

## HAUNTED HOUSE FILM STUDIES: THE MOTHER CHARACTER AS THE VICTIM OF HAUNTINGS IN MALAYSIAN AND HOLLYWOOD HAUNTED HOUSE FILMS.

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### ABSTRACT

It is apparent that there is a steady development and progress of haunted house films both in Malaysia and Hollywood in many of its important moviemaking elements which are inspired by Gothic. Furthermore, other crucial elements which have been adapted by local and Hollywood filmmakers in directing the haunted house movies are such as inspired from real events, novels, local ghosts, gender, urban legends, and folk tales. However, have we ever noticed about the role of female characters in most of these haunted house films where these female characters play important roles as being the ones who are usually possessed in these movies? Hence, the main objective of this paper is to dissect, explore and differentiate the haunted house filmic patterns both in Malaysia and Hollywood by looking in detail on how the mother characters are used as the characters or victims of hauntings in these haunted house movies. To achieve this, a corpus of data that encompasses two haunted house films from Malaysia and Hollywood namely *Congkak*, and *The Conjuring* were used a part of comparative literature. To identify the convergence and divergence aspects in the corpus mentioned above in further detailing on the notion of the female character as the victim of hauntings, the study has utilised two important concepts as its' methodological approach namely Vladimir Propp's concept of structuralism and Comparative Literature disciplines. Analysis conducted uncovers that the roles of mother characters in these films through the filmic patterns and events which occurred to these mother characters can be linked to directors' ideology that they are trying to deliver through their films where women are frail, weak, and always need saving by others. The study has successfully detailed out how this will lead to a social construct and ideology where women are physiologically and physically weak, men are strong.

**Keywords:** Gender; ghosts; haunted house; hauntings; the mother figure.

## KAJIAN FILEM RUMAH BERHANTU: WATAK IBU SEBAGAI MANGSA GANGGUAN SERAM DIDALAM FILEM RUMAH BERHANTU DI MALAYSIA DAN HOLLYWOOD.

### ABSTRAK

Perkembangan dan kemajuan filem rumah berhantu di Malaysia dan Hollywood dapat disifatkan sebagai mantap dalam plebagai elemen penting pembuatan filem yang diilhamkan dari konsep Gotik. Selain itu, elemen penting lain yang telah diadaptasi oleh para pembikin filem tempatan dan Hollywood dalam mengarahkan filem rumah berhantu adalah seperti mengadaptasi dari peristiwa sebenar, cerita novel, cerita hantu tempatan, jentina, legenda, dan cerita rakyat. Namun, pernahkah kita perhatikan tentang peranan watak wanita di dalam kebanyakan filem-filem rumah berhantu di mana watak-watak wanita ini memainkan peranan penting sebagai watak yang selalunya akan dirasuk di dalam filem-filem ini? Oleh itu, objektif utama kajian ini adalah untuk meneliti dan mengkaji corak perfileman rumah berhantu di Malaysia dan Hollywood dengan melihat secara terperinci mengenai bagaimana watak-watak wanita digunakan sebagai watak atau mangsa kepada hantu di dalam filem-filem rumah berhantu ini. Untuk mencapainya, data yang merangkumi dua filem rumah berhantu dari Malaysia dan Hollywood iaitu *Congkak*, dan *The Conjuring* digunakan sebagai komponen perbandingan literatur. Untuk mengenal pasti aspek konvergensi dan perbezaan dalam korpus yang disebutkan di atas, dengan memperincikan lebih lanjut mengenai tanggapan watak wanita sebagai mangsa hantu, kajian ini telah menggunakan dua konsep penting sebagai pendekatan metodologinya iaitu konsep strukturalisme oleh Vladimir Propp dan konsep disiplin Perbandingan Kesusasteraan. Analisis yang dilakukan mendapati bahawa peranan watak wanita di dalam filem-filem ini melalui corak dan peristiwa filem yang berlaku kepada watak-watak wanita ini dapat dikaitkan dengan ideologi pengarah yang ingin mereka sampaikan melalui filem mereka di mana wanita adalah lemah dan selalu memerlukan pertolongan oleh orang lain. Kajian ini berjaya menerangkan bagaimana ini akan membawa kepada perkembangan konstruk sosial dan ideologi di mana wanita dianggap lemah manakala lelaki sebagai kuat.

**Kata Kunci:** Jantina; hantu; rumah berhantu; gangguan; watak keibuan

### INTRODUCTION

Up to this point, Malaysia and Hollywood horror industry have indeed produced countless haunted house films in which adapting elements ranging from concepts, characters and themes from the Gothic (Emma Liggins, 2020) . Due to the demands from the audiences have skyrocketed and resulting producers in Malaysia and Hollywood to take the initiative to direct more haunted house films with a variety of elements. Instances of elements that can be found in haunted house films are the ‘inspired from real events’ concepts (L Andrew Cooper, 2014), novels, local ghosts, gender (Liggins, 2020), urban legends (Peter L'Official, 2020) and even from folk tales. Yet, despite the vast range of elements found in the haunted house films there is one obvious similarity that can be found which is the female characters in becoming the frequent victims of haunting.

Thus, foregrounds the intention of this paper is to discern the filmic pattern of the haunted house in which leads towards the mother character’s in becoming victims of hauntings in

Malaysian and Hollywood haunted house films. The corpus of choice for this paper is the Malaysian haunted house film *Congkak* aired in 2008 directed by Ahmad Idham and the second one is a Hollywood haunted house film entitled *The Conjuring* that was published in 2013 directed by James Wan. These two films will be used to identify the filmic patterns and their relativity in describing the female character as the victim of hauntings. This paper attempts to deploy Vladimir Propp's concept of structuralism and the discipline of Comparative Literature will be utilized as a methodological approach in identifying the aspects of convergence and divergence in the chosen corpus in further detailing on the notion of the female character as the victim of hauntings.

## LITERATURE REVIEW

As per mentioned on the choices of corpus, this paper now proceeds with the summary of the chosen corpus beginning with the haunted house film *Congkak* (2008). In *Congkak* (2008) it all began with Kasman and his family, during the school holidays he brought his family to his summer house in a remote *Kampung* area just to spend quality time together with his family since he and his family was too busy with their city life. Kasman's family began to experience hauntings soon upon their arrival at the summer house. The hauntings soon drastically skyrocketed after his daughter Lisa found an old *Congkak* in the rooms. Hauntings such as hellish nightmares, hearing shrieking screams and worst of all a grotesque *Nenek Kebayan* who claims to be the guardian of the house and the *Congkak* possess Kasman's wife and kidnapped Lisa. Luckily the Tok Imam arrived at the nick of time, he destroyed the *Nenek Kebayan* and saved the family.

As for the second corpus, *The Conjuring* (2013) began with Parron's family, who recently bought an old farmhouse in Rhode Island, America. Upon purchasing the farmhouse, they felt very happy together. During the moving process, one of Roger's daughters named April found an old jukebox lying under a massive, crooked tree in the farmhouse's backyard. The Perrons began to experience hauntings such as the sudden drop of temperature, frequent sleep walking, having mysterious bruises and the appearance of mysterious whispers and apparitions. Carolyn Parron, decided to seek help from the Warren family, who happens to be a paranormal investigator to investigate these hauntings. One night, a grotesque demonic witch named Batsheeba appears as the previous owner of the land possesses Carolyn, to kill her daughter April. The Warrens have no choice but to help the Perrons by exorcising the witch demon, and successfully broke free from the demon's possession.

Although each corpus shares the similar demonic character which is the *Nenek Kebayan* and the witch demon Bathseeba, yet they are still different in the eyes of culture. To have firm understanding with the identity of the *Nenek Kebayan* in the Malay lore, we must first delve into the minds and practices of the traditional Malays "The forest in the Malay belief system was not simply a collection of huge trees. It was inhabited by the good as well as evil spirits; it was feared and awed [sic] it was considered to be a source of power" (Michael R Dove, Percy E Sajise, & Amity A Doolittle, 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) (Michael R Dove, Percy E Sajise, & Amity A Doolittle, 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) (Michael R Dove, Percy E Sajise, & Amity A Doolittle, 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) (Michael R Dove, Percy E Sajise, & Amity A Doolittle, 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) (Michael R Dove et al., 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) (Michael R Dove et al., 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) (Tsuyoshi Kato 1991, Michael R Dove, Percy E Sajise et al. 2011) (Michael R Dove, Percy E Sajise, & Amity A Doolittle, 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) (Michael R Dove, Percy E Sajise, & Amity A Doolittle, 2011, p. 50; Tsuyoshi Kato, 1991, p. 150) . For hundreds of years both

traditional and modern Malays inherits property from their elders in the form of weapons such as the *Keris* or *Lembing*, some in the form of ornamentals or ritual items such as the *Tepak Sirih* and the *Cucuk Sanggul* while some is in the form of a wide scale lands or orchards and perhaps the list might go on. These inheritances are believed by the Malay communities to have *Penunggu* (*Guardian*) or better known as the spiritual guardians residing within them. The *Penunggu* (*Guardian*) discussed by Ahmad Muhyiddin Yusof, Anita Harris Satkunananthan, Ruzy Suliza Hashim, and NorLiyana Mohamad Rosli (2020) is an umbrella term made by the Malays that groups a few types of Malay *Hantu(s)* such as the *Saka*, *Hantu Raya* and the *Nenek Kebayan* while in the Islamic perspectives these *Hantu(s)* are referred to as Djinns. The origins of these *Hantu(s)* have always been a mystery yet some scholars have attempted to discern the origins of these creatures. Administered by Theresa Bane (2014, p. 158) “In Malaysian folklore, a hantu is a demonic ancestral spirit”, while in the holy Koran clearly mentioned that the Djinn, Jinn or Jan was created by Allah S.W.T from the fire of the scorching wind. وَالْجَانَّ خَلَقْنَاهُ مِنْ قَبْلُ مِنْ نَّارِ السَّمُومِ And "the Jann" (the first Jinn) We had created earlier from the fire of the hot wind (Surah Al-Hijr Verse 27)

To maintain the respect and ensure submission of the *Penunggu* (*Guardian*) towards its master, these unholy creatures need to be given offerings. Suggested by Syaimak Ismail and Muhammad Saiful Islam Ismail (2020), the *Penunggu* (*Guardian*) needs to be given offerings commonly in the form of *Makanan Berhajat Orang Melayu* (Harun Nur Rashid, 2004) this term is better known as the Malay's festive food or intended food. These types of food are usually prepared during a festival or to inform the people of the individual's intention while dining their guests. According to Ahmad Muhyiddin Yusof et al. (2020, p. 88), the food offerings given to these *Penunggu* (*Guardian*) is in the form of “*Ayam Panggang* (roasted chicken), *Pulut Kuning* (glutinous rice) and *Telur Rebus* (boiled eggs)” these menus in which similarly found in the *Makanan Berhajat*. In further elaborating the concept of the *Penunggu* (*Guardian*), Syaimak Ismail and Muhammad Saiful Islam Ismail (2020) inserted that, the *Penunggu* (*Guardian*) will serve its master by easing and profiting the master's work task, making the master's social circle wider and respected and even protects its masters from any form of harm. From one standpoint, it may be considered that having a *Penunggu* (*Guardian*) (*Guardian*) might have its benefit, yet on the contrary Islam in general have strictly forbids especially the Muslims to seek aid or be friends with any forms of Djinn(s), وَأَنَّهُ كَانَ رِجَالٌ مِنَ الْإِنسِ يُعْوَدُونَ بِرِجَالٍ مِنَ الْجِنِّ فَزَادُوهُمْ رَهَقًا, “And some men used to seek refuge with some jinn—so they increased each other in wickedness.” (Surah Al-Jinn Verse 6)

Some might differ regarding the concept or understanding of the *Nenek Kebayan* as the *Penunggu* (*Guardian*) who serves its master. In fact, the *Nenek Kebayan* is a lone spiritual guardian in the Malay lore. Legends has it that the *Nenek Kebayan* is the delegator between the human and the spiritual world (Othman Putih, 1995). While some consider the *Nenek Kebayan* as an evil guardian due to the malady and harm that it causes to humans since this being is a category of Djinn (Abdullah Bukhari Abdul Rahim Al-Hafiz, 2012). Meanwhile according to the Western context in referring to the *Penunggu* (*Guardian*), they have a different point of view. Westerners' beliefs that when there are death occurrences such as murders or suicide the spirits are basically trap inside the area of event. Examples can be a range from houses, roads, forests, and even old shacks. The spirits will become restless and vengeful; they will roam at their death location seeking retribution. In fact, they also haunt whoever dares to come or trespass their 'territory' “It was just the girl's spirit who chose to visit the place of her demise from time to time. We also felt that the young boy was probably another child who was lost to illness or accident while living in the home. All of the spirits

were from the earlier eras of the house and not from a modern time.” (Linda Dunning, 2010, p. 108)

The concept of the *Penunggu (Guardian)* from the Western standpoint is keener to be referred to as restless spirits. Coined by Andrew Bennett and Nicholas Royle (2004) the concept of the restless spirit may have been branched down from both religious and animistic practices; in fact, this concept has also become the foundation in structuring the Gothic elements. Andrew Bennett and Nicholas Royle (2004) further elaborated that the Gothic heroine usually meets with the restless spirit and warns her or gives her clues during her endeavours or entrapment within an isolated castle, chateau, forest, or mansions. William W. Lace (2010) inclines that in the scenario of the restless spirits, they are also evil spirits as well in which maliciously haunts inhabitants that reside within the parameters of the deceased. Disturbances can also be from the range of psychokinesis, the manifestations of the restless spirits or even possession.

Other aspects that are related to the concept of the restless spirit in the Western standpoint is known as the haunted item or accurately termed as the trigger item. Coined by Alex Matsuo (2014) describes the trigger item as any form object that has the ability as a catalyst or triggers supernatural or paranormal phenomenon. Stacey Graham (2014) further elaborates Matsuo’s description on the trigger item in which the hauntings, evil or spirits that have latched onto the items can also latched onto the ones who have touched the item either by coincidence or intentionally. Generally according to Christopher Balzano and Tim Weisberg (2012) the items became malicious due to owned by the previous owner who have died, previously used in a ritualistic event or a tool used for murder A.G.S Danaraj (1980). Similarly, to the Malay scenario, as the trigger item’s appearance is quite dynamic in which it may appear in countless forms perhaps in the form of toys, weapons, furniture or even household appliances. Terry Boyle (2013) inserts that in some cases, the trigger item may take forms from ritualistic items, symbolic items. Instead of the *Penunggu (Guardian)* who guard the master’s items, it became spirits that roams at their place of death. Commonly, these aspects such as the restless spirits, the *Penunggu (Guardian)*, the haunted setting and the trigger item are the common or the ‘must have’ elements in any haunted house films. Despite the repetitive appearance of the stated elements in countless haunted house films, yet the films displayed dynamics in terms of issues and themes.

In recent development Ahmad Muhyiddin Yusof et al. (2020) conducted a study regarding the demon witch’s behaviour in controlling and delivering hauntings through the use of the haunted house’s parameters. The study deploys the concept of the Uncanny haunted House Framework (SUHHF) and revealed that the demon witch behaviours in utilizing the parameters of the house. There are a few components in SUHHF in describing the execution of hauntings by the demon witch towards the inhabitants 1) *The Surmounted Corpse* that describes the appearance and the surroundings of the house’s parameters, 2) *The Hazardous Transition* describes the forms of hauntings such as mysterious shrieking, footsteps, whispering sounds, glass breakings and singing voices delivered through the transitional elements of the house such as corridors, doors, windows and stairs and finally 3) *The Trojan Compartment* explains on the application of hidden spaces of the house in which becomes the central hauntings of the house (Ahmad Muhyiddin Yusof et al., 2020). Ahmad Muhyiddin Yusof, Ruzy Suliza Hashim, Noraini Yusof, and Anita Harris Satkunanathan (2017) have made a comparative study in regard to haunted house films in Malaysia and America, the finding dictates that, generally haunted house films revolve around the theme of family bond.

Linnie Blake and Xavier Aldana Reyes (2016) suggest that the haunted house film industry is keener produced in the form of Found Footage Horror, in which supernatural or paranormal enthusiasts explores abandoned or haunted houses, abandoned and even forests hoping to film or snapshot real footage of ghosts. Linnie Blake and Xavier Aldana Reyes (2016) further addressed that the *Found Footage Horror* trend began from the 1999 horror film *The Blair Witch Project* and later have inspired numerous Found Footage Horror films such as the *Paranormal Activity* franchise in 2007. Azlina Asaari and Jamaluddin Aziz (2017) uncovers the concept of *Saka* in Malaysian horror films, discerning the notion of *Saka* in becoming a tool for agency in countering the patriarchal system in the Malay scenario. Referring to the provided information, the chosen corpus has the element of the *Penunggu* (Guardian) that resides within the parameters of the house and haunts the inhabitants. Yet the problem arises when the female characters became the frequent target of hauntings by these supernatural beings in the haunted house setting. The implication of this research will contribute to the expansion of knowledge regarding the haunted house study.

### CONCEPTUAL FRAMEWORK

In realising the objective of this study, this requires an eclectic approach that involves the combination of concepts of structuralism by Vladimir Propp in 1928, Dale Bailey's haunted house template (1999) and the application of Comparative Literature in highlighting the points of convergence and divergence found in the chosen corpus. In fact, the act of analysing these two papers of different origin fit the criteria of Comparative Literature, As suggested by Santiago Venturini (2011, p. 133) "Central practice for comparatism, since it locates itself at the meeting point of different languages, literatures, and cultures." Vladimir Propp's concept of folktale morphology was introduced by Propp in 1928, primarily to analyse and discern Russian folktales (Vladimir Propp, 1968). The premise of Vladimir Propp (1968) morphology suggested that, each work of literature contains their own distinct and unexplainable structure and yet can only be understood through its collective structures. Furthermore, Propp suggest the concept of 'Function' in further understanding the nature of a collective structure, function is referring to the character's behaviour or role, in which later reveals the folktale's plot pattern and structure (Vladimir Propp, 1968).

Finally, is Dale Bailey (1999) template of the haunted house. Basically, Bailey constructed this template as mean to analyse the filmic structure of American haunted house films. He notion that, in analysing the American haunted house films one must take note of the films theme, characters, plot and setting (Dale Bailey, 1999) in order to understand the concepts of the films collectively. In the aspect of theme, Dale Bailey (1999) suggested that the typical themes found in most haunted house films in America are class and gender conflict, economic hardship, consequences of the past, Manichean clash of good and evil, clash in scientific and supernatural views and finally the cyclic nature of evil. In the aspect of characters (Bailey, 1999) inclines that there are three types of characters which are the middle-class family, the supernatural helpers and lastly is the oracular observers. In regards to the elements of setting that usually appear in haunted house films are the house must have an unsavoury business, may have aristocratic name and lastly have supernatural entity residing in the house (Bailey, 1999). Bailey (1999) dictates that the final element in any haunted house film is the plot, and it is dualistic in nature where the film usually display an escalating pattern of hauntings in which leads to the revealing of the house's secret. Regarding climax, the films either ends with the house's demise or the house remains its existence. In combining these concepts as an approach to analyse this study, Vladimir Propp

(1968) concept of morphology will be utilized in highlighting the female character's journey into the haunted house and providing the film's pattern in showcasing the female character as the victim of hauntings. Furthermore, Bailey (1999) haunted house template is used as a guideline to further discern any related elements found in the chosen corpus. To end, the discipline of comparative Literature is deployed to point out the points of convergence and divergence between the chosen corpus.

## DISCUSSION

The analysis revealed that the chosen corpus somehow showcases similar filmic structure or function. The filmic structure is still adhering to Bailey's haunted house's series of events in which the hauntings are escalating in nature (Bailey, 1999). Furthermore, these filmic functions also revealed haunting events faced by the female characters. The filmic functions beginning with the *arrival*, *light hauntings*, *the exorcist*, *severe hauntings* and *finally the exorcism ritual*. Additionally, the analysis primarily focusses on the mother character's role in becoming the victim of the house's hauntings.

### ARRIVAL

In this filmic function introduces the female character(s), and their arrival into the house. Furthermore, this filmic function may display the female character's concern regarding the condition of the house and might convince her family to leave. In the film *Congkak*, the female character or the heroine is named Sufiah, during her arrival to the house she has her suspicions and concern regarding the house's condition and remote location, Sufiah: "Please don't get me wrong, ever since we bought the house last year, we have not had the chance to visit. What if something...". The concern by Sufiah implies that the house has not been visited by anyone and maybe it is haunted. As they arrived, Sufiah saw the house and began to feel more suspicious. The house was in a form of a huge wooden villa in which have a Kampung style design located in a remote orchard. Meanwhile in film *The Conjuring*, the house is in the form of a wooden farmhouse located remotely somewhere in Rhode Island, America. The female character named Carolyn Perron displayed no suspicion during Carolyn and her family's arrival into the farmhouse due to the parameters of the is quite peaceful.

### Light Hauntings

In the film *Congkak*, soon upon their arrival into the house it is seen that the mother character is the one who enters the house first and began to experience light hauntings such as hearing faint whispers, hearing sounds of the *Congkak* board being played and having hellish nightmares. Although Sufiah have repetitively warns her husband regarding the hauntings, her husband still ignores her because her husband did not experience the hauntings, Sufiah: "Dear, I think this house is weird." Kasman: "It's nothing, it is just dear." Sufiah: "Ever since we arrived yesterday, I have a bad feeling. Perhaps this house has..." Kasman: "There is nothing in this house." Meanwhile in the film *The Conjuring*, Carolyn Perron and some of her daughters also experience the hauntings. Hauntings such as hearing faint whispers, appearance of apparitions, having mysterious bruises on Carolyn's body and her daughter April is seen talking to restless spirit named Rory. April Perron: "You're my friend, right? Yeah, let's play." Carolyn Perron: "Who are you talking to?" April Perron: "Rory". Although these mysterious hauntings occurred, Roger Perron still does not believe it as the hauntings did not occurred to him and suggest a more logical solution to his wife Carolyn, Roger Perron: "Oh no, honey you got another bruise here. Does that hurt?" Carolyn Perron: "It is weird." Roger Perron: "Can you do me a favour and see a doctor for that?"

Both corpus shares similarity in regard to as the female character who frequently experience the hauntings, in this case are Sufiah and Carolyn Perron. Additionally, another similarity that the corpus shared that the female characters are the ones who explores most parts of the house and uncovers the secrets of the house. This concept of the female characters exploring the house has the similar practice of the Gothic in which the female heroine explores the castle in order to escape or investigate the truth (Dale Townshend, 2019). The points of convergence that is obvious in each corpus is the time of hauntings. In *Congkak*, most of the hauntings occurred between dusk until morning. Meanwhile in *The Conjuring*, the hauntings occurred between 3 a.m. towards morning. Regarding disturbances that occurred in the film *Congkak*, especially between dusk and night is stated in the Prophet Muhammad's Hadith. The Prophet (peace be upon him) said: "Cover your dishes, close your containers, shut your doors, and keep your children indoors at nightfall, for the Jinn are out and about and stalking." Hadith Bukhari No.3316. On the contrary, the time of hauntings in *The Conjuring* that occurred beginning from 3a.m. until morning is like the Christian lore, as this is discussed by Cheri Revai (2009) as this time where demons are active and act as a mockery to Jesus Christ as Christ were crucified at 3p.m. but the demon appeared at the opposite time.

#### *The Exorcist*

In the film *Congkak*, the exorcist appears in the form of *Tok Imam* he can somehow sense that the Kasman's family are in danger and he kept close observation on the Kasman's family. As this is seen in the film where the Tok Imam disguises himself as a local farmer and approach one of Kasman's daughters Tok Imam: "Don't fret my child, I don't devour people. I just want to know was it you who are staying in 'that' house?" he then showed a worrying expression and walks away slowly. On the contrary, in the film *The Conjuring* the exorcist appears in the form of a paranormal investigators Ed and Lorraine Warren. The Warrens are seen to visit the Perron in order to confirm the hauntings before they can execute the exorcism ritual. Lorraine Warren: "I have been seeing the dark entities that haunts your house and your land. I saw it first when I came through your door, it was latched to your back." Both characters adhere to the description made by Bailey in which are having knowledge regarding the supernatural and have ocular visions.

#### *Severe Hauntings*

The arrival or the appearance of the exorcist marks the severity of hauntings experienced by the mother characters. Additionally, the hauntings usually involve the youngest daughter of the family. In the film *Congkak*, the severe hauntings mainly suffered by the character Sufiah and Lisa. Sufiah was possessed by the *Nenek Kebayan* and left in the state of floating meanwhile Lisa was also possessed and kidnaped by the *Nenek Kebayan*. Kasman: "Hey old man, did you know? My wife is floating, and my daughter (Lisa) is missing. What is all this?" Other forms of hauntings suffered by Sufiah and Lisa are the appearance of the *Nenek Kebayan* within the parameters of the house and hearing shrieking screams. Similarly, in the film *The Conjuring* Carolyn and April Perrons also suffers the most hauntings. Carolyn was possessed by the demon witch *Bathseeba* to kidnap and kill her daughter April. Carolyn Perron: "I know what she did, she possess the mother to kill the child." Meanwhile, April frequently interacting with the restless spirits in the house. Similarities can be found in the chosen corpus in which both mother characters have been severely inflicted with hauntings in the form of possession in which have a connection to their youngest daughter.



### *The Exorcism*

The exorcism usually occurred when the female characters are seen to be cornered or almost defeated by the forces of evil. This ritual was performed by the knowledgeable helpers (Dale Bailey, 1999) both of the knowledgeable helpers exorcise and saves the female characters and their families using methods based on their religious practices. In the film *Congkak*, the Tok Imam recites verses from the Holy Koran to forces the *Nenek Kebayan* to return Lisa and simultaneously exorcise the *Nenek Kebayan*. On the contrary, in the film *The Conjuring*, the Warrens executes a biblical approach as they recite verses from the bibles and other religious artifacts such as the holy water and crucifixes to exorcise the demon witch Bathseeba out from Carolyn Perron's body. Although from a religious perspective, it is a norm in which religious helpers aided families or individuals that are assaulted by these unholy creatures. Yet from another perspective, it may suggest that the female is still in need of saving and appeared as helpless characters.

### CONCLUSION

After this analysis, this study has discovered that the film pattern and list of events faced by the mother characters in the chosen corpus can be link to gender perspective where they must be the victim of hauntings in the haunted house. Perhaps at a certain degree, this study is able to reflect the ideology of the directors, who implying that women are frail, weak, and always need saving by other male or female characters. Additionally, these two films are directed by male directors and thus implying their point of view and as an act of implying ideology. The director for the horror film *Congkak* is Ahmad Idham meanwhile the director for the horror film *The Conjuring* is James Wan. In this case the notion of a gendered based ideology is involve where women are weak and need to be save all the time. Moreover, the implementation of ideology leads to social construct and to spread an ideology where women must be weak. At some degree, this can also lead to psychological and physical oppression towards the female and on the same time focuses the spotlight on the male characters who happens to be the saviour and untouchable.

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