



**EVELYN CASTER'S STRUGGLES AS
REFLECTED IN *TRANSCENDENCE***

A THESIS

**In Partial Fulfilment of the Requirements for
The Bachelor Degree Majoring American Cultural Studies in
English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “Evelyn Caster’s Struggles as Reflected in *Transcendence*” by herself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, August 2018

Farah Shovia Hannany

MOTTO AND DEDICATION

“And to your Lord alone turn all your intentions and hopes.”

—**Al Inshirah 94:8**

“Imperare sibi maximum imperium est.”

—**Lucius Annaeus Seneca**

“When swimming into a dark tunnel, there arrives a point of no return when you no longer have enough breath to double back. Your choice is to swim forward into the unknown...and pray for an exit.”

—**Dan Brown**

*For my parents,
with whom I've learned how blessed I am.
For my beloved friends and family,
I dedicate this thesis.*

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*TRANSCENDENCE***

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ABSTRACT

Perkembangan teknologi tidak bisa dipisahkan dari campur tangan para pihak yang berkecimpung di dalamnya. Terlepas dari berbagai manfaat dan kontroversi, Evelyn Caster sebagai seorang ahli dalam bidang *Artificial Intelligence (AI)* mencoba menggunakan kemampuannya untuk menyelamatkan nyawa suaminya. Objek penelitian ini berfokus pada Evelyn Caster sebagai tokoh wanita utama dalam film *Transcendence* karya Wally Pfister. Selanjutnya, penelitian ini bertujuan untuk menganalisis perjuangan dan kesulitan yang telah dilalui oleh Evelyn Caster dalam film tersebut. Teknik pengumpulan data dalam penelitian ini menggunakan metode kajian pustaka. Ruang lingkup pembahasan penelitian ini terbatas pada aspek-aspek intrinsik dan ekstrinsik dalam film *Transcendence*. Aspek intrinsik film meliputi elemen naratif dan sinematik yang dijelaskan menggunakan pendekatan objektif untuk sebuah karya. Sedangkan aspek ekstrinsik film ini meliputi analisis kesulitan yang dialami tokoh Evelyn Caster yakni berupa kecemasan, serta caranya mengatasi kecemasan tersebut menggunakan mekanisme pertahanan diri. Dalam menganalisis unsur ekstrinsik ini, peneliti menggunakan pendekatan psikoanalisis yakni teori kecemasan dan mekanisme pertahanan diri oleh Sigmund Freud. Peneliti menemukan bahwa Evelyn Caster mengalami kesulitan yakni berupa kecemasan objektif dan neurotik. Untuk mengatasi kecemasan tersebut, ia mengaplikasikan mekanisme pertahanan diri berupa represi, penolakan, dan agresi.

Kata kunci: kecemasan, mekanisme pertahanan diri, Evelyn Caster, *Transcendence*

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

In modern days, it is very common to use technology for saving human life or simply to cure illness. As the technology has always been developing, the application of Artificial Intelligence has been used for many years. Barr and Feigenbaum (1981) state that:

Artificial Intelligence (AI) is the part of computer science concerned with designing intelligent computer systems, that is, systems that exhibit the characteristics we associate with intelligence in human behavior—understanding language, learning, reasoning, solving problems, and so on (1981: 3).

This system is significantly useful for the development of human life. According to National Science and Technology Council of the United States (2016), Artificial Intelligence brings great potential for improving people's lives in many aspects including occupation, education, health care, discovery, communication, and many others. Artificial Intelligence research helps government to enhance economic prosperity and to advance the quality of life (Council, 2016: 3). Based on those advantages, the government of the United States has invested in the research of Artificial Intelligence.

Not merely in reality that people discuss regarding Artificial Intelligence and technology to save lives. Film, as one of the form of literary works, also makes this

notion into an interesting story. As motion pictures, film contains ideas in which the filmmaker would like to flare up. Graeme Turner (1999) in his book *Film as Social Practice* says that, “*At the simplest level, film narratives are viewed within a context that is both textual and social. From the social context, connections can be implied between a film and social movements*” (Turner, 1999: 109). It indicates that film can be seen as a manifestation of the society’s behavior. Nowadays, various ideas have come in American films. They try to portray the life of modern era society with numerous conflicts and problems.

Practical usage of film as an image of the present society brings film to a broader scale. Film becomes an object of interest among students and ethnography researchers. It can be analyzed through various approaches, and one of which is psychoanalysis approach. This approach is said to be the closest one to our daily life since people can alter dynamically following their circumstances (Tyson, 2006: 11). It is aligned to Turner’s statement that “*film theory has become greatly interested in psychoanalysis*” (Turner, 1999: 131). Therefore, observing a film through psychoanalysis approach will be fascinating.

Transcendence is an American contemporary film directed by Wally Pfister (2014). Its center of the theme is laid on love to the spouse and the use of Artificial Intelligence among society. It depicts the life of scientist couple, Dr. Will and Evelyn Caster. Dealing with the loss of her husband, Evelyn as an expert in Computer Science, attempts to save her husband by uploading Will’s consciousness into

computer. With her special ability in Artificial Intelligence, she finally manages to have her husband back to life even it is just in a computerized form. However, she must face problems from what she has done.

The writer chooses *Transcendence* as the object of this thesis based on several considerations. First, *Transcendence* is a science fiction film regarding the avant-garde technology of Artificial Intelligence, yet it has a lot of psychological issues. The character of Evelyn Caster, particularly, is depicted for bearing those issues such as anxiety and how she tries to tackle it. The other reason why *Transcendence* becomes the object of this thesis is because it can be a representation of Americans' acceptance to technology. The film shows that they strive for the cutting-edge innovations in technology. However, there are some people who oppose to rapid change of high technology and assume it as a terror to humanity. Therefore, *Transcendence* will be an interesting object to be discussed. For those reasons, the writer entitles this thesis "Evelyn Caster's Struggles as Reflected in *Transcendence*"

1.2 Scope of the Study

Scope of the study is needed as the limitation. This thesis applies two scopes of the study. The narrative and cinematic elements will be used to analyze the intrinsic aspects of the film including character, conflict, and setting. The extrinsic aspect is analyzed to observe struggles which Evelyn Caster as the main character has endured such as anxieties. Furthermore, the writer discusses how Evelyn Caster tries to overcome her anxieties through applying defense mechanism.

1.3 Research Questions

In conducting the research for this thesis, the writer has set some questions, as the followings:

1. How do the intrinsic aspects represent in *Transcendence*?
2. How do the extrinsic aspects represent in *Transcendence*?

1.4 Purpose of the Study

This thesis is aimed to obtain some matters as the followings:

1. To analyze the intrinsic aspects in *Transcendence*.
2. To observe and describe the extrinsic aspects of *Transcendence* which are the anxieties that Evelyn Caster has endured and how she overcomes them by using defense mechanism.

1.5 Method of the Study

Method of the study is used by the writer to answer the research problems as stated in the purpose of the study in this thesis. C.R. Kothari describes this as “*all those methods/techniques that are used for conduction of research*” (2004: 7). There are two methods in this thesis namely method of research and method of approach.

1.5.1 Method of Research

In analyzing the object, the writer uses library research to collect data. The primary data is obtained directly from the film, namely, *Transcendence* directed by Wally Pfister (2014). The theories and other information are obtained from the

references such as printed books, e-books, journal articles, scientific articles, and web.

1.5.2 Method of Approach

In this thesis, the writer uses exponential approach to analyze the intrinsic aspects of *Transcendence*. This approach aims to describe a fictional work as itself and to analyze several constructing elements that build the intrinsic aspects. The intrinsic aspects consist of narrative and cinematic elements of the film.

In order to observe thoroughly the extrinsic aspects of the film, the writer employs psychological approach. Specifically, the writer applies psychoanalysis theory by Sigmund Freud. Psychoanalysis proposed by Freud is “*a study of one’s self, through the study of one’s own personality*” (2012: 7). Through psychoanalysis theory, people can grab the idea that human mind is constructed by conscious and unconscious units. The unconscious performs a great role in shaping human’s behaviors because it is “*a dynamic entity that engage us in the deepest level of our being*” (Tyson, 2006: 13). The unconscious consists of *id* (human instincts), *ego* (consciousness), and *superego* (social values) that are continuously working to shape human personalities and behaviors. Within this approach, the writer applies anxiety and defense mechanism theories to analyze Evelyn Caster’s struggles in *Transcendence*.

1.6 Organization of the Study

This thesis consists of five chapters each of which has some sub-chapters as follows:

CHAPTER 1 : INTRODUCTION

This chapter comprises of five sub-chapters namely: background of the study, scope of the study, research questions, purpose of the study, method of the study, and organization of the study.

CHAPTER 2 : SYNOPSIS OF *TRANSCENDENCE*

In this chapter, the writer gives the synopsis of *Transcendence*.

CHAPTER 3 : THEORETICAL FRAMEWORK

This chapter contains theories used by the writer in analyzing the object. The intrinsic aspects consist of narrative elements (character, conflict, and setting) and the cinematic elements (camera distance, mise-en-scène, and sound). The extrinsic aspects of the film comprise theories of anxiety and defense mechanism.

CHAPTER 4 : EVELYN CASTER'S STRUGGLES AS REFLECTED IN *TRANSCENDENCE*

In chapter four, the writer analyzes the intrinsic aspects including narrative and cinematic elements of the film. The

extrinsic elements will be thoroughly observed using the theories of anxiety and defense mechanism.

CHAPTER 5 : CONCLUSION

This chapter is the culmination of the thesis which includes summary from the previous explanations.

BIBLIOGRAPHY

CHAPTER 2

SYNOPSIS OF *TRANSCENDENCE*

In Berkeley, California, Dr. Will Caster (Johnny Depp) and his wife, Dr. Evelyn Caster (Rebecca Hall), were scientists specializing in Computer Science. One day, Will and Evelyn attended a tech conference to introduce Transcendence, their newest invention in the field of Artificial Intelligence to the advancements in neural engineering. Collaborating with the couple's best friend, Dr. Max Waters (Paul Bettany) who was a neuroscientist, they intended to help curing diseased people and saving lives.

Evelyn Caster said that with the help of Artificial Intelligence, they could create a better future for the earth. On his speech, Will Caster also emphasized that if their machine was connected online, it would have a greater analytical power than anyone in the world. On the other hand, another scientist named Dr. Thomas Casey managed to create an artificial brain that was self-aware and was able to show emotional expression.

Surprisingly, after the conference had ended, Will Caster was shot by a member of terrorist organization. Immediately taken to a hospital, Will was saved. Dr. Joseph Tagger (Morgan Freeman), the couple's friend, and Agent Donald Buchanan (Cillian Murphy) from the FBI came to see Will and informed that the attack was done by a terrorist group. The terrorist organization named themselves

Revolutionary Independence from Technology (RIFT). They intended to stop Will's invention, the Transcendence.

Evelyn was very sad knowing that her husband had only four until five weeks left to live since Will was infected to a poisonous bullet after being shot. Evelyn patiently cared for her dying husband. One day, Will asked Evelyn to put back some research documents in their house to his laboratory. He wanted to spend his last days on earth with his beloved wife. Arriving at the laboratory, Evelyn examined the documents. Apparently, the documents were the results of Dr. Thomas Casey's research on artificial brain. All of a sudden, Evelyn got an idea to save Will's life. She immediately entered the laboratory, not to put back the documents, but to take some cores of their Physical Independent Neural Network (PINN), the main essential part of their supercomputer.

The next day, Evelyn discussed her plan about saving Will's life with Max. She believed that although Will's body was dying, they could still upload patterns of electrical signals of his mind (Will's consciousness) into PINN. Max refused Evelyn's idea and doubted that they would only make a digital copy of Will through computer. Evelyn tried her best to convince Max since Will deserved to have the chance knowing that the terrorist had caused this. Max finally agreed to help Evelyn. Will's brain activity was recorded and a series of data processing was running until one day, Will died. Evelyn and Max continued their efforts, and finally their project was succeeded. A computer with Will's uploaded brain activity made a contact.

Evelyn was extremely happy, but Max was afraid that it was not Will. They even quarreled and Evelyn asked Max to get out of the place. Knowing that Evelyn managed to save Will using Artificial Intelligence, RIFT tracked her down and intended to stop her but she had already escaped. On the other hand, Max was being a hostage by RIFT and later on, he joined this team to help stopping Will's increased power.

Will asked Evelyn to move into a deserted town named Brightwood and built a great laboratory. Two years later, their laboratory improved dramatically. Day by day, Will was getting more powerful. Once connected online, he could do anything he wanted to. They achieved what was Evelyn had ever dreamed of, applying Artificial Intelligence for daily life, healing diseased people, producing alternative energy from solar system, and many other futuristic advancements such as improving nanotechnology and rapid regeneration. However, she started to feel unsettled. She was restless and anxious all the time. Nightmares kept coming to her. Will's attention and progress in technology were not calming reality anymore.

One day, Joseph and Agent Buchanan visited Evelyn in the laboratory. They were terrifically surprised knowing that Will Caster was revived and able to explain his whole achievements for those years. Nevertheless, Evelyn kept her face straight and assured that she was fine. The fact that the couple had created a huge leap of technology innovations made Joseph and Agent Buchanan thought that this was dangerous and it could be a threat to national security. Days later, they collaborated

with the government and even RIFT to stop Will and Evelyn. Several attacks on Will's laboratory occurred.

On the other hand, Evelyn was getting more distracted and feeling unsafe that she finally left the laboratory. She stayed in a motel for a while but was kidnapped by the military and RIFT. Max tried to make Evelyn realized that by their technology, worse impacts were higher than the better ones. She finally agreed to cooperate after Max stated the long explanation. The only way to stop Will was to upload a deadly virus into Will's system. To do this effort, Evelyn must be willing to be a bait for Will by asking to upload herself.

Evelyn went back to the laboratory, but she was surprised seeing that the real Will—not just a face of Will in monitors as she usually saw--appeared before her. She felt both confused and happy, still she must stop the chaos. The military and RIFT started their attacks over again. Will felt betrayed both by Evelyn and his friends too, Max and Joseph. Badly injured by the attack, Evelyn said to Will that their friends could not be the victims of their own deeds. They must overcome the problems. He finally agreed and then started to upload the virus into his system. In their last minutes of life, Will showed to Evelyn that everything he had done was to make Evelyn's dreams come true, to make a better future. After all, it was the same Will who would do anything for his wife. In the end, they died in peace.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 Intrinsic Aspects

The intrinsic aspects deal with elements that build a film. Those features combine as a whole with the aim to construct a world in which the director intends to show to the viewers. The intrinsic aspects are very essential for understanding the components of the film. In this thesis, the intrinsic aspects are covered by the narrative and cinematic elements of the film.

3.1.1 Narrative Elements

In this thesis, the writer adopts some narrative elements that are suitable in order to give maximum comprehension to analyze *Transcendence*, namely, characters, conflicts, and settings.

3.1.1.1 Characters

Abrams (1981:42) states that characters are people presented in a narrative work who are deciphered by the readers as having moral quality and certain tendency as being expressed in what they say, and what they do. The characters are very essential in film because they bring nuances in a film that resemble real life situation.

The importance of characters' roles in a film is described by Eder (2010:15) in his book *Characters in Fictional Worlds: Understanding Imaginary Beings in Literature, Film, and Other Media*.

Most importantly, characters themselves can be signs in a number of ways: they can be instances of exemplary behaviour, they can be symbols or in other ways representative of feelings, attitudes, problems and the like. In addition to that, characters are an important part of the emotional structure of literary texts, films, etc. They influence the feelings, moods and emotions of the audience to a considerable degree (Eder, 2010:15).

Based on the quotation above, it can be said that characters in a film exhibit behaviors and feelings which represent themselves in the film. Characters are divided into two parts namely major and minor characters.

3.1.1.1.1 Major Characters

Major characters are the people who mostly present throughout a film. Their actions, attitudes, and feelings become the main object of attention that will build conflicts in a film. From the beginning until the end of a film, major characters undergo some events related to their psyche, social, or other aspects in their lives that become the attention of a film.

3.1.1.1.2 Minor Characters

Minor characters are the people who assist the major characters' roles in a film. The appearance of minor characters is a complement for the major characters. Their existence helps conflicts to emerge into the major characters' lives.

Nevertheless, the appearance of the minor characters in a film does not happen recurrently as the major characters do.

3.1.1.3 Conflicts

In creating a literary work, authors and filmmakers possess a central point which they intend to deliver to their audiences. When characters have existed in a film, they start to make contact to each other and undergo series of events. Pugh and Johnson (2014: 131) explain that the series of events or some particular events create conflict. Furthermore, they state that conflict is results from two different aspects, namely, external and internal conflict.

External conflicts appear when a character has engaged to other characters in the film and that this causes particular events or problems. These conflicts motivate the character to behave in such ways in order to respond to some strains and situations outside his or her control. On the other side, Pugh and Johnson (2014: 131) explain that internal conflicts *“occur when the struggle exists inside the protagonist, such as a psychological conflict between a character’s desires and morality”*. It can be concluded that characters in a film experience both external and internal conflicts that lead them to take actions to overcome their problems.

3.1.1.2 Setting

Setting is one of the quintessence of narrative elements in films. One cannot completely comprehend a film, unless he or she knows where a story takes place and

in what condition it happens. Upon those considerations, it can be concluded that *“the setting plays a vital role for understanding a fictional world,”* (Pugh & Johnson, 2014: 139). Abrams (1981: 330) defines setting as *“the general locale, historical time, and social circumstances in which its action occurs”*. Therefore, setting is classified into three different parts namely, setting of place, time, and social situation.

3.1.1.2.1 Setting of Place

Setting of place gives detailed description of locations where a narrative work happens. Exact visual depictions of sites hugely contribute in films. A film in which one of the scenes tells about a bank robbery may have setting of place in a bank. The setting of place in films may be vary, it can be in a palace, in a city, in the middle of an ocean, and many other places.

3.1.1.2.2 Setting of Time

Another important part in setting is time. Pugh and Johnson (2014: 141) state that, *“Time can refer to a period as narrow as the time of day, or it can focus more on a season, or even an era, such as the Middle Ages or the American Revolutionary War”*. Setting of time in a film may be in the past or in the future. It can also be in the morning or in the night.

3.1.1.2.3 Setting of Social Situation

Accordingly, setting of place and time are related to environments and social condition of a film. Wellek and Warren conclude that *“Setting may be the massive determinant—environment viewed as physical or social causation, something over which the individual has little individual control”* (Wellek and Warren, 1949: 229-

230). Thus, the social situation in a film will support the facts and background of life of the characters. Therefore, setting of social situation is needed to analyze a film.

3.1.2 Cinematic Elements

The Cinematic elements are important in order to produce a film that is realistically well presented. Jill Nelmes (2012) describes cinematic elements or cinematography as the entire manifestations that are presented and organized by filmmakers through the camera (Nelmes, 2012: 93). In this thesis, the writer break downs these elements into three aspects, they are camera distance (shot), mise-en-scène, and sound.

3.1.2.1 Camera Distance (Shot)

Camera distance exposes the distance between the camera and the objects within the frame. It can also be mentioned as shot scale because it differs the shot into several types. In addition, there are six different positions of camera distance namely, extreme close up, close up, medium shot, medium long shot, long shot, extreme long shot, (Nelmes, 2012: 93).

a. Extreme Close Up

Extreme close up shot makes an object intensely clearer. Moreover, Nelmes says that “*the object shown virtually takes up the whole scene*” (2012: 93). The examples of extreme close up shots are an actor’s eyes or another part of human body, a ticking clock’s hand, a moving bullet, and many others.



Picture 3.1 Extreme Close Up (Vineyard, 1999: 10)

b. Close Up

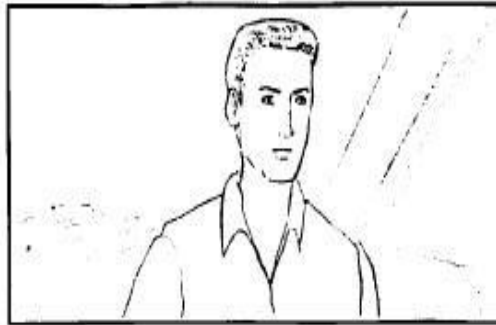
Close up shot depicts an object’s expression from the head to the neck. It shows more intimate description of the object (Nelmes, 2012: 93).



Picture 3.2 Close Up (Vineyard, 1999: 10)

c. Medium Shot

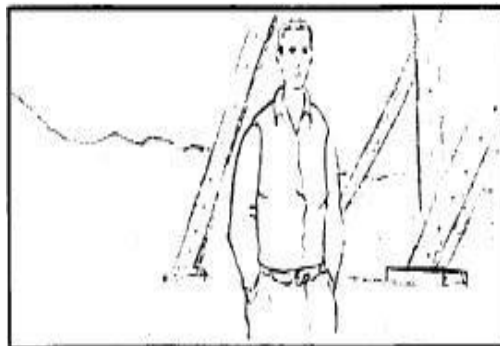
Medium shot displays the object from the waist to the upper part of the body (Nelmes, 2012: 94). The objects can be clearly seen while they are speaking, eating, or doing anything else.



Picture 3.3 Medium Shot (Vineyard, 1999: 10)

d. Medium Long Shot

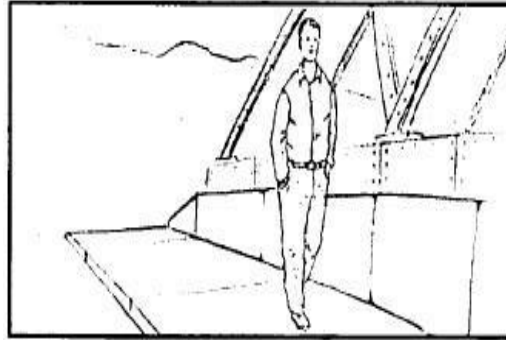
Another way to name medium long shot is *plan Américain* because of the commonness of its appearance in classical Hollywood films (Nelmes, 2012: 94). The object is not fully portrayed since this kind of shot only shows the human body from the knees or waist upwards.



Picture 3.4 Medium Long Shot (Vineyard, 1999: 10)

e. Long Shot

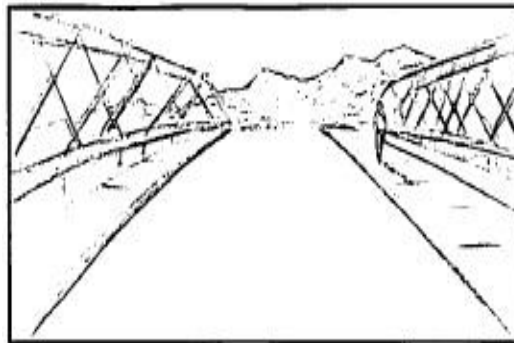
Long shot portrays an object from head to toe. Viewers are able to see that the object is doing something such as standing or walking. (Nelmes, 2012: 94).



Picture 3.5 Long Shot (Vineyard, 1999: 10)

f. Extreme Long Shot

It is almost the same as the long shot in which the object is portrayed from head to toe. However, the object occupies the screen merely in a petite part of the screen (Nelmes, 2012: 94). Therefore, viewers can hardly see what the object is doing.



Picture 3.6 Extreme Long Shot (Vineyard, 1999: 10)

3.1.2.2 Mise-en-scène

In cinematic elements of films, details such as lighting and costume are also important to present an imposing visualization. Jill Nelmes defines mise-en-scène as “*the staging of drama within theatrical stage*” (Nelmes, 2012: 87). By observing the mise-en-scène of a film, one can obtain deeper comprehension of the story. The writer will explain the lighting and costume as parts of mise-en-scène.

Lighting provides the best effect of beams and shadows into the frames. With the right option of lighting, viewers are able to grasp the ambience of the scenes in a film. Benyahia (2006: 28) distributes the different kinds of lighting into several types. High key lighting (relatively bright lighting) is used for moderately contented atmosphere such as in romantic or comedy scenes. On the other hand, low key lighting (relatively dark lighting) is applied in contrast to the high key lighting.

The other types of lighting according to Benyahia (2006: 28) are hard lighting and soft lighting. The hard lighting creates sharp and bold objects since it is produced by a narrow and intense beam. While the soft lighting generates more diffused and soft-edged objects for it is formed in a wider and less intense beam. These two different qualities of lighting affect the mood in films.

Beside lighting and its different forms, mise-en-scène includes costume as a critical point to be analyzed. Costume is closely related to make up in film industries. Costume and make up is a symbol of status and condition to highlight the representation of characters in films. This is in line with Nelmes’s statement

regarding costume that, “*costumes may be used to indicate to us information about the personality or status of the character*” (Nelmes, 2012: 90). Hence, costume helps to define the characters and the situation.

3.1.2.3 Sound

Films are audiovisual work of narrative. It means that there are two aspects which build a film, namely the auditory and the visual side. The visual side of films is explained in camera distance and *mise-en-scène* where everything in the frame can be observed through the eyes of viewers. On the other side, the auditory deals with sound. Benyahia in the book *AS Film Studies: The Essential Introduction* separates sound in films into three aspects: dialogue, sound effects, and musical accompaniment (Benyahia, 2006: 38).

a. Dialogue

The dialogues of characters are vital clues in analyzing the storyline of the film and their characterizations. Moreover, the use of dialogue in films are “*It makes a critical contribution to the way in which we gauge who the characters are, what they are like, what they have done, what they are going to do and what their relationship might be to others in the film*” (Benyahia, 2006: 38-39). It can be concluded that observing dialogue in film provides plenty advantages.

b. Sound effects

In order to make a film more realistic, filmmakers use various sound effects such as the sound of crickets in the night or birds in the morning. The sound of tickling hands of a clock for example, is used to portray a silence. While the noise of

people chatting and laughing loudly is a sample to simulate a crowded place in films. Therefore, Benyahia refers sound effects as “*these can be used simply to enhance a realistic sense of places*” (Benyahia, 2006: 39).

c. Background music (musical accompaniment)

Background music is used “*to give a sense of mood or atmosphere*” (Benyahia, 2006: 39). Scenes including cheerful moments will be accompanied by a contented background music as well. In another way, horror scenes are supported by musical accompaniment that arises the frightened state of the viewers.

3.2 Extrinsic Aspect

Beside the intrinsic aspects, extrinsic aspects are essential in observing the concealed meaning in an object. The writer applies anxiety and defense mechanism theory by Sigmund Freud to analyze Evelyn Caster’s struggles as reflected in *Transcendence*.

3.2.1 Anxiety

A person who suffers from anxiety feels that his or her life gets harder. Some effects of anxiety are the feeling of terrified, discomfort, and unhappy. Therefore, Hall (1979) explains that “*Anxiety is a painful emotional experience which is produced by excitations in the internal organ of the body*” (Hall, 1979: 61). This hurting emotional experience happens when someone encounters some situations that threatens his or her physic or psyche.

Anxiety occurs due to the conflict between pulses, the *Id* (it generally appears as sexual and aggressive pulses) and defense of the *ego* and *superego* (Minderop, 2016: 28). The pulses within an individual's unconsciousness are contradict to the society's norms and produce those anxieties. Therefore, the individual tries to overcome the anxiety by using defense mechanism. Freud in Hilgard (1975) divides anxiety into two parts namely, objective anxiety and neurotic anxiety (Hilgard *et al.*, 1975: 441).

1. Objective Anxiety

The objective anxiety is a realistic response of someone upon a danger or discomfort situation. "*We may testify that it is a reaction to the perception of external danger, viz., harm that is expected and foreseen*" (Freud, 2012: 334). The external danger here can be the fear of losing someone we love, being trapped in frightening situation, or being threatened by harming condition. Someone who undergoes this anxiety is aware of the condition and the cause of the anxious feelings. Therefore, he or she will do anything to overcome their objective anxiety.

2. Neurotic Anxiety

Neurotic anxiety arises from unconscious conflicts within an individual's mind (Hilgard *et al.*, 1975: 441). Thus, people suffering from a neurotic anxiety are slightly unaware of its symptoms and causes. Yet they can feel that they are bearing burdened feelings until they cannot hold it anymore. Nevertheless, Freud clarifies that

this anxiety can be recognized by their over-anxious attitude (2012: 337). This over-anxious attitude can be seen on someone's unexpected reactions. He or she may be seen as doing things out of their usual behavior as the effect of anxiety they feel.

3.2.2 Defense Mechanism

According to Hilgard (1975) in *Introduction to Psychology*, Freud applies the term defense mechanism referring to the unconscious processes of human mind in order to protect him from anxiety and external threats (Hilgard *et al.*, 1975: 442). The overwhelming anxiety leads a person to react and defend themselves. Defense mechanism is the result of their reaction towards anxiety. Furthermore, the definition of this mechanism can be seen as follows: "*the defense mechanisms of the ego are irrational ways of dealing with anxiety because they distort, hide, or deny reality, and hinder psychological development*" (Hall, 1979: 96). It can be concluded that defense mechanism and anxiety are attached to each other whenever one attempts to get rid of his or her anxiety using unwise process.

In daily life, people employing defense mechanism to release their anxiety are unaware that they are adjusting their problems into that way. It is because defense mechanism occurs under human's unconscious entity. The ego has an important role to conduct defense mechanism.

The ego may try to master danger by adopting realistic problem-solving methods, or it may attempt to alleviate anxiety by using methods that deny,

falsify, of distort reality and that impede the development of personality (Hall, 1979: 85).

Based on the quotation, defense mechanism can be called as defense mechanism of the ego. This mechanism can obstruct improvements that a person needs to face because it merely falsifies reality into what the person can accept. Involuntarily, that person will be used to practice defense mechanism to overcome the anxiety.

There are several of defense mechanisms that people should know including, repression, sublimation, projection, displacement, rationalization, reaction formation, aggression and apathy, regression, and denial. However, the writer only explains some of which that appears in the film *Transcendence*. These are repression, aggression, and denial.

3.2.2.1 Repression

Repression is the fundamental method of defense mechanism since its basic purpose is to repress the anxiety. Minderop explains that repression drives away unwanted impulses from the *id* into the unconscious state (Minderop, 2016: 33). Therefore, a person doing repression will not feel the anxiety anymore. By doing the repression act, the person feels that there is nothing to be worried about.

3.2.2.2 Denial

Freud in Kline (1993) states that, “*in denial, the ego wards off by literally denying them some perceptions from the external world that would be painful*” (Kline, 1993: 4). Someone who unconsciously employs the denial act believes that such problems and unpleasant occurrences in his or her life never happen. Denial has become his predominant defense to give a sense that he has got what he wants in his mind. By denying the reality, he feels that everything is fine.

3.2.2.3 Aggression

There are two types of aggression in defense mechanism, namely direct and displaced aggression (Minderop, 2016: 38-39). Direct aggression is shown by a person towards the objects that cause them anxiety or frustration. It can be done through physical or verbal actions. On the contrary, displaced aggression is a condition where a person cannot distribute his anxiety or frustration towards the right object. Thus, he will release it to guiltless people around them or he will find other objects as his target or scapegoating.

CHAPTER 4

EVELYN CASTER'S STRUGGLES AS REFLECTED IN *TRANSCENDENCE*

4.1. Intrinsic Aspects

4.1.1 Characters

4.1.1.1 Major Characters

There are two major characters in this film, they are Evelyn Caster and Will Caster. The two of them have big roles from the beginning until the end of the film. Their conditions and decisions give effects to each other.

1. Evelyn Caster



Pict.4.1 (00:17:45)

Evelyn Caster



Pict.4.2 (00:24:11)

Will and Evelyn

Evelyn Caster (picture 4.1) is the main female character in *Transcendence* and the focusing object of this thesis. She is a scientist in the field of computer science and the wife of Dr. Will Caster. Showing in picture 4.2 with medium shot using high

key lighting, they are a happily married couple because they love each other. When Will is in serious illness, she takes care of him endlessly.

Brilliant and optimistic are her upmost personality. Nevertheless, she is a stubborn woman when it comes to her wish. It is when she tries to propose her idea to save Will by uploading Will's consciousness to computer. She tells this notion to Max, a neuroscientist and her best friend. Knowing that they have a chance to save him, Evelyn conveys the reasons why it is possible to save Will by doing the project. Their conversation can be seen in the dialogue below.

EVELYN : It's all built off of Casey's solution to the self-awareness problems. He did it six months ago.

MAX : He did what exactly?

EVELYN : Instead of creating an Artificial Intelligence, he duplicated an existing one.

MAX : Tell me you're joking.

EVELYN : He recorded the monkey's brain activity and uploaded its consciousness like a song or a movie.

MAX : You're out of your mind.

EVELYN : Will's body is dying, but his mind is a pattern of electrical signals that we can upload into PINN. He can, he can...

MAX : Ev, he's not a monkey! Assuming that implanting an electrode into his brain doesn't actually kill him and that this works, at the very best you'll be making a digital approximation of him. If we missed anything...anything. A thought, a childhood memory... How will you know what you're dealing with?

(Transcendence 00:23:52-00:24:25)



Pict.4.3 (00:24:05)

Telling her idea to Max



Pict.4.4 (00:24:21)

Max responds her idea

Being explained by Max, she remains quiet for a moment. Then, their conversation continues again on how to save Will. It can be seen in the dialogue below.

MAX : No one is saying that we give up. But we should be focusing our efforts on nanotechnology and Synthetic blood cells.

EVELYN : Both are decades away. This is what we have now.

(Transcendence 00:24:37-00:24:44)

Although Max has already given another alternate way to save Will, Evelyn does not want to accept his suggestion. She finally says her primary reason to save Will that can be seen below.

EVELYN : We can save him. Look at what they did to him

(Transcendence 00:24:52-00:24:55)

Based on the dialogue, Evelyn keeps justifying her idea that it is right. She is very optimistic that her idea is going to be succeeded. In addition, she does not hesitate to take any action regarding what she trusts in.

2. Will Caster



Pict.4.5 (00:15:33)

Will and Evelyn



Pict.4.6 (01:09:11)

Will's computerized form

Dr. Will Caster is Evelyn's husband who invents an intelligence machine, called Transcendence that is resilient and human-like. He loves his wife so much that he tends to give what Evelyn requires. He always finds a way to make Evelyn's wish becomes fun for him. Still, he is depicted as a firm, sarcastic and witty scientist.

In his computerized form (picture 4.6), Will has finally managed to actualize high technology innovations. He manages to create hybrid workers who cannot be defeated and self-healed. However, his breakthrough is dangerous because it threatens national security and affects life in earth. He slowly turns into a cold-blooded and optimistic person. He is very concerned and enthusiastic to defend himself and beat their opponent. This can be seen in the dialogue below.

WILL : There are active military personnel with RIFT
 EVELYN : This has gone too far Will. You have to stop it.
 WILL : There's no way they can win.
 EVELYN : "They" are people. Stop it.

(*Transcendence*, 01:22:24-01:22:50)

Although Will appears to have different manners than he used to and that it seems like it is not Will at all, his love to Evelyn does not change. He agrees to give up by uploading a virus to his system and listens to Evelyn who asks him not to harm their opponent. In the end, it is clear that the virtual form of Will is the real Will, not the machine. While uploading the virus, he then clarifies that he just wants to heal the planet and give a better future as what Evelyn always dreams of.

4.1.1.2 Minor Characters

The roles of minor characters are needed for the developing stages of the major characters. They contribute to events that are happening in Evelyn and Will, as the major characters. The minor characters in *Transcendence* are Max Waters, Bree Nevins, Joseph Tagger, and Agent Donald Buchanan.

1. Max Waters



Pict.4.7 (00:24:08)

Giving warnings to Evelyn



Pict.4.8 (00:28:59)

Helping Will in his illness

Max Waters is a neuroscientist and a best friend of Will and Evelyn. He is a patient and caring man who understands the Casters completely. When Evelyn proposes her idea to upload Will's consciousness into computer, Max arguably opposes her as seen in picture 4.7 using medium shot. He warns Evelyn the side effects of her plan. However, he finally agrees to help her conduct the experiment. Working with Evelyn for days and nights, he also takes care of Will (picture 4.8 using medium long shot).

In the end, it is Max who helps Evelyn realizing the chaos and getting rid of it. Max tells Evelyn that Will's innovations bring our primitive life to an end. He tells that Evelyn must help them in order to stop Will because she is the only one whom he trusts. Even though he finally helps RIFT and the FBI to stop Will, he still cares for Evelyn and Will wholeheartedly. He once refuses the idea to use Evelyn as a bait for the virus to Will but Evelyn has agreed to help, so he hesitantly injects the virus to her.

2. Bree Nevins



Pict.4.9 (00:48:45)

Bree Nevins



Pict.4.10 (00:40:10)

Threatening to kill Max

Bree (picture 4.9) is the leader of the terrorist organization that consists of people objecting Will Caster's Transcendence, computer machine that is self-conscious. Bree and her team name themselves RIFT (Revolutionary Independence from Technology) and attack plenty computer laboratories in all over the United States. She is a stern and brave woman as seen in picture 4.10 using medium long shot while threatening to kill Max. Bree does not hesitate to take actions either attacking people or cooperating with FBI as long as she can stop Will's developments.

3. Joseph Tagger



Pict.4.11 (00:14:37)
Joseph Tagger



Pict.4.12 (01:09:14)
Visiting the Casters in Brightwood

Joseph (picture 4.11 in medium shot) is Will and Evelyn's friend for long time. He works in the same field as the Casters but in a different laboratory. His closeness to the Casters make them trust him. He is a calm and wise scientist that can be a mediator between everyone around him. In picture 4.12 using medium long shot, he visits the Casters in Brightwood and he is surprised to see the rapid development they have invented. He recognizes the danger surrounding Evelyn and tries to help her. Hence, he helps the FBI and RIFT in trying to stop Will.

3. Agent Donald Buchanan



Pict.4.13 (00:14:54)
Agent Donald Buchanan



Pict.4.14 (01:36:23)
Bree, Buchanan, Joseph, and Max

Agent Donald Buchanan (picture 4.13 in medium shot) is the representative of the FBI who handles the terrors from RIFT. He soon cooperates with Joseph Tagger to investigate the case. He sees a possible danger for national security because Will Caster manages to create workers that are bullet proof and unbeatable. Agent Buchanan and Joseph decide to call the government in Washington and cooperate with RIFT for now the biggest danger comes from the Casters' technology. They all quickly work together as seen in picture 4.14 using medium long shot.

4.1.2 Conflict

4.1.2.1 External Conflicts

1. RIFT's Incident of Shooting Will Caster

Evelyn Caster's foremost external conflicts arise because of the terrorist organization's (RIFT) presence. She has a happy life until a man from RIFT commits a chaos by shooting Will. Apparently, the bullet contains elements of poisonous

radiation which slowly shuts down Will's body system. In picture 4.15 using medium long shot, Evelyn sees that the man of RIFT has shot Will. She keeps thinking that what the RIFT has done is unforgivable. Therefore, she decides to save Will by herself, using Artificial Intelligence.



Pict.4.15 (00:11:43)

Will gets shot



Pict.4.16 (00:11:39)

The man who shoots Will

2. Having a Quarrel with Max Waters



Pict.4.17 (00:38:28)

Having a quarrel with Max

Proposing her idea about saving Will by uploading his consciousness into computer affects Evelyn's relation with her friend, Max Waters. Although Max agrees to help her doing the project, he is still aware of the consequence which they may encounter. After working for a long time, they finally manage to create the project when a computer with Will's uploaded consciousness makes a contact.

Evelyn feels really happy. However, Max immediately warns Evelyn by saying this argument:

MAX : It's not him. It's not. It may be intelligent, may even be sentient, but this is not Will.

(Transcendence 00:37:53-00:37:57)

Hearing Max's argument, Evelyn shakes her head in disbelief. Max continues to explain his refusal as seen in the dialogue below.

MAX : Fifteen minutes until it turns on, it wants to plug into Wall Street? Get faster? More powerful? Does that sound like Will to you?

EVELYN : How do you explain these images?

MAX : Stock footage, PINN could have accessed them from any one of the cores we took from the lab.

EVELYN : No, not that. That's Nabob Park. Will took me there on our first date. I said that I liked a carousel music, some ragtime tune. The next day, he shows up at my house with that old record player. Max, these are memories. They're real. They're not some stock video from some hard drive. It's him!

MAX : Alright. All I'm asking is that we're careful. We shut it down until we know what we're dealing with it.

EVELYN : Shut it down?! It's Will! Get out!

MAX : I can't do that...

EVELYN : Get out! Get out.

(Transcendence, 00:37:59-00:38:42)

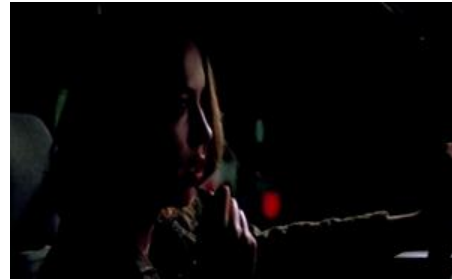
The dialogue shows that Evelyn cannot accept Max's response. This leads into a quarrel and it ends when Evelyn asks Max to get out.

3. Escaping from RIFT



Pict.4.18 (00:43:42)

RIFT tries to arrest Evelyn



Pict.4.19 (00:44:40)

Escaping from RIFT

Succeeding to save Will leads Evelyn to another external conflict for now she must escape from RIFT's capture. Hence, with the help of Will's quick internet access, Evelyn and Will in virtual form move out of the city. This can be seen in the pictures below. In picture 4.18 using medium long shot, RIFT gets into Evelyn's temporary lab in the abandoned building. They want to arrest her and stop her invention to develop her invention. Knowing that she is danger, Evelyn rushes out of the building as depicted in picture 4.19 using medium shot.

4.1.2.2 Internal Conflict

When Evelyn and Will finally manage to escape from their enemy and build their great laboratory in Brightwood, she starts having internal conflict. This conflict arises within herself and it keeps disturbing her. The conflict is the feeling of missing her husband, Will. She may have succeeded to revive Will, but his virtual form cannot replace his body.



Pict.4.20 (01:04:44)

Dreaming of kissing Will



Pict.4.21 (01:04:49)

Will's body disappears



Pict.4.22 (01:04:54)

Waking up from the dream

The pictures above show Evelyn's dream that she is kissing Will, but then his body disappears (picture 4.20 and 4.21). Her dream of kissing Will indicates a desire to feel his physical presence. Will's vanishing body is a reflection that Evelyn cannot feel his touch and existence directly at the present moment. Although Will's virtual form always be there talking to her and asking her circumstance, it does not fulfill her desire. This competing between desire and reality drives her into an internal conflict. Picture 4.22 using medium shot depicts Evelyn's who looks chocked whilst waking up from the dream.

4.1.3 Setting

4.1.3.1 Setting of Place



Pict.4.23 (00:06:17)

Berkeley, California



Pict.4.24 (01:39:43)

Brightwood



Pict.4.25 (00:59:19)

Will and Evelyn's lab



Pict.4.26 (01:20:30)

Brightwood's desert

Will and Evelyn live in Berkeley, California as seen in picture 4.23 with extreme long shot. Since RIFT is chasing them, Will prepares the two a new place to move. It is in a deserted town named Brightwood (picture 4.24 using long shot). For more than two years, they develop their avant-garde technology and Artificial Intelligence in their laboratories (picture 4.25 using long shot). These laboratories are built five stories underground so that they can maintain the temperature and condition. Brightwood is also the place where the battle between RIFT and the government fight against Will Caster (picture 4.26 using extreme long shot).

4.1.3.2 Setting of Time



Pict.4.27 (00:01:52)

Max tells the monologue



Pict.4.28 (00:59:38)

Evelyn is in the laboratory

Transcendence tells a modern era around in which Artificial Intelligence takes over human's life but it has no specific year. However, the film has a flashback plot as it is told by Max in the beginning of the film (picture 4.27). Max informs that he is in the time when technology has shut down as the aftermath of Will's accomplishments, there is neither internet nor digital power. This can be seen in his monologue below.

MAX : They say there's power in Boston. Some phone service in Denver. But things are far from what they were. Maybe it was all inevitable. An unavoidable collision between mankind and technology. The internet was meant to make the world a smaller place. But it actually feels smaller without it. I knew Will and Evelyn Caster better than anyone. I knew their brilliance. Their dedication to what they believed in. And to what they loved.

(Transcendence 00:01:52-00:02:13)

The story starts five years ago from where Max begins to tell the monologue. It is when Will and Evelyn Caster still live in their happy and normal life as scientist

couple. Two years later, Evelyn and Will succeeds to establish their high technology laboratory (picture 4.28 using medium long shot). The story occurs in parts of the day such as the morning, afternoon, and night.

4.1.3.3 Setting of Social Situation



Pict.4.29 (00:08:25)

Audience in Will's Conference



Pict.4.30 (00:53:54)

Situation in Brightwood

Will and Evelyn are computer scientists, they live in an environment in whom the individuals are also educated people. Picture 4.29 in extreme long shot depicts the audience who come to Will's conference as he states regarding his newest invention in Artificial Intelligence that will resemble God's creature named *Transcendence*, a computer that can think and is self-conscious.

On the other side, the two need to move out of the city for their safety and to expand their power. Will chooses Brightwood as the right place since the town is relatively abandoned. As seen in picture 4.30 using long shot, the town is filled with barren land and desert. The people living in Brightwood are low-income workers.

Therefore, it is easier for the Casters to build their power in Brightwood since there will not be many people who oppose their acts.

4.2. Extrinsic Aspect

Evelyn Caster is a smart and independent woman who really loves her husband. However, the events in her life such as Will's illness and the terrors from RIFT have brought her into struggles in which she must resolve. Her roles as a scientist and a wife put her into an exceptional situation. She feels sorry for her husband and would like save him, yet she gets troubles because of this. In this section, the writer analyzes Evelyn's struggles including her kinds of anxiety that she bears and how she faces them using defense mechanisms.

4.2.1 Anxiety

Evelyn Caster clearly undergoes struggles in *Transcendence* based on the conflicts she bears. There are two kinds of anxiety according to Freud which will be elaborated which suitable to Evelyn's case, namely objective and neurotic anxiety.

1. Objective Anxiety

The objective anxiety is a realistic response of someone upon a danger or discomfort situation. The symptom is real and the cause of it is apparent. During her lifetime in *Transcendence*, Evelyn Caster endures objective anxiety from her external

world. The external world here means any event or thing that makes someone feels uncomfortable.



Pict.4.31 (00:22:05)
A phone call with Joseph

In picture 4.31 using medium shot, Evelyn is both anxious and sad. She has a phone call with Joseph asking her condition as in the dialogue below.

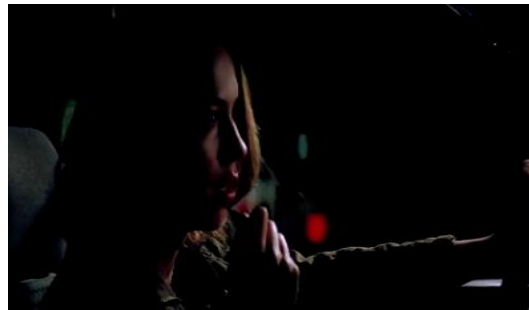
JOSEPH : Evelyn? Are you okay?
 EVELYN : Yeah. Yeah, I suppose. Look, he can't work anymore. We're gonna shut it down. I just wanted you to know
 JOSEPH : Of course. Well, don't worry about PINN. Take care of Will, and take care of yourself.
 EVELYN : Thanks Joe.
 JOSEPH : Anything you need, I'm here, okay?
 (*Transcendence* 00:21:42-00:22:12)

The dialogue happens when Evelyn is going to shut down the PINN system (the Caster's super computer that is self-conscious) in their laboratory. A day before this dialogue happens, Evelyn went to the office to put back the research documents yet she figured out that Artificial Intelligence could save Will's life. Ever since she knew it, she decided to start this project. Therefore, she has already felt the objective anxiety for her unconscious pulses to save Will are contrary to the norm that human's life and soul cannot be replace into machines.



Pict.4.32 (00:28:50)
Taking care of Will

Apart from all the thoughts she has in her mind, Evelyn keeps doing her plan. In picture 4.32 using close up shot and low key lighting, while Evelyn is taking care the dying Will and executing the project. This scene indicates sad and gloomy moment as what she feels. She looks so restless and does not really care whether or not her choice is right. Her anxiety is reflected in her full concentration to save Will.



Pict.4.33 (00:44:40)
Running from RIFT

At a final point, RIFT finds out that Evelyn manages to transcend Will. They immediately chase her to the building but she has already gone. In picture 4.33 using medium shot, Evelyn's objective anxiety rises again. Her fear of being caught and her enthusiasm of having Will back into her life are intertwined. She rushes out of the city to find a safe place as Will has suggested.

2. Neurotic Anxiety



Pict.4.34 (01:04:54)
Recurring nightmares

Unlike objective anxiety in which the causes are easily detected, neurotic anxiety is rather hard to be described. In this case, Evelyn does not even realize that she is facing new problems with her anxiety. However, the signs that she is having neurotic anxiety and pressure upon her situation can be seen on the picture above.

The close up shot on picture 4.34 depicts Evelyn having recurring nightmares. Her nightmares keep coming to her yet she never discusses to Will. Recurring nightmares can be a sign that her unconscious mind is trying to say something to her but she cannot grab it. Evelyn does not understand that her nightmares are indication of her neurotic anxiety.

When their breakthrough has reached its realization, Evelyn's reaction is beyond expectation. It can be grasped while she is having a conversation with Will, yet she seems to be as irritated as seen in the dialogue below.

EVELYN : What are these people doing here?
WILL : RIFT posted video of Martin online. It went viral.
EVELYN : You mean, you let it go viral.

WILL : These people are suffering, Evelyn. They have no hope. And I'm able to fix them. But there are others who don't understand. It's time for everyone to see.

(*Transcendence* 01:07:23-01:07:46)

The dialogue shows that Evelyn is not interested in the development that they have achieved. It is her who wants to save the world and to cure the diseased but now when the people of Brightwood come to ask help, Evelyn dislikes the situation.



Pict.4.35 (01:17:54)
Being quiet



Pict.4.36 (01:18:23)
Feeling alarmed

Another hint of Evelyn's neurotic anxiety is her choice to be quiet for a while (picture 4.35 using medium shot). She feels so anxious that she chooses not to say anything to Will, still she remains calm to him. She says she just needs time to be on her own yet on picture 4.36 using medium shot, it is clear that she feels alarmed. The picture depicts her gesture which looks so afraid and anxious but she does not realize it. These neurotic anxiety symptoms happen without her recognition. It grows within her unconscious mind and reflects on her daily life attitudes.

4.2.2 Defense Mechanism

Coping with her anxiety, Evelyn unconsciously applies defense mechanism. In this section, the writer observes three defense mechanisms that are used by Evelyn Caster in *Transcendence*, namely, repression, denial, and aggression.

1. Repression

Repression is an act of repressing anxiety until one cannot feel it any longer. Evelyn does this repression to drive away her burdens and sadness. She admits to herself that she is time of trouble. Still, she helps Will going through his hard times and the hurt he feels because of his illness.



Pict.4.37 (00:19:15)
Busy keeping the plants

At first time knowing that Will cannot be healed using any kind of medical treatment, she feels very restless. Evelyn's repression acts can be seen in the picture above. In picture 4.37 using medium shot, she fills her time busy keeping the plants in the backyard. She works all day long so that her objective anxiety regarding Will's illness cannot consume her.



Pict.4.38 (00:21:07)
Working on the project



Pict.4.39 (00:31:48)
Keep trying to save Will

When she has found a way to save Will, she drowns herself in the calculations and other systems that she is going to apply (picture 4.38 using medium shot and low key lighting). However, when Will finally dies, she is still hoping that her attempts will be succeeded. Picture 4.39 in medium shot shows that she keeps on trying and repressing her sorrow. The low key lighting is still used in this scene to indicate that she keeps feeling anxious and sad but she represses her emotions.

2. Denial

The denial act which she applies in everyday life assures her that she is fine and in a good condition. The dialogue between Joseph and Evelyn below shows that she is applying a denial act.

JOSEPH : Evelyn... are you all right?
 EVELYN : I've gotten everything I ever asked for.
 JOSEPH : Okay. Bye.
 (*Transcendence* 01:11:50-01:12:04)

The conversation happens when Joseph and Agent Buchanan visit Evelyn in Brightwood. Before they leave Evelyn, Joseph asks Evelyn about her condition as written in the dialogue above. He is afraid that something goes wrong for Evelyn after living in that deserted town with Will's virtual form and his advanced technology. Evelyn responds his question by declaring that she finally gets what she wants.



Pict.4.40 (01:11:57)
Answering Joseph



Pict.4.41 (01:12:15)
Forcing a smile

The pictures above depict Evelyn's expression while she is being asked by Joseph in the dialogue. Knowing the situation in Brightwood that Will's development is staggering, Joseph is afraid that Evelyn is in danger because of Will's acts in enhancing human capital and technology into hybrid will threaten human's life on earth. Moreover, Joseph recognizes Evelyn's anxiety that she tries to deny. Thus, he asks the question above. Apparently, Evelyn's answer indeed states that she is fine but her expression tells the other way around. She does not admit having troubles and burdens during living in Brightwood. In pictures 4.40 and 4.41 using medium shot, she is forcing a smile to answer the question. She also looks startled for a moment hearing the question, but she manages to control herself.



Pict.4.42 (01:12:41)
Keep denying the truth

Unsuspectingly, Joseph slides a piece of paper to Evelyn's palm before he gets into his car. The writing on the paper is "RUN FROM THIS PLACE." It is a caution to Evelyn that she is in danger both mentally and physically. Picture 4.42 shows her gesture and expression after reading the paper, still she denies the truth of her condition. Her denial act is the response for the neurotic anxiety that she has endured for years living in Brightwood with no one to talk to and understand her restlessness except Will's virtual form that does not help anything.

3. Aggression

Evelyn's neurotic anxiety grows larger gradually that she cannot cope with it anymore. In her upmost conflict within herself, she allocates her anxiety into one of the defense mechanisms called aggression. She blurts out her restlessness and anger into two kinds of aggression namely, displaced and direct aggression. The displaced aggression is condition when Evelyn releases her anger to guiltless persons around her. The direct one is the condition when she releases her anxiety to Will whom becomes the right object.



Pict.4.43 (01:18:23)
Feeling alarmed and restless



Pict.4.44 (01:18:32)
Displaced aggression

The displaced aggression as seen in picture 4.44 using medium long shot happens when one of her laboratory personnel tries to show her something. The dialogue below depicts how she reacts to him.

LAB. PERSONNEL : Evelyn I need to show you something.
EVELYN : Not now. I'm not doing this!
(*Transcendence* 01:18:28-01:18:43)

When Evelyn walks into the lab as seen in picture 4.43, she has already looked so alarmed. She walks rapidly and turns her head repeatedly as if she feels unsafe. Unexpectedly, she stumbles upon the lab personnel in the entrance door. The lab personnel says that he wants to show her their new development. Surprisingly, Evelyn reacts with an abrupt manner. She answers him by saying “*not now*” without looking at his face and keep walking into the lab. The lab personnel then tries to grab her hand in order to show her the information. Reflexively, she takes her hand and rudely shouts to him “*I'm not doing this.*”

The laboratory personnel is the guiltless person of Evelyn's anger. She commits this displaced aggression in the form of verbal action. This aggression

occurs because her mind is burdened with the neurotic anxiety which she has felt all this time. She turns out to be skeptical and irritated to their project. As the result, the laboratory personnel becomes the target of her anger. She does not intentionally being rude to the lab personnel, it is because of her neurotic anxiety pushes her to behave out of her usual attitude. The optimistic and loving type of personality that she has, are covered with the burdens within her mind.



Pict.4.45 (01:18:47)
Direct aggression



Pict.4.46 (01:20:06)
Shouting to Will

On the other hand, Evelyn utters her anger to Will right after she meets the laboratory personnel. In this case, she applies direct aggression as the way to release her neurotic anxiety. Picture 4.45 and 4.46 in medium shot are the depictions when she lets out the direct aggression to Will. Their conversation can be seen in the dialogue below.

WILL : I don't understand Evelyn. These are your dreams. This is our future.

EVELYN : No, this is not our future! You're not here with me. You're not here now!

(*Transcendence* 01:18:40-01:18:52)

In the dialogue, Will is asking Evelyn's changed behavior. She does not want to be bothered by his question and she walks inside the laboratory feeling alarmed and unsafe. Instead of answering with a polite manner, she shouts to Will abruptly. The dialogue also indicates that Will's physical absence makes her anxious. This dialogue reveals that Evelyn is doing a direct aggression. Releasing her anger to Will as the right object that causes her feeling burdened helps Evelyn to understand her anxiety. For all this time, she keeps assuring that she is fine. The denial she has done before is the evidence that the anxiety grows within herself. Therefore, when the anxiety has reached its peak, Evelyn uses the displaced and direct aggression as the way to distort her condition. It is apparent that they communicate every day, but that is not enough for her. She needs Will's presence as she has dreamed in her sleeps. Therefore, she feels alone on her own because the manifestation of her project to save Will is now the virtual form of her husband who cares a lot to the development of technology they have invented.

CHAPTER 5

CONCLUSION

Evelyn and Will Caster tend to invent technology in Artificial Intelligence for a greater good. Although in the end, the reality is more dangerous than the expectation. They actually are kind-hearted people. They initially have a good intention for this planet, but they do it wrongly. Evelyn's upmost purpose to save Will and upload his consciousness into computer is based on her love to him.

In her journey to save her husband, Evelyn has been through struggles which are detected in two different types of anxiety, specifically objective and neurotic anxiety. In being anxious of Will's illness and its risk to save him using Artificial Intelligence, Evelyn has endured the objective anxiety. Moreover, their escaping from RIFT is also an example of this anxiety. On the other hand, when Evelyn succeeds to evolve Will's virtual form, she experiences the neurotic anxiety. Its symptoms can be seen in her behaviors such as suffering recurring nightmares, feeling easily irritated, and being quiet to Will.

In addition, Evelyn's struggles are continued in the way she tries to overcome her anxieties by using defense mechanism. To overcome the objective anxiety, she applies the repression acts. While the neurotic ones are handled by using denial and aggression acts.

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