

CHAPTER I

INTRODUCTION

A. Background of the Study

Knowing is interesting science fiction, fantasy and horror film in 2009. The story follows John Koestler (Nicolas Cage), a man who tries to save another people's souls who are in danger situation based on along sting of numbers which had been written by elementary school's student named Lucinda Embry fifty years before. This film was directed by Alex Proyas, produced by Jennifer Cornwell, starring by Nicolas Cage (John Koestler), Chandler Canterbury (Caleb Koestler), Lara Robinson (Abby Wayland), Rose Byrne (Diana Wayland). This film was distributed by Summit Entertainment. This film was released in many counties in 2009, there are: New York City, New York and Premiere (9 March 2009); Kazakhstan and Russia (19 March 2009); Canada and USA (20 March 2009); Philippines and UK (25 March 2009); Australia, Greece, Malaysia and Thailand (26 March 2009); Iceland, Mexico and Poland (27 March 2009); Belgium, France and Switzerland (1 April 2009); Argentina (2 April 2009); Estonia (3 April 2009); Finland (4 April 2009); Indonesia (7 April 2009); Spain (8 April 2009); Austria, Germany, Netherlands, Singapore and Switzerland (9 April 2009); Brazil, Lithuania and Turkey (10 April 2009); Hong Kong and South Korea (16 April 2009); Colombia (17 April 2009); Egypt (22 April 2009); Portugal (23 April 2009); Denmark and Norway (24 April 2009); Croatia (7 May 2009);

Panama and Sweden (8 May 2009); New Zealand (21 May 2009); Israel (28 May 2009); Venezuela (29 May 2009); Hungary (11 June 2009); Peru (28 June 2009); Finland (19 June 2009); Bulgaria (3 July 2009); Japan (10 July 2009); Czech Republic (30 July 2009); Italy (4 September 2009); Slovakia (8 October 2009); and China (30 October 2009).

Knowing film runs for 121 minutes, using English language. The budget of this film around 50 million, and \$183,260,464 for Gross revenue. It was released in 3,332 theaters in USA and Canada and grossed \$24,604,751. It was placing first at the box office based on exit polling, 63% the audience was 25 years old and up and evenly split between genders. On the weekend of March 17, 2009, *Knowing* ranked first in the international box office, grossing \$9.8 million at 1,711 theaters in ten markets, including first with \$3.55 million in the United Kingdom. As of July 26, 2009, the film had grossed \$79,957,634 in the United States and Canada and \$103,302,830 in other territories for a worldwide total of \$183,260,464.

Knowing was originally written by novelist Ryne Douglas Pearson and the project was set up at Columbia Pictures. Both Rod Lurie and Richard Kelly were attached as directors, but the film eventually went into turnaround. The project was picked up by the production company Escape Artists, and the script was rewritten by Stiles White and Juliet Snowden. Director Alex Proyas was attached to direct the project in February 2005. Summit Entertainment took on the responsibility to fully finance and distribute the film. Proyas and Stuart Hazeldine rewrote the draft for production, which

began on March 25, 2008 in Melbourne, Australia. The director hoped to emulate *The Exorcist* in melding (realism with a fantastical premise).

This film received three Academy Award nominations in 2010. This film gets Saturn Award for "Best Science Fiction Film". Besides Saturn Award, *Knowing* gets VES Award for "Best Single Visual Effect of the Year" (Dan Breckworldt as the leader of compositor; Camille Cellucci as the vfx producer; Andrew Jackson as the vfx supervisor; Angelo Sahin as the special effects supervisor). *Knowing* also gets Young Artist Award for the Best Performance in a Feature Film – Supporting Young Actor" (Chandler Canterbury).

Alex Proyas was born in Egypt, 23 September 1963. His birth name is Alexander Proyas. Like David Fincher and Michael Bay, Alex Proyas has moved effortlessly between helming TV commercials and music videos to feature films. To date, he has specialized in visually stunning action thrillers which utilize myth and iconography in compensation for any shortcomings in the script and/or acting.

Born to Greek parents in Egypt, Proyas relocated to Australia with his family when he was three years old. He began making films at age ten and went on to attend the Australian Film Television and Radio School along with Jane Campion and Jocelyn Moorhouse. Proyas collaborated with Campion on two of her shorts, *A Girl's Own Story* (1984), for which he wrote and performed a song, and *Passionless Moments* (1983), which he photographed. Proyas' own short, *Groping* (1980), had earned him some attention at festival

screenings in Sydney and London. Also while still a student, the enterprising novice formed Meaningful Eye Contact, a production company. *Spirits of the Air*, *Gremlins of the Clouds* (1989) marked Proyas' feature debut as director and screenwriter. Set in a post-apocalyptic world, the film, with its stylized production design and aural texture, was atypical of standard Australian fare, more closely resembling a longform music video. Critics admired the director's vision, but felt the overall result was lacking. Proyas continued to hone his craft helming TV advertisements for products like Nike, Nissan and Swatch (earning kudos from advertising associations in both Australia and England) and directing videos for such artists as Sting, INXS and Crowded House. In 1993, Proyas was tapped to helm the screen adaptation of James O'Barr's comic strip *The Crow* (1994). While filming, lead actor Brandon Lee died of an accidental gunshot wound (ironically the film's story revolves around his character's resurrection). His death cast a pall over the remainder of the filming and its subsequent theatrical release, although reviews were generally favorably, most singling out the production values which created a colorless rain-soaked wasteland that invoked comparisons with Ridley Scott's seminal *Blade Runner* (1982) and Tim Burton's *Batman* (1989). Made for about \$14 million, it grossed close to \$50 million domestically.

Proyas seemed set to move on to other projects and was announced as the director of *Casper* (1995), but left the project and was replaced by Brad Silberling. After a four year absence, he returned with another thriller, *Dark City* (1998), about an amnesiac who may or may not have been a serial killer.

Garage Days (2002) marked Proyas' return to his homeland, Australia: the movie tells the story of a young Sydney garage band desperately trying to make it big in the competitive world of rock 'n' roll. In 2004 Proyas returned to Hollywood: he directed *I am Robot* (2004), a science fiction film suggested by the Isaac Asimov short story compilation of the same name that starred Will Smith. It was a box office success, but met with mixed reactions by readers and fans of the Asimov stories. In 2009 he directed *Knowing*.

Readers have to know the main point of *Knowing* story which the writer writes as an object in Research Paper. The following paragraphs will tell the readers the summary of *Knowing*.

The film opens in Lexington, Massachusetts in 1959, where a competition is held among the students of a new elementary school to celebrate its opening. The winning plan, from student Lucinda Embry, a seemingly mental disorder/mentally disturbed girl, is to bury a time capsule containing the students' drawings of the future to be opened 50 years later in 2009. She is prevented from finishing her image, which is actually a series of seemingly random numbers, and goes missing during the ceremony. Her teacher later finds her in a gym closet, frantically scratching the remaining numbers into the door.

Fifty years later, the time capsule is opened and the pictures are handed down to the new generation of students. Caleb, the son of MIT professor and astrophysics, John Koestler, receives Lucinda's envelope. Initially dismissing them as random numbers, John notices a single random

number sequence, 911012996, which contains the date of the September 11, 2001 terrorist attacks World Trade Center attacks as well as the death toll of the attack. Further research leads John to realize the numbers are a list contain the dates and death tolls of every major disaster, natural and man made, that has happened over the past 50 years, with three that have not occurred yet.

When a commercial plane crash, it kills 81 human, the legitimacy of the list of numbers is confirmed and leading John to believe that Lucinda had an ability to prognosticate since childhood until she died. It is also revealed through this incident that the numbers contain the coordinates for every event listed. As his wife died in one of the past events, John starts to believe his son was chosen to get Lucinda's prophecies.

After Caleb receives a vision of future global catastrophe from a silent man, John tries to contact the late Lucinda's daughter, Diana, to gain more information, but is rebuffed. But when John also predicts the second event, a subway train crash, Diana and her daughter, Abby, visit John and Caleb, and Diana reveals that her mother foretold of the date of her death would be on October 19th, which is also within the list. They investigate Lucinda's old mobile home in the woods, discovering walls of news clippings of the events and a drawing of Merkabah Ezekiel's Wheel. During their investigation, the group encounters the silent man and three others, who vanish in a flash of light protruded from the man's mouth when John confronts them. Later Caleb is found writing numbers very similar to the ones that Lucinda wrote without realizing what he is doing. This may suggest that those numbers are

predictions for future events. As a result of the confrontation, Abby is revealed to have been contacted by the "whisper people".

Initially believing that the last event will kill only 33, John eventually re-examines the numbers after Diana's mention on how her mother used to write numbers and letters backward. He discovers that the final digits are not "33", but actually "EE" written backwards; the final event is a massive solar flare that will kill "Everyone Else." As Diana prepares to travel to a system of caves she believes will save them, John breaks into the school to steal the door Lucinda scratched the numbers on. At his house, he begins to scrape the paint off the door, but Diana refuses to wait for him, and leaves with the kids. As the solar flare approaches, it begins to disrupt cell phone signals, preventing John from contacting Diana. She is finally able to contact John through a gas station pay phone, and he tells her that the final numbers are the coordinates of her mother's house, which he believes is safe, while the caves won't protect them from the solar flare's radiation. When panic erupts at the gas station, there is following the government's activation of the national Emergency Alert System and announcement of the solar flare, two of the whisper people hijack Diana's car with the two children. Giving chase in another car, Diana is hit by a truck trying to run a red light, dying exactly at midnight, on the very day her mother predicted.

Arriving back at Lucinda's mobile home, John discovers the children are safe and comfortable in the presence of the whisper people. The whisper people are revealed to be celestial angel-like beings who invite the children to

escape the destruction "to help everyone start over". At first, Caleb is very reluctant to go when his father is not invited to come along; John successfully persuades him to go, saying that they will be together again eventually. The whisper people leave Earth on their ship, a massive structure resembling Ezekiel's Wheel, as other ships also depart Earth. As anarchy reigns in New York City and Boston John arrives to be with his parents and sister just as the solar flare strikes Earth and incinerates all life on the planet. Caleb and Abby are dropped off on an Earth-like planet with at least two moons as the other ships drop off their passengers. The movie ends as the two children, dressed in white, run toward a large white tree, possibly being the fabled Tree of Life.

Knowing, film by Alex Proyas is an interesting film. The researcher has three reasons in choosing *Knowing* movie as the object of this study. *The first reason*, why researcher chooses to analyze this film is because this film is the most interesting science fiction, fantasy and horror film researcher ever seen in 2009. This film is very amazing. Not many people like to see this film in the movie, but just they who are brave who like to see this movie. The acts of the characters and the scientific material given in this film make the audience always say thanks to God. *The second reason* is because the film can make the audience remember about our sins. Every disaster which is happened in this film, something happens to the real world. And this movie can make the audience breath go up and go down fast because the event in this movie is something can be real. *The third reason* is this film can make the audience can not be free after watching this movie, because the audience

will always feel anxiety. The audience's feeling anxiety of this film because this film tells us about the end of the day and of course it will happen.

Based on the background, the researcher wants to show that as a good character or as a major character, John is also has feeling anxiety in facing the death and losing someone he loves. That way the researcher wants to analyze this film. Researcher conduct writer proposes by making research entitled "John Koestler's Anxiety in Alex Proyas' *Knowing*: a Psychoanalytic Approach".

B. Literature Review

There is no previous study on *Knowing* film at least in Muhammadiyah University of Surakarta, Sebelas Maret University and Gajah Mada University.

C. Problem Statement

Based on the background of choosing the subject above, the problem is "How is the anxiety of John Koestler which reflected in *Knowing* film based on psychoanalytic approach?"

D. Objective of the Study

The objective of the research is to expose the anxiety of John Koestler based on psychoanalytic approach.

E. Benefit of the Study

The benefits expected from this research are as follows:

1. Theoretical Benefit

Researcher wants to give some contribution to the larger body of knowledge or the development of knowledge particularly studies in Alex Proyas' *Knowing*.

2. Practical Benefit

This research is made by the researcher to give great understanding in literary field to the readers, as the other researchers did. Researcher wants her research can be used by as literary study by the others, especially for Muhammadiyah University students.

F. Research Method

This research method consists of five parts; they are types of research, types of data and data sources, research object, method of collecting data, and technique of analyzing data.

1. Types of the Study

This type of research is qualitative in which the research does not need statistic to collect, to analysis, and to interpret data.

2. Types of the Data and the Data Sources

In this research, the researcher takes two kinds of data:

a. Primary Data

Primary data is the main data obtained from all the words, dialogues, phrases, sentences, and acts occurring in the film related to the topic.

b. Secondary Data

Secondary data is the supporting data taken from literary books, criticism, and some article related to that film.

3. Object of the Study

The object of this research is the film of Alex Proyas' *Knowing* consist of 1 CD. This film distributed by Summit Entertainment in London.

4. Technique of the Data Collection

In this research, the researcher uses library research. The data are collected from the books and articles related to the topic. The first step is watching the film of *Knowing* many times to identify the problem and find the data. Then, researcher read relevant theory with the subject, finally is collecting the supported data from any critical review, internet and other references related to the topic.

5. Technique of the Data Analysis

The technique of data analysis is descriptive in which the researcher uses psychoanalytic approach especially Sigmund Freud's theory and draws a conclusion.

G. Research Organization

This research consists of five chapters. *Chapter I* is Introduction, which consists of background, literature review, research problem (problem statement), research objective (objective of study), research benefit (benefit of study), theoretical approach, research method, and research organization.

Chapter II Comprises of Underlying Theory, which present notion of psychoanalysis, the structure of personality, the notion of anxiety, and theoretical application. *Chapter III* is Structural Analysis of The Film, it is involving in structural elements which is consists of narrative elements and technical elements. Narrative elements involving of character and characterization, setting, point of view, plot, style, theme, and discussion and continued Technical elements which involving of casting, costume, lighting and sound. *Chapter IV* Constitutes Psychoanalytic Analysis of the personality. The last is *Chapter V* which contains Conclusion and Suggestio