THE JOURNEY OF ANNA BRADY FOR SEARCHING THE TRUE LOVE IN ANAND TUCKER’S LEAP YEAR (2010) MOVIE: A HUMANISTIC PSYCHOLOGICAL APPROACH

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

by:
DEDI RESTU KUNCORO
A 320 060 182

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

THE JOURNEY OF ANNA BRADY FOR SEARCHING THE TRUE LOVE IN ANAND TUCKER’S LEAP YEAR (2010) MOVIE: A HUMANISTIC PSYCHOLOGICAL APPROACH

Research Paper

By:

DEDI RESTU KUNCORO
A 320 060 182

Approved to be Observed by the Consultants:

1st Consultant

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

2nd Consultant

Titis Setyabudi, S.S
NIK. 948
ACCEPTANCE

THE JOURNEY OF ANNA BRADY FOR SEARCHING THE TRUE LOVE IN ANAND TUCKER’S LEAP YEAR (2010) MOVIE: A HUMANISTIC PSYCHOLOGICAL APPROACH

By:

DEDI RESTU KUNCORO
A 320 060 182

Accepted and Approved 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 (Chair Person)
2. Titis Setyabudi, S.S, M.Hum. (Member I)
3. Drs. M. Thoyibi, M.S. (Member II)

School of Teacher Training and Education
Muhammadiyah University of Surakarta
Dean,

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

I hereby assert that there is no plagiarism in this research paper. There is no other work that has been submitted to obtain the bachelor degree and as far as I am concerned there is no opinion that has been written or published before, except the written references which are referred in this paper and mentioned in the bibliography.

If any incorrectness is proven in the future dealing with my statement above, I will be fully responsible.

Surakarta, March 2011

DEDI RESTU KUNCORO
A 320 060 182
MOTTO

Jika tabir persepsi manusia disingkirkan, segalanya akan tampak apa adanya, tidak terbatas.

Namun karena manusia telah diselubungi dirinya sendiri, maka segalanya hanya dapat dia pandang lewat celah sempit perspektifnya.

(William Blake)

Bersuah untuk bisa memahami orang lain bukan berusaha untuk bisa dipahami orang lain.

Bersuah menjadi orang yang sedikit lebih baik adalah lebih baik dan berkara dari pada menyerah pada kedap dan terbawa arus nafsu kehidupan. Tidak harus menghancurkan dunia kemudian membentuk peradaban yang baru guna menuruti ketidaknyamanan, tapi hanya perlu introspeksi diri dan memahami arti sebuah kebahagiaan.

(The writer)
DEDICATION

Dedicated to:

☞ My beloved mother, who gives me her love always
☞ My beloved father, who encourages and pays his money for me
☞ My sisters, nephew and nieces
☞ My uncle and his family
☞ Everyone who care him
ACKNOWLEDGMENT

Assalamu’alaikum Wr. Wb.

By Allah’s mercy and the beneficent, finally the writer is able to finish his research paper. It is one of the experience that makes him gets little knowledge about this life. Life gives us a lot of the knowledge, if we want to learn. The writer realizes many weaknesses in this research paper. However many weaknesses, it becomes the challenge to achieve and search new knowledge. Firstly, the writer will be delighted to say praise be to Allah SWT that has given chance to live and HIS holy prophet, Muhammad SAW who has brought out us from the darkness, unknowledgeable to the lightness and knowledgeable.

But beside this, the writer wants to express the deepest gratitude and appreciation to following persons:

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

2. **Dra. Dwi Haryanti, M.Hum**, as the academic consultant.

3. **Titis Setyabudi, S.S** as the Chief of English Department. For smile, hospitality and friendship.

4. **Dr. Phil. Dewi Candraningrum, S.Pd, M.Ed**, as the first consultant. For the guidance and evaluation.

5. **Titis Setyabudi, S.S**, as the second consultant. For the evaluation and suggestion.
6. Drs. M. Thoyibi, M.S., as the third examiner. For the evaluation, suggestion and hospitality.

7. Beloved Mother (Suwarti) and Father (Seno), for the wholeheartedness, suggestion, motivation and advice.

8. Beloved sisters (Hero, Indah, Happy, Tasya) who have given motivation, advice, support and spirit.

9. Beloved nephew and nieces (Ariel) for the cheerful that make this life to be colorful, interesting, worthy and lively.

10. Beloved uncle and his family (Tukijan) who are in the place overseas.

11. The people of the big family “Saiman (grandfather)”.

12. All of friends of English Department (Heri, Andang) who have given suggestion, spirit, friendship, and motivation

13. All of friends in the “morak-marik” boarding house.

14. Beloved “AD 3732 HR” motorcycle that has brought him always through the street.

15. Neighbor who has been criticizes, support, motivate, and Everyone who can’t mentioned one by one.

Finally, the writer is able to say “all you have colored my life”.

Wassalamu’alaikum Wr. Wb.

Surakarta, May 2011
The writer

Dedi Restu Kuncoro

viii
# TABLE OF CONTENTS

| TITLE | ................................................................. | i |
| APPROVAL | ............................................................................... | ii |
| ACCEPTANCE | ........................................................................ | iii |
| TESTIMONY | ........................................................................ | iv |
| MOTTO | ........................................................................ | v |
| DEDICATION | ......................................................................... | vi |
| ACKNOWLEDGEMENT | .......................................................... | vii |
| TABLE OF CONTENTS | .................................................. | ix |
| ABSTRACT | ............................................................................... | xii |
| LIST OF PICTURE | ................................................................. | xiv |

## CHAPTER I  INTRODUCTION

<table>
<thead>
<tr>
<th></th>
<th>.................................................................</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.</td>
<td>Background of the Study</td>
</tr>
<tr>
<td>B.</td>
<td>Literature Review</td>
</tr>
<tr>
<td>C.</td>
<td>Problem Statement</td>
</tr>
<tr>
<td>D.</td>
<td>Limitation of the Study</td>
</tr>
<tr>
<td>E.</td>
<td>Objective of the Study</td>
</tr>
<tr>
<td>F.</td>
<td>Benefits of the Study</td>
</tr>
<tr>
<td>G.</td>
<td>Research Method</td>
</tr>
<tr>
<td>H.</td>
<td>Research Paper Organization</td>
</tr>
</tbody>
</table>
CHAPTER II UNDERLYING THEORY ............................................. 8

A. Notion of Humanistic Psychology ............................... 8
  1. Humanistic Psychological Perspective .................. 8
  2. Major Principle of Humanistic Psychological .......... 8
     a. Openness to Experience ................................. 9
     b. Existential Living .......................................... 9
     c. Organismic Trusting ...................................... 9
     d. Experiential Freedom ...................................... 9
     e. Creativity ..................................................... 10

B. Structural Element of the Movie .................................. 10
  1. Narrative Elements ............................................ 10
     a. Characters and Characterization .................. 10
     b. Setting ....................................................... 11
     c. Plot ............................................................ 11
     d. Point of View ............................................... 12
     e. Style ........................................................... 14
     f. Theme .......................................................... 16
  2. Technical Elements ............................................. 16
     a. Mise-en-Scene ............................................. 17
     b. Cinematography .......................................... 18
     c. Sound ........................................................ 19
     d. Editing ......................................................... 19
  3. Theoretical Application ......................................... 19
CHAPTER III  STRUCTURAL ANALYSIS ................................. 21
A. Narrative Elements ....................................................... 21
   1. Characters and Characterization .............................. 21
   2. Setting ..................................................................... 32
   3. Plot ......................................................................... 33
   4. Point of View .......................................................... 34
   5. Style ....................................................................... 36
   6. Theme ..................................................................... 38
B. Technical Elements ...................................................... 38
   1.  Mise-en-Scene ........................................................ 38
   2. Cinematography ....................................................... 41
   3. Sound ...................................................................... 45
   4. Editing ..................................................................... 45
C. Discussion .................................................................... 45

CHAPTER IV  HUMANISTIC PSYCHOLOGICAL ANALYSIS ...... 51
A. Analysis of Personality of Anna Brady ....................... 51
   1. Openness to Experience ......................................... 51
   2. Existential Living .................................................. 52
   3. Organismic Trusting .............................................. 54
   4. Experiential Freedom ............................................. 55
   5. Creativity ............................................................... 56
B. Discussion .................................................................... 57
CHAPTER V CONCLUSION AND SUGGESTION ............................ 60
   A. Conclusion ............................................................ 60
   B. Suggestion ............................................................ 61

SYNOPSIS

BIBLIOGRAPHY

APPENDIX
ABSTRACT


The major problem of this study is how the major character find the true love that reflected in Anand Tucker’s Leap Year (2010) movie. The purpose of the research is to analyze the movie based on the structural elements and to analyze the movie based on the humanistic psychological perspective.

The type of the research is qualitative. The primary data source that used by the writer is Leap Year (2010) movie directed by Anand Tucker and this script. Movie script was taken from a website. The secondary data are taken from the other sources that related to this movie such as biography of the author and the other relevant information. The method of collecting data is library research whereas the technique for analyzing is descriptive analysis.

The outcome of the study shows the following conclusions. Firstly, based on the structural analysis indicated that each of narrative and technical element is interrelated to each other. Secondly, based on the humanistic psychological depicted a girl who finds the true love after passing the great experience. According to Anna Brady, True love is to love someone more than the materials thing.

Keyword: True Love, Leap Year, Anand Tucker, Humanistic Psychological

1st Consultant     2nd Consultant

Dr.Phil.Dewi Candraningrum, S.Pd, M.Ed     Titis Setyabudi, S.S
NIK. 772     NIK. 948

School of Teacher Training and Education
Muhammadiyah University of Surakarta
Dean

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

xiii
# TABLE OF PICTURE

<table>
<thead>
<tr>
<th>Picture</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture 1</td>
<td>Anna Brady</td>
<td>22</td>
</tr>
<tr>
<td>Picture 2</td>
<td>Declan</td>
<td>24</td>
</tr>
<tr>
<td>Picture 3</td>
<td>Dinner</td>
<td>25</td>
</tr>
<tr>
<td>Picture 4</td>
<td>Anna Brady’s father</td>
<td>27</td>
</tr>
<tr>
<td>Picture 5</td>
<td>Libby</td>
<td>28</td>
</tr>
<tr>
<td>Picture 6</td>
<td>Seamus</td>
<td>29</td>
</tr>
<tr>
<td>Picture 7</td>
<td>Joe with Seamus</td>
<td>30</td>
</tr>
<tr>
<td>Picture 8</td>
<td>Kaleigh</td>
<td>31</td>
</tr>
<tr>
<td>Picture 9</td>
<td>Declan’s face</td>
<td>35</td>
</tr>
<tr>
<td>Picture 10</td>
<td>The hill</td>
<td>35</td>
</tr>
<tr>
<td>Picture 11</td>
<td>Anna in the front of the house</td>
<td>38</td>
</tr>
<tr>
<td>Picture 12</td>
<td>Anna take a dress</td>
<td>38</td>
</tr>
<tr>
<td>Picture 13</td>
<td>Anna’s dinner</td>
<td>39</td>
</tr>
<tr>
<td>Picture 14</td>
<td>Declan in the street</td>
<td>40</td>
</tr>
<tr>
<td>Picture 15</td>
<td>Anna in the cafe</td>
<td>40</td>
</tr>
<tr>
<td>Picture 16</td>
<td>The light of the sun</td>
<td>41</td>
</tr>
<tr>
<td>Picture 17</td>
<td>The straight on angle</td>
<td>42</td>
</tr>
<tr>
<td>Picture 18</td>
<td>The high on angle</td>
<td>43</td>
</tr>
</tbody>
</table>
Picture 19 : The low on angle ................................................................. 43
Picture 20 : Extremely long shot ....................................................... 43
Picture 21 : Long shot ........................................................................ 44
Picture 22 : Medium long shot .......................................................... 44
Picture 23 : Medium shot ................................................................. 44
Picture 24 : Close-up ....................................................................... 44