

**JACK FROST: A KIERKEGAARDIAN EXISTENTIALISM IN *RISE OF  
THE GUARDIANS* MOVIE**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor

Degree in English Literature



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## A FINAL PROJECT STATEMENT

I certify that this study is definitely my own work. I am completely responsible for the content of this study. Other writer's opinions or findings included in the study are quoted or cited in accordance with ethical standards.

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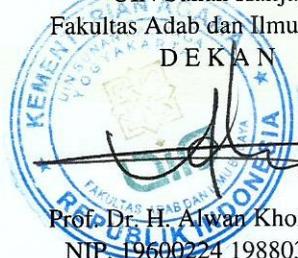
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# **JACK FROST: A KIERKEGAARDIAN EXISTENTIALISM IN RISE OF THE GUARDIANS MOVIE**

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## **ABSTRACT**

Movie as a part of literary works is worth to be analyzed. For the reason, movie has audio-visual element that make it is more complex, complete, and dramatic than other literary work. *Rise of the Guardians* movie is chosen as the object of this study. This movie shows the struggle of Jack Frost as the main character in determining his way of life. This is religious movie that describes his journey in obeying God's command life phase to be a new guardian for children. This study uses objective approach by applying Soren Kierkegard's existentialism theory and it is supported by film theory. The writer focuses on Soren's stage of life existentialism concept to help in analyzing the stage of life that is determined by Jack. After analyzing the data that have been found, the writer concludes that Jack passes three stages of life of Soren's existentialism. They are aesthetic stage, ethical stage, and religious stage. To make a decision in passing the each stage, a dread or anxiety is needed for making a 'leap of faith'. Jack passes all of those stages, but his aesthetic stage is different a bit because sometimes he can be a good mannered person and can be an ill mannered person. It is also because every human passes that stages in different way one another. He also passes the ethical stage which is a bit different because he follows his ego to find his memory box without permission from Tooth Fairy. Thus, it depends on their choice because they have their self-center to determine their lives.

**Keywords:** *Dread/Anxiety, Aesthetic, Ethical, Religious.*

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## **ABSTRACT**

Film sebagai sebuah bagian dari karya sastra sangat layak untuk dianalisis. Alasannya adalah film memiliki unsur audio-visual yang membuatnya lebih kompleks, lengkap, dan dramatis dibandingkan dengan karya sastra yang lain. Film *Rise of the Guardians* dipilih oleh penulis sebagai objek dari studi ini. Film ini memperlihatkan perjuangan dari Jack Frost sebagai tokoh utama dalam menentukan jalan hidupnya. Ini adalah film religius menggambarkan fase perjalannya dalam mematuhi perintah dari Tuhan untuk menjadi seorang malaikat pelindung yang baru bagi anak-anak. Studi ini menggunakan pendekatan obyektif dengan menggunakan teori eksistensialisme dari Soren Kierkegaard dan juga didukung oleh teori film. Penulis fokus pada tingkatan kehidupan di dalam konsep eksistensialisme Soren untuk membantu penulis dalam menganalisis tingkatan kehidupan yang diputuskan oleh Jack. Setelah menganalisis data yang telah ditemukan, penulis menyimpulkan bahwa Jack menjalani tiga tingkatan hidup dari eksistensialisme Soren. Tingkatan tersebut ialah tingkatan estetis, tingkatan etis, dan tingkatan religius. Untuk membuat suatu keputusan dalam melewati tiap tingkatan hidup tersebut, sebuah rasa takut ataupun gelisah dibutuhkan untuk membuat sebuah 'lompatan keimanan'. Jack melewati ketiga tingkatan kehidupan tersebut tapi berbeda ketika di tahap estetis karena terkadang dia bisa menjadi orang yang berperilaku baik maupun buruk. Hal ini juga bisa terjadi karena setiap manusia melewati ketiga tingkatan hidup tersebut berbeda antara satu dengan yang lainnya. Dia juga melalui tahap etis yang sedikit berbeda karena ia mengikuti egonya untuk menemukan kotak ingatannya tanpa izin dari Tooth Fairy. Olehnya, hal tersebut bergantung pada pilihan hidup mereka karena mereka memiliki hak penuh untuk memutuskan kehidupan mereka.

**Kata Kunci:** *Ketakutan/Kegelisahan, Estetis, Etis, Religius.*

## MOTTO

" مَنْ نَفَّسَ عَنْ مُؤْمِنٍ كُرْبَةً مِنْ كُرْبِ الدُّنْيَا نَفَّسَ اللَّهُ عَنْهُ  
كُرْبَةً مِنْ كُرْبِ يَوْمِ الْقِيَامَةِ..."

“He who alleviates the suffering of a brother out of the sufferings of the  
world, Allah would alleviate his suffering from the sufferings  
of the Day of Resurrection...”

(Sahih Muslim 2699 a)

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## **DEDICATION**

This work is dedicated to;

**The honorable my Parents A. Yani HK and Srimiwati**

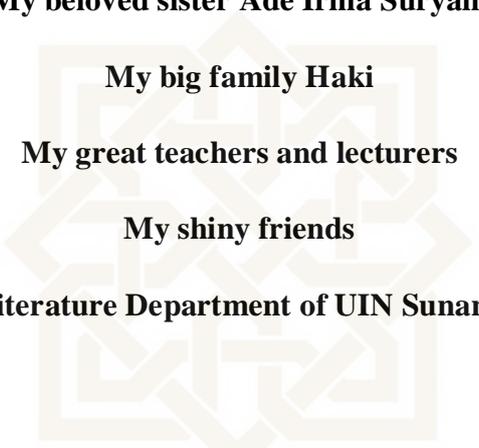
**My beloved sister Ade Irma Suryani**

**My big family Haki**

**My great teachers and lecturers**

**My shiny friends**

**English Literature Department of UIN Sunan Kalijaga**



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Finally, the writer realizes that this graduating paper still has some errors in writing. Therefore, any suggestion is welcomed for improving this study. I do hope it will be useful for the readers.

***Wassalamu'alaikum Wr. Wb.***

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# CHAPTER I

## INTRODUCTION

### 1.1. Background of Study

Literature as a result from imaginative writing is also used in other writings in expanded use. It is according to Abrams;

Literature (from the Latin *litteraturae*, “writings”): Literature has been commonly used since the eighteenth century, equivalently with the French belles lettres (“fineletters”), to designate fictional and imaginative writings—poetry, prose fiction, and drama. (See genres.) In an expanded use, it designates also any other writings (including philosophy, history, and even scientific works addressed to a general audience) that are especially distinguished in form, expression, and emotional power (2009: 177-178).

Thus, whenever a society lives, there is a literary work that is created because it can be based on imagination source or from society aspect itself such as social, politics, economy, philosophy, psychology, or spiritual.

Movie is one of literary works that constitutes to popular culture. It is according to Barsam and Monahan, movie is too popular, too influential, too much a part of our lives nowadays. It always exists whether on cinema, television, or even personal computer (2013:15). Movie also has big influence to all the audience because it can persuade the audiences to get involved in the theme according to its purpose whether it is good or not. This is because the movie has a power to amaze, to frighten or to enlighten the audiences (ibid).

Movie does not only have a visual element but also have an audio element. It is the reason why a movie is more complete than a book. Reading a book makes the readers imagine all of the content based on readers' imagination freely. Otherwise, when the audiences watch a movie, they can only see what the filmmaker creates in the movie. With audio effect, a movie uses a music illustration that can make the story more dramatic and more emotional than a book can. When a book is written with the song's lyric or title by the author, or the readers can think about the song of that lyric, or they can use their favorite song while reading it, it will be hard for them to feel the emotion or to focus on their reading activity (modernfatheronline.com).

The writer in this study is very interested to analyze *Rise of the Guardians* movie that is categorized as animation fantasy which can be enjoyed by all ages. According to Chris Baldick's book entitled *The Concise Oxford Dictionary of Literary Term*;

Fantasy is a general term for any kind of fictional work that is not primarily devoted to realistic representation of the known world. The category includes several literary genres (e.g. dream vision, fable, fairy tale, romance, science fiction) describing imagined worlds in which magical powers and other impossibilities are accepted (2001: 95).

There are two movies that tell about Jack Frost. Those are *Jack Frost 1998* and *Jack Frost 2012 (Rise of the Guardians)*. Although those are about Jack Frost, but those movies are very different. *Jack Frost 1998* is not an animated movie, and his appearance is not a human but a snowman. It only tells about a father's spirit entering a snowman to teach his child a learning that he does not teach when

he is alive. While in *Rise of the Guardians* movie, it tells Jack as a winter spirit that has a power to make children happy. In his original mythology as a winter spirit, Jack is also often described as villain, but in this movie he becomes a hero (tvtropes.org).

Furthermore, the movie is not only about Jack Frost's mythology that is introduced as a new guardian but also about combining other mythical characters such as Santa Clause, Easter Bunny, Sandman, Tooth Fairy that effort to keep and to protect children's happiness in the whole world from Pitch (Boogeyman), the spirit of nightmare. Santa and Easter are Christmas mythologies that also constitute of tenet in its religion believed by Christendom which is served in a best way by making them as heroes to protect children. Thus, it amazes the children and makes them believe the story.

The last, this movie is an animated 3D fantasy movie produced by DreamWorks Animation and distributed by Paramount Pictures from America industry. It wins some awards such as "Best Animated Feature" category in Hollywood Film Festival, "Best Family Film" category in Women Film Critics Circle, "Audience Favorite Children's Film" category in Mill Valley Film Festival, and so forth (www.hollywoodreporter.com).

Jack Frost as the main character is very important to be analyzed because his character represents particular moral, intellectual, and emotional qualities from his acts in a dramatic or narrative work, according to Abrams' notion about how important character is in his book, *The Glossary of Literary Terms Ninth Edition*;

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral,

intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action. The grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation. (2009: 42)

In the beginning of the movie, he was described as a winter spirit that was awakened from deep and frozen pond since three hundred years ago with amnesia. He made a fun the children that were playing in the front of their home yard but the children did not know him because they did not believe his story. One day, Pitch came to retain the whole world's parts with his nightmare attack. He made the children did not believe the guardians again. Then, Man in the Moon who led all of the guardians chose Jack Frost as the new guardian to help against him. Jack Frost did not accept the command because he thought that he was never known by the children, so he never did a good thing except having fun and doing everything what he wanted, even other guardians could not believe that decision. Whereas, the situation was more chaotic so he must struggle with other guardians. As long as his journey found his identity, he found his memory from Tooth Fairy, and Pitch used it to threaten him. He wanted Jack to join him, so they could be believed by children. However, he still struggled and never gave up fighting against his fear about his past. He was chosen to be a guardian because he died when he saved her little sister that would fall down in a pond. Besides there was a child named Jamie Bennett that believed in his existence and other guardians. They tried hard to make all of children in the world believe all of guardians again. In the end of the movie, the children believed the guardians again and started to

believe Jack Frost of course. He finally accepted the command to be a new guardian and protected the children.

From the story above, Jack is approximated in which he faces his big dread or anxiety to decide his life along his journey to find who he really is. Besides he is always faced many choices in his life whether it is for the sake of his well-being, people's around him or both. Then, the movie itself is a religious movie. It is proved by Santa and Bunnymund that has duties to protect children's belief about Christmas and Easter day. According to Jack's journey in that movie, he accepts his destiny as a guardian by facing his dread or anxiety to determine which one the stage of life that is suitable for him. Based on Soren's existentialism theory, he considers that human's life is full of sin, so to redeem that sin every human has to obey and believe in God.

The way Jack chooses something that determines his life is an exceptional thing that nowadays people are unaware. They are unconscious about that symptom; if they always have experienced their dread or an anxiety feeling when they choose their way of life to become an individual or to find who they really are. In fact, people always face dread or anxiety in every moment. It includes when they try to work hard to find what they have to choose and what they will do in their lives. They always choose something in many life choices to decide a best one of their lives to reach a best stage of life. Most of people pass through this phase in their life especially in their spiritual life, but they do not recognize it anymore.

As explained by the writer, Jack also experiences that symptom in his individuation's processes to accept God's command and find his self. He makes a choice to change his life better than before. His struggle against his dread for choosing his way of life in reaching the best one of his stages of life as seen in the movie is described in the surah Ar-Ra'd:11

لَهُ مُعَقِّبَاتٌ مِّنْ بَيْنِ يَدَيْهِ وَمِنْ خَلْفِهِ يَحْفَظُونَهُ مِنْ أَمْرِ اللَّهِ إِنَّ اللَّهَ  
لَا يُغَيِّرُ مَا بِقَوْمٍ حَتَّىٰ يُغَيِّرُوا مَا بِأَنْفُسِهِمْ وَإِذَا أَرَادَ اللَّهُ بِقَوْمٍ سُوءَ أَفْلا  
مَرَدٍّ لَهُ، وَمَا لَهُمْ مِنْ دُونِهِ مِنْ وَالٍ ﴿١١﴾

*For him (each person), there are angels in succession, before and behind him. They guard him by the command of Allah. Verily, Allah will not change the (good) condition of a people as long as they do not change their state (of goodness) themselves (by committing sins and being ungrateful and disobedient to Allah). But when Allah wills a people's punishment, there can be no turning it back, and they will find him no protector (The Noble Qur'an).*

That verse describes about Jack's effort in changing his life. It emphasizes that human can change their destiny once they try first by their heart and attempt all their efforts. They have to choose what they will do for their future because they have a self-center to decide a choice in determining their lives. They are not allowed only to wait for God to make their destiny toward goodness but also to change it with their own effort.

## 1.2. Research Question

As explained in the background of study by the writer before, every human has a self-center to determine their lives. This study has a problem that is needed to be answered. The problem is ‘how do the stages of life that Jack Frost chooses as the main character in *Rise of the Guardians* movie fit to Soren Kierkegaard existentialism theory?’

## 1.3. Objective of Study

Based on the research question above, the study purposes to explain the stages of life that Jack Frost chooses as the main character in *Rise of the Guardians* movie according to Soren Kierkegaard existentialism theory.

## 1.4. Significance of Study

The significance of this study is to explain how the three stages of life structure cannot be separated from human’s life according to Soren Kierkegaard’s existentialism theory in determining their lives.

## 1.5. Literature Review

There are four literature reviews that the writer finds relating to the formal object or the theory and also the material object or *Rise of the Guardians* movie, as follows;

First, the thesis from Andita Andrius entitled *Rise of Passage Experienced by Jack Frost in Rise of the Guardians* from Soegijapranata Catholic University Semarang. She used same movie with the writer, but used different theory. She

analyzed the rites of passage from Jack Frost as the main character that experiences the changing situation and condition in his life. Archetypal approach that proposed by Arnold Van Gennep and William Bridges was used in analyzing it. There were three phases experienced by him; separation, transition, and incorporation.

The second is from Magister Degree Project Literature by Krister Davén, the English Department student of Stockholm University. His project entitled *Not Yet a Child of the Finite and the Infinite: Kierkegaardian Existentialism in William Golding's Free Fall*. Krister analyzed the sphere or stage of life from Soren's existentialism theory in the *Free Fall* novel. The main character in this novel is Sammy that successfully passes the two stages of life; aesthetic stage, ethical stage, but he is failed to pass the religious stage. The theory is really appropriate to be applied in this novel except the last stage called religious stage. Despite his new revelation, he fails to bring about his redemption causing the novel to end without a satisfactory resolution. Thus Sammy is a new man, but has not been pure from his sins.

The third is a graduating paper entitled *An Analysis on Moral Values as Seen in "Rise of the Guardians"* movie created by Ibnu Sina Irvany Setiawan from English Department of Education Faculty State Islamic Studies Institute (STAIN) Salatiga. He analyzed the moral values and revealed the social cultural background in *Rise of the Guardians* movie. Ibnu Sina also had analyzed the same movie, but different theory with the writer.

The last is an article from a journal entitled *Existential Scrooge: A Kierkegaardian Reading of A Christmas Carol* by Shale Preston from department of English Macquarie University. In this journal she applied Soren's concept of anxiety or dread that constitutes of the main aspect and theme in Soren's theory. In the story itself, the focal (often mentioned) character is Ebenezer Scrooge experienced anxiety or dread to become a manifest. Based on Soren, anxiety must precede the qualitative leap of faith which is freedom.

Different with the prior studies, in this study the writer focuses on Jack Frost as the main character in *Rise of the Guardians* movie using Soren Kierkegaard theory of existentialism and also combines between the theme of anxiety or dread with the theory (three stages of life; aesthetic, ethical, and religious).

## **1.6. Theoretical Approach**

### **1.6.1. Soren Kierkegaard's Existentialism**

According to Andrew Irvin, existentialism is a movement in 20<sup>th</sup>-century that was born in amid of the wars and genocides of that era. It is the way human analyses of life and its meaning as an individual. In the book *Existentialism A Very Short Introduction*, it also can be said that it constitutes a philosophy about the concrete individual.

Existentialist is distinguished between the writer and the philosopher. The prominent writer is such as Albert Camus. Otherwise, the philosophical existentialist is divided into theistic and atheistic. The theistic existentialist is such

as Martin Buber (1878-1965), Soren Kierkegaard (1813-1855), Paul Tillich (1886-1965), Karl Jaspers, Gabriel Marcel, and Karl Rahner. The atheistic existentialist is Martin Heidegger (1889-1976), Jean Paul Sartre (1905-1980), and Friedrich Nietzsche (<http://people.bu.edu>).

There are five themes in existentialism according to Flynn, they are:

- a. Existence precedes essence; what you are (your essence) is the result of your choices (your existence).
- b. Time is of the essence; we are fundamentally time-bound beings.
- c. Humanism; existentialism is a person-centred philosophy. Its focus is on the human individual's pursuit of identity and meaning amidst the social and economic pressures of mass society for superficiality and conformism.
- d. Freedom/responsibility; existentialism is a philosophy of freedom. Its basis is the fact that we can stand back from our lives and reflect on what we have been doing. In this sense, we are always 'more' than ourselves, but we are as responsible as we are free.
- e. Ethical considerations are paramount; though each existentialist understands the ethical, as with 'freedom', in his or her own way, the underlying concern is to invite us to examine the authenticity of our personal lives and of our society (2006:8).

Choice is the main theme in Soren's theory. It is very important in changing a life to reach a best life. He is known as father of theistic existentialism that was born in Copenhagen. He publishes numerous philosophical and

theological works, many under pseudonyms. Hence, the writer adds many additions about the improvement of his theory from philosophy web. According to Soren, there are three stages of life; aesthetic, ethical, and religious.

The first is aesthetic stage. This stage is usually called as sensual sphere. The aesthetic stage is the sphere of immediacy and full of dread or anxiety feeling. It is based on Soren, the tale of the unrepentant womanizer 'Don Juan' whose story as a tireless seducer of women is an example. He pursues his joy through his sensual satisfaction. Yet in this time, it is not only about a sensuality but also means an aesthete. According to Jeff Masson, those are people with spirit and intellect, who live for themselves, make life imitate art, judging it by the aesthetic criteria of beauty, interest and novelty (<https://philosophynow.org>). There is also a notion from an article that it is not about being an aesthete, as one might suspect. Rather, a person in the aesthetic stage pursues pleasure and avoids commitment (<http://www.krishna.com/>). Commitment here is when people trying to live by obeying society's rules. This stage, according to Kierkegaard, begins and ends with despair.

Based on Flynn's book, *Existentialism A Very Short Introduction*, aesthetic stage can be concluded that people who only live for the sake of their personal enjoyment. It can be from sensual and mouth sensation(hedonism). It is also strengthen by a book entitled *Kierkegaard* if there are three characteristics in this stage which can be owned one or more of those in each person. Motto of "Living in desirability" is the first, as example is Caligula Caesar and Nero. They live for the sake of their pretension and their personal amusement. Even they will

kill someone if it is needed to fulfill it. The second is “Have a good time”, it means hedonism. Soren describes people who like eating everything here, they pursue the pleasure from the mouth sensation to full their pretension in this stage. The last is “Freedom” especially in a religion. All of them aims are to give priority to enjoyment. According to Soren, from the explanation above the important point is people who refuse God. It is the big sin in this stage (Via Vardy, 2001:54).

The second is ethical stage. This stage is better than aesthetic stage. It is only a transition stage and therefore its highest expression is repentance from a negative action. This is where people have decided what they will do and what they will be. According to Vardy, in this stage people start to do their obligation each other (2001:62). Repentance, obligation, and commitment are properly ethical categories and they come into play after a ‘leap’ or ‘conversion’ experience that is an exercise of free choice and thus an individuating act. In this stage is they brave to make a commitment that appropriate with universal moral value in the society. The role model of this stage are Socrates and the Roman consul Brutus (who did not except his son from the death penalty for treason, though they could use their power to do so), without being aware of Biblical directives. In fact, Socrates obeyed the laws of Athens even when they condemned him unfairly. In the Jeff Mason’s article, the ethical person lives to serve others. The self is bound by morality to act rightly, but living an ethical life does not prevent anxiety about death or about the ultimate goodness of someone’s

motive. The key is choice to make ‘leap of faith’ into religious stage (Flynn, 2006).

The third is religious stage. Soren’s notion, the ‘leap’ of faith constitutes entrance into the religious sphere and the highest form of individuation (Via Flynn, 2006:34). It is where the people reach self-awareness. It comes after the dread or anxiety from work hard for society. In this stage they accept the command from God. The model is Abraham, who was in the story from Genesis. He was ready to sacrifice his only son in obedience to God’s command

### **1.6.2. Film Theory**

Film is a moving image. The cinema – film - arises truly from an interface: a technology of continuously moving still images and a process of perception on the part of the human spectator which readies him or her to receive this continuity as motion itself (Villarejo, 2007:4).

Image cannot be separated from sign. It is because every part in an image includes signs that build a full message which will be told to the audience. based on Prakerl, everything in an image can be treated as a sign. The sign is not the object itself, nor is it just the meaning, but the two together. Hence, sign is always the object plus the meaning (Prakerl, 2010:51). In semiotics –the study of signs- an image that represents a concept is called the signifier. That concept, whatever it is, is called ‘the signified’. Thus, image can be read because it has a message that will be delivered to the audience. It has syntax and grammar. In *The Fundamentals of Creative Photography* book, an image constitutes a visual

message that has its syntax (formal elements such as line, space and pattern) and its grammar (composition, it is the content of picture itself). Especially the composition of the image, when reading an image itself, the composition has a particular role to understand what the message of the image is about. According to Bert Krages, composition is important because it makes visual communication easier to comprehend (2005:7). In other words, to communicate its subject efficiently, composition exists to determine how objects should be arranged and balanced within the image. Thus, an image can succeed to deliver its message if it has good composition (ibid).

Leading line is a term of a tradition explaining composition that lead the audience's eye to focus on the subject. According to this tradition, there are some lines in an image that will interest the audience:

- a. Horizontal line is associated with serenity.
- b. Vertical line is associated with strength.
- c. Diagonal line is associated with dynamism.
- d. Curves are supposed to contribute grace and dignity to an image.
- e. S-curves often possess graceful elegance. It makes an image becomes more interesting. (Krages, 2005:9-10).

In addition, there is a best known of the compositional guidelines is called as "the rule of third". This line places the important compositional elements which should be at the intersection of imaginary lines that divide the image into

thirds horizontally and vertically (Kragas, 2005:9). It aims to make a balance and interest to image.

Image also has a space that is divided into negative and positive space (Kragas, 2005:4). The negative space is the empty area around the subject that is used to make the positive space or the subject clearly can be seen, when is the subject that has a blue sky as the background without cloud or star as the example. It is also used to dramatize the situation that symbolizes serenity. Besides that, there is also pattern that has same function in creating a focus to the subject. It is created to lead the audience's focus on the subject with it around them.

Furthermore, there is also halo effect term in an image that also constitutes one of Amy's *mise-en-scene* elements called back light in lighting (2007:33). Halo effect usually is a glowing effect above a saint person that is used in Renaissance paintings as symbolized a good and worthy person. The example is a glowing circle that floating above Jesus' head. This notion is based on Nielsen and Cardello's;

The term "halo" is used in analogy with religious concept: a glowing circle that can be seen floating above the heads of saints in countless medieval and Renaissance paintings. The saint's face seems bathed heavenly light from his or halo. Thus, by seeing somebody was painted with a halo, you can tell that this must have a good and worthy person. (www.nngroup.com)

The last, there is also juxtaposition term in photography. Sometimes people do not know if they photograph something using this in their image.

According to Jason Row, juxtaposition is when an image has at least two objects or two concepts, such as an image that has two buildings in two different exterior styles that the first is an old and other is a modern one. It means the different age between both of them ([www.lightstalking.com](http://www.lightstalking.com)).

According to Amy Villarejo, there is an aspect-French- its initial means as the theatrical process of staging called as *mise-en-scene* in which the meaning is the whole of the narrative from the beginning until the ending that is showed in the scenes. There are some parts of *mise-en-scene*'s element;

- a) Setting: it is where and when the scene is shot.
- b) Lighting: it is used to establish mood and directs attention to detail.

The writer only uses “back light” term in which creating halo around the hair that is suggesting character’s saintliness.

- c) Costume: the characters dress’ look to show the characterization.

Based on Amy, cinematography is anything to do with the camera of framing all of the events in the scene. According to Timothy Heiderich, cinematography is the art of visual storytelling, the artistry of cinematography comes in controlling what the viewer sees (or does not see) and how the image is presented. It can be concluded that cinematography is the technical framing of events that controls what the viewer sees and how the image is presented.

The image or the smallest unit of visual information captured at one time by the camera that shows a certain action or event is called as a shot (Thompson and Bowen, 2009:1). There are some types of shot according to Amy:

1. The extreme long shot (ELS), in which one can barely distinguish the human figure;
2. The long shot (LS), in which humans are distinguishable but remain dwarfed by the background; it is also called as full body shot, wide but in close to a figure with head and feet visible in the frame. (Bowen and Thompson, 2009:14)
3. The medium long shot (MLS), or plan americain, in which the human is framed from the knees up;
4. The medium shot (MS), in which we move in slightly to frame the human from the waist up; subject movement may become a concern and shows who and may provide generic detail about where (inside or outside, apartment, store, forest, etc.) and when (day or night, season). (Bowen and Thompson, 2009:16)
5. The medium close-up (MCU), in which we are slightly closer and see the human from the chest up;
6. The close-up (CU), which isolates a portion of a human (the face, most prominently);
7. The extreme close-up (ECU), in which we see a mere portion of the face (an eye, the lips) (Villarejo, 2007:38).

The meaning of the shots above according to Heiderich as follows:

1. Extreme Long Shot: Typically used to show subjects of relatively massive scale. Picture a mountain climber represented as a tiny speck against a vast expanse of snow, the extreme long shot

conveying the relative insignificance of the character struggling against their environment. It is a study in scale and majesty.

2. Long Shot: The distance of the camera from its subject also reflects an emotional distance; the audience does not get as emotionally involved in what is going on as they would if they were closer. In a way, it makes viewers a casual bystander, somewhat aloof to what is happening. Take a couple arguing, where the details of their argument are lost to the viewer, and only the big blow-ups are able to catch our attention. Something is happening, but we cannot be sure what it is.
3. Medium Long Shot: falling between the long and close shots, this is more informative than emotional. It is too close for the epic scale of a long shot and too far to convey the intimacy of a close up, making it emotionally neutral.
4. Medium Shot: the medium shot is where we are starting to engage with the characters on a personal level. It is an approximation of how close someone would be when having a casual conversation.
5. Close Up: More intimate than the medium shot, the expressions and emotions of an actor are more visible and affecting and it is meant to engage the character in a direct and personal manner. You are starting to lose visual information about the character's surroundings, but the character's actions are more intimate and impacting.

6. Extreme Close Up: For amplifying emotional intensity, the extreme close-up puts the camera right in the actor's face, making even their smallest emotional cues huge -- and raises the intensity of the problems behind them. This works for objects too: the ticking hands of a clock, a bullet shell hitting the floor, the blinking cursor of a computer terminal. What the extreme close up lacks in context, it makes up for by taking a small event and making it enormous.
7. Dutch angle (addition shot): tilting the camera gives a subtle cue that something about the scene is unstable or just a little bit off-kilter. The effect shows the unbalanced mental or emotional state of the character, or to make the scene feel somehow unsettling. (Heiderich, 2012: 7-12)

According to Bowen and Thompson, when photographing a person directly in front of their face especially their eyes it uses horizontal or vertical angle shot.

a. Horizontal Angle Shot

It is used to avoid uninteresting and flat images from a photograph of the subject's face horizontally. This shot is taken from placing the camera at the center in the degrees of the clock's circle. Full back angle as an example, this shot focuses on over the subject's shoulder from their back that assumes their point of view. The camera leads directly the audience to do thinking and feeling as the subject. When this shot is used in two people who have a conversation, it means that the audience does not have a privilege to see which one is their favorite subject but they are led

by the camera directly to focus on the subject that has been determined for them.

b. Vertical Angle Shot

It is also used to avoid uninteresting and flat image vertically. This shot can be taken from high and also low angle shot.

1) High angle shot also called a high shot or down shot; covering any shot of a person or action from a higher vantage point immediately that informs the audience of an implied meaning. The grammar of a high angle shot often yields an understanding within the viewer that who they are seeing on screen is smaller, weaker, subservient, diminutive, or is currently in a less powerful or compromised position. Through foreshortening and through “compressing” the character into the floor or ground around them, the camera keeps the subject down and makes him or her physically appear shorter or smaller.

2) Low angle shot also called low shot; The character seen from below becomes larger, more looming, more significant, more powerful, and, of course, also physically higher in the film space. It is part of the accepted film grammar that a shot from below implies that the person or object you observe from that angle has a substantial presence, is considered larger than life, or may, at that point in the narrative, have the upper hand (literally and figuratively) (Bowen and Thompson, 2009:41-42).

Besides explanation high and low shot sometimes have an opposite meaning. Superior meaning can be implied from low shot and otherwise. According to Barsam and Monahan;

Sometimes, however, a high-angle shot can be used to play against its traditional implications. In Alfred Hitchcock's *North by Northwest* (1959; cinematographer: Robert Burks), one of the villains, Phillip Vandamm (James Mason), tells his collaborator, Leonard (Martin Landau), that he is taking his mistress, Eve Kendall (Eva Marie Saint), for a trip on his private plane. Vandamm knows that Kendall is part of an American spy ring that has discovered his selling of government secrets to the enemy, and he plans to kill her by pushing her out of the aircraft. As he speaks, the crane-mounted camera rises to a very high angle looking down at the two men, and Vandamm concludes, "This matter is best disposed of from a great height. Over water." The overall effect of this shot depends completely on this unconventional use of the high angle: it does not imply superiority, but rather emphasizes Vandamm's deadly plan. (2013: 260)

## **1.7. Methods of Study**

### **1.7.1. Type of Research**

Research types or designs are plans and the procedures for research that span the decision from broad assumptions to detailed methods of data collection and analysis (Creswell, 2009). There are three types of research: qualitative, quantitative, and mixed methods. In this study, the writer uses qualitative method because it has social constructivism assumption (often combined with interpretivism). According to Creswell, it means that meanings are constructed by human beings as they engage with the world they are interpreting. In this method,

the writer collects meanings focused on one phenomenon and mixes up with the object of the study.

### **1.7.2. Data Sources**

There are primary data and supporting data in this research. The primary data are *Rise of the Guardians* movie and script. The supporting data in this research are books, websites, reviews, articles and journals that have relation to the topics. The form of the data is the pictures, acts and the utterances that related to Jack's behavior.

### **1.7.3. Data Collection Technique**

There are some steps that the writer does in collecting the data. First, the writer watches the movie intensively until getting deep understanding about its intrinsic elements such as; plot, character and characterization, theme and setting. After that, the writer filters the event and his behavior that relates to Soren's three stages of life. Third, the writer collects all those data from the movie and script.

### **1.7.4. Data Analysis Technique**

Data analysis is technique is process of analyzing the data by the theory to find the answer from research question. In this research, qualitative descriptive analysis is used because it is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves the writer making interpretations of the meaning of the data (Creswell, 2009). The interpretations here mean the understanding about the data that relates to the three stages of life according to Soren theory. There are

twosteps that writer conducts to analyze the data. First, the writer classifies the data that are found based on the Soren's stage of life and also his dread that influences the stage. Second, from that classification reveals the relation of each stage of life that Jack Frost has. Then the data are analyzed based on the theory that has been chosen by writer which is Soren's existentialism.

### **1.8. Paper Organization**

This study consists of four chapters. The first chapter is the introduction of the study. It consists of background of study, research questions, objectives of study, significances of study, literature review, theoretical approach, method of research, and paper organization. The first chapter gives general information about the study. The second chapter consists of elements of *Rise of the Guardians* movie. This chapter presents the intrinsic elements of the movie. The third chapter is the analysis. In this chapter, the data would be analyzed by the writer. The fourth chapter consists of the conclusion of the study and suggestion for the next study. This chapter shows the finding of the analysis that answers the research questions and also the suggestion for the next study.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1. Conclusion

From the analysis in chapter three, it can be concluded that Jack passes the three stages of Soren's existentialism theory. The first is when he plays around with people, makes a mess everything and has a fun with children to fill his despair over his invisible self and his pleasure to fill his free time. Yet, in his aesthetic stage, he is not fully a bad person. He treats the children and makes them happy actually.

In the ethical stage, Jack starts to mix up with other guardians and help them although to reach his purpose-his past memory- as retain. He tries to find out the answer from his soul, who is he? Why he is here? Why he is chosen as a guardian? Why does not everybody can see him? However, the answer arises when he gets his past memory. In this stage he also makes a mistake and also does a good thing in the same time.

After he find out that he deserve to be w new guardian, Jack enters the religious stage without hesitancy and accepts God's command to be a new guardian. He wastes his life to obey Him. The concept of dread or anxiety on Soren's view is a result of living in an absurd and empty world. In Jack's case is when he lost his pass memory that becomes his big dread or anxiety. Dread or anxiety is important thing to make a choice that he has to choose 'leap of faith'.

When it attacks Jack, he has to make a decision that determines his life towards ethical or religious stage.

#### **4.2. Suggestion**

*Rise of the Guardians* movie is about belief. In this study the writer analyzes Jack as the main character using Soren's existentialism theory and also film theory. It shows that the issue of this theory still relates to life in this era and also has changes many times depends on Jack itself because he has a self-center to make a choice about his being. The writer does hope to the next writer will analyze this movie using other theory such as masculinity, representation and so forth or using Soren's existentialism theory in other movie or other literary works such as novel, short story and so forth while improving the theory itself better than this study.

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