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Autore	Olson Christopher J.
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Nota di contenuto	Introduction: the politics of possession -- The one that started it all: feminist tensions in The exorcist -- Rip-offs and homages of the 1970s: spotlighting exploitation with Abby and ?eytan -- Revisiting The exorcist: challenging and extending the traditional exorcism narrative -- Keeping the devil at bay: slashers, parodies, and satirizing religion -- Dangerous boys and rebellious priests: possessed and the real story of The exorcist -- True stories and found footage: the exorcism cinema resurgence -- From reaffirming to challenging tradition: comparing The last exorcism and The last exorcism part II -- Conclusion: the resiliency of tradition.