ANXIETY OF ALEXANDRA MARIA ELLENA DELGADO IN STUART GILLARD'S THE CUTTING EDGE: A PSYCHOANALYTIC APPROACH

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ABSTRACT

VITALITYAS SEPTIANA. A 320 080 036. ANXIETY OF ALEXANDRA MARIA ELLENA DELGADO IN STUART GILLARD’S THE CUTTING EDGE: PSYCHOANALYTIC APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2012.

The major problem of this study is how anxiety reflected in the major character’s personality. The aim of this study is to analyze Stuart Gillard’s The Cutting Edge the structural elements and the development of personality of the major character based on Psychoanalytic Approach.

This study focuses on major character, namely Alexandra Maria Ellena Delgado. The benefit of this research is to give addition all information to be used by other literature researchers who are interested in analyzing this movie. This study uses two data source, namely primary and secondary data source. The primary data source is the play script itself, while the secondary data are taken from some information needed. The method of data collection is qualitative method. Based on the analysis, the study of this research comes from the major character problem. It purposes to analyze the movie using individual psychological perspective. The steps to conduct this research are (1) determining the type of the study, (2) determining the object of the study, (3) determining the data and data sources, (4) determining the technique of data collection, and (5) determining technique of data analysis.

The result of the study found that there is a relationship between The Cutting Edge movie and psychoanalytic approach, first on the structural element of the movie; where the message to The Cutting Edge movie shows that Alexandra Maria Ellena Delgado as the major character that she want to be a beautiful ice skater. The point of view is, the director wants to show the struggle of life of Delgado’s. The theme of the movie is the basic idea of story in which the author portrays through conflicts of characters with other character or with life events. The anxiety of Alexandra related with psychoanalytic approach is that the doubt, fear, and worried of Alexandra makes her brave to take the second chance, and make her dream comes true namely to be a beautiful ice skater.

Keywords: Anxiety, The Cutting Edge, Psychoanalytic Approach
A. Introduction

1. Background of the Study.

Literary work always concern with human life. It is made by processing all sides of human life, such as in psychological aspect and other aspect that deal with human behavior. All the sides of human life will become inspiration in literary work that contains many things. For that reason, psychology phenomena quite influence in literary work. Visual example is in psychological knowledge and condition and human being surrounding. The character will be made similarity with characteristic of real life of human being. An example will be applied and discussed with psychoanalytic study in a literary work by Stuart Gillard’s the Cuttingedge movie.

The writer tries to conduct a study on struggle of life of major character, Alexandra Maria Ellena Delgado in the Cuttingedge movie. This film was directed by Stuart Gillard’s. The screenplay was created by Randal Badat. Directed by Stuart Gillard. Produced by Irene Litinsky, Sara Berrisford, Hudson Hickman, Craig Roessler Written by Randall M. Badat, Susan Estelle, Jansen. Starring: Matt Lanter, Francia Raisa, Ben Hollingsworth, Alycia Purrott, Christy Carlson Romano. Release date(s) March 16, 2008 April 1, 2008 (DVD) and English Language.

2. Literature Review.

The Cutting Edge movie is an interesting movie and as far as the writer knows, there is no such kind of research that analyzes the film whether in Muhammadiyah and Sebelas Maret University of Surakarta region and Kristen Krida Wacana University of Jogjakarta region. So it is the first research on this movie. In this occasion, the researcher takes Psychoanalytic Approach to reveal the struggle for existence of Alexandra Maria Ellena Delgado as one the major character of in the Cutting Edge movie.

3. Problem Statement.

The major problem of the study is: “How is the major character’s anxiety reflected in Stuart Gillard’sthe Cutting Edge?”

4. Limitation of the Study.

To focus on the study, the writer needs to limit the study. The writer is going to analyze the anxiety of Alexandra Maria Ellena Delgado’s life in the Cutting Edge movie using psychoanalytic approach. It is as a means of analysis analys major character’s behavior reflects to the dynamic interaction between id, ego, superego resulting in different types of anxieties.
5. **Objectives of the Study.**

Dealing with the problem statement above, the objectives of the study are as follows: 1) To analyze the film based on its structural elements and technical elements by finding characters and characterizations, setting, point of view, plot, theme, *mise-en-scene*, cinematography, sound, and editing. 2) To analyze the film especially the major character of Alexandra Maria Ellena Delgado in *the Cutting Edge* movie using psychoanalytic approach developed by Stuart Gillard’s.

6. **Benefits of the Study.**

The benefits of the study are:

- **Theoretical Benefits**
  
  Theoretically, the result of the study contributes to the large body of knowledge, particularly literary study on the Cutting Edge movie version.

- **Practical Benefit**
  
  To give deeper understanding about the content of film and analyzing the Cutting Edge movie using psychoanalytic approach.

7. **Underlying Theory**

This chapter presents the underlying theory that supports the discussion of this research paper, it will discuss two theories. First, it deals with structural elements of this movie. Second, it discussed theory of psychoanalytic theory of Sigmund Freud. This research explores the theory to analyze the anxiety reflected by Alexandra Maria Ellena Delgado as one of the major characters.

- **Structural Elements of the Movie:**
  
    1) Narrative Elements of the Movie;
    
    a) **Character and Characterization**

    Character in the story can be divided into two parts, namely Major and Minor character. Major character is the character that has crucial role to the movement of the story. It has roles in the story and usually has conflicts. Meanwhile, minor character is the character that supports and completes the existence of the major character (Bordwell and Thompson, 1990:207).

    b) **Setting**

    According to Bordwell and Thompson, (1990:130), setting can be use to reinforce something about characters. In film production film
maker handle setting based on film production requirement, such as select already existing vocal in which to stag action.

c) Plot

The basic element of dramatic structure found in most productions are beginning, middle, and end. Dramatic conventions are structures are relevant terms in both non narrative theatrical films and documentaries as well as to narrative theatrical film and prime time television production (Douglass and Harnden, 1996:48).

d) Point of View

Point of view is one of the most interesting aspects in the narrative elements. For some story teller, deciding whose point of view to tell the story is fundamental consideration in making a story (Douglass and Harnden: 1996:31).

e) Theme

A film maker should determine first the theme in a story before stepping a head in to the next path. In discovering the theme, the film maker will examine their attitude toward the subject, study the material and analyze their knowledge of the audience (Douglass and Harnden, 1996:32).

2) Technical Elements of the Movie;

a) Casting

Douglass and Harden (1990:108) state that casting requires knowing the qualities at the centers of the character that are the most important, the ones that motivate them through the story, and the finding people who can understand and convey those qualities. Casting not only search the handsome and pretty actor, but rather than to choose the talent acting of each actors or actresses.

b) Mise-en-Scene

Bordwell and Thompson (1990:119) state that “mise en scene is all the visual element of set, set dressing, props, costumes, make-up, lighting, and even physical body posture that arranged and place before the camera lens”. It means that mise and scene has some aspect: set dressing and props, costumes and make-up, and lighting.
1) Property and Set-Dress

According to Douglass (1996:131), set dressings are the items in the scenes such as furniture, curtains, pictures on the wall, knickknacks on the tables, lamps, rugs, and anything that dresses the bare walls and floor or a set. Props are objects that actors or people use in the drama such as a picture of a loved one, a baseball glove, a gun, a bouquet of flowers, or pizza that will be delivered to the door.

2) Costume and Make-up

Costume is clots the character wear in the action costume can we have specific function in the total movie and the range of possible in huge (Bordwell and Thompson, 1990-133).

3) Lighting

In the film, lighter and darker area within the frame help film marker to create the overall composition of the each shot and also guide the audience’s eyes to watch certain object and action (Bordwell and Thompson, 1990:134).

There are four major features of film lighting that are its (Bordwell and Thompson, 1990:134-135);

a) Quality, lighting quality refers to the relative intensity of the illumination.

b) Direction, lighting direction refers to the path of light from its source to the object light.

c) Source, the source of lighting can be form fire, sun, lamp, candle.

d) Color, The color refers to the color of lighting source. It can be white, black, yellow, etc.

c) Cinematography

Bordwell and Thompson (1990:408) state, “cinematography is manipulation of the film strip by the camera in the shooting phase and by laboratory in the developing phase”. The film maker also controls cinematography quality shot, not only what is filmed but also what is feature of filmed. It is consist of three feature photographic qualities
of shot, the framing shot, and the duration of shot (Bordwell and Thompson, 1990:156).

1) Photographic Quality of the Shot

The film maker is drawing the pattern of light in order to make easy transferred for the eye to the viewer (Bordwell, 1990:210). Usually most of film maker regulates photographic quality shoot by selecting the range of tonalities and manipulating the speed of motion (Bordwell and Thompson, 1990:156).

2) Framing of the Shot

In cinema, the frame is important because it actively defines the image for the audience. It can be powerfully to the image by means of way framing controls the distance, angle, height, and level of a vantage point into the image (Bordwell and Thompson, 1990:167).

3) Duration of the Shot

The develop the cinematography quality; it also need to consider how long the image last on the screen. It needs note on the relationship of hot duration on the time consumed by the film events to understand the duration of the shot (Bordwell and Thompson 1990:195).

d) Sound

Most of the music played in The Cuttingedge movie uses sound effects. Sounds in this film are by Robert Duncan.

According to Bordwell and Thompson (1990:144) there are two advantages of sound for film. The first, it engages another sense mode, our visual attention can be accompanied by an aural attention (Bordwell and Thompson, 1990:144).

e) Editing

Editing in film production is the task of selection and joining camera takes. It may be thought as the coordination of one shot with the next (Bordwell and Thompson, 1990:207).
Bordwell and Thompson (1990: 218) state that in continuing editing, there is special continuity. Continuity editing can be developed into several parts.

1) **Axis of Action or the 180°**
   
   Axis of Action or the 180° consists of a person walking, two people conversing, a car racing along a road is assumed to project along a discernible and predictable line (Bordwell and Thompson, 1990: 218).

2) **Establishing Shot**
   
   Establishing Shot is delineating the overall space of the office: the door, the intervening area, and the desk (Bordwell and Thompson, 1990: 221).

3) **A Reverse Shot**
   
   A Reverse Shot is simply a shot of the opposite end of the axis of action and the eye-line match is the expressionless actors seem to looking at whatever is in the next shot, it begins with a character looking at something off-screen, then there will be a cut to be object or person that is looking at (Bordwell and Thompson, 1990: 221-222).

4) **Reestablishing Shot**
   
   Reestablishing Shot is one of the most common patterns developments of space in the classical continuity style. Match on action is figure starts to stand up and it is very powerful device (Bordwell and Thompson, 1990:222).

5) **Match on Action**
   
   Match on Action is a tactic for ensuring spatial continuity (Bordwell and Thompson, 1990: 223).

6) **Cross Cutting**
   
   Cross Cutting is unrestricted knowledge of casual, temporal, or spatial information by altering shots from one line of action in one place with shots of other events in other places (Bordwell and Thompson, 1990:228). Continuity editing also support the quality of picture, so the viewer can enjoy the movie.
b. Psychoanalytic Theory

This research uses the psychoanalytic theory of Freud to analyze the novel. Psychoanalysis is “a technique for investigating an individual’s unconscious thought and feelings” (Hjelle and Ziegler, 1992:86).

1) Structure of Personality

In his model of psychoanalytic theory, Freud develops three concepts of structures of personality namely id, ego, and superego (Pervin, 1984:76).

Id is the original structure of human’s personality and it is home base of the development ego and superego. Ego is province of human mind in contact with outside world. And superego is the moral ethical of human being personality. Although the aspects have each function, characterize, component, principal work and self-dynamic, but they correlate each other (Feist, 1985:25-26).

Id, ego, and superego are the unity and human being behavior is the results of these aspects. They cannot be separated from each other and their influence is great to the human being’s behavior. Almost human being’s behavior is a product of the interaction of three systems; there is rarely one of theme work alone without the others (Hall, 1970:32).

In the healthy individual, the id, ego, and superego are well integrated and operate in harmony with a minimum of conflict (Feist, 1985:29).

a) Id

According to Hall id is “the original system of the personality: it is the matrix which the ego and superego become differentiated” (Hall, 1970:32). Id is also called the irrational, instinctual, unknown, and unconscious part of the psyche Freud (Bressler, 1994:150).

Id contains the biological elements including instinct and id is reservoir psychic energy to operate ego and superego (Hjelle and Ziegler, 1992: 88). Hall states “as the oldest and basic component of personality, the id is close touch with bodily processes, and it derives from them the psychic energy powers the operations of all three sistems” (Hall, 1985: 33).

b) Ego

Ego is a psychological aspect of personality and emerges because of the organism need to get in touch with the reality (Pervin and John, 1997:81). As illustration, a hungry person must eat or need food. It means
that he or she should distinguish the imagination of food and reality of food. Here the differential between *id* and *ego*, where *id* only knows the unreal things or fantasy (Hall, 1970: 33). *Id* only knows the subjective reality, but *ego* can distinguish the things in mind and the reality outside (Pervin, 1997: 81-82).

c) **Superego**

*Superego* operates according to the morality principle and serves primarily to protect people from *id*. It function is determine true or false, proper or not, good or bad, in order human being will act based on the social norms and morality (Pervin and John, 1997: 81).

2) **Anxiety**

Freud (1926) in Hjelle and Ziegler (1990: 102) states anxiety “is an ego function which alerts the person to sources of impending danger that must be counteracted or avoid. As such, anxiety enables the person to react to threatening situations in an adaptive way”. Anxiety is one of the personality dynamics. It is condition where the unpleasant and destructive threat descends upon human being feeling.

This condition usually strange and never found before (Hall, 1970: 43).

a) **Realistic Anxiety**

Realistic anxiety is “the emotional response to threat and/or perception of real dangers in the external world” (Hjelle and Ziegler, 1992: 103). For the example is fear of dangerous animals and final examinations. Realistic anxiety also called as adjective anxiety and it deals with the causation of fear. This anxiety can weaken the person’s ability to overcome the source of threat (Hjelle and Ziegler, 1992: 103).

b) **Neurotic Anxiety**

Neurotic anxiety is “the fear that instincts will get out of control and cause the person to do something for which he will be punished” (Hall, 1970: 44). This anxiety emerge because of the fear that cause *ego* cannot control the threat (Hjelle and Ziegler, 1992: 103). In the other word, neurotic anxiety is the anxious or fear condition to the unknown danger (Feist, 1985: 31).

c) **Moral Anxiety**

Moral anxiety is “the fear of the conscience” (Hall, 1970: 44). This anxiety emerges because of the conflict between *ego* and *superego* (Feist,
1985: 31). Moral anxiety is a condition that occurs when an individual does immoral thought or acts that is supported by *id* and then *superego* will response with feeling same, guild, or self-condemnation (Hjelle and Ziegler, 1992: 103). This anxiety occurs when someone disobeys the norms of society.

**B. Research Method**

1. **Type of the Study**
   
   In this research, the writer uses a qualitative research. It is library research while the data sources are using literary data. It purposes to analyze the movie using individual psychological perspective. The steps to conduct this research are:
   
   a. determining the type of the study,
   
   b. determining the object of the study,
   
   c. determining the data and data sources,
   
   d. determining the technique of data collection, and
   
   e. determining technique of data analysis.

2. **Object of the Study**
   
   The object of the study is *the Cutting Edge* movie directed by Stuart Gillard and publishing by Metro Goldwin Mayer in 2008.

3. **Type of the Data and the Data Source**
   
   There are two types of the data namely primary data and secondary data that are needed to do this research.
   
   a. Primary Data
   
   The primary data source of the study is *the Cuttingedge* movie directed by Stuart Gillard’s and publishing by Metro Goldwin Mayer and the script movie written by Susan Jansen and Randal Badat.
   
   b. Secondary Data Source
   
   The secondary data sources consist of the other data such as biography of the author and searching data from internet and other relevant information.

4. **Technique of the Data Collection**
   
   The technique used in collecting data is the library research, it can be obtained by some steps as follows:
   
   a. Watching the play repeatedly and learning and learning the script.
   
   b. Taking note of the important parts in both primary and secondary data.
   
   c. Identifying the topic of the movie.
d. Determining the major character.
e. Classifying and determining the relevant data.
f. Arranging the data into several parts based on its classification.
g. Drawing conclusion based on analyzing the data.

5. Technique of the Data Analysis

In analyzing the data, the researcher employs descriptive qualitative analysis in this case. The researcher attempts to understand the story in this film and content analysis to gain the needed data. The researcher uses those data to analyze the major character in *the Cuttingedge* film by employing the psychoanalytic approach.

C. Research Finding and Discussion

This chapter deals with the structural analysis of the film. It is divided into two parts: structural elements and discussion. The elaboration consists of the structural analysis of the cutting edge including the character and characterization, setting, plot, casting, point of view, mice and scene, sound, and theme.

1. Structural Elements of the Movie
   a. Narrative Elements of the Movie
      1) Character and Characterization

      According to Kennedy (1983: 45), character is imagined person who inhabits a story. Characters are usually presented through their actions, speech, and thoughts, as well as by description characterization of delivering information about characters in fiction.

      a) Major Character

      (1) Alexandra Maria Ellena Delgado acted by Francia Raisa

      (2) Zack Conroy acted by Matt Lanter
(3) Jackie Dorsey acted by Christy Romano

b) Minor Character

Those are the main characterization in this movie. The actors are the protagonist and antagonist actor. Besides that, there are some characterizations in this movie as additional characterization in this movie is: Jason Bright, Cindy Halgyard, Celeste Mercier, Bobby Delgado, Bryan Hemmings, Delgado’s mother, Delgado’s father, Lori Graham and Rod Black.

2) Setting

Setting is where the audiences can meet the characters or what environment they can find the characters in the movie (Douglass and Harden, 1996:109). Setting builds what kinds of the story and the characters that the audiences will meet and what kinds of conflicts that will be occurred during a play (Douglas and Harden, 1996:110).

1) Setting of Time

In the morning Zack and Celestewent to Conroy Centerforice skating practice. After the accident, Bryan and Celeste try to find a partner to be able to surf with Zack. The next day Zack took Alex to see Jackie, who will be asked to be their coach. After working hard, exercising regularly everyday to face the national championships in Miami, Zack and Alex could prove that his performance is not inferior to the other surfers, Zack and Alex proved to be shown the ability skating unbeatable by the other partner, so take them to reach ice skating championship gold medal in Paris, under the leadership of coach is Jackie Dorsey.
2) Setting of Place

The second setting is setting of place. There are some clues indicating the time of story in The Cutting Edge. Some places that are used in the movie such as: Alexandra’s house, Zack’s house, the Conroy Center, Swimming pool in the Zack’s house, in the field, the serves food’s Delgado, Conroy tower, at the river, ice skating field in Paris.

3) Plot

The term plot is used for describing everything that visibly and audibly presents in the movie. The plot includes, firstly, all the story events that are directly depicted. Secondly, the movie’s plot may contain material that it is extraneous to the story world (Bordwell and Thompson, 1990:57).

a) Beginning

The beginning is about one quarter the length of a movie production (Douglass and Harden, 1996:48).

b) Middle

In the middle of dramatic structure contains the struggle of the hero or heroine to achieve the solution of the problems that has been defined, which discovered or created in the beginning (Douglass and Harden, 1996:48-49). The middle of this movie is divided in two sections. The first is complication and the second is climax.

c) Ending

Resolution is the last stage of dramatic structure. In this stage, the major character solves their problems in way satisfactory to the audience. It usually involves some growth either in the characters, audiences, or maybe both of them (Douglass and Harden, 1996: 49-50).

After a championship in Miami, Zack and Alexandra in value can show their talent to compete in the ice field very well, even if they
were perfectly visible incidents Alexandra fell. To deal with International championships in Paris, Jackie Dorsey has prepared a motion that is very difficult and most couples are not even any ice surfers can perform this movement. This movement is called a motion Pamchenko, the rotary motion soared, and throwing in one after another, and that's the key movements that have brought them the gold medal.

4) Point of View

Point of view is one of the most interesting aspects in the narrative elements. For some storyteller, deciding whose point of view to tell the story is fundamental consideration in making a story (Douglas and Harden, 1996: 31).

5) Theme

In discovering theme, the filmmakers will examine their attitude toward to the subject, study the material and analyze their knowledge of the audience. Theme allows us to focus our attention (audiences) on certain aspects of the subject while excluding others (Douglas and Harden, 1996:3).

b. Technical Elements of the Movie

1) Casting

The roles of major character that must be done by the actors and actresses in The Cutting Edge movie are as follow: Francia Raisa as Alexandra Maria Ellena Delgado, Matt Lanter as Zack Conroy, Christy Romano as Jackie Dorsey, Sarah Gadon as Celeste Mercier, Stefano Collacitty as Bryan Hemmings, Stephanie Valois as Cindy Halgyord, Benjamin Hollingsworth as Jason Bright, Marcela Pizarro as Delgado’s mother, Marco Ledezma as Delgado’s father, Luis Oliva as Bobby Delgado, Rod Black as TV Commentator, Lory Graham as TV Commentator.
2) *Mise-en-Scene*

The term of mice-en-scene has some aspects:

a) Property and Set Dress

According to Douglass (1996: 131), set dressing are the items in the scenes such as furniture, curtains, pictures on the wall, knickknacks on the tables, lamp, rugs, and anything, that dresses the bare walls and floor or a set. Props are objects that actors or people use in the drama such as a picture of a loved one, a bouquet of flowers, or pizza that will be delivered to the door.

![Curtain Chair and Table Ice Skating Shoes](image)

b) Costume and Make-up

Costume in this film usually must be believable in close up and it should show the authenticity of the film production because costume characterized the film itself (Bordwell and Thompson, 1990: 134).

![Daily Costume of Jackie Costume at the Competition in Paris](image)

c) Lighting

There are only two lighting effect on *The Cuttingedgemovie*, that is soft and natural lighting. The first, natural lighting on the daylight, those two lighting separated into quality, source, color and direction.

![The Source from Flash Light Blue Color](image)
3) Cinematography

The filmmaker also controls the cinematographic qualities of shot. It consists of three features: photographical qualities of shot, the framing of shot, and the duration of shot (Bordwell and Thompson, 1990: 156).

a) Photographic Qualities of the Shot.

Usually most of film maker regulates photographical quality shoot by selecting the range of totalities and manipulating the speed of motion (Bordwell and Thompson, 1990: 156).

b) Framing of the Shot.

In cinema, the frame is important because it actively defines the image for the audience. It can be powerfully to the image by means of way framing controls the distance, angle, height, and level of a vantage point into the image (Bordwell and Thompson, 1990: 167).

c) Duration of the Shot.

The duration of shot or records of one camera to take the whole shot in movie production. To develop cinematography quality, it needs a note on the relationship of shot duration to the time costumed by the film events to understand the duration of shot.

4) Sound

The filmmakers should consider how speech, music and noise are selected and combined for specific functions within film (Bordwell and Thompson, 1990:248).

Most of the music played in The Cutting Edge uses sound effects. Sounds in this film are by Robert Duncan. The sounds in this movie are:
a) Apologize by One Republic,
b) Street Of Dreams,
c) Cry All Night,
d) Ride On Time,
e) Groove Master,
f) It Ain’t Over ‘Til It’s Over,
g) Turning Circle,
h) Baby Now I,
i) I’ve Got Dreams To Remember,
j) Feels Like Forever,

5) Editing

Editing in film production is the task of selection and joining camera takes. It may be thought as the coordination of one shot with the text (Bordwell and Thompson, 1990: 207). Bordwell and Thompson (1990: 218) state that in continuing editing, there is special continuity. Continuity editing can be developed into several parts.

a) **Axis of Action or the 180°**

![Conversation First Angle](image1) ![Conversation Second Angle](image2)

b) **Establishing Shot**

![Shooting at the Table](image3)

c) **A Reverse Shot**

![Focused on Alex’s and Zack’s face](image4)
2. **Psychoanalytic Analysis**

In chapter IV the researcher analyzes the mental condition of Alexandra Maria Ellena Delgado in facing his life based on psychoanalytic theory of Sigmund Freud. This chapter is divided into three parts. The first is structure of Alexandra Maria Ellena Delgado’s personality. The second part is discussion.

a. **Structure of Alexandra Maria Ellena Delgado’s Personality**

1) **Id**

*Id* is the irrational, instinctual, unknown and unconscious part of the psyche (Bressler, 1994: 150). *Id* is operated by pleasure principle that has function to reduce the tension (Pervin, 1984: 76). When the conflict occurs the major character have pleasure in their mind.

2) **Ego**

*Ego* as the executive of personality fights the anxiety and tries to reduce anxiety by preventing undesirable or treating elements from
reaching consciousness (Hall, 1970: 34). The reality action in this stage is the realize action dominated by one of the id and superego.

3) Superego

Superego operates according to the morality principle and serves primarily to protect people from id. It function is determine true or false, proper or not, good or bad, in order human being will act based on the social norms and morality (Pervin and John, 1997: 81). This is morality that based by id. The superego is similar to the id in that it is somewhat unrealistic.

After analyzing the personalities of the main characters, including analyzing the id, ego and superego in the movie Cutting Edge, the author will discuss about the desires and anxieties of Alexandra as the main character in the movie Cutting Edge. Alexandra Maria Ellena Delgado is the major character who is haunted by anxiety in her life. Many of conflicts between her id, ego and superego causes her anxieties appear and gets so many problems in life.

In the film the main character Cutting Edge especially Alexandra got some doubts in her. The main character Alexandra ambition to realize her dream was so big, she want to be a surfer beautiful on ice. Although her ambition very strong, but she could control her ambition not to impose her will remain on the course ice-skating, because his parents could not pay of the course, and she started to think about a second chance because Zack asked her to be his partner and did surfing with him. Superego of Alexandra in the film is not much because most of the main character's ambition is the desire to keep her dream since she was a child to become a players surfers beautiful on ice, which was delayed due to financial problems in her family. Alexandra stopped completely, she often hired skating rink with her friends to play ice skating. One day she gets a second chance because Zack asked her to be his partner and did surfing with him.

Alexandra is actually a woman strong and independent women, shown when the movie starts. Alexandra is a strong woman because when she was a child, to see her friends of her age could go ice skating on the course, while he is no longer able to continue his course because
whenshewas child, shewant totakea courseof iceskatingbut her parents can not pay the course. After she got a second chance, she promised herself to make her dream comes true namely to be a beautiful ice skater. She keep on exercising even to master the most difficult movement.

In ice skating competition, there is a movement that became a key participant can win a gold medal, is pamchenko movement that bounce spin to a throw twist and this movement is the most difficult, with the hard work of Alexandra and Zack that after so long they practice constantly every day with a long time, eventually the championship in Paris, they were able to win the gold medal.

The structure of personality of Alexandra in *The Cuttingedge* movie appears in three elements, *id*, *ego* and *superego*. The *id* is an important part of our personality because as newborns, it allows us to get our basic needs met. In other words, the *id* wants whatever feels good at the time (pleasure), with no consideration for the reality of the situation. The *ego* is the buffer between the *id* and the world’s realities. The *ego* operates on the reality principle. In this principle, instinctual energy is restrained in order to maintain the safety of the individual and help to integrate the person into society.

The *ego* makes the decisions, controls actions and allows for a higher capability of problem solving. The *id* is not capable of such higher level of thinking. The *superego* is similar to the *id* in that it is somewhat unrealistic. The *superego* represents the rights and wrongs of the society as handed down to an individual over their lifetime. The *superego* has two subparts: the conscience and the *ego-ideal*. The conscience prevents us from doing morally bad things. The *superego* helps to control the *id*’s impulses, making them less selfish and more morally.

b. Anxiety of Alexandra Maria Ellena Delgado

Much of personality functioning involves dealing with the external world where there are some safe and dangerous places (Hall, 1970: 43). This external world provides human being food, water, and another need. It
also offers the security and also threatens in human’s life. If they cannot fight the threats, they may become afraid or anxious (Hall, 1985: 41).

Freud divides three kinds of anxiety, namely realistic anxiety, neurotic anxiety, and moral anxiety.

1) Realistic Anxiety

Realistic anxiety is “the emotional response to threat and/or perception of real dangers in the external world” (Hjelle and Ziegler, 1992: 103).

The realistic anxiety of Delgado occurs when, actually, Alexandra could practice the basic movements which Bryan asked, but Alexandra did not know the name of the movement. After Alexandra showed movement that Bryan meant, Bryan still did not give her a chance to be Zack’s partner to face the national championship in Miami.

2) Neurotic Anxiety

Neurotic anxiety is “the fear that instincts will get out of control and cause the person to do something for which he will be punished” (Hall, 1970: 44).

The neurotic anxiety of Delgado occurs when her mother convinced Alexandra to keep surfing by showing her how to do so when she was a child, and quit because there was not enough money to pay the tuition fee. Her mother convinced her to forget the risks that she was feeling so sick, when she wants something like that and lose it, she cried several times until she fell asleep.

3) Moral Anxiety

Moral anxiety is “the fear of the conscience” (Hall, 1970: 44). This anxiety emerges because of the conflict between ego and superego (Feist, 1985: 31).

The moral anxiety of Degado occurs when the championship in Paris nearly began, suddenly Alexandra and Zack Conroy got a problem, Alex felt as if she was betrayed by Zack because he met Celeste, without Alexandra’s knowing. So, Alexandra wanted to leave Zack and the competition. After Zack explain everything and
convincing her, finally they prove that they could be fine although they were facing a problem. In the competition, Alexandra and Zack showed the movement which became the core of their keys to win and get the gold medal, which Pamchenko movement. The Pamchenko itself is that bounce spin to a throw twist.

D. Conclusion and Suggestion

1. Conclusion

The analysis of the previous chapter brings to this chapter, conclusions and suggestion are hoped to be useful for all. This chapter is divided into two parts: firstly, conclusion is drowned in order to answer the problem of the study. Secondly, suggestion is considered to be useful for other writer. Based on the structural analysis of the movie, the writer draws the following conclusions.

The structural analysis of the major character “The Cutting Edge” is interesting, first the major character named Alexandra Maria Ellena Delgado basically she is an independent woman, a great hockey player. When decision beats everything, the id of the major character is so big. In glides Alexandra "Alex" Delgado, a beautiful, tough-talking (and pugnacious) hockey player with fierce moves and a fearless skating style. Zack is willing to give her a chance, but his coach, Bryan, would rather he train with Mischa Pressell, a man-eating newbie partner neither he nor her prospective partners think too highly of. However after a fight almost erupts between Bryan and Alexandra's brother he quits in a huff to train Zack's biggest rivals, Cindy Halgyord and Jason Bright. This leaves Zack with no coach until he talks to former figure skating champ Jackie Dorsey. She puts Zack and Alexandra through their paces, but the hardest trick of all is keeping them focused on practice and not on each other as they bicker and struggle with a growing attraction between them both on and off the ice. Jackie knows that they are fire and ice, and sees the chemistry between them. She also knows that if they can get it together, they will set the skating world on fire. However at a competition an accident occurs, and Zack feels he will hurt Alexandra in more ways than one. They come to terms with their feelings, and they might just have a shot at championship.

2. Suggestion

Having studied the movie based on psychoanalytic perspective, the researcher found that the movie could also be studied from other perspective by the other
researchers. Among others are the sociology of literature that reveal the relation between the movie of the society.

*The Cuttingedge* movie is directed by Stuart Gillard it is interesting to watch and study. The writer, therefore, suggests the other researchers to make deeper research about the movie from other approaches. For example, by analyzing the anxiety by using Individual psychological approach is suitable as the approach to analyze *The Cuttingedge* movie.

The researcher realizes that this study is not perfect yet because of the researcher’s limited knowledge in literature. The writer hopes that the reader can take the lesson from this play and use this study to compare this research with another research in order to widen the reader’s knowledge for the development of literary study.
E. BIBLIOGRAPHY


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VIRTUAL REFERENCES

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