

**CHAPTER V****CONCLUSION**

From the previous chapter the writer can draw a conclusion that a movie based on a historical event, especially the contemporary one, cannot portray exactly as the same with the legitimized history version. The differences in the people's condition at the present time give a big effect toward the interpretation of the historical characters.

Filmmakers, specifically the screenwriter and the director, try to visualize a legitimized historical character in the movie into a character which is more suitable to the people's opinion toward the character itself.

The movie can be presented differently from the legitimized history because people nowadays also think differently from the people of the past when the history occurs. That is why there are usually many versions of movies based on one same history. Because each filmmakers create their story according to their own conditions when they make the movie.

In this kind of situation New Historicism is one way that people can use to reinterpret or reimagine the past. However the new reinterpretation or reimagination with this New Historicism might be change because of the time. People may have a different reinterpretation and reimagination about one same history for a few years later.

Those differences cannot be judged as bad or good. People cannot consider that a movie gives a wrong version of such history because we have to trace back into the conditions of the society when the movie is made. People may have different way of thinking, understanding, or even a different way of interpreting historical characters.

This movie, The Messenger: The Story of Joan of Arc, is really a new historical reading of the history of Joan of Arc. In the early sequence, as mentioned before, Besson works to establish motivations and the fundamental superstitious mindset from which Joan's rise to power emerges, but he never for a moment manages to convey a sense of her faith in which deeply held belief. Rather this Joan is a confused schizoid, obsessive-compulsive in her need for confession. She is emotionally needy more than she is religious.

## Bibliography