

**AMBITION IN WOODY ALLEN'S *MIDNIGHT IN PARIS* MOVIE (2011) :
AN INDIVIDUAL PSYCHOLOGICAL APPROACH**



RESEARCH PAPER

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

by :

**Ardy Septian Putranto
A 320080165**

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

APPROVAL

**AMBITION IN WOODY ALLEN'S *MIDNIGHT IN PARIS* MOVIE (2011):
AN INDIVIDUAL PSYCHOLOGICAL APPROACH**

RESEARCH PAPER

by:


ARDY SEPTIAN PUTRANTO

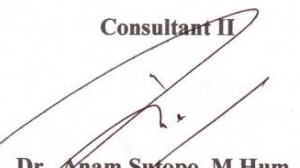
A 320080165

Approved to be Examined by the Consultants

Consultant I

Consultant II


Dr. Phil. Dewi Candraningrum, M.Ed.
NIK. 772


Dr. Anam Sutopo, M.Hum.
NIK. 849

ACCEPTANCE

AMBITION IN WOODY ALLEN'S *MIDNIGHT IN PARIS* MOVIE (2011) :
AN INDIVIDUAL PSYCHOLOGICAL APPROACH

by:

ARDY SEPTIAN PUTRANTO

A 320080165

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

The Board of Examiners:

1. Dr. Phil. Dewi Candraningrum, M.A

(Chair Person)

2. Dr. Anam Sutopo, M.Hum.

(Member I)

3. Drs. Abdillah Nugroho, M.Hum.

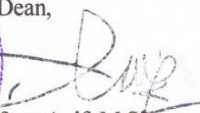
(Member II)



Dean,

Drs. H. Sofyan Anif, M.Si.

NIK. 547



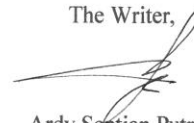
TESTIMONY

On this occasion, the writer states that there is no proposed work before in this Research to get Bachelor Degree in a certain University and as long as the researcher knows that there is also no work or idea that has ever been written or published by other people, except referred written in this Research Paper and mentioned in the bibliography.

If it is proved that there are mistakes in the writer's statements above later in the future, so he will be wholly responsible.

Surakarta, September 2012

The Writer,



Ardy Septian Putranto
A 320080165

MOTTO

- ❖ *Never give up 'till you get a success. (NN)*

- ❖ *Don't waste your time to be happy in the present. (The Writer)*

- ❖ *We cannot wait the success comes, hence we have to go forward to fetch success. (Jonathan Winters)*

- ❖ *Everyday we face challenges, it's up to us how we stand and overcome it. (NN)*

DEDICATION

This research paper is dedicated to:

- **My beloved mom *Sri Sunarmi* and my lovely dad *Tukiman*.**
- **My lovely young brother *Benny “bendot” Dharmawan*.**
- **My cheerful friends and all of my families.**

SUMMARY

ARDY SEPTIAN PUTRANTO. A 320 080 165. AMBITION IN WOODY ALLEN'S MIDNIGHT IN PARIS MOVIE (2011): AN INDIVIDUAL PSYCHOLOGICAL APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2012.

The object of the research is Midnight in Paris movie (2011). The major problem of his study is how ambition of Gil reflected in Midnight in Paris movie (2011) based on Individual Psychological Approach. The study analyze the term of structural elements of the movie based on the individual psychological approach.

The research is qualitative study. The researcher uses two data sources: primary data source and secondary data source. The primary data is the Midnight in Paris movie. The secondary data are taken from several references such as articles, website about the movie, commentaries, and other about the author or individual psychological material to support the subject matter. The data collection method is library research by collecting both primary and secondary data. The data analysis method is descriptive qualitative analysis based on Individual Psychological approach.

The results of the study show; first the structural elements of the movie is a unity and cannot be separated with each other. Second is based on Individual Psychological analysis, it refers to from the ambition of major character that is Gil Pender to finish his novel and Gil tries to finish it to become a famous writer. Gil shows that his ambition can bring him becomes good writer and successful writer. Ambition is imperative in achieving the dream.

Keywords: Ambition, Midnight in Paris, Individual psychological.

AKNOWLEDGMENT



Assalammu'alikum Wr. Wb.

Alhamdulillahirobbil'alamin, praise and gratitude only to Allah SWT, The Almighty, The Lord, and The Most Merciful and Beneficial, who has given blessing for me to finish the research paper entitled “**Ambition in Woody Allen’s *Midnight in Paris* Movie (2011) An Individual Psychological Approach**” complete. Shalawat and Greetings are presented to Prophet Muhammad SAW who has guided all man to the right way blessed by The Almighty. There are many people who contributed in some ways or another to the writing of his research paper. The writer would like to express his deepest gratitude and it goes to the following:

1. **Drs. H. Sofyan Anif, M.Si**, as the Dean of School of Teacher Training and Education, Muhammadiyah University of Surakarta for approving this research paper.
2. **Titis Setyabudi, SS**, as the Head of English Department, Muhammadiyah University of Surakarta.
3. **Dr. Phil. Dewi Candraningrum**, his first consultant who is very patient, never being tired of giving great guidance, suggestion, and criticism that makes motivation to move forward.

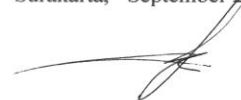
4. **Dr. Anam Sutopo, M.Hum.,** his second consultant, who has guided the writer in correcting the research paper.
5. **Sigit Haryanto, M.Hum,** his academic consultant.
6. For **all lecturers in Department of English Education,** Muhammadiyah University of Surakarta thanks so much for the great, precious, and incredible lesson.
7. **His lovely Mother (Ibuk Sri Sunarmi) and lovely Father (Bapak Tukiman),** thanks so much for never ending and eternal love and care, material and immaterial support, prayer, caress, and everything that given
8. His beloved young brother, **Benny ‘Bendot’ Dharmawan,** who always give spirit and inspiration.
9. His wonderful friends, **Yunita ‘Nitnut’ Nurul Hayati, Agus Setia, Palupi “Upil”, Andika, and all of E class,** thanks for be a good listener and adviser and his **lovely friends in Class E’ 08.**
10. His happiness friends in **Benteng Takeshi Boarding house:Dian Badrun, Avie Ucil, Fadzil Monyet, Ari Arek, Arga Bona, Miptah Joni, Olie, Wisnu, Heri, Angga, Aming, Farid, Faiz, Bang Sam.** Thanks so much for support, attention, friendship, jokes, angry, sadness, togetherness and everything.
11. His new family, **“D’Oxford”** drama team, **Cindul, Agung, Adin, Risky, Davied, Yusuf “Ucup”** and all of member of the drama team. Thanks for joke and togetherness.
12. His **Compaq** notebook that always stays in everywhere and every time.

13. Those who cannot be mentioned one by one for their support so the writer can finish this research paper completely.

Finally, the writer realizes that his research paper less of perfect; there must be weakness, so the writer opens his mind and will accept any kinds of suggestions and criticism. The writer also expects that his research paper would be beneficial to everyone especially those who want to conduct a literary research. Thanks so much.

Wassalammu'alaikum, Wr. Wb.

Surakarta, September 2012



Ardy Septian Putranto

TABLE OF CONTENT

TITLE	i
APPROVAL	ii
ACCEPTANCE	iii
TESTIMONY	iv
MOTTO	v
DEDICATION	vi
SUMMARY	vii
ACKNOWLEDGMENT	viii
TABLE OF CONTENT	xi
CHAPTER I : INTRODUCTION	1
1. Background of the Study	1
2. Literature Review	5
3. Problem Statement	7
4. Limitation of the Study	7
5. Objectives of the Study	7
6. Benefits of the Study	7
7. Research Method	8
8. Research Paper Organization	10
CHAPTER II : UNDERLYING THEORY	11
A. Notion of Psychology	11
B. Major Principle of Psychology	12

1. Inferiority Feeling	12
2. Fictional Finalism	13
3. Striving for Superiority	14
4. Style of Life	14
5. Social Interest	16
6. Creative Power of Self	16
C. Ambition Theory	17
D. Structural Elements of the Movie.....	19
E. Theoretical Application.....	28
CHAPTER III : STRUCTURAL ANALYSIS	29
A. Structural Elements	29
1. Narrative Elements	30
1. Character and Characterization	30
a. Major Character	30
b. Minor Character.....	35
2. Setting	43
a. Setting of Place	43
b. Setting of Time	46
3. Casting.....	46
4. Plot	47
1.) The Beginning.....	48
2.) The Middle.....	49
3.) The End.....	50

5. Point of View	51
6. Theme	51
2. Technical Elements of the Movie	52
1. <i>Mise-e- Scene</i>	52
2. Costume and Make-Up.....	54
3. Lighting.....	57
4. Sounds	58
4. Cinematography	59
7. Editing	65
B. Discussion	69
CHAPTER IV : INDIVIDUAL PSYCHOLOGICAL ANALYSIS	73
A. Individual Psychological Analysis	73
1. Fictional Finalism	73
2. Striving for Superiority	75
3. Inferiority Feeling	77
4. Style of Life	80
5. Social Interest	83
6. Creative Power.....	85
B. Discussion.....	87
CHAPTER V : CONCLUSION AND SUGGESTION.....	90
A. Conclusion.....	79
B. Education Implication	91
C. Suggestion.....	91

BIBLIOGRAPHY	93
VIRTUAL REFERENCES.....	95
APPENDIX	

LIST OF FIGURE

Fig. 1 Gil's Appearance.....	33
Fig. 2 Gil's Style.....	33
Fig. 3 Inez's Costume.....	35
Fig. 4 Inez's Face.....	35
Fig. 5 John's Face.....	37
Fig. 6 John's Style.....	37
Fig. 7 Helen's Costume.....	38
Fig. 8 Helen's Appearance.....	38
Fig. 9 Paul's Face.....	39
Fig. 10 Paul's Style.....	39
Fig. 11 Carol's Face.....	40
Fig. 12 Carol's Style.....	40
Fig. 13 Adriana's Face.....	41
Fig. 14 Adriana's Style.....	41
Fig. 15 Hemingway's Face.....	42
Fig. 16 Hemingway's Style.....	42
Fig. 17 Paris City Views.....	43
Fig. 18 Crowded in Paris.....	43
Fig. 19 Hotel Decoration.....	44
Fig. 20 Hotel Room Design.....	44
Fig. 21 Versailles City.....	44
Fig. 22 Paris Ways.....	45
Fig. 23 Paris Ways at Midnight.....	45

Fig. 24 Bar in 20 th Front Views.....	45
Fig. 25 Gertrude’s House Interior Design.....	46
Fig. 26 Many Houses.....	53
Fig. 27 New Car.....	53
Fig. 28 the Old Car.....	53
Fig. 29 the Glasses.....	53
Fig. 30 the Table.....	53
Fig. 31 the Chair.....	53
Fig. 32 Gil’s Costume Everyday.....	54
Fig. 33 Inez’s Costume.....	54
Fig. 34 Helen’s Dress.....	55
Fig. 35John’s Dress in a Party.....	55
Fig. 36 Paul’s Daily Dresses.....	55
Fig. 37 Carol’s Costume.....	55
Fig. 38 Adriana’s Make-Up 20 th	56
Fig. 39 Hemingway’s Style.....	56
Fig. 40 Adriana’s Costume.....	56
Fig. 41 Inez’s Make-Up.....	56
Fig. 42 Bright Lighting.....	57
Fig. 43 Dark Lighting.....	57
Fig. 44 Dark Lighting.....	58
Fig. 45 Candle Source.....	58
Fig. 46 Sun Source Lighting.....	58
Fig. 47 Lamp Source.....	58
Fig. 48Car Lamp Source.....	58

Fig. 49 Natural Color.....	59
Fig. 50 Orange Color.....	59
Fig. 51 White Color.....	59
Fig. 52 High Direction Lighting.....	59
Fig. 53 Side Direction.....	59
Fig. 54 Front Direction Lighting.....	60
Fig. 55 Bright Lighting.....	62
Fig. 56 Soft Lighting.....	62
Fig. 57 Dark Lighting.....	62
Fig. 58 Straight Angle.....	63
Fig. 59 Straight Angle.....	63
Fig. 60 High Angle.....	63
Fig. 61 High Angle.....	63
Fig. 62 Low Angle.....	64
Fig. 63 Low Angle.....	64
Fig. 64Low Angle.....	64
Fig. 65 Extreme Long Shot.....	65
Fig. 66 Long Shot.....	65
Fig. 67 Medium Long Shot.....	65
Fig. 68 Medium Shot.....	65
Fig. 69 Medium Close Up.....	65
Fig. 70 Close Up.....	65
Fig. 71 Extreme Close Up.....	66
Fig. 72 Axis of Action.....	67
Fig. 73 Establishing Shot.....	68

Fig. 74 Shot 1.....	68
Fig. 75 Shot 2.....	68
Fig. 76 Reestablishing Shot.....	69
Fig. 77 Match on Action.....	69
Fig. 78 Shot 1.....	70
Fig. 79 Shot 2.....	70