

CHAPTER I

INTRODUCTION

A. Background of the Study

Literature is the presentation of human life. It is human creation such as drama, novel, short story, poetry, poem, etc, based on phenomenon of life, many problem of society or just imagination. It means that when the author makes their literary works, they express the problems in relationship with the author's point of view. Of course it gives influence in every work of an author.

Truth is one of the control subjects in philosophy. Truth has been a topic of discussion in its own right for thousands of years. Moreover, a huge variety of issues in philosophy relate to truth, either by relying on theses about truth, or implying theses about truth (Greg Restall, 2009: 2).

Prince of Persia is a live-action movie based on the video game in the same name. It was released on May 28th, 2010, being produced by Jerry Bruckheimer for Walt Disney Pictures. The script was written by Jordan Mechner, with Mike Newell directing. By November 2007, Disney entered negotiations with Mike Newell to direct the film based on a script by Mechner and Nachmanoff. Newell was fond of Bruckheimer's films, and loved the "exciting and immensely romantic" script. Mechner, in writing the script, re-conceived the storyline to shift the perspective from the interactive one experienced by video gamers to the non-interactive experience by film audiences. In March 2008, director Mike Newell selected Morocco as a shooting location for *Prince of Persia* and also planned to film in Pinewood

Studios. Production was scheduled to begin in mid-June 2008. By May 2008, actors Jake Gyllenhaal and Gemma Arterton were cast into the lead roles. With a new script by Jordan Mechner, Doug Miro, Carlo Bernard, and Boaz Yakin, filming began in July 2008 in Morocco as well as London. Prince of Persia is the best movie directed by Mike Newell. He was born on March 28, 1942 in St. Albans, Hertfordshire, England, UK. Newell studied in Cambridge, later moving on to work at Granada Television as a trainee in 1963, where he worked in various aspects of production for several years before making his TV directional debut. Newell's U.K. television feature debut, *The Man in the Iron Mask* (1977) served as his springboard to international success, finding theatrical release in the U.S.

Besides directing *Prince of Persia* movie, he also becomes the director of some movies, such as *Love in the Time of Cholera* (2007), *Harry Potter and the Goblet of Fire* (2005), *Huff: Season 01* (2004), *Mona Lisa Smile* (2003), *I Capture the Castle* (2003), *Traffic* (2000), *High Fidelity* (2000), *Best Laid Plans* (1999), *Into the West* (1993), and some movies. Since his career he got 5 nominations in some movies awards and he won 11 awards in some movie awards in European and USA.

This movie tells about a young fugitive prince and princess who must stop a villain who unknowingly threatens to destroy the world with a special dagger that enables the magic sand inside to reverse time. This movie takes place in Morocco and England. The genre of the movie is action, adventure, fantasy, and romance. The budget of this movie is 200 million USD.

The plot follows Dastan, a street urchin, is crowned prince and named heir to the kingdom after showing valor in battle. The king does not choose one of his sons in order to avoid a situation in which they would fight over the throne, possibly to the death. Dastan must team up with the feisty princess Tamina to keep the dagger of time, a powerful weapon of the gods, from the king's evil brother, Nizam. Dastan, a street urchin in Nasaf, within the Persian Empire in the sixth century. After showing courage in the market place *baffle*, he is adopted by the king as his third son after Tus (Richard Coyle) and Garsiv (Toby Kebbell). Dastan grows up as part of the royal family with "no royal blood and no eye for the throne." Fifteen years later, the brothers lead the Persia army in an attack on the sacred city of Alamut, under the assumption that the city's people are selling weapons to their enemies, as shown by Nizam (Ben Kingsley), the King's brother and adviser. As Garsiv leads the initial assault, Dastan decides to lead a sneak attack with his friend Bis (Reece Ritchie) against the orders of his brother. Dastan kills one of Princess Tamina's (Gemma Arterton) guards who were in the possession of the mythical Dagger of Time. The dagger gives its owner the ability to go back in time for a short period so that the user can try to correct any mistake or redo any moment. Later on, Tamina is captured and is offered as a wife for Tus, which would make the city of Alamut a part of the Persian Empire. The Persians celebrate their victory and during the celebration Tamina is offered as a wife to Prince Dastan. Dastan is very hesitant on this and leaves that subject and decides it's time to present the king with a gift. Prince Dastan is fooled

into presenting a toxic gown — seemingly given to him by Tus — to King Sharaman (Ronald Pickup), which burns and kills the king. Prince Dastan is held as the perpetrator of his father's murder. He escapes the castle with Princess Tamina while Bis, his best friend, is killed trying to save them. Together, they embark on a journey — the Prince wants to prove his innocence, while Tamina wants to safeguard the Dagger of Time . On the first night, Tamina attempts to kill the prince and recover the dagger, but Dastan accidentally activates the dagger and learns about its ability to rewind time, and in doing so, prevents Tamina from attacking. Dastan believes that Tus knew about the dagger and framed Dastan for their father's murder in an attempt to seize the throne and the dagger, thus becoming the most powerful ruler of Persia. During their journey, the duo meets a group of merchant-bandits, including entrepreneur and ostrich racing-organizer Sheik Amar (Alfred Molina) with his friend Seso (Steve Toussaint) who hails from the Ngbaka, Sheik Amar and Seso masters of the throwing knives. Dastan offers Tamina up as a slave in return for their hospitality. Dastan and Tamina return to Persia for King Sharaman's funeral. Dastan tries to convince his uncle Nizam that he was not the cause of his father's death, only to discover the dagger was taken by Tamina.

Furthermore, Nizam has set up an ambush for Dastan along the Persian streets and after a conflict with his brother Garsiv, Dastan escapes. Tamina reveals that the Sandglass is the vessel holding the Sands of Time, which the Gods conjured to punish humanity for its sins. A pure hearted girl, offering her

life, convinced them to seal the sands; should the Dagger of Time be used, the sands would be released and destroy the entire world.

Meanwhile, back in Persia, Nizam, aware that Dastan knows he was responsible, tries to convince the newly-crowned King Tus and Garsiv that Dastan is trying to overthrow them and must be killed without a trial to avoid a rebellion. Dastan and Tamina are again captured by Sheik Amar, Seso, and their group because of the chaos they caused back at the valley. Sheik intends to claim the reward for turning them in to renew his business. But that night, when everyone is sleeping, the Hassansin leader attacks the group in an oasis by controlling a number of vipers. Many of the groups die, but Dastan uses the dagger to rewind time, and, foreseeing the attack, manage to kill all the snakes single-handedly, saving Seso in the process. Tamina would have to sacrifice herself, but it fails as they run into Garsiv's men. Dastan, however, manages to persuade his brother that he is innocent, only for Garsiv to be killed by a flurry of spike-knives thrown by a Hassansin. The Hassansin's leader manages to snatch the Dagger of Time from Tamina by using a trained snake.

Eventually, Dastan is saved from the last Hassansin by Garsiv, who then succumbs to his injuries. Tamina and Dastan, as well as Sheik Amar and Seso, return to Alamut to reveal the truth about Nizam and the dagger to Tus. First, they must get the dagger, which is kept in the sacred temple, guarded by who killed Garsiv. Seso, the master of throwing knives, fights the spike-wielding Hassansin to obtain the dagger. He manages to kill the Hassansin after a well aimed throw, yet is fatally wounded in the process. Seso manages

to throw the Dagger out of the window to Sheik and Dastan before dying. Sheik Amar then distracts the guards by serving as a decoy while Dastan shows the truth about the Dagger to his brother Tus by killing himself, only to have Tus rewind time with the Dagger.

Afterward, Tus is killed by Nizam, and Dastan is incapacitated by another Hassansin. The Dagger is once again in Nizam's hands, but Dastan manages to defeat the Hassansin with Tamina's help. She realises that the Hassansin had been a spy inside the city of Alamut and must have been the one who told Nizam about the Dagger. Nizam goes to the Sandglass caves beneath Alamut, as Dastan and Tamina race to stop him. Tamina opens a secret gate leading to the chamber. Shortly after they encounter the leader of the Hassansins, however, after a close fight, Dastan gets the upper hand and stabs the Hassansin before throwing him into the chasm. Dastan and Tamina then kiss. They then manage to reach Nizam as he pierces the Sandglass with the Dagger.

During the final confrontation, Tamina slips into the bottomless pit as she asserts that it's Dastan's destiny to carry on and stop Nizam. Dastan fights Nizam as they both hold their hands on the Dagger. Dastan then uses the Dagger's button to open the Sands of Time container and use its power against Nizam. The Sandglass slowly cracks and the sandstorm is shown destroying Alamut. Dastan is then able to use the Dagger and turn back the time as the Sandglass breaks, ending up at the point when he first held the Dagger during the siege of Alamut. Dastan uses his knowledge to reveal Nizam's evil plan to

his brothers, gaining their acceptance by revealing what Tus told him about the meeting with their father prior to the attack.

After apologizing for the ransacking of her city, Tus suggests that perhaps Tamina should become Dastan's wife as a sign of good will. The Prince returns the Dagger of Time to her as a gift, as she looks at him surprised. The two of them are next shown talking to each other and Tamina expressing her surprise about Dastan's sudden change in behavior and hinting that he may have discovered something to which he replies that they are in control of their own destiny.

Many people are interested in this movie because this movie contains action, the history, and also the romantic story. *Prince of Persia* is the interesting movie. There are four reasons that make the writer be interested to analyze this movie. The first is the movie tells about history. This movie tells about history of Persia. This movie also tells about history of the society life in Persia. Watching this movie makes the writer understand all about Persia in that era. All of his history makes the writer be interested to explore this movie.

The second reason is *Prince of Persia* movie contains not only Princess Tamina and Prince Dastan but also social condition on ninth century in Persia. This movie present the societies condition in Persia. Watching this movie makes the writer understand about societies' life and discrimination on ninth century in Persia.

The third reason is *Prince of Persia* movie tells about the secret of the truth by Dastan. It tells about how struggle for the truth of Dastan's life in Persia. He is brave to get truth in his life.

The fourth reason is *Prince of Persia* (2010) as a brilliant entertainment holds up a mirror for human life. The genre of this movie is action and romance. This movie also can be moral spiritual lesson for someone life. The audience can get moral lesson that can change their life to be better. This movie proves how a person who has nothing can be prince and get love from the princess.

According to those reasons, the researcher would like to analyze the secret of truth in this *Prince of Persia* movie based on the an existentialist approach, and the title is **SECRET OF THE TRUTH IN MIKE NEWELL'S *PRINCE OF PERSIA* MOVIE (2010): AN EXISTENTIALIST APPROACH.**

B. Literature Review

There are two researchers who have conducted the study of *Prince of Persia* movie. The first researcher is AR. Fachrudin (2011): his research entitled "Social Discrimination in Mike Newell's *Prince of Persia* (2010) : A Sociological Approach". The focus of this study is on the social life condition in ninth century of Persia. The outcomes of this study are follows: (1) Mike Newell's *Prince of Persia* reflects social condition occurred in ninth century of Persia. (2) Mike Newell's depicts social discrimination that creates crime in *Prince of Persia*. (3) *Prince of Persia* is Mike Newell's satire and criticism

toward unbalance situation and condition that can be round in character's characterization, narration, and dialogue.

The second researcher is Supriyanto (2011) : his research entitled “ Struggle for the truth of Dastan's life reflected in Mike Newell's Prince of Persia movie (2010) An Individual Psychological Approach”. The focus of this research is on struggle of Dastan's life. He found that it is clear that Dastan as the centre point has to prove that the theme is true. His fictional finalism is to find the truth of his father's death by looking death. This goal makes Dastan have a firm personality and have creative ways to find the truth. He is a good man. He handles his feeling to decide anything in his life. Mike Newell has made this movie success and the important message of this movie could be delivered well.

The difference between previous research and this research is the issue of this research. Beside that, this research has same object that uses Mike Newell's *Prince of Persia* movie (2010). The researcher tries to analyze the major character's life using an existentialist approach while previous researchers focuses on the social life condition in ninth century and the struggle of the major character.

C. Problem Statement

Knowing the problem is the important part of research. In this research the writer propose problem statement, “How is secret of the truth reflected in Mike Newell's *Prince of Persia* movie (2010)?”

D. Limitation of the Study

The writer focuses this research in analyzing secret of the truth in Mike Newell's *Prince of Persia* movie (2010) by using an existentialist approach.

E. Objectives of the Study

1. To analyze secret of the truth based on major character in Mike Newell's *Prince of Persia* movie (2010) based on Existentialist Approach.
2. To analyze Mike Newell's *Prince of Persia* movie (2010) based on the structural elements of movie.

F. Benefit of the Study

The benefit of the study:

1. Theoretical Benefit

The study is hoped to give a new contribution and information to the larger body of knowledge, particularly the literary studies on Mike Newell's *Prince of Persia* movie.

2. Practical Benefit

The study is hoped to enrich knowledge and experience of the writer and other students of Muhammadiyah University of Surakarta or another university who has interest with literary study on the movie for Existentialist Approach.

G. Research Method

1. Type of the Study

In this research, writer uses descriptive qualitative research. Moleong, (1989: 3) affirms that “Qualitative research is a research of which the data in the form of written or oral word are descriptively analyzed.” The descriptive qualitative research is a type of research which is research is not presented in digits or statistic but the data in the form of descriptive.

2. Object of the Study

The object of the study is secret of the truth in Mike Newell’s *Prince of Persia* movie (2010) and publishing by Walt Disney Picture in May, 2010 and data it is analyze by Existentialist Approach.

3. Type of the Data and the Data Source

The primary data in this research is the Mike Newell’s *Prince of Persia* movie (2010) and published by Walt Disney Picture in May, 2010 and the script of this movie.

The secondary data sources are Existentialist theory book and also *Prince of Persia* movie review.

4. Technique of the Data Collection

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

- a. Watching the original movie for several times.
- b. Reading the movie script.
- c. Determining the character that will be analyzed

- d. Taking notes of important thing both of primary and secondary data sources.
- e. Classifying and determining the relevant data.
- f. Notes the material and other resources that related into the movie and the analysis.

5. Technique of the Data Analysis

The technique of data analysis uses descriptive qualitative analysis. It concerns with the structural elements of the movie and also Existentialist Approach.

H. Research Paper Organization

The research paper organization of Mike Newell's *Prince of Persia* movie (2010) is chapter I is introduction. It consists of background of the study, literature review, problem statement, limitation of the study, objective of the study, and the research paper organization. Chapter II is underlying theory. It consists of elaborated of notion of existentialist, the principle of existentialist and structural elements of the movie. Chapter III is structural analysis of *Prince of Persia* movie. It elaborates the structural analysis consist of narrative elements consist of character and characterization, casting, plot, setting, point of view, and theme and also technical elements consists of stage action, cinematography, sound, and editing. Chapter IV is the discussion of *Prince of Persia* movie based on existentialist approach. The last, chapter V is conclusion and suggestion. Finally part is bibliography and appendix.