GREED AND CONFLICT OF INTERESTS IN TERRY GEORGE’S *HOTEL RWANDA* MOVIE (2004):
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

**SRI HARYANTI**
A 320 060 234

SCHOOL OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA
2012
APPROVAL

GREED AND CONFLICT OF INTERESTS IN TERRY GEORGE’S

_HOTEL RWANDA MOVIE_ (2004):

AN INDIVIDUAL PSYCHOLOGICAL APPROACH

By

SRI HARYANTI
A 320 060 234

Approved to be Examined

By The Consultant Team

Consultant I

Dr. Phil. Dewi Candraningrum, M. Ed.

Consultant II

Titis Setyabudi, S.S.
ACCEPTANCE

GREED AND CONFLICT OF INTERESTS IN TERRY GEORGE’S

HOTEL RWANDA MOVIE (2004):

AN INDIVIDUAL PSYCHOLOGICAL APPROACH

RESEARCH PAPER

Prepared and Arranged by:

SRI HARYANTI
A 320 060 234

Accepted by the Board of Examiners

School of Teacher Training and Education

Muhammadiyah University of Surakarta

on July 2012

1. Dr. Phil. Dewi Candraningrum, M. Ed.
2. Titis Setyabudi, S.S
3. Dr. Abdillah Nugroho, M.Hum.

Approved by

School of Teacher Training and Education

Muhammadiyah University of Surakarta

Dean

Drs. 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 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 proved in the future dealing with my statement above, I will be fully responsible.

Surakarta, 9 August 2012

The Writer

Sri Haryanti
MOTTO

“In truth that is together with the difficulty there is easiness”

(QS. Al Insirah: 6)

Not necessary to think about the result, just do everything that you believe it is true.

(The Writer)
DEDICATION

This research paper whole heartedly dedicated to:

♥ Islam, the way of life.

♥ My beloved parents.

♥ My beloved younger brother.

♥ My beloved all members of WEJANG.

♥ My beloved friends.

♥ My beloved someone.
ACKNOWLEDGMENT

Praise to Allah SWT, the Lord of Universe, for blessing and guiding the research paper as a partial fulfillment of the requirement for getting Bachelor Degree in English Department, Muhammadiyah University of Surakarta.

The researcher is fully aware that people’s help and guidance. Therefore, in this opportunity, she would like to express her gratitude and appreciation to:

1. **Dr. Phil. Dewi Candraningrum, M.Ed.**, as the first consultant, who has given guidance, advice, and information patiently during the arrangement of the research paper,

2. **Titis Setyabudi, S.S.**, as the second consultant and her academic consultant who has helped to correct the grammatical structure of the research paper,

3. **Drs. Abdillah Nugroho, M.Hum.**, as the third consultant who has helped to correct the research paper better than before,

4. **Drs. Sofyan Anif, M. Si.**, as the Dean of School of Teacher Training and Education Muhammadiyah University of Surakarta,

5. **Titis Setyabudi, S.S.**, as the chief of English Department Muhammadiyah University of Surakarta,

6. Her beloved parents, for the unconditional love, prayer, support, patience, care, and all the sacrifices,

7. Her beloved younger brother, for all jokes and support,
8. Her beloved Uncles, Aunties, Nephews, Cousins, for loves and care,

9. Her dearest friends in E class for specially and all friends in English Department 2006 who cannot mention one by one, for being her best friends and giving the spirit and sweet friendship,

10. Her lovely elder sisters, Mbak Nita, Mbak Dwi, for the advices and friendship,

11. Her best friend in Teater Wejang for nice friendship, wonderful experience, and for unforgettable moment,

12. Her best friends Aprilia “liyul”,

13. Someone out there for prayer, support, caring, and

14. Last but not least, those who cannot be mentioned one by one, who have supported her to reach her dream.

She realizes that this research paper is far from being perfect because of her limited capability. Thus, revision, suggestion, and criticism are welcome for the perfection of this work. She wishes this research paper would be useful and helpful to readers.

Surakarta, 9 August 2012

Sri Haryanti
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Page</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>ix</td>
</tr>
<tr>
<td>LIST OF FIGURE</td>
<td>xii</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>xv</td>
</tr>
</tbody>
</table>

## CHAPTER I: INTRODUCTION

- A. Background of the Study ................................................. 1
- B. Literature Review .......................................................... 5
- C. Problem Statement .......................................................... 9
- D. Research Limitation ....................................................... 9
- E. Objective of the Study ...................................................... 9
- F. Benefit of the Study ......................................................... 9
- G. Research Method .............................................................. 10
- H. Research Paper Organization ............................................... 11

## CHAPTER II: UNDERLYING THEORY

- A. Relationship Between Literature and Psychology .................... 12
- B. Individual Psychology ......................................................... 13
- C. Basic Tenets of Individual Psychology .................................... 15
  1. Inferiority Feeling ............................................................ 15
  2. Fictional Finalism ............................................................. 18
  3. Striving for Superiority ...................................................... 20
  4. Social Interest ................................................................. 22
  5. Style of Life ................................................................. 23
  6. Creative Self ................................................................. 26
D. Greed................................................................. 27
  1. Notion............................................................... 27
  2. Aspect Influence................................................ 28
E. Conflict .......................................................... 29
  1. Notion............................................................... 29
  2. Aspect Influence................................................ 30
F. Structural Analysis of the Movie............................... 31
G. Theoretical Application........................................ 41

CHAPTER III: STRUCTURAL ANALYSIS................................ 44
A. Structural Analysis of Hotel Rwanda .......................... 44
  1. Narrative Elements.............................................. 44
     a. Character and Characterization ............................ 44
        1) Major Character........................................... 44
        2) Minor Character........................................... 55
     b. Setting ........................................................... 68
        1) Setting of Time.......................................... 68
        2) Setting of Place........................................... 68
     c. Plot.............................................................. 82
        1) The Beginning............................................. 82
        2) The Middle............................................... 84
        3) The End.................................................... 89
     d. Point of View................................................. 90
     e. Theme.......................................................... 90
  2. Technical Elements............................................ 91
     a. Casting........................................................ 91
     b. Mise en Scène................................................. 92
        1) Set Dressing and Props ................................. 92
        2) Costumes and Make-Up................................... 95
        3) Lighting..................................................... 98
           a) Quality.................................................. 98
           b) Direction............................................... 99
c) Sources…………………………………….. 100

4) Figurative Expression and Movement (acting). 101
d) Color……………………………………... 101

  c. Cinematography............................................. 102
    1) Photographical Qualities of Shot .................. 102
    2) Framing of Shot...................................... 103
    3) Duration of Shot.................................... 106

d. Sound .......................................................... 106
e. Editing.......................................................... 107

B. Discussion .................................................................. 109

CHAPTER IV: INDIVIDUAL PSYCHOLOGICAL ANALYSIS......... 114

A. Individual Psychological Analysis of Hotel Rwanda ....... 114

  1. Inferiority Feeling........................................... 114
  2. Fictional Finalism........................................ 116
  3. Striving for Superiority................................... 118
  4. Social Interest............................................... 119
  5. Style of Life.................................................. 121
  6. Creative Self.................................................. 123

B. Greed and Conflict............................................... 124

C. Discussion....................................................... 126

CHAPTER V: CONCLUSION AND SUGGESTION................. 128

A. Conclusion...................................................... 128
B. Suggestion....................................................... 130
C. Educational Implication........................................ 130

BIBLIOGRAPHY

APPENDIX
LIST OF FIGURE

Figure 1 : Paul Russesabagina ................................................................. 44
Figure 2 : Tatiana Russesabagina ............................................................ 48
Figure 3 : General Bizimungu ................................................................. 49
Figure 4 : Colonel Oliver ................................................................. 50
Figure 5 : George Rutaganda ................................................................. 51
Figure 6 : Jack Daglish ........................................................................ 53
Figure 7 : Gregoire ............................................................................. 55
Figure 8 : Dube .................................................................................. 57
Figure 9 : Odette ................................................................................ 57
Figure 10 : Fedens ............................................................................. 57
Figure 11 : Thomas .......................................................................... 58
Figure 12 : Anais ............................................................................. 59
Figure 13 : Carine ............................................................................. 59
Figure 14 : Elyse ............................................................................... 60
Figure 15 : Diane ............................................................................... 60
Figure 16 : Roger ............................................................................ 61
Figure 17 : Jean Baptise ................................................................. 61
Figure 18 : Captain Kaliso ................................................................. 62
Figure 19 : Jeremiah ........................................................................ 62
Figure 20 : Pat Archer ...................................................................... 63
Figure 21 : Benedict ....................................................................... 64
Figure 22 : Chloe ............................................................................ 65
Figure 23 : Head Chef ..................................................................... 65
Figure 24 : Victor .......................................................................... 66
Figure 25 : David ........................................................................... 66
Figure 26 : Mr. Tillens ................................................................... 67
Figure 27 : Antoinette ................................................................... 68
Figure 28 : Kigali ......................................................................... 69
Figure 29 : Airport ......................................................................... 69
Figure 30: Behind the Gate ................................................................. 70
Figure 31: In the Bedroom ................................................................. 70
Figure 32: In the Living Room ............................................................ 71
Figure 33: In the Kitchen ................................................................. 71
Figure 34: In the Yard ................................................................. 72
Figure 35: At Diplomat Hotel ............................................................ 72
Figure 36: On the Swimming Pool ................................................. 73
Figure 37: At the Hall Room ............................................................ 74
Figure 38: At the Bar ................................................................. 75
Figure 39: At the Receptionist Desk .................................................. 75
Figure 40: At the Lobby ................................................................. 76
Figure 41: On the Gate of Hotel ....................................................... 77
Figure 42: In the Kitchen ................................................................. 77
Figure 43: In the Front Yard Hotel ..................................................... 78
Figure 44: On the Roof of the Hotel .................................................. 79
Figure 45: In the Bedroom ............................................................... 79
Figure 46: George Rutaganda Warehouse ......................................... 80
Figure 47: On the Block Road .......................................................... 81
Figure 48: At Refugee Camp ............................................................. 81
Figure 49: Belgium ................................................................. 81
Figure 50: Paul’s Living Room .......................................................... 93
Figure 51: George Rutaganda Warehouse ......................................... 93
Figure 52: Mr. Tillens Office ............................................................. 93
Figure 53: Revolver Used by Hutu ...................................................... 94
Figure 54: Jeep and Truck Used by UN ............................................... 94
Figure 55: Van Used by Paul ........................................................... 94
Figure 56: Camera Used by Jack Daglish ........................................... 94
Figure 57: George Rutaganda Costume ............................................... 96
Figure 58: Paul and Tatiana Costume ................................................ 96
Figure 59: Refugee in Hotel ............................................................ 96
Figure 60: Refugee on the Road ....................................................... 96
Figure 61: General Bizimungu Costume ......................................................... 97
Figure 62: Hotel Staff Costume ................................................................. 97
Figure 63: Hutu Militia Costume ............................................................... 97
Figure 64: Colonel Oliver Costume ........................................................... 97
Figure 65: Soft Lighting ............................................................................ 99
Figure 66: Low Angle ................................................................................ 104
Figure 67: High Angle .............................................................................. 104
Figure 68: Extreme Long Shot ................................................................. 105
Figure 69: Long Shot ................................................................................ 105
Figure 70: Medium Long Shot ................................................................. 105
Figure 71: Medium Long Shot ................................................................. 105
Figure 72: Medium Close-Up ................................................................. 105
Figure 73: Close-Up ................................................................................. 105
Figure 74: Extreme Close-Up ................................................................. 105
Figure 75: Axis Action ............................................................................. 107
Figure 76: Establish Shot 1 ..................................................................... 107
Figure 77: Establish Shot 2 ..................................................................... 107
Figure 78: Reverse Shot 1 ....................................................................... 108
Figure 79: Reverse Shot 2 ....................................................................... 108
Figure 80: Eyeline 1 ................................................................................. 108
Figure 81: Eyeline 2 ................................................................................. 108
Figure 82: Match on Action 1 ................................................................. 108
Figure 83: Match on Action 2 ................................................................. 108
Figure 84: Cross Cutting 1 ....................................................................... 109
Figure 85: Cross Cutting 2 ....................................................................... 109
ABSTRACT

SRI HARYANTI, A 320 060 234. GREED AND CONFLICT OF INTERESTS IN TERRY GEORGE’S HOTEL RWANDA MOVIE (2004): AN INDIVIDUAL PSYCHOLOGICAL APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2012

This study is aimed how to cope with the problem of greed and conflict of interests in Terry George’s Hotel Rwanda movie. The objectives of the study are to analyze the major character’s personality based on the structural elements and the individual psychological perspective of Alfred Adler.

This research is qualitative research. Type of data of the study is literary taken from two data sources: primary and secondary. The primary data source is taken from Hotel Rwanda movie directed by Terry George released in 2004. While the secondary data sources are other materials taken from books, journals, and internet related to the study. Both data are collected through library research and analyzed by descriptive analysis.

The outcome of the study shows that the individuals have a concept of self. It enables the individual to search actively to experience that will enhance their own personality to interpret the meaning of life. Paul as the major character in Hotel Rwanda movie has experienced the problem of greed and conflict of interests in his life. Greed gives his inferiority feeling that leads him into various conflicts of life. The experience builds the whole personality to cope with the problem of greed and conflict of interests that guides his fundamental attitude toward life in a form of style of life when Paul Russesabagina receiving supports from the other people in the world for the struggle of safe the refugees.

Keywords: Greed and Conflict, Hotel Rwanda, Individual Psychological Approach.