

CHAPTER I

INTRODUCTION

A. Background of the Study

Strive is one of characterizations that humans should have. If someone wants to be perfect, he or she must strive to achieve it. Human can try many ways to get everything they want, but not all wishes can be reached by human being. People see strive not only in the real life but also in fiction story like story in novel, or drama. Many stories give the major character strong characterization to strive. *The King Speech* is drama movie, based on true story, directed by Tom Hooper, and written by David Seidler . This movie was released on November 26, 2010. *The King Speech* movie talks about Duke of York strive to remove stammer.

The King Speech is directed by Tom Hooper. He was born in London, England in 1972 from Meredith and Richard Hooper. Meredith was an Australian author and Richard was an English media businessman. Hooper was educated at Highgate School and Westminster School. At the age of 12, he read a book entitled *How to Make Film and Television* and decided that he wanted to become a filmmaker. Aged 13, he made his first film, entitled *Runaway Dog*, using a clockwork 16mm Bolex camera from his uncle that given to him. Hooper classified and filmed it on location in Oxfordshire. At the age of 14, Hooper's film, *Bomber Jacket*, came runner-up in a BBC younger filmmakers' competition. The short starred Hooper's brother as a boy

who learns his grandfather died in the second world war after discovering a bomber jacket and a photograph hidden in a cupboard. Another of Hooper's short films was entitled *Countryside*, and depicted a nuclear holocaust. After completing school, Hooper took a gap year to write, produce and direct a 15-minute short film entitled *Painted Faces*. It was broadcasted on Channel 4's *First Frame* strand in 1992 and had a screening at the 35th London Film Festival. The production was part-funded by Paul Weiland. Hooper read English at University College, Oxford, where he joined the Oxford University Dramatic Society.

He directed Kate Beckinsale in *A View From the Bridge* and Emily Mortimer in *The Trial*. He also directed television advertisements, including one for Sega featuring Right Said Fred. After graduating from Oxford, Hooper directed television commercials, intended to break into the film industry the same way Ridley Scott, Tony Scott and Hugh Hudson did. After a few years, he decided to change direction to television. He was introduced by his father to the television producer Matthew Robinson. For Robinson, Hooper directed episodes of the short-lived Tyne Tees Television soap opera *Quayside* in 1997, four episodes of the Children's BBC television series *Byker Grove* in the same year, and his first episodes of the BBC One soap opera *EastEnders* in 1998.

Hooper directed seven *EastEnders* episodes between 1998 and 2000, two of which were hour-long specials that represented the soap when it won the British Academy Television Award for Best Soap Opera in 2000 and

2001; the first was the episode in which Carol Jackson (Lindsey Coulson) learns her daughter Bianca (Patsy Palmer) had an affair with her fiancé Dan Sullivan (Craig Fairbrass). The Jackson episode marked the beginning of a week of episodes that lead to Palmer's departure from the soap, and Robinson had hired Hooper to direct the key episodes of that storyline. Hooper worked 10-hour days on *EastEnders*, and learned to direct with speed. He was influenced in his early career by the cinematic style of American TV series such as *ER*, *NYPD Blue* and *Homicide: Life on the Street* and tried to work that style into his *EastEnders* episodes; one scene featuring Grant Mitchell (Ross Kemp) involved a crane shot, which Hooper believes he became infamous among the *EastEnders* production crew for using. In 1999, Hooper directed two episodes of Granada Television's comedy-drama television series *Cold Feet*, which marked his move to bigger-budget productions. There was initially concern at Granada that Hooper might be an unsuitable director for the series given his background in drama.

In 2000, Hooper directed his first of two costume dramas for the BBC; *Love in a Cold Climate* was based on Nancy Mitford's novels *The Pursuit of Love* and *Love in a Cold Climate*. Hooper, the writer Deborah Moggach, and the producer Kate Harwood researched the period details of the production by interviewing Nancy's sister Deborah. In 2002, Hooper directed *Daniel Deronda*, adapted from George Eliot's novel. Filming ran for 11 weeks from May to August on locations in England, Scotland and Malta. Hooper said of the production, *The Guardian's* Mark Lawson said of Hooper's two costume

dramas, "he brought verve and intelligence to television's most conservative form". Hooper returned to Granada the next year to direct the revival of *Prime Suspect*, entitled *The Last Witness*.

The two-part serial was the first *Prime Suspect* instalment to be made since 1995, when star Helen Mirren quit. He initially declined the offer to direct the production, believing that the series was tired. Granada's head of drama Andy Harries introduced Hooper to Mirren, who persuaded him to take the job by promising that he could make the serial his own way. The two-part serial was broadcast on the ITV network in November 2003. Hooper's direction received praise from Andrew Billen in the *New Statesman*.

Tom Hooper proved an outstanding director, imposing a bleak, overlit hyper-realism on the search for a killer in a hospital, isolating Mirren in rows of empty chairs and playing on the eyewitness/optical visual metaphors. The serial was also broadcasted on PBS in the United States. Hooper received nominations for the British Academy Television Award for Best Drama Serial and the Primetime Emmy Award for Outstanding Directing for a Miniseries, Movie or Dramatic Special for his work on *Prime Suspect*. Hooper made his debut as a feature film director with the South African Truth and Reconciliation Commission drama *Red Dust* (2004), which stars Hilary Swank, Chiwetel Ejiofor and Jamie Bartlett.

The film was not widely seen, which Hooper attributed to media coverage of torture during the Iraq War. The film became a lot more

uncomfortable for the very audiences it was designed to target. The premiere of the film in the United Kingdom came on BBC Two in 2005, making it eligible for the BAFTA Television Awards; it was nominated in the Best Single Drama category at the 2006 ceremony.

In 2005, Hooper was asked by Helen Mirren to direct the Company Pictures/HBO Films two-part serial *Elizabeth I*, in which she was starring. The serial won Hooper his first Emmy Award, for Outstanding Directing for a Miniseries, Movie or Dramatic Special. In January 2006, Hooper commenced filming the Granada/HBO television film *Longford*. The film dramatises the failed efforts of Lord Longford (played by Jim Broadbent) to secure the release from prison of Moors murderer Myra Hindley (played by Samantha Morton).

Hooper first met with the writer Peter Morgan about the production in 2005 and the film was broadcasted on Channel 4 in October 2006. Seb Morton-Clark for the *Financial Times* called *Longford* one of the most accomplished television dramas of 2006, and praised the writer and director: "Morgan and director Tom Hooper wove a seamless narrative about obsession – and not just that of the misguided philanthropist for the incarcerated Hindley or even that that existed between the sadistic lovers themselves. More significantly, by using chunks of original television footage, they painted a stark picture of the zealotry of a vengeful nation and its press over the supposed embodiment of evil. Hooper's continued successes

led him to be ranked at number four in the Directors category of *Broadcast* magazine's annual Hot 100. The following year he was nominated for the British Academy Television Craft Award for Best Director for *Longford*. *Elizabeth I* and *Longford* led directly to Hooper being selected by Tom Hanks to direct the epic miniseries *John Adams* for Playtone and HBO. Hooper had been working on a biographical film with Joan Didion about Katharine Graham, publisher of *The Washington Post*, since 2006 when he was asked by Hanks to helm the programme.

The miniseries, starring Paul Giamatti as John Adams, was based on David McCullough's Adams biography and was Hooper's first wholly American production. He was surprised to learn that the American Revolutionary War was not a well-documented period in film and television; Abigail Adams actress Laura Linney told him that, for her generation, the musical *1776* was the most well-known depiction of the era. He worked on the miniseries for a total of 16 months; principal photography lasted 110 days on locations in the United States, France, England and Hungary and he controlled a \$100 million budget.

The Boston Globe's Matthew Gilbert complimented Hooper's style of direction in the first two episodes "Join or Die" and "Independence": *John Adams* received 23 Emmy Award nominations, including another Outstanding Direction nomination for Hooper, and won 13, the highest number for any nominee in a single year. He was also nominated for the

Directors Guild of America Award for Outstanding Directorial Achievement.

At the beginning of 2009, he was profiled for *The Observer's* film Hotlist

In November 2007, Hooper signed on to direct *The Damned United*, reuniting him with Peter Morgan and Andy Harries. The film was an adaptation of David Peace's novel *The Damned Utd*, a fictional version of the 44 turbulent days English football manager Brian Clough spent as manager of Leeds United. It was originally developed by Stephen Frears for Michael Sheen to play Clough. Frears quit the project after he was unable to translate the book to film.

Hooper received a copy of the script while shooting *John Adams* in Hungary and noticed a similarity between the "egotistical, flawed, brilliant" Adams and the "egotistical, flawed, brilliant" Clough. He was not put off by joining the project later, as Morgan's script was in only its first draft. During pre-production, Hooper engaged in meticulous research, particularly on the locations and the football grounds of the era. He cast Timothy Spall as Clough's assistant Peter Taylor, Colm Meaney as Don Revie and Jim Broadbent as Derby County chairman Sam Longson. During editing, it was decided to make the tone of the film lighter in order to attract audiences and to appease the real people depicted in the film. *The Damned United* was released in 2009. Work on Hooper's next film, *The King's Speech*, began in the same year. Hooper explained: "It was a stage play, and my mother who's Australian was invited to a fringe [theatre] reading in London because she's

part of the Australian community. The play's about the relationship between King George the Sixth and his Australian speech therapist. Hooper cast Colin Firth as George VI and Geoffrey Rush as Lionel Logue and spent three weeks with the actors reading the script and rehearsing. Principal photography took place on location around the UK from November 2009 to January 2010. During editing, Hooper continued to consult with Firth and Rush by sending them cuts of the film and listening to their feedback.

Hooper completed the final cut of the film at the end of August 2010 and presented it a few days later at the Telluride Film Festival. The film won the People's Choice Award at the Toronto International Film Festival and Hooper won the Directors Guild of America Award for Outstanding Directorial Achievement in Motion Pictures. He has also been nominated for Best Director awards from BAFTA and the Academy of Motion Picture Arts and Sciences. *Variety's* Adam Dawtrey wrote, "Hooper's 2009 film *The Damned United* didn't register among awards selectors, but *King's Speech* is a much more personal project. His Anglo-Australian parentage reflects the culture clash at the heart of the movie, and it pays off with beautifully crafted, crowd-pleasing drama.

In March 2009, Hooper met with Nelson Mandela in preparation for directing a film adaptation of Mandela's autobiography *Long Walk to Freedom*. Producer Anant Singh had been impressed with his direction of *Red Dust*. Hooper does not expect to begin work on the film until 2012 due to the

availability of his intended cast. He has also expressed an interest in directing the next feature for Bedlam Productions, the studio of *The King's Speech*; *The Lady Who Went Too Far* will be written by David Seidler and produced by Gareth Unwin, and based on the Lady Hester Stanhope biography *Star of the Morning*.

The King Speech tells a story about King George V of England is concerned about the immediate future of the British monarchy in 1930. His eldest son David, first in line for the throne, is in a relationship with American divorcée Wallis Simpson. Marriage to a divorcée and being King of England (and thus head of the Church of England) is incompatible. And King George V's second son, Albert (or Bertie as he is called by family), second in line for the throne, speaks with a stammer, something he's had since he was a child. Although a bright and temperamental man, Bertie, because of his stammer, does not capture the confidence of the public, which is paramount if Britain does enter into war against Hitler's regime.

As King George V states about living in a communications age, a king can no longer get by in life solely by looking good in a regal uniform and knowing how to battle riding a horse. Elizabeth, Bertie's loving wife, wants to help her husband gain confidence solely in his increasing need to speak at public functions, regardless of if he becomes king or not. She finds an unconventional Australian raised speech therapist named Lionel Logue to help assist in curing Bertie's stammer, with no one, even Lionel's family,

knowing he has this job with the royal highness. Lionel and Bertie's relationship is often an antagonistic one as Lionel feels the need for the two to be equals during their sessions, with Lionel even calling him Bertie instead of your royal highness, which doesn't sit well with him, as he is not used to such dealings with a commoner.

Lionel does in time become Bertie's confidante and friend, especially from Lionel's side as he tries to determine the psychological issues behind the speech impediment. An issue with Lionel, which he does not hide but also does not fully disclose, may threaten their relationship altogether, which may be especially problematic as a still stammering Bertie ultimately becomes King George VI and as Britain enters into war with Germany.

After watching this movie the researcher is interested in analyzing the *King's Speech* because *King's Speech* is an interesting movie; there are four aspects that make this movie really interesting. The first is the movie reach for many appreciation and enter in 12 nomination category of Oscar. Among other Best Picture, Actor (Collin Firth), Director (Tom Hooper), and Original Screenplay (David Seidler), Supporting Actress (Helena Bonham Carter) and Supporting Actor (Geoffrey Rush).

The second aspect is *The King's Speech* movie completed by love story between Duke of York or Bertie and Elizabeth. It makes to add this movie to be completed. The story largely unfolds during the Great Depression, building to the compulsory rousing end in 1939 when Britain declared war on

Nazi Germany, world calamities that don't have a patch on the urgent matter of the speech impediment of Albert Frederick Arthur George. As a child, Albert, or Bertie as his family called him, the shy, sickly second son of King George V, had a stutter debilitating enough that as an adult he felt compelled to conquer it. In this he was aided by his wife, Elizabeth, a steely Scottish rose and the mother of their daughters, Elizabeth, the future queen, and Margaret. Elizabeth very devote accompanies her husband everywhere, everytime to remove the stammer of her husband distress. And She supports her husband in every moment. Elizabeth is wonder woman how she can get a power to support her husband.

The Third is *The King Speech* shows depiction of Great Briton history. History which is with mundanely, broken easily by depiction of audio visual of this movie. Screenplay written by David Seidler is draw, pleasing to be followed, in cinematography artistically and in scoring felt so sweep away and drag audience in emotional overflowing, because Alexandre Desplat till this scoring typically its orchestra style. Scoring Desplat in each: every scene make this movie more prodigal, elite, and classy, especially at climax scene executedbrilliantly.

The Fourth is *The King's speech* show how strives of Duke of York as candidate of King which has a problem about stammer. He will do everything to remove his stammer. As a candidate of King, He does not want to be underestimated by his society.

Based on the previous reasons the writer will observe *The King's Speech* movie by using individual psychological approach, because the major character in this movie is Duke of York, he is stammer and he is strive to remove his stammer. So the writer constructs the title **STRIVING FOR REMOVING STAMMER IN *THE KING'S SPEECH* MOVIE BY TOM HOOPER (2010): AN INDIVIDUAL PSYCHOLOGYCAL APPROACH.**

B. Previous Study

As long as the researcher knows, there is no other researcher analyzing this movie. So in this opportunity, the researcher uses individual psychological approach to analyze Duke of York strive to remove stammer in "*The King's Speech*"

C. Problem Statement

Based on the background of the research, the researcher proposes one problem statement. The problem of this research is "*How is striving for removing stammer in *The King's Speech* movie by Tom Hooper (2010)?*"

D. Limitation of the study

The writer focuses this research in analyzing Duke of York strive to remove stammer in *The King's Speech* movie based on an individual psychological approach.

E. Objective of the Study

According to problem statement above, the objectives of the research are as follows:

1. To analyze *The King's Speech* movie based on the structural elements of the movie.
2. To describe Duke of York to remove stammer in *The King's Speech* movie based on an individual psychological approach.

F. Benefit of the Study

The reason why someone makes a research is to get the benefit from it. By doing so the writer expects some benefits are produced from this research, those are:

1. Theoretical Benefit

The result of this study is expected to be able to give theoretical contribution in literature study, particularly psychological study on literature.

2. Practical Benefit

This study can develop the writer knowledge about the Duke of York or Bertie, *The King Speech* Movie particularly related to the psychological study about strive to remove stammer.

G. Research Method

1. Type of the Study

In this research, the writer uses a qualitative research. It is the library research while data source are using literary data. It is purposed to analyze the

movie using sociological perspective. The steps to conduct this research are (1) determining the type of the study, (2) determining the object of the study, (3) determining data and data source, (4) determining technique of data collection, and (5) determining technique of data analysis.

2. Object of the Study

The object of the study is *The King's Speech* movie directed by Tom Hooper and distributed by The Weinstein Company (2010). It is analyzed by using individual psychological approach.

3. Types of the Data and the Data Source

There are two types of the data, primary data and secondary data that are needed to do research.

a. Primary Data

The primary data sources of the study are *The King's Speech* movie directed by Tom Hooper. The source of data in this study is the script of *The King's Speech* movie.

b. Secondary Data

The secondary data sources are written material such as books, websites, and other matters that support this analysis.

4. Technique of the Data Collection

The techniques of data collections are capturing the picture and note taking, with the steps are:

- a. Watching the movie for the several times.
- b. Reading the movie script.

- c. Determining the character that will be analyzed.
- d. Taking notes of important parts in both primary and secondary data.
- e. Classifying and determining the relevant data.
- f. Taking notes from the material and some other resources related to the movie and the analysis.

5. Technique of the Data Analysis

In analyzing the data, the writer employs descriptive qualitative analysis or content analysis. The analysis is started from the author and than finally the individual analysis of the movie using psychological approach.

H. Research Paper Organization

The research paper organization of “Striving for Removing Stammer in *The King’s Speech* movie by Tom Hooper (2010): An Individual Psychological Approach” is as follows: Chapter 1 is Introduction; it consists of Background of the Study, Literary Review, Problem Statement, Limitation of the Study, Objectives of the Study, Research Method, and Paper Organization. Chapter II is Underlying Theory; it consists of Notion of Individual Psychology, Basic Assumption of Individual Psychology, Theoretical Application, and Structural Elements of the movie. Chapter IV is Individual Psychological Analysis Chapter V is Conclusion and Suggestion.