CHRIS GARDNER’S PERSONALITY TO HAVE A BETTER LIFE IN GABRIELE MUCCINO’S THE PURSUIT OF HAPPINESS MOVIE (2006):
A PSYCHOANALYTIC APPROACH

RESEARCH PAPER
Submitted as a Partial Fulfillment of the Requirement for Getting Bachelor Degree of Education in English Department
by:
ANISA SEPTI PUSPANINGRUM
A 320 070 112

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

CHRIS GARDNER’S PERSONALITY TO HAVE A BETTER LIFE IN
GABRIELE MUCCINO’S THE PURSUIT OF HAPPINESS MOVIE (2006):
A PSYCHOANALYTIC APPROACH

by

ANISA SEPTI PUSPANINGRUM
A 320 070 112

Approved to be Examined
by the Consultant Team

Consultant I

Consultant II

(Dr. Phil. Dewi Candraningrum, M. Ed.)

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

CHRIS GARDNER’S PERSONALITY TO HAVE A BETTER LIFE IN GABRIELE MUCCINO’S THE PURSUIT OF HAPPINESS MOVIE (2006):
A PSYCHOANALYTIC APPROACH

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

The Team of Examiners:

1. Dr. Phil. Dewi Candraningrum, M.Ed. (Examiner I)
2. Titis Setyabudi, S.S.M.Hum. (Examiner II)
3. Drs. Abdillah Nugroho, M.Hum. (Examiner III)

Dean,

Drs. Sofyan Anif, M. Si.

NIK. 547
TESTIMONY

Herewith, I testify that in this research paper, there is no plagiarism of the previous literary work which has been raised to obtain bachelor degree of university, nor there are opinions of masterpiece which have been written or published by others, except those which the writing are referred in the manuscript and mention in literature review and bibliography.

If only there is any incorrectness proved in the future in my statements above, I will be fully responsible.

Surakarta, Juli 2011

The writer

Anisa Septi Puspaningrum
MOTTO

In the name of Allah the merciful, the compassionate

(Q. S. A l Fateeha: 1)

Do the best but do not feel best

(The writer)

April showers bring May flowers

(Anonymous)

The happiness is the top of struggle

(The writer)
DEDICATION

This research paper especially dedicated for:

- My beloved mother and father, for the endless love, spirit and prayer given to me
- My dearest older brother and younger sister
- My big family
- All of my friends in English Department 2007
- All of my friends everywhere, thank you for help, friendship, and everything.
ACKNOWLEDGMENT

Assalamu’ alaikum Wr. Wb.

Alhamdulillahirabbi’l-‘alamin. First of all, I would like to say thank to Allah SWT who has given bless and guidance in composing this research entitled “Chris Gardner’s personality to have a better life in Gabriele Muccino’s The Pursuit of Happyness movie (2006): A Psychoanalytic Approach.” The warm regard is also sent to the great prophet Muhammad SAW who makes this life wonderful. This research paper is submitted as the requirement for getting bachelor degree on School of Teacher Training and Education Faculty, Muhammadiyah University of Surakarta.

In composing this research paper, I was supported and helped by many people, relatives and friends that the process of writing is much easier. Hereby, I would like express my special thanks to:

1. Drs. H. Sofyan Anif, M. Si. as Dean of School of Teacher Training and Education, Muhammadiyah University of Surakarta.

2. Titis Setyabudi, S.S.M.Hum. as the chief of English Department of Muhammadiyah University of Surakarta and the second consultant for giving guidance and suggestion in composing this research.

3. Dr. Phil. Dewi Candraningrum, M.Ed. as the first consultant who had given time for giving suggestions in composing this research paper.
4. **Drs. Abdillah Nugroho, M.Hum.** who had given suggestion for this research paper to be better.

5. All of the lectures in English Department of Muhammadiyah University of Surakarta who teaches me and gives me the wonderful knowledge. Thank will not be enough for them.

6. My beloved mother and father *(Ibu’ Juminah and Bapak Subarto)* who give unconditional love to me. I thank for all sacrificing, praying, motivation, inspiration, and everything given to me.

7. My dearest older brother and younger sister *(Mas Dika and Dek Ifah)*, I thank for all of their help and support given to me.

8. My dearest big family, I thank for all of their help, especially for *Mbak Sulis* who had borrowed the notebook.


11. Last but not least, everybody who cannot be mentioned one by one, which support me to reach one of my dreams.
I deeply realize that this research paper is far from perfect. I welcome any criticism, and suggestion for this research paper. At last, I greatly expect that this research will be useful and able to give contribution for the academic study and following research.

Wassalamu’alaikum Wr. Wb

Surakarta, Juli 2011

Anisa Septi Puspaningrum
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>TITLE</th>
<th>i</th>
</tr>
</thead>
<tbody>
<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>x</td>
</tr>
<tr>
<td>TABLE OF FIGURE</td>
<td>xiii</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>xviii</td>
</tr>
</tbody>
</table>

**CHAPTER I INTRODUCTION**

| A. Background of the Study | 1 |
| B. Literature Review | 8 |
| C. Problem Statements | 9 |
| D. Limitation of the Study | 9 |
| E. Objective of the Study | 9 |
| F. Benefit of the Study | 10 |
| G. Research Method | 10 |
| H. Research Paper Organization | 12 |

**CHAPTER II UNDERLYING THEORY**

| A. Notion of Psychoanalysis | 13 |
B. Theory of Personality ................................................................. 14
  1. *Id* .......................................................................................... 15
  2. *Ego* ........................................................................................ 16
  3. *Super ego* ............................................................................... 16
C. Structural Element of the Movie .............................................. 20
  1. Narrative Element ................................................................. 18
     a. Character Characterization ................................................ 18
     b. Setting ................................................................................ 18
     c. Casting ............................................................................. 19
     d. Plot .................................................................................. 20
     e. Point of View ................................................................... 22
     f. Theme ............................................................................. 22
  2. Technical Element .................................................................. 23
     a. *Mise-en-Scene* ................................................................. 23
     b. Cinematography ................................................................ 26
     c. Sound ............................................................................. 28
     d. Editing ............................................................................. 29
E. Theoretical Application ............................................................ 30

CHAPTER III STRUCTURAL ANALYSIS OF THE MOVIE

A. Structural Analysis of the Movie ............................................. 31
  1. Narrative Element ................................................................. 31
     a. Character and Characterization ......................................... 31
b. Setting .............................................................................................. 48

c. Casting .............................................................................................. 56

d. Plot ................................................................................................. 57

e. Point of View .................................................................................. 60

f. Theme ............................................................................................... 61

2. Technical Element of the Movie .................................................. 61

a. Mise-en-Scene .................................................................................. 62

b. Cinematography ............................................................................... 72

c. Sound ............................................................................................... 75

d. Editing .............................................................................................. 77

B. Discussion ....................................................................................... 78

CHAPTER IV PSYCHOANALYTIC ANALYSIS

A. Structure of Chris Gardner’s Personality ........................................ 82

  1) Chris Gardner’s Id .......................................................................... 82

  2) Chris Gardner’s Ego ................................................................. 86

  3) Chris Gardner’s Superego ......................................................... 93

B. Discussion ....................................................................................... 97

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusion ..................................................................................... 101

B. Suggestion ..................................................................................... 102

BIBLIOGRAPHY

APPENDIX
**TABLE OF FIGURE**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chris Gardner</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td>Christopher</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>Linda</td>
<td>36</td>
</tr>
<tr>
<td>4</td>
<td>Jay Twistle</td>
<td>38</td>
</tr>
<tr>
<td>5</td>
<td>Martin Frohm</td>
<td>40</td>
</tr>
<tr>
<td>6</td>
<td>Alan Frakesh</td>
<td>41</td>
</tr>
<tr>
<td>7</td>
<td>Mrs. Chu</td>
<td>43</td>
</tr>
<tr>
<td>8</td>
<td>Walter Ribbon</td>
<td>43</td>
</tr>
<tr>
<td>9</td>
<td>World’s Greatest Dad</td>
<td>44</td>
</tr>
<tr>
<td>10</td>
<td>Wayne</td>
<td>45</td>
</tr>
<tr>
<td>11</td>
<td>Ferrari Owner</td>
<td>45</td>
</tr>
<tr>
<td>12</td>
<td>Tim Brophy</td>
<td>46</td>
</tr>
<tr>
<td>13</td>
<td>Dr. Don Florio</td>
<td>46</td>
</tr>
<tr>
<td>14</td>
<td>Charlie</td>
<td>47</td>
</tr>
<tr>
<td>15</td>
<td>Doctor at First Hospital</td>
<td>48</td>
</tr>
<tr>
<td>16</td>
<td>San Francisco</td>
<td>48</td>
</tr>
<tr>
<td>17</td>
<td>Kids Daycare</td>
<td>49</td>
</tr>
<tr>
<td>18</td>
<td>Chris Apartment</td>
<td>49</td>
</tr>
<tr>
<td>19</td>
<td>Polk Police</td>
<td>50</td>
</tr>
<tr>
<td>20</td>
<td>Dean Witter</td>
<td>50</td>
</tr>
</tbody>
</table>
Figure 21. Motel
Figure 22. Basket Ball Court
Figure 23. Toilet at the Train Station
Figure 24. Hospital
Figure 25. Candlestick
Figure 26. Walter Ribbon House
Figure 27. Sacramento
Figure 28. Glide Memorial
Figure 29. Golden Gate Park
Figure 30. Linda’s Work Place
Figure 31. Hotel
Figure 32. Beach
Figure 33. Set dressing in Kids Day Care
Figure 34. Set Dressing in Chris’s Apartment
Figure 35. Set dressing in police Office
Figure 36. Set Dressing in Dean Witter Office
Figure 37. Set Dressing in Motel
Figure 38. Set Dressing in Basket Ball Court
Figure 39. Set Dressing in Hotel
Figure 40. Set Dressing Toilet at the Train Station
Figure 41. Set Dressing in Hospital
Figure 42. Set Dressing in Candlestick
Figure 43. Set Dressing in Walter Ribbon House
Figure 44. Set Dressing in Sacramento ......................................................... 67
Figure 45. Set Dressing in Glide Memorial ..................................................... 67
Figure 46. Set Dressing in Golden Gate Park ................................................. 67
Figure 47. Set Dressing in Linda’s Work Place .............................................. 68
Figure 49. Man Formal Costumes ................................................................. 68
Figure 50. Woman Formal Costumes ............................................................ 68
Figure 51. Daily Costumes ............................................................................ 69
Figure 52. Kids Daily Costumes .................................................................... 69
Figure 53. Uniform in Police Office ............................................................... 69
Figure 54. Uniform in Laundry ...................................................................... 69
Figure 55. Uniform in Hospital ..................................................................... 69
Figure 56. Dark Lighting ............................................................................... 70
Figure 57. Bright Lighting ............................................................................ 70
Figure 58. Chris’s Expression ....................................................................... 71
Figure 59. Linda’s Expression ...................................................................... 71
Figure 60. Christopher’s Expression ............................................................. 72
Figure 61. Jay Twistle’s Expression ............................................................... 72
Figure 62. Frontal Lighting .......................................................................... 73
Figure 63. Back Lighting .............................................................................. 73
Figure 64. Side Lighting .............................................................................. 73
Figure 65. Fill Lighting ................................................................................ 73
Figure 66. Under Lighting ............................................................................ 73
Figure 67. Top Lighting .............................................................................. 73
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td>Key Lighting</td>
<td>73</td>
</tr>
<tr>
<td>69</td>
<td>Straight Angle</td>
<td>74</td>
</tr>
<tr>
<td>70</td>
<td>Low Angle</td>
<td>74</td>
</tr>
<tr>
<td>71</td>
<td>High Angle</td>
<td>74</td>
</tr>
<tr>
<td>72</td>
<td>Extreme Long Shot</td>
<td>75</td>
</tr>
<tr>
<td>73</td>
<td>Medium Long Shot</td>
<td>75</td>
</tr>
<tr>
<td>74</td>
<td>Medium Shot</td>
<td>75</td>
</tr>
<tr>
<td>75</td>
<td>The Long Shot</td>
<td>75</td>
</tr>
<tr>
<td>76</td>
<td>Extreme Close-Up</td>
<td>75</td>
</tr>
<tr>
<td>77</td>
<td>Close-Up</td>
<td>75</td>
</tr>
<tr>
<td>78</td>
<td>Axis of Action</td>
<td>77</td>
</tr>
<tr>
<td>79</td>
<td>Establishing Shot In Dean Witter Office</td>
<td>78</td>
</tr>
<tr>
<td>80</td>
<td>Reverse Shot 1</td>
<td>78</td>
</tr>
<tr>
<td>81</td>
<td>Reverse Shot 2</td>
<td>78</td>
</tr>
<tr>
<td>82</td>
<td>The First <em>Id</em></td>
<td>83</td>
</tr>
<tr>
<td>83</td>
<td>The Second <em>Id</em></td>
<td>83</td>
</tr>
<tr>
<td>84</td>
<td>The Third <em>Id</em></td>
<td>84</td>
</tr>
<tr>
<td>85</td>
<td>The Fourth <em>Id</em></td>
<td>85</td>
</tr>
<tr>
<td>86</td>
<td>The First <em>Ego</em></td>
<td>86</td>
</tr>
<tr>
<td>87</td>
<td>The First <em>Ego</em></td>
<td>87</td>
</tr>
<tr>
<td>88</td>
<td>The Second <em>Ego</em></td>
<td>87</td>
</tr>
<tr>
<td>89</td>
<td>The Third <em>Ego</em></td>
<td>88</td>
</tr>
<tr>
<td>90</td>
<td>The Fourth <em>Ego</em></td>
<td>89</td>
</tr>
</tbody>
</table>
Figure 91. The Fourth Ego.................................................................90
Figure 92. The Fourth Ego.................................................................91
Figure 93. The Fourth Ego.................................................................91
Figure 94. The Fourth Ego.................................................................92
Figure 95. The Fourth Ego.................................................................92
Figure 96. The First Superego.............................................................94
Figure 97. The Second Superego.........................................................95
Figure 98. The Third Superego............................................................96
Figure 99. The Fourth Superego..........................................................96
Figure 100. The Fourth Superego.........................................................97
ABSTRACT

ANISA SEPTI PUSPANINGRUM, A 320 070 112: CHRIS GARDNER’S PERSONALITY TO HAVE A BETTER LIFE IN GABRIELE MUCCINO’S THE PURSUIT OF HAPPINESS MOVIE (2006): A PSYCHOANALYTIC APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA.

This research investigates how is the personality of Chris Gardner to have a better life in Gabriele Muccino’s The Pursuit of Happyness movie (2006), especially viewed by psychoanalytic approach. Therefore, the study analyzes the movie in terms of its structural elements and based on the psychoanalytic approach.

This study belongs to descriptive qualitative study. In this method, the writer uses two data sources; they are primary and secondary data source. The primary data source and the object of the study is the movie The Pursuit of Happyness, meanwhile the secondary data sources are any books of literature and psychoanalytic related to this study. The writer collects the data from both primary and secondary data sources in a short of document evidence.

Based on the analysis, the outcome of this study shows that the problem of the major character encounters causes of the conflict of his mental condition. There are conflicts between id and superego, meanwhile ego belongs to them. It influences his personality to do some ways to escape from it. At the end, the superego of the major character changes his personality to be better. He gets happiness with all of his sacrifices.

Key Words: Personality, The Pursuit of Happyness, and Psychoanalytic.