

CHAPTER I

INTRODUCTION

A. Background of the Study

People living in the world have maintained a goal, which can motivate someone to survive in the world. People have different goals, but it has a same purpose to make a better life. Many people living to make a life better than before. They must work hard and endeavor to get better. They have the same opportunity to get their property, prosperity, and happiness. They can change their destiny and make a life better thing as they wish. The way to change their destiny and to hope their wish is called endeavor for life.

Struggle or also called endeavor has a general meaning as a way to get the best result and something worth. People will do everything to get it. This occurs in many kinds of field, one of them in literary works. Literary work which has idea of endeavor elements such as novel, poetry, and movie. Movie has the same position in textual studies. Sometimes it reflects a daily life, history, or legends. That the meaning of movie has become part of daily life, which is more complicated than the other works. Making a movie is not like writing a novel. It needs a teamwork, which involves many people as crew. Film has many elements, such as director, script, writer, editor, music composer, artistic, costume, designer, etc.

Beside that, it also needs some techniques including cinematography, editing, and sound.

Luba Chliwniak (1997) defined leaders as individuals who provide vision and meaning for an institution and embodies the ideals toward which the organization strives. Females and Leadership, good school administration is more attuned to feminine than masculine modes of leadership behavior. Female attributes of nurturing, being sensitive, empathetic, intuitive, compromising, caring, cooperative, and accommodative are increasingly associated with effective administration. While these characteristics are innate and valuable, women possessing the qualities of a good leader still face higher attrition and slower career mobility particularly in higher education (Porat, 1991). Data on equality of opportunity in educational administration reveals that gender, more than age, experience, background, or competence determines the role an individual will be assigned in education (Whitaker & Lane, 1990).

African American women who hold leadership positions in the educational system face dual burdens of sexism and racism and confront special challenges in promotion and tenure. Race more than gender is the major obstacle to career advancement (Allen, Jacobson, & Lomotey, 1995; Singh, Robinson, & Williams-Green, 1995).

Management seeks to fill its ranks, particularly at the highest level of management, with those persons that best fit the existing norm (Wesson, 1998). Case in point, the typical president of an American

institution of higher education is Caucasian, male, and 54 years of age (Phelps & Taber, 1997). Since gender is a hindrance to women leaders, some believe compelled to lead in the manner that is considered the norm; that is, the way that men lead.

Utilizing men's method of leadership is the easiest way for a woman to be hired for administrative positions or any position of leadership, especially since this approach to leadership has repeatedly been established as acceptable to the public and successful in attracting promotion and recognition (Porat, 1991).

In one school district, a Caucasian male administrator discouraged women and members of underrepresented groups from pursuing careers in administration because of the belief that women and/or minorities lacked the requisite leadership characteristics (Allen et al., 1995). They did not fit the existing norm of being Caucasian and male. Females in positions that are male-dominated indicated there was a need to be better qualified than the males with whom they competed. African American women believe they had to be twice as good as any better than others with the same aspirations. Those women who had a desire to become administrators have found their institutions and districts do not select or recruit them for training programs in the administration field, making it harder to break into the system (Allen et al., 1995; Lindsay, 1999).

There has been a rise in the hiring of women and minorities as superintendents and in administrative positions. Proportionately more

women tend to occupy superintendence in the smallest and least cosmopolitan districts, with the fewest central office administrators, declining student enrollments, more reported stress on the job, less satisfaction, and the greatest vulnerability lethal to school board conflict. Caucasian women were being hired in very small districts where their duties varied and with very little pay. African American women are being hired in troubled urban districts with inadequate financial resources or districts with a large concentration of minority students who are economically disadvantaged and have low achievement test scores (Tallerico & Burstyn, 1996; Wesson, 1998). Caucasian women and African American women found no problems obtaining principal ships at the elementary school level (Pollard, 1997).

The Lady is a French-English co-production directed by [Luc Besson](#), starring [Michelle Yeoh](#) as [Aung San Suu Kyi](#) and [David Thewlis](#) as her husband. Yeoh describes the film as "an incredible love story" against the background of "political turmoil". [Paris Match](#) shared her opinion, naming the film an extraordinary story of love between her deceased husband Michael Aris and a woman who sacrifices her personal happiness for her people. Michelle Yeoh called the film "a labor of love" but also confessed it had felt intimidating for her to play the [Nobel laureate](#). Suu Kyi had already been played by [Adelle Lutz](#) in [John Boorman's Beyond Rangoon](#) in 1995. The screenplay and story of this film written by Rebecca Frayn, she is a film maker, screen writer and novelist.

She was trained by the BBC as a film editor, before going on to establish a successful career as a freelance documentary director in 1989. Over the years she has directed a wide variety of critically acclaimed documentaries for Cutting Edge (Channel 4), Modern Times (BBC2), The South Bank Show (ITV) and Imagine (BBC1), and an original three-part original documentary series Space (BBC2). Her documentaries are quirky, visually distinctive essays that explore a wide range of subjects ranging from identical twins to a Victorian mental asylum being converted into luxury apartments.

She is also a screen writer and has written a screenplay *Killing Me Softly* (BBC1) and a feature film, *The Lady* about Aung San Suu Kyi (Europacorp/Left Bank Pictures). As a drama director she directed the first 3 of 6 part drama series *Single* (ITV) and a single drama, *Whose Baby* (ITV). She has also published two novels, *One Life* in 2006 and *Deceptions* in 2010 (both Simon and Schuster). In 2008, after making a short viral film opposing the proposed expansion of Heathrow for Bright Green Pictures, she co-founded WeCan, a group who lobbied the government to take urgent action on climate change in the run up to the Copenhagen Climate Change Conference in 2009.

The Lady movie is directed by Luc Besson. He was born 18 March 1959) is a French film director, writer, and producer. He is the creator of [EuropaCorp](#) film company. He has been involved with more than [50 films](#), spanning 26 years, as writer, director, and/or producer. Besson was born in

Paris to parents who were both [Club Med scuba diving](#) instructors. This had a profound influence on his childhood as Besson planned on becoming a marine biologist. He spent much of his youth traveling with his parents to tourist resorts in Italy, Yugoslavia and Greece. The family returned to France when Besson was 10. His parents promptly divorced and were remarried to other people. "Here there are two families, and I am the only bad souvenir of something that doesn't work," he said in the [International Herald Tribune](#). "And if I disappear, then everything is perfect. The rage to exist comes from here. I have to do something! Otherwise I am going to die."

Out of boredom, he started writing stories, including the backdrop to what later became one of his most popular movies, [The Fifth Element](#). Besson directed and co-wrote the screenplay of this science fiction thriller with the screenwriter, [Robert Mark Kamen](#). The film is inspired by the [French comic books](#) Besson read as a teenager. He also reportedly worked on the first drafts of [Le Grand Bleu](#) while still in his teens. He moved to the United States for three years, but returned to form his own production company which he called "Les Films du Loup". The name was later changed to "Les Films du Dauphin". In the early 1980s, Besson met [Éric Serra](#) and asked him to compose the score for his first short film, *L'Avant dernier*.

In recent years, he has written and produced numerous action movies, including the [Taxi](#) and [The Transporter](#) series, and the [Jet Li](#) films

[Kiss of the Dragon](#) and [Unleashed/Danny the Dog](#). Besson was also in charge of the promotional movie for the [Paris](#) bid for the [2012 Summer Olympics](#). Luc had been nominated for Best Director and Best Picture [César Awards](#) for his films [Léon](#) (a.k.a. *The Professional*) and [The Messenger: The Story of Joan of Arc](#), but won Best Director and Best French Director for his film *The Fifth Element*.

The Lady is a bibliography movie, tribute to the Burmese democracy campaigner Aung San Suu Kyi. The movie starts Aung San Suu Kyi as the mother of two, married to a British professor and living in London. Called back to Burma to visit her ailing mother, she finds herself in a country in chaos, with the government slaughtering protesters in the streets. As the daughter of a great Burmese leader, who was martyred for his democratic beliefs, Suu Kyi, just visiting, finds herself as the locus of all her people's hopes. She can't leave. In 1947, when Aung San Suu Kyi is three years old, her father [Aung San](#) leads [Burma](#) to independence. But soon afterwards, on 17 July 1947, he along with a group of his colleagues is [assassinated](#) by a military [death squad](#).

As an adult she goes to England, finds a loving husband and has a happy family life. But in 1988 her mother's poor health forces her to return to Burma where her father, Aung San, is still widely remembered. When she visits her mother in hospital in 1988, she meets many people were wounded during the [Tatmadaw's](#) crackdown in the [8888 Uprising](#). She realises that political change is needed in Burma and is soon drawn into

the movement to promote reform. She accepts the role of icon in support of self-determination by the Burmese people and devotes herself to activities in support of goals of greater political freedoms.

Suu Kyi found a political party and clearly wins the 1990 elections. However, the Burmese military refuse to accept the result of the election and moved to bring Suu Kyi under control. She and her family became separated when her husband and children were banned from Burma and she was put under a house arrest for more than a decade. Yet their relentless struggling for Suu Kyi's recognition outside Burma is her guarantee she won't be forgotten and cannot disappear unnoticed.

Due to her family's efforts, she becomes the first woman in [Asia](#) to be awarded the [Nobel Peace Prize](#). Yet their separation continues because neither can Suu Kyi attend the ceremony nor can her husband Michael Aris see her one last time before his early death.

As Suu Kyi attempts to stay true to principles of democracy and non-violence, Ne Win and his successors continue to put pressure on her, regularly raiding her home, and confiscating any materials that she might use to promote democracy. But when the government refuses to allow her to see her husband and children – even when Michael becomes terminally ill – Suu Kyi is forced to choose between her family and her country.

The Lady gets many good responds from public. Besson's direction is overall more staid and classical than one would expect from the French action specialist, reinforcing the sense of a complacent, risk-averse picture

that seems to have taken its filmmaking cues from its heroine's unflappable dignity, from Justin Chang – [Variety](#).

The other is Director Luc Besson has crafted a masterpiece in the gentle telling of a wife and mother who is forced to balance her love for her country against her love for her family. *The Lady* is a synergy of the harsh reality of modern military occupation and the effect it has on parties of either side, Summer J. Holliday – Working Author. Shot by Thierry Abrogate in Thailand near the Burmese border with limited covert filming in Rangoon, *The Lady* does boast handsome visuals, the South Asian landscapes nicely contrasted with the gray stone structures of Oxford. But despite composer Eric Serra's strenuous efforts to instill some emotional sweep, the earnest film can't escape its dramatic inertia, David Rooney – [The Hollywood Reporter](#).

The Lady is an interesting movie; there are four aspects that make this movie really interesting. The first is *The Lady* has the unusual story: this is a real life story about the real condition life events. That real life story is not only expansive and upper world; it is also intensely personal and underworld life. Human are challenged not only by confounding acts of kindness and happiness they see, but by the equally confounding cruelty, brutality, and violence. Besson show it in the scene of the movies, there are some violence that the soldier do to the Burma's local people, especially for them who disobey the rules of the government in present.

The second aspect is the visualization and the cast of the movie. Luc Besson makes the audience feel excited with this movie, even when the movie shows about the brutalities and violence conducting in physical violence and the openly shooting done by Aung San (Aung San Suu Kyi's father). The other brutality shows in many of the people were wounded during the [Tatmadaw's](#) crackdown in the [8888 Uprising](#), because of political change Burma and is soon drawn into the movement to promote reform.

The third is the enthusiasm of humankind that is reflected in this movie. Suu Kyi stable to stand help her people against the government and to get democracy in political changing in Burma. The people who support Suu Kyi also enthusiast to fight to get their freedom although many of them died by the soldier of government. The eagerness of Burmese to get their freedom boosting up the viewer spirit. It functions as a wide-eyed primer, equating democracy with domesticity, and its heroine's return home to care for an ailing mother with her attempts to cure the wider sickness plaguing her motherland.

The last reason is Aung San Suu Kyi's endeavor and female leadership that reflected in *The Lady* movie is one of fascinating aspects that is appealing to be studied. Besson, the director, wants the audience to underline the endeavor of Aung San Suu Kyi makes bad and great effect especially to the Suu Kyi's psychological condition itself. Suu Kyi's psychological condition is drawn in the bad conditions life against all of

the suffering life that should be faced by her since she was young. Also her leadership to get democracy freedom for Burmese make her stronger and stable although she should leave her family, and lost her husband (because of suffering sick). The effects can be studied in psychological term which studies the psychological condition of a human.

Based on the previous reasons the writer will observe *The Lady* movie by using individual psychological theory by Alfred Adler. So the writer construct the title Aung San Suu Kyi's Endeavor and Female Leadership in Luc Besson's *The Lady* Movie (2011): An Individual Psychological Perspective.

B. Literature Review

As long as the writer knows, there has been other researcher who conducted a research on the movie. The first, Mike McCahill, (2011) from Seven Magazine, a reverent biopic of Burmese resistance icon Aung San Suu Kyi, it functions as a wide-eyed primer, equating democracy with domesticity. As Suu Kyi attempts to stay true to principles of democracy and non-violence, Ne Win and his successors continue to put pressure on her, regularly raiding her home, and confiscating any materials that she might use to promote democracy. But when the government refuses to allow her to see her husband and children – even when Michael becomes terminally ill – Suu Kyi is forced to choose between her family and her country.

The second is, Robbie Collin (2011) from Telegraph Film genuinely interested in a country's history and struggle for democracy, human rights. Aung San Suu Kyi's continued her father's struggle in past for society's rights against the government. Suu Kyi stable to stand help her people against the government and to get democracy in political changing in Burma. The people who support Suu Kyi also enthusiast to fight to get their freedom although many of them died by the soldier of government. The eagerness of Burmese to get their freedom boosting up the viewer spirit. Also her leadership to get democracy freedom for Burmese make her stronger and stable although she should leave her family, and lost her husband (because of suffering sick).

In this research, the writer used the similar source that is the film, but uses different approach that is Individual Psychology focusing on the Endeavour and female leadership of the major character (Aung San Suu Kyi) in *The Lady*.

C. Problem Statement

The prime problem of this study is “How is Suu Kyi's endeavor and female leadership reflected in Luc Besson's, *The Lady* viewed from Individual Pshycological perspective?”

D. Limitation of the Study

The limitation of the study is Suu Kyi's endeavor and female leadership by Individual Psychological theory proposed by Alfred Adler.

E. Objective of the Study

The objectives of the study are as follows:

1. To analyze the film in term of its structural elements.
2. To analyze the character of the film based on the Individual Psychological perspective.

F. Benefit of the Study

1. Theoretical Benefit

The study expected to contribute to the development of the body knowledge, especially the literary study Luc Besson's *The Lady*.

2. Practical Benefit

The study is expected to give an additional contribution on understanding the major character in *The Lady* are viewed by Individual Psychological theory proposed by Alfred Adler.

G. Research Method

In analyzing *The Lady*, the writer searches for many data.

1. Type of the Study

In analyzing Luc Besson's *The Lady* the writer uses the qualitative method, because it does not need statistic to explore the fact.

2. Object of the Study

The object of the study is the film "*The Lady*".

3. Type of the Data and the Data Source

The type of the data and the data source is textual, which consists of words, phrases, and sentences. In this research the writer uses two data sources; there are primary and secondary data sources.

a. Primary Data Source

The primary data source is the film itself *The Lady* from Luc Besson.

b. Secondary Data Source

The secondary data are taken from other sources which are related to the primary data such a biography of the author, the website from the internet about the film *The Lady* and other resources that support the analysis.

4. Technique of the Data Collection

The method of data collection in this research is documentation. This data collection is as much as possible done through the library research. *The Lady* directed by Luc Besson is treated as the primary sources. The writer uses books on theories of literature, and books that support the analysis and treated as a secondary data sources. In the process of writing this research, the writer would like to use procedures as follows:

- a. Watching the film many times until the writer gets adequate information or data analyzed.

- b. Identifying a particular part considered important and relevant for the analysis.
 - c. Making note of the important parts in both primary and secondary data.
 - d. Classifying the data into some categories.
 - e. Analyzing the data of the research based on Alfred Adler theory of psychological.
 - f. Drawing the selecting materials into good unity supporting the topic of the study.
5. Technique of the Data Analysis

The researcher uses two techniques in analyzing the data:

- a. Analyzing the structural elements of the film includes narrative and technical elements.
- b. Analyzing the endeavor for against the demanding life of the main character using descriptive qualitative analysis.

H. Paper Organization

The writer divides this research into five chapters as follows:

Chapter I is introduction consists of the background of the study, literature review, problem statement, and limitation, object of the study, benefit of the study, research method and paper organization. **Chapter II** dealing with the underlying which covers the notion on individual psychological theory, and basic assumptions of individual psychological of Alfred Adler and theoretical application. **Chapter III** contains the

structural analysis; which included character and characterization, plot, point of view, setting and theme. **Chapter IV** is data analysis, which deals with the major character's problem based on Individual Psychological theory by Alfred Adler. Finally is **Chapter V** consists of conclusion of the analysis, pedagogical implication and suggestion.