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## PERTANGGUNGJAWABAN PIDANA TERHADAP PELAKU TINDAK PIDANA PENGANIAYAAN YANG MENAKIBATKAN LUKA BERAT DALAM PUTUSAN NOMOR 1598/PID.B/2024/PN SBY

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### Abstrak

Tujuan dari penelitian ini adalah untuk mempelajari perjuangan yang dihadapi oleh protagonis, Father Gabriele Amorth, dalam film Pope's Exorcist. Perjuangan oleh (Siddiqui, 2021 : 10) didefinisikan sebagai jenis paradoks tertentu dari kondisi manusia, meskipun kita pikir kita harus menghindari perjuangan, perjuangan mendefinisikan kondisi manusia. Itu adalah bagian yang membentuk kehidupan manusia yang mendorong orang untuk tumbuh dan mengatasi kesulitan. Tanpa perjuangan, mungkin tidak akan ada banyak kemajuan dan kehidupan mungkin tetap stagnan. Ada juga jenis perjuangan yang ditemukan penulis dalam mempelajari film tersebut, yaitu: perjuangan melawan diri sendiri, perjuangan melawan manusia, perjuangan melawan masyarakat, perjuangan melawan alam, perjuangan melawan kekuatan supranatural dan perjuangan melawan nasib/takdir. Pendekatan kualitatif diadopsi untuk menganalisis film tersebut untuk mengungkap tentang perjuangan dalam percakapan atau dialog yang dipertukarkan antara protagonis dan karakter lainnya. Dari penelitian tersebut, penulis mengidentifikasi tiga jenis perjuangan yang secara khusus dihadapi oleh protagonis; perjuangan melawan diri sendiri (5), perjuangan melawan masyarakat (6) dan perjuangan melawan kekuatan supranatural (9). Hasil penelitian menunjukkan bahwa perjuangan tokoh utama tidak hanya ditujukan terhadap entitas-entitas setan eksternal, tetapi juga merupakan konfrontasi dengan gejolak dan beban batin yang menguji keyakinannya.

**Kata Kunci:** Perjuangan, Jenis-jenis Perjuangan, Tokoh Utama, Supranatural.

### Abstract

*The purpose of this research is to study the struggles faced by the protagonist, Father Gabriele Amorth, in the Pope's Exorcist movie. Struggle by (Siddiqui, 2021 : 10) is*

*defined as a particular kind of paradox of the human condition as much as we think we should avoid struggle, struggle defines the human condition. It is part that shapes human lives that pushes people to grow and overcome hardships. Without struggles, there possibly won't be as much progress and life may remain stagnant. There are also types of struggles the writers find in studying the movie, they are: struggle against self, struggle against men, struggle against society, struggle against nature, struggle against supernatural force and struggle against fate/destiny. A qualitative approach is adopted to analyze the movie to uncover about the struggles within the conversations or dialogues exchanged between the protagonist and the other characters. From the research, the writers identified three types of struggle the protagonist specifically deals with; the struggle against self (5), the struggle against society (6) and the struggle against supernatural force (9). The results show that the protagonist's struggle is not only directed against external demonic entities, but is also a confrontation with inner turmoil and burdens that tests his beliefs.*

**Keywords:** *Struggle, Types Of Struggle, Protagonist, Supernatural.*

## A. INTRODUCTION

One of the many ways humans share stories and build connections with others is through literature. According to Warren and Brooks (1938), literature is the use of complex language, form and structure to create a unique artistic experience. Not only does literature possess aesthetic or artistic value, but also the capability of evoking emotions, feelings or thoughts of the readers. This aligns with Eagleton (1983) who claims that literature is not only aesthetics but also ideological, reflecting and shaping social-political and economic realities. In other words, literature is also used as a medium not only to share and convey feelings or thoughts but also reflections of a certain representation of political and economical groups or ideas, even religious beliefs. In literature, this is called prose. It is any creation in form of narration created by the author's imagination (Robert, 1999 : 3) in Soraya and Tussa'diah (2023). In short, literature is a form of language people use whether spoken or written, fiction or non-fiction. Prose is later divided into genres such as short stories, poetry, plays, etc. Generally, these genres have been recognized as the forms of literature but nowadays, audio-visual works like films or movies have risen as a genre of literature. Compared to newspapers or magazines, movies are mediums that involves audio-visual communication capable of conveying messages to large audiences gathered in a specific location. Noted by Baran (2012 : 231), movies deliver rich and complex narrative swiftly through audio-visual elements in storytelling which allows the

audience to engage in real-life like experiences. Movies are more than entertainment. They have the potential as educational tools that often draw stories from personal experiences or real-life events, projecting societal realities onto the screen (Sobur , 2006 : 127). This is what reflects the quality of movies because they are able to resonate with the audiences which makes them potent mediums to convey moral messages. The themes are built not only to entertain but to impart social or ethical messages people can derive from. Movies can have various themes and for this research, the writers have chosen to study the Pope's Exorcist (2023) movie to analyze the themes of struggles particularly faced by the protagonist. The movie Pope's Exorcist (2023) is based on the true story of Father Gabriele Amorth, the Vatican Chief Exorcist in Rome, Italy in which he is involved in the special exorcism case of a young boy taking place in an abbey in Castile, Spain. This movie not only tells about the struggle of the protagonist but also how it leads to a hundred-year conspiracy that the Vatican has been trying to keep hidden but in attempt to solve the case, a full sacrifice is required that weakened the faith of the protagonist and brought him into the conspiracy itself.

## **B. LITERATURE REVIEW**

### **2.1 Character**

In literary studies, character refers to the individuals who populate a story, novel, play or other narrative work. They are the agents through whom the plot unfolds and they play a critical role in conveying themes, emotions, and moral dilemmas within the narrative. They are the central elements of a narrative, and their development, personalities, and experiences contribute to the themes and messages the author aims to convey. Henderson, Day, Higgins and Wallers (2009 : 10-11) state that characters are the people the author created to inhabit their stories and that they should be believable and consistent.

Characters determine events, they are defined by it. Great characters create great effect on the significance of a work. Often, people would come to see themselves and understand themselves and others by watching the characters. By Klarrel (1987 : 17-18), character can be rendered as a type or as individual. There are two kinds of characters, flat and round characters. Flat characters are the kinds that are only dominated by one

specific trait and on the contrary, round characters are usually more complex and possess differentiated features.

To sum it up, characters are those who act or perform in a story. They refer to the agents, figures or participants who carry the plot through their actions, decisions and interactions or conflicts with other characters. This is in accordance to what is stated by Taylor (1998 : 15) that character deals with who acts.

## **2.2 Protagonist**

According to Fowler (1987 : 32) in Sari and Purwarno (2019), the protagonist is the character people empathize with. They refer to the main character of a story, novel, drama or other literary works. In a story, the protagonist is usually the one who propels the plot, unfolds conflicts and usually is the one mostly involved with struggles based on the actions and decisions taken in response to the conflicts faced by the protagonist. This aligns with Todorov (1997) that idea of protagonist refer to the ones who undergo the most substantial change throughout the narrative. Typically, a protagonist's journey involves quests or struggles against antagonists who act as the counterbalance to the protagonist's goal. In films or movies, people would often relate to the protagonist the most. This can be due to the growth, ambitions or even the challenges that the protagonist goes through in pursuit of their goals. Supported by Abrahms (1999) who identifies protagonist as a character the audience meant to sympathize or identify who often drives the main actions of a story.

## **2.3 Struggle**

Struggle is an inseparable aspect of life of an individual. It is something people would have to encounter at a certain point in their lives. Struggle emerges in various situations, for instance, when what is expected contradicts with reality which creates an obstacle or hindrances that stand in the way to the desired goal. This idea is supported by Laskar (1907 : 1) in Sutrisno, Nurhasanah and Rachmawati (2023) who state that struggle always arises when something with life's desires seek to attain a purpose in the face of resistance. Through struggle, people grow. It is how people discover ways to face their fears, to solve their problems and move ahead. Generally, struggle itself is understood as a forceful or determined effort to overcome challenges, obstacles or difficulties. It can

also refer to both physical and mental exertion, often implying a sense of conflict or tension. According to Merriam-Webster Dictionary, struggle means: 1). to make a strenuous or violent efforts in the face of difficulties or oppositions, and 2). To proceed with difficulty or with great effort. From Collins Dictionary, struggle refers to something that is hard to do even though people or things may be making it difficult for one to succeed. In addition, Fanon (1961) also claims that struggle is an attempt for liberation if man against violence of colonialism whereas Tilly, Castaneda and Wood (2019) frame struggle as collective actions against established authority or certain social norms, it is an action done by using group effort to challenge and change the power structures. Through the psychology lens by Jung (1981), struggle is viewed as essential component that contributes to the growth and self-realization. A necessary tension between the opposing force within the psyche leads to personal development. It is from struggle that people learn the importance of effort that encourages them to persevere through pain and hardships to achieve what they want. Then it can be concluded that struggle is not something to be taken lightly but rather, a strenuous work that takes a great deal of efforts to face difficulties.

#### 2.4 Types Of Struggle

According to Siddiqui (2021), the struggle contains a sense of hope in the midst of all kinds of moral, societal and personal uncertainties that act as the part of the learning process. Struggle is to be expected and honoured. Each day, people have different struggles. Struggle may be physical or emotional. It can be the struggle of overcoming fears, the struggle of acceptance to failure, the struggle of losing something or someone, the struggle of unrequited or forbidden love, sickness, death, unfulfilling jobs, etc. But it is from the struggle that people are able to find mutual respect and understanding, particularly in what is gained and achieved as result of the struggle. There are also types of struggle according to Georgia (2015) in Rachmaniah (2019 : 7), they are:

1. **Struggle against Self:** occurs when a character is struggling against themselves when they have to face conflicts that rises internally, personal issues or deals with moral dilemmas.
2. **Struggle against Men:** occurs when a character is in opposition with another character or can be with two or more characters, typically in an argument or conflict.

3. **Struggle against Society:** occurs due to challenges within a societal structure, system or institution which an individual or a group faces in difference of expectations, beliefs and norms of the society.
4. **Struggle against Force Of Nature:** occurs due to natural forces or disasters such as earthquake, flood, hurricane or tsunami. It is the type of struggle that does not necessarily involves men, often this struggle is used to show the vulnerability of humankind against the power of nature.
5. **Struggle against Supernatural:** occurs in a conflict involving non-human beings, creatures that can't be explained by logic. Examples of these creatures can include ghosts, monsters, demons, spirits, etc.
6. **Struggle against Fate/Destiny:** occurs when there is a course of events that has been established beyond control of the character. In this case, in order to pursue what is desired, the character must fight against the chosen path laid for them

### C. RESEARCH METHODS

The data for this research was derived from the Pope's Exorcist movie directed by Julius Avery, released on 14 April 2023, with total of 1 hour and 43 minutes duration which specifically tells the struggle of the protagonist, Father Gabriele Amorth, in carrying out an exorcism on a possessed young boy in which he managed to discover about the truth to a certain conspiracy the Vatican has been keeping secret for ages. In conducting research, the writers applied qualitative research method to interpret data collected from the conversations containing the struggle of the protagonist. According to Creswell (2016) in Iswari (2021 : 4), qualitative research method is an approach used to explore and understand individuals or groups of people through social problems to study their lives, behavior, etc. In this case, the writers adopt this method to discover about the struggles specifically faced by the protagonist and what influence them. Some steps the writers take are: 1). Watch the Pope's Exorcist movie repeatedly, 2). Identify which scenes or conversations containing themes of struggles, specifically the struggles of the protagonist. 4). Take notes and analyze the collected data, 5). Classify struggles according to their type.

### D. RESULT AND DISCUSSION

#### 4.1 Struggle Against Self

In collecting and analyzing the data, the writers have decided to strictly focus on the data related to struggles of the protagonist. In this case, the writers have marked down some conversations or lines that show the protagonist's struggle involving internal conflict in beliefs, dilemmas or desires.

### Data 1

(46:19 – 46:50)

Father Amorth : Rosaria...

Rosaria : Your sins will seek you out.

[*HAUNTING MUSIC PLAYING*]

Father Amorth : My sins have been forgiven.

Rosaria : But you can't forgive yourself, can you, Father? Not for me, the girl you let die. Why did you do nothing? Why didn't you believe me? Now I am in hell.

Father Amorth : Deceiver. Her soul rests in peace.

Rosaria : [*In demonic voice*] My soul rots in hell!

From the dialogue in data 1, the context is that Father Amorth was attempting an exorcism on the possessed young boy named Henry. During the process, the demon showed the image of Rosaria Valendez, the girl Amorth had failed to save. Here, the illusion of Rosaria haunted Amorth for not believing in her when she needs him the most and blamed him that she ended up in hell. The case of Rosaria Valendez greatly disturbed the protagonist for so long that demon utilized this against him. The proof can be seen in the dialogue below:

### Data 2

(50:17 – 50:48)

Tomás Esquibel : Who is... Rosaria?

Father Amorth : She is a girl that I should've helped. The demon is using her memory to deceive me.

Tomás Esquibel : How does it know these things?

Father Amorth : It can sense our guilt, and it uses it against us as a distraction.

**Data 3****(1:11:56 – 1:13:25)**

Father Amorth : I want to talk to you. About things I have confessed before..but they still burden me. In 1942..during the war, I joined the Resistance. I became a partisan and fought against the fascists.

[*POIGNANT MUSIC PLAYING*]

Father Amorth : So many of my friends would die to the German bullets. Why them..and not me? Their dead bodies would talk to me in my dreams. To die in a war is heroic. To survive a war? Complex. And then I begin to see..that my life has been spared. It was my responsibility to give it purpose. And in my case, that meant to serve God. In all of my years, I have tried to embrace what is said in Matthews. “*What you do for the least among you, you do for me.*” . But when it mattered, I failed.

Father Amorth : I did not help her. I did not believe her. I did not listen.

Tomás Esquibel : Rosaria?

Father Amorth : [*in Italian*] Yes. Rosaria.

Here we delve into the protagonist’s past. From the conversation, Father Amorth revealed about the past which heavily burdened him. One was from the time of his youth, this was when he was participating as a partisan in a war against the German in which he survived but was haunted by the death of his friends, leading the protagonist’s goal to serve God and find purpose to his survival through path of priesthood. The other one occurred in years after becoming a priest. By that time, Amorth was dealing Rosaria Valendez’s case. At first, he dismissed her when she asked for his help due to his pride as an exorcist that decided the mentally ill was not part of his responsibility. This decision was what led to Rosaria taking her own life in the process as her last attempt to show her desperate need for help that later became possibly one of the biggest regrets the protagonist carry. It was also then Father Amorth came to discover about the sexual abuse and coverups surrounding the girl.



**Data 4**

**(1:13:27 – 1:13:35)**

Rosaria : At night, the devil fucks me.

Father Amorth : What does this devil look like?

Rosaria : You.

Father Amorth : She was not possessed. She was mentally disturbed. So I let someone else handle her case.. Again, my pride. I was an exorcist. The mentally disturbed, it's not my job. But that all changed, because of her. To hear after her death, the rumors of sexual abuse, the coverup within the walls of the Vatican City. That innocent girl. I did not help her when she needed me. Her soul is my burden. And this demon, he knows that.

Rosaria : Do you believe me now!?

**Data 5**

Father Amorth : He will use your sins against you.. I need to make a confession.

Tomás Esquibel : To me?

Father Amorth : You are a priest, are you not? Forgive me, Father, for I have sinned.

Tomás Esquibel : Trust in the Lord.

**4.2 Struggle Against Society**

It is the struggle resourced from a that is part of a certain community or environment, larger than groups and this type of struggle usually arises when a character's beliefs, actions or desires are in opposition to the norms, laws and expectations that have been established within the society.

**Data 1:**

**(15:07 – 16:02)**

[*JULY 2, 1987 – ROME, ITALY*]

Father Amorth : (*in Italian*) Let's get on with this already.

Cardinal Sullivan : (*in English*) This is a formal hearing. And as agreed, proceedings will be undertaken in English.

- Father Amorth: : (*in Italian*) Ah. All right. Let's go.
- Cardinal Sullivan : On the night of June 4<sup>th</sup> in the town of Tropea, you performed an exorcism without the approval of the Reggio Calabria bishop.
- Father Amorth : (*in English, shaking his head*) It wasn't—
- Cardinal Sullivan : In English, Father Amorth.
- Father Amorth : That was not an exorcism.
- Cardinal Sullivan : From Father Gianni's description, what occurred in Reggio Calabria sounded exactly like an exorcism, complete with animal sacrifice, no less.
- Father Amorth : The boy was maladjusted. A temporary mental illness. I use primitive technology. The power of suggestion
- Cardinal Sullivan : You addressed the subject as Satan, called for him to display his powers. Do you deny this?
- Father Amorth : No. That's what I did.
- Cardinal Sullivan : And why would you do that?
- Father Amorth : Exorcism is my job, but the vast majority of the cases to which I'm assigned do not require an exorcism. They just need uh, a little conversation, a little understanding, and sometimes.. a little theatre.

In this context, there was a formal hearing that happened to take place in Rome, Italy on June 4<sup>th</sup>, 1987 discussing particularly about the act of exorcism the protagonist performed in Tropea, a town located in Southern part of the Italy within the region of Calabria. The reason behind this hearing apparently was due to the lack of approval in the act of the exorcism from the concerned bishop in that diocese which can be seen in the dialogue of Data 1. In this conversation, it appeared that Cardinal Sullivan found the methods Father Amorth use in handling his cases dangerous and old-fashioned. This is also supported in the exchange below:

**Data 2:****(16:21 – 18:06)**

Cardinal Lumumba : Cardinal Sullivan, in my observation, 98 percent of the cases that are assigned to Father Amorth are then further recommended by him to doctors and psychiatrists.

Cardinal Sullivan : And the other 2 percent?

Father Amorth : Ah, the other 2 percent. This is something that has confounded of all science and all of medicine for a long time. [*ominous music playing*] I call it, evil.

Cardinal Lumumba : Your Eminence, with hundreds of successful exorcisms, Father Amorth has been very effective in..

Cardinal Sullivan : One moment, Bishop Lumumba. You do raise an interesting point, Amorth. You are not a doctor but these practices of yours could have damaging effects on these people.

Father Amorth : You are right. I am not a doctor. I am not a psychologist. But I am a theologian, I am a lawyer, I am a journalist and I am a practical man. I was also a partisan in the war, so [*chuckles*] I know a firing squad when I see one. So, what is this about?

Cardinal Sullivan : The Congregation for the Doctrine of the Faith has recommended to this panel that the position of Chief Exorcist be formally vacated.

Father Amorth : So what are you saying is that evil does not exist?

Cardinal Sullivan : The Church is under constant pressure to sharpen her relevance. It's time we move past these outdated beliefs.

Father Amorth : Explain to me, please, Your Eminence. If evil does not exist, what then is the role of the Church? I think we all have to be careful of the Congregation for the Doctrine of the Faith. Sounds to me like they want us all out of job.

As it turned out, the formal hearing also carried another intent, that being the wishes of the Congregation to remove the protagonist from his appointed position as the Chief of Exorcist. Through Cardinal Sullivan's words, it can be inferred that he shares the similar stance as he found the idea of exorcism obsolete. To Cardinal Sullivan and other members

of the hearing, they did not strongly believe in the notion of evil. Proven from the line of the Pope to Father Amorth in:

**(27:08 – 27:33)**

Pope : Perhaps we've done our jobs too well. Cardinal Sullivan and the younger generation, they do not believe in the devil as we understand it. It's only an idea for them. For us, it is very real. Two hundred fallen angels, expelled from heaven, driven beneath the soil where God is not welcomed.

In addition, the formal hearing further shed light on a specific case the Church had covered up. This was shown in part of the dialogue in which Father Amorth suddenly brought up about the particular case of the deceased girl, Rosaria Valendez. In which, the protagonist publicize through his writing. We can see this in Data 4 below.

**Data 3:**

**(18:12 – 19:05)**

- Cardinal Sullivan : We have more questions for you, Father Amorth.
- Father Amorth : How is it suddenly that I am worthy of the time and attention of all you powerful men? I ask you again..What is this about?
- Cardinal Sullivan : Due process, Father.
- Father Amorth : So this is not about the dead girl, Rosaria Valendez, that I write about in "La Madre di Dio" magazine? What is your due diligence and process on this? Please, Cardinal!
- Cardinal Sullivan : I warn you! I warn you! Father Amorth, show respect to your superiors.
- Father Amorth : I do! I am the Chief Exorcist of the Vatican. My position was appointed by my bishop. My diocese is Rome. My local bishop is the Pope! If you have a problem with me, you talk to my boss, okay?
- Cardinal Barbuto : The Pope is infirm!
- Cardinal Sullivan : Father Amorth, you have not been dismissed.
- Father Amorth : Cuckoo!
- Cardinal Sullivan : Father Amorth!

**Data 4:**

**(1:05:35 – 1:07:42)**

- Father Amorth : The Friar De Ojada. One of the greatest exorcists of all time. [in this context, Father Amorth and Tomás Esquibel got into another hidden room within the catacomb. There they found the remains of one of the greatest exorcists, the friar de ojada, sitting in a throne-like chair. Father Amorth here found a journal on the The Friar De Ojada's lap
- Tomás Esquibel : The seal of the Spanish Inquisition.
- Father Amorth : His journal. *"Today.. I was summoned to the town of Segovia. A possessed monk. In the year of our Lord 1475, while questioning the demon possessing the monk, he answered me from the mouth of another. And then a third."*
- Tomás Esquibel : Multiple possession. It's a powerful demon.
- Father Amorth : *"The exorcist becomes possessed himself."*
- Tomás Esquibel : Friar De Ojada?
- Father Amorth : You know he is the man who convinced Queen Isabella of the need for an Inquisition? So that means, from the time he is possessed in 1475, everything that happens after this... is the work of the devil. Centuries of persecution and torture, the worst abuses of the Inquisition, all started by the friar and done in the name of God by the devil. The Vatican must have known this. The Church covered it up. And they buried the truth here.
- Tomás Esquibel : *"Your sins will seek you out."* The construction work must have freed the demon.

The peak of the truth was reached when Father Amorth and Tomas Esquibel were finally able to unlock the gates leading toward a bigger space within the hidden catacomb underneath the San Sebastian Abbey. There, they found the corpse of one of the famous figure in exorcism, Friar De Ojada and his journal in which they learned the truth behind the Spanish Inquisition. Years of heinous crimes enabled by the possessed priest in name of God so the demon could integrate into the Church. In addition to it all, the Vatican

apparently knew this and covered it up. Proofs of these could be found in the conversations and dialogues in the following data.

**Data 5:**

**(51:55 – 52:02)**

Father Amorth : The seal of the Vatican...

*[FLASHBACK]*

*Pope : This place has given the Church problems before.*

In this case, the protagonist Father Amorth was checking on the old well located outside the abbey. He had suspicions about the demon's plan and went to investigate the place to confirm them.

**(59:01 – 59:35)**

Father Amorth : I noticed this when I first arrived.

Tomás Esquibel : What is this?

Father Amorth : Do you recognize this?

Tomás Esquibel : *[in Spanish]* Yes. *[in English]* It is the seal of Spanish Inquisition.

Father Amorth : *[in Italian]* Yes. *[in English]* The darkest time in the history of the Church.

Tomás Esquibel : ..And they are?

Father Amorth : The victims. The ones who would not convert. There is something underneath this place. Something is hidden here, come.

In the dialogue of Data 6, this time Father Amorth was showing Tomás Esquibel the old well that had the Spanish Inquisition sign on it. From the old well, it led more clues to a certain place hidden within the abbey that had yet to be discovered. Soon, they stumbled upon a locked door with a Vatican seal on it. The locked door would later lead them inside a hidden catacomb.

**Data 6:**

**(1:00:10 – 1:00:15)**

Father Amorth : Two crossed keys. Do you recognize this? [in this context, both Amorth and Tomás are underground of the abbey, they are currently

standing before a hidden door which leads to a room that they have never set foot in )

Tomás Esquibel : It's the Vatican seal.

Father Amorth : [*in Italian*] yes.

**(1:01:06 – 1:02:01)**

Father Amorth : Catacomb. This how they'd bury the dead.

Tomás Esquibel : I understand the Vatican sealing the place off...But why would they leave someone?

Father Amorth : The ring of the cardinal protector. He was the final hope, the last protector. It looks like he's a prisoner, but he's not. The cage is for his own safety. They do this when an exorcism fails. To protect against a demon's escape, to trap something they need to remain hidden.

Coincidentally, Pope who happened to be in task of investigating the documents and files related to the case also managed to find the letter regarding the last cardinal protector. In the letter, he soon found out a horrible truth about the abbey which can be seen in the monologue below.

**(1:02:17 – 1:03:37)**

Pope : [*in Latin*] Your cardinal protector writes to inform you of our worst fears. "*A great evil has taken hold of San Sebastian Abbey. It must be buried here forever. All attempts at exorcism have failed. Satan owns this ground now. I have never seen a demon this powerful before.*"

### 4.3 Struggle Against Supernatural

The struggle is caused by challenges or problems that rise in dealing with entities, often can't be explained by logic or human understanding.

#### Data 1:

**(35:52 – 36:49)**

Father Amorth : So you won't tell me your name.

Henry (*possessed*) : My name is blasphemy. My name is nightmare.

Father Amorth : Ah.. My nightmare, is France winning the World Cup.

Henry (*possessed*) : You prideful fool! You can't hide behind your jokes forever, Gabriele. I know your nightmares too.

[*DISTANT GUNFIRE*]

[*TENSE MUSIC PLAYING*]

[*GUNSHOTS*]

[*DEMON LAUGHS*]

Henry (*possessed*) : [*in German*] Show yourself, coward.

For context, the demon who was possessing Henry was showing the protagonist a particular moment of his past. It was the time when Father Amorth once participated in a war in his youth. The demon showed the moments his friends shot dead by the German army. Unlike the cases that Father Amorth handles, the demon turned out to be a very powerful kind. It was able to know things, facts that people mostly keep to themselves. Even their guilt and sins as well as seen in the data below.

**Data 2:**

**(34:48 – 35:15)**

Father Amorth : What is your purpose?

Henry (*possessed*) : I'm here for you.

Father Amorth : Then you must know my name.

Henry (*possessed*) : I know your soul and every shameless sin.

**(37:34 – 38:02)**

Father Amorth : Did you mention my name to anyone in this house?

Tomás Esquibel : Maybe, I'm not sure.

Father Amorth : This demon..It says things it could not know.

Tomás Esquibel : So it's real?

Father Amorth : What do you know about demons?

Tomás Esquibel : O-Only the basics. That they are fallen angels, one serves the other in a hierarchy.

Father Amorth : [*in Italian*] Yes, [*in English*] The higher the demon, the more access it can have.

**(42:15 – 42:56)**

Tomás Esquibel : How long will this take?



Father Amorth : It is hard to say. Hours, days..maybe. This demon is very strong, the boy won't last long. What we need to do is to find out its name in order to exorcise it. That is the only way we can save the boy.

Not to mention, the demon the protagonist dealt with this time was also cunning and clever. It possessed a certain degree of intellectual. The demon was able to manipulate the priests with its deceitful ability to reflect a person's sin or guilt through images taken from their memories. Furthermore, it had wicked plans prepared for the protagonist.

### Data 3

**(47:58 – 498:10)**

Henry (*possessed*) : You've been played, Amorth. You took the bait. And I'll destroy you. Your Holy Church will crumble from the inside.

**(51:12 – 51:27)**

[*THUNDER RUMBLES*]

Father Amorth : You have taken the bait..

Tomás Esquibel : What?

Father Amorth : What it said to me; "*You have taken the bait, Amorth.*". This is not about the boy. It has a bigger plan.

**(58:30 – 58:51)**

Father Amorth : Did you consider why the demon does this?

Tomás Esquibel : To scare us, hm?

Father Amorth : For what benefit?

Tomás Esquibel : Chaos

Father Amorth : Distraction. The devil is the great deceiver. He can make you see things from your past. Apparitions, memories. Always trying to deceive us. So we never know what he's thinking, what he's planning.

It was then the demon's plan was revealed. It planned to repeat the similar thing it once did with the previous exorcists, that was to possess them to infiltrate the Church and destroy it from the inside while committing vile acts in the name of God. During the investigation, Father Amorth and Tomás were able to find the name of the demon that was possessing Henry. It was Asmodeus. This could be seen in the conversation in Data 4.

**Data 4**

**(1:08:33 – 1:09:52)**

Father Amorth : The great dragon was hurled down. Hurling into the earth where he was bound.

Tomás Esquibel : “And his angels with him.” Revelations.

Father Amorth : Two hundred rogue angels buried into the earth. This abbey is one of those godforsaken places. This demon, he was trying to find them. To raise an army and destroy the Church.

Father Amorth : Look. His name...The King of Hell, Asmodeus.

**(1:10:40 – 1:11:52)**

Tomás Esquibel : “*Bring me the priest.*”

Father Amorth : What did you say?

Tomás Esquibel : Those were the first words the demon said. “*Bring me the priest.*”. It didn’t mean me. It wants you. This demon feeds on exorcists.

Father Amorth : He had a plan once. To lure the friar here, hide amongst the righteous and commit heinous acts in the name of God. He wants to do the same thing again. Using me to infiltrate the Church.

Tomás Esquibel : What greater victory for the devil than to claim the soul of the Pope’s exorcist?

**Data 5**

**(1:17:14 – 1:18:15)**

Henry (*possessed*) : [*growls*] All done confessing? Did he bare his soul to you, Tomás? Like your little whore bared her breasts? [*growls*]

Father Amorth (to Amy & Julia) : Ignore it. Pray for Henry.

Henry (*possessed*) : No amount of prayers can save Henry. Let me in, Gabriele. You know what I want.

Father Amorth : Our Father, who art in heaven..hallowed be thy name. Thy kingdom come, thy..

- Henry (*possessed*) : Was there really any point confessing to your God, Gabe?
- Father Amorth : Give us this day our..
- Henry (*possessed*) : Shouldn't you be confessing to *her*?
- Father Amorth : You..are not there. You are only in my mind.
- Henry (*possessed*) : [*growls*]
- Rosaria : I burn in hell because of you!
- Father Amorth : You are not there. You are only in my mind.
- Tomás Esquibel : Father..
- Henry (*possessed*) : Join us in hell, Gabe. Take me in.

Once again, in the context of the dialogue, the demon was showing Gabriele the memory of his biggest regret, Rosaria Valendez. It was the illusion of her hanging upside down the ceiling while eating a whole bird.

**Data 6:**

**(1:22:56 – 1:25:09)**

- Father Amorth : It's me you want. Let the children go!
- Henry (*possessed*) : They all suffer because of you. Say the words, piggy! Be the martyr you dreamed of being. Be my piggy.
- Father Amorth : Take me.
- Asmodeus : I knew you would sacrifice yourself to save those children and now you are mine.

In this context, Asmodeus had gotten hold of Amy and possessed her as well, controlling her to hurt her mother, Julia while the protagonist, Father Amorth and his fellow priest Tomás Esquibel were restrained by invisible force, restricting them from helping Julia and Amy. Unable to watch them suffer any longer, the protagonist finally fell trap into the demon's bait by accepting Asmodeus's demands.

**Data 7:**

**(1:25:40 – 1:26:30)**

- Asmodeus : I need my pig, Gabe.

Father Amorth : [yells] You will not take me! You will not take me!

Asmodeus : [laughs] You prideful fool! The friar said the exact thing.

Father Amorth : Forgive me, Lord.

Asmodeus : [laughs] Not yet. I need my pig to get me inside the Vatican, Gabe.

After having been possessed by Asmodeus, it seemed that the protagonist was still capable of maintain slight consciousness. In attempt to prevent the demon from misusing his body, Father Amorth decided to sacrifice himself by committing suicide. That's done through hanging himself using a rope but Asmodeus thwarted his plan. Following the steps of the previous friar, Amorth went to the hidden catacomb under the abby to isolate himself before finally, he was completely overtaken by Asmodeus.

**Data 8:****(1:29:37 – 1:30:00)**

Father Amorth : Finish it, Tomás. Finish it!

Tomás Esquibel : [in Latin] God, by your name, save me.

Father Amorth: : [in Latin] Judge me in thy strength.

Tomás Esquibel : [in Latin] O God, hear my prayer.

Father Amorth : [in Latin] Listen to the words of my mouth.

Tomás Esquibel : [in Latin] Behold, God is my helper

Asmodeus : Give up. He's mine.

Later on, Tomás returned after ensuring that Julie and her children were safe. He went after Father Amorth in hopes of releasing him from Asmodeus's control. His efforts were not in vain as the protagonist showed resistance and struggled to join Tomás in uttering the exorcism prayer.

**Data 9:****(1:31:15 – 1:32:10)**

Father Amorth : Tomás! Use the medal!

Tomás Esquibel : Lord, grant me the power!

Tomás Esquibel : Gabriele!

Father Amorth : Asmodeus. In the name of the Holy Mother, see thee beneath God. See thee beneath God! Tomás! Pray the final rites!

Father Amorth & Tomás Esquibel : In the name of the Father, and of the Son, and of the Holy Spirit! See thee beneath God!

[*Asmodeus roars*]

At last, the demon Asmodeus was successfully defeated. With the help of the other priest, Tomás, the protagonist was able to regain himself back and found the strength to stand against the powerful demon. Together, they got rid of his deceits and sealed him away.

## E. CONCLUSION

From the analysis conducted on the Pope's Exorcist movie, the writers come up with the conclusion that there are three types of struggles the protagonist faced. The first is that the protagonist must struggle against the inner conflict and guilt. It is hinted in the movie that Father Amorth struggles with survivor's guilt. Having survived the German war himself, the protagonist dedicates himself to serving God in means of giving purpose to his life but in the progress, his pride as an exorcist costs him failure in saving the life of the girl he was supposed to protect, Rosaria Valendez. This leads to how the protagonist is haunted by his past and how he struggles to forgive himself.

Second, the discussions show that the protagonist's struggle in the Pope's Exorcist movie is also about social struggles, particularly against the organization or community that he is affiliated with. In this case, Father Amorth struggles against certain members of the Church who questions the notion of exorcism and evil. There has been contrast in beliefs between the older and younger generation in viewing evil where it is described that the younger generation seems to find the idea of exorcism, demons and evil as something outdated and irrelevant compared to older generations who deeply believe in them. The other comes from the Vatican itself. The proof can be seen in the case of Rosaria Valendez whose sexual abuse was covered up and she ended up taking her own life because of it and about the truth concerning of years of vile, atrocious acts committed to the innocents done in the name of God, turned out to be work of the demon, Asmodeus.

Finally, the protagonist must also face the source of the evil force, Asmodeus. It is the demon who is responsible behind the conspiracy that the Vatican covers up and currently, is the one that possesses the child, Henry. Exorcising Asmodeus shown to be a difficult task for the protagonist. Throughout the exorcising process, the demon constantly influences the protagonist by using his sins and regrets against him. It knows what burdens the protagonist and manipulates it to control him. Because of this, Father Amorth has no choice but is forced to face his greatest fears and overcome them in order to save the child. The protagonist's story is more than the fight against the supernatural but also the complexities and inner battles he must confront.

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