

**PROVING THE TRUE IDENTITY OF EVELYN SALT IN THE  
PHILLIP NOYCE'S *SALT* MOVIE (2010):  
A PSYCHOANALYTIC APPROACH**



**PUBLICATION ARTICLES**

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

**by**

**TENDIKA FERDINANTO  
A320080057**

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

**2013**



**UNIVERSITAS MUHAMMADIYAH SURAKARTA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. A. Yani Tromol Pos 1 – Pabelan, Kartasura Telp (0271) 717417 Fax: 715448 Surakarta 57102

**Surat Persetujuan Artikel Publikasi Ilmiah**

Yang bertanda tangan di bawah ini pembimbing skripsi/ tugas akhir:

Nama : Drs. H. Abdillah Nugroho, M. Hum. (Pembimbing I)

NIP/ NIK : 589

Nama : Drs. Sigit Haryanto, M. Hum. (Pembimbing II)

NIP/ NIK : 567

Telah membaca mencermati naskah artikel publikasi ilmiah, yang merupakan ringkasan skripsi (tugas akhir) dari mahasiswa:

Nama : Tendika Ferdinanto

NIM : A 320080057

Program Studi : FKIP/ Bahasa Inggris

Judul Skripsi : PROVING THE TRUE IDENTITY OF EVELYN SALT IN THE  
PHILLIP NOYCE'S SALT (2010): A PSYCHOANALYTIC  
APPROACH

Naskah artikel tersebut, layak dan dapat disetujui untuk dipublikasikan.

Demikian persetujuan tersebut dibuat, semoga dapat dipergunakan sepenuhnya.

Surakarta, 13 Juni 2013

Pembimbing I

**Drs. H. Abdillah Nugroho, M. Hum**  
NIK. 589

Pembimbing II

**Drs. Sigit Haryanto, M. Hum**  
NIK. 567

**PROVING THE TRUE IDENTITY OF EVELYN SALT IN THE  
PHILLIP NOYCE'S SALT MOVIE (2010):  
A PSYCHOANALYTIC APPROACH**

Tendika Ferdinanto  
Abdillah Nugroho  
Sigit Haryanto  
School of Teacher Training and Education  
Muhammadiyah University of Surakarta  
tendika\_indomanutd@yahoo.com

**ABSTRACT**

*The problem of this research is “How is proving the true identity of Evelyn Salt reflected in Phillip Noyce’s Salt Movie?”. This research is aimed to analyze Phillip Noyce’s Salt Movie based on the structural elements of movie and to describe proving the true identity of Evelyn Salt reflected in Phillip Noyce’s Salt Movie using a Psychoanalytic Approach.*

*This research is qualitative research. The object of the study is Salt movie directed by Phillip Noyce in 2010. The data are taken from Salt movie directed by Phillip Noyce and the script written by Kurt Wimmer and Brian Helgeland. The other data source is books and other sources that support the analysis. The data collection technique is watching the movie several times, reading the movie script, determining the character that analyzed, taking notes of important parts in both primary and secondary data, and classifying and determining the relevant data.*

*The result of the study found that there is a relationship between Salt movie and psychoanalytic approach, first on the structural element of the movie; where the message to Salt movie shows that Evelyn Salt the major character who is accused of being a Russian sleeper agent and goes on the run to try to clear her name. the point of view is, the director wants to show the real life of people in Palestine against Israel. The theme of the movie is ‘The hard tries to get a huge purpose’. The true identity of Salt related with psychoanalytic approach is that the hate, fear, and loyal of Salt makes him brave to change her identity from the spy into the a hero who defense the America from the betrayer.*

*Keywords: Psychoanalytic approach, Salt, Identity.*

## A. Introduction

### 1. Background of the Study

*Salt* movie is one of the popular movies in 2010. This movie is produced by two good persons, Lorenzo Bonaventura and Sunil Prakash. The script or story of this movie is written by the famous writers, Kurt Wimmer and Brian Helgeland. The story of this movie is interesting, there are some genres of this movie, and they are action, crime, mystery, and thriller with the duration about 100 minutes. The setting of place of this movie is in USE, 1300 Maryland Ave SW, Washington, District of Columbia, and et cetera. Because of that, this movie uses three languages; English, Russian, and Korean.

*Salt* movie is directed by Phillip Noyce. Noyce was born in Griffith, New South Wales, attended Barker College, Sydney. The interesting one of this movie is the characters. This movie is acted by some of the stars in Hollywood. The major character and protagonist of this movie is Angelina Jolie as Evelyn Salt. It is also supported by the other characters, they are Liev Schreiber as Ted winter, he is as Evelyn Salt's boss. Chiwetel Ejiovor as Peabody. Daniel Olbrychsky as Orlov, he is a defector, and et cetera. *Salt* is an interesting movie; there are four aspects that make this movie really interesting. The first is *Salt* movie has the uncommon story, this is a political story. This is not only for entertaining, but also this film can built our spirit of nationalisme. It is described by the first character, Evelyn Salt, she work as CIA agent. She works as the woman intelligent.

The second aspect is visualization and the cast of the movie. Phillip Noyce makes the audience feel anthusiatic with this action movie. Everyone knows that Angelina Jolie is beautiful and it is inevitably one of the attractions of this movie. *Salt* is an action movie but had a different touch with most action movies are crisp but never make full. From Kurt Wimmer wrote the script and Brian Helgeland, Phillip capable of turning it into a spectacle that intriguing but at the same tense because it presents game action. In a way, from beginning to end, Angelina Jolie almost never

stop to draw breath. Scene after scene is very tightly strung together as if not willing to lower the tension a bit. But when the eyes are pampered with a series of scenes earlier, there are still unanswered questions, "Who is the Salt?" That's why this film so interesting. About acting, this is not a drama movie and we cannot demand more. But globally, Angelina, Liev Schreiber, and Chiwetel Ejiofor, playing quite beautiful. If anything that feels less relevant perhaps is the effort to raise again the issue of cold war that was already stale. The third is love feeling that appears in this movie. Salt very loves to her husband. Because of claiming her as the Russian spy, her husband becomes a victim. He is shooted by Orlov and dead. Salt so sad, because of that Salt decided to kill Orlov because she very loves her husband. Love story always be the interesting story anywhere and everywhere. This makes this film become interesting. The last is proving Evelyn Salt identity which is reflected in Salt movie is one of appealing aspects that interesting to be studied. There are some feelings that opposite with the original character of Evelyn Salt. She wants to prove that she is not a spy, but she must do something that opposite with her heart's feeling. For example she doesn't want to kill the President of Russian, but she must do that. There are something hidden or purpose behind her mission. She just wants to prove that she is not a spy and she wants to kill all of that take all of hers. The desire of the characters in this film can be studied by the Psychoanalytic approach which studies the humans' desire, it make this film so interesting. Based on the reasons above, the writer will observe Salt movie by Phillip Noyce using Psychoanalytic theory. So the writer constructs the title *Proving The True Identity of Evelyn Salt in Phillip Noyce's Salt Movie (2010): A Psychoanalytic Approach*.

## 2. Literature Review

There are some analyze about psychoanalytic approach in some other works of literature. First is by Joko Saputra (2009), a student of Muhammadiyah University of Surakarta, who writes a paper entitled "Traumatic Experience of The Major Character In Chekov's *The*

*Brute* ”. He uses a Psychoanalytic perspective to analyze the data. The aim of the study is to find how material orientation is reflected in *The Brute* written by Chekov. The objective of the study is to find the solution of the problem formulated in the problem statement that is to analyze the traumatic experience of the major character and the reactions of the experience in Chekov’s *The Brute* by implementing the theory of traumatic experience in psychoanalytic view.

Different from the previous writer, the writer has different perspective and object in analyzing the data. The writer uses psychoanalytic perspective to analyze the data and using *Salt Movie* as an object. The writer will analyze the *Salt Movie* by using psychoanalytic perspective.

Second is by Nona Herawati, a student of Muhammadiyah University of Surakarta (2011), who writes a paper entitled “ **Social Construction of Powerful Women to Fight Against Criminal Acts in Phillip Noyce’s *Salt Movie* (2010)** ”. She uses a Feminist approach to analyze the data. The paper elaborates conflict of interest in Philip Noyce *Jane Salt*, that analyzed through a feminist approach. The objective of this study is to analyze the movie based on its structural elements and a feminist approach.

### 3. Problem Statement

The problem of this research is that “How is proving the true identity of Evelyn Salt reflected in Phillip Noyce’s *Salt Movie*?”

### 4. Limitation of the Study

The writer focuses this research in analyzing proving the true identity of Evelyn Salt reflected in Phillip Noyce’s *Salt Movie* using a Psychoanalytic Approach.

### 5. Objective of the Study

The objectives of the study are to analyze Phillip Noyce’s *Salt Movie* based on the structural elements of movie and to describe proving the true identity of Evelyn Salt reflected in Phillip Noyce’s *Salt Movie* using a Psychoanalytic Approach.

## 6. Benefit of the Study

The benefits of this study is hoped to give a new contribution and information to the larger body of knowledge, particularly the literary studies on Phillip Noyce's *Salt* movie.

## 7. Underlying Theory

### a. Structural Elements of the Movie

#### 1) Narrative Elements

##### a) Character and Characterization

In general, the role of character will prosper when the characterization can show individuality in his role so that the audience will easy for narrating the nature of character itself. Characters traits can involve attitudes, skills, preferences, psychological drives, details of dress and appearance, and any other specific quality the film creates for a character (Bordwell and Thompson, 1990:58).

##### b) Setting

Setting is where the audiences can meet the characters or what environment they can find the characters in the movie (Doughlass and Harnden, 1996:109).

##### c) Casting

Casting is a vital of the pre process of the movie production for selecting an actor, dancers, singers, models and other talent for recorded performances. The casting of character in playing the part of an act is needed the boarding. (Douglass and Harnden (1996:108).

Briefly, casting is one of the movie elements in which it is a process of selecting actors, dancers, and others, so those actors can form breathtaking performance because of their acting.

##### d) Plot

The term plot is used for describing everything that visibly and audibly present in the movie before us. The plot includes,

firstly, all the story events that are directly depicted. Secondly, the movie's plot may contain material that is extraneous to the story world (Bordwell and Thompson, 1990:48).

- The Beginning

The beginning is about one quarter the length of a movie production (Douglass and Harnden (1996:48).

- The Middle

The middle section is about half the production or even a little longer (Douglass and Harnden (1996: 49).

The middle consists of two elements; Rising action and the climax. (Douglass and Harnden (1996: 49-52).

- The End

The end is also called resolution. The ending of the story is giving the problem solving all events in society. In this stage, the hero and heroine resolve their problem in a way satisfactory to the audience (Douglass and Harnden (1996:50).

e) Point of View

The point of view is divided into three categories: first person, second person, and third person (not omniscient) (Douglass and Harnden, 1996:31-35). First person narrative can shift the balance from the visual and dialogue, to commentary and contemplative language (Douglass and Harnden, 1996:33). In second person point of view, when the photographer of the cinema is not established a character in the scene, the audience feels that the direct address being made to the camera speaks to the audience directly (Douglass and Harnden, 1996:34). The meaning of third person (not omniscient) in movie production is point of view that the reader or viewer can enter the mind and hear the conscious thought of

the character, so the viewers know all of characters (Douglass and Harnden, 1996:35)

f) Theme

In discovering theme, the filmmakers will examine their attitude toward the subject, study the material and analyze their knowledge of the audience. Theme allows us to focus our attention (audiences) on certain aspects of the subject while excluding others (Douglass and Harnden, 1996:3). Theme is the basic idea of story in which the author portrays through conflicts of characters with other character or with life events.

2) Technical Elements

Technical elements here deal with the movie production medium (Bordwell and Thompson, 1979:126). Often technical elements support and enhance narrative element, it can function to advance the cause-effect chain, manipulate story-plot relations, or sustain the narration's flow of information ((Bordwell and Thompson, 1979:126). The elements cover *mise-en-scene*... (Bordwell and Thompson, 1979:126).

a) *Mise-en-Scene*

*Mise-en-Scene* is the one with which we are most familiar. In original French, *mise-en-scene* (meez-ahn-sen) means "staging an action" and it as first applied to the practice of directing plays (Bordwell and Thompson, 1990:127). *Mise-en-scene* includes those aspects that overlap with the art of theatre: setting, lighting, costume, and the behavior of the figures.

3) Cinematography

A comprehensive account of cinema as an art cannot stop with simply what is put in front of the camera. The shot does not exist until light and darks patterns are inscribed on a strip of film. The moviemaker also controls what the audience will call the cinematographic qualities of the shot. It consists of three features:

Photographic Qualities of Shot, Framing of Shot, and Duration of Shot.

#### 4) Sound

There are three advantages of sound in film production. Firstly, it engages another sense mode: our visual attention can be accompanied by an aural attention. Secondly, sound can actively shape how we interpret the image. Thirdly, sound can direct our attention quite specifically within the image (Bordwell and Thompson, 1990: 244). Sound in the cinema takes three forms; speech, music and noise (sound effect).

#### 5) Editing

Editing in film production is the task of selection and joining camera takes. It may be thought as the coordination of one shot with the text (Bordwell and Thompson, 1990: 207). Bordwell and Thompson (1990: 218) state that in continuing editing, there is special continuity. Continuity editing can be developed into several parts.

**a) Axis of Action or the 180°** consists of a person walking, two people conversing, a car racing along a road is assumed to project along a discernible and predictable line (Bordwell and Thompson, 1990: 218).

**b) Establishing Shot** is delineating the overall space of the office: the door, the intervening area, and the desk (Bordwell and Thompson, 1990: 221).

**c) A Reverse Shot** is simply a shot of the opposite end of the axis of action and the eye-line match is the expressionless actors seem to looking at whatever is in the next shot, it begins with a character looking at something off-screen, then there will be a cut

to be object or person that is looking at (Bordwell and Thompson, 1990: 221-222).

**d) Reestablishing Shot** is one of the most common patterns developments of space in the classical continuity style. Match on action is figure starts to stand up and it is very powerful device (Bordwell and Thompson, 1990:222).

**e) Match on Action** is a tactic for ensuring spatial continuity (Bordwell and Thompson, 1990: 223).

**f) Cross Cutting** is unrestricted knowledge of casual, temporal, or spatial information by altering shots from one line of action in one place with shots of other events in other places (Bordwell and Thompson, 1990:228).

b. Structure of Personality

Consciousness and structures of personality are divided into three parts, they are; unconscious part is *id*, is conscious part is *ego* and pre conscious part is *super ego*. The conscious part means the current awareness, the Pre Conscious is not aware of material but it is retrievable and the unconscious is not aware of material but it is not retrievable.

1) *Id*

The *Id* is source of all drives and urges behind the pleasure principle and primary process thinking. We call it as Reservoir of Psychic Energy. It is the oldest and most primitive part of the mind. The people's category of *Id* is a pleasure seeking person. They search for the pleasure in their life. The *Id* located on the unconscious part (wishes, feeling, et cetera) of mind.

## 2) *Ego*

The *ego* works to monitor the *Id*. It controls the *Id* just as the rider controls the horse. It operates under the reality principle and secondary process thinking. The *Ego* is the part that reacts to the outside world it is also the part that allows the individual to adapt to reality and the relational part of the mind.

## 3) *Super Ego*

The *Super Ego* is the part that monitors the *ego* in much the same way that the ego supervises the *id*. This is the part that demands perfection of the *ego*.

## B. Research Method

### 1. Type of the Study

In this research, the writer uses a descriptive qualitative research. It is library research while data source are using literary data. It purposes to analyze the movie using psychoanalytic perspective. The steps to conduct this research are determining the type of the study.

### 2. Object of the Study

The object of the study is *Salt* movie directed by Phillip Noyce in 2010. It is analyzed by using psychoanalytic approach.

### 3. Type of the Data and The Data Source

There are two sources that are needed to do this research:

#### a. Primary Data Source

The primary data source of this study is *Salt* movie directed by Phillip Noyce and the script written by Kurt Wimmer and Brian Koppelman.

#### b. Secondary Data Source

The secondary data source is books and other sources that support the analysis.

### 4. Technique of the Data Collection

The technique of data collection is documentetion, the steps are:

- 1) Watching the movie several times.
  - 2) Reading the movie script.
  - 3) Determining the character that will be analyzed.
  - 4) Taking notes of important parts in both primary and secondary data.
  - 5) Classifying and determining the relevant data.
  - 6) Taking notes from the mineral and some other resources related to the movie.
5. Technique of the Data Analysis

The technique used in analyzing the data is descriptive analysis. It concerns with the structural elements of the movie and psychoanalytic approach.

## **C. Research Finding and Discussion**

### **1. Structural Analysis of *Salt* Movie**

#### a. Narrative elements

##### 1) Character and Characterization

###### a) Major Character

###### - Evelyn Salt

Physically Evelyn Salt is a beautiful woman with a brown long straight hair and pointed nose. She has a sensual lip when she shows her smile, her lips smile wide. She is an agent that always wears a lot of thing of clothes on her undercover.

Mentally Evelyn Salt is a strong woman, where on every she does her job, she always hide her identity as a spy, even if she's been torture by the enemy. Salt also a good woman, where she loves her husband very much even she must honest to her husband that she cannot live with him, because dangerous always appears if people knows their relationship. She loves her husband, and she wants him to leave her.

Evelyn Salt is a strong and brave woman, where she tries to save the president, by striking every obstacle in front of her. It can be seen on below capture.

- Ted Winter

Ted is one of the CIA agents. Physically, Ted is a strong man, with a short brown hair. His face is oval and always wearing a formal suit like coat with tie.

Mentally Ted is the antagonist actor on this film. But, when he tries to do his bad planning, he tries to use Salt as a black sheep. Actually, he is the one who wants to kill the president and the entire Muslim people in the world.

b) Minor Character

- Peadboy

Peadboy is one of the CIA agents, and he is the chief of Salt and Ted. Physically Peadboy is a black skin with a short black hair and almost bald. He has a special characteristic, where on his forehead there is a soft scar.

Mentally Peadboy is a distinct man, where as a chief he must shows to his men that he is a strong man with a high status and nobody can disobey him. But, Peadboy also a good man and always defend the justice, where on the last scene, he helps Salt to escapes.

Peadboy believes in Salt, and after he things that he can trusts Salt, he makes decision to let her go. Peadboy releases the handcuff on Salt's hand, and he wants Salt to kill all of the enemy.

- Michael Krause

Michael is Salt's husband and he is one of the famous arachnologist in the world. He is a man with a straight

brown hair, and he has a small mole in his right cheek. This mole makes him look handsome.

Mentally, Michael is a good man, where he loves Salt a lot. He wants to take a risk by killing people who have hurt Salt. Because of this, Salt knows that his life will be in danger if he always stays with her.

## 2) Setting

### a) Setting of Place

- North Korea.
- Washington DC
- New York
- Russia

### b) Setting of Time

There are certain times that appear on the film and started at the flash back appears on the story until the present.

- 1959 is the flash back that appears on the movie and this is the year where the Russian Secret Agent starts the action for the first time.
- 1963 is the flash back where Alec became the first success of the new program and a hero of the Soviet Union. Alec is one of the Soviet spies.
- 1975, is the final war, The Cold War.

## 3) Plot

### a) Beginning

The movie opens in the year 2003 with Evelyn Salt being tortured in a prison in North Korea being accused of espionage. She is soon traded for a North Korean prisoner and escorted to safety by her boss Ted Winter.

### b) Middle

In present day, Salt interrogates Russian agent. The Russian begins by saying that his name is Orlov and proceeds

by telling her a story about a Russian espionage program set up during the Cold War in which children of American families were kidnapped then replaced with Russian children that had been trained to be sleeper cell spies by a Russian official in hopes of restoring Russia's dominance one day.

c) Complication

On the complication, it shows that the try of Salt to escape from the CIA. Salt heads to a bar. While in the bathroom, she steals the coat and ID of a fellow patron, takes a bus to New York City, and uses it to rent a small hotel room. There, she dyes her hair and steals clothes. She then begins to plan out how to get into the cathedral and prints a subway map. She has to hide behind the mask supposes the CIA cannot find her.

d) Climax

Ted threatens President to do everything he says. Ted wants Mr. President to launch the missile to Mecca and Tehran.

But, Salt knows it tries to protect the president by fighting Ted. The activation of the weapons is almost complete, but at the last minute, the secret service arrives and overtakes them. Instead of giving herself up, Salt jumps to pull the plug on the computer, canceling the weapon strike activation and is shot in the process. Both she and Winters are escorted out, and as she is wearing a vest, Salt is unharmed.

e) Resolution

The resolution of *Salt* movie appears when, Salt and Ted being arrested by the CIA for the mess. Salt really hates Ted and she tries to kill Ted by choking Ted's neck with the chain. As she is being led up from the bunker as a prisoner, she sees Winters getting his wounds treated next to the stairs. She jumps toward him, wrapping her handcuffs around his neck and

jumping over the balcony to strangle him. By the time she is pulled up, he is dead after neck has been broken and she is handed over to Peabody.

#### 4) Point of View

*Salt* is an adventure action movie, Evelyn Salt the major character who is accused of being a Russian sleeper agent and goes on the run to try to clear her name. He wants to show that in a real life people must try and try even a lot of obstacles appears when they want to get their purpose. Much bigger obstacle they'll face, much bigger the result they will get.

#### 5) Theme

This is the adventure action story of the secret agent who wants to clear her name. The agent is Salt where she fights all criminal who tries to stop her. So the theme of the movie is that 'The hard tries to get a huge purpose'.

### b. Technical Elements

#### 1) *Mise-en-Scene*

##### a) Costume

In *Salt* movie, the film sets in 20<sup>th</sup> century where sometimes there is flashback in a certain scene. The costume that is used is an ordinary costume, such as casual costume, formal costume and other specific costume such as suit and police costume. It costume and make-up was suitable with the set of the movie. It follows the event that occurs in the movie. This movie uses special make-up because this is an action movie which always uses blood, bruises, and other make-up special effect.

#### 2) Cinematography

The filmmaker controls cinematography qualities shot, not only what is filmed but also how is filmed. This consists of control over three features photographical qualities of shot, the framing shot, and the duration of shot.

a) **Photographical Qualities of the Shot**

There are two photographic qualities shot, first is slow motion and fast motion. In this movie the two slow and fast motion appears in a certain situation. It can be seen on (Fig. 38. Slow Motion on the Car Crash), the slow motion where the major character having an accident on the road, where her car crashing the other car. On (Fig. 42. Fast Motion), fast motion is the continuation of the car crash of the major character.

b) **Framing of the Shot**

Both of camera angle and camera distance determine the position of image. There are three types of camera angle: straight on angle, high angle, and low angle. Whereas camera distance consists of the long shot, the medium shot, and the close up.

- **Camera Angle**

In the straight on Angle refers to frame of camera shots which are horizontal and on the same level of the subject. (Fig. 43. Left Side Camera Shot)

The high angle refers to frame of camera shots above the subject's eye level or the subjects is looked down. (Fig.44. The High Angle Shots)

Low angle refers to the frame of camera shots below eye level or the subject is looked up. (Fig. 45. Low Angle Shot)

- **Distance**

• **Long Shot**

The shoot pointing at the far away object, at the priest in front. (Fig. 46. Long Shot). The shoot pointing at the far away object, at the cars on the bridge. (Fig. 47. Long Shot)

- Medium Shot

The medium shot, shooting at the entire people in parade. (Fig. 48. Medium Shot at the Parade). The medium shot, shooting at the major character Salt. (Fig. 49. Medium Shot at the Major Character)

- Close-Up

Close up on the face from front. (Fig. 50. Close-Up on the Face from Front). Close up on the face from left side. (Fig. 51. Close-Up on the Face from Left)

c) Duration of the Shot

The film duration of camera shot is long because the film produced as action movie. The duration is efficient for telling the event. The whole duration of the movie is about 1 hour 28 minutes 57 seconds

3) Sound

The music was composed by James Newton Howard and released by Madison Gate Records. The song "Orlov's Story" includes a Russian lullaby which music editor Joe E. Rand found at Amoeba Music, and which served for inspiration for the choir heard in other tracks - but the chants in the rest of the score are only random syllables, as Rand and Howard thought actual Russian words would spoil about Salt's allegiance.

4) Editing

There are several editing parts from the beginning until the end of this movie in order to make it understandable for the viewers. The writer finds some transitions also other editing parts, from one shot to another shot in certain scenes. Here the movie editor, tries to create a simple editing which is consist of the six actions.

a) Axis of Action

Axis of action or the 180 line consist of a person walking, two people conversing, a car racing along a road is assumed to project along a discernible and predictable line. It can be seen on (Fig. 52. Conversation First Angle) and (Fig. 53. Conversation Second Angle)

b) Establishing Shot

Establishing shot is delineating the overall space of the office is delineating the overall space of the room. Can be seen on (Fig. 54. Shooting at the Person at the Door) and (Fig. 55. Shooting at the Table)

c) A Reserves Shot

A reserves shot is simply a shot of the opposite end of the axis of action and the eye-line match is the expressionless actors seems to looking at whatever is in the next shot, it begins with a character looking at something off screen, then there will be a cut to the object or person that he is looking at. Can be seen on (Fig 56. Focused on Salt's face) and (Fig 57. Focuses on Ted face)

d) Reestablishing Shot

Reestablishing shot is one of the most common patterns of development of space in the classical continuity style. It can be seen on (Fig.58. Falls, before Hitting the Water) and (Fig.59. Hitting the Water)

e) Match on Action

A shot of captured when the Hendrik washes away on the river, the cameramen took one scene in difference angle. It can be seen on (Fig. 60. Above the Truck Shot from Short Angle) and (Fig.61. Above the Truck Shot from Long Angle).

f) Cross cutting/ Jump Cut

The jump with a different location can be seen on (Fig.62 Imagine the Dream) and (Fig. 63. The Imagination)

## 2. Psychoanalytic Analysis

The *id* is an important part of our personality because as newborns, it allows us to get our basic needs met. In other words, the *id* wants whatever feels good at the time (pleasure), with no consideration for the reality of the situation. The ego is the buffer between the *id* and the world's realities. The *ego* operates on the reality principle. In this principle, instinctual energy is restrained in order to maintain the safety of the individual and help to integrate the person into society. The *ego* makes the decisions, controls actions and allows for a higher capability of problem solving. The *id* is not capable of such higher level of thinking. The *superego* is similar to the *id* in that it is somewhat unrealistic. The *superego* represents the rights and wrongs of the society as handed down to an individual over their lifetime. The *superego* has two subparts: the conscience and the *ego-ideal*. The conscience prevents us from doing morally bad things. The *superego* helps to control the *id's* impulses, making them less selfish and more morally.

The *id* of Salt appears in a form of love needs, hates, being afraid and angry. Salt is an agent where she always has a lot of difficult life related with anything, especially love. Salt really sad when she knows that her husband always waiting for her. Salt really loves her husband, it showed by her acts when she kiss her husband and do the conversation in a romantic situation. Salt kills the Russian secret agent, because she feels that they will kill the innocent people in the whole world. By hitting and stabbing the neck of her enemy, Salt shows her hates and angry. Here Salt wants to show that she is no longer belong to the Russia.

The *Ego* of Salt appears several times on the movie, where she always makes her own decision without compromise with people surrounds her. The first *ego* of Salt appears when she makes decision to

separate from her husband Michael. Salt uses her ego to save her husband from people who hates him as agent. The *ego* of Salt also appears when she meets with Ted, and she tries to seduce Ted. This is the condition where both Ted and Salt meet each other and Salt wants to get close with Ted.

The *superego* of Salt appears after she realizes that her husband really loves her a lot, even he knows that stay together with her, he will dangers his life. He wants to spend the rest of his life with her. Then Salt with the hard heart, accepts him at the first time, Salt really wants if their relationship being cut, but she realizes that Michael really loves her so much. Salt tries to think rational that she must be patient if she wants to kill the leader. Then she tries to join them whatever happens.

The identity of Salt can be changed based on the situation she faced off. Salt is a normal woman, where she has much kind of wants and needs. It can be seen on the *id* of Salt where she can be everything as a human, as wife of a husband, where she needs love and she wants to show her love, as an agent where she needs to be tough and dare to challenge a lot of obstacle, as an agent where, she must be brave to choose between loyal with her country or protect someone she loves.

## **D. Conclusion**

### **1. Based on Structural Elements**

Firstly, there is a relationship between *Salt* movie and psychoanalytic approach, first on the element of the movie; where the message to Salt movie shows that Evelyn Salt the major character who is accused of being a Russian sleeper agent and goes on the run to try to clear her name. One clearing her name, Salt has a lot of obstacles such as, the murderer, loosing her husband, being injured, etc. The producer wants to give the message related with the movie. He wants to show that in a real life people must try and try even a lot of obstacles appears when they want to get their purpose. Much bigger obstacle they'll face, much bigger the result they

will get. This is the adventure action story of the secret agent who wants to clear her name. The agent is Salt where she fights all criminal who tries to stop her. So the theme of the movie is that 'The hard tries to get a huge purpose'.

## **2. Based on Psychoanalytic Analysis**

The *id* of Salt appears in a form of love needs, hates, being afraid and angry. The *Ego* of Salt appears several times on the movie, where she always makes her own decision without compromise with people surrounds her. The *superego* of Salt appears after she realizes that her husband really loves her a lot, even he knows that stay together with her, he will dangers his life. He wants to spend the rest of his life with her. Then Salt with the hard heart accepts him.

The identity of Salt can be changed based on the situation she faced off. Salt is a normal woman, where she has much kind of wants and needs. It can be seen on the *id* of Salt where she can be everything as a human, as wife of a husband, where she needs love and she wants to show her love, as an agent where she needs to be tough and dare to challenge a lot of obstacle, as an agent where, she must be brave to choose between loyal with her country or protect someone she loves.

## E. Bibliography

Bordwell, David and Thompson, Kristin. 1990. *Film Art (An Introduction) Third Edition*. United States of America: McGrawHill, Inc.

Charter, David, *Literary Theory*, (Great Britain, 2006).

Doughlass, John S and Glen, P Harnden. 1996. *The Art of Technique (An Aesthetic, Approach to Film and Video Production)*. Boston: Alynn and Bacon.

Plain, Gill and Sellers, Susan. 2007. *A History of Feminist Literary Criticism*. New York: Cambridge University Press.

Raman Selden, Peter Widdowson and Peter Brooker, *Reader's Guide to Contemporary Literary Theory*, (5<sup>th</sup>edn, Great Britain, 2005).