

**BETWEEN LOVE AND DUTY REFLECTED IN LASSE HALLSTROM'S
DEAR JOHN MOVIE (2010): A PSYCHOANALYTIC CRITICISM**



RESEARCH PAPER

**Submitted as a Partial Fulfillment of the requirements
For Getting Bachelor Degree of Education
In English Department**

Proposed by

RATIH SIYAM SRI HARTANTI

A320080158

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

2013

APPROVAL

BETWEEN LOVE AND DUTY REFLECTED IN LASSE HALLSTROM'S

***DEAR JOHN* MOVIE (2010): A PSYCHOANALYTIC CRITICISM**

RESEARCH PAPER

Proposed by

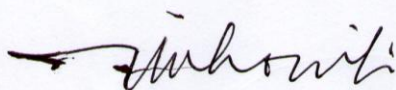
RATIH SIYAM SRI HARTANTI

A320080158

Approved by

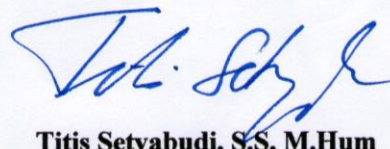
First Consultant

Second Consultant



Drs. M. Thoyibi, M.S

NIK. 410



Titis Setyabudi, S.S, M.Hum

NIK. 948

ACCEPTANCE

BETWEEN LOVE AND DUTY REFLECTED IN LASSE HALLSTROM'S

DEAR JOHN MOVIE (2010): A PSYCHOANALYTIC CRITICISM

Prepared and Arranged by:

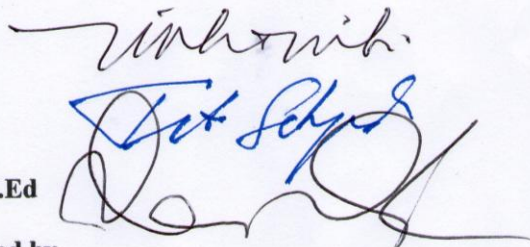
RATIH SIYAM SRI HARTANTI

A320080158

Accepted and approved by the board of examiners
School of Teaching Training and Education
Muhammadiyah University of Surakarta
On March 2013

Team of Examiners:

1. Drs. M. Thoyibi, M.S.
2. Titis Setyabudi, S.S, M.Hum
3. Dr.Phil.Dewi Chandraningrum, M.Ed



Approved by

School of Teaching Training and Education

Muhammadiyah University of Surakarta



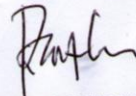
TESTIMONY

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 am 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 bibliography.

If any incorrectness is proved in the future dealing with my statement above, I will be fully responsible.

Surakarta, March 2013

The Writer



RATIH SIYAM SRI HARTANTI

MOTTO

- *You can have anything if you are willing to work hard to get it.*
- *Experience is the best teacher.*
- *You can have anything if you are willing to work hard to get it.*
- *Any change, even the change for the better is always accompanied by drawback and discomfort.*

DEDICATION

This research paper is dedicated to:

- *My beloved Mom and Dad*
- *My lovely sisters*
- *My dear special friend*
- *My sweet friends*

ACKNOWLEDGMENT

Assalamualaikum, Wr. Wb.

All praises just for Allah SWT, The Lord of the universe, the One who sent the messenger Muhammad SAW to guide human to the safest religion, Islam. Thanks for blessing me in finishing my research paper entitled “Between Love and Duty reflected in Lasse Hallstrom’s Dear John movie (2010): A Psychoanalytic criticism”. I also would like to say thank you for my beloved person in the world, Muhammad SAW for his guidance to the human kind in the earth and for bringing them into His light. I hope that I can be with him in heaven. Furthermore, I would like to express my thanks and appreciation to the people who have contributed so many things for me in finishing my paper.

1. The first consultant, Drs. M. Thoyibi, M.S., who has guided and advised me smartly from the beginning to the end of this research paper.
2. The second consultant, Titis Setyabudi, S.S. M.Hum, who has corrected and given advice in the process of making this research paper.
3. Drs. Sofyan Anif, M.Si, the Dean of Teacher Training and Education Faculty of Muhammadiyah University of Surakarta.
4. Titis Setayabudi, S.S. M. Hum, the Head of English Department.
5. Drs. Sigit Haryanto, M.Hum, the Academic Consultant.

6. All the lecturers of English Department, Thanks for the knowledge you share to me.
7. Her beloved parents (Ibuk Sri Lestari and Bapak Gianto), who always pray for her and give support, love and guidance. She loves you so much.
8. Her beloved sisters (dek is and dek Dion) thanks for everything.
9. Her beloved (Riki Hendarto) thank you for his support and motivation.
10. Her Sweet friends (Baterehe, Yeni, Ve, Indah, Nanik, Winy, mbak cepti, mbak uut) thanks for support.
11. All her beloved friends in “KBPG” thanks for support.
12. Those who cannot be mentioned one by one toward their support her in finishing this study.

Wassalamu’alaikum Wr. Wb.

Surakarta, March 2013

The Writer

Ratih Siyam Sri Hartanti

TABLE OF CONTENT

TITLE	i
APPROVAL	ii
ACCEPTENCE	iii
TESTIMONY	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGMENT.....	vii
TABLE OF CONTENT	ix
LIST OF PICTURE	xiii
ABSTRACT	xviii
 CHAPTER 1: INTRODUCTION	
A. Background of the Study	1
B. Literature Review	7
C. Problem Statement.....	8
D. Limitation of the Study.....	8

E. Objectives of the Study	8
F. Benefits of the Study	8
1. Theoretical Benefit	8
2. Practical Benefit	8
G. Research Method	9
1. Type of the Study	9
2. Object of the Study	9
3. Types of Data and Data source.....	9
a. Primary Data Source.....	10
b. Secondary Data Source.....	10
4. Technique of Data Collection.....	10
5. Technique of Data Analysis	10
H. Research Organization	11

CHAPTER II : UNDERLYING THEORY

A. Notion of Psychoanalysis	12
B. System of Personality	12
1. Id	13
2. Ego	13
3. Superego	13
C. Notion of Love and Duty	14
D. Defense Mechanism	15

1. Repression	16
2. Reaction Formation	17
3. Identification	17
4. Displacement	17
5. Fixation	18
6. Regression	18
7. Projection	18
8. Introjections	19
9. Sublimation	19
E. Theoretical Application	19

CHAPTER III : STRUCTURAL ANALYSIS

A. Structural Analysis of <i>Dear John</i> movie	21
1. Narrative elements	21
a. Character and Characterization	21
b. Setting	29
c. Plot	32
d. Point of View	40
e. Theme	41
2. Technical Elements	41
a. Mise-en-Scene	41
b. Cinematography	50

c. Sound	54
d. Editing	58
B. Discussion	64

CHAPTER IV : PSYCHOANALYTIC ANALYSIS

A. Structure of John’s Personality	68
B. Defense Mechanism Occurrences	78
C. Defense Mechanism Category	88
D. Discussion	100

CHAPTER V : CONCLUSION AND SUGGESTION

A. Conclusion	105
B. Pedagogical Implication	106
C. Suggestion	106

BIBLIOGRAPHY

VIRTUAL REFERENCES

APPENDIX

LIST OF PICTURE

Picture 3.1 John	21
Picture 3.2 John writing a letter for Savannah	23
Picture 3.3 Savannah	24
Picture 3.4 Mr. Tyree	26
Picture 3.5 Tim Wheddon	28
Picture 3.6 North Carolina Beach	29
Picture 3.7 Charleston America 1	30
Picture 3.8 Charleston America 2	30
Picture 3.9 Tigris	30
Picture 3.10 Qatar	31
Picture 3.11 Spring, 2001	31
Picture 3.12 2007 in Qatar	32
Picture 3.13 John helps Savannah	32
Picture 3.14 The first meeting between John and Savannah	33
Picture 3.15 The Second meeting between John and Savannah	33
Picture 3.16 External conflict between John and Savannah	34
Picture 3.17 External conflict between John and Savannah's friend	35
Picture 3.18 Internal conflict of John	36
Picture 3.19 Internal conflict of John	37
Picture 3.20 Savannah meets with John	38
Picture 3.21 The Resolution, Savannah feels Guilty for what she has done ..	39
Picture 3.22 Casual Costume in summer	42
Picture 3.23 Official Costume (suit and shirt)	42
Picture 3.24 The Army (costume)	43
Picture 3.25 Nurse and Doctor Costume	43
Picture 3.26 Natural Make-up	44
Picture 3.27 Bruises on the face	44
Picture 3.28 Blood on the neck	45

Picture 3.29 Natural Lighting in the Daylight	46
Picture 3.30 The Second Soft Lighting with small lamp	46
Picture 3.31 Source Light from Fire	47
Picture 3.32 Source Light from the City Light on the sidewalk	47
Picture 3.33 orange Lights	48
Picture 3.34 White and Blue	48
Picture 3.35 The Light from front	49
Picture 3.36 The Light from outside the window	49
Picture 3.37 The Slow Motion	50
Picture 3.38 Straight Camera Shot	51
Picture 3.39 The High Angel Shots	52
Picture 3.40 Low Angel Shot	52
Picture 3.41 Long Shot	53
Picture 3.42 Medium Shot	53
Picture 3.43 Close up on the face	54
Picture 3.44 Two person converses with the minor person behind	58
Picture 3.45 Two person Converses	59
Picture 3.46 Shooting from Long Distance	59
Picture 3.47 Shooting Medium Distance	60
Picture 3.48 John looking at Savannah	60
Picture 3.49 John looking at Savannah	61
Picture 3.50 John Jump from the deck	61
Picture 3.51 John into the water	62
Picture 3.52 Shooting on the cam yard	62
Picture 3.53 Shooting on the character on the yard	63
Picture 3.54 on the cafe	63
Picture 3.55 on the deck	64
Picture 4.1 Nervousness and Awkwardness of John	69
Picture 4.2 John Falls in love	70

Picture 4.3 John feels Angry and Disappointed	72
Picture 4.4 John yearns for Savannah	73
Picture 4.5 John is angry with Savannah	74
Picture 4.6 John tries to make decision between Love and his duty	75
Picture 4.7 John feels sorry about his <i>ego</i>	77
Picture 4.8 John helps Savannah	78
Picture 4.9 John tries to meet with Savannah again	79
Picture 4.10 The meeting of John and Savannah	80
Picture 4.11 John Convinces Savannah and appointment	81
Picture 4.12 John feels angry for the first time with Savannah	82
Picture 4.13 John asks apologize to Tim and Savannah	83
Picture 4.14 The argumentation between John and Savannah's Father	84
Picture 4.15 John asks permission to extend the duty	85
Picture 4.16 The Projection of John, where he tries to cut the conversation .	87
Picture 4.17 John denies that people afraid of him	89
Picture 4.18 John Convinces Savannah with his Denial	91
Picture 4.19 John denies all of savannah's father bad point of view about an army	92
Picture 4.20 John decides to extend the duty	94
Picture 4.21 The projection of John, where he tries to cut the conversation .	95
Picture 4.22 John wreaks all of his emotions with fight	97
Picture 4.23 John wants to forget the annoying problem	98
Picture 4.24 John asks apologize to Tim and Savannah	99

ABSTACT

RATIH SIYAM SRI HARTANTI. A320080158. BETWEEN LOVE AND DUTY REFLECTED IN LASSE HALLSTROM'S *DEAR JOHN* MOVIE (2010): A PSYCHOANALYTIC CRITICISM. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2013.

The major issue of this study is how the tension between love and duty is reflected in Lasse Hallstrom's *Dear John* movie (2010). The objective of this study is to analyze Lasse Hallstrom's *Dear John* movie based on the structural elements of the movie and to describe John's feeling when confronted between love and duty in *Dear John* movie.

The research is qualitative study. The researcher uses two data sources: primary data source and secondary data source. The primary data source of the study is *Dea John* movie directed by Lasse Hallstrom. The secondary data sources are books such as *Theories of personality*, *Theory of Literature*, and other sources. The technique of the data analysis is descriptive analysis.

The results of the study show as follows. Firstly, Based on the structural analysis, the movie shows that the director wants to deliver a moral message that "people are sometimes confused whether to accomplish their duty or to meet their need for love" in order to deliver the message the director wants the character of John who was torn between to love and duty, he than develops the plot and other narrative elements that comprise the structural elements of the movie, so that they are related to one another forming a unity. Secondly based on the psychoanalysis, the director illustrates a psychological phenomenon in which the major character is confronted between his love and his duty as army. It is apparent that the director wants to say that an army should sacrifice to be responsibility for the duty.

Keywords: Love and Duty, Psychoanalytic, Dear John