



**THE ID, EGO, AND SUPEREGO OF DJANGO
IN QUENTIN TARANTINO'S *DJANGO UNCHAINED* (2013)
MOVIE**

A THESIS

**In Partial Fulfillment of the Requirements for Undergraduate Degree in
English Departement Faculty of Humanities
Diponegoro University**

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PRONOUNCEMENT

I honestly state that this thesis is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ensure that I do not take any material from other works except from the references mentioned.

Semarang, 1st December 2022



Bima Akmal Abinayah

MOTTO AND DEDICATION

Why talk and say unsaid words in haste when silence can speak the unspoken words?

Ernest Agyemang Yeboah

To those who are good (to me), I am good, and to those who are not good (to me), I am also good, and thus (all) get to be good.

Lao Tzu

This thesis is dedicated to

My beloved Mom, Dad,

And those who I love the most

APPROVAL

**The Id, Ego, and Superego of Django in Quentin Tarantino's *Django*
Unchained (2013) Movie**

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4. My parents and family for their endless love, moral support, prayer, and best understanding along my life.

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This thesis certainly still need to be improved since I realize that this is far from being perfect. Thus, any advice and input would always be welcomed and appreciated. Finally, I hope that this thesis would be helpful for those who want to learn this thesis' topic or any related field in general

Semarang, 1st December 2022



Bima Akmal Abinayah

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ABSTRACT

This thesis deals with the psychoanalysis of the character of Django and how it affects his personality to overcome his problems. Django is a character from the movie *Django Unchained*, directed by Quentin Tarantino. *Django Unchained* movie brings the elements of American slavery and how it affects one character's personality to overcome his problems. Therefore, this study will focus on Django's personality using the psychoanalysis that consists the entirety of id, ego, and superego in the *Django Unchained* movie. The writer will use qualitative methods and Sigmund Freud's psychoanalysis theory, which consists of the id, ego, and superego theories to analyze the *id*, *ego*, and *superego* of Django that affect his life to overcome his problems depicted in the movie and to analyze the characters that influence Django's big *ego* depicted in the movie.

Keywords: Psychoanalysis, personality, id, ego, superego, character.

Chapter I

Introduction

1.1 Background of the Study

Django Unchained was one of the famous works by Quentin Tarantino in 2013. The movie shows us the conflict of the character named Django, played by Jamie Foxx. Django was separated from his wife, and then he becomes a slave by the white American people in the age of American slavery. With the help of Dr. King Schultz, a German bounty hunter played by Christoph Waltz, Django gains his freedom from slavery and goes on a journey to rescue his wife from an evil plantation owner named Calvin Candie. Through his journey with Dr. Schultz, he faces a lot of struggles to deal with; adapting to the white people in America as a freed black slave, also his view of the people he has to kill.

Django is a character who always acts without thinking, so his ego is the biggest main control of his personality. From those struggles, analyzing the character of Django is the reason why this thesis was made, especially analyzing the character with psychoanalysis theory by Sigmund Freud. Sigmund Freud's psychoanalytic theory argues that the personality of human conduct is the outcome of the interactions among three crucial aspects of the mind: the id, ego, and superego.

Psychoanalysis is a method that aims to fix people's problem or treat mental condition in life. Psychoanalysis is a method of treating nervous patients medically (Freud, 1920:9).

There are no new elements in this research that the writer will conduct, because psychoanalysis is widely used by students and researchers as material for research studies, except for the psychoanalysis of the character of Django. Based on the previous study, there are no existing topics like analyzing the psychoanalysis of the character of Django, and the writer uses this opportunity to be able to conduct research according to the chosen topic.

In this opportunity, the writer analyzes the psychological aspect of the character of Django. Explaining further about the *id*, *ego*, and *superego* of Django that affect his life to overcome his problems, and the writer also analyze the characters that influence his big *ego* depicted in the Quentin Tarantino's *Django Unchained* movie.

1.2 Research Problems

1. How are the *id*, *ego*, and *superego* of Django affect his life to overcome his problems depicted in the movie?
2. How do the characters influence Django's big *ego* depicted in the movie?

1.3 Objectives of the Study

The objectives of the study, the writer has some objectives, namely:

1. To analyze the *id*, *ego*, and *superego* of Django that affect his life to overcome his problems depicted in the movie.
2. To analyze the characters that influence Django's big *ego* depicted in the movie.

1.4 Previous Studies

There are no existing topics in analyzing the psychoanalysis of the character of Django, and the writer uses this opportunity to be able to conduct research according to the chosen topic. There are some previous studies related to the movie *Django Unchained*. The writer has found 10 articles related to the movie.

Django unchained, voyeurism unleashed by Moon Charania. 2013. The article discussed about how the violence between black and brown people is served up to the white fetishistic views on the intersection of power, politics, and pleasure.

OBAMA-DJANGO: Reflections on an Unshackled Presidency and the United States' Future by Francis A. and Kornegay, Jr. 2015. The article discussed about the ex-President of the USA, Barack Obama, that become his own version of

Django Unchained and explaining about the politics in America when Barack Obama became a president in 2009-2017.

The Subject Effaced: Identity and Race in "Django Unchained" by Jarrod Dunham. 2016. The article discussed about the intent of slavery and the reference to genre tropes. *Revenge/Porn: Django Unchained, Terence's Eunuchus, and the Role of Roman Slavery in the American Imagination* by Ricardo Apostol. 2015. The article discussed about the film structure and Psychic Apparatus, fantasy in historical context, western and American slave narratives, lawless place, and the crazy Romans in the movie *Django Unchained*.

Django Unchained: Disrupting Classical Hollywood Historical Realism? by Joi Carr. 2016. The article discussed about the filmmakers of *Django Unchained*, Quentin Tarantino about his strategy in approaching *Django Unchained* and how carefully he is when he use the elements of historical realism. *Django Unchained: A Black-Centered Superhero and Unchained Audiences* by Carli Coetzee. 2016. The article discussed about the character Django as the black superhero, Quentin Tarantino's politics in making the film, and explaining about who should tell a story about black people.

Is Quentin Tarantino Calvin Candie? : The Essence of Exploitation in Django Unchained by Andrew Harrington. 2016. The article discussed about the similarities between Quentin Tarantino's use of African-American cultural history as a cinematic tool and the antagonist character, Calvin Candie in the movie *Django Unchained*. *Film's Political Economy and Django Unchained* by Roslyn

Satchel. 2016. The article discussed about analyzing the movie *Django Unchained* using political economy analysis.

The Plantation is Burning: Queer Melancholies, Violent Intimacies, and Plantation Camp in Django Unchained by James A. Crank. 2016. The article discussed about the work through contemporary diction of queer melancholy over the heartless white people and the oppressed black people in the movie *Django Unchained*. *Art as an Ally to Public History: 12 Years a Slave and Django Unchained* by Andrew Urban. 2014. The article discussed about the similarities between slavery that happened in the movie *12 Years a Slave* and the movie *Django Unchained*,

1.5 Scope of the Study

In this research, the writer analyzes further about the psychoanalysis of the character of Django in the movie *Django Unchained*. This research will analyze the intrinsic aspects of the movie that cover the narrative elements (character and conflict) and cinematographic elements (camera distance, sound). This research will also analyze extrinsic aspects that cover the psychoanalytic theory of Django's character. The writer focuses on how the id, ego, and superego of the character of Django affect his life to overcome his problems, and the writer also explains how the characters influence Django's big ego, based on psychoanalysis theory by Sigmund Freud in *Django Unchained* movie.

1.6 Writing Organization

The organization on this research, as follows:

CHAPTER I: INTRODUCTION

This chapter includes the background of the study, research problems, objectives of the study, previous studies, scope of the study, and writing organization.

CHAPTER II: THEORETICAL FRAMEWORK & METHOD

This chapter includes the intrinsic aspects, extrinsic aspects and research methods. The intrinsic aspects cover narrative elements (character and conflict) as well as the cinematographic elements (cover camera distance and sound). The extrinsic aspects consist of psychoanalysis theory, focuses on the id, ego, and superego by Sigmund Freud. Research methods consist of data & data source, method for collecting data, and method for analyzing the data.

CHAPTER III: RESULT & DISCUSSION

This chapter includes the discussion about the movie *Django Unchained*. This chapter examines the intrinsic aspects and the extrinsic aspects of the movie based on the theory and formulation of the problem mentioned in the previous chapter.

CHAPTER IV: CONCLUSION

This chapter includes the summary of the research.

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

Intrinsic aspects are the important components of the story. Intrinsic aspects consist of narrative elements and cinematography elements. Cinema is a medium of excess (Andrew, 1984:75). Cinematography elements serve as intermediary tools for overcoming limitations in the production of a film or story. According to Bordwell and Thompson, “Narrative is a set of events that take place in time and space and have a cause effect relationship. Narrative begins with a sequence changes that follows a pattern of cause-effect, and eventually, a new circumstance occurs that brings the story to an end” (2008:75). Narrative elements tell us about what the story will be, like theme, characters, setting, conflicts, plot, etc.

2.1.1 Character & Characterization

According to Lynch-Brown and Tomlinson, “Characterization refers to the way an author helps the reader to know a character” (1999:29). Character is the figure who fills the story to bring it closer to the reader and make it more alive. Lynch-Brown and Tomlinson divides character into two types of characters, main character and minor character. Main character can be called as protagonist and antagonist, described as complex individual who can start the conflict. Minor character can be described as supporting individual and have a less description throughout the story. Character and

characterization are vital aspects of the story because they represent the story based on the plot, dialogue, and action.

2.1.2 Conflict

According to M. Meyer, “Conflict is a struggle within the plot between opposing forces” (1990:45). Conflict is the problems or challenges that are faced by the characters. Conflict creates challenges in the story by adding some target to be achieved in the story. There are also two types of conflict according di M. Meyer, internal conflict and external conflict.

2.1.2.1 Internal Conflict

Internal conflict happens because of the psychological of the character (Meyer, 1990:46). Internal conflict is a conflict that the character faces within his own mind.

2.1.2.2 External Conflict

External conflict happens because of one or two characters had a disagreement with the other characters (Meyer, 1990:46). External conflict is a conflict that occurs between one character and another.

2.1.3 Cinematography Elements

Cinematography elements are playing vital roles in the making of a film, because it can establish and set up the movie or film. Camera distance (shot), mise-en-

scene, and sound are all parts of cinematography elements. In this section, the writer will explain two elements of cinematography, camera distance (shot) and sound.

2.1.3.1 Camera Distance (shot)

According to Bordwell and Thompson, “The camera distance is supplies framing in a sense of being far away or close to the mise-en-scene of the shot.” (2008:190-191). Camera distance (shot) is a method of properly framing a shot within a specific distance. There are seven types of shots.

2.1.3.1.1 Extreme Long Shot & Long Shot

The human figure is scarcely apparent in the extreme long shot, but any landscapes, bird’s eye views of cities, and other vistas can be framed (Bordwell and Thompson, 2008:191). Picture is taken from a faraway distance, showing the landscape and a barely human figure. In Long shot, Figures are more visible in the long shot, but the background still dominates (Bordwell and Thompson, 2008:191). The human figure is visible against the dominant background in this shot, which was taken at a closer distance.



Picture 1 Extreme Long Shot

(*Film Art: an Introduction*, 2008:191)



Picture 2 Long Shot

(*Film Art: an Introduction*, 2008:191)

2.1.3.1.2 Medium Long Shot & Medium Shot

Medium long shots are those in which the human body is framed from the knees up (Bordwell and Thompson, 2008:191). The Picture shows the human figure from the knees up. In Medium Shot, Bordwell and Thompson stated that “The human figure is framed from the waist up in the medium shot, so that the expression and gesture can be seen more clearly” (2008:191). The picture shows the human figures’ half-bodies and looks more clearly.



Picture 3 Medium Long Shot
(*Film Art: an Introduction*, 2008:191)



Picture 4 Medium Shot.
(*Film Art: an Introduction*, 2008:191)

2.1.3.1.3 Medium Close Up, Close Up, & Extreme Close Up

According to Bordwell and Thompson, “Shots of the body from the chest up are called medium close-ups” (2008:191). The picture shows the human figure from the chest up. In Close up, Bordwell and Thompson stated that, “The close-up is a shot that traditionally shows only the head, hands, feet, or a small object. It accentuates face expressions, gesture details, or a meaningful object” (2008:191). The picture shows one object of our body, like our head, hand, etc., usually to show facial expression or a wound in our body. According to Bordwell and Thompson, “The extreme close-up

isolates and amplifies an object or a piece of the face (typically the eyes or mouth)” (2008:191). The picture is taken closer to the one object in the head.



Picture 5 Medium Close up



Picture 6 Close up Shot



Picture 7 Extreme Close Up

(*Film Art: an Introduction*, 2008:191) (*Film Art: an Introduction*, 2008:191) (*Film Art: an Introduction*, 2008:191)

2.1.3.2 Sound

Sound is a powerful film technique for several reasons, first it engages sense mode and sound can shape how we perceive and interpret the image (Bordwell and Thompson, 2008:265). Sound serves as an intermediary tool for creating an impression on those who hear what happens on-screen.

2.2 Extrinsic Aspect

2.2.1 Psychoanalysis Theory

Psychoanalysis is a method of treating nervous patients medically (Freud, 1920:9). Every human being has different types of behavior and instincts from one another, those differences are what we might call “personality.” Personality is what distinguishes us as humans from one another. In the psychoanalytic theory of personality, there are three aspects of the mind that play a special role in our personality, the id, ego, and superego. The three aspects are what shape our behavior as an unconscious result of our mind.

Unconscious means the person can't feel what he wants to do and just goes straight to the mind to do something. The person didn't think about the after effect because he just followed his instincts to do something, and this is where the id, ego, and superego started to work. The three aspects of the mind cannot be divided, and it has to be balanced, or the person will lose control of his personality.

Sigmund Freud's theory of psychoanalysis develops more structural models of the mind, comprising the entirety of the id, ego, and superego. The three aspects of mind, the id, ego, and superego are commonly thought of as three crucial aspects of human personality, and Django is the best example to learn his personality using psychoanalytic theory.

2.2.1.1 Id

The id is the instinct of mind and the first aspect of the mind. The id runs the unconscious level system, which is based on our pleasure as a result of our desire to satisfy the basic instinct in our mind. The id has been in our mind since birth and brings us the desire of human needs. Basically, the id is the component of mind that humans need to fulfill the most basic of human instincts or desires. For example, "I want to sleep, I want to eat," etc., or anything that is related to what you desire is your id. In the view of the id, there are two types of instincts, Eros and Thanatos (Freud, 1923:20).

2.2.1.1.1 Eros

Eros is the life instinct. Eros leads us to our survivability, it can also be called as the will of live. Sigmund Freud stated that, “Eros comprises not merely the sexual instinct and the instinctual impulses, but also the self-preservative instinct,” (1923:20). Basically, Eros is directing the survival functions of life, like respiration, eating, and sex. The best example of Eros is when we have something to achieve in our lives, like winning a competition, or making people happy. To reach those achievements, we have to live and survive, by eating, keeping our body healthy, etc.

2.2.1.1.2 Thanatos

Thanatos is the death instinct. Thanatos leads us to our devastation. According to Sigmund Freud, “The task of Thanatos is to lead organic life back into the inanimate state” (1923:20). Thanatos can be expressed as an offensive attack or harshness and it has dangerous effects on other people and on himself. People who have experienced a traumatic event as a kid or adult have this instinct in their mind. The results of Thanatos, or death instincts are self-harm and suicide.

2.2.1.2 Ego

The ego is the reality of mind about how we deal with reality. The ego, which is born from the id, has existed since birth. The ego works in opposition to the id and the superego to fulfill its purpose. The id and the ego can't be divided, because the purpose of the ego is to gratify the demands of the id while doing so in a reasonable way. There is an ego because there is an id. The ego's importance is demonstrated by

the fact that it generally has influence over the methods to motility (Freud, 1923:25). The ego is the reality check for what we desire from the id. The desire from the id is modified by the ego as the shape of reality.

According to Sigmund Freud, “the ego represents what is known as reason and common sense, as opposed to the id, which contains the passions” (1923:25). Basically, the ego is the decision-making aspect of personality, because the ego is the intermediary between the impossible and possible acts that happen when we try to do something.

For example, “after working out for 3 hours in the gym, David felt hungry and needed to eat his favourite food in the gym’s canteen, and he wanted to eat 5 chicken sandwiches to fill his stomach, but David realized the reason why he started working out, so he just bought 1 chicken sandwich for his stomach.” The desire of the id in David is to eat 5 chicken sandwiches, but his ego managed to control his desire to just eat 1 chicken sandwich because David realized why he started working out in the gym. The reality of mind shapes the instinct as common sense.

2.2.1.2.1 Identification with the Aggressor as the Ego Defence Mechanism

According to Sigmund Freud, “The anxiety comes in the form of shame. First is hypochondriacal anxiety, the fear of physical injuries resulting from self-reproach, then social anxiety, fear of being punished by society, and finally religious anxiety into delusions of being noticed” (2011:391). The ego defence mechanism is a strategy about how we deal with reality, normally the “anxiety” that arises from our

unsteady feelings. Identification with the aggressor is one of the ten defence mechanisms. According to Anna Freud, “Identification with the aggressor represents, a preparatory phase of superego development and an intermediate step in the development of paranoia” (1966:120). Basically identification with aggressor is essentially adopting the behaviour of the person who is powerful and warring against them

2.2.1.3 Superego

The superego is the morality of mind about moral aspect. The superego is bound by the social rules, whether written or unwritten, so long as the rules convey a moral aspect to the person. The superego develops during early childhood, and the parents are responsible for ensuring the moral standard.

According to Sigmund Freud, “the superego, in contrast to the ego, represent the internal world, or the id. Finally, reflect the distinction between what is real and what is psychological, between the external world and the internal world” (1923:36). The external and internal worlds refer to the places in reality and the places in mind. Superego works as the moral value of the mind of ego. The moral value is not only derived from the social rules and morals but also from religion, like Islam, Christian, Buddha, etc., as long as the religion can bring moral values to the person who believes in it. Like what Sigmund Freud said, “The superego, arose from the experiences that led to totemism” (1923:38). Basically, the purpose of the superego is to hold the

impulse from the id, especially the desires that can violate social rules, and when it's delivered to the ego, the ego will follow the moral aspect of superego.

For example, "after working out for 3 hours in the gym, David felt hungry and needed to eat his favorite food in the gym's canteen, and he wanted to eat 5 chicken sandwiches to fill his stomach, but David realized the reason why he started working out, so he just bought 1 chicken sandwich for his stomach, because if he ate too much, his body would get fat, and his effort to work out would be useless." The desire of the id is to eat 5 chicken sandwiches, but his ego managed to control the id to just eat 1 chicken sandwich, because David realized why he started working out in the gym. The superego added some moral values from his ego, saying that if he eats too much, his working out would be useless and it's not healthy.

2.2.1.4 Psychoanalytical Conflict

Psychoanalytical conflict is a state in which the individual is expected to have the energy of a different behaviour in his action, resulting in a subjectively painful state of confusion about what to do.

Psychoanalytical conflict comes from the ego as the decision-making aspect of personality. According to Sigmund Freud, "The ego disguises the id's conflicts with reality and, if possible, its conflicts with the super-ego too" (1923:56). The conflict that happens also determine the impossible and possible acts. According to Sigmund Freud, "Conflicts between the ego and the ideal will, reflect the contrast between what is real and what is psychological, between the external world and the internal world (1923:36).

2.3 Research Method

2.3.1 Data and Data Source

Data is a collection of information that is used as a reference in discussing research problems. Data source is where the writer gains the information to collect research data. The writer categorizes data sources into two types: primary and secondary data. Primary data is taken from *Django Unchained* by Quentin Tarantino using dialogues and pictures in the movie. Secondary data comes from the book, article, thesis, journal, and final project.

2.3.2 Method of Collecting the Data

The writer uses qualitative methods in collecting the data. According to Creswell, “Qualitative research is a way to investigating and comprehending the significance that some individuals or groups of people attribute to social or human problems” (2013:1). The writer will collect the data based on the character of Django and the influences of other characters on his life as depicted in Quentin Tarantino’s *Django Unchained* (2013) movie.

2.3.3 Method of Analyzing the Data

In analyzing, the writer uses Sigmund Freud’s psychoanalytic theory. The writer focuses on analyzing the psychological aspects such as id, ego, and superego of the character of Django in Quentin Tarantino’s *Django Unchained* (2013) movie.

CHAPTER III

RESULT & DISCUSSION

3.1 Intrinsic Aspects

3.1.1 Characters & Characterization

3.1.1.1 Django

Django is the protagonist in the movie *Django Unchained* Played by Jamie Foxx. Django is a black African man and also a former slave. Django has a tendency to act without thinking. The character Django can also be viewed as a character who always follows his ego without knowing the impact that will happen to him. Django really loves his wife, and he goes on a journey with his partner, Dr. King Schultz, to save her from slavery. Picture 8, aken with medium shot shows Django with his wife, Broomhilda and picture 9 taken with long shot shows Django with his partner, Dr. King Schultz.



Picture 8 Django with his wife
(Tarantino. 2013, 02:41:45)



Picture 9 Django with his partner
(Tarantino. 2013, 00:28:51)

3.1.2 Conflict

3.1.2.1 Internal Conflict

In Internal conflict, Django has a doubtful decision about whether he has to shoot or not when he tries to kill Smitty Bacall in front of his son. Django thinks it's wrong to shoot his target when the target had his son with him and this bothers Django's morals about his view of the people he had to kill. The decision that comes from a conflict in his mind ended up with Django shooting Smitty Bacall in front of his son, because of what Dr. King Schultz said about why Smitty Bacall became a wanted man.

3.1.2.2 External Conflict

In external conflict, it can be seen when Django kills the Brittle Brothers to avenge his bad past experience as a slave with them and when Django starts the massacre in Calvin Candie's house to avenge his partner's death. Picture 10, taken with medium long shot, shows Django shooting the Brittle Brothers with his gun and killing them. Picture 11, taken with medium shot, shows Django shoot Mr. Pooch and start the massacre.



Picture 10 Django Shooting
(Tarantino. 2013, 00:36:11)



Picture 11 Django shoot Mr. Pooch
(Tarantino. 2013, 02:11:41)

3.2 Extrinsic Aspect

3.2.1 The *id*, *ego*, and *superego* of Django that affect his life to overcome his problems

3.2.1.1 The Id of Django

Based on Chapter II, the id is the instinct of mind. As a free man, Django has the desire to do anything, and he wants to keep his desires as equal as the American people in that time, like riding a horse and drinking a beer. This id of Django later became a problem to other American citizens, because of his skin color, not so many people recognized his status as a free man, and they were shocked by Django riding his horse and when he tried to drink a beer with Dr. King Schultz when they walked on a town. The town people changed their expression and were shocked when they saw Django riding his horse like a white man. They have never seen a black man riding a horse before, and this becomes a little problem for Django, because Django is a free man, his desire and instinct choose to stay on his horse like everyone else in that time. The pub owner was also shocked when he saw a black man coming into his bar to drink beer, but again, because of his id and with the help of Dr. King Schultz, Django fulfilled his desire to drink a beer. Picture 12 taken with medium shot, shows the expressions of the patient and the Doctor as the town people when they saw Django riding a horse, and in Picture 13 taken with medium shot, the pub owner is shocked when he sees Django coming into his bar to drink.



Picture 12 the patient and the Doctor
(Tarantino. 2013, 00:13:32)



Picture 13 the pub owner
(Tarantino. 2013, 00:14:41)

The problem is not just his status but also his past experiences and his will to rescue his wife. The way Django's id affects his life to overcome his problems can be divided into two biological instincts, Eros and Thanatos.

3.2.1.1.1 Eros

Eros is the will to survive. Django maintains his will to live in order to save his wife, Broomhilda, from slavery. When Django agreed to help Dr. King Schultz and become a free man, the first thing Django wanted to do was to save his wife from slavery. It can be proven by the dialogue in minutes 00:24:17 – 00:24:24.

Dr. King Schultz : Whats is your plan after that?
Django : Find my wife, and buy her freedom.

(Tarantino. 2013, 00:24:17 – 00:24:24)

From the dialogue, it shows how Django's desire is to save his wife, especially as a free black man in the age of American slavery. This instinct affects his life, and he faces a lot of problems because of this instinct, and the fact that he must stay alive is astonishing. Because of his desire to save his wife, Django has to survive, and that's the way of how Django keeps on living and overcoming his problems.

3.2.1.1.2 Thanatos

Thanatos is the death instinct. Although Django has the instinct to survive, he also has the instinct of death. The instinct of Thanatos that affected his life can be seen when Django saw his partner, Dr. King Schultz, getting killed by the enemy, and then Django started to shoot every enemy he saw.



Picture 14 Django's expression
(Tarantino. 2013, 02:11:39)

Django's expression is suddenly changed when he sees his partner killed by the enemy. From the expression, we can see that Django had the desire to avenge his partner, and so he did. There is no dialogue in this scene, Django is just following his desire to kill the enemy to overcome his problems. What makes this situation as the instinct of death is that Django is in the enemy's territory, and he started to shoot the enemy. He makes his desire to become the self-harm to himself and can get himself killed by the enemy. Picture 14 taken with medium close up, shows Django's expression clearly.

3.2.1.2 The Ego of Django

Based on Chapter II, the ego is the reality of mind about how we deal with reality. In the movie *Django Unchained*, Django is a character who can be viewed as a character who always follows his ego without knowing the impact that will happen to

him. Because of his id to save his wife from slavery and his bad past experience as a slave, his id became a reality, to save his wife, whatever it takes, and to avenge those who had wronged him. Django's ego later becomes so big that it looks like his ego is the one controlling him. The way Django controls and deals with some of his ego is slowly affecting his life to overcome his problems. The writer has divided some impacts of Django's big ego that are affecting his life to overcome his problems.

3.2.1.2.1 Vengeful

In the movie *Django Unchained*, the character of Django has a bad past experience as a slave. He often gets lashed on his back, and he once witnessed his wife getting lashed too by the Brittle Brothers. Django was promised freedom by Dr. King Schultz after an agreement, and this is the start where Django becomes a vengeful person.

The agreement is to help Dr. King Schultz find the Brittle Brothers, and then Django points out which one is the Brittle Brothers. After that, Dr. King Schultz will kill them for their bounty. It can be proven by the dialogue minutes 00:17:46 – 00:18:20.

Dr. King Schultz : I'm looking for the Brittle Brothers, I have a little disadvantage, I don't know what they look like, but you do, don't you?

Django : I know what they look like all right.

Dr. King Schultz : Good, so here's my agreement, you travel with me until we find them.

Django : Where we're going?

Dr. King Schultz : I heard at least, two of them are oversee in Gatlinburg but I don't know where. That mean we visit every

plantation in Gatlinburg ‘till we find them, and when we find them you point them up and I kill them.

(Tarantino. 2013, 00:17:46 – 00:18:20)

From the dialogue between Django and Dr. King Schultz, they had an agreement. The sentences “*I know what they look like all right*” and “*Where we’re going?*” are where Django changes his personality to become a vengeful person, because of how sure he was about the faces of the Brittle Brothers and how short his answer was without some chit-chat and directly asking their location.

When Django arrives at Mr. Bennet's plantation, his desire to avenge the Brittle Brothers becomes more apparent. Django finally meets the Brittle Brothers on the plantation, but his ego kicks in again when he remembers his bad past with them.



Picture 15 Django walking
(Tarantino. 2013, 00:35:11)



Picture 16 Django Shooting
(Tarantino. 2013, 00:36:11)



Picture 17 John Brittle got shot
(Tarantino. 2013, 00:36:12)



Picture 18 Roger Brittle got shot
(Tarantino. 2013, 00:37:25)

Django’s ego wants to revenge the Brittle Brothers is when he was walking, he remembered the past, when he was begging for his wife to get mercy to one of the Brittle Brothers, John Brittle, in the flashback. Picture 15 taken with medium shot is

showing Django walking with anger. Django remembered when John Brittle said, “*I like the way you beg, boy.*” (Tarantino. 2013, 00:34:11 – 00:34:13). When Django remembered what John Brittle said, his ego finally makes a decision to shoot John Brittle. Picture 16 taken with medium long shot, shows Django shooting John Brittle. John Brittle got shot by Django, and when John Brittle got shot, Django said, “*I like the way you die, boy*” (Tarantino. 2013, 00:36:20 – 00:36:23). That dialogue from Django is an imitation of what John Brittle said to him in the past. Picture 17 taken with medium close up, shows John Brittle got shot. Django then continues to shoot Roger Brittle and his ego about getting revenge on the people in his past, especially with the Brittle Brothers, is ended. Picture 18 taken with long shot shows Roger Brittle got shot.

This ego of revenge is affecting Django’s life and making him a vengeful person, even though that’s how he overcomes his problems from the past. This also showing the identification with aggressor as Django’s defence mechanism because Django essentially adopting the behaviour of the person who is powerful against them to resolve his social anxiety, fear of being punished by society from his trauma as a slave. The downside of Django’s becoming a vengeful person is that he broke the agreement he made with Dr. King Schultz and got into trouble with Mr. Bennet. Mr. Bennet felt insulted when Django shot the Brittle Brothers on his own plantation and tried to kill Django and Dr. King Schultz later that night. If Django could control his ego for revenge and follow Dr. King Schultz’s agreement, this trouble would not exist.

3.2.1.2.2 Stubborn

Another effect of Django's big ego is that he becomes a stubborn person. This effect comes when Django's ego is trying to make an act or a disguise to save his wife from slavery in the hands of Calvin Candie. Django and Dr. King Schultz have to disguise themselves as people who are interested in buying a black slave for a mandingo fight from Calvin Candie. Dr. King Schultz acted as buyer, and Django acted as a mandingo expert. To get Calvin Candie's trust, Django has to do his role as perfectly as possible.

Django's ego to play a perfect disguise is slowly affecting his life, and he becomes a stubborn person in order to gain Calvin's trust and save his wife. This effect is shown when Django and Dr. King Schultz are walking with Calvin Candie's group in his plantation called Candyland and see a runaway slave named D'Artagnan surrounded by a group of dogs, thus the stubbornness of Django begins to show.



Picture 19 D'Artagnan kneeling
(Tarantino. 2013, 01:20:06)

D'Artagnan runs away because he can't fight again for the mandingo fight, and Calvin Candie mocks him with how he will reimburse his money. Picture 19 taken with long shot, Shows D'Artagnan kneeling surrounded by a group of dogs. Dr. King Schultz, who did not like this scene was planning to buy D'Artagnan from Calvin

Candie, but Django, with his stubbornness from his ego, interrupted the conversation in the minutes 01:22:08 – 01:22:41.

Dr. King Schultz : I will reimburse you!

Calvin Candie : You will?

Dr. King Schultz : Yep.

Calvin Candie : You will pay 500 dollar, practically one-eyed old joe ain't fit to push a broom?

Django : No, he won't. He just tired of you toying with him, is all. Matter of fact, so am I. But we ain't paying a penny for that piccaninny. Ain't got no use for him. Ain't that right, doc?

Dr. King Schultz : You heard him.

(Tarantino. 2013, 01:22:08 – 01:22:41)

In those dialogues, Django immediately cuts off the conversation between Dr. King Schultz and Calvin Candie and says that he is not going to pay a penny for D'Artagnan. Django's stubbornness over his ego makes D'Artagnan get mauled by the dogs, because Calvin thinks that he is not worth to be kept alive. Django's decision from his ego to play a perfect act to gain the trust of Calvin Candie actually works, and he overcomes the problems by doing it, and he finally meets his wife in Candyland, but this decision could have been made the other way if not for Django's stubbornness. Calvin has actually never cared so much about his slaves, because he could get another one, he only cared about the business and money. When Dr. King Schultz and Django meet Calvin for the first time, they offer so much money to buy a black slave for the mandingo fight, and Calvin said, "*Well, gentlemen, you had my curiosity, but now you have my attention.*" (Tarantino. 2013, 01:12:05 – 01:12:10). This is proof that Calvin actually just cares about the money and business, and D'Artagnan could be saved by

Dr. King Schultz, if only Django's stubbornness from his ego didn't affect his life and interrupt the conversation.

3.2.1.2.3 Impulsive

Django is also a character who has impulsive behavior. He has a tendency to act without thinking. The impulsive act of Django is showing from his id as the instinct of death when he saw his partner, Dr. King Schultz, getting killed by the enemy in front of his eyes, and then his ego started to make a decision, and that is to avenge his partner's death.



Picture 20 Django shoot Mr. Pooch
(Tarantino. 2013, 02:11:41)

Then, Django immediately shoot Mr. Pooch after he killed Dr. King Schultz. What makes this behavior impulsive is that Django is still in the enemy's territory, and his wife is still in that room and could get killed by the enemy. The impulsive behaviour from his ego to avenge his partner's death actually overcomes his problems, because Django kills so many enemies in that room and inside the house, even though in the end he gets caught when his wife becomes a hostage. This also shows the identification with aggressor as Django's defence mechanism to resolve his hypochondriacal anxiety, the fear of physical injuries resulting from self-reproach, because Django is still in enemy territory. After he shot Mr. Pooch and started to kill every enemy he saw in

Calvin Candie's house, Django tried to protect himself from the enemy by essentially adopting the behaviour of the person who was powerful and was fighting against them. Picture 20 taken with medium shot, with no background sound, shows Django immediately grabbing his gun to shoot Mr. Pooch for killing Dr. King Schultz, and also showing Broomhilda on the corner left.

The impulsive behavior of Django, because of his big ego, can actually be avoided if Django's decision didn't choose to shoot Mr. Pooch and start the massacre in the house, because in the end, the scenario would be the same. The scenario would be the same, because whether he starts the massacre or not, Django will definitely get caught and sent to LeQuint Dickey Mining Company, where he can break free in his delivery. If Django had not followed his big ego to avenge Dr. King Schultz's death and become an impulsive person because of it, he might not have endangered himself and especially his wife, whom he tried to save in the first place.

3.2.1.3 The Superego of Django

Based on Chapter II, the superego is the morality of mind about moral aspects. Despite how big Django's ego affects and controls his life, he still has a superego that really affects his life. Although the superego of Django does not show so much in his personality because of his big ego, the superego that affected his life made Django into a better man with his morals. The superego of Django that affected his life to overcome his problems can be seen when he became a bounty hunter with Dr. King Schultz. On their mission as bounty hunters, Django and Dr. King Schultz tried to kill

a wanted man named Smitty Bacall. The superego of Django shows when he can't shoot Smitty Bacall because Smitty Bacall's son is with him on the field.



Picture 21 Django with his gun
(Tarantino. 2013, 00:52:44)

Django hesitates to kill Smitty Bacall in front of his son, and thus his superego is showing. Picture 20 taken with medium close up, shows Django's expression when he hesitates to shoot Smitty Bacall and it can be seen from this dialogue in minutes 00:52:48 – 00:52:53.

Dr. King Schultz : What happened to Mr. “I want to shoot white folks for money?”

Django : The son is with him.

(Tarantino. 2013, 00:52:48 – 00:52:53)

The dialogue above shows Django's superego from what Dr. King Schultz said when Django tried to be a bounty hunter with him. Django's hesitation brings a moral to himself about the view of the people he had to kill when he saw Smitty Bacall with his son on that field. Although, in the end, he kills Smitty Bacall in front of his son, because of what Dr. King Schultz said about why Smitty Bacall became a wanted man. Django overcomes this problem, and it's proof that Django still has his morals from his superego that affect his life.

3.2.1.4 Psychoanalytical Conflict

Django's psychoanalytical conflict can be seen from his ego as the decision making component of his personality. The ego disguises the id's conflicts with reality. In Django's id that affects his life, when Django trying to make his desire as equal as that of an American citizen, like riding a horse or drinking a beer. The white people in that small town were shocked when they saw Django. Django's ego, with the assistance of Dr. King Schultz, disguises his id's conflict in order to keep him riding his horse and ignoring all the white people who are staring at him. Django is a free man, and his desire is as equal as that of an American citizen. Picture 22, shows Django riding his horse with Dr. King Schultz while ignoring the white people who are staring at him.



Picture 22 Django riding his horse
(Tarantino. 2013, 00:14:10)

In his ego, the impacts of Django's big ego are vengeful, stubborn, and impulsive. The impacts create a psychoanalytical conflict in Django's mind. In his vengeful ego, Django has the desire to avenge the Brittle Brothers. This desire came when he heard the words "The Brittle Brothers" from Dr. King Schultz and when Django saw them on a plantation. Django cannot contain his desire to avenge, creating a conflict in his mind about what to do, whether he kills the Brittle Brother with his own hands or following the agreement he made with Dr. King Schultz. The agreement is in the dialogue below.

Dr. King Schultz: I heard at least, two of them are oversee in Gatlinburg but I don't know where. That mean we visit every plantation in Gatlinburg 'till we find them, and when we find them you point them up and I kill them.

(Tarantino. 2013, 00:18:14 – 00:18:20)

The psychoanalytical conflict about his desire to avenge the Brittle Brothers ends with Django killing them with his own hand and breaking the agreement that they made.

Another psychoanalytical conflict that happens with Django is when he becomes stubborn. To gain the trust of Calvin Candie, Django has to play a perfect act to fool Calvin Candie. When they traveled to Candyland, Django saw a runaway slave named D'Artagnan kneeling and surrounded by a group of dogs.



Picture 23 D'Artagnan kneeling
(Tarantino. 2013, 01:20:06)

Dr. King Schultz who did not like this scene, tried to buy D'Artagnan's freedom with Calvin Candie. Django suddenly interrupted the conversation between Dr. King Schultz and Calvin Candie when Dr. King Schultz tried to buy D'Artagnan's freedom, and Django said that he did not want another slave, "...we ain't paying a penny for that piccaninny. Ain't got no use for him. Ain't that right, doc?"(Tarantino. 2013, 01:22:37 – 01:22:39). In his stubbornness, his ego creates a psychoanalytical conflict in Django, forcing him to make a decision about whether to let Dr. King Schultz buy D'Artagnan or not. If Dr. Schultz buys D'Artagan, he is afraid that Calvin

Candie will not trust him and he will not see his his wife. This conflicts ended up with not letting Dr. King Schultz buy D'Artagnan and made D'Artaganan get mauled by the dogs, because Calvin thinks that he is not worth be kept alive. Picture 23, taken with long shot shows D'Artagnan kneeling and surrounded by a group of dogs.

In his impulsive behavior Django also created psychoanalytical conflict when he saw Dr. King Schultz killed by Mr. Pooch. This happens because Django wants to avenge his partner's death, Dr. King Schultz. The impulsive acts of his ego create a psychoanalytical conflict in Django. Confused about what to do, whether he should run to escape or avenge his partner's death immediately. Django ends this conflict by avenging his partner's death by shooting Mr. Pooch and starting the massacre in Calvin Candie's house.



Picture 24 Django shoot Mr. Pooch
(Tarantino. 2013, 02:11:41)

Django immediately grabbing his gun to shoot Mr. Pooch for killing Dr. King Schultz, proof that the psychoanalytic conflict in Django made him choose to shoot Mr. Pooch rather than escape. Picture 24 taken with medium shot, shows Django shoot Mr. Pooch more clearly.

The ego is not just disguises the id's conflicts with reality, but also its conflicts with the superego. The superego of Django is also showing the psychoanalytical conflict in Django' mind when hesitates to shoot Smitty Bacall.

Dr. King Schultz : What happened to Mr. “I want to shoot white folks for money?”

Django : The son is with him.

(Tarantino. 2013, 00:52:48 – 00:52:53)

Because Smitty Baccal's son is with him, Django is confused about what to do, whether he should kill him or not. The psychoanalytical conflict ends with Django choosing to kill Smitty Baccal in front of his son because of what Dr. King Schultz said about why Django should kill Smitty Baccal. The hesitation in Django is creating a state in which his behavior and actions result in a contrast between his ego and his ideal will, reflecting the painful state of confusion about what to do.

3.2.2 The Characters that influence Django's big ego

The characters in the movie of *Django Unchained* are also playing a vital point in Django's big ego. Characters are interpreted by the reader as what the person is saying in the dialogue and what they do in action. The ego of Django does not just come from his personality, but also comes from the influence of other characters in the movie, through their dialogue and actions. The characters in the movie influence Django's big ego both directly and indirectly. The writer has divided some characters that influence Django's big ego and how they do it.

3.2.2.1 Broomhilda

Broomhilda is the key character for Django's mission, and she is one of the characters who influences Django's big ego. In the movie, there is no indication or dialogue about her asking for help from Django when they got caught and separated in an attempt to escape, so basically Broomhilda indirectly influences Django's big ego.

The first thing Django wants to do when he gets free is to save his wife, Broomhilda, from slavery, and she becomes a desire to Django's id as the life instinct (Eros), and this leads to his decision making or ego to do everything that he could to save his wife. As it was explained before, the ego of Django is slowly affecting his life, he becomes vengeful and stubborn in order to save his wife. Broomhilda indirectly influences Django's big ego to become a vengeful person because he wants to avenge the person who hurt him and his wife in the past and also becomes a stubborn person

because he is impatient to meet his wife at Calvin Candie's plantation. Picture 25 taken with medium close up, shows Broomhilda smiling after being saved by Django.



Picture 25 Broomhilda smiling
(Tarantino. 2013, 02:40:37)

3.2.2.2 Dr. King Schultz

Dr. King Schultz is a German bounty hunter and also the man who freed Django from slavery. For Django, achieving Broomhilda is his goal to achieve, but Dr. King Schultz is the teacher who teaches him to achieve his goal, and this is where the influence of Dr. King Schultz on Django's big ego, both directly and indirectly, starts to appear.

Dr. King Schultz teaches everything he knows to Django as a free man and as a bounty hunter. The direct influence of Dr. King Schultz on Django's big ego appeared after Dr. King Schultz told Django about the view of the people he had to kill when Django's superego hesitated to shoot Smitty Baccal in front of his son. This message influences Django's ego as the decision making component and he catches this message so deeply that he becomes an unlikeable person. Dr. King Schultz did not realize that his advice was influencing Django's ego until they traveled to Candyland and Django began abusing the slaves. It can be seen from this dialogue in minutes 01:17:35 – 01:17:50.

Django : I'm not antagonize him, I'm intricking him.
Dr. King Schultz : You are yelling and abusing these poor slaves!
Django : I recalled a man, who had me killed another man in front of his son and he didn't bet an eye. You remember that?

(Tarantino. 2013, 01:17:35 – 01:17:50)

From the dialogue above, it shows the influence of Dr. King Schultz's teaching on Django's big ego. Django recalls to what Dr. King Schultz said and shows the result back to him. The death of Dr. King Schultz is also influencing Django's big ego, but in an indirect way. From Django's id as the death instinct (Thanatos), leads to Django's ego to avenge his partner's death and become an impulsive person. The effect of this ego is affecting his life, as it was explained in the previous chapter. Picture 26, taken with medium long shot, Shows Dr. King Schultz with Django as his partner. Picture 27, taken with medium shot, shows Dr, King Schultz got shot by Mr. Pooch.



Picture 26 Dr. King Schultz with Django
(Tarantino. 2013, 00:55:25)



Picture 27 Dr. King Schultz got shot
(Tarantino. 2013, 00:55:25)

3.2.2.3 The Brittle Brothers

Despite playing a small role and not showing much in the movie, they directly influence Django's big ego. They are the reason why Django becomes a vengeful person, which affects his life. The Brittle Brothers put Django and his wife through a bad experience, they got punished by them, Django often got lashed on his

back, and he also witnessed his wife getting lashed too, right in front of his eyes. When Django meets The Brittle Brothers again, he finally takes his revenge and kills them when Django had his chance. Picture 28 and Picture 29 taken with medium close up is John Brittle and Ellis Brittle, and picture 30 taken with medium close up is Roger Brittle. Together, they are The Brittle Brothers.



Picture 28 John Brittle
(Tarantino. 2013, 00:34:13)



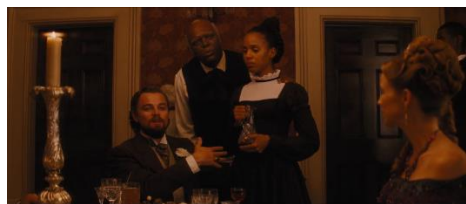
Picture 29 Roger Brittle
(Tarantino. 2013, 00:33:06)



Picture 30 Ellis Brittle
(Tarantino. 2013, 00:32:58)

3.2.2.4 Calvin Candie

Calvin Candie is the antagonist in the movie *Django Unchained*. Calvin Candie is an evil character, but he is a clueless person who only cares about money and business. The character of Calvin Candie has a direct influence on Django's big ego. He often underestimates Django and teases Django's patient by showing the scar on the back of Django's wife. Picture 31, shows Calvin Candie is toying with Broomhilda to tease Django.



Picture 31 Calvin is toying with Broomhilda
(Tarantino. 2013, 01:48:42)

Django's expression suddenly changed when Calvin Candie teases Broomhilda in front of him, and then Django slowly reaches for his gun in his holder,

ready to shoot Calvin Candie. Calvin Candie's sister also didn't like this scene and asked Calvin to stop, and then Django's superego started to appear, bringing patience into his morals and canceling his intention from his ego to kill Calvin Candie. Picture 32 taken with medium close up is shows the expression of Django when Calvin Candie teases Broomhilda in front of him, and in picture 33 taken with medium shot, shows Django slowly reaches for his gun in his holder.



Picture 32 Django's expression
(Tarantino. 2013, 01:49:03)



Picture 33 The reaches his gun
(Tarantino. 2013, 01:49:08)

3.2.2.5 Stephen

Stephen is a black slave owned by Calvin Candie. Even though he is a slave, he is also the antagonist in the movie *Django Unchained*. The character of Stephen has a direct influence on Django's big ego, as it was mentioned before, Calvin Candie is a clueless person, and this is where Stephen comes in. It was Stephen's idea to tease Django's patience, and Stephen was also the one who informed Calvin about the plan of Dr. King Schultz and Django. Stephen is the character who ruined their plan and made the situation more complicated after Calvin Candie's death, Stephen was also the one who suggested to Calvin Candie's sister that she send Django to a mining company. The influence of Stephen on Django's big ego gives Django a little seed of revenge to kill Stephen and put an end to all of this situation. Picture 34 taken with medium close

up is a picture of Stephen when he plotting something to ruin the plan of Dr. King Schultz and Django.



Picture 34 Stephen's smirk
(Tarantino. 2013, 01:53:01)

CHAPTER IV

CONCLUSION

Based on the analysis of the movie *Django Unchained*, the writer finds the personality of the character of Django based on Sigmund Freud's theory of psychoanalysis, which creates structural models of mind consisting of the entirety of the id, ego, and superego. The writer finds and examines the id, ego, and superego of Django that affect his life to overcome his problems, and the characters that influence Django's big ego depicted in Quentin Tarantino's *Django Unchained* (2013) movie.

In the id, ego, and superego of Django that affect his life to overcome his problems, Django has the desire to do anything as a free man, and he wants to keep his desire as equal as the American people at that time. His ego is the one he cannot control, and his big ego is affecting Django's personality to become a vengeful, stubborn, and impulsive person. His superego does not show so much in his personality, but there is a moral in his personality.

In terms of the characters that influence Django's big ego, there are characters in the movie who influence Django's big ego through their dialogue and actions, both directly and indirectly. The influence of these characters is proof that Django's big ego does not only come from his personality but also comes from the other characters.

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