

Analysis The Cathartic Effect In The Film “Jurassic Park (1993)”

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Abstract. Catharsis refers to the emotional experience audiences feel after watching a movie. Although it plays an important part in making movies memorable and impactful, it is often overlooked by movie directors nowadays. Therefore, the audiences watching could feel bored or be left with little emotional relief. Previous research has shown the cathartic effect that movies bring in general. However, through this journal, we will examine deeper into the movie Jurassic Park (1993) and how the director Steven Spielberg created the cathartic effect. We will use the literature review method to analyse the current knowledge regarding catharsis into the movie Jurassic Park. Through the analysis that we did, we concluded that the movie Jurassic Park provides a cathartic effect through the use of cinematography, theme, and editing by the director himself.

Keywords. Catharsis, Steven Spielberg, Jurassic Park

1. Introduction

Surely we all have experienced emotion nor felt some kind of emotion after watching movie scenes. Those movie scenes that we've felt emotions somehow stayed with us afterward. In fact, those movie scenes truly can change and affect our feelings or perspective about life. That experience is called catharsis. Catharsis creates magic to an amazing movie that leads the audience to truly be touched, affected, and even sometimes changed. However, movies nowadays seem to forget the prevalent part in creating movies which is catharsis, this leads the audience bored to watch the entire movie scenes. (Miyamoto, 2019)

One of the most impactful catharsis moments can be found in the Disney Pixar movie “Up” (2009) by director Pete Docter and Bob Peterson. Where in the movie, there's a scene when adult Carl and Ellie meet and start to get married. As an audience, the scene shows us their progress throughout their happy marriage life until Ellie couldn't get a child, grew older and got sick. Unfortunately, this story got even worse when Ellie passed away. This scene has brought the audience into emotional or even tears. In addition to what has been said, this scene has produced nicely that somehow as an audience we placed ourselves within the shoes of the protagonist and felt the emotion release as the character achieved their goals or in this movie Carls achieved his wife's dreams. (Miyamoto, 2019)

Nevertheless, Disney is not only one to influence us as audiences but a well known Hollywood

director called Steven Spielberg has been influenced. In the film industry, Spielberg is one of the most influential figures in the history of cinematography. Born in Cincinnati, Ohio in the year of 1964, Steven Allan Spielberg has directed a remarkable amount of commercially successful movies throughout his life (IMDB, 1990). In the interview with *Inside the Magic*, Spielberg said that "I was really influenced, as a kid, Walt Disney. Disney did two things for me: he scared me more than anyone else ever scared me, then he rescued me from fear five minutes after he terrified me" (Celestino, O'Neil, & Andersson, 2016).

Perhaps that is why Spielberg is also known to have cathartic movies. His career as a filmmaker began to set off after directing the Oscar-winning American Thriller movie "Jaws" in 1975. He also directed popular classic movies for instance *E.T Extra-Terrestrial* (1982) and *Indiana Jones* movie series (IMDB,1990). One of Spielberg's classic and phenomenally movies is called *Jurassic Park*, which we choose as the main subject of analysis regarding catharsis in this paper.

Jurassic Park is science fiction, adventure, and thriller movie that was released in 1993. The movie talked about an invitation to an amusement park full of prehistoric creatures on an island off Costa Rica called Isla Nublar. The invitation was given to two scientists namely Dr. Alan Grant and Dr Ellie. The movie talked about an invitation to an amusement park full of prehistoric creatures on an island off Costa Rica called Isla Nublar. The invitation was given to two scientists named Dr. Alan Grant and Dr Ellie. Sceptical at first, they were proven wrong when encountering the dinosaurs which were supposed to be extinct millennia ago. There, they will embark on a journey of survival when order and security is in disarray, causing the dinosaurs to roam free (IMDB,1990). In a word, *Jurassic Park* is remarkable, nostalgic yet emotional to us. Therefore, we decided to analyze the cathartic effect from "*Jurassic Park (1993)*" on this journal.

2. Literature Review

2.1 Catharsis based on Aristotle and Real World

Originally the term catharsis was defined as purification (deliverance from suffering) by Aristotle. Aristotle interpreted that to realize the presence of catharsis there is a need for the role of tragedy. The correlation between tragedy and catharsis will form a "Dramatic Arc" that produces cathartic effects for the audience. This tragedy process can be implemented as a sense of compassion that arises when the audience watches the main character in a film or drama being toppled. When the viewer sees the main character who has been tied to the audience throughout the film falling, the audience will feel the same fear or feeling as the natural main character. This is because the fear that the audience experiences come when they begin watching and they imagine the same fall that befalls their lives. (Sobur, 2017)

When watching a movie, emotions felt by the audiences aren't limited to just sadness or fear. Instead, there are also other feelings like relief and calm, or perhaps the audience could see watching a movie as a chance to escape reality for a brief moment. In other words, the burden of emotions are gradually lifted from the audiences. This occurrence pictures Aristotle's definition of catharsis or purgation in real life. In spite of everyone having their own personal problems, movies could touch and speak to each of its audiences. This happens because Hollywood movies tend to use universal themes which are familiar to the majority of people. (Wiley, 2003)

Movies make efforts to solve problems symbolically. These symbolic solutions refer to the best solutions that are usually pleasant to visualize, but provide no other effects in the real world other than the said pleasant or comforting effect. Movies' contents, which are usually loose, are very suitable to give these symbolic solutions, where they could solve the problems faced by the audiences. Emotions in movies could be freely shaped by either the director or the audiences to their own liking. Therefore, movies give imaginary solutions to real world problems. (Wiley, 2003)

Wiley defined catharsis with "an analogy of modelling clay", where real life has a lot of problems while movies have the "perfect materials for providing symbolic or imaginary solutions"

which gives the audiences a temporary satisfaction of escaping into a better world. According to Wiley, catharsis is the said symbolic relief of the many real life problems that people face. Thus, movies are one of the objects that give catharsis. (Wiley, 2003)

3. Aspects of Catharsis in Movies

3.1 Suspense

Wiley mentioned that Hollywood movies are usually no longer lacking in clarity as they are oversimplified (Wiley, 2003). Therefore, it is not hard for audiences to identify or label an emotion that is currently being displayed on screen. This could be done by the body languages of the actors, the dialogues, the musical cues, and so on (Wiley, 2003). As for Jurassic Park, one of the very prominent emotions that are often shown is suspense, which is also a significant emotion in creating a cathartic experience.

Suspense is the staple of many genres of movies, especially horror movies, which are often linked towards generating a cathartic experience. According to Mariani (2019), people watch movies in order to see the problem that the characters are facing and how they are able to succeed or fail to reach a certain goal amongst all challenges (Mariani, 2019). Wiley claimed that if suspense is executed nicely, it will have a lingering effect of calming and relaxing for the audiences as they feel better afterwards. Not only that, suspense in movies is far greater in intensity than of the real world. (Wiley, 2003). Thus, the higher the suspense, the greater the resolution would have impacted. Zillmann (1978, as cited in Mariani, 2019) claimed that “negative emotions stimulated while watching a movie sharpen the positive emotions at the end of the movie, when the plot comes to an end – and this is also true when the positive character does not have the better of her/his antagonist.”

Furthermore, a cathartic experience is also brought by movies through an identification with the characters in the movies. Audiences could resonate with characters in most movies which depict characters realistically. Mariani (2019) talked about horror movies with characters that are usually struggling with anxiety, confusion, and so on, which are the characteristics that anyone could relate to. Therefore, the audiences could look at the characters in the movie, and then learn some things to implement into their own problems in real life. Horror movies certainly go to extremes on building their suspense, unlike other genres, but that doesn’t deny the fact that suspense is key for catharsis in movies. With suspense, audiences could see an extremely bad situation and make a connection on what they should do to avoid such situations (Mariani, 2019), and also indirectly solve their own personal problems in real life.

3.2 Identification

According to the Cambridge Dictionary, the word “Identification” is the term used to describe the act or process of identifying something or someone (Cambridge Dictionary, 2021). In reality, identification emotion in everyday life is consistently related to a common sense and ordinary experience. Therefore, identification in everyday life cannot proceed heedlessly and carelessly as we do in movies. Identification in movies gives the audience sensing pleasure. It is a pleasure to feel the emotions of the protagonist in the movie. This is an experience called a hedonistic experience. Hedonistic experience itself is an experience when we go to a movie for the purpose of entertainment and immediate satisfaction. Contrary to this, if we take care of the emotions of someone we care about, we will follow the rules of prudent responsibility, which we try to understand and even read their feelings carefully. However at the end, we only want to know the other person’s emotions, but do not necessarily have them. When watching a movie, we usually want to get the sense of emotion called movie emotion. Movie emotion helps the audience is an action when the audience tends to identify and relate the character emotion by third person point of view, as “I” to “she” or “he”. That’s why, when watching movies we tend to identify,

sympathize or even empathize with the character and even get the sense of emotional release as we call catharsis (Wiley, 2003).

3.3 Feeling Rules

The feeling can be likened to a script that will determine how a person will act. Feeling can be said to be an internal one whereas action is something external. The resulting action based on true feelings is referred to as authentic emotions, both of which are always related and inseparable. However, there is actually something else that is always involved when an individual will express or do something that is the norms and expectations of the social environment in which the person is located. In every different place and situation, of course, it will require different emotional responses and emotional management. With the bond between feelings, actions, and social norms comes a concept introduced by sociologist Arlie Hochschild called feeling rules.

According to Hochschild, feeling rules by definition are something that guides the work of emotions by establishing a sense of entitlement or obligation that rule emotional exchange (Allan, 2006). Feeling rules can be said to be a set of social norms that tell a person what emotion to feel in a specific situation, how long they should feel and how strong their emotion should be. Hochschild offers people a new perspective of viewing and understanding feelings. For him, expression is not only a personal emotional reaction, but a social expression of a person when in the face of the public. From a social point of view, feeling rules are a very particular emotional guide. In everyday life, each individual is certainly expected to follow certain feeling rules based on categories be it social status, social class, and most importantly gender. For example if a man wants to be seen as an ideal figure in society, he must show the emotional qualities that are generally expected in a man. He has to act tough, and not show too much emotion. On the other hand, a woman is required to show more emotions and even is admired when working in a field involving it. As explained earlier, feeling rules are very essential in someone's social life and thus there will be consequences when breaking it.

However, the application of feeling rules in movies is not as strict as in reality. Actors in movies often portray roles that are out of character. Emotions which normally disallowed or not widely accepted by society in the real world could be well received by the audiences of the movie. In movies, men can secretly show sadness by crying and women can openly express their emotions. Adults can act childish like a kid, and in reverse children can act mature like an adult. But unlike in daily life, audiences could actually sympathize with the actors instead of judging them for not following the common social norms. In other words watching or experiencing movies could loosen the feeling rules (Wiley, 2003). Not to be mistaken, feeling rules still exist in movies but it's much more flexible and permissible than in real life.

4. Characteristic of Steven Spielberg's Movies

4.1 Cinematography

A. Spielberg Point of Thought

One of Spielberg's characteristic styles is a technique that is known now as "Spielberg's Point of Thought". It is a technique in which Spielberg brings audiences' focus onto the expressions of the characters on screen by using a close-up. However, it is much more in depth than just that. While showing the character's expression while reacting towards something, the audiences are brought into what the characters are thinking and feeling at the moment. Most times, the audiences aren't given a chance to know what the characters are seeing, as there are no insert shots to give more clue or detail into the scene. This further emphasizes the

purpose behind Spielberg's "point of thought", which is to bring the audiences to understand the character's thoughts and feelings, not what they see. (StudioBinder, 2018)

When Spielberg only focuses on the close-up of the characters' expressions without showing what they are seeing, the audiences feel a sense of mystery, which can be useful in creating suspense. Though this technique is not exclusive for creating suspense, it is very effective in increasing the suspense that is currently existing. When the characters are in a suspenseful situation, a close-up on their reactions towards something that the audiences don't see, not only bring the audiences into feeling the same emotions, but also injecting the mystery and thus increasing the suspense. When talking about reactions, there is also a signature technique called "The Spielberg Face".

"The Spielberg Face" is a term mentioned by Kevin B. Lee regarding the close-up of the character's reaction towards something off screen. However, "The Spielberg Face" is more specific in terms of the reactions of the characters which shows wonder, fear, or even sadness. These are the expressions that generally show up in Spielberg's movies. (TheTake, 2018)

Through this technique, Spielberg somewhat manipulates the audiences' emotion into feeling the same thing as the characters even before they see the objects being reacted to. Therefore, when the audiences are being shown of the objects later on, they will react the same way as the characters. This makes the audiences identify with the characters very deeply. (TheTake, 2018)

B. Spielberg Oner

Spielberg's filmmaking style is also known from his camera movement techniques which is Spielberg Oner. Spielberg Oner is a camera technique using long takes under 3 minutes duration with dynamic camera movement. Furthermore, there's a view of things to be noted while creating long takes like Spielberg (StudioBinder, 2020):

1. 4 camera set ups
Spielberg will use 4 camera set ups in 1 continuous shot inside his long take. This makes the composed long take scene look more active.
2. Blocking and Staging
Spielberg utilizes blocking and staging by placing character movements and camera movements in order to obtain dynamic long take results.
3. Dialogue
Spielberg uses dialogue to connect the duration of his long take. So it can be said that Spielberg's long take has the meaning of dialogue behind it.

4.2 Theme

Steven Spielberg is known for creating the best films portraying adventure and action films. The Adventure films he created such as Jaws, E.T and Jurassic Park have been known to be the highest grossing films of all time. Those 3 films revolve around science fiction and have remarkable themes inside them (UKEssays, 2017). The theme that often used in Spielberg film is (UKEssays, 2017):

1. "Ordinary people who discover extraordinary things".

In an interview Steven Spielberg said that he admitted his imagination and interest goes beyond ordinary in life. He believes in the extraordinary things such as extra terrestrial surroundings which is this point shown in his film he makes. Spielberg's fathers have influenced him through science fiction movies. Science fiction, action, adventure, family including dinosaurs, aliens, sharks has continued to inspire his creation. Therefore, Spielberg has portrayed remarkably extraordinary themes through his journey creating films.

2. "Family theme"

Spielberg persistently showed parent and child relationships in his film. His family theme portrayed things such as ordinary family, tension between parent and child, ignorance of parents, workaholic parents, emotionally distant and many more. The parent that Spielberg usually focused on is father figure. This is due to the fact that Spielberg's parents divorce and Spielberg felt his father's absence deeply affected his childhood. After Spielberg reconciled with his father and had children of his own, he started showing more heroic father character, childless men or imperfect fathers and grew to be the role of father figure.

3. "Childhood"

Spielberg's message about childhood focused that childhood is a beautiful time that needs to be preserved as long as possible. Also that childhood is the age of innocence and process of growing up. On the other hand, Spielberg also focuses not only on childhood as a kid, but he also refers to those who can maintain a childlike sense of wonder as an adult. Therefore, Spielberg films help the audience to feel you're never too old for adventure and discovering something new. (TheTake, 2018)

4.3 Editing

One of the ways that Spielberg builds suspense is through the manipulation of time achieved by editing. To be precise, Spielberg slows the time and delays the outcome event to heighten the suspense of a scene. This is attained by using constant cutaways. Cutaway shot is a type of cut that cuts from the main shot to another shot that adds visual information, before then returning to the main shot with new meaning (Maio, 2019). Maio also adds that cutaway shots could build tension in a scene, and also control time and space in a scene (Maio, 2019). This is perhaps the most commonly used editing technique to increase the suspense in a scene, and a journal by (Balint et al., 2017) gives a great explanation as to why.

According to Brewer & Lichtenstein (1982, as cited in Balint et al., 2017), "suspense scenes consist of three basic elements: initiating event, outcome event and in between them details that delay the latter." The suspense can be increased by extending the delay before the outcome event (Balint et al., 2017). These delays are usually attained by using insert shots that are edited and put into the main scene.

5. Methods

The approach to the study of the cathartic analysis of Jurassic Park films is through the method of Literature Review.

5.1 Literature Review

Literature review is basically a method by which researchers will survey books, journals or scientific articles, and other knowledge sources relevant to certain problems, fields, or theories being discussed. By conducting a literature review, researchers can describe, summarize, and then critically evaluate whether the source of the information has a relation to the problem being studied. Literature review provides an overview when conducting research on a specific topic and proves to the reader that the topic being discussed fits a larger field of study. (Fink, 2014)

In this journal case, the research process was conducted through the study of Literature Review from various academic journals that discuss cinematography and cathartic theory in film.

6. Discussion

6.1 Suspense

Some of the ways that Spielberg uses to build suspense in Jurassic Park are:

A. Editing

The film Jurassic Park implements a lot of cutaways to increase the suspense of a certain scene. Based on the explanation before, cutaways can help to manipulate time by delaying the outcome of an event, thus raising the suspense. One of the best examples is the scene where Tim is scared to jump off from the electric fence. At the same time, Ellie had just succeeded in turning the power back on and was currently pressing the buttons to turn on the individual park systems one by one. The scene is composed by intercuts between the shot of Tim being scared, Grant and Lex shouting to get Tim down, and Ellie pressing the buttons one by one.

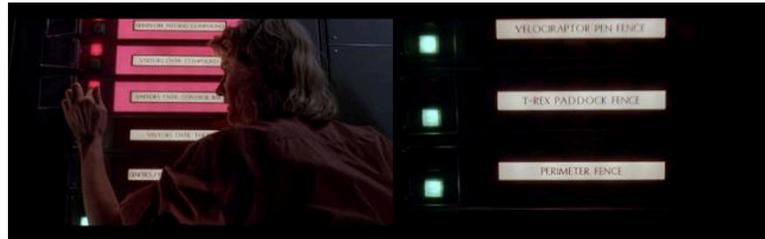


Figure 1, 2. Jurassic Park (Source: Netflix, 2021)

In this shot, the camera then zooms in to the word “perimeter fence”, emphasizing the location of Tim and the others. Then, the shot cuts away to Tim refusing to jump down, then to Grant and Lex yelling at Tim to come down, and back again to Ellie. This series of intercutting goes for a while, but with an increase in the suspense each time as Ellie’s hand is reaching the button for the perimeter fence. Until the very end, Tim still refuses to let go, before then getting electrocuted and falling unconsciously.



Figure 3, 4, 5. Jurassic Park (Source: Netflix, 2021)

Not only cutaways using two different scenes and settings, Spielberg also uses cutaways in the same setting. The example is taken from a scene far before the scene above, which is when Tim, Lex and Gennaro are together in a car on the night where the dinosaurs roam free in the park. Here, Spielberg first shows the vibration of the water inside the plastic cup, before cutting away to a close-up of the characters, and then back at the water.



Figure 6, 7, 8. Jurassic Park (Source: Netflix, 2021)

Spielberg is in no rush to quickly show the source of conflict, instead adding more shots to further elongate the suspense. The audiences are first shown of the image through the night vision goggles, showing that the goat that was formerly there had disappeared. The goat is later shown in a horrible state at the next shot.



Figure 9, 10. Jurassic Park (Source: Netflix, 2021)

These two examples highlight the immense delay of time that the series of cutaways bring into the main event. Therefore, the audiences are being kept on the edge of their seats as the suspense slowly creeps up.

B. Spielberg Point of Thought

The example of “point of thought” can be seen in the scene where Ellie and Muldoon are looking around for survivors amongst the wreckage. A close-up shot to Ellie’s expression brings the audiences into what she is thinking and feeling. The fear that she feels is transported to the audiences in the middle of the suspense. Not only that, despite the fact that both of them are reacting to something and saying that “this was Gennaro”, the audiences aren’t given a shot of what it is exactly that she’s seeing. This results in a sense of mystery, and further heightens the suspense.



Figure 11. Jurassic Park (Source: Netflix, 2021)

6.2 Identification

The process of Identification itself can be seen in Spielberg’s movie. Simply as the way Spielberg can create emotional scenes yet relatable to the audience for most of his movies. Here are some technique that he use in Jurassic Park to create identification :

A. Theme



Figure 12, 13. Jurassic Park (Source: Netflix, 2021)

In the beginning of the movie, we see the character Dr Alan Grant as the role of a man that dislikes children. As we can see, from Figure 11, this scene tells about Alan scaring a bratty little boy by explaining how a raptor could likely kill him. This scene shows us that Alan didn't portray a good figure of a man that had a good relationship with kids. Shortly, Alan met John Hammond and he invited him to a theme park known as Jurassic Park. Arriving at the Park, Alan and Hammond's grandchildren take a tour together. At first Alan dislikes their presence until both of them are put in danger. Where they eventually have to work together and face Tyrannosaurus rex that escapes from the paddock. Hammond's grandchildren, Lex Murphy and Tim Murphy are in danger and almost get eaten by T-Rex. The scene from Figure 12 informs about, Alan helps Lex by stopping her from screaming so that the dinosaurs cannot distinguish their location and walk away from them. After this scene Alan slowly change attitude towards kids. Whereas, Alan portrays a man who's forced as a role of protector in the scariest possible circumstances.

As an audience, seeing interaction between character Alan and the kids makes us emotionally attached and start to identify, sympathize or even empathize with the character. Character Alan from the movie shows us how Spielberg uses his well known theme which is "Family Theme". Family theme specifically in this movie discusses about Father figure. Father figure of Alan who grew from a man who hates children to a man that grew to be the role of father figure and ends up being pretty good at it. The progression of becoming a better man and the role of father figure from character Alan make us as an audience empathize and get the sense of emotional release as we call catharsis.

B. Spielberg Oner

C.



Figure 14, 15. Jurassic Park (Source: Netflix, 2021)

This scene used Spielberg techniques which is the Spielberg Oner. First of all, the scene shows us a close up shot of Alan and the kids. Gradually, the scene zooms out slowly to full shots of them sitting and resting on the tree. This scene itself is categorized as the longest scene duration from the entire movie which is a total of 79 seconds. On top of that, this scene still

used the duration limit of Spielberg in long takes which is under 3 minutes. Furthermore, this scene used 4 different set up of cameras so the composition of each shot creates more dynamic. Dynamic form can also be seen in blocking and staging from this scene. Staging from character sits asymmetrically in more to a diagonal position. Therefore, from the audience perspective we are not aware of how long this takes because of the scene itself obtaining a dynamic long take result. In addition to this, the dialogue from the character in this scene also helps the long take duration and doesn't feel tedious. The dialogue about Alan finds a moment of reflection from Lex's question about "What are you and Ellie going to do now, if you don't have to pick up dinosaur's bones any more?". Alan answered, "I don't know, I guess we'll just have to evolve, too". This deep conversation gives the audience a sweet relief after 20 minutes following the character receiving suspense and extreme situations. Also, the scene helps the audience to fully sink in and identify the characters. Character Alan in this scene helps to identify the process of character development from Alan. Spielberg uses long takes allowing the audience to immerse Alan character development from discomfort around children to a scene of a long take showing that he is loving towards kids.

6.3 Feeling Rules

In Jurassic Park, feeling rules as in many movies, are not overly accentuated or needed to be followed carefully. This can be seen from Spielberg's way of making characterization for some characters in this movie, and is also emphasized by some of Spielberg's special techniques in filmmaking.

A. Spielberg Oner



Figure 16, 17. Jurassic Park (Source: Netflix, 2021)

In this scenario, the audience is introduced to a boy named Tim Murphy who is one of John Hammond's grandchildren. Tim was a very enthusiastic kid especially when it came to topics about dinosaurs and he also really idolized Dr. Alan Grant. Tim looks very happy when he meets Alan and spontaneously has a dialogue with the paleontologist. In this scene, Spielberg carefully applies his special long shot technique which he often uses called "Spielberg's one-ers" in order to emphasize the feeling rules. The dynamic camera in this scenario follows Alan's movements which is always followed by Tim. When Spielberg one-ers technique was applied, the dynamic camera continued to follow Alan for a brief moment. The camera seems to have its own characteristic and indirectly emphasizes the persistence of Tim who always wants to come with Alan wherever he goes, even if Alan is reluctant to be in one car with him because he basically doesn't like children. Spielberg one-ers in this scenario ended when Alan, who had painstakingly managed to stay away from Tim had to face Tim's sister Alex, who apparently also idolized him. The camera in this scenario was intended to show the discomfort experienced by Alan in this situation.

However, without the audience noticing, it is most likely not Alan's dislike of children that causes his discomfort in this situation but instead it's Tim's action. When the audience pays

more attention to the way Tim acts in this scene, his action is actually unsuitable to that of a 10-year-old child. When he had a dialogue with Alan, Tim acted as if he really wanted to show off about his knowledge in an effort to get Alan’s attention and seemed very arrogant. He even mimicked a pointing gesture made by Alan earlier. Tim’s gesture in real life can be considered as rude or unacceptable because in terms of age and experience, he is not equal to Alan. But in this movie no one even tries to reprove him, not even Alan himself. The audience may also just feel that Tim is just an annoying child, but by norms they don’t feel that something is wrong and consider that Tim’s improper behavior is just an act in a “movie”. This proves that the feeling rules in the film are not as strict as in real life.

B. Theme



Figure 18, 19. Jurassic Park (Source: Netflix, 2021)

As explained earlier, Spielberg often uses themes that emphasize Childhood. In this scenario audiences can see as the theme often used by Spielberg in his films can also affect the aspect of feeling rules in Jurassic Park. In this scenario, audiences can see behavior of Paleobotanist Dr. Ellie Sattler which shows that she is not disgusted or afraid of getting dirty. Her determination to find plants that might have poisoned a dying Triceratops prompted her to immediately conduct research by digging up the animal’s excrement without special equipment. Ellie’s behavior shows Spielberg’s childhood theme that elaborates on the sense of wonder in an adult. Ellie acts like an innocent child full of curiosity regardless of the prejudice of those around her. But in real life, this kind of behavior is actually contrary to the behavior expected from an adult woman. Society tends to judge women as individuals who must maintain attitudes for instance composure, elegance, and femininity. Women oftenly are expected to be mindful of others’ opinions. However, this is not reflected in Ellie Sattler’s personality in Jurassic Park. In this movie, Ellie is shown to be very adventurous and she doesn’t really care about other people’s opinions. Most of the time, she only acts out of her sense of curiosity without thinking further. In spite of this, audiences again don’t care about that because they think that Ellie is just a fictional figure like Tim or any other character in this movie. However, in this scenario audiences can clearly feel that although feeling rules seem looser in a movie, the rules do not disappear completely. For example, looking at Ellie Sattler’s behavior, audiences can still feel that her action in that situation is inappropriate or rather too childish for her age. But unlike in the real world, prejudices like this quickly pass because the audience assumes that this is just a short scenario and they will tend to focus on the whole film and the story.

7. Conclusion

We all have experienced emotional scenes while watching movies in general. Even people who rarely express their emotions may notice themselves laughing or crying throughout scenes in movies. Those scenes stay with us, create a connection to our personal feelings, and somehow affect our feelings and

perspective about life. That experience is known as catharsis. Cathartic effect is achieved through some aspects in the movie such as suspense, identification, and feeling rules. Steven Spielberg is a master to creating emotional yet awe inspiring scenes in all of his works. Spielberg knows exactly how to make the audience feel what he wants us to feel. One of his inspiring and classic movies is called Jurassic Park. Jurassic Park has given audiences an emotional and nostalgic movie that provides a cathartic effect for the audiences. This is achieved through the director's use of cinematography, theme and editing to create suspense, identification, and feeling rules.

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