THE MEANING OF NASEEM’S LOVE
REFLECTED IN VIC SARIN’S PARTITION MOVIE (2007):
A HUMANISTIC PSYCHOLOGICAL APPROACH

RESEARCH PAPER
Submitted as a Partial Fulfillment of the Requirements
for Getting the Bachelor Degree of Education
in English Department

by:
NIKA ARIYANTO
A320060344

SCHOOL OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA
2011
APPROVAL

THE MEANING OF NASEEM’S LOVE REFLECTED IN VIC SARIN’S *PARTITION* MOVIE (2007): A HUMANISTIC PSYCHOLOGICAL APPROACH

Research Paper

by:

Nika Ariyanto
A 320 060 344

Had been Approved by:

Consultant I

Consultant II

(Dr. Phil. Dewi Candraningrum, S.Pd. M. Ed.)
NIK. 772

(Titis Setyabudi, S.S. M.Hum.)
NIK. 948
ACCEPTANCE

THE MEANING OF NASEEM’S LOVE
REFLECTED IN VIC SARIN’S PARTITION MOVIE (2007):
A HUMANISTIC PSYCHOLOGICAL APPROACH

Accepted by the Board of Examiners
School of Teacher Training and Education
Muhammadiyah University of Surakarta

The Board of Examiners:
1. Dr. Phil. Dewi Candraningrum, S.Pd. M. Ed. (Chairperson)
2. Titis Setyabudi, S.S. M.Hum. (Member I)
3. Drs. H. Abdillah Nugroho, M.Hum. (Member II)

School of Teacher Training and Education
Dean,

Drs. H. Sofyan Anif, M. Si.
NIK. 547
TESTIMONY

In this occasion, the writer states that there is no work that had been submitted to get bachelor degree in any university in this research paper and as far as the writer concerns there is no work or opinion that had been written or published by others except the written references which are referred in this paper and mentioned in the bibliography. If only there will be any incorrectness proven in the future in the writer’s statement above, the writer will be fully responsible.

Surakarta, February 2011

NIKA ARIYANTO
A 320060344
MOTTO

People can be shattered, people can be killed, but people cannot be defeated as long as they still faithful to their self or be “SH” to their self (PSHT 1922)

Everything can occur as long as there are efforts and prayers (Writer)

Don’t be afraid to try (Writer)
DEDICATION

For:

» Allah SWT

» Prophet Muhammad SAW

» My beloved Parents

» My Family

» My Life

» My Future
ACKNOWLEDGMENT

Alhamdulillahirabbi’alamin, praise and gratitude only to Allah SWT, the Glorious, the Lord and the All Mighty, the Merciful and the Compassionate, who has given bless and opportunity for the researcher to finish the paper entitled “The Meaning of Naseem’s Love Reflected in Vic Sarin’s Partition Movie (2007): A Humanistic Psychological Approach”. Greetings and invocation are presented to the Prophet Muhammad SAW, who has guided mankind to the right path blessed by the Lord.

The writer would like to express his sincere gratitude for all of people who give contribution to make this research paper more completely. Without their contribution the writer is likely impossible to finish it. The writer is indebted all of them. Therefore, in this opportunity he would like to express his special and deepest gratitude and appreciation to:

1. **Drs. H. Sofyan Anif, M. Si.** as the Dean of the School of Teacher Training and Education.

2. **Titis Setyabudi, S.S. M.Hum.** as the Chief of English Department in Muhammadiyah University of Surakarta and the Second consultant who has improved the research’s writing in order to make this research paper more interesting to read in correct sentences.

3. **Azhari, SS.** as the writer Academic Consultant of Teacher Training and Education.
4. **Dr. Phil. Dewi Candraningrum, S.Pd. M. Ed.** as the First Consultant, for greatest guidance, attention, and spirit from the very beginning up to the completion of the research paper. She is the best lecturer who makes the writer interested in literature.

5. **Drs. H. Abdillah Nugroho, M. Hum.** as the third examiner.

6. **All the lectures of English Department**, for knowledge and lecturing.

7. **All the staffs of UMS**, for the services and helping.

8. **All the librarians of UMS** whose place has been visited by researcher to get the data.


10. **His family**, his nice brother Yusuf Faizal AS, his beautiful sister Yustika Putri R, his cute nephews Roni “Ipul” Revaldy, and his others nephews for support, cooperating, prayer, and togetherness.

11. **His big family in Wonogiri**, grandmother, grandfather, aunties, uncle, mas Wanto, mas Agus, Santi, mbak Wanti, mbak Yani, mas Mamad, and om Sarno.

12. **His big family in Boyolali**, grandmother, aunties, uncle, mas Edi, mas Son, his cute nephews Ifah, Nisa and Fachri.

13. His Special friends, **Anie R, Sia B, Novie, Eni W, V-by, Sisca** and **Liendha** for love, prayer, support and togetherness.
14. His best friends; Supri “Prithil” yanto, Dhimas “Iman” Kusuma W, Abdhy Fauzi, Insan “Sam” Taufika, Zouvan H, Feri K for laugh, beautiful memories, prayer, support, accompanies, and for spending bad and good time together.

15. His Shogun AD 4754 GT, for delivering him to the campus, home and anywhere he goes. For always sticking with him.

16. His best friends, Ikhlan “Prithil” Priyanto, Joseph Sukatiyo, Yanto, Anto’, Bowo, Arif, Jajud, Nur and Ari Infracom, the writer will never forget the bad and good time when we have spent time together.

17. His best friends, Benix Gank; Ari, Dwi, Asti’, Maya, and Ninda, for support, prayer, accompanies, cooperation and togetherness.


20. His Organization, Persaudaraan Setia Hati Terate.

21. His former girlfriends and secret admires whenever they are.

22. The G class of English Department 2006, and all of English community.

23. All of people that can not mention one by one, for being part of the writer’s life.
Finally, the writer realizes that this research paper is still far from being perfect and still needs many improvements. However, the writer hopes this research paper will be useful for readers.

Surakarta, February 2011

Nika Ariyanto
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAGE OF TITLE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL</td>
<td>ii</td>
</tr>
<tr>
<td>ACCEPTANCE</td>
<td>iii</td>
</tr>
<tr>
<td>TESTIMONY</td>
<td>iv</td>
</tr>
<tr>
<td>MOTTO</td>
<td>v</td>
</tr>
<tr>
<td>DEDICATION</td>
<td>vi</td>
</tr>
<tr>
<td>ACKNOWLEDGMENT</td>
<td>vii</td>
</tr>
<tr>
<td>TABLE OF CONTENT</td>
<td>xi</td>
</tr>
<tr>
<td>TABLE OF FIGURES</td>
<td>xiv</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>xvii</td>
</tr>
<tr>
<td>CHAPTER I INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>A. Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Literature Review</td>
<td>7</td>
</tr>
<tr>
<td>C. Problem Statement</td>
<td>8</td>
</tr>
<tr>
<td>D. Limitation of the Study</td>
<td>8</td>
</tr>
<tr>
<td>E. Objective of the Study</td>
<td>9</td>
</tr>
<tr>
<td>F. Benefit of the Study</td>
<td>9</td>
</tr>
<tr>
<td>G. Research Method</td>
<td>9</td>
</tr>
<tr>
<td>H. Research Organization</td>
<td>10</td>
</tr>
<tr>
<td>CHAPTER II UNDERLYING THEORY</td>
<td>12</td>
</tr>
<tr>
<td>A. Notion of Humanistic Psychological</td>
<td>12</td>
</tr>
<tr>
<td>B. Basic Assumption of Humanistic Psychological...</td>
<td>14</td>
</tr>
<tr>
<td>1. Physiological Needs</td>
<td>14</td>
</tr>
<tr>
<td>2. Safety and Security Needs</td>
<td>15</td>
</tr>
<tr>
<td>3. Love and Belongingness Needs</td>
<td>16</td>
</tr>
<tr>
<td>4. Self-Esteem Needs</td>
<td>17</td>
</tr>
<tr>
<td>5. Self-Actualization Needs</td>
<td>18</td>
</tr>
</tbody>
</table>
C. Structural Elements of Movie ........................................ 19
   1. Narrative Elements ............................................. 20
      a. Character and Characterization ....................... 20
      b. Casting ................................................... 21
      c. Plot ....................................................... 21
      d. Setting ................................................... 23
      e. Point of View ............................................ 23
      f. Theme ...................................................... 25
   2. Technical Elements ............................................. 25
      a. Mise-en-Scene ............................................. 25
      b. Cinematography ......................................... 27
      c. Sound ..................................................... 29
      d. Editing .................................................... 29

D. Theoretical Application ........................................... 30

CHAPTER III    STRUCTURAL ANALYSIS OF THE MOVIE ....... 32
A. Structural Elements of the movie ......................... 32
   1. Narrative Elements ........................................... 32
      a. Character and Characterization ....................... 32
      b. Casting ................................................... 40
      c. Plot ....................................................... 42
      d. Setting ................................................... 45
      e. Point of View ............................................ 51
      f. Theme ...................................................... 52
   2. Technical Elements ........................................... 52
      a. Mise-en-Scene ............................................. 52
      b. Cinematography ......................................... 58
      c. Sound ..................................................... 61
      d. Editing .................................................... 61

B. Discussion ......................................................... 63

CHAPTER IV    HUMANISTIC PSYCHOLOGICAL ANALYSIS .... 66
A. Humanistic Psychological Analysis ....................... 66
1. Physiological Needs........................................ 67
2. Safety Needs .................................................. 68
3. Love and Belongingness Needs...................... 70
4. Self-Esteem Needs......................................... 72
5. Self-Actualization Needs ............................. 74

B. Discussion .................................................. 75

CHAPTER V CONCLUSION AND SUGGESTION ............... 79
A. Conclusion .................................................. 79
B. Suggestion .................................................. 80

BIBLIOGRAPHY

APPENDIX
TABLE OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Naseem Khan</td>
<td>33</td>
</tr>
<tr>
<td>2</td>
<td>Gyan Singh</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>Margaret Stillwell</td>
<td>36</td>
</tr>
<tr>
<td>4</td>
<td>Shanti Singh</td>
<td>38</td>
</tr>
<tr>
<td>5</td>
<td>Walter Hankins</td>
<td>38</td>
</tr>
<tr>
<td>6</td>
<td>Avtar</td>
<td>39</td>
</tr>
<tr>
<td>7</td>
<td>Akbar Khan</td>
<td>40</td>
</tr>
<tr>
<td>8</td>
<td>Polo club, Delhi</td>
<td>45</td>
</tr>
<tr>
<td>9</td>
<td>Punjab, India</td>
<td>45</td>
</tr>
<tr>
<td>10</td>
<td>Stillwell’s home</td>
<td>45</td>
</tr>
<tr>
<td>11</td>
<td>Living room</td>
<td>45</td>
</tr>
<tr>
<td>12</td>
<td>Field</td>
<td>46</td>
</tr>
<tr>
<td>13</td>
<td>The forest</td>
<td>46</td>
</tr>
<tr>
<td>14</td>
<td>Gyan’s home</td>
<td>47</td>
</tr>
<tr>
<td>15</td>
<td>Gyan’s home</td>
<td>47</td>
</tr>
<tr>
<td>16</td>
<td>Mustard field</td>
<td>47</td>
</tr>
<tr>
<td>17</td>
<td>Times of India</td>
<td>48</td>
</tr>
<tr>
<td>18</td>
<td>Walter’s room</td>
<td>48</td>
</tr>
<tr>
<td>19</td>
<td>Naseem’s home</td>
<td>48</td>
</tr>
<tr>
<td>20</td>
<td>Living room</td>
<td>48</td>
</tr>
<tr>
<td>21</td>
<td>The prison</td>
<td>49</td>
</tr>
<tr>
<td>22</td>
<td>Train station</td>
<td>49</td>
</tr>
</tbody>
</table>
Figure 23. Stilwell’s home in England ...............................................................50
Figure 24. Setting of time .................................................................................50
Figure 25. Point of view Shot 1 .................................................................51
Figure 26. Point of view Shot 2 ........................................................................51
Figure 27. Point of view Naseem in monologue ...........................................51
Figure 28. Point of view Naseem in dialogue .................................................52
Figure 29. Naseem in daily costume ...............................................................55
Figure 30. Naseem in praying costume ...........................................................55
Figure 31. Naseem in the night costume ..........................................................55
Figure 32. Naseem in wedding costume ..........................................................55
Figure 33. Gyan in playing polo costume .........................................................56
Figure 34. Gyan in soldier costume .................................................................56
Figure 35. Gyan in the daily costume ...............................................................56
Figure 36. Gyan in farmer costume .................................................................56
Figure 37. Stillwell in daily costume ...............................................................57
Figure 38. Stillwell in formal costume .............................................................57
Figure 39. Walter in daily costume .................................................................57
Figure 40. Walter in working costume ............................................................57
Figure 41. Low angle .........................................................................................59
Figure 42. Medium angle ...............................................................................59
Figure 43. High angle ......................................................................................59
Figure 44. Extreme long shot ..........................................................................59
Figure 45. Long shot .......................................................................................59
Figure 46. Medium long shot ................................................................. 60
Figure 47. Medium shot ................................................................. 60
Figure 48. Medium close up ............................................................ 60
Figure 49. Close up ..................................................................... 60
Figure 50. Extreme close up ........................................................... 60
Figure 51. Establishing Shot 1 .......................................................... 62
Figure 52. Establishing Shot 2 .......................................................... 62
Figure 53. Reestablishing Shot 1 ....................................................... 62
Figure 54. Reestablishing Shot 2 ....................................................... 62
Figure 55. Reestablishing Shot 3 ....................................................... 62
SUMMARY


This study is proposed to reveal how the meaning of Naseem’s love reflected in Partition directed by Vic Sarin which is published in 2007. The object of the study is the Partition movie directed by Vic Sarin. The objectives of the study are to analyze the structural elements in the movie and to analyze the meaning of love based on a humanistic psychological approach.

The writer employs the descriptive qualitative research as a type of the research. The data sources are divided into two, namely primary data source and secondary data source. The primary data source is the movie and script of Partition and the secondary data source is information related to the primary data source, website, and book on humanistic approach. The method of collecting data is observation and library review. The method of analyzing data is descriptive technique.

Based on the analysis, the researcher draws two conclusions: first, based on the structural analysis, Vic Sarin wants to deliver a message that love can defeat anything and it is the master key to open the gates of happiness. Second, based on the humanistic psychological analysis, Vic Sarin wants to reflect that the meaning of love is being represented by Naseem’s love and belongingness needs.

Keywords: The meaning of Naseem’s love, Partition, A Humanistic psychological approach.

First Consultant

Second Consultant

Dr. Phil. Dewi Candraningrum, S.Pd. M. Ed.
NIK. 772

Titis Setiyabudi, S.S. M.Hum.
NIK. 948

The Dean of School of Teacher Training and Education

Drs. H. Sofyan Anif, M. Si
NIK. 547