

CHAPTER I

INTRODUCTION

A. Background of the Study

Arn: The Knight Templar is the one movie that includes of action, drama, adventure, romance and war. The movie was created by Peter Flinth based on Jan Guillou's trilogy about the fictional *Swedish Knight Templar Arn Magnusson*. This movie was starring Joakim Natterqvist as Arn Magnusson and Sofia Helin as Cecillia Algotsdotter the major character of this film. SVT originally was one of the biggest sponsors of the project, but they pulled out and their role as major sponsor was taken over by TV4. With the running time 139 minutes, the film was released on December 25, 2007 in International and May 06, 2009 in Indonesia.

This film was directed by Peter Flinth. He was an Danish film director who was admitted to the National Film School of Denmark and in the same time worked as an assistant director on a number of Danish feature films including most notably Academy Award-nominated *dance of the Polar Bears* and Ole Bornedal's *Nightwatch*, before graduating in 1993 with the short film *Den Sidste Faerge*. He had his debut as a feature film director in 1997 with *Eye of the Eagle*.

Arn: The Knight Templar is a Swedish movie about the war, friendship and love. The story is full of tragedy and adventure. In the 21

century Arn was born in Arnas, Vastergotland. At the age of 5 he was to be sent to the monastery. He grew up to become an educated young man and he was trained in archery, swordsman and horseman by a former Knight Templar brother Gilbert.

Arn met Cecillia in the monastery and both of them were falling in love. Father Henry, the prior of the convent said that Arn could be return to his family. He told Arn to witness for himself in the outside world, after that he would be able to kept chastity and obedience. Arn did too, but he fall into terrible sin of having sexual intercourse with Cecillia who was also in the nunnery. Cecillia got pregnant and she told her sister Katarina about the something that happened between her and Arn. Katarina became jealous and then she told the head mother (Mother Rikissa) that not only did Cecillia have sex with Arn but she lied that she had sex with Arn too before marriage. According to the laws of the church, it was a great sin to have sexual intercourse with two women had the same mother. Then, he was commanded to spend 20 years in the Holy Land as a Knight Templar and Cecillia was kept in the nunnery and her son taken away from her.

At the age of 27, Arn is already in the crusader army, when he faces the strangest experience a knight templar can have. While pursuing a band of Saracen thieves, he comes across the very enemy of all Christendom, Saladin, and save their life. This idea is apparently borrowed from *The talisman* by Sir Walter Scott. After this, both become very close friends, but great enemies at the same time. After a series of unimportant

battles, Saladin seizes the city and fortress of Gaza, where Arn served as commander. Saladin spares Arn's life, while willing to get a bigger prize, the city of Jerusalem. Arn is given the order to march with all his knights, and they finally defect Saladin's army at the Battle of Montgisard. When Arnaud de Toroge is named Grand Master of the Knight Templar, Arn is summoned to Jerusalem to become Master of the city.

After returning to Sweden along with a group of people from the Holy Land, Arn has great plans for his childhood house, Arnas and the estate which was to be his before he was forced to the Holy Land, Forsvik. He explains his idea of "building for peace" by constructing a modern castle at Arnas and to create a manufacturing centre of Forsvik. When he returns to his family they are at first overwhelmed with a joy that soon cools when he voices his desire to marry Cecillia Algotsdotter. His family wishes to use him for a political marriage, but due to the intrigues of Cecillia and her friend the queen they are married either way, earning them the enmity of Birger Brosa. After a little time they have daughter together and Forsvik grows rapidly. However his newfound luck is shattered when King Sverker II attempts to kill the sons of the late King Knut. Commanding his force of cavalry, he defeats the King's soldier at the Battle of Algaras. He also takes command at the Battle of Lena and emerges victorious.

Two years later, when King Sverker returns to once again with Danish army and Arn commands the force of King Erik at the Battle of

Gestilren. He takes a fatal wound while pushing forward to kill King Sverker, he succeeds in this and the battle is won. He dies a few days later, now aged 60, and is buried in Vernhem monastery.

For the setting of this film is mostly in the province of Västergötland, Sweden, while the foreign scenes are filmed in Morocco and Scotland. The film mainly in Swedish, but to create a realistic feel it features the languages that would have been spoken in different countries and by different people. The monks Arn grows up around speak Latin, English, Swedish, and French. While the scenes in the Holy Land feature English and Arabic including quotations from the Quran.

The public response is important to know how popular and interesting the play is. There are the positive and negative responses for *Arn: The Knight Templar* movie.

Among positive responses come from the audiences. First, Skruttan from Sweden. He said that “the movie which is very much like a Hollywood adventure, but in Sweden. This movie is supported by good acting from Stellan Skarsgård, Bibi Andersson, Michael Nyquist, Gustaf Skarsgård, Sofia Hellin, Joakim Nätterqvist and more. This movie has wonderful music and some very good fighting scenes. It’s nice to see a Swedish high-budget movie that can be seen by anyone who loves epic tales with good drama.” Other positive responses come from Intelearts (The Big Screen). They said that “it seems that most reviewers want sword fights and action. Arn is more interesting than that; it is surprisingly

complex film about honor and medieval notions of chivalry and values. The characters are fleshed out and the plot develops at drama pace, rather than at a dramatic pace.” It seems a lot of thought went into the characterization and settings. This did cost \$30,000,000 making it the most expensive Swedish film ever and it did very well at the box office.

(<http://www.reviews-arn-the-knight-templar-2007.htm>).

Besides the good responses this movie also gains some protest. Among negative response comes from Christopher Slotte (Finland). He said that “this movie is fantastic but this one was quite different, but not the least bit less good.” As someone here pointed out you will not see big battles like in *Gladiator* but a medieval epic can be good even these huge battles.

(<http://www.reviews-arn-the-knight-templar-2007.htm>).

Arn: The Knight Templar is an interesting movie. There are four aspects that make this movie really interesting. The first aspect is the character and characterization. This movie has two kinds of characters there are major character and minor character. The major character of Arn was played by Joakim Natterqvist. The acting was super from all involved. He showed great timing and strength when it came to the battle scenes and he was strong and showed great courage throughout even when facing death.

The second aspect is point of view. Point of view is the most interesting aspect. Every scene is taken with good lighting and sound. It

could support of this action. Taking picture in every character is clearly defined, so the audience can catch what is served by the player.

The third aspect is mise-en-scene. In the reason, the writer will explain the elements of mise-en-scene, they are setting, costume and make up, lighting, and figure of expression and movement. *Arn: The Knight Templar*'s setting classical visible, because the movie talks about medieval history of the past. The locations of the movie is in the province of Västergötland, while the foreign scenes are filmed in Morocco and Scotland. The makeup of this movie looks awesome and the dresses are used to show as in real time. Visible clearly when the lighting is on at night and when at the time of the day and the figure of expression and movement is so natural, careful and awesome.

The fourth and the last aspect is the theme of this movie includes many of the values of life such as war, friendship and love which are arranged in a brief but striking story for viewers.

Based on the reasons, the writer will study *Arn: The Knight Templar* by using psychoanalysis approach. So the writer constructs the title **SEX AND AGGRESSION IN PETER FLINTH'S ARN: THE KNIGHT TEMPLAR MOVIE (2007): A PSYCHOANALYTIC CRITICISM.**

B. Literature Review

As long as the writer knows, there is no other research that has been conducted to study the movie *Arn: The Knight Templar* in Muhammadiyah University of Surakarta and Surakarta region, but the writer finds some article about *Arn: The knight Templar Movie*.

The first is ARN: THE KNIGHT TEMPLAR DVD REVIEW, authored by Kevin Stanley. He discusses about review this film. *Arn: The Knight Templar* is an epic film based on Jan Guillou's trilogy about the fictional Swedish Knight Templar Arn Magnusson. It marks the most expensive production in Swedish cinema history. Part of the powerful Folkung dynasty in the mid 12th century Arn Magnusson grows up in a monastery belonging to the Cistercians. A similar film that is on current release is Solomon Kane. When it compares these films with one another *Arn: The Knight Templar* certainly seems more realistic, and although also fictional, slightly more historical. Both films are enjoyable but in different ways. So there you have it – Solomon Kane is for Friday night popcorn fun – ARN: Knight Templar is for slightly more serious viewing. (<http://culture.com/articles/7409/arn-the-knight-templar-dvd-review.phtml>).

The second is SWEDISH CINEMA—ARN: THE KNIGHT TEMPLAR as Small Country Blockbuster. Authored by the issue's guest editor Erik Hedling argues that "with the advent of *Arn*, Sweden has

obtained its first fully fledged Hollywood-style film franchise in the manner of *Lord of the Rings*, complete with bestselling books, thus far a highly successful historical epic, and an aspiring tourist industry, drawing heavily on the books and films." Acknowledging that the film has set a new standard, Hedling proposes: "In *Arn*, a particularly powerful historical fetish—the very foundation of Sweden as a country can be discerned lurking behind the whole project."

(<http://twitchfilm.com/news/2009/01/swedish-cinemaarn-the-knight-templar-as-small-country-blockbuster.php>)

C. Problem Statement

The problem of the study is how the psychological phenomenon of sex and aggression is reflected in Peter Flinth's *Arn: The Knight Templar*.

D. Limitation of the Study

The researcher focuses this research in analyzing the sex and aggression in *Arn* based on psychoanalytic criticism.

E. Objective of the Study

Based on the problem that has been stated above, the writer states the following objectives:

1. Analyzing the movie based on the structural elements.
2. Analyzing the movie based on the psychoanalytic criticism.

F. Benefit of the Study

The benefits of the study are:

1. Theoretical Benefit

This study hopefully will give contribution to the larger body of knowledge, particularly literary study in Peter Flinth's *Arn: The Knight Templar*. It is expected to give useful information about this movie analyzed by psychoanalytic perspective. Particularly psychoanalytic study on literature about sex and aggression.

2. Practical Benefit

The study is expected can be useful for other researchers who will do the same research as literature review.

G. Research Method

1. Type of the Study

The writer uses a library research, which employs qualitative method. The writer also applies psychoanalysis of the characters as a means of further research.

2. Object of the Study

The object of the study is Peter Flinth's *Arn: The Knight Templar* movie to discuss sex and aggression that is reflected in the character's personality.

3. Type of the Data and the Data Source

There are two types of data sources, namely:

a. Primary Data Source

Primary data source is the movie itself, *Arn: The Knight Templar* by Peter Flinth.

b. Secondary Data Source

The secondary data source is the other data related to the research, such as books, movie script, commentaries, internet and other relevant information.

4. Technique of the Data Collection

The methods that will be used by the researcher for collecting the data are note taking and image capturing. There will be some techniques of data collection as follows:

- a. Watching the movie repeatedly and carefully.
- b. Taking notes of the influence information in both primary and secondary data.
- c. Arranging the data into several parts based on the classification.
- d. Analyzing the data of the research based on Sigmund Freud theory of psychoanalysis.
- e. Drawing conclusion based on the analysis data.

5. Technique of the Data Analysis

Technique of the data analysis in this study is using the descriptive analysis, in which the writer tries to describe the structural elements of the movie and the psychoanalytic perspective of the story.

H. Research Paper Organization

This paper is divided into five chapters, there are Chapter I as introduction. It consists of the background of the study, literary review, problem statement, limitation of the study, objective of the study, benefits of the study, research method and research paper organization. Chapter II is underlying theory about psychoanalytic perspective. Chapter III consists of structural analysis of the movie which includes character and characterization, plot, point of view, setting and theme. Chapter IV consists of analysis based on psychoanalysis perspective. Chapter V consists of conclusion and suggestion.