# EMOTION AND MOTIVATION REFLECTED IN JEAN PAUL SAOLOME'S *FEMALE AGENT* MOVIE (2010): A PSYCHOANALYTIC CRITICISM

RESEARCH PAPER

Submitted as Partial Fulfillment of Requirement
for Getting Bachelor Degree of Education
in English Department

by:

RINA ARDIAN WIJAYANTI
A 320 090 075

**SCHOOL OF TEACHER TRAINING AND EDUCATION**

**MUHAMMADYAH UNIVERSITY OF SURAKARTA**
**2012**

# APPROVAL

EMOTION AND MOTIVATION REFLECTED IN JEAN PAULSAOLOME'S

*FEMALE AGENT* MOVIE (2010):

A PSYCHOANALYTIC CRITICISM

Written by:

RINA ARDIAN WIJAYANTI

A. 320 090 075

Approved to be examined by consultants

| Consultant I | Consultant II |
| --- | --- |
| Dr. Phil. Dewi Candraningrum, S.Pd., M.Ed. | Drs.H. Abdilah Nugroho, M.hum |
| NIK.772 | NIK. 589 |

ACCEPTANCE

RESEARCH PAPER

EMOTION AND MOTIVATION REFLECTED IN JEANE PAUL SALOME'S *FEMALE AGENT* MOVIE (2010): A PSYCHOANALYTIC CRITICISM

2013 ACADEMIC YEAR

by

RINA ARDIAN WIJAYANTI

A 320 090 075

Accepted and approved by the Board of Examiners

School of Teacher Training and Education

Muhammadiyah University of Surakarta

on Febuary..... 2013

Team of Examiner

1. Dr. Phil. Dewi Candraningrum, S.Pd., M.Ed.
(Chair Person)
2. Drs. Abdillah Nugroho, M. Hum
(Member I)
3. Drs. Thoyibi , M.S
( Member II )

Dean

Drs. H. Sofyan Anif, M.Si.

NIK. 547

## *TESTIMONY*

*Here with, I testify that in this research paper, there is no plagiarism of the previous literary work which has been raised to obtain bachelor degree of a university, nor there are opinions or masterpieces which have been written or published or others, except those which the writing are referred in the manuscript and mentioned in the literature review and bibliography.*

*Hence, later, if it is proven that there are some untrue statements in this testimony, I will hold fully responsible.*

*Surakarta, 02 januari 2012*

***Rina Ardian Wijayanti***

**MOTTO**

- *Life is around*
- *Life is choice*
- *Life is experience*
- *Life is thinking*

*We are never know mean of life without try stepped up and run in the world*

*(Rina Ardian W)*

*Still be people who defend the truth though, everyone is leaving you*

*(Titik Pujiwati)*

*Offer the test of courage is not to die but to live*

*(Rina Ardian W)*

*It is better to fail in originally than to succeed in imitation*

*(Herman Melville)*

*Verily! Allah will not change the good condition of a People as long as they do not change their state of Goodness themselves*
*(Ar-Ra'd : 11)*

## DEDICATION

**This research paper is dedicated for:**

1. **Allah S.W.T always give guidance, love, power and Islam is my way.**
2. **My beloved father " Sugianto" and mother " Pasinah" for praying and advising me forever**
3. **My beloved brother and Sister (Fauzi "memet" and Reva) that always support me every time and give me bg hug.**
4. **My beloved grandmother and grandfather for praying and advising me.**
5. **My beloved someone in my Heart "Heri Ertanto" who always support me.**

## ACKNOWLEDGMENT

*Assalamualaikum Wr. Wb.*

Alhamdulillahirabbil ‘alamin, praised to Allah S.W.T, The Most Glorious, The Most Merciful, Lord of the Universe, who gives a million blessings, miracles and uncountable gifts to the writer, so she can accomplish her research paper entitled **“**Emotion and Motivation Reflected in *Female Agent* Movie (2010) Directed Jean Paul Salome: A Psychoanalytic Criticism” as the requirement for getting bachelor degree of education in English Department of Muhammadiyah University of Surakarta.

Peace is upon to Muhammad S.A.W the last messenger of Allah, who will be hero for all his followers in the life after. The writer realizes that this research paper would never been possible without other people’s help, so that the writer would like to express her gratitude and appreciation to:

1. Drs. Sofyan Anif, M. Si. The Dean of the School of Teacher Training and Education of Muhammadiyah University of Surakarta,
2. Titis Setyabudi, S.S. The Chief of English Department in Muhammadiyah University of Surakarta.

3. Dr. Phil. Dewi Candrangrum, S.Pd., M.Ed. The first consultant who has given a valuable guidance and suggestion during the completion of this research paper,
4. Drs. Abdillah Nugroho, M. Hum. The second consultant who has given a valuable guidance and experience during the completion of this research paper.
5. Drs. Thoyibi, M. S. The good examiner in order to make the research paper better.
6. Giri Lumakto, S.pd. The academic adviser who has patiently guided the researcher from the beginning of the study,
7. Drs. Ahmad Muhibbin, M. Si. The Ex-vice Dean of third Deputy of School of Teacher Training and Education of Muhammadiyah University of Surakarta,
8. All of the lecturers of English Department thank for precious knowledge given to him,
9. The researcher's beloved Bapak " Sugiyanto" and Ibu " Pasinah", for their amazing love, endless pray, tireless support until today, and make understand that Allah is the highest aim of life , make her understand how to be a real Moslem, and make her understand about love.
10. The researcher's brothers, "Ahmad Fauzi and Reva Aprilia ". There are no words that can capture the depth of the researcher's gratitude for their support and togetherness,

11. The researcher's grandmother and grandfather of " kakek'e (Alm. Nyamat)" and Payo and Sukini"". Good adviser to her to be a good person,
12. The researcher's boy friend "Heri Ertanto". You are her support in life, and understand about love in life.
13. The researcher's friends in English Department 2009; Wiwik, Endang, Farikha Nduth, Yuli, Dian, Ika Kodok, Risa, Alief Gentong, Hawa, Adel, Santi, Rigi, Sari, etc.
14. Her friends who is the place in sharing and discussing the research paper: Fajar Kuntari, Evy Puspita, Anis Munawaroh, Santi, Happy, Farizha, my brother (Analis Eko Budi Ryanto), Abieh, Hagy and etc. Who have supported the researcher in every need.
15. The Big Family of Trio Boarding House: Deni putri Diningrat, Devi, Titiek Qyu, Endang Endut, Novi, mamey, Cenil, Nisa, Emy, Widya
16. And all of the people, who cannot mentioned one by one, thanks for everything.

Deep down of the writer's heart, the researcher realizes that this research paper is still from being perfect, so all suggestions and criticisms for improving this research are accepted. Hopefully, this research paper will be useful for the readers and prospective researchers.

*Wassalamualaikum Wr. Wb.*

Surakarta……..2013

**Rina Ardian Wijayanti**

## TABLE OF CONTENT


**TITLE** ..... **i**
**APPROVAL** ..... **ii**
**ACCEPTANCE** ..... **iii**
**TESTIMONY** ..... **iv**
**MOTTO** ..... **v**
**DEDICATION** ..... **vi**
**ACKNOWLEDGMENT** ..... **vii**
**TABLE OF CONTENT** ..... **xi**
**LIST OF PICTURE** ..... **xiv**
**LIST OF APPENDICES** ..... **xvii**
**SUMMARY** ..... **xviii**
**CHAPTER I : INTRODUCTION**

A. Background of the Study ..... 1
B. Previous Studies ..... 11
C. Limitation of the Study ..... 12
D. Problem Statement ..... 12
E. Objective of the Studies ..... 12
F. Benefit of the Studies ..... 13
G. Research Method ..... 13
H. Research Organization ..... 15

**CHAPTER II : UNDERLYING THEORY**

A. Notion of Psychoanalysis ..... 16
B. Structure of Personality ..... 17
1. The *Id.* ..... 17
2. *The Ego* ..... 18
3. *The Superego* ..... 18
C. Notion of Emotion ..... 19
1. Concept of Emotion. ..... 19
2. Awareness of Emotions. ..... 21
D. Concept of Motivation. ..... 23
1. Motive ..... 23
2. Push and Pull motives ..... 23

E. Structural Elements of the Movie ..... 24
1. Narrative Elements of the Movie ..... 24
a) Character and Characterization ..... 24
b) Plot ..... 25
c) Theme ..... 27
2. Technical Elements of the Movie ..... 27
a). Mise-en-Scene ..... 27
b).Cinematography ..... 32
d) Sound ..... 34
e) Editing ..... 35
f) Point of View ..... 36
g) Casting ..... 37
F. Theoretical Application ..... 37

**CHAPTER III: STRUCTURAL ANALYSIS**

A. Structural Elements ..... 38
1. The Narrative Elements ..... 38
a. Characteristics and Characterization ..... 38
b. Plot ..... 53
c. Theme ..... 59
B. Technical Elements of the Movie ..... 60
a. Mise-en-Scene ..... 60
b. Cinematography ..... 76
c. Sound ..... 79
d. Editing ..... 79
e. Point of View ..... 83
f. Casting ..... 84
C. Discussion ..... 85

**CHAPTER IV: PSYCHOANALYTIC ANALYSIS**


A. Analysis of Louise's Personality ..... 90

1. *Id* ..... 90

2. *Ego* ..... 95

3. *Superego* ..... 100

B. Emotion of Louise ..... 102

1. Concept of Emotion ..... 102

a. Bodily Sensation ..... 102

b. Interpreted Sensation ..... 103

c. Adaptive Response ..... 105

2. Awareness of Emotions ..... 106

a. Intensity of Aurosal ..... 106

b. Personal meaning ..... 107

c. Momentary Experience ..... 109

C. Motivation of Louise ..... 110

1. Motive ..... 110

2. Push and Pull motives ..... 112

D. Discussion ..... 113


**CHAPTER V: CONCLUSION AND SUGGESTION**


A. Conclusion ..... 118

B. Educational implication ..... 120

C. Suggestion ..... 121


**BIBLIOGRAPHY**

**APPENDICES**

## LIST OF PICTURES


Figure 1: Louise Desfontaines ..... 39

Figure 2: Suzy Despres ..... 41

Figure 3: Jeanne Fauzier ..... 43

Figure 4: Gaelle Lemenech ..... 44

Figure 5: Maria Luzzato ..... 46

Figure 6: Karl Heindrich ..... 47

Figure 7: Pierre Desfontaines ..... 48

Figure 8:Colonel Buckmaster ..... 49

Figure 9:Eddy ..... 50

Figure 10: Melchoir ..... 51

Figure 11; Mme Duchemin ..... 52

Figure 12;Liutenant Becker ..... 52

Figure 13: outside Gestapo office ..... 65

Figure 14:Inside Gestapo office ..... 65

Figure 15: infront of Gestapo ..... 65

Figure 16:interrogate room ..... 65

Figure 17: costume in office ..... 68

Figure 18: daily activity ..... 68

Figure 19: bright and sharp make up ..... 68

Figure 20: simple make up ..... 68

Figure 21: bright and sharp make up ..... 68

Figure 22: Glamour make up ..... 69

Figure 23: glamour make up ..... 69

Figure 24:Bight and sharp ..... 69

Figure 25: hard Lighting I ..... 71

Figure 26: Hard Lighting II ..... 71

Figure 27: Soft lighting I ..... 71

Figure 28: Soft Lighting II ..... 71

Figure 29: Key Lighting ..... 72

Figure 30: Fill Lighting ..... 71

Figure 31: Natural color from sun ..... 73

Figure 32:yellow from lamp ..... 73

Figure 33: White from lamp 1 ..... 73

Figure 34: White from Lamp II ..... 73

Figure 35: Frontal Lighting ..... 74

Figure 36: Side Lighting ..... 74

Figure 37; Back Lighting ..... 75

Figure 38: High angle ..... 77

Figure 39: Straight Angle ..... 77

Figure 40: Low Angle ..... 77

Figure 41: Extreame Long shot ..... 78

Figure 42: Medium Long Shot ..... 78

Figure 43: Medium Shot ..... 78

Figure 44: Medium Close Up ..... 78

Figure 45: Close Up ..... 78

Figure 46:Extreame Close Up ..... 78

Figure 47: Axis of Action ..... 80

Figure 48: Establishing Shot ..... 81

Figure 49: Reverse Shot ..... 81

Figure 50: reestablishing Shot ..... 82

Figure 51: Match on Action ..... 82

Figure 52: Cros action I ..... 83

Figure 53: Cross action II ..... 83

## LIST OF APENDICES

1. **The Synopsis of *Female Agent* Movie**
2. **The Poster of *Female Agent* Movie**

## ABSTRACT

RINA ARDIAN WIJAYANTI. A. 320 090 075. **EMOTION AND MOTIVATION REFLECTED IN JEAN PAUL SALOME'S FEMALE AGENT MOVIE (2010): A PSYCHOANALYTIC CRITICISM.** RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2013.

The study is to reveal how emotion and motivation major character's to be a heroism in the war II for the French and complete their mission in the war II is reflected in Female Agent movie directed by Jean Paul Salome published in 2010. There are two objectives: the first is to analyze the film in term of structural elements and the second is to analyze the film based on Psychoanalytic Criticism.

The object of the study is a movie Female Agent movie is directed by Jean Paul Salome. The researcher employs the descriptive qualitative research as a type of the research. The data sources are divided into two, namely primary data source and secondary data source. The primary data source is the events of the movie and script of Female Agent and the secondary data source is journals of emotion and motivation, book of psychoanalytic criticism. The method of collecting data is documentation. The technique of analyzing data is descriptive.

The results of the study are as follows. First, based on the structural analysis, Jean Paul Salome as the director of the movie delivers a moral message about the heroism. The structural elements are related to each other and form a solid unity. Second, based on Psychoanalytic criticism, Jean Paul Salome tells emotion and motivation struggled by the major characters.


Keywords: Emotion and Motivation, Psychoanalytic Criticism.