

**LIES RESULTED IN GUILT ON THE CHARACTER BRIONY TALLIS
IN THE *ATONEMENT* FILM BY CHRISTOPHER HAMPTON**

TERM PAPER

Submitted in Part-Fulfillment for Obtaining Strata One (S-1) Degree



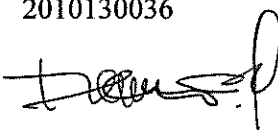
NIKE INDAH FULIYANI

2010130036

**STRATA ONE (S-1) OF ENGLISH DEPARTMENT
FACULTY OF LETTERS
UNIVERSITY OF DARMA PERSADA
JAKARTA
2014**

INTELLECTUAL PROPERTY STATEMENT PAGE

I hereby declare that term paper is the result of my own work, not a half or total plagiarism of someone else's, and all of the sources quoted or referred to have been stated correctly.

Name : Nike Indah Fulyani
Reg. No : 2010130036
Signature : 
Date : 27 August 2014

TEST FEASIBILITY APPROVAL PAGE

The term paper submitted by:

Name : Nike Indah Fuliyani

Reg. No : 2010130036

Study Program : English Department/ Strata one degree (S-1)

The title of the term- : Lies Resulted in Guilt on the Character of Briony
paper Tallis in the *Atonement* Film by Christopher
Hampton

has been approved by Advisor, Reader, and Head of English Department to be
tested in front of the board of Examiners 27 August 2014 at the English
Department, the Faculty of Letters, Darma Persada University.

Advisor

: 
.....

Dr. Hj. Albertine S. Minderop, MA

Reader

: 
.....

Drs. Rusydi M. Yusuf, M.Si

Head of English Dept.

: 
.....

Tommy Andrian, SS, M.Hum

APPROVAL PAGE

The term paper has been tested on 27 August 2014


By

BOARD OF EXAMINERS

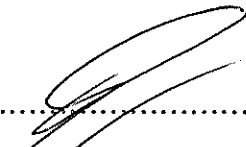
Consisting of:

Advisor : 

Dr. Hj. Albertine S. Minderop, MA

Reader : 

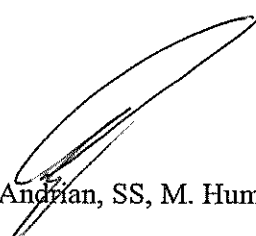
Drs. Rusydi M. Yusuf, M.Si

Chair of Board Examiner : 



Tommy Andrian, SS, M. Hum

Approved on 27 August 2014

Head of English Department


Tommy Andrian, SS, M. Hum

Dean of Faculty of Letters



ULTAS SASTRA
Syamsul Bachri, SS, M.Si

PREFACE

Alhamdulillahirabbil'aalamiin, I extend gratitude to Allah SWT who has given mercy and blessing so I could complete this term-paper well. The title of this term-paper is *Lies Resulted in Guilt on the Character of Briony Tallis in the Atonement Film by Christopher Hampton*. This term paper is submitted to fulfil one of the requirements for obtaining the Strata One (S1) degree in English Department in Darma Persada University.

Completion of this research cannot be separated from the help and support from various parties. Therefore, on this occasion I would like to say my thanks to those who give contribution for me in the completion of this research, which I listed as follows:

1. Dr. Hj. Albertine S. Minderop, MA as the Advisor who has guided me patiently in writing this paper. And also as the Head of Faculty of Letters. You always give me the knowledge that seems trivial but very meaningful.
2. Drs. Rusydi M. Yusuf, M.Si as the Reader who read this term-paper carefully and patiently.
3. Tommy Andrian, SS, M. Hum as the Head of Faculty of Letters.
4. All lecturers of English Department who have given me so much knowledge and for their invaluable teaching.
5. Mr. Syamsul Bachri, SS, M.Si as the Dean of Faculty of Letters.
6. My beloved parents and sister who always pray and support me, both moral and material sincerity. Thank you for everything you have given me.
7. My dear best friends, Daun, Kyoo, Chom, Mirto, Pipers, Nina, and Marliya who always share your knowledge to prepare the term-paper even though some of you are in different major and campus and also have been my mood-boaster.
8. All my college friends that I cannot mention one by one for your support.
9. Anyone that cannot be mentioned directly or indirectly who has helped the writer in completing this term-paper.

The writer is aware that this term-paper is still far from perfect. There are many lacks and unintended errors because of the limitations and abilities that the writer has. Therefore, suggestions and criticisms are welcome to improve its content in order to be made as one of the good examples for the next term-paper.

Jakarta, 27 August 2014

Writer

Nike Indah Fulyani

ABSTRACT

Name : Nike Indah Fuliyani
Study Program : S-1 of English Department
Entitled : Lies Resulted in Guilt on the Character Briony Tallis in the
Atonement Film by Christopher Hampton

This term paper discusses a literary film about someone's physiological changes because of children's lie or mistake. A problem in this study becomes interesting when misunderstanding and one lie can give a profound effect in someone's life and prolonged guilt. Intrinsic and extrinsic approach is used to analyze the problems in the film. Through the intrinsic approach the author uses characterization, setting, and plot. Through extrinsic approach the author uses psychoanalysis, the concept of lying and guilt. Method that is used is qualitative method; the kind of method is study of literature, nature interpretive research/analysis with the method of data collection in the form of script texts from *Atonement* film by Christopher Hampton and was supported by some of the literature related to the theory/concepts/definitions that suitable as a secondary source.

Keywords:

Characterization, Plot, Setting, Lies, and Guilt

ABSTRAK

Nama : Nike Indah Fuliyani
Program Studi : Sastra Inggris S-1
Judul : Lies Resulted in Guilt on the Character Briony Tallis in the
Atonement Film by Christopher Hampton

*Skripsi ini membahas karya sastra film mengenai perubahan psikologis seseorang karena kebohongan dan kesalahan sewaktu masih kanak-kanak. Permasalahan dalam penelitian ini menjadi menarik ketika satu kebohongan dapat memberikan efek yang besar bagi kehidupan seseorang dan menimbulkan perasaan bersalah yang berkepanjangan. Pendekatan intrinsik dan ekstrinsik digunakan untuk menganalisis permasalahan dalam film. Melalui pendekatan intrinsik penulis menggunakan perwatakan, latar, dan alur. Melalui pendekatan ekstrinsik penulis menggunakan psikoanalisis, yaitu konsep kebohongan dan perasaan bersalah. Metode yang digunakan adalah metode kualitatif, jenis penelitian kepustakaan, sifat penelitian interpretative/analisis dengan metode pengumpulan data berupa teks naskah dari film *Atonement* oleh Christopher Hampton dan didukung oleh beberapa literature yang terkait dengan teori/konsep/definisi yang sesuai sebagai sumber sekunder. Sebagai hasil dari penelitian ini pembaca akan mengerti seberapa pentingnya status dalam suatu hubungan.*

Kata kunci:

Perwatakan, Alur, Setting, Kebohongan, dan Perasaan Bersalah

TABLE OF CONTENTS

INTELLECTUAL PROPERTY STATEMENT PAGE	i
TEST FEASIBILITY APPROVAL PAGE	ii
APPROVAL PAGE	iii
PREFACE.....	iv
ABSTRACT.....	vi
ABSTRAK.....	vii
TABLE OF CONTENTS	viii
CHAPTER I INTRODUCTION	1
A. Background of the Problem	1
B. Identification of the Problem	2
C. Limitation of the Problem	2
D. Formulation of the Problem	3
E. Objective of the Research	3
F. Framework of the Theories	3
G. Methodology of the Research	10
H. Benefits of the Research.....	10
I. Systematic Organization of the Presentation	11
CHAPTER II THE ANALYSIS OF THE <i>ATONEMENT</i> FILM BY CHRISTOPHER HAMPTON THROUGH INTRINSIC APPROACH	13
A. The Analysis of the Characterization.....	13
1. Briony Tallis	13
2. Cecilia Tallis	21
3. Robbie Turner	25
B. The Analysis of the Plot.....	28
1. Exposition	28

2. Complication.....	30
3. Crisis	31
4. Falling Action	33
5. Resolution	35
C. The Analysis of the Setting	35
1. Setting as Background for Action.....	36
2. Setting as Antagonist	37
3. Setting as a Means of Creating Appropriate Atmosphere	38
4. Setting as a Means of Revealing Character	39
5. Setting as a Means of Reinforcing Theme	40

CHAPTER III LIES RESULTED IN GUILT ON THE CHARACTER

BRIONY TALLIS IN THE ATONEMENT FILM BY

CHRISTOPHER HAMPTON.....42

A. The Understanding of the Concepts of Lying	42
B. The Understanding of The Concept of Guilt	44
C. The Analysis the Theme by Using the Concept of Lying.....	46
1. The Relation of Characterization to the Concept of Lying.....	46
a. Briony is Suspicious of Robbie.....	46
b. Briony’s False Accusation towards Robbie	50
2. The Relation of Plot to the Concept of Lying.....	51
3. The Relation of Setting to the Concept of Lying	52
D. The Analysis the Theme by Using the Concept of Guilt	56
1. The Relation of Characterization to the Concept of Guilt.....	56
a. Briony Realizes Her Mistakes.....	57
b. Briony Apologizes to Cecilia and Robbie.....	59
2. The Relation of Plot to the Concept of Guilt	61
3. The Relation of Setting to the Concept of Guilt	62
E. Summary of the Chapter	65

CHAPTER IV CONCLUSION	67
A. Conclusion	67
B. Summary of the Research	68
C. Ringkasan Skripsi	69
REFERENCES	71
SCHEME OF THE RESEARCH	74
BIODATA	74

CHAPTER I

INTRODUCTION

A. Background of the Problem

Christopher James Hampton, is a British playwright, screen writer and film director. Hampton was born on January 26, 1946 in Faial, Azores, Portugal. He is the son of British parents Dorothy Patience (née Herrington) and Bernard Patrick Hampton, a marine telecommunications engineer for Cable & Wireless. Hampton began his career by sent the work to the play agent Peggy Ramsay. The play was performed at the Royal Court Theatre in London, and that production soon transferred to the Comedy Theatre, resulting in Hampton, in 1966, becoming the youngest writer to have a play performed in the West End in the modern era. From 1968 to 1970 he worked as the Resident Dramatist at the Royal Court Theatre, and also as the company's literary manager. Hampton won the *Academy Award for Best Adapted Screenplay* in 1988 for the screen adaptation of his play *Dangerous Liaisons*. He was nominated again in 2007 for adapting *Ian McEwan's* novel *Atonement*.¹

Briony Tallis, a 13-year-old English girl, with a certain talent for writing, lives at her family's country estate with her parents. Her older sister, Cecilia, attends the University of Cambridge with Robbie Turner, the son of the Tallis family housekeeper and a childhood friend of Cecilia's. In the summer of 1935, Briony's maternal cousins, twins Jackson and Pierrot, and Lola, come to visit the family. On this day Briony witnesses a moment of sexual tension between Cecilia and Robbie from afar. Briony misconstrues the situation and concludes that Robbie is acting aggressively toward Cecilia. By accident he gives her a version he had meant to discard, which contains lewd and vulgar references. Briony reads the letter and becomes disturbed as to Robbie's intentions. Later she walks in on

¹ British Council, "Writers", available from <http://literature.britishcouncil.org/christopher-hampton>, on Sunday, January 12, 2014

Robbie and Cecilia making love in the library. Briony misinterprets the sexual act as rape and believes Robbie to be a "maniac". Later, Briony discovers her cousin Lola, apparently being raped by an assailant she cannot clearly see. Lola is unable or unwilling to identify the attacker, but Briony decides to accuse Robbie and identifies him to the police as the rapist. She is claiming she has seen Robbie's face in the dark. Robbie is taken away to prison, with only Cecilia and his mother believing his protestations of innocence. Later in the fourth section, Briony is a successful novelist at the age of 77 and dying. Although Cecilia and Robbie are reunited in Briony's novel, they were not in reality. Briony explains why she decided to change real events and unite Cecilia and Robbie in her novel. She wanted to give Robbie and Cecilia their happiness by being together. Since they could not have the time together they so much longed for in reality, Briony wanted to give it to them at least in her novel.

The reasons why the writer chooses this film are because the setting which is in England is so interesting and then the story which seems complicated makes the writer wants to explore more about this film. The main problem that the writer is going to analyze from this film is the impact of children lie was so big it makes many people life change even the child's life itself.

B. Identification of the Problem

Based on the background of the problem, I identify the problem that the impact of children lie was so big it makes many people life change drastically even the child's life itself. We can see Briony transform from a child to a woman and later she has realized the full extent of her mistake. I assume that the theme of this film is Lies Resulted in Guilt on the Character Briony Tallis in the *Atonement* Film by Christopher Hampton.

C. Limitation of the Problem

Based on the identification of the problems, I limit the problems on the analysis of lies resulted in guilt and atonement on the character of Briony Tallis. Theory and concepts that I use through intrinsic approach are characterization – showing methods, setting, plot, and theme. Through extrinsic approach, I use

psychology of literature ---- Emotion classification approach of concept of guilt and psychology of lying.

D. Formulation of the Problem

Based on the limitation of the problem, I formulate the problem: is it true that the author assumption of the theme of this film is lies resulted in guilt and atonement on the character of Briony Tallis? To answer this question, I formulate the problem as follows:

1. Can showing methods be used to analyze the characterization of the characters of this film?
2. Can the concept of setting and plot be used to analyze this film?
3. Can the concepts of lying and concept of guilt be used to analyze this film?
4. Can the theme of this film be reinforced by using the result of analysis of the intrinsic and extrinsic approaches?

E. Objective of the Research

Based on the formulation of the problem, the purpose of this research is to show the theme of this novel is lies and misunderstanding resulted in guilt and atonement on the character of Briony Tallis. To achieve that purpose I take some steps:

1. Analyzing the characterization of the character in this film through showing methods.
2. Analyzing the story of this film through the concept of setting and plot.
3. Analyzing the film by using the concepts of lying and concept of guilt.
4. Reinforcing the theme by using the result of the intrinsic and extrinsic approaches.

F. Framework of the Theories

Based on the objective of research, I use theories and concepts covered in the intrinsic approach and psychology of literature. Intrinsic approaches that I use are characterization – telling and showing methods, plot, setting, and theme. Through

extrinsic approach, I use psychology of literature ---- Emotion classification approach of concept of lying and guilt.

1. Concepts through Intrinsic Approach

a. Characterization

Characterization is about the character in a story. The process by which an author creates, develops, and present of character.² To determine the characterization of character can be done through showing methods.

1) Showing method

The other method is the indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.³ Showing method consists of several elements,

a) Characterization through dialogue

The task of establishing character through dialogue is not simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. To analyze the film I use one element of this concept, what is being said. What is Being Said To begin with, the reader must pay close attention to the substance of the dialogue itself.⁴

b) Characterization through action

To establish character on the basis of action, it is important to the reader to watch the detail of several events of a plot because those events can reflect characterization of a character, emotional and psychological condition – unconsciously – show characterization of a character and values that are shown.⁵

² James H. Pickering & Jeffrey D. Hooper, *Concise Companion to Literature* (New York: Macmillan Publishing Co., Inc., 1981), p. 24

³ *Ibid.*, p. 27

⁴ *Ibid.*, p. 32

⁵ *Ibid.*, p. 38

b. Plot

According to James H. Pickering and Jeffrey D. Hooper on *Concise Companion to Literature*, plot is the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story.⁶ Plot elements:

1) Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action; also introduce the characters and the conflicts or potential for conflicts.⁷

2) Complication

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflicts.⁸

3) Crisis

The crisis or climax is that moment at which the plot reaches its point of greatest emotional intensity. The conflict intensified, reaching its peak.⁹

4) Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.¹⁰

5) Resolution

The final section of the plot is its resolution; its record the outcome of the conflict and establishes some new stability.¹¹

⁶ *Ibid.*, p. 14

⁷ *Ibid.*, p. 16

⁸ *Ibid.*, p. 17

⁹ *Ibid.*,

¹⁰ *Ibid.*,

¹¹ *Ibid.*,

c. Setting

According to James H. Pickering and Jeffrey D. Hooper on *Concise Companion to Literature*, setting is term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climatic condition and the historical period during which the action takes place.¹²

Setting in fiction is called on to perform a number of desired functions. Setting may serve:

1) Setting as background for action

To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole¹³.

2) Setting as antagonist

Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events¹⁴.

3) Setting as a means of creating appropriate atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come¹⁵.

4) Setting as a means of revealing character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character¹⁶.

¹² *Ibid.*, p. 37

¹³ *Ibid.*, p. 38.

¹⁴ *Ibid.*, p. 39.

¹⁵ *Ibid.*, p. 40.

¹⁶ *Ibid.*, p. 41.

5) Setting as a means of reinforcing theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story¹⁷.

2. Concepts through Extrinsic Approach

a. Lies

All lies are *prima facie* wrong because they are instances of promise-breaking; it is *prima facie* wrong to lie, because to lie is to break an implicit promise to tell the truth that one uses language to make false statements. A statement must be false in order to be lie. Whether we count a statement as true or false sometimes depends on the standard of precision and accuracy we employ. Lying involves a breach of trust. To lie is to invite others to trust and rely on what one says by warranting its truth but, at the same time, to betray that trust by making false statements that one does not believe.¹⁸

Lying often is described as a selfish act. Lies are more often told to serve the self than to benefit others. Lies are less often told in pursuit of goals such as financial and material advantage and instead are much often told in the pursuit of psychic reward such as affection or respect. Lies are a fact of social life, and then we should find that they are of only minor cognitive or emotional significance to the people who tell them. They will feel little concern about the possibility of getting caught and instead will expected to be believed.¹⁹

Lying is a common social phenomenon. For children, there are two types of lies that are of great importance during their socialization. One type is the lies that violate moral rules as they are typically told to benefit oneself at the expense of others. The other type of lies is lies that are told with an intention to help, not harm, another individual.²⁰ Roughly till the age of 7 (+3), children live in a *magical* world, which is very different from how we adults experience (or seem to

¹⁷ *Ibid.*, p. 42.

¹⁸ Carson, Thomas L., *Lying and Deception: Theory and Practice* (Oxford, New York: Oxford University Press, 2010), pp 23-24

¹⁹ DePaulo, Bella, Ph. D and Deborah A. Kashy, Ph. D, "Lying in Everyday Life", *Journal of Personality and Social Psychology*, Vol. 70, 5 (1996), p. 980

²⁰ Lying and Truth-Telling in Children: From Concept to Action, available from <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2864928/> on Monday, September 30, 2013

experience) things. Their world is shaped by their own thoughts, desires, and images much more than by some solid "objective", "external" reality. Very often, they are *confabulating* this world and its events, rather than *describing* as we would expect.²¹

People use to define misunderstanding with failure to understand correctly; mistake as to meaning or intent; or even a disagreement or quarrel. Adult should be careful when speak or doing something in front of the children in order to avoid misunderstanding. Children are still innocent. They sometimes didn't see what we see, which is very different from how we adults experience. Their world is shaped by their own thoughts, desires, and images much more than by some solid "objective", "external" reality.²²

b. Guilt

Rasa bersalah bisa disebabkan oleh adanya konflik antara ekspresi impuls dan standard moral. Rasa bersalah dapat pula disebabkan oleh perilaku neurotic yakni ketika individu tidak mampu mengatasi problem hidup seraya menghindari melalui manuver-manuver defensif yang mengakibatkan rasa bersalah dan tidak bahagia. Perasaan bersalah dan rasa malu tidak sama, walaupun sangat terkait. Rasa malu muncul dari evaluasi negatif tentang diri sendiri; rasa bersalah muncul dari adanya persepsi perilaku seseorang yang dirasakan sebagai suatu transgresi terhadap moralitas.²³

Guilt can be caused by a conflict between the expression of impulses and moral standards. Guilt can be caused by a neurotic behaviour, specifically, when individuals are not able to cope with life while avoiding problems through defensive manoeuvres that resulted in guilt and not happy. The terms guilt and shame often are used interchangeably, but psychology theory and phenomenology studies clearly indicate that these are distinctly different

²¹ Children understand the concept of lying, available from <http://parenting.stackexchange.com/questions/3906/when-can-children-understand-the-concept-of-lying> on Monday, September 30, 2013

²² Misunderstanding, available from <http://www.oxforddictionaries.com/definition/english/misunderstanding> on Monday, September 30, 2013

²³ Albertine Minderope, *Psikologi Sastra* (Jakarta: Yayasan Obor Indonesia, 2010), pp 39-40

affective experiences. Shame arises from the self's negative evaluation of the self; guilt arises from the self's negative evaluation of specific behaviours or transgressions.

Perasaan bersalah kerap kali ringan dan cepat berlalu tetapi dapat pula bertahan lama. Sumber mendasar dari keyakinan individu tentang kebaikan dan keburukan dari tindakan tertentu bisa disadari atau tidak disadari, tetapi rasa bersalah mengalir langsung dari apa yang dirasakannya sebagai suatu transgresi terhadap moralitas, terdapat perbedaan tajam dalam diri seseorang dalam menangkap situasi yang menjurus pada rasa bersalah. Ada orang yang sadar apa yang harus dilakukannya dan ia sungguh memahami bahwa ia telah melanggar suatu keharusan. Ada pula yang merasa bersalah, tetapi ia tidak tahu penyebabnya serta tidak tahu bagaimana menghilangkannya.²⁴

Guilt often mild and fleeting, but it can also last a long time. Fundamental source of an individual's belief about the goodness and badness of a particular action can be realized or not realized, but flows directly from the guilt he feels as a transgression against morality. There is a sharp difference in a person in capturing situations that lead to guilt. There are people who are aware of what to do and they really understand that they have violated a must. There are those who feel guilty, but they did not know the cause and do not know how to eliminate it.

Rollo R. May (1958) says that guilt arises when people deny their potentialities, fail to accurately perceive the needs of fellow humans, or remain oblivious to their dependence on the natural world.²⁵ May (1958) recognize three form of guilt, each correct to one of three modes of being-in-the-world. The first form, *Umwelt*, guilt need not stem from one's own actions or failures to act; it can arise from a lack of awareness of one's being-in-the-world. As civilization advances technologically, people become more and more removed from nature. Usually referred to as it separation guilt or human dilemma.²⁶

²⁴ *Ibid*, p. 41

²⁵ Feist, Jess and Gregory J. Feist, *Theories of Personality* (New York: McGraw – Hill International Edition, 2009), p. 352

²⁶ *Ibid*,

The second form of guilt stems from our inability to perceive accurately the world of others (*Miltwelt*). We can see other people only through our own eyes and can never perfectly judge the needs of these other people. The third form of guilt associated with our denial of our own potentialities or with our failure to fulfil them. In other words, this guilt is grounded in our relationship with self (*Eigenwelt*). This form of guilt is universal.²⁷

There is another theory from George Kelly (1970); he defined guilt as “the sense of having lost one’s core role structure”. That is, people feel guilty when they behave in ways that are inconsistent with their sense of who they are.²⁸

G. Methodology of the Research

Based on the theoretical framework above, I use qualitative method, the kind of research is study of literature, and interpretative research, or analysis by collecting data in the form of film titled *Atonement* by Christopher Hampton as primary source and supported by other literature which is related with the concepts as secondary source. Secondary source are intrinsic concept from the books titled *Concise Companion to Literature* by James H. Pickering and Jeffrey D. Hoepfer, concept of guilt from a book titled *Psikologi Sastra* by Albertine Minderop and *Theories of Personality* by Jess Feist and Gregory J. Feist, and concept of lies and misunderstanding from some websites.

H. Benefits of the Research

Based on methodology of the research, this research is expected to be useful for those who interested in deepening knowledge of the film. This study may be useful because it is done through a new perspective by applying concepts of lies, misunderstanding and concept of guilt which are included in psychology of personality so that shown something new and possible for furthermore research.

²⁷ *Ibid*, p. 353

²⁸ *Ibid*, p. 563

I. Systematic Organization of the Presentation

Based on benefits of the research, this systematic of presentation of study is arranged as follows:

CHAPTER I: INTRODUCTION

It consists of Background of the Problem, Identification of the Problem, Limitation of the Problem, Formulation of the Problem, Objective of the Research, Theoretical Framework, Methodology of the Research, Benefits of the Research, Systematic of Presentation.

CHAPTER II: LIES RESULTED IN GUILT ON THE CHARACTER BRIONY TALLIS IN *ATONEMENT* FILM BY CHRISTOPHER HAMPTON THROUGH INTRINSIC APPROACH

It consists of a brief of concepts of characterization through showing methods, setting, and plot. To analyze characterization through showing methods, analyze setting and plot through the concepts of setting and plot. The concepts and the analysis above are shown in some sub-chapter.

CHAPTER III: LIES RESULTED IN GUILT ON THE CHARACTER BRIONY TALLIS IN *ATONEMENT* FILM BY *CHRISTOPHER HAMPTON* THROUGH EXTRINSIC APPROACH

It consists of a brief of psychology of personality, concepts of lying and concept of guilt and analysis of the film by using the result of intrinsic and extrinsic approaches.

CHAPTER IV: CONCLUSION

It consists of: conclusion which is show that the theme of this film is “Lies Resulted in Guilt and Atonement on The Character Briony Tallis in *Atonement* Film by *Christopher Hampton*” from the evaluation of previous chapters and the implication of the research.

Appendix: Bibliography and Scheme of the Research