of the demon grabbing her through as if he wanted to choke her on the spot.
6. Emily's courageous resistance and her fight back against the demon.
7. The possession of Emily.

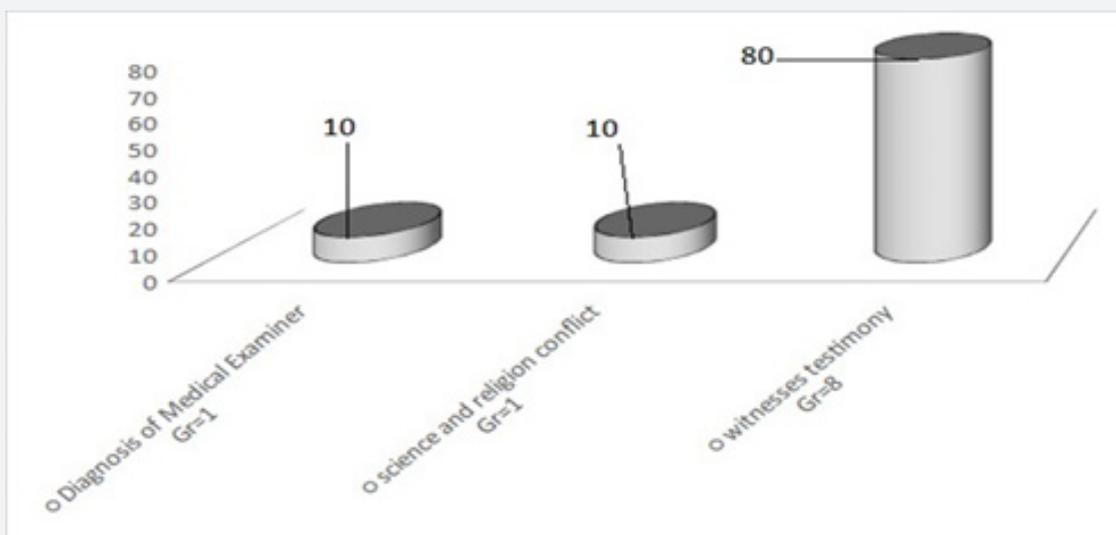
8. The demonic makeup faces of the pedestrians in front of her own eyes.
9. The desecration of Emily's body inside the temple.
10. Her detest of food and human noises
11. The scratching of the wall of her house by her fingernails.
12. Her insects and cockroaches eating.
13. The dialogue of Fr. Moore with the demon
14. The exorcism of Emily.
Total: 14 demonic signs



Graph 1: Grouping of Codes.



Graph 2: Demonic signs and witness testimonies.



Graph 3: Science and Legal Process.

Fr. Moore’s failed exorcism was the primary weapon of the Public Prosecutor to enhance his argumentation based on the supposed medical neglect of the patient on behalf of Fr Moore, since Emily’s condition, regarding the doctors’ view examined her, was that she suffered by Epilepsy and Psychosis at the same time and her final death was caused by stopping taking her “Gambutrol” medication as first prescribed. The anti-argumentation followed by the defender, Erin Brunner, was Gambutrol (Gambutrol is a fictitious psychotic medicine. It might be the shade of the real one) stopped Emily from fighting back her demonic experience and

locked the demon inside her forever, causing her inevitable death, in contrast with the public defender’s accusation that Fr. Moore was responsible for it. This novice defense was grounded on an expert anthropologist (in the movie), Dr Adani. The latter was something new that made the Public Prosecutor, Ithan Hawk, lose his temper and finally the ground of his case. The point is that the above reaction of the public prosecutor and Defense illustrates another contradiction between two significant magnitudes, Science and Religion (Plantinga, 2011, p. 1). The latter was analyzed statistically, as shown below (Table 6).

Table 6: Science and Legal Process.

Codes	Absolute	Column-relative
Diagnosis of Medical Examiner Gr=1	1	10,00%
science and religion conflict Gr=1	1	10,00%
Witnesses’ testimony Gr=1	8	80,00%
Totals	10	100,00%

The above results enhance the legal logic of the movie against the spiritual or ethical one. The movie’s philosophy shows the legal thinking process during the trial and comments on the social background communication based on logical categories and facts, as evidenced by witness testimonies. As the core organism of taking the final verdict, the jury’s presence comprises plain people of everyday social life, while the usual socializing routine is grounded in logical argumentations. Ethics, emotionalism, and spirituality lie in the social background, and their dynamics need a powerful stimulus to get out and affect people. That is why science and religion conflict topics [13] are framed in only a

few quotations during the qualitative analysis of the film (10%). Finally, it is highly seminal that significant parameters of the film have developed solid cohesiveness among the facts. That means that codes are strongly correlated with each other and determine the formation of the final atmosphere of the movie. (Table 7) shows the correlation development. The codes from 1 to 4 could be grouped and illustrate the spiritual dynamics of the movie, while the code (5) provides the context of the final justification of Fr. Moore’s case. All codes denote $p=0.5$, which strongly correlates with the values of other codes.

Table 7: Code Correlation development.

Codes	p<1
1. encounter with the demon	0,0500000007450581
2. Jason believes	0,0500000007450581
3. Possession Justification	0,0500000007450581
4. Possession of Emily	0,0500000007450581
5. science and religion conflict	0,0500000007450581

Discussion

The political discourse study of a non-political film is an uncommon but still interesting academic case. Nevertheless, the core case of a discussion matter may be a few scenario quotes, scene interrelation, or even the generalizing application of a central movie event disposing of a possible significant social impact. Similarly, the film *Exorcism of Emily Rose* describes an event in Germany related to a girl named Anna Michael by encrypting the true identities of the actual protagonists (a common practice followed by the movies grounded on actual events). The film had made quite an impact since the main problem escalated seems to be the proving of the supernatural realm; the protagonist of the movie, playing Emily Rose’s role (Jennifer Carpenter) at the end of the film, communicated the message she received from the Holy Lady that the persistence of the demons in her body aimed to show in the world the existence of the devil and at the same time the presence of God analogically [11].

Today, the power structures of Western nations have developed and implemented a rational function within their political and governmental institutions [14]. This has led to the perception of politics as a symbol of philosophical rationality. This concept explores the relationships between states on a macro level and the sociological structures and reactions of individual members of society on a micro scale. Certain social institutions, such as education, economy, and law, have embraced pure logic in their internal workings [14]. Without this logical approach, their existence would lack substance. Wars and diplomacy look like opposite currencies coming against logic. However, their background is supported by hidden agendas framed either by applied politics or geopolitical interests, which have the exact identification and logical establishment (Luttwak, 2002, p. 16), even in subjective consideration, depending on the site of reference.

On the other hand, the progress and development of science and its work are the operating clues of the world’s social progress and identity. The H1N1 and the COVID-19 viruses, as well as the newest versions of the common flu, indicate that people must be always alert for new health threats in a way that the most important asset of their everyday survival should be the absolute trust in science and its progress [15]. The latter contains a standard way of acting and considering reality. However, the indirect impact of that scientific logic expansion [15] leads the way

in covering up and perhaps burying the charismatic sensitivities of human nature, such as compassion, cooperation, empathy, and maybe religious faith about the core of evil. A Renaissance motive came back rapidly, arguing that every aspect of rationality is the formation of evil. At the same time, Nietzsche’s claim about the death of God [16] seems to gain ground in a formalistic way, even though the philosopher implied the end of some internal idolatry and blind faith [16]. Concerning the latter, a new kind of idolatry marches powerfully through, greedily supporting the upcoming new version of enlightenment, *Lux ex ratione*. A new Renaissance in the flesh seems to complete the transformation of the psychological or religious man into a rationalistic machine mercilessly. Therefore, despite the modern problems in the relations among people in every social stage stimulating their attention to financial well-being as a tool for social survival, the film the exorcism of Emily Rose makes a difference, reminding the existence of a hidden theurgical nature within leading to faith in changing the whole world (Miller, 2020, p. 56).

Conclusions

The present study and analysis of the film, in conjunction with the political and logical transformation of the social transfigurations, provided the chance to observe a few seminal conclusions starting from the analysis object, the film itself:

- i. All the film’s incidents are grounded in the past without any reference to the future developments in the case, if any. That is why the codes’ adherences spring from the past reference code used (named: Past) during analysis, especially those referred to in (Table 7). The last issue came up naturally since the exorcism of Emily Rose (Anna Michael) was already referred to in 1967. However, any later developments, like the event’s impact on the religious or non-religious people of Germany or Europe (or even the world), would be beneficial for defining the quality and quantity of the effect of spirituality on other zones of human activity as well (Sheldrake, 2010). The actual possession and Exorcism phenomenon is rare but authentic [17]. Still, the one of Emily Rose was made into a movie (like the one of the “Exorcist” of William Friedkin), which disposes of its significance.
- ii. Erin’s transformation (The defender in the film) from agnostic to mystic through her defense adventure during Fr. Moore’s trial leads to the thought that the power of faith is strong and acts mysteriously within every person (Wommack, 2018, p. 3).

iii. The most significant part of the movie is centered on the trial process, and through the latter, the past comes alive. Moreover, two main attributes are also quite intense: a. the legalistic (rational) view of the case and the meta-rational view, which approaches the mystic one without eventually being transformed as such.

iv. During the film, the role of the official Church is put backstage mainly as a political regulator of the case's impact on the political sphere. The latter strongly presents the official Church as a political chess mate, being quite careful but not supportive of the exorcism case because of the social or media accusation of obscurantism against its veil. It is hard to understand deep spirituality in modern times, especially when philosophical voices come against it (Remnick, 1995, pp. 54-65).

v. Politics seems to be a part of the Church's actions and reactions, eventually creating a conflict dipole of religious logic and political logic. The first one derives from the acknowledgement that demons possessed Emily and the ritual of exorcism should be used for her deliverance, and the second one from the initial diplomatic movement of the church with the public prosecutor's consent for a final penalty settlement for avoiding any further sociopolitical noise against church's reputation. However, Fr. Moore's final acquittal functioned as a right-choice card for the church to pick, and the rite of exorcism, therefore, was the best choice for the case of Emily [11]. Fr. Moore eventually became a monk and never said a single word about the case, which denotes his diverted ethical position in contrast with the political one the church had followed during his trial. At the same time, Erin had provided the evidence of the case to an academic anthropologist, whose book was the primal source of the movie, extending his will for the story to be widely told. Fr. Moore's ethical stand possibly implies that God's will is not for public advertisement and settlement but for the deliverance of humanity against the evil one, the battle against which is far more accurate than anyone could expect. That was the message he wanted to be told, and Emily's as well.

vi. Furthermore, the global political system seems to be grounded on a. the human interest and ambition (Erin began that way when she accepted the case), b. the political logic which is present everywhere from the simplest to the most perplex action of life, even the church adopted it during the movie, c. the religious logic, which is incarnated through Fr. Moore's stance, action and faith. His quoting that Emily had to deal with the demon only by faith alone is crucial and establishes the religious logic throughout the film, d. science applications always remain on the top of any social list and may be used for multiple reasons, which are not always straight and ethical. That is why science must reinforce its moral statute and make the link with politics more rigorous if scientists want to keep their ground high and pure, e.g., they neglect the inner human part, which is the human soul. The newest transformation phasis, the New Renaissance, does not acknowledge the soul as a supreme being inside human beings

but as a part of the human brain reaction. In that case, the religious experience of humans is compelled far away.

vii. The legal system is based on facts and evidence, leaving no room for assumptions or possibilities. However, in the case of exorcism, faith plays a significant role since it involves religion and spiritual beliefs. Emily's struggle to fight off evil supernatural powers that were haunting her soul is a matter of religion, and the only legal fact in this case is her death. The movie cultivates religious and spiritual communication but does not promote any faith movement. This highlights that even in the court of law and beyond, there is room for new possibilities and faith itself. Humans learn when the divine calls upon us, which can open the door to a rationalistic or legalistic methodology [18,19].

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