

**PARADOX AS REFLECTED BY KING KONG
IN *KING KONG* TRYLOGY**

PROPOSAL OF THESIS

**Submitted in Partial Fulfillment of the Requirements
for the Degree of Sarjana Humaniora**



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**ENGLISH LETTERS STUDY PROGRAM
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Assalamu'alaikum warahmatullahi wabarakatuh

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Thank you for the attention.
Wassalamu'alaikum warahmatullahi wabarakatuh

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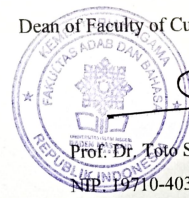
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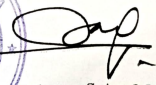


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DEDICATION

This thesis is dedicated to:

1. My beloved parents
2. My beloved brother and sister
3. My beloved friends
4. English Letters Department
5. My Almamater UIN Raden Mas Said Surakarta

MOTTO

“Religion without science is blind. Science without religion is lame.”

(Albert Einstein)

“I am mine before I am ever anyone else.”

(Nayyirah Waheed)

“The only way out is through.”

(Robert Frost)

“Take action. An inch of movement will bring you closer to your goals than a mile of intention.”

(Steve Maraboli)

PRONOUNCEMENT

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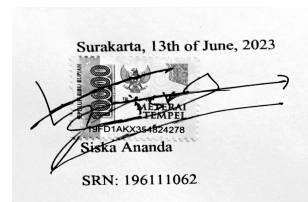
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I hereby sincerely state that the thesis entitled *Paradox as Reflected by King Kong in King Kong Trilogy* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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The researcher realizes that this thesis is far from being perfect. Thus, any suggestions are received for the betterment of this research. Hopefully, this research could give positive impacts to the readers as well as those want to carry out further research.

Surakarta, 13th of June 2023

Stated by,

Siska Ananda

A handwritten signature in black ink, appearing to read 'Siska Ananda', with a long horizontal stroke extending to the right.

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Abstract

This research aims to analyze Queen's three major types of paradox, in which Kong as the focus character, reflected in King Kong trilogy decorated by most actions. Therefore, this research finds two main problems, 1) to describe the types of paradox reflected by King Kong. 2) to find out the elements of visual film structure.

This research analyzed the paradox and visual film structure as found in King Kong Trilogy by using paradox theory from Queen (1966) and visual film structure from Lapsley & Westlake (1988) to describe the paradox and visual film structure reflected by King Kong as the main character.

This study used descriptive qualitative research with a case study method. This study aims to describe the character King Kong reflect the paradox. The data of this study are all captured pictures from trilogy movies by King Kong in King Kong trilogy. The researcher is the primary instrument in this research, and the secondary instrument is the data table. The technique of collecting the data is documentation.

The researcher has found 79 data in this study. The researcher found 27 data of veridical paradox, 17 data of falsidical paradox, and 35 data of antinomy paradox. Paradox exhibits the dominant is antinomy. Kong depicted antinomy paradox through action which shows contradictions that can be justified through arguments accompanied by logical reasons. Antinomy paradox tends to have an opposite contradiction in accordance with the intended intent and purpose.

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LIST OF ABBREVIATIONS

VER : Veridical Paradox

FAL : Falsidical Paradox

ANT : Antinomy Paradox

FR : Frame

SH : Shot

SC : Scene

SQ : Sequence

CHAPTER I

INTRODUCTION

A. Background of the Study

Film is one of the mass media which is a place for filmmakers to convey a message and certain values, where the next film will contain certain aims and objectives. (Budiyanto, 2019) explains that representation is the process of producing meaning through language. Representation refers to the use of language and images to form an understanding of the intended meaning. Thus it can be interpreted that representation is a person's way of interpreting what is displayed or described. Film has a representative role in conveying meaning and message. Film has the goal of conveying information that presents not only images and sound but also through meaning.

Wibowo (in Rizal, 2014) argues that film is a tool for conveying various messages to the general public through the medium of stories, and can also be interpreted as a medium of artistic expression for artists and filmmakers to express their ideas and story ideas. Movies can convey the contents of the message to the audience by giving meaning to the film being shown. The meaning or message contained in each film is certainly different, depending on the maker of the message and how the audience

reacts to it, where there are good and bad sides to the message that can be received which will be the effect that the film itself has on the audience.

Ardianto (2009) states that film is also often a means of transmitting meaningful messages that communicators want to convey to a wide audience. Messages are conveyed through dialogue, stories and a scene that is played through the characters in it. The meaning of the film contained in the film is not only as a barrier between filmmakers and also the audience, but there are several messages conveyed in the film implicitly and explicitly through different representations contained in each scene. The King Kong trilogy movies are one of the films that contain contradictory meanings regarding assumptions that are not necessarily true. This contradiction can be seen in the King Kong scene presented in the story.

King Kong is a product of a phenomenal popular film that takes the form of a monster by presenting adventures in its story. King Kong is here reflected as a monster in the depiction of the character he plays. Monsters tend to be described as large, wild, scary, threatening, and so on. Even so, King Kong is described as a soft-hearted creature who is friendly and only trying to defend his life. From this research, it will be explained that the King Kong trilogy movie can be analyzed using paradoxes which contain contradictions through visualized action. The paradox in King Kong is that of a big monster assumed through a large and scary physique that brings destruction and disturbs human life around it.

From the King Kong film has a series of stories that reflect the paradox that brings both good and bad sides. The paradox on the bad side is when Kong takes out a chopper and fights with Godzilla, the position of the earth moves, causing people to be afraid and run which results in destroying the environment around city dwellings inhabited by humans which damages tall buildings, and environmental conditions. Paradox in the truth in the actions he took, namely Kong aims to kill Godzilla, so that the island inhabited by humans is not destroyed because of Godzilla's actions. There is a trilogy of films that tell the story of a big creature, including *King Kong*, *Skull Island*, *Godzilla vs Kong*, which was produced by Universal Studios, which was quite successful so that it caught the audience's attention to enjoy his work. This film tells the story of a group of people carrying out an attack on a large, tall creature, namely Kong, where an enigmatic story is presented in it, in fact Kong has a soft and kind heart towards humans. However, people who do missions to a place inhabited by Kong, they have a bad feeling about him.

Lewis Carroll (1895) states that paradox is a statement or a group of statements that lead to a contradiction or a situation that if true defies logic or reason. A paradox presents conflicting ideas and relates them in a way that forces you to wonder if it's true or not. In many cases, a paradox is decided neither true nor false because they contradict each other. Quine (1966) then divides paradoxes into three broad categories, consist of the first is veridical paradox is something that feels strange but is true, the second falsidical paradox statements that show obviously false or self contradictory, comes from a wrong logical deduction, and antinomy is a contradiction over a statement. Paradox elements that inform and define others. It

shows the constant contradictions between the interdependent elements, although they appear distinct and opposite, the elements actually inform and define one another. Paradoxical statements do not imply a real contradiction and the puzzling results can be rectified by demonstrating that one or more of the assumptions are not really true, a play on words, or in some way or other are faulty.

Paradox is an excellent literary device as a means of setting up conflict in a work of literature. A paradoxical situation or idea in a film creates tension and potential suspense for the reader. Paradox is a statement or a group of statements that lead to a contradiction or a situation that if true defies logic or reason, based conflict with truth as well as a cause of doubt and a basis for truth. Paradox was treated as something to be avoided and something that needed to be solved. Smith and Lewis (2011) argue that the paradox persists over time and are impervious to resolution, to the finding of greater meaning. Resolution involves seeking responses to paradoxical tensions, either through splitting and choosing between tensions that accommodate opposing poles. The researchers and practitioners sometimes operate as if paradoxes are problems that require solution. Paradox can look carefully at the argument that can be seen with reasons that can justify an existing contradiction with proven true in a logical way. Smith and Lewis (2011) state that paradox as contradictory yet interrelated elements that exist simultaneously and persist over time. Even as paradox involves a dynamic and constantly shifting relationship between alternative poles, the core elements remain, impervious to resolution. Rather interdependent contradictions incite a cyclical, relationship between opposing forces. This dynamic relationship suggests a process perspective, understanding how visual film structure continually

informs and defines the other. The researchers focus on paradoxes and visual film structures that can be analyzed and related which show the clarity of the complexity of the meaning of the paradox, about the contradiction of something that reveals the truth.

In this research, using film theory explains how the way the plot presents to see things at certain times and have reactions that might be different if presented some other way. Lapsley & Westlake (1988) state that syntagmatic analysis can be applied not only to verbal texts but also to audio visual ones, involve an analysis of how each frame, shot, scene or sequence related to the others.

To support this research the researcher took five previous studies, consisting of the first research is by Pelau Corina in 2019 entitled *The Paradox of Energy Consumption Decrease in the Transition Period towards a Digital Society*. This research discusses about the transformation of change into an increasingly advanced digital era that has an impact on developing more efficient products that are energy efficient and more environmentally friendly, from paper media, newspapers, magazines to online media that can be accessed at any time, which is more practical and simple. The similarity in this research the text in analyzed paradox. The difference, this research focuses on the impact of paradox in digital society, while this research focuses on the paradox in film. The second research is by Thomas Breda in 2020 entitled *Gender Stereotypes Can Explain the Gender Equality Paradox*. This research discusses about shows that stereotypes that refer more to men are stronger regarding the field of mathematics, where women are less in that field. The results show that occupational segregation based on gender can be reduced but will not

decrease by itself when society becomes more developed. The similarity in this research is the text in analyzing paradox. The difference in this research is the object about stereotypes refer to human, but in this research discusses about movie. The third research is by Eric Bonetto in 2021 entitled *The Paradox of Creativity*. This research discusses about the reason creativity is preserved in the human species, has evolved over time which has a negative impact in the form of social sanctions, namely exclusion from the surrounding environment. The similarity in this research the text in analyzed paradox. The difference is object about the human psychically, while in this research discusses about the film.

Then, the fourth research is by SF. Lukfianka Sanjaya Purnama in 2022 entitled *The Myth of American Paradox as Reflected the Characters of Metal Gear Solid Through a Play Station Video Game*. This research discusses to know about how the characters in play station video game Metal Gear Solid reflect the reason perform the paradox. This research focuses on the paradox found in the game. The difference this research is American paradox is more specific, whereas in this research discusses about paradox universally. The fifth research is by Raphael in 2022 entitled *The Paradox of Tragedy*. tragedy which is interpreted that can be enjoyed which causes pleasure or satisfaction, but fear appears as an emotion obtained through the desire for pleasure. The similarity in this research the text in analyzed paradox. The difference in this research is the discussion focus on human physically paradox, while this research focuses on the paradox contained in the role of the main character.

Based on this, this research tends to find out standard levels of analysis in film theory and explain the types of paradox reflected by King Kong. From this research, it can help us to know deeper about the truth of contradicting contradictions. This research focuses on character King Kong action which have the important role and the influential character from the film. This research just focus on the character of King Kong as the main character, because he is the most prominent character.

Example of the data



Figure 1.1

Types of veridical paradox

Based on the figure above, from the visual look frame King Kong with classified as belonging to the veridical paradox. It shows the King Kong action visualized which is a contradiction that looks ridiculous, Kong laughs and hits his chest as if symbolizing that "that's me", his action feels strange but it shows meaningful truth because he looks happy can make Ann fall in front of Kong when trying to cheer him up. The truth that can be shown through the ridiculous contradictions with Kong's goal is to comfort the girl he likes.

King Kong with mysterious characteristics, the behavior he shows, what he does actually has meaning and purpose on the basis of his will, but by showing the ridiculousness he means, in this case it can be called a type of paradox, namely the veridical paradox which means something that is strange but yet, surprisingly it is true, whose proposition or conclusion is in fact true despite its air of absurdity, but it is proven true in a logical way based on reason.

B. Limitation of the Study

The researcher limits the study about the object paradox and the action of King Kong, consist of *King Kong* (2005) *Skull Island* (2017), *Godzilla vs Kong* (2021). To limit the problem, not in other King Kong films. This research just focus in this research on analyzing one character is King Kong action which have the important role and the influential character from the film. This research just focus on the character of King Kong as the main character, because he is the most prominent character in the film to be discussed through paradox Quine (1966) divides paradoxes into three broad categories, consist of veridical paradox, falsidical paradox.

C. Formulation of the Problems

This research intends to formulate to find out the types of paradox reflected by King Kong and what are the elements of visual film structure. To cover those problems the research question for this research is how does the King Kong reflect paradox in King Kong Trilogy?

D. Objectives of the Study

Based on the formulation of the problem above, the objective of the research is :

To describe the types of paradox reflected by King Kong and to find out the elements of visual film structure.

E. Benefits of the Study

First, theoretically, this research is expected to be an additional scientific research and general literature in all fields, not only specifically in the field of English Literature. Because the film is a literary work that can be enjoyed by anyone. The theory in this study can be used for additional knowledge for the viewer in knowing the paradox.

Second, practically, this research is wished to be the reference for the next researcher who wants to do the same research about paradox. In this term, readers can try to analyze the element of paradox in the film. The students can also enlarge their understanding towards about understanding of a truth through film.

F. Definitions of the Key Terms

In purpose to make the title clear and avoid any different interpretation of readers, here the brief explanation of the title. First, the key words of the title in this research include: comparative and analysis. As it is found in *Oxford Dictionary*, whereas paradox means “thing or situation that has two opposite features and therefore seems strange”. These both can be concluded that paradox means the study to find out how something to believe or declared wrong that has two opposite features.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Film Theory

Film theory is the study of film and how its many elements work together to present a vision of reality. It has committed to medium specificity in such a way that whatever counts as theorizing about film must be connected to features of the medium that are thought to be uniquely or essentially cinematic. Lapsley & Westlake (1988) state that syntagmatic analysis can be applied not only to verbal texts but also to audio visual ones, involve an analysis of how each frame, shot, scene or sequence related to the others. Below is an explanation of the visual film structure:

- a) The lowest level is the individual frame. Each image is a frame of film. Cameras record pictures of multiple images, called frames. These frames are played back at such a fast rate that they appear to be in fluid motion. Frame is the use of visual elements in a scene to border a subject, further drawing the focus to them.
- b) At the next level up, a shot is a single which last a few seconds or multiple minutes long depending on the individual needs of the film. A new shot

begins when the camera is stopped, the image is framed differently so that we see either a new image, or the same image taken from another angle.

A shot is terminated by a cut or other transition. Shot can refer to a frame or frames that are recorded by the camera when the filming process starts until it stops.

- c) A scene consists of more than one shot set in a single place and time. These scenes represent the unit elements of the story and make up the majority as the script or screenplay. When filming a scene, a particular set composition takes place and multiple shots are composed. Even though there are different angle shots, the action and time are the same, it can be called a scene. Multiple shots are captured within each scene. These shots are then manipulated so that they make up the scene and deliver the visual details of the story for that particular part. Thus, a scene is several shots or shots taken in one scene or scene. Then, when gathered together, will form a scene.
- d) A sequence spans more than one place and time but it is a logical or thematic sequence. Thus, a sequence is the composition of several scenes consisting of several shots. This element is the largest building block of the film representing the composition of many shots.

2. Paradox

Paradox is something that leads to a contradiction that has a meaning that contains the truth, which shows two things that are contradictory but form a unity. Based on Morner & Rausch (1991) state that literature experts agree that the definition of paradox as a medium for conveying rhetorical statements that imply contradiction but actually contains the truth. It makes force to take a deeper look in order to fully understand the meaning. In general, paradoxes arise from a number of admittedly true premises that start from a statement and will lead to a contradiction. This condition will arise from a number of premises or assumptions, that is contrary to general opinion or common sense.

Metcalf (2005) argues that paradoxes are used to find, explain and justify the existence of alternative interpretations which it is thought always exist around any understanding of a complex social phenomenon that strive to find, remove or work with paradox is thought to be insufficient rather, paradox needs to be seen as a window through which to creatively appreciate the world. A paradoxical statement may seem to follow sound reasoning but it doesn't make sense on further reflection. That statement can also sound contradictory, but it reveals a deeper truth. Rather interdependent contradictions trigger cycles, relationships between opposing forces. The dynamics of this relationship show a process perspective, understanding how each element continues to inform and define the others. The paradox is finally resolved through the transformation of tension into a new fusion. It appears to be an unreasonable contradictory statement or proposition which, when investigated or explained, may prove to be well founded or true. A paradox is something that

contradicts what is expected or assumed. Then, some paradoxes simply defy all logic and reasoning, but cannot be proven right or wrong, either reveals a deeper meaning or actually makes sense.

Paradox not only offers a response to tension but also encourages the active search and eliciting of that tension to increase understanding creativity. However, fully requires identifying commonalities and creating an integration where paradox proponents can connect, interact, and build on one another's understanding.

A paradox exists because it can be consider an idea to be something other than true or false. Paradoxes are tricky to get right. Therefore, a paradox is to create a statement or pair of statements that, if true, is also not true, or if false, is also not false. Quine (1966) then divides paradoxes into three broad categories, consist of the first is veridical paradox is something that feels strange but is true, the second falsidical paradox statements that show obviously false or self contradictory, comes from a wrong logical deduction, and antinomy is a contradiction over a statement.

Below is an explanation of the types of paradox:

- a) Veridical paradox is something that is strange but yet, surprisingly is true, whose proposition or conclusion is in fact true despite its air of absurdity, but it is proven true in a logical way. It can be decide that a paradox is veridical when can look carefully at the argument and it can be convincing. It manages to show how it is that the conclusion is true after all and appearances to the contrary were misleading can look carefully at the argument.
- b) Falsidical paradox is one whose proposition or conclusion is indeed obviously false or self contradictory, but which contains a fallacy that is detectably

responsible for delivering the absurd conclusion. Falsidical can be seen carefully at the argument and spot the fallacy which no error of reasoning, as long as it has a premise that looks to be truly the case until the argument itself reveals that, and how, it is false after all.

- c) Antinomy is an intractable paradox, one that we cannot see how to resolve. The argument does not succeed in convincing us that its conclusion is true despite appearances often because the conclusion is overtly contradictory or otherwise incoherent, but can be seen with reasons that can justify an existing contradiction.

Rescher (2001) states that A paradox in this sense propounds despite its conflict with what is generally regarded as true. Paradoxes can stir debate and justify whichever side you choose, but there is significant evidence that both sides are right and wrong at the same time. In the end, there is no right answer except what is believed. Paradox is defined as contradictory but interrelated elements that appear logical in isolation but are absurd and irrational when they appear together (Lewis, 2000: 760).

3. King Kong Trilogy

King Kong is the animal dubbed the giant gorilla who has a large and very tall body. Animals that have been extinct for a hundred thousand years. *King Kong* became taller and bigger, his height was no longer 30 feet, but 85 feet equal until 100 feet to 32 meters. During this period the film *King Kong* has grown over the years,

with 10 film productions being released. The film is directed by Peter Jackson. He is a person who is famous for several popular films, namely *The Hobbit* and *The Lord of The Rings*. In his achievements, he has several films that get the best awards he gets. In its categorization, it is referred to as a Hollywood film that has many fans. This film has been around since 1933. This film is classified as the best movie that can get the attention of many people.

King Kong film is an animated film which is actually based on the existence of animals that once existed and did live in the world one hundred thousand years ago. There are three of them films from last year's production entitled *King Kong (2005)*, *Kong Skull Island (2017)*, *Godzilla vs Kong (2021)*. Peter Jackson in expressing imagination through literary works that are visualized in the form of an animated film, have imaginative and narrative collaborations in the story to become a popular work to be presented. The *King Kong* film, which is considered a classic film, is presented with great mystery to be used as a hero film story. The continuity between the narrated stories that involve many people, and also Godzilla's enemy, the Dinosaurs, which makes this film has a contrast that is classified as an action film with modern technology.

In *King Kong* movie has an involvement with the arrival of a group of people attack Kong, because they think that Kong is a big and tall creature that interferes with their existence to carry out missions on an island. But there is a tribe that lives in the neighborhood, Kong saw a beautiful girl who was going to be Kong's offering. However, Kong actually has a crush on the girl. Kong was attacked by several planes to destroy him, which finally triggered Kong's anger even more. The second movie is

Kong: Skull Island, the story begins a group of people travel to a mysterious island they want called Skull Island. They have a mission to research the surrounding land with explosives. However, this only angered Kong so he appeared and chased after them. The third movie is *Godzilla vs Kong*, it shows a sad story, namely Kong's struggle to find a real home with various obstacles he faces by meeting an enemy who really hates Kong, namely Godzilla. Godzilla is a very long and tall enemy just like Kong, always follows and looks for Kong's whereabouts everywhere.

Paradox in *King Kong* Trilogy that means told that the existence of Kong makes it seem as if it interferes with the lives of humans living side by side in the same environment. From the physical appearance that looks big, it is certain that people think that the figure of this creature always makes human life insecure, and always creates chaos. However, behind all that there is a great mystery in the narrative it presents. That Kong's actions which will be analyzed through the paradox that were not only done to destroy the natural conditions around him, but Kong has a sense of empathy for humans he knows well.

4. Previous Studies

The first research is by Pelau Corina in 2019 entitled *The Paradox of Energy Consumption Decrease in the Transition Period towards a Digital Society*. This research discusses about adapting to keep up with the pace of technological change, such as the use of the internet and online media access. The social life of the consumers happens nowadays with the help of social media. The transformation of change into an increasingly advanced digital era which has an impact that can make it

possible to develop more efficient products that are energy efficient and more environmentally friendly, compared to the use of print media such as newspapers, magazines which still require publication costs and waste costs in processing them. The similarity in this research the text in analyzed paradox. The difference, this research focuses on the impact of paradox in digital society, while this research focuses on the paradox in film.

The second research is by Thomas Breda in 2020 entitled *Gender Stereotypes Can Explain the Gender Equality Paradox*. shows that stereotypes that refer more to men are stronger regarding the field of mathematics, where women are less in that field. The results show that occupational segregation based on gender can be reduced but will not decrease by itself when society becomes more developed. The similarity in this research is the text in analyzing paradox. The difference in this research is the object about stereotypes refer to human, but in this research discusses about movie.

The third research is by Eric Bonetto in 2021 entitled *The Paradox of Creativity*. This research discusses about the reason creativity is preserved in the human species, has evolved over time. This has an impact on the negative side in the form of social sanctions, namely exclusion in the surrounding environment. The similarity in this research the text in analyzed paradox. The difference is object about the human physically, while in this research discusses about the movie.

The fourth research is by SF. Lukfianka Sanjaya Purnama in 2022 entitled *The Myth of American Paradox as Reflected the Characters of Metal Gear Solid Through a Play Station Video Game*. This research discusses to know about how the characters in play station video game Metal Gear Solid reflect the reason perform the

paradox. This research focuses on the paradox found in the game. The difference this research is American paradox is more specific. Whereas in this research discusses about paradox universally.

The fifth research is by Raphael in 2022 entitled *The Paradox of Tragedy*. tragedy which is interpreted that can be enjoyed which causes pleasure or satisfaction, but fear appears as an emotion obtained through the desire for pleasure. The similarity in this research the text in analyzed paradox. The difference in this research is the discussion focus on human physically paradox, while this research focuses on the paradox contained in the role of the main character.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Based on the data, this research uses qualitative methods. According to Crosswell (2007), qualitative research begins with assumptions that connect to the theoretical lens and the investigation into the meaning people ascribe to a social problem. The researcher uses descriptive qualitative methods because this research only used image as the data. The images consist of actions of King Kong Trilogy are *King Kong* (2005) *Skull Island* (2017), *Godzilla vs Kong* (2021). Bogdan and Biklen (1982) state that qualitative research is descriptive which the data is collected in the form of words or pictures rather than numbers. The data generated in qualitative research is descriptive data in the form of written words or speeches of the actors being observed.

The qualitative approach is perfect for this research because it is not deals with numeric data, it means the data that are collected in a form pictures. Therefore, the data that are collected will be in a form of pictures in actions King Kong. This researcher used the theory of Quine (1966). This theory provides about the paradox, and used the theory of Lapsley & Westlake (1988) through visualization can find paradoxical contradictions clearly. Using the qualitative approach, the researcher identified the types of paradox and visual film structure in King Kong Trilogy Movies.

B. Data and Source of Data

Data is a collection of information or value obtained from the observation of an object. Santoso (2017) defines that the data source is the source from which data was obtained. The data in this research are in screen are images that consist of actions of King Kong. The source of data in this research is taken from King Kong Trilogy: *King Kong, Skull Island, Godzilla vs King Kong*. Movie sources used via Catchplay. Based on the case in this research data analyzed through their symbols, expressions, appearances, thoughts, behaviors, feelings, and actions. To complete the research, the researcher takes references from academic works such as journals, articles, theses, academic research, and other references (Ajayi, 2017).

C. Research Instrument

The kind of this research is qualitative research. According to Creswell (2007), the researcher is the one who gathers the information for collecting the data. In qualitative research, the key instrument of the research is the researcher herself. The researcher involved in all of the processes in this research from differentiating the data based on the topic, classifying the data, interpreting the data, and concluding the analysis of data. The secondary instrument is a data table, which is used to mean which is processed through the types of paradox and element of film in King Kong Trilogy Movies.

D. Data Collection Technique

The researcher leans to do some steps as written below. This method is essential because this helps the researcher to get the data. The researcher uses some steps to collect the data :

- a. First, the researcher watches King Kong Trilogy 10 times to obtain more understanding about the character in the movies.
- b. Second, collecting the data based on the types element of paradox and elements of film in each action with the theories used by taking screnshoot.
- c. Third, classify the databased on the elements of film and types of paradox.
- d. Then, giving codes on collected data by coding the data, it is time to be easier to analyze.
- e. Next, checking and ensuring the data validity by validator.

E. Data Validation Techniques

According to Creswell (2014), Validity is one of the strengths of qualitative research and is based on determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account. Here, the trustworthiness and data validation are the terms to ensure that the data are relevant or suitable with the subject and the research object.

The researcher needs validator to validate the data. The data truth worthiness can be gained by conducting credibility, dependability, transferability, and conformability. Credibility is related to data accuracy in which the researcher needs to observe the element of paradox in Trilogy King Kong. Dependability is concerned with stability of the changes in data over time. Transferability refers to whether or not the results of qualitative research can be generalized or transferred to other contexts, in which the researcher needs to classify the data by using the theory of paradox and also Intertextuality. Then, conformability is the neutral conclusion and explanation based on the subject. It is gained by observing the data carefully, classifying them into the theories characteristics' usage, and sorting the right data for the research. The researcher focuses on the compatibility of the data, this term uses objectivity of all the data and needs an expert to validate.

This research needs an expert to decide the truth and correctness of the data. To valid the data, the researcher uses validator by Mr. Muhammad Rizal, M.A. Data validation using a validator data validation using other researchers to check the validity of the data and help reduce inaccuracies in collecting data. The criteria of validator :

1. Understand about the film in literary work especially Bachelor of English Literature.
2. Understand specifically in paradox, and visual film structure.

F. Data Analysis Techniques

Analyzing data is used to obtain the result of the study. The researcher used Spradley's (1980) states about four types analysis such as :

1. Domain

Domain is a step to distinguish the data based on the social issue and problem of the main topic in this research. The researcher collected the data by capturing screenshot of the character's action from King Kong Trilogy. Data other than those involving King Kong's actions are not included in the data.

2. Taxonomy

The next step after the data is collected is, the researcher needs to analyze and classify the data based on the objectives of the study. Basically, taxonomy analysis can be said as an analysis of all data collected based on predetermined domains. The results can be made in the form of box charts, line charts and nodes. All the data are classified by the problem statements, here the researcher used three theories to analyze the data.

Table 3.1

No.	Data	Visual Film Structure				Types of Paradox		
		FR	SH	SC	SQ	VER	FAL	ANT

3. Componential

Componential is a step to find the gaps in Domain Analysis using the relation between cause and effect from the classification and analysis. The researcher watched King Kong Trilogy movies repeatedly and read the academic sources of fandom to find the gaps and classified the data based on the categories. The researcher added the data into a table to make it easier in analyzing the data. The researcher added the data into a table to make it easier in analyze the data.

Table 3.2

Movies Tittle	Types of Paradox	Visual Film Structure			
		Frame	Shot	Scene	Sequence
King Kong	Veridical				
	Falsidical				
	Antinomy				
Skull Island	Veridical				
	Falsidical				
	Antinomy				
Godzilla vs King Kong	Veridical				
	Falsidical				
	Antinomy				

4. Cultural Theme

Cultural Theme is a step to determine the theme in this research based on the dominant findings that appear in numerous situations in data of research.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

This chapter divided into two points that are discussed. The researcher analyzed the data by using theories from Queen (1966) concerning the types of paradox, Lapsley & Westlake (1988) relating to the visual film structure. The researcher will focus on King Kong as the main character. The data that will be discussed are how does the King Kong reflect paradox and visual film structure. There are findings data that researcher find in the film King Kong Trilogy are *King Kong (2005)*, *Kong Skull Island (2017)*, and *Godzilla vs Kong (2021)*.

Table 4.1 Findings on the types of paradox and visual film structure

Movies Tittle	Types of Paradox		Visual Film Structure			
			Frame	Shot	Scene	Sequence
King Kong	Veridical	12	7	4	1	0
	Falsidical	9	5	4	0	0
	Antinomy	12	10	1	1	0
Skull Island	Veridical	12	10	2	0	0
	Falsidical	6	4	0	2	0

	Antinomy	7	3	2	2	0
Godzilla vs King Kong	Veridical	3	1	0	2	0
	Falsidical	2	1	1	0	0
	Antinomy	16	9	4	3	0

Based on the table above it can see that the dominant types of paradox are antinomy paradox. The researcher has found 79 data in King Kong trilogy. Each type has a different amount of data. In Veridical Paradox has 27 data, Valsidical Paradox has 17 data, and Antinomy Paradox has 35 data. According in this research, data dominant in King Kong trilogy is Antinomy. The following data consists in King Kong trilogy associated with the types of paradox as follows :

a. Veridical Paradox

The researcher found the type of paradox Veridical paradox is situation that result a solution that seems absurd, but is correct nonetheless based on clear reasons. The type of paradox that are found in this research are 27 data. The detail of the classification and explanation there are in appendices.

There are some of the example of the data:

King Kong (2005)

1) 1/VER/FR/01.30.03



Figure 4.1 Datum 1

King Kong waits for Ann a girl to wake up.

The data above, visually the film structure is presented using frames, in which the Kong scene can be described in a complex way because by focusing on the frame, the scene shows clearer contradictions, which shows the veridical paradox when King Kong action was silent and waiting for the girl approached to wake up from fainting. The scene feels strange, because Kong is waiting for the girl to wake up, which scene looks ridiculous with Kong's expression that looks sad, but it shows a significant truth because Kong shows interest in that girl. Veridical paradox is reflected with a contradiction that gives rise to an absurdity, but it is proven true in a logical way.

Meanwhile King Kong reflects on how Kong treats the girl with quite strange characteristics, with him acting silly by staying silent and seemingly thinking about what Kong will do, but there is a justification that exists that can be classified as a valid argument, is reflected by King Kong's interest from his expression to Ann.

Kong has his own way of getting Ann's attention, by carrying a character that is quite ridiculous, but has a specific purpose for carrying out his wishes, namely through expressions, actions, and also body language. Kong in the frame can be seen showing a calm demeanor of character, stored in its own uniqueness, which is what makes Kong's unique characteristics.

2) 4/VER/SH/02.00.35



Figure 4.2 Datum 4
King Kong hit his chest.

From the figure above, visually the film structure is presented using shots, that through low angle shots Kong looks powerful, and Kong feels himself as a hero who shows a veridical paradox when Kong hits his chest where the scene feels strange which is shown by a contradiction that looks ridiculous that he behaves like he feels proud when Kong can successfully hit his enemy and then hits his chest. From Kong action, the contradiction in the scene looks ridiculous, but there is a justification that can be classified as a valid argument, it shows the truth which means that Kong can kill his enemy, by hitting and destroying the dinosaur mouth, which is Kong managed to trick his enemy. Kong's courage to face dinosaurs who are terrible enemies and

have extraordinary ferocity. Kong is disturbed because someone is disturbing his existence so he takes a brutal action by eating the head of a dinosaur after successfully destroying it.

3) 2/VER/SC/01.36.27



Figure 4.3 Datum 2
King Kong laugh.

The data of the picture above, visually the film structure is presented using a scene, more complex with the sequence of events that are still sequential and the place is still the same which presents the contradiction in question, which is shown by the veridical paradox, namely Kong laughs because it can make fun of Ann, that the scene feels strange that a big monster can laugh happily. From Kong action, there is a contradiction in the scene that is being carried out which looks ridiculous which Kong can see laughing happily, but there is a justification that can be classified as a valid argument, it shows the truth which means that Kong shows the truth which means he aims to cheer up the girl because Kong likes Ann. Kong is very nosy by teasing Ann so Kong can laugh happily. Kong has his own way of treating Ann through Kong's interest. From his physical appearance, Kong looks scary,

which makes the assumption that Kong came to Ann with the sole purpose of frightening, which makes Ann see the strangeness of Kong's personality, but Kong has a unique character as a big animal that is funny when communicating with someone who makes him happy.

Skull Island (2017)

4) 34/VER/FR/47.58



Figure 4.4 Datum 34
King Kong's first appearance.

The data of the picture above, visually the film structure is presented using frames, in which the Kong scene can be described in a complex way because by focusing on the frame, the scene seems to show a clearer contradiction, which shows the veridical paradox that King Kong acts in a ridiculous contradiction, from the visual look frame Kong appears in the middle of the lake by stomping his foot in the water. A contradiction that looks ridiculous, with his appearance on an island that is also inhabited by people, where Kong is a creature that is big, hairy, and looks scary. An argument that looked at the figure of the huge creature was the destroyer of

the surroundings. There is a justification for the appearance of Kong, it shows that his existence in that place, indeed there are animal creatures that also coexist in that place. His actions have their own characteristics to reflect the intention and purpose that Kong will do. King Kong with mysterious characteristics makes people not believe in his existence, and his purpose is to live with the same population as people. The truth that shows that he is not a destroyer and destroyer of the environment, but only his big body makes people assume negative assumptions. Physically, the body he has is very large, hairy, scary face, it makes the views of people who live side by side in that place have negative assumptions. On the other hand, this assumption contradicts that Kong is actually not a population-destroying creature around people who live side by side with Kong, if nothing disturbs and provokes Kong's anger, Kong will not act if there is no reason to vent his anger.

5) 41/VER/SH/01.31.35



Figure 4.5 Datum 41

King Kong hit his chest

From the figure above, visually the film structure is presented using shots, that through low angle shots Kong looks powerful, and feels himself as a hero who shows a veridical paradox when Kong hits his chest, that shot feels strange because Kong shows a unique but ridiculous character by hitting his chest many times. His action shows the truth which means that Kong ventured because his whereabouts were spied on by a group of people who trapped Kong in the middle of the water with a large fire. Kong tries to see the conditions where the trap that appears is so strong.

Kong's appearance in the middle of the water was suspected by a group of people who trapped him that Kong was not as brave as appearing in the area, but with strong determination and courage to fight those who disturbed his existence. Kong was disturbed by the traps aimed at him, which made Kong brave in front of a group of prisoners who were about to attack him. Kong as the hero if his existence is bothering him. His courage shows that in accordance with his nickname, the big monster is actually brave, with the strength he has, he can face all the chaos that is directed at Kong.

Godzilla vs Kong (2021)

6) 60/VER/FR/01.01.06



Figure 4.6 Datum 60

King Kong destroys the head of the dinosaur.

From the figure above, visually the film structure is presented using frames, in which Kong's scene can be described in a complex way because by focusing on the frame, the scene seems to show a clearer contradiction, which shows the veridical paradox when King Kong feels himself threatened, so in the frame the character Kong starts to appear, Kong looks cruel with enemies trying to attack dinosaurs. Paradox is something that makes one think of something out of the ordinary, namely the absurdity that is done to his enemy. This figure is a veridical paradox which is visualized which is where the ridiculous thing looks when Kong eats his enemy's head after crushing it. Action Kong which can be said to be ridiculous because Kong is a monster that is usually classified as a herbivore that eats plants and is also a carnivore that sometimes eats meat, but does not eat other animals.

From his action the truth that can be shown through the ridiculous contradictions that Kong has made, with logical and justifiable reasons,

namely King Kong has a heroic character, brave as the superhero against the enemy is strong enough. Kong's courage that made him save himself, where Kong was able to avoid the enemy's threats that almost tricked him with quite a lot of strength. Kong's physical appearance in paradox shows the strength, cruelty, and ferocity of the Kong because the Kong is depicted as a big monster, has a very strong body, while the physical appearance in the King Kong trilogy movies represents a ferocious and strong character as a big monster which made the whole city chaotic and made all the townspeople afraid.

7) 61/VER/SC/1.01.27



Figure 4.7 Datum 61

King Kong was shocked and held rock shining in the sky.

The data of the picture above, visually the film structure is presented using a scene, more complex with the sequence of events that are still sequential and the place is still the same which presents the contradiction in question, which is shown by the veridical paradox that Kong is running where Kong suddenly finds some rocks shining in the sky, where he suddenly got to a place he didn't want, and Kong found a handprint as big as him, where one

of Kong family members left the handprint, and that was the house that King Kong found by accidently. Kong also found a chopper in the cave of the house he was looking for, which assumed his house, and Kong symbolized this by hitting his chest. The contradiction that has the meaning of the scene that Kong is doing can be justified from Kong's desire to find his true home that Kong has lost his family by showing the hand marks stuck to the wall. Kong's wish, which was finally met through the chopper he found, indicates that he can get through the various obstacles he faces, from enemies who are always stalking his whereabouts, to Kong carrying out brutal acts that he doesn't really want to do just because there are enemies who don't like Kong.

b. Valsidical Paradox

The researcher found the type of paradox Valsidical paradox is situation that result contradictions that have no justification, obviously false which is true logical deduction. The type of paradox that are found in this research are 17 data. The detail of the classification and explanation there are in appendices.

There are some of the example of the data:

King Kong (2005)

1) 13/FAL/FR/01.10.59



Figure 4.8 Datum 13

King Kong helps the girl he likes who will be used as an offering.

In the figure above, visually the film structure is presented using frames, where Kong's scene can be described in a complex way because by focusing on the frame, the scene seems to show a clearer contradiction, which shows a falsidical paradox when Kong appears for the first time trying to approach the girl has been tortured around the fire and is also tied up, which makes the girl scared and screams, there is a huge flame that could endanger King Kong. Falsidical paradox with the assumption that contradictions can be said to be really wrong in accordance with Kong's intentions, but there is still no justification in reasons that lead to truth, when there is being threatened where there are many tribesmen who are watching the girl can hardly be helped to be used as offerings, where contradictions arise when his action which could be King Kong being chased and surrounded by their presence, which could threaten and endanger Kong's life. His action cannot be justified

because indeed Kong does not think about his own safety to help the girl, and does not understand the circumstances around anyone who threatens Kong if he continues to act brutally just to save Ann.

Falsidical paradox for delivering the absurd conclusion it can be seen, through Kong's action which cannot be justified because Kong is only concerned with the desire to save Ann, but this is not balanced with Kong ensuring that he is safe from the tribe that will make Ann an offering. Kong has a good character and has feelings like people in general. Kong's actions can be seen as a rescue hero from danger, who shows himself to be kind and caring for those who are being saved.

2) 14/FAL/SH/01.17.40



Figure 4.9 Datum 14
King Kong protect Ann.

The data of the picture above, visually the film structure is presented using shots, that through low angle shots, Kong looks so powerful that Kong can protect Ann when Kong faces her enemies, which can be shown by the falsidical paradox that Kong is swinging the girl in Kong's hand. This shot does look wrong, because it scares Ann and even threatens it, on the other

hand Kong doesn't think about being afraid of Ann, it's just that Kong protects Ann in his hands makes her safe, it does look wrong that no one can justify if the incident is true. Kong actually has the goal of protecting Ann, who actually has arguments that can justify Kong's goals. Kong wants to show concern for the girl he likes, Kong has his own way of how he conveys it through action, as well as what Kong will do for Ann. Big monsters who have different desires and ways of conveying where Kong is a big giant creature and a face that is quite scary. While through the action Kong treats Ann in the wrong way which makes Ann very scared, it shows contradictions that support it through arguments, but with unacceptable delivery through Kong's wrong actions, which actually makes the girl scared by the way Kong protects Ann.

Skull Island (2017)

3) 47/FAL/FR/49.10



Figure 4.10 Datum 47
King Kong stamped his hands hard in the water.

In the figure above, visually the film structure is presented using frames, in which Kong's scene can be described in a complex way because by focusing on the frame, the scene seems to show clearer contradictions, which shows the falsidical paradox when Kong was taking water from the lake with his hands for Kong to drink, in which he saw a large octopus coming to Kong. Kong immediately pulled it, does it look wrong. In Kong's action, it looks wrong no one can justify if the incident was true. The contradiction arose where Kong made a ridiculous action because Kong was suddenly curious about something he saw in the water and then pulled him angrily, which through Kong's action it provoked anger between both, which caused them to fight, even those who started to anger that is Kong, where Kong actually saw his face in the water, but there was something he had to do, then Kong tried to take it.

Kong's great curiosity about something that has never been seen so he acts as if the action according to Kong is right. However, the large octopus also lives in the population where Kong is sitting and watching himself on the surface of the water. Through Kong's actions there is no argument that justifies it, and there is no reason at all in the intended contradiction. Kong's true nature begins to emerge with the annoyance that is made which makes a mistake which creates a contradiction that cannot be justified through logical reasons based on the reason for the purpose of carrying out the action. Kong, who meant to only want to know what he saw and was interesting to himself, but it was precisely this scene that made a mess and couldn't be justified.

4) 49/FAL/SC/01.36.27



Figure 4.11 Datum 49
King Kong tricked his big enemy is the lizard.

The data of the picture above, visually the film structure is presented using a scene, more complex with the sequence of events that are still sequential and the place is still the same which presents the contradiction in question, which is shown through the falsidical paradox, namely Kong trying to hold the head of the lizard, but the scene looks wrong, and it's wrong, no one can justify if the incident is true, instead the lizard holds Kong's head again, and knocks Kong down. The contradiction made by Kong shows that the scene is contradictory, because at first Kong actually already knew that the enemy he was facing, namely the big lizard, was a big and terrible enemy. Lizard who has powerful strength, with a terrible posture, and from a physical perspective it looks evil. However, in the contradiction meant by the Kong scene, no one justifies it through the existing arguments. The scene that Kong did was wrong where Kong was very brave and determined to fight a terrible enemy, who was strong enough, even surpassing Kong's strength to be able to

attack Kong who both had very strong strength, which caused Kong to be stepped on by a lizard on his head. Kong's determination is strong to try to trick his enemy, and tries to kill him, but Kong's strength turns out to be inferior to the enemy who turns out to have more power.

Godzilla vs Kong (2021)

5) 63/FAL/FR/01.29.10



Figure 4.12 Datum 63
King Kong's courage outwits Godzilla..

The data of the picture above, visually the film structure is presented using frames, in which the Kong scene can be described in a complex way because by focusing on the frame, the scene seems to show clearer contradictions, which shows the falsidical paradox that Kong dared to face Godzilla, but in reality when he wanted to get up when Godzilla left him, Kong was not strong enough to get up and fell. The contradiction that can be seen is that Kong fell and became weak so he was not strong enough to trick Godzilla, only Kong was silent and faced this scary enemy. That action does look wrong, and it's wrong that no one can justify if the incident is true, because King Kong tried his best when Kong was weak and unable to get up

again, so that Kong loses control of his strength when dealing head-to-head with the same big monsters who try to bring him down.

Kong's strength, which suddenly disappeared when he was dropped by Godzilla by pressing Kong's body, was very strong. However, Kong also has similarities with Godzilla, namely having the same body shape, powerful strength, emitting anger to the extreme, which causes destruction in cities inhabited by fellow humans in the same population. On the other hand, Kong wants to get up and beat Godzilla, but Kong loses control and cannot control himself when dealing with Godzilla. Kong has superpower where he can control it well, in a way that is controlled to handle enemies if Kong is confronted by a power that exceeds him and is far greater than himself. Kong doesn't want to lose because he thinks of himself as a hero who can defeat any attack he receives.

6) 62/FAL/SH/01.28.14



Figure 4.13 Datum 62
King Kong gets counter attacked by Godzilla.

In the figure above, visually the film structure is presented using shots, that through high angle shots, Kong looks so weak that Kong feels pain when facing his enemy because he is hit by a counterattack from Godzilla's punch, which can be shown by the falsidical paradox when Kong tries to hit Godzilla's head as hard as he could, but instead Kong was defeated by Godzilla by being thrown into a building, and Kong was in pain. That action does look wrong, and it's wrong that no one can justify if the incident is true, seen from King Kong's goal was to hit Godzilla's head, but Kong actually got a counterattack from his enemy which caused Kong's mission to not be carried out that actually Kong knows Godzilla is a difficult enemy to fight and destroy.

Godzilla, a big monster creature that has a long, tall body, and with strength that even exceeds Kong's strength, aims to stalk Kong, and when Godzilla sees Kong's whereabouts, Godzilla approaches him slowly and attacks Kong. Kong as a hero that he actually doesn't do brutal acts, which is when nothing interferes with Kong's existence, Kong just stays quiet and doesn't take silly actions and damage the environment. It is Kong's existence that makes Kong's enemies dislike and think negatively of Kong that he is the one who destroys the population environment where humans also live in the same population.

c. Antinomy Paradox

The researcher found the most dominant type of paradox Antinomy paradox is situation that the argument that its conclusion is true even though the conclusion is overtly contradictory or otherwise incoherent, but can be seen with reasons that can justify an existing contradiction. The type of paradox that are found in this research are 35 data. The detail of the classification and explanation there are in appendices.

There are some of the example of the data:

King Kong (2005)

1) 22/ANT/FR/01.29.38



Figure 4.14 Datum 22
King Kong approached Ann.

The data of the picture above, visually the film structure is presented using frames, in which the Kong scene can be described in a complex way because by focusing on the frame, the scene seems to show clearer contradictions, which shows the antinomy paradox that Kong treats the girl Ann in a the way that makes Ann actually afraid of Kong's intent to treat and

approach Ann. Kong tries to attract attention in a way that is shown to contain contradictions. That action is actually wrong, that is the contradiction that makes it seem like Kong's way of treating Ann is right, but even though it's wrong it makes Ann scared where Ann just met Kong at that time, and she was approached by Kong with her ridiculous and strange actions, which action this appears which can be said to be a contradiction, because Kong seems to be showing an action that looks wrong.

Kong's action was carried out by looking at Ann with great interest, and walking closer to her, which made Ann suddenly shocked at Kong's treatment of her. But, through these actions Kong has a goal that there is a good reason can justify why it happened, Kong's goal is actually to protect Ann, Kong approaches the first time he meets Ann, and through his actions Kong shows his interest in Ann. Kong likes Ann because he feels that Ann is a beautiful girl, unique in terms of physique from Kong's point of view, that so far he has only seen that girl in that place that Kong meets, and is interesting to approach. The contradiction that is presented through Kong's action that looks wrong, but it can be seen with reasons that can justify an existing contradiction that Kong has the intention behind the action that looks wrong is based on the right reasons that can justify the contradiction through Kong's action, namely Kong aims to show his interest through his actions that seemed wrong, by trying to approach Ann and telling that Kong likes Ann in a different way to treat Kong.

2) 23/ANT/SH/01.33.54



Figure 4.15 Datum 23
King Kong chases Ann.

In the figure above, visually the film structure is presented using a shot, that through a high angle shot, Kong looks so weak that Kong feels himself unsure whether Kong can approach Ann or not, which makes Ann run away from him, then Kong chases Ann and approaches nya slowly so that Ann is not afraid, which can be shown by the antinomy paradox is Kong is chasing Ann when she will run away from Kong, in Kong's way which makes it seem like Kong will eat the girl Ann, which makes her very scared until Ann runs away and Kong keeps chasing her in a way that is quite aggressive. Kong also seemed to talk to Ann in his language.

Kong's action was actually wrong, which scared Ann, but there was a reason that could justify why it happened. Kong actually liked the girl, not malicious intent to her, only in the wrong way. Kong was just protecting Ann by bringing her to a place where Kong lived and rested, regardless because Ann would previously be made into an offering by the tribe living in that place. This contradiction can be justified because there is a logical

reason that Kong's goal is to protect Ann, it's just that it seems wrong with Kong that Ann is being chased with great fear. Kong's character has courage in a way that is treated as a big monster, which sometimes makes the assumption that he exists only to frighten those around him. Kong's actions that look ridiculous, but actually have their own uniqueness from Kong.

3) 26/ ANT/SC/01.54.53



Figure 4.16 Datum 26

King Kong protects Ann where Kong is dealing directly with the dinosaurs.

The data of the picture above, visually the film structure is presented using a scene, more complex with the sequence of events that are still sequential and the place is still the same which presents the contradiction in question, which is shown through the antinomy paradox, namely Kong saves Ann from a very dangerous dinosaur attack because the dinosaur is strong enough to attack Kong, where the scene is wrong, because it is very threatening the existence of Kong. Through Kong's actions aimed at saving Ann from being attacked by dangerous dinosaurs, there is an opposite contradiction which on the other hand makes Ann, who is being

saved, even threatened, but with his determination and courage, Kong faces this terrible enemy. But, there is a reason that can justify why it happened, Kong wanted to save Ann who was almost pounced on when Kong was dealing with dinosaurs.

Kong as the hero of saving someone he likes, is even willing to put his life in the middle of fighting against his enemy for Ann's sake. Kong is a giant animal that has a sense of empathy shown by caring for Ann no matter what way she tries to save her, so that she can always be beside Kong wherever she is, and take her wherever Ann goes.

Skull Island (2017)

4) 54/ANT/FR/01.30.34



Figure 4.17 Datum 54

Kong's courage that appeared in the midst of the burning flames.

In the figure above, visually the film structure is presented using frames, in which the Kong scene can be described in a complex way because by focusing on the frame, the scene seems to show a clearer contradiction, which shows the antinomy paradox that Kong appears in the middle of a group lighting a fire, where his action is

actually wrong because Kong's existence is threatened in a place where Kong is surrounded by a group of people. From his action that can be seen through the frame that gives rise to the contradictions that are done can be justified when Kong is determined to appear himself in a fire that is big enough, with the aim that Kong intended to fight them which was a group of people who carried out the action of burning the area which according to Kong was disturbed they had done, which really hated Kong's existence, and tried to get rid of Kong from the same population as they lived on the island.

Kong who was made the target of being an object of being exterminated from the population in the city, but in fact Kong never actually made an action that caused chaos in that place, if not a group of people who provoked Kong's anger in the area. Kong lives in peace if nothing disturbs and provokes anger Kong. Kong just looks scary physically, but not just physically it can be assumed that Kong's character brings evil. The negative assumptions that Kong received were physically seen which made people misinterpret a contradictory argument which was not necessarily the truth, which actually made Kong's life not peaceful and calm, and felt very disturbed by the actions carried out by a group of people who did not like with the existence of Kong, while Kong is not acting just occupying the city.

5) 53/ANT/SH/54.49



Figure 4.18 Datum 53
King Kong tricked his enemies.

The data of the picture above, visually the film structure is presented using a shot, that is through a low angle shot. Kong looks so powerful that Kong is so strong against his enemies, which can be shown by the antinomy paradox that Kong is trying to trick the big lizard that wants to drop Kong. Kong's action is actually wrong, because the enemy who came is not just one, but two enemies trying to get close to attack Kong.

There is a contradiction that makes it seem as if Kong's existence was threatened by fighting two quite strong enemies, but there is a reason that can justify why this happened, because Kong was attacked by a creature that suddenly came and attacked the second time. Kong held his head and neck to trick lizard. Then, Kong stomped him to death and finally Kong was able to do it and defeat the enemy. Kong deserves to be called a savior hero, because he was able to face and do courage to face a fairly heavy enemy.

6) 56/ANT/SC/01.31.30



Figure 4.19 Datum 56

Kong's courage to fight against a group of people who set him up.

In the figure above, visually the film structure is presented using a scene, which is more complex with the sequence of events that are still sequential and the place is still the same which presents the contradiction in question, which is shown through the antinomy paradox, namely Kong goes down and walks straight through the lake water towards the group who intends to destroy Kong's territory. The scene is actually wrong, because many people carrying weapons have been stalking Kong by preparing what they will do if Kong dares to get close to the place that has been designed to be Kong's trap, this can make Kong fall into their trap.

The contradiction in Kong's actions, of course, can make Kong hurt and can endanger himself because many people are trapping him. But, there is a reason that can justify why it happened, Kong continues to cross the water and walk close to a group of people and find out who intends to disturb Kong's existence in his territory. Kong has such

a strong character with his courage, no matter how many enemies he faces, Kong is full of confidence and has the courage to fight him as long as Kong doesn't do anything wrong. Kong has such a strong determination that he dares to be in a dangerous situation that can even threaten Kong's life.

Godzilla vs Kong (2021)

7) 64/ANT/FR/27.02



Figure 4.20 Datum 64
King Kong tries to untie the chains.

The data of the picture above, visually the film structure is presented using frames, in which the Kong scene can be described in a complex way because by focusing on the frame, the scene seems to show clearer contradictions, which shows the antinomy paradox that Kong was shaken on the ship which caused the conditions on the ship to shake so that the people inside felt it, the action was actually wrong, in which the contradiction that emerged Kong created a chaotic atmosphere that endangered the people on the ship. But, there was a reason that justified

why it happened, because Kong was trying to untie the chains that were very strong which people wanted to kill Kong.

This contradiction can be justified on the grounds that Kong is suffering and in pain from the actions of humans who want to hunt Kong, so that Kong is tied up with a large and strong enough chain that makes Kong's body ache even Kong to the point of whimpering and hoping someone can help him. Kong's existence is not entirely true, if Kong destroys nature and makes the atmosphere chaotic, but all because there is a group of people who want to hunt down Kong because they don't like Kong's existence in the same place. The real existence of Kong does not make the surrounding conditions chaotic, only he lives in the city where the Kong family used to be which no longer has left any traces of the house he once lived in, and Kong is trying to find his place to live, which is where Kong's mission is hindered by many obstacles from several attacks that are obtained and Kong must struggle with the assumption that always sucks Kong that he is a disturbance of the situation and a destroyer of the existing environment. However, only he is able to control these negative assumptions to prove that the argument is wrong and can be said to be true with Kong's intentions and goals, namely finding a real home.

8) 65/ANT/SH/39.40



Figure 4.21 Datum 65
Kong tries to untie the strong chains.

In the figure above, visually the film structure is presented using shots, namely through low angle shots. Kong looks so powerful that Kong tries to untie the strong chains that are wrapped around him, which can be shown by the antinomy paradox that Kong shows how strong it is to untie the knot very strong chain. Kong was angry so he screamed very loudly by hitting his hand hard on the ship, the scene was actually wrong, because it made the people on the ship shocked and scared.

His action has a contradiction that what Kong did actually made the atmosphere chaotic where the people on the ship were running around and finding out why the ship was shaking. But, there was a reason that justified why it happened, with the intention that Kong wanted to save himself knowing that Godzilla had started to approach Kong, so that the chain can be removed, because if Kong remained in that place Kong could be threatened by Godzilla's existence who was walking up to him. Kong understands what must be done in order to be saved from Godzilla's

attacks that are approaching him, so Kong tries his best to release the chains that are wrapped around his hands which are strong enough, even though the contradictions make people who are in the ship where Kong is tied to the ship become afraid, things it was to make himself save from the enemy that was coming.

9) 76/ANT/SC/01.39.44



Figure 4.22 Datum 76

King Kong tried his best to trick Godzilla was trying to attack him.

The data of the picture above, visually the film structure is presented using a scene, more complex with the sequence of events that are still sequential and the place is still the same which presents the contradiction in question, which is shown through the antinomy paradox, namely Kong did not immediately help Godzilla was attacked by the Godzilla robot, where the scene was wrong, because Godzilla almost fell. This contradiction shows that Kong is not afraid and brave to face the Godzilla robot, while the Godzilla robot has a special power to trick Kong by using bursts from the Godzilla robot's mouth, which if hit can make the enemy weak. But, some reasons can justify why happened, Kong saw that his

chopper was still there but at a considerable distance, and Kong ran and aimed to take it and hit the Godzilla robot to trick him, which Kong was willing to fight against the enemy actually had to fight at that time namely the Godzilla robot. Kong tries with all his might, because Kong finally understands that the real enemy all this time is the Godzilla robot, not the real Godzilla.

In Kong's action, which gave the impetus so that he could really defeat the real enemy who had been hiding all this time after Godzilla's super terrible battle with Kong, then the Godzilla robot appeared. Kong who has a way of dealing with his enemies with various techniques, with intelligence, instead of taking an ax stuck in a building to trick the Godzilla robot. Kong is good at picking the right openings for action. Kong can be said to have his own unique way of tricking his enemies, the tricks he has in making him able to defeat and save himself.

B. Discussion

This research was conducted to find out the types of paradox reflected by King Kong and to find out the elements of the visual structure of the film. King Kong series is a reasonably popular one that has received several stories including *King Kong (2005)*, *Kong Skull Island (2017)*, and *Godzilla vs Kong (2021)*, the difference in each series that has an interesting history, which is full of mysterious stories that were brought from the animal story and now in it there is a paradoxical about the big monsters contained in the film trilogy. The researcher conducted the research by

taking the most prominent character, namely King Kong as the main character. The character has a very powerful power in each series. After collecting the data and analyzing the connection between types of paradox and elements of visual film structure, the researcher found several cases, which have different meanings which are reflected through more complex visualizations. Thus the meaning of the contradiction that has been described through visualization can be seen clearly which is analyzed using types of paradox.

Table 4.2

No.	Types of Paradox	Visual Film Structure
1.	Veridical Paradox	27
2.	Valsidical Paradox	17
3.	Antinomy Paradox	35
Total		79

In this research, Kong has a significant influence when analyzing which is made into one of the focuses as the main character. From the data whose character has a significant impact, because there are many paradox related in this movies by using paradox theory, and make the audience learn about paradox and also amazed by way of the mind of the character creator in three series consist of *King Kong* (2005) *Skull Island* (2017), *Godzilla vs Kong* (2021). The researcher capture an image of the character with a focus on action Kong movements.

In the King Kong film trilogy, the visualization of Kong's character remains a monster who has the assumption of destroying nature and its surroundings, making the atmosphere chaotic. However, through paradox analysis by using theories from Queen (1966) divides paradoxes into three broad categories, consist of the first is veridical paradox is something that feels strange but is true, the second falsidical paradox statements that show obviously false or self contradictory, comes from a wrong logical deduction, and antinomy is a contradiction over a statement. A contradiction that has not been proven is true and also is wrong.

Therefore, the researcher uses this film to be able to give messages that are interpreted through interpretations of paradoxical statements to create a statement or pair of statements that, if true, is also not true, or if false, is also not false. The statement can be true, if seen with reasons that can justify an existing contradiction based on logical and acceptable reasons and also not contradictory. The paradox presented through the King Kong trilogy can be related to the visual film structure in which the presentation in analyzing the paradox is clearer in a complex way. In the visualization used, we can find out the paradox contradictions reflected by King Kong. It can be found through the data obtained and related visualizations that function to find contradictions that reveal the truth.

Kong can be seen clearly where its appearance can be reflected through the visual film structure. Lapsley & Westlake (1988) state that syntagmatic analysis can be applied not only to verbal texts but also to audio visual ones, involving an analysis of how each frame, shot, scene or sequence is related to the other. That is classified as a paradox that looks true when presented with more complex visuals. The visual film

structure is able to convey a specific purpose which can show the complexity of the meaning of the paradox which can be clarified by looking at each scene that can be classified within it. Visual film structure is used to capture a clearer meaning that is told in every appearance of the story on the screen.

The dominant data paradox from King Kong (2005) is veridical and antinomy paradox, the second movie is Kong: Skull Island (2017) is veridical paradox. The third movie is Godzilla vs Kong (2021) is antinomy paradox. From King Kong trilogy there is a different dominant data because the difference in production years of the films is quite far apart, so there are different stories presented in each of the King Kong films which can be linked to types of paradox. So that, there is dominant data that looks different in each of the King Kong films.

The dominant data obtained is the main character in the King Kong trilogy movies is mostly reflected by the antinomy paradox which has argument does not succeed in convincing that its conclusion is true despite appearances often because the conclusion is overtly contradictory or otherwise incoherent, but can be seen how to resolve with reasons that can justify an existing contradiction through reasonable arguments and accompanied by strong reasons. This type is different from the two types of paradox which have conflicting meanings, but have their own meaning by a different focus on their respective contradictions that can be clarified and proven, which does not lead to misunderstandings of assumptions in the presence of contradictions that have contradictory meanings that actually contain the truth. Therefore, the two are interconnected, namely with visualization through the frame

that the appearance of King Kong as reflected by action can be depicted in a complex way which are connected by a paradox.

By looking at the function of the type, which is very useful in this action movie using theory. Each type of paradox has its own meaning to convey the differences in each type, which has a truth that contains absurdity, a contradiction that contains a fallacy that is detectably responsible for delivering the conclusion, or a contradiction that cannot be justified at all.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusion

Based on analysis of the types of paradox and visual film structure the researcher concluded that:

Paradoxes are exploration to the human mind that contradicts what one would expect or assume. There are basic assumptions that are made which turn out to be incorrect or it is assumed that it is true, may seem contradictory or absurd but yet it can still be true. The paradox of the ability to present contradictory ways can itself present something good or bad. Paradoxes that amplify each other through positive or negative meanings. On the negative side, paradoxes raise uncertainty, and also produce ambiguity conclusions. On the other hand, positive paradox can find the right contradiction if it is true, and wrong if it is wrong, which is based on strong and logical reasons that produce truths that can be clarified. Paradox was represented as something to be solved, to be neutralized. Paradox can look carefully at arguments that can be seen with reasons that can justify an existing contradiction by proving its truth logically and can be accepted and also not contradictory.

The researcher has found three types of paradox related to visual film structure, namely veridical paradox, falsidical paradox, and antinomy paradox with visual film structure, namely frame, shot, scene, and sequence. The

researcher found 79 data, in Veridical Paradox has 27 data, Valsidical Paradox has 17 data, and Antinomy Paradox has 35 data. Meanwhile, in the visual film structure in frame 50 data, which includes the dominant data that explains how the story is more complex, you can clearly see the contradictions that focus only on the displayed frame. In shot 18 data, in the form of taking the character's point of view that appears which includes low angle and high angle which has its own meaning in each shot used. In scene 11 data, which is a sequence of events that are still sequential, while there is no data in the sequence, because there is no combination of successive scenes, namely the scene shown by Kong does not directly tell the ending, but rather the scene, namely by presenting a different conflict through a sequence of events that are still sequential but not by producing an ending from the story conflict.

The researcher concludes that antinomy paradox become the dominant paradox and frame related to reflect the paradoxical contradiction in King Kong trilogy. Antinomy paradox is an intractable paradox, one that cannot see how to resolve. The argument does not succeed in convincing that its conclusion is true despite appearances often because the conclusion is overtly contradictory or otherwise incoherent, but can be seen with reasons that can justify an existing contradiction. The truth that exists can be shown through scenes that are reflected in the main character King Kong who is more dominant appearing through the frame, where it can be seen that the presentation looks more complex, which presents a contradiction that Kong's actions contain the truth, even though there is actually a contradiction in doing

the wrong thing but can be proven based on arguments and also reasonable reasons.

Kong has a significant influence when analyzing which is made into one of the focuses as the main character, has a significant impact which is analyzed using the two theories which are paradox related in this film by using paradox theory and visual film structure theory. However, through paradox analysis by using theories from Queen (1966) it can be found through the data obtained and related visualizations that function to find contradictions that reveal the truth. Meanwhile, through visual film structure analysis by using theories from Lapsley & Westlake (1988) it is used to find paradox contradictions through a more complex visual presentation.

B. Implication

This study obtained the results of paradox in King Kong trilogy. Because the main purpose of paradox in literary works is to understand a contradiction that actually contains the truth. In essence, literary works provide a way to understand the broad meaning, contradictions of something that can be explained with arguments and logical reasons.

This study show the most dominant finding is antinomy paradox which about situation that the argument that its conclusion is true even though the conclusion is overtly contradictory or otherwise incoherent, but can be seen with reasons that can justify an existing contradiction. Kong action has a contradictory meaning that is quite strong and can be explained through the

intentions to be achieved based on logical arguments and with clear reasons that can justify the events.

C. Suggestions

The researcher gives suggestions in contributing to the literature research, to help the readers and other researcher in order to give information towards contradiction paradox. For the readers, this research is interesting because it can help the readers to understand about to know true meaning that deals with contradictions that reveal a truth.

However, in this series, a lot can be discussed by adapting paradox. It makes the readers of the comment can understand about their meaning of the comment. The researcher suggest to other researcher that interesting to analyze about types of paradox.

Based on the conclusion above, the researcher gives some suggestions:

1. For the reader

This research provides helpful information, especially for those in paradox. This research gives additional information on understanding especially of paradox the portrayal of the characters in King Kong trilogy. This research can help the reader to increase their individuation by knowing the paradox.

2. For the other researcher

This research analyzes Queen's paradox found in King Kong trilogy. The researcher hopes that this research can be a reference and give a new contribution to the field study of paradox found in the character of King Kong trilogy. In addition, it could reference the other researcher who will observe further research related to Queen's paradox.

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APPENDICES

A. VALIDATION SHEET

The thesis data titled: *Myth of Paradox as Reflected by King Kong in King Kong Trilogy* had been validated by Mr. Muhammad Rizal, M.A. on:

Day : Friday

Date : March, 10th, 2023






Surakarta, March, 10th, 2023





Validator,





A handwritten signature in black ink, appearing to read 'Rizal' with a stylized flourish underneath. The initials 'MR' are written in small letters at the bottom right of the signature.

(Muhammad Rizal, M.A.)





APPENDICES




No.	Data	Visual Film Structure				Paradox				Explanation
		FR	SH	SC	SEQ	VER	FAL	ANT	Duration	
1		v				v			01.30.03	From this picture, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 01.30.03 when Kong was silent and waiting for the girl he approached to wake up from fainting. The frame feels strange but it shows a significant truth because he shows interest in that girl.
2				v		v			01.36.27 - 01.37.45	From the scene, it can be classified as belonging to the veridical paradox type which can also be described from minute 01.36.27 - 01.37.45 which is a scene with the sequence of events that are still sequential and the place is still the same, namely that Kong laughs because he can make fun of Ann, that the scene feels strange but it shows the truth which means he aims to cheer up the girl.
3		v				v			01.36.41	From the picture, it can be classified as belonging to the veridical paradox type which can also be described through the frame from minute 01.36.41 when Kong laughs and hits his chest as if symbolizing that "that's me", the frame feels strange but it shows meaningful truth because he can make Ann fall in front of Kong when trying to cheer him up.
4			v			v			02.00.35	From this shot, it can be classified as belonging to the veridical paradox type which can also be described through a shot taken from below that shows his strength that Kong can kill annoying enemies, namely dinosaurs from minute 02.00.35 - 02.00.47 Kong hits his chest the shot feels strange but it shows the truth which means that he can kill his enemy, namely the dinosaur by destroying his mouth.
5			v			v			02.13.04	From this shot, it can be classified as belonging to the veridical paradox type which can also be described through a shot taken from above which shows Kong's weakness when he doubts whether the girl wants to be with him, shown from minute 02.13.04 - 02.13.13, Kong's hand directs to Ann for she wants to hold his hand. The shot feels strange but it shows the truth which means Kong's desire to be with the girl beside him, and save him from the will of the tribe living on the island who want the girl to be used as an offering.





6		v				v			02.18.01	<p>From this picture, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame in minute 02.18.01 when Kong and Ann sleep together, the frame feels strange but it shows the truth which means to protect Ann, he holds Ann while sleeping.</p>
7		v				v			02.20.39	<p>From the picture, it can be classified as belonging to the type of veridical paradox which can also be described through the frame at minute 02.20.39 when Kong released Ann from his grip because he was attacked by a group of bats. The frame looks wrong but it shows the truth which means Ann is actually in a dangerous condition because King Kong released her, but King Kong's goal is for Ann to escape from Kong, where Ann can also save herself from bat attacks around King Kong.</p>
8		v				v			02.28.38	<p>From this picture, it can be classified as belonging to the veridical paradox type which can also be described through the frame at minute 02.28.38 when Kong stretches out his hand to Ann. The frame feels strange but it shows the truth which means King Kong wants him to return to him, because he really loves her.</p>
9		v				v			02.49.02	<p>From this picture, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 02.49.02 when Kong meets Ann again, like humans and they stare at each other with feeling. The frame feels strange but it shows the truth which means King Kong really wants to protect her.</p>





10			v			v			02.50.09	From this shot, it can be classified as belonging to the veridical paradox type which can also be illustrated through the shot taken from below when he is happy to still be with Ann at minute 02.50.09 - 02.50.15 that Kong took Ann in his arms. The shot feels strange but it shows the truth which means King Kong is still protecting Ann, and he looks fondly at her.
11			v			v			02.51.40 - 02.51.48	From this shot, it can be classified as belonging to the veridical paradox type which can also be described through a shot taken from below that Kong can persuade Ann's attention in the 02.51.40 - 02.51.48 Kong invites Ann to dance, where the shot feels strange but it shows the truth which means he is showing feelings likes Ann by asking her to dance together.
12			v			v			03.06.44	From the picture, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 03.06.44 when Kong and Ann are touched because they can still be together to the extent that they have gone. This frame feels strange but it shows the truth which means they can still be together as long as King Kong goes through some great fights with enemies trying to destroy him.
13			v					v	01.10.59	From the picture, it can be classified as belonging to the falsidical paradox type which can also be described through the frame at minute 01.10.59 when Kong appears for the first time, and approaches the girl who has been tortured around the fire and is also tied up, which makes the girl scared and screams. This frame does look wrong, and it's wrong that no one can justify if the incident is true, because it could endanger King Kong where there is a huge flame, with Kong there being threatened where there are many tribesmen who are watching the girl those who can hardly be helped to be used as offerings, which could be King Kong being chased and surrounded by their presence.





14			v				v		01.17.40 - 01.17.53	From this shot, it can be classified as belonging to the type of falsidical paradox which can also be illustrated through the shot from above from minute 01.17.40 - 01.17.53 when Kong is swinging the girl in Kong's hand. This shot does look wrong, and it's wrong that no one can justify if the incident is true, where Kong Kong actually has the goal of protecting Ann, while Kong treats her in the wrong way which makes Kong scared, it makes Ann very scared.
15		v					v		01.34.06	From this picture, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 01.34.06 when King Kong stamped his hands on the ground until the girl fell, where the picture really looks wrong, and indeed nothing can justify it. if the incident is true, because the way Kong approached Ann was actually wrong, as if it made she even more scared and away from Kong.
16			v				v		01.56.04 - 01.57.01	From this shot, it can be classified as belonging to the falsidical paradox type which can also be described through the shot from below where Kong feels able to carry Ann in his hands from minute 01.56.04 - 01.57.01 when Kong feels he can handle all his fights with him carrying Ann is always in his hands when fighting his enemies. The shot does look wrong, and it's wrong that no one can justify if the incident is true, it actually endangers Ann's life and feels very afraid of fighting the
17			v				v		01.56.55 - 01.57.08	From this shot, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the shot from above where Kong feels weak shown from minute 01.56. 55 - 01.57.08 when Kong was pulled and dropped into the abyss, which the shot does look wrong, and indeed wrong no one can justify if the incident is true, because he tried to drop his enemy into the abyss, and in the end he also went inside.





18		v					v		02.24.13	From this frame, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 02.24.13 when Kong is looking for Ann's whereabouts, which the frame does look wrong, and indeed nobody can justify if the incident is true, because actually Kong was going to where he was going that he didn't know he was trapped and a group of people had planned to tie him up when he passed the place he was passing to find Ann.
19		v					v		02.44.16	From this picture, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 02.44.16 when Kong is looking for Ann from the many crowds on the street, but it's not Ann who is meant, it's another girl she doesn't know, which is the frame it really looks wrong, and it's wrong that no one can justify if the incident is true, it actually makes the girl he catches who doesn't know who it is actually scared.
20		v					v		02.45.39	From this frame, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 02.45.39 when Kong made the atmosphere on the streets chaotic, where the frame really looks wrong, and it's wrong no one can justify if the incident is true, which makes riders crash into each other.
21		v					v		02.58.47 – 02.59.06	From the shot, it can be classified as belonging to the falsidical paradox type which can also be described through the shot from above where Kong feels weak and tries his best. It is shown from minute 02.58.47 – 02.59.06 when Kong is trying to move to a higher place, the shot it looks wrong, and it's wrong no one can justify if the incident is true, in fact he can still be hit by gunfire from a group of planes, because they can reach any height.




22		v						v	01.29.38	<p>From this picture, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 01.29.38 Kong treats the girl Ann in a way that makes her actually afraid of Kong's intent to treat and approach her, the scene is actually wrong, but there is a good reason can justify why it happened, Kong's goal is actually to protect her.</p>
23		v						v	01.33.54 - 01.34.52	<p>From this shot, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the shot taken from above which shows Kong's doubts when trying to approach the girl whether she wants him, shown from minute 01.33.54 - 01.34.52 Kong is chasing Ann when she will run away from Kong, in Kong's way which makes it seem like she will be eaten by him, until Ann runs away and Kong keeps chasing her in a way that is quite aggressive. Kong also seemed to talk to her in his language. Those shot was actually wrong, which scared Ann, but there was a reason that could justify why it happened. Kong actually liked the girl, not malicious intent to her, Kong was just protecting her regardless because Ann would previously be made into an offering by the tribe living in that place.</p>
24		v						v	01.37.45	<p>From this picture, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.37.45 when Kong is angry by destroying the surrounding plants, where the frame is actually wrong, because it destroys the state of nature, but there are reasons that can justify why it is happened, because actually he wanted to comfort the girl, but she didn't know what he really meant.</p>





25		v						v	01.48.19	<p>From this picture, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 01.48.19 Kong catches someone who is stalking him, they bring guns to shoot King Kong, and Kong feels disturbed. He grabs the man and throws him into the abyss, where the scene is actually wrong, but there is a reason that can justify why it happened, King Kong is disturbed and threatened by their existence stalking him.</p>
26				v				v	01.54.53 - 01.59.22	<p>From scene it can be classified as belonging to the antinomy paradox type which can be described from minute 01.54.53 - 01.59.22 Kong saves Ann from a very dangerous dinosaur attack because dinosaurs are strong enough to attack Kong, where the scene is wrong, because is very threatening existence of Kong, but with his determination and courage, he still faces this terrible enemy. But, there is a reason that can justify why it happened, Kong wanted to save Ann who was almost pounced on when Kong was dealing with dinosaurs.</p>
27		v						v	02.25.18	<p>From this frame, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 02.25.18 Kong destroys the surroundings after he can release his rope, where the frame is actually wrong, because it destroys all the buildings in that place, but there is the reason that could justify why it happened, because he wanted to escape where he was tortured by a group of people who didn't like him.</p>
28		v						v	02.27.03	<p>From this picture, it can be classified as belonging to the type of antinomy paradox which can also be described through the frame at minute 02.27.03 where the frame is actually wrong, Kong destroys the ship, but there are reasons that can justify why it happened, with Kong's goal chasing Ann who succeeds taken by his lover.</p>

29		v						v	02.42.27	<p>From this picture, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 02.42.27 Kong was angry and destroyed the entire cinema that was used for the performance, where the frame was actually wrong, which resulted in a chaotic atmosphere in the place and made everyone afraid of angering him, but there is a reason that can justify why it happened, where he was used for a show that he showed to torture audiences.</p>
30		v						v	02.52.30	<p>From this frame, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 02.52.30 Kong runs from his original place to the street when he is having fun with Ann, where the picture is actually wrong, which can endanger other motorists, but there is a reason that can justify why it happened, with the aim of avoiding the shot that was aimed at Kong.</p>
31		v						v	02.55.08	<p>From this picture, it can be classified as belonging to the type of antinomy paradox which can also be described through the frame at minute 02.55.08 Kong goes to a place where no one knows about him, to the tallest building with the girl, where the picture is actually wrong, where Ann is actually scared to be in a very high place, but there is a reason that can justify why it happened, Kong seeks safety from the attacks that stalk him.</p>
32		v						v	03.03.01	<p>From this frame, it can be classified as belonging to the antinomy paradox type which can also be described through the frame in the minute 03.03.01 Kong helps Ann who almost falls when she is about to catch up with Kong in the tallest building, where the picture is actually wrong, it actually endangers Kong because he is in very high place. But, there is a reason that can justify why it happened, Kong didn't want to let Ann fall from the place where Kong brought Ann to that place too.</p>




33		v						v	03.03.47	<p>From the frame, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 03.03.47 Kong tries to throw a plane lurking around him, where the shot is actually wrong, because he is in the highest place he can fall down. But, there is a reason that can justify why it happened, so that several other planes stalking Kong don't dare to approach him again even at a very high altitude, because he can hold the plane and throw it from a height to fall down.</p>
34		v			v				47.58	<p>From this frame, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at 47.58 minutes when Kong appears a large body of him in the middle of the lake by stomping his foot in the water, that the frame feels strange but it shows the truth that means with the intention he shows that his existence in that place.</p>
35		v			v				48.43	<p>From the picture, it can be classified as belonging to the veridical paradox type which can also be described through the frame in minute 48.43 when Kong sits in the middle of the lake and he groans in pain that the scene feels strange but it shows the truth which means because his hand was injured by a group of people who came in the island tortured him.</p>
36		v			v				49.49	<p>From this frame, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame in minute 49.49 when Kong cuts the octopus tentacle and eats it, where the picture feels strange but it shows the truth which means it aims to kill the enemy, so he is not entangled by tentacles strong enough to harm him.</p>




37		v				v			54.31	<p>From the picture, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 54.31 when Kong is angry with the visible expression, that the picture feels strange but it shows the truth which means because he is showing his anger because there is an enemy big evil lizard who wanted to pounce on him, and he thought what he would do to face his enemy.</p>
38		v				v			01.00.27	<p>From the frame, it can be classified as belonging to the type of veridical paradox which can also be illustrated through the frame at minute 01.00.27 when Kong helps a sheep that has been hit by plane debris by picking up pieces of the plane. Kong did that because according to him he had a feeling of sympathy for the sheep that almost died when it was hit by a large plane.</p>
39		v				v			01.28.40	<p>From the frame, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 01.28.40 when Kong suddenly appears in the middle of the forest where there are a couple of strangers on the island inhabited by Kong, and he approaches them to show that it is himself, that the frame feels strange but it shows the truth which means that there are people who have no bad intentions for King Kong and he wants to approach him.</p>
40		v				v			01.30.05	<p>From the frame, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 01.30.05 when Kong makes his voice loud, that the frame feels strange but it shows a meaningful truth because he feels something is happening around him.</p>




41			v			v			01.31.35	<p>From this shot, it can be classified as belonging to the veridical paradox type which can also be described through a shot taken from below that Kong show his courage can get through the traps of the group that trapped Kong from the 01.31.35 minute, namely Kong hitting his chest, that the shot feels strange but it shows the truth which means that Kong ventured because his whereabouts were spied on by a group of people who trapped Kong in the middle of the water with a large fire.</p>
42			v			v			01.32.08 - 01.32.19	<p>From this shot, it can be classified as belonging to the veridical paradox type which can also be illustrated through the shot taken from below that Kong remains brave and struggles in the face of the traps amidst the flames from the 01.32.08 - 01.32.19 minute that Kong pretended not to make his voice when he was burning violently in a big fire, that the shot feels strange but it shows the truth which means to trap a group of people that they thought he was dead.</p>
43		v				v			01.43.08	<p>From this picture , it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 01.43.08 when Kong's hand went into the water, he saved the girl who fell because of being bounced off Kong's action against his enemy.</p>
44		v				v			01.44.03	<p>From this picture, it can be classified as belonging to the veridical paradox type which can also be illustrated through the frame at minute 01.44.03 when Kong is still holding the girl he saved, even though this could endanger the girl's life, where King Kong is still dealing and tricking his enemy until he defeated his big enemy who suddenly still approached him. The frame feels strange but it shows the truth which means King Kong doesn't want the girl to leave again and disappear from King Kong, even though he still holds on tight when he is still fighting his enemy.</p>





45		v				v			01.46.45	From this frame, it can be classified as belonging to the veridical paradox type which can also be described through the frame at minute 01.46.45 when Kong hits his chest repeatedly the picture feels strange but it shows the truth which means it shows that he has gone through everything with courage and extraordinary determination, and can save the people who protect Kong.
46				v			v		33.53 - 34.17	From the scene, it can be classified as belonging to the type of falsidical paradox which can also be described from minutes 33.53 - 34.17 which is a scene with a sequence of events that are still sequential and the place is still the same, namely that Kong takes an airplane and holds it then turns it around until the person those on the plane screamed in fear, until King Kong broke the crew so they were dropped down and started a fire around him. The scene does look wrong, and it's wrong that no one can justify if the incident is true, because Kong's actions damaged the surroundings, causing a great fire.
47		v					v		49.10	From this picture, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 49.10 when Kong was taking water from the lake with his hands for him to drink, he saw a large octopus coming to Kong. Kong immediately pulled it, in which it does look wrong, and indeed it was wrong no one can justify if the incident was true, because it provoked anger between both which caused them to fight.
48		v					v		01.32.03	From the picture, it can be classified as belonging to the type of falsidical paradox which can also be illustrated through the frame at minute 01.32.03 when Kong was trapped in the middle of water which was thrown by a fire causing the place to burn down, and Kong was also burned by a blazing fire. The frame does look wrong, and it's wrong that no one can justify if the incident is true, because King Kong is trying to be brave where he is trapped in a blazing fire where there is water which can harm him.




49				v			v		01.36.27 - 01.39.35	From the scene, it can be classified as belonging to the falsidical paradox type which can also be described from minutes 01.36.27 - 01.39.35 which is a scene with a sequence of events that are still sequential and the place is still the same, namely Kong trying to hold the head of the lizard, but the scene it looks wrong, and it's wrong, no one can justify if the incident is true, instead the lizard holds Kong's head again, and knocks him down, so Kong loses this time.
50		v					v		01.39.49	From the frame, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 01.39.49 when Kong is very brave to take down the lizard enemy, but on the contrary the picture looks wrong, and indeed nothing can justify if the incident was true, Kong was actually attacked back by being wrapped around his body so he couldn't move.
51		v					v		01.40.03	From this picture, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 01.40.03 when Kong is caught in a chain by his enemy by being thrown and accidentally linked, the frame does look wrong, and indeed it is wrong no one can justify if this incident is true, because Kong is too brave to face his enemies who both have big power.
52				v			v		31.11 – 31.20	From this scene, it can be classified as belonging to the antinomy paradox type which can also be described from minutes 31.11 – 31.20 which is a scene with a sequence of events that are still sequential and the place is still the same, namely Kong is surrounded by a group of planes, and he destroys his plane because he has disturbed Kong, where the scene is actually wrong, Kong has destroyed the plane that was bothering him, but there is a reason that can justify why it happened, the truth is shown, namely that the place or area should not be used for explosives experiments aimed at examining the state of the land by a group people on




										missions to the island. Because it can damage the existing natural state.
53			v					v	54.49 - 54.56	From this shot, it can be classified as belonging to the antinomy paradox type which can also be illustrated through a shot taken from below which shows its courage when fighting a sudden enemy, shown from minutes 54.49 – 54.56 Kong trying to trick the big lizard that wants to drop Kong, where the shot is actually wrong, because the enemy who came is not just one, but two enemies who approached him, but there is a reason that can justify why this happened, because Kong was attacked by a creature that suddenly came and he attacked him again. Kong held his head and neck to trick him. Then he stomped him to death.
54			v					v	01.30.34	From this frame, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 01.30.34 Kong appears in the middle of a group lighting a fire, where the picture is actually wrong because Kong's existence is threatened in that place, but there are reasons that can justify why this that happened, Kong intended to fight them which was a group of people who carried out the action of burning the area which according to Kong was disturbed by what they were doing.
55			v					v	01.31.15	From this shot, it can be classified as belonging to the antinomy paradox type which can also be described through a shot taken from below which shows his courage when fighting a sudden enemy, shown from minute 01.31.15 Kong appears with gallant authority, which is actually dangerous Kong's existence because of the many fires around him. Those shot e is actually wrong because Kong's existence is threatened in that place, but there are reasons that can justify why it happened, Kong sees the conditions around anyone who intends to disturb the population of Kong's area.




56				v				v	01.31.30 - 01.31.41	<p>From the scene, it can be classified as belonging to the type of antinomy paradox which can also be described from minutes 01.31.30 - 01.31.41 which is a scene with a sequence of events that are still sequential and the place is still the same, namely Kong goes down and walks straight through the lake water towards the group who intends to destroy Kong's territory. The scene is actually wrong, because many people carrying weapons have been stalking Kong by preparing what they will do if Kong dares to get close to the place that has been designed to be Kong's trap, this can make Kong fall into their trap. But, there is a reason that can justify why it happened, he continues to cross the water and walk close to a group of people and find out who intends to disturb Kong's existence in his territory.</p>
57		v						v	01.42.07	<p>From this picture, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 01.42.07 Kong is detached from the chain because he is assisted by a group of people who want to save Kong, he throws the bars of the chain at his enemy. The frame is actually wrong, but there are reasons that can justify why it happened, because Kong wanted to trap him, and he managed to throw the chain bars at his enemy.</p>
58		v						v	01.44.13	<p>From this picture, it can be classified as belonging to the antinomy paradox type which can also be described through the frame at minute 01.44.13 that the picture is actually wrong, Kong endangers the life of the girl he saved behind the threat of fighting with his enemy, but there are reasons that can justify why it is happened, Kong's intentions were good and finally he was able to save the girl properly.</p>



59				v		v			27.45 – 28.35	<p>From the scene, it can be classified as belonging to the type of veridical paradox which can be described from minutes 27.45 – 28.35 which is a scene, with the sequence of events that are still sequential and the place is still the same, namely Kong talking to a small child that he wants help finding his home, even though this it was a little ridiculous, using the sign language that was known between the two, but Kong was a little surprised when the mother of a small child approached her child to tell her that it was not safe outside, King Kong understood what they were talking about, and he gave a sign language that means home.</p>
60		v				v			01.01.06	<p>From this frame, it can be classified as belonging to the type of veridical paradox which can also be illustrated through the frame at minute 01.01.06 that Kong annihilates the enemy that suddenly comes, a type of large animal that can fly, and Kong eats the head he has crushed. The frame feels strange but it shows the truth which means Kong can destroy the big beast death that bothers him.</p>
61				v		v			1.01.27 - 01.10.58	<p>From this scene it can be classified as belonging to the type of veridical paradox which can be described from minutes 1.01.27 - 01.10.58 which is a scene with a sequence of events that are still sequential and the place is still the same, namely that Kong is running where he suddenly finds some rocks shining in the sky, where he suddenly got to a place he didn't want, and he found a handprint as big as him, where one of his family members left the handprint, and that was the house that King Kong found by accident. He also found a chopper in the cave of the house he was looking for, which he assumed was his house, and he symbolized this by hitting his chest.</p>




62		v	v				v	01.28.14 - 01.29.25	From this shot, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the shot from above that Kong shows his weakness and feels the pain of being hit by an attack from Godzilla at minute 01.28.14 - 01.29.25 when Kong tried to hit Godzilla's head as hard as he could, but instead Kong was defeated by Godzilla by being thrown into a building, and Kong was pain. The shot does look wrong, and it's wrong that no one can justify if the incident is true, seen from King Kong's goal was to hit Godzilla's head, but he actually got a counterattack from his enemy which caused Kong's mission to not be carried out.
63		v					v	01.29.10	From this frame, it can be classified as belonging to the falsidical paradox type which can also be illustrated through the frame at minute 01.29.10 when Kong dared to face Godzilla, but in reality when he wanted to get up when Godzilla left him, Kong was not strong enough to get up and fell. The picture does look wrong, and it's wrong that no one can justify if the incident is true, because King Kong tried his best when he was weak and unable to get up again.
64		v					v	27.02	From this picture, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 27.02 when Kong shook and shook the surroundings which disturbed the existing situation, the scene was actually wrong, but there was a reason that justified why it happened, because Kong was trying untie the chains that are very strong because of human activity.
65		v	v				v	39.40 – 39.49	From this shot and scene it can be classified as belonging to the antinomy paradox type which can also be described from minutes 39.40 – 39.49 which is a scene with a sequence of events that are still sequential and the place is still the same, and also supported from the shot from below that Kong shows how strong it is to untie the knot very strong chain. Kong was angry so he screamed very loudly by hitting his hand hard on the ship, the scene was actually wrong, because

										it made the people on the ship shocked and scared, but there was a reason that justified why it happened, with the intention that he knew that Godzilla had started to approach him, so that he would bond. the chain can be removed.
66		v						v	42.49	From this picture, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame in minute 42.49 when Kong took one of the planes, which the frame was actually wrong, because it damaged the plane he wanted to become a weapon to trick his enemy, but there is a reason that justify why it happened, then hurled at Godzilla to trick and destroy him.
67		v						v	01.01.06	From this picture, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.01.06 when Kong destroys the natural state by eliminating enemies who suddenly come, the scene is actually wrong, because it destroys nature and its surroundings, but there is a reason which justifies why it happened, as the enemy is about to attack Kong.
68		v						v	01.22.54 - 01.22.55	From this picture, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the shot taken from below which shows how strong and brave Kong was when fighting Godzilla, shown from minute 01.22.54 - 01.22.55 , Kong issued his voice for lure his enemy so that Godzilla turns around and heads towards Kong, the frame is actually wrong, because it invites Godzilla's anger, but there is a reason that justifies why it happened, Kong is ready to fight him by bringing an ax that has been recharged to become Kong's fighting weapon.

69		v						v	01.15.45	<p>From the frame, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.15.45 when Kong put his ax where it should be, with the intention of charging the axe. The picture is actually wrong, but there is a reason that justifies why it happened, wrong because it could be an enemy who suddenly came up to him, while Kong was charging the ax because it temporarily couldn't be used if the power ran out, while he didn't have any weapons to hold. to trick the enemy if it suddenly comes. The truth is that he is charging the ax so that it can be used properly to trick his enemies who are strong enough.</p>
70		v						v	01.24.04	<p>From this frame, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.24.04 when Kong threw an ax into the building, where the picture is actually wrong, but there is a reason that justifies why it happened, which he should have held to control the enemy her, but she saves the ax as Godzilla tries to take it.</p>
71		v						v	01.24.12 - 01.24.42	<p>From this shot, it can be classified as belonging to the antinomy paradox type which can also be illustrated through a shot taken from below which shows how strong Kong is when facing his enemy who is quite strong, shown from minutes 01.24.12 - 01.24.42 when Kong jumps over buildings a tall building, where the shot is actually wrong, which causes the people around him to be scared, but there is a reason that justifies why it happened, because he tries to avoid the blast that Godzilla emits from his mouth which is very powerful, which when Kong is hit by the burst he can fall and he's weak, so he can't fight back against Godzilla.</p>

72		v						v	01.25.24 - 01.25.38	<p>From this shot, it can be classified as belonging to the antinomy paradox type which can also be illustrated through a shot taken from below which shows how strong Kong is when facing his enemy who is quite strong, it is shown from minutes 01.25.24 - 01.25.38 when Kong damaged buildings by taking part of the building, where the shot is actually wrong, because he destroys the building which is a building around which humans live side by side in that place, but there is a reason that justifies why it happened, he did that to block the bursts of Godzilla, because he saved his ax while Godzilla didn't know about it.</p>
73		v						v	01.27.56	<p>From this frame, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.27.56 when Kong holds firmly and hits Godzilla's head many times, where the picture is actually wrong, because Godzilla has a weapon in the form of a burst that is strong enough in his mouth which when he takes it out it can trick his enemy into falling and being weak, but there is a reason that justifies why it happened, why Kong holds his head so strong that Godzilla can be defeated weak and fall.</p>
74		v						v	01.38.18	<p>From this picture, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.38.18 when Kong forced himself to get up after his energy ran out, and almost died, because there was a robot that resembled Godzilla who had more power than made Kong almost die, where the picture is actually wrong, but there is a reason that can justify why it happened, after Kong interacted with a small child who understood his body language, that the real enemy was the Godzilla robot, then Kong found out everything from the little boy, and he made a decision and went on a mission by trying to destroy the Godzilla robot.</p>

75				v				v	01.39.04 - 01.41.39	<p>From the scene, it can be classified as belonging to the antinomy paradox type which can also be described from minutes 01.39.04 - 01.41.39 which is a scene with a sequential sequence of events and the place is still the same, namely Kong coming to the Godzilla robot fighting the original Godzilla, to destroy the Godzilla robot, and protect Godzilla because the real enemy is the robot, not the real Godzilla. King Kong almost fell because the real enemy robot hit Kong and he was thrown down, but Godzilla prevented the Godzilla robot from hitting Kong when he fell, and King Kong was able to get up again, but again he fell because of the robot's counter attack it's very powerful. Then Kong pauses for a moment and accidentally turns out that the ax he has is nearby where they are fighting, then he is able to grab it quickly and hit the robot's head which will destroy Godzilla. King Kong was almost weak because he was trapped by the strong robot components that made King Kong unable to fight him, but a group of people who supported Kong's fight helped him, and the robot had less power to attack Kong, and Godzilla helped to attack him again. Then Kong hit the robot's head using his ax and stepped on it, which finally Kong was able to defeat the original enemy of the robot. This scene is actually wrong, because all this time the real Godzilla creatures have been fighting, until they fought with all their might, but there is a reason that can justify why this happened, because the real enemy is the Godzilla robot, not the one he has been fighting against the real Godzilla. Finally King Kong can defeat the real enemy who is actually trying to destroy Kong.</p>
76				v				v	01.39.44 - 01.41.05	<p>From this scene it can be classified as belonging to the antinomy paradox type from minute 01.39.44 - 01.41.05 that Kong did not immediately help Godzilla who was attacked by the Godzilla robot, where the scene was wrong, because Godzilla almost fell, but some reasons can justify why happened, Kong saw that his chopper was still there but at a considerable distance, and he ran and aimed to take it and hit the Godzilla robot to trick him, which Kong was willing to</p>

										fight against the enemy he actually had to fight at that time namely the Godzilla robot.
77		v						v	01.43.50 - 01.43.57	From this shot, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the shot taken from below which shows how charismatic Kong is when he feels he can get through a really intense fight, shown from minutes 01.43.50 - 01.43.57 when Kong raised his ax when Godzilla came to him, that all this time he was not the real enemy, where the shot was actually wrong, he just found out the real enemy, but there are reasons that can justify why it happened, Kong is not mistaken who the enemy is, if he doesn't know from a small child who gives instructions on who he should attack and who is his enemy. Because if he is the wrong target for the enemy he is aiming for, the real Godzilla will pity him for fighting with him all this time, and he may be destroyed, but the enemy is the original Godzilla robot.
78		v						v	01.43.58	From this frame, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.43.58 when Kong put down his ax and stared at Godzilla because Kong realized he was not the real enemy. The picture is actually wrong, but there is a reason that can justify why it happened, Kong understood what he had to do and he destroyed it all along.
79		v						v	01.44.15	From this frame, it can be classified as belonging to the antinomy paradox type which can also be illustrated through the frame at minute 01.44.15 when Kong looks sad it turns out that Godzilla, whom he has been fighting all this time, every time he comes to Kong is an enemy that really disturbs Kong's existence, and finally Godzilla leaves and said goodbye. The picture is actually wrong, but there are reasons that can justify why it happened, Kong feels guilty because

											he has been the one fighting his own friends, but behind this all Godzilla and Kong help each other destroy who is the real enemy who is disturbing the their existence.
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