

**STRUGGLE FOR TRUTH OF DASTAN'S LIFE REFLECTED
IN MIKE NEWELL'S *PRINCE OF PERSIA* MOVIE (2010):
AN INDIVIDUAL PSYCHOLOGICAL APPROACH**



RESEARCH PAPER

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

by:

**SUPRIYANTO
A320 060 332**

**SCHOOL OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA**

2011

APPROVAL

**STRUGGLE FOR TRUTH OF DASTAN'S LIFE REFLECTED IN MIKE
NEWELL'S *PRINCE OF PERSIA* MOVIE (2010):
AN INDIVIDUAL PSYCHOLOGICAL APPROACH**

Research Paper

by:

SUPRIYANTO
A320 060 332

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

**STRUGGLE FOR TRUTH OF DASTAN'S LIFE REFLECTED
IN MIKE NEWELL'S *PRINCE OF PERSIA* MOVIE (2010):
AN INDIVIDUAL 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. M. Thoyibi, M.S. ()
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, July 2011

SUPRIYANTO
A320 060 332

MOTTO

*Sesungguhnya Allah memberikan nikmat-Nya
kepada hamba-hamba-Nya
sesuai dengan kemampuan-Nya dan mewajibkan
mereka bersyukur sesuai
dengan kemampuan mereka.
(Ali bin Abi Tholib)*

*Will nothing beyond your capacity; there is a
wicked falseness who will
beyond their capacity
(Nietzsche)*

DEDICATION

For:

- ◆ **Allah SWT**
- ◆ **Prophet Muhammad SAW**
- ◆ **My beloved Parents**
- ◆ **My Family**
- ◆ **My Life**
- ◆ **My Future**

ACKNOWLEDGMENT

Alhamdulillahirobbil'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 "Struggle for Truth of Dastan's Life Reflected In Mike Newell's *Prince of Persia* Movie (2010): An Individual 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. **All the lectures of English Department,** for knowledge and lecturing.
6. **All the librarians of UMS** whose place has been visited by researcher to get the data.
7. **Beloved parents, Bapak** and *Ibuk* for taking care of him, love, support attention and prayer.
8. **His family,** his nice brother and his beautiful sister *Kang Mas* and *Mbak Yu*, his cute nephews *Argi* and *Syifa*.
9. His beloved *Yuni Megawati* for loves, patience and care.
10. His best friends; Nika "*Kipli*" Ariyanto, *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.
11. His *Vixion* **AD 2260 VE**, for delivering him to the campus, home and anywhere he goes. For always sticking with him.
12. His best friends, *Badax*, *The Pet*, *Heweh*, *B-G*, *Juwex*, and *Tamin*, the writer will never forget the bad and good time when we have spent time together.

13. His best friends, Benix Gank; *Ari, Dwi, Asti, Maya, Ninda,* and *Lala* for support, prayer, accompanies, cooperation and togetherness.
14. His best friends in campus, Linda Dewi, "*Jupe*" Yulia, Lala, Hidayah, Rini, Dwi Indarti, Intan Rizqi R, Eka, Evi E, Henyta, Yesy, Retno, Helmi, Ika, Hanif and Fachrudin, for cooperation and togetherness.
15. The G class of English Department 2006, and all of English community.
16. His Genx "*Panguci*", *Boy Boker, Teguh Riyal,* and *Yoox*
17. 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, July 2011

Supriyanto

TABLE OF CONTENT

	Page
PAGE OF TITLE	i
APPROVAL	ii
ACCEPTANCE	iii
TESTIMONY	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGMENT	vii
TABLE OF CONTENT	x
TABLE OF PICTURES	xiii
SUMMARY	xv
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Literature Review	10
C. Problem Statement.....	11
D. Limitation of the Study.....	11
E. Objective of the Study	11
F. Benefit of the Study	12
G. Research Method	12
H. Research Organization.....	13
CHAPTER II UNDERLYING THEORY	14
A. Notion of Individual Psychological.....	14
B. Basic Concept of Individual Psychological.....	16
1. Fiction Finalism	16
2. Inferiority Feeling	18
3. Striving for Superiority	19
4. Style of Life	20
5. Social Interest	21

	6. Creative Power.....	22
	C. Structural Elements of the Movie.....	23
	1. Narrative Elements	23
	a. Character and Characterization	23
	b. Casting	24
	c. Plot	24
	d. Setting	26
	e. Point of View	26
	f. Theme.....	28
	2. Technical Elements.....	28
	a. <i>Mise-en-Scene</i>	28
	b. Cinematography	30
	c. Sound	32
	d. Editing.....	32
	D. Theoretical Application	34
CHAPTER III	STRUCTURAL ANALYSIS OF THE MOVIE.....	35
	A. Structural Elements of the movie	35
	1. Narrative Elements	35
	a. Character and Characterization	35
	b. Setting	43
	c. Casting	48
	d. Plot	49
	e. Point of View	51
	f. Theme.....	53
	2. Technical Elements.....	53
	a. <i>Mise-en-Scene</i>	53
	b. Cinematography	56
	c. Sound	60
	d. Editing.....	60
	B. Discussion	64
CHAPTER IV	INDIVIDUAL PSYCHOLOGICAL ANALYSIS	68

	A. Individual Psychological	68
	1. Fictional Finalism	68
	2. Inferiority Feeling	70
	3. Striving for Superiority	72
	4. Social Interest	73
	5. Style of Life	75
	6. Creative Power.....	76
	B. Discussion	78
CHAPTER V	CONCLUSION AND SUGGESTION	81
	A. Conclusion	81
	B. Suggestion	82
BIBLIOGRAPHY		
APPENDIX		

TABLE OF PICTURES

Picture 1. Dastan	36
Picture 2. Tamina	37
Picture 3. Nizam.....	38
Picture 4. King Sharman	39
Picture 5. Tus	40
Picture 6. Garsiv.....	40
Picture 7. Bis	41
Picture 8. Zolm.....	42
Picture 9. Sheik Amar	42
Picture 10. Seso.....	43
Picture 11. Emperor City of Nafas	44
Picture 12. Alamut	45
Picture 13. The Persia Empire.....	45
Picture 14. Market Palace	46
Picture 15. The Desert.....	46
Picture 16. The Hassansins Liar.....	47
Picture 17. Avrat	47
Picture 18. Setting of Time	48
Picture 19. King Sharman	52
Picture 20. Dastan	54
Picture 21.Character in door	55
Picture 22.Character out door	56

Picture 23. Character in Sun Rise	56
Picture 24. Extremely Long Shot	58
Picture 25. Long Shot.....	58
Picture 26. Medium Long Shot	58
Picture 27. Medium Shot	59
Picture 28. Close-Up	59
Picture 29. Medium Close-Up	59
Picture 30. Axis of Action.....	61
Picture 31. Shot or Reverse Shot	62
Picture 32. Match in Action 1	63
Picture 33. Match in Action 2	63

