

**THE MANIFESTATION OF ID, EGO, AND SUPEREGO  
IN A CHARACTER NAMED JAMAL MALIK  
IN THE MOVIE *SLUMDOG MILLIONAIRE***

**THESIS**

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FACULTY OF CULTURE STUDIES  
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**The Manifestation of Id, Ego, and Superego in a Character  
Named Jamal Malik in the Movie *Slumdog Millionaire***

**THESIS**

**Presented to  
University of Brawijaya  
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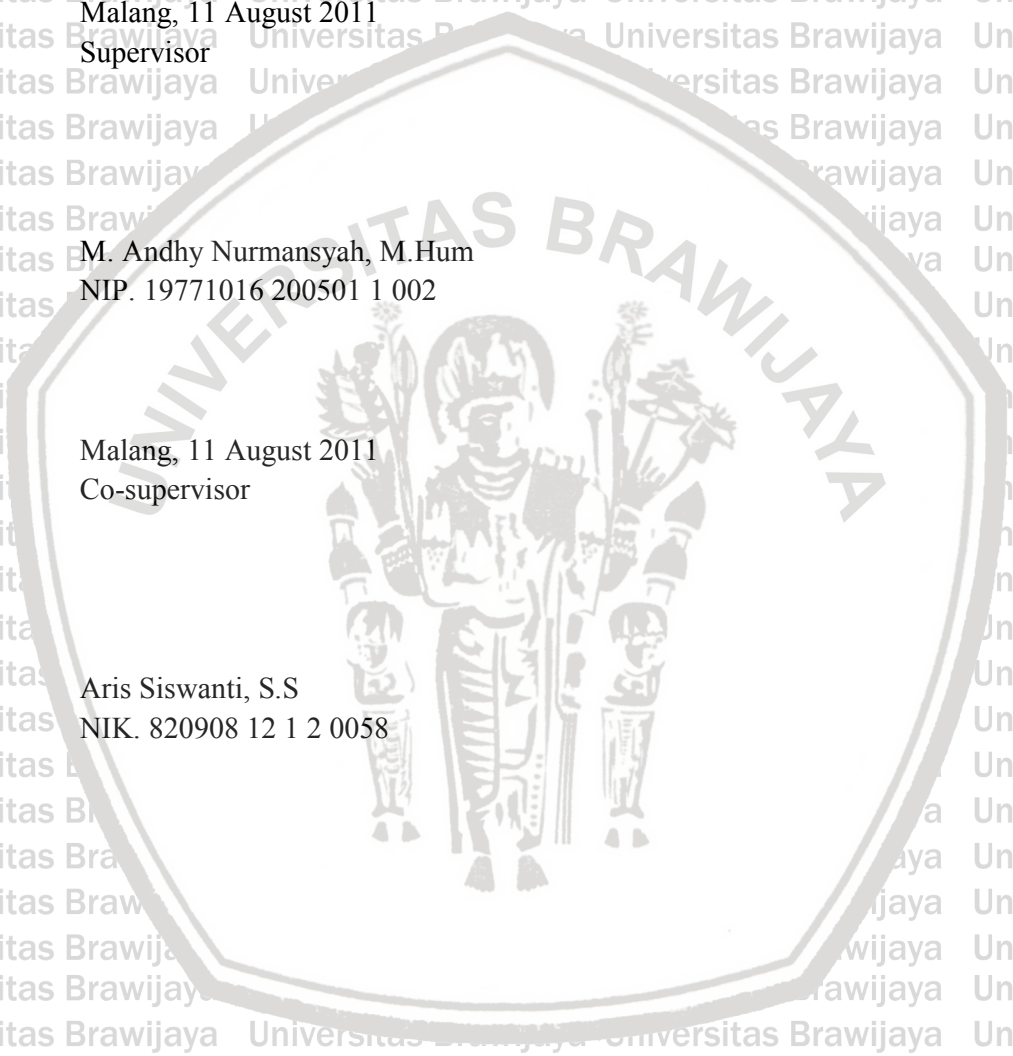
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Hopefully, this study can enrich the research in psychoanalysis and becomes an inspiration for the next researchers in conducting related studies.

The writer

## ABSTRACT

Primadhini, Weny Sukma., 2011. **Id, Ego, and Superego Found in a Character Named Jamal Malik in the Movie *Slumdog Millionaire***. English Study Program, Language and Literature Department, Faculty of Culture Studies, University of Brawijaya. Supervisor: Andy Nurmansyah; Co-supervisor: Aris Siswanti

Keywords: Freudian psychoanalysis, id, ego, super ego, Jamal Malik, *Slumdog Millionaire*

Literature can be said as a reflection of the real life. There are a lot of literary works which are inspired by real events and conditions around the author family, love, and social condition. Film is a new form of literary work using audio visual feature. The video features give clear image of characters and setting while the audio features support the dialogue of the characters. For example is *Slumdog Millionaire* one of the films that adopt love as the theme based on the real condition of poverty in India.

Characterization is one of the most important features in a film. Characters build stories and complicated conflict in the movie. Character study can also be said as a study toward human action and thought. Character action is closely related to the factors that drive the character to do certain action. In the theory of Freudian psychoanalysis, the drive of human action is manifested by three parts of human psyche; id, ego, and super ego. In *Slumdog millionaire*, Jamal becomes the main character that has to cope with the harsh life in order to get the biggest drive in his life, a girl named Latika as the provider of pleasure feeling.

This study analyzes the id, ego, and superego based on the Jamal's life period. The result of this study is id works dominantly in the character of Jamal Malik. The role of superego has little influence toward Jamal's life. Thus, failure of superego controlling Jamal's action can be read as the insufficiency of his ego to create some options to satisfy his need.

## ABSTRAK

Primadhini, Weny Sukma., 2011. **Id, Ego, dan Superego pada Karakter Jamal Malik dalam Film *Slumdog Millionaire***. Program Study Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Andy Nurmansyah (II) Aris Siswanti.

Kata Kunci : Psikoanalisis Freud, id, ego, super ego, Jamal Malik, *Slumdog Millionaire*

Sastra merupakan cerminan dari kehidupan nyata. Banyak karya-karya sastra yang diilhami dari peristiwa dan kondisi yang terjadi di sekeliling penulis seperti karya sastra mengenai keluarga, cinta, dan kondisi sosial di masyarakat. Film adalah sebuah bentuk baru dari karya sastra yang menonjolkan audio visual. Video menyuguhkan gambaran yang jelas mengenai karakter dan seting, sedangkan audio dibutuhkan untuk mendukung dialog antar karakter. *Slumdog Millionaire* adalah sebuah film yang mengangkat tema cinta yang dilatar belakangi kondisi sosial yaitu kemiskinan di India.

Karakter juga menjadi aspek penting dalam sebuah film. Karakter berfungsi sebagai pembangun cerita dan pencipta konflik dalam sebuah film. Studi tentang karakter dapat dikatakan sebagai sebuah studi tentang pikiran dan perilaku manusia. Tindakan yang dilakukan seorang karakter berhubungan erat dengan faktor-faktor yang mendorongnya untuk melakukan hal-hal tertentu. Dalam teori psikoanalisis Freud, dorongan dari perilaku manusia digambarkan dalam tiga bagian dari psikis manusia; id, ego, dan superego. Dalam film *Slumdog Millionaire*, Jamal adalah seorang karakter utama yang berjuang melawan kehidupan yang keras untuk memenuhi keinginannya terbesarnya atas Latika, yang dianggap sebagai sumber dari kesenangannya.

Penelitian ini menganalisis id, ego, dan superego berdasarkan periode hidup Jamal Malik. Hasil dari penelitian ini adalah id bekerja sangat dominan pada karakter Jamal Malik. Peran superego sangat kecil dalam mempengaruhi kehidupan Jamal. Kegagalan superego dalam membatasi perilaku Jamal dapat dibaca sebagai ketidak mampuan egonya dalam menciptakan pilihan-pilihan untuk memuaskan kebutuhannya.



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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Literature cannot be separated from people's life since it is a kind of mirror for the real life. There are a lot of stories which are inspired by the condition of the society around the author. Fajardo (2001, para.1) writes "more than two thousand years ago, the Roman poet Horace claimed that literature is 'sweet' and 'useful'. Since then, literature has been traditionally understood, at least in Western cultures, as having the dual purpose of entertaining and educating its audience."

Furthermore, according to Wolfreys (2002, p.62), literature generally refers to the production of literary works as poetry, novels, short stories or drama and other narrative texts. Analogue to drama, movie also has some elements that can be analyzed by using theories of literature. Nowadays, people regard movie not only as entertainment but also as a part of culture. It discusses values, ideologies, and norms, as stated in quotation below:

Narrative is a universal human activity used for entertainment, instruction, and socialization. It is also an essential way that people think about themselves and their world. To explain how things change, or how they got to be, people tell stories. Given the universality of narrative, it is not surprising that cinema, in its popular forms, has been a narrative medium. Commercial filmmakers use the camera, light, color, sound and editing to tell the stories. Then they spread the films all over the world to people for pleasure and enrichment (Prince 2004, p.214).

Film becomes a new form of literary works that allow people to enjoy some works in the simpler way. Film lets people spend less time rather than reading novel or other literary works. There are not only plots, characters, settings, point of views, themes in film, but also some audio visual features to support the whole film. The video features give clear image of characters and setting while the audio features support the dialogue of the characters. Some of the sound effects are needed to give particular atmosphere toward a scene.

Further, there are so many ideas, values of life, and messages that can be found in movies. As it is stated in Corrigan (2004, p.1), "...movies are part of a cultural life that we generally take for granted. People usually watch films because they expect the kind of pleasure seldom associated with an inclination to pick up pen and paper." If movies inform many parts of life, people should be able to enjoy them in many ways, including to watch and start to challenge pleasures by trying to think about, explain, and do research about the movies. Films have functions as the society's "funhouse mirror" which means that the film does not reflect our image back to us but also depicts our image in the process of doing so.

Even all of the elements have important roles to build a whole scene, characters and characterizations are the soul of both drama and film. Corrigan (2004, p.42) states that:

Characters are another common topic for analysis in literature, drama, and film. Whether they are main characters or minor characters, they normally focus the action and often the themes of a movie. Often, a discussion of film concentrates exclusively on what happens to the characters or how they change.

According to University of Victoria Writer's Guide (1995, para.1)

“Characters are the persons presented in works of narrative or drama who convey their personal qualities through dialogue and action by which the reader or audience understands their thoughts, feelings, intentions and motives.” Character builds stories and complicated conflicts to make a good enjoyable film. Bennet and Royle (1999,p.63) states as follow:

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply ‘objects’. Through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are.

From the quotation above, it can be said that character is an important features which builds the emotion of the audiences along the stories. It is interesting to take a deeper analysis on a character since character is not only an object but also the part of audience, as a person and a human. Character study can also be said as a study toward human action and thought.

There are a lot of movies which tell about the real condition of an area; such as war, conflicts and poverty. India and the other developing countries are very close toward poverty and slum areas. It has been a common knowledge that poverty is the biggest problem faced by developing country. According to UNICEF, 24,000 children die each day due to poverty. In India nearly 38% of India's population (380 million) is poor. Even after more than 50 years of Independence, India still has the world's largest number of poor people in a single country. Persistently high levels of rural poverty, with or without overall

economic growth, have contributed to rapid population growth and migration to urban areas (azadindia.org 2009, para.1)

This condition inspires Vikas Swarup to write a novel entitled "*Q and A*".

Later this novel is adopted into a movie entitled "*Slumdog Millionaire*". Directed by Danny Boyle, this film was nominated for ten Academy Awards in 2009 and won eight which are Best Picture, Best Director, Best Adapted Screenplay, Best Film Editing, Best Sound Mixing, Best Cinematography, Best Original Score and Best Original Song (igentry.blogspot.com, 2009, para 4). It tells in detail about a life journey of a poor uneducated young man named Jamal Malik who wins the quiz Who Wants to be a Millionaire, Jamal is the only one who can answer almost all question. At the opening scene there are four written options of how Jamal Malik won 20 million rupees: A) He cheated, B) He'slucky, C) He's a genius, D) It is written. When the show breaks for being continued next day, he is arrested on suspicion of cheating.

Desperate to prove his innocence, Jamal tells the story of his life in the slum where he and his brother, Salim, grew up. This is conveyed in a series of flashbacks documenting the particulars of his childhood. This includes scenes of him obtaining the autograph of Amitabh Bachchan; the death of his mother during Hindu-Muslim riots in the slums; and how he and his brother Salim (Madhur Mittal) befriended the orphan girl Latika (Freida Pinto). He also mentions their adventures together on the road, vicious encounters with local gangs, and Latika, the girl he loved and lost. Each chapter of his life journey reveals the key to answer game show's questions. His motivation for being on the show is actually

not about the money, but it is about Latika. He wants to find Latika and he hopes that if he joins the quiz, Latika will watch him and tries to find him. After Jamal tells his whole story, explaining how his life experiences coincidentally enabled him to know the answer to each question, the police inspector calls his explanation "bizarrely plausible" and allows Jamal to return to the show for the final question. It is then revealed that the correct answer to the opening question is D (It is written).

This film contains a lot of values of life, morality, and humanity. It is interesting because Jamal's memories of his childhood impress deeply in his unconscious mind. Jamal remembers all the details of his early stage of life. The experiences are mostly influenced by Salim and also Latika. That's why the characters are the most important elements in this study.

Referring to Jamal's life experiences in coping with all the condition in his life, the writer starts to think about Freud's theory of psychoanalysis for analyzing this movie. Theory of psychoanalysis has a strong relationship with the conscious and unconscious mind. Freud pictures the concept of human mind as an iceberg. The large part under the surface represents as the unconscious mind which consists of the natural drives while the very small part on the surface is the representation of conscious mind. It shows how human's behavior is more influenced by unconscious mind rather than the conscious one.

One of the psychoanalysis concepts is the organization of personality which consists of id, ego, and superego. Id represents the basic instincts, ego represents the real condition or the real acts that do by the human, while superego contents of

norms and social values to control the basic instincts (Guerin *et al*, p.129-131).

Hall (1954, p.22) states that these three major system work cooperatively on an individual to carry on efficient and satisfying the fulfillment of man's basic needs and desires with his environment. After watching the films more often, the writer wants to focus on how Jamal struggles of their life. For an example how Jamal's childhood struggle for living by stealing some foods when he is starving on a train, he does not consider the norms that stealing is wrong. He only knows that this is the only way they can eat.

To understand further about the film, the writer tends to focus her analysis on how the id, ego, and superego concept work on a character of the movie.

Therefore, the title of this study is **“The Manifestation of Id, Ego, and Superego in a Character Named Jamal Malik in the Movie *Slumdog Millionaire*”**.

Academically the study will enrich the knowledge of psychoanalysis discussion, more specific the id, ego, and superego concepts by taking a case from the film *Slumdog Millionaire*. Since this study uses film as the object of the study, so this study can be a reference for further researcher who will conduct researches about the application of psychoanalysis in movie studies.

## **1.2 Problem of the Study**

Related to the background, the problem of the study is:

How do id, ego, and superego work on a character named Jamal?



### 1.3 Objective of the Study

Based on the problem previously stated, the objective of the study is to reveal the manifestation of id, ego, and superego in a character named Jamal Malik in the movie *Slumdog Millionaire*.



## CHAPTER II

### REVIEW OF RELATED THEORIES

This chapter mostly discusses the theoretical framework of the study. First is Freudian psychoanalysis, especially of Id, ego, and superego. Since the study will discuss a film, the concept of cinematography (*mise en scene*) particularly about the camera angle and camera movement are also used to support the analysis. Next, this chapter will also cover the previous studies on psychoanalysis particularly id, ego, and superego on literary works. Further, this study is meant to give clear different positioning between this study and the previous one.

#### 2.1 Freudian Psychoanalysis

Psychoanalysis is established by Sigmund Freud (1856-1939). It is a theory about the complexity of human's mind which has strong impacts toward human's acts. Tyson (2006, p.12) argues that:

When we look at the world through a psychoanalytic lens, we see that it is comprised of individual human beings, each with a psychological history that begins in childhood experiences in the family and each with patterns of adolescent and adult behavior that are the direct result of that early experience”.

According to Berger (2005, p.75) psychoanalysis is a science which is related to conscious and unconscious processes, drives, and repressions with the laws of mental functioning. Eagleton (2003, p.131) writes “psychoanalysis covers systematic knowledge about experiences which are recorded in human's mind, basic instinct of self defense, psychological development and the relation of id ego

superego". The most important thing to discuss in this theory is the existence of unconscious mind. Tyson (2006, p.14) writes, "The *unconscious* is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts we do not want to know about because we feel we will be overwhelmed by them". This unconscious mind will come up to through the repression. All of the things which are discussed in psychoanalysis theory have strong relationship toward this unconscious mind.

However, this study will mainly discuss about the emergence of id, ego and superego concepts which are portrayed by a character named Jamal Malik in "Slumdog Millionaire" the movie. Freud established these concepts to support the earlier concepts of the structural models of the psyche. Id is the original system of human's characteristic. Ego is the development of id to react toward the external world, while superego is the crystallization of norms and cultural values. Further the relationship of each concepts of id (animal instinct), ego (rational instinct), and superego (moral instinct) will be explained as follows.

### **2.1.1 The Id**

Completely submerged in the unconscious, id according to Freud as cited in Berger (2005, p.86) is a basic instinct or it can be called animal instinct of human which contents of desires. In other word, id strives for immediate satisfaction, id is inhabited by selfish, sexual desire, destructive, barbaric emotions that constantly threaten to break loose, and self defense action (Heller, 2005 p.90). Tyson (2006, p.25) writes, "the id is devoted solely to the gratification of prohibited desires of all kinds—desire for power, for sex, for amusement, for

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food—without an eye to consequences”. While Guerin, Labor, Morgan, Reesman, and Willingham (1999, p.130) state that “The Id is, in short, the source of all our aggression and desires. It is lawless, asocial, and amoral. Its function is to gratify our instinct for pleasure without regard for social convention, legal ethics, or moral restraint”. The function of id according to Hall (1954, p.22) is to fulfill the primordial or initial principle of life which Freud called pleasure principles. Freud as cited in Hall (1954, p. 26) also defines id as the primary source of psychic energy and the seat of instinct. Everybody is born with all id, all of the primary process thinking which are irrational, timeless, and sometimes immoral instinct. Works for the pleasure principles, id has single purpose to identify pleasures and pains in order to gain the pleasure and avoid the pain. The entire processes happen in the id belong to unconscious mind, so that sometimes people cannot control when the id should appear or disappear. There is no justification of good or bad in this stage because id does not have any experiences toward external world. Id also does not consider true or false, norms, tradition and other people. In other words, id is the part of human unconscious mind which consists of basic or animal instinct of pleasures and the feeling of unthreatened and it needs immediate satisfaction. For example, when a person is starving, id forces the man to immediately fulfill the desire to eat.

### **2.1.2 The Ego**

Fodor and Gaynor (1958, p.76) say that ego is the well-organized of id. Ego works based on a rational reason; that is why ego is also called rational instinct. Ego can work together with id to reach the same goals as what id wants,

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but in contrast ego also can be the oppressor of the id's goals. Gaining energy from the id, ego works based on reality principles that aim to differ between fantasy and reality. Ego has to be able to coordinate what id needs, superego, and also the external world in order to struggle for life. The general function of ego is repressing the desire's satisfaction until it can be reached without any resistance from the superego and the external worlds. When the id wants something that breaks the norms, ego tries to mediate, always operate with the aim of self-preservation. Brenner as cited in Berger (1993, p. 85) says, "The ego consists of those functions which have to do with the individual's relations to his environment." In this stage all of the anxieties are located, since ego should be able to balance between the demand of id and the social norms. As Fodor and Gaynor (1958, p.77) argue that ego should be able to manage and also find the best method with the lowest risks to satisfy the needs considering the environment. Whether Hall (1954, p. 28) defines ego as the following:

Ego is governed by the reality principle. The aim of reality principle is to postpone the discharge of energy until the actual object that will satisfy the need had been discovered or produced. The institution of the reality principle does not mean that the pleasure principle is forsaken. It is only temporary suspended in the interest of reality.

Continuing the example of the starving man in the id's explanation, while id forces the man to immediately fulfill the needs of eat, ego takes action for getting some foods by several alternatives such as hunting animals, asking for foods, buying the foods after borrowing money, or stealing some foods. These alternatives emerge as the result of the strong desire to eat.

### 2.1.3 The Superego

Superego is established from the ego to function as the blue print of moral values. Hall (1954, p.31) states “Superego represents the ideal rather than the real, and it strives for perfection rather than for reality or pleasure.” Superego can be said as a sublimation of characteristics of parents which also consists of the norms, rules, traditional values, and the habits of the family itself. Referring to Berger (1993, p.86), superego equals to what people say conscience. Superego is divided into conscience and ego ideal. The word conscience implies punishment of wrong behavior against the norms whether ego ideal is gift for a good behavior and part of superego that tells people to be perfect. Following the principle of conscience and ego ideal, superego aims to differ between right or wrong and to force people of both obeying the ego ideal and fulfilling the needs (Alwisol, 2007 p.20). As the barometer of good or bad, superego can be a barrier for ego to satisfy the desire of id. Superego forces the ego to repress inappropriate id to the unconscious mind. Referring to the previous example of the starving man; when the man finally gets the food from hunting or asking from the other people politely, the ego works harmonically to balance id and superego because the man is still considering the conscience. Another case when the man steals some foods, the ego chooses to fulfill the id by ignoring norms and social values. In this case id works stronger than the superego.

These theories will be used to support the analysis of Jamal’s actions which are portrayed in some scenes. The theory of id will be useful to analyze Jamal’s drives that encourage him to do some actions. The theory of ego will be

used to examine Jamal's actions of fulfilling his desires, whether it is in accordance with the social values or not. The last, theory of superego will be used to analyze how the norms or social values influence the characterization of Jamal.

### 2.2 Cinematography Concept

The concept of id, ego, and superego is supported by cinematography concept to establish a complete study about this movie. Cinematography concept or usually called mise-en-scene is a French term of what is put into the scene (Corrigan, 2004, p. 46). Prince (2004, p. 48) writes that the term mise-en-scene is used to designate a film overall visual design and to refer all of the elements placed before the camera to be photographed. The elements that are included into cinematography concept according to Corrigan (2004, p. 46) are characters, camera angle, lighting, costumes, edited images, and sounds.

This cinematography is very important to establish a unified and memorable composition which is created by a careful control of image elements and the balancing within the frame. The cinematographer determines the aspects of the shots, camera positions and camera movements, expressions of the characters, lighting and themes to create the best work. However in this study, the writer will specify the discussion on to characters, camera position, and the last is the camera angle.

#### 2.2.1 Characters

Pickering and Hoepfer (1986, p.27) argue that character is any individual exist in literary works. According to Corrigan (2004, p.42) characters are the

individual who populate narrative and nonnarrative films which are divided into main or minor characters. Whether Taylor (1981, p. 62) writes:

A character is a mere construction of words meant to express an idea or view of an experience and must be considered in relation to other features of the composition, such as action and setting, before its full significance can be appreciated.

Corrigan (2004, p. 43) explains that the analysis of the characters mostly focuses on what happens to characters and the characterizations or how the characters change along the story. The existence of characters is very important toward this study because this study will analyze the characters and their characterization which represent the emergence of id, ego, and superego through their acts.

### **2.2.2 Narrative**

Narrative is a universal human activity used for entertainment, instruction, and socialization (Prince, 2004 p.214). It is used to explain how things change, how people got to be, and the way people tell stories. Cinema begins with a written word as a script though it is an audio visual art. Prince (2004, p.215) said that the script in a movie tells the story in a scene-by-scene fashion, with dialogue and character interactions written out in detail. It furnishes the basic structure of the story and dramatic action that will be transformed into picture and sound. The script according to Corrigan (2004, p.39), can be divided into different components; story and plot. Story is all presented events which also can be inferred by the audiences. Plot is the arrangement or construction of thus events in a certain order or structure. It can be said that plot is the actual series of events which is shown in a movie while the story designates the larger sets where the plot is a subset. Story refers to the whole sets implied or shown that make up a



narrative. The theory of narrative concept is important toward this study since it deals with the written scripts that are analyzed as the source of data in the form of dialogue between characters.

**2.2.3 Camera positions**

Camera position in Prince (2004, p. 10) is the basic ways of classifying the camera usage refers to the distance between the camera and the objects of being captured. The distance of camera to object is a continuum with infinite series from very close to very far, but there are three essential classification of camera sets-up; the long shot, medium shot, and the close shot. Shot according to Corrigan (2004, p. 56) is the single image may be seen on the screen before the films cut to different image. Each shots or camera sets-up have the different function through the film. Prince (2004, p. 10) says, "Filmmakers typically use long shot to stress environment or setting to show a character's position in a relationship to a given environment.

In contrast to long shot, medium shot has function to show the closer relationship between the characters and some environments. Sometimes medium shots are justified by the number of the characters present within a frame.

Different from the medium and long shot, close shot functions to stress the characters over the environment. This shot is usually used for dramatic purposes for attracting and guiding the audience's attention to important features of scene's action or meaning.

### 2.2.4 Camera angles

Continuing the position of shots, camera angles also have a specific function to create a good film. The camera angles are classified into three essential positions; low, medium or eye level, and high (Prince, 2004, p.17). Most scenes use the medium or eye level angle of the usual activities. The low or high angles will be used for dramatic purposes the viewers need to pay attention. The low angle shots are typically used to stimulate point of view from the ground. Meanwhile, high angles are usually used for dramatic and complicated problems faced by the characters to the environment. The understanding about mise-en scene will be useful to support this study because the effects also emphasize the look of characters feeling.

This study is supported by the theory of cinematography concept to analyze some scenes that important toward emergence of id, ego, and superego in Jamal's characterization. The narrative theory has function to guide the reader understanding the plot of the story in the movie. The camera positions and camera angles theory will support the important features such as the facial expression or the meaning that implied in the scene although it is not explicitly stated.

### 2.3 Previous study

This subchapter contains previous studies which are found through internet and manual searching about the study which analyze id, ego, and superego concepts. The writer finds some journals, articles, and discussion topics of Freudian id, ego, and superego concepts. Since the very literary work is hard to

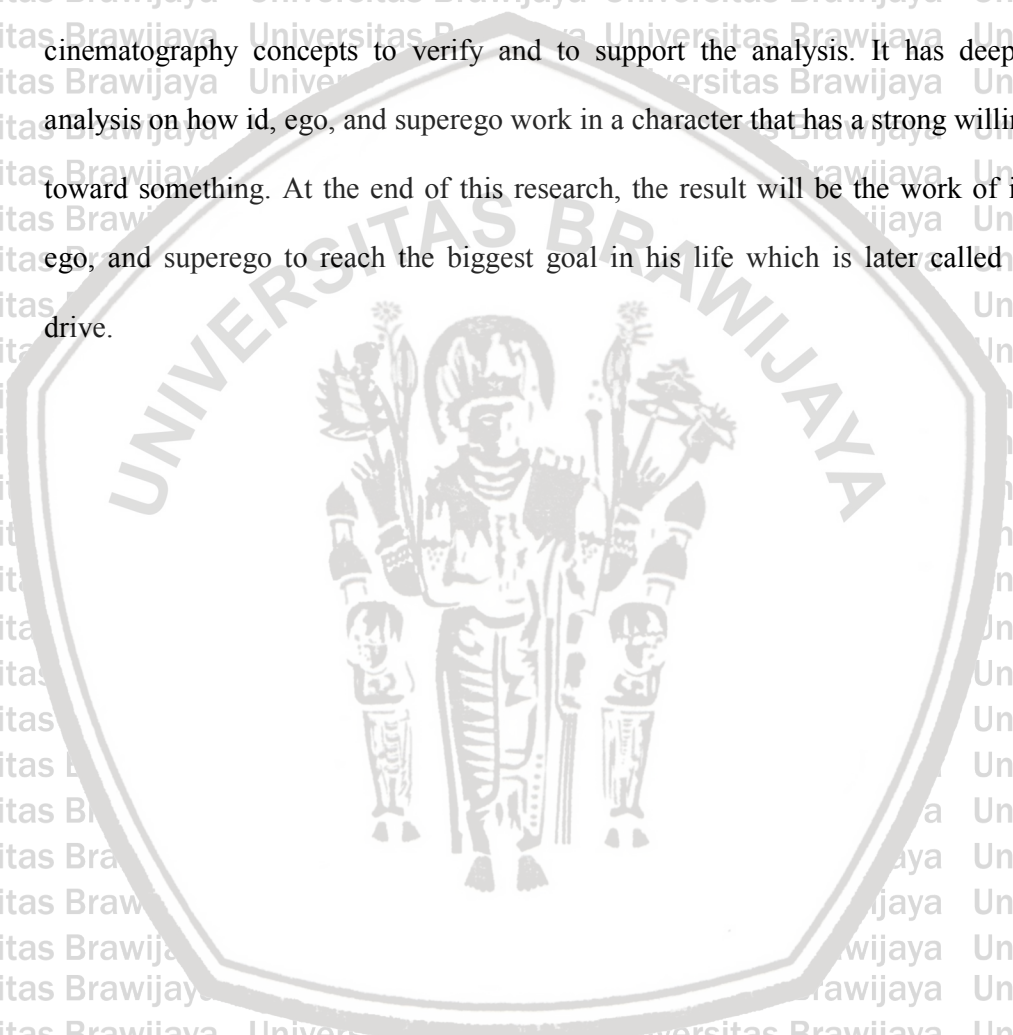
17  
be found, so the writers should choose carefully to reveal the position of this study.

The first study is found from the digital library of Diponegoro University entitled "*Id, Ego and Superego Analysis Of Jean Baptiste Grenouille Character in Perfume by Patrick Suskind*", conducted by Hilde Sitohang (2008). This study analyzes the balance of id, ego, and superego on Jean Baptiste Grenouille, a main character of a novel by Patrick Suskind entitled Perfume. This novel tells about Jean Baptiste Grenouille which has capability to smell any fragrance. In order to compose a perfect fragrance, Jean Baptiste perpetrates a series of murder. This study focuses on how the background experiences of Jane Baptiste influence the imbalance of id, ego and superego in his mind.

The second study the writer found from digital library of Sanata Dharma University is entitled "*The Representation of Sigmund Freud's Id, Ego, Superego in Paulo Coelho's the Mind, the Second Mind, the Angel's Voice in The Valkyries*" by Hario Adinugroho. This second study concentrates more on the mind, the second mind, and the angel's voice in the mind. The characters have their own mind to pay attention on, the second mind as a suggestion to follow, and the voice of their angels as a must to carry out in order to feel the real goodness. Adinugroho (2010) considers that the mind, the second mind and the angel's mind is the representation of id, ego, and superego. Yet, the writer analyzes on how the three elements of mind work to create a stability relationship among human.

From the two studies above, it can be seen that both of the studies have similar concepts of id, ego, and superego using different novel as their objects.

The study on *Slumdog Millionaire* has different perspective of taking the movie's characters to be analyzed. This study also includes some aspects of cinematography concepts to verify and to support the analysis. It has deeper analysis on how id, ego, and superego work in a character that has a strong willing toward something. At the end of this research, the result will be the work of id, ego, and superego to reach the biggest goal in his life which is later called as drive.



## CHAPTER III

### FINDING AND DISCUSSION

This chapter contains the analysis of the concepts of id, ego, and superego which emerge through the characterization of the character on a movie entitled “*Slumdog Millionaire*”. In this movie, the writer finds some scenes where these concepts emerge. To make this study more systematically the writer will divide the analysis into three parts based on Jamal’s life period. The first is Jamal’s childhood. The second is Jamal’s adolescence, and the last is during Jamal’s adulthood period. Jamal’s life journey is considered appropriate to guide the analysis since his life course is the major plot to connect other characters involved in creating complexity of conflicts along the story in the movie.

#### **3.1 Id, Ego, and Superego in Jamal’s Childhood Period**

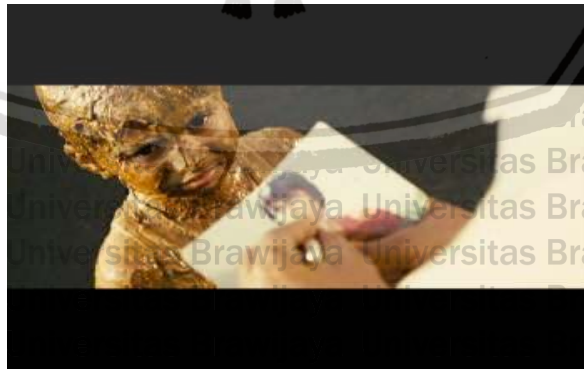
Jamal childhood is firstly shown by a group of children playing happily in a runway. Living in a slum area of Mumbai, the capital of Indian state, Maharashtra make the children have no appropriate space for playing. Therefore they are playing everywhere including in the runway which is actually dangerous and forbidden for them to play on. Through the Freudian concept of id, ego, and superego, interesting scenes can be elaborated further to see the manifestation of id, ego, and superego to satisfy the most basic survival instinct of Jamal.

There is an interesting scene when Jamal tries to get an autograph from his idol – a very famous Indian actor – Amitabh Bachan. It is begins when Jamal is in

a public toilet guarded by Salim, there is a man in a hurry walking through Salim and ask him to use the toilet room. Jamal refuse to go out since he has not done yet. The man asks the money back and goes to the other toilet. It makes Salim angry so he locks Jamal in the toilet room when he heard Amitabh's helicopter is coming. Jamal, who really wants to meet and get Amitabh's autograph, tries to open the door but he cannot do that. Under such a strong desire, he looks down the toilet hole at the sewage beneath him. It is the only way out, he jumps down the hole, sprawling headlong into a year's worth of human waste.



**Picture 3.1 Jamal is sprawling headlong into human waste but still tries to tightly hold Amitabh's picture above his head (*Slumdog Millionaire* CD1, minute 11:58)**



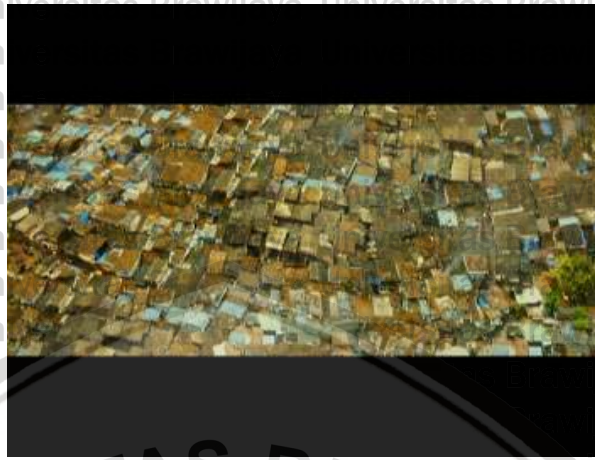
**Picture 3.2 Amitabh gives his autograph to Jamal (*Slumdog Millionaire* CD1, minute 12:41)**

Even though Jamal takes the risk of being smeared by human feces, he does try to save the picture of Amitabh. When he runs to the mass around Amitabh, the disgusted fans curse him and get out of his way so he can be closer toward Amitabh. After getting his autograph, Jamal feels very happy. From the sequence of events as mentioned previously, there is an interesting and uncommon fact portrayed by Jamal. The fact is that Jamal has to jump into a dirty toilet hole just to get a chance for getting Amitabh's autograph. Considering to Freud's concept about id, ego and superego, the scene when Jamal jump into a toilet hole can be categorized as the fulfillment of the need of amusement to meet his star idol. Referring to Guerin *et al*, id is the source of all our aggression and desires. Id has function to gratify our instinct for pleasure without regard for social convention. Jamal's need of amusement meeting his idol is categorized as id since it is about the pleasure and needs immediate satisfaction. Jamal responses his calling of pleasure which is getting Amitabh's autograph by finding a way out from the toilet. Since the only way is the hole beneath him, so without any hesitate, he jumps into the hole. His action of jumping as the result of his strong desire can be seen as his ego. Ego works based on reality principle where a person is able to satisfy his need with the lowest risk of being punished by society. In Jamal's case, his ego does not work properly since it surrenders toward the id. He prefers to take the risk of being smeared by human feces as long as he can meet his Indian movie star idol rather than waiting for someone helps him to open the door. Jamal's ego failed controlling the id by ignoring the reaction of the society. When he runs into the crowd, they get away from his way and grumble cynically

because of his stink. The crowd reaction can be said as the punishment from the society of what Jamal has done. It is in accordance with Hall that states superego strives for perfection rather than for reality or pleasure. However, his conscience does not work properly since Jamal's ego is stronger influenced by pleasure principle rather than perfection. The perfection or ideal here is being clean and not stinky. It is proofed by the reaction of the society grumbling to him. From the analysis above, it indicates Jamal's need of amusement is fulfilled though he breaks the social values of the society. Jamal's strong characteristic has been shown since he was young as it is depicted in the scene above. He works hard to get anything he wants even it is harmful for him. Later the firmness of Jamal's characteristic will be elaborate in the next scenes.

Not only showing the firmness of Jamal, the scene above also showing the condition of Jamal's surrounding. He lives in Dharavi, Bombay which later will be renamed into Mumbai, one of the most populated cities in the world. According to 1991 census, the population of Mumbai was 12.5 million. Mumbai has a Population density of 30,000 persons per square kilometer which is relatively very high (indiaonlinepages.com, 2010, para 1). Its high population growth rate causes poverty problem. There are around 22.15% people living under the poverty line in India according to 2004-2005 survey by NSSO (indiastudychannel.com 2009, para 1). Density and poverty combine a serious problem of the formation of slum area. Dharavi, the slum area where Jamal lives, is the largest slum in Asia as cited in National Geographic Magazine (nationalgeographic.com 2007, para 2).





**Picture 3.3 the portrait of the Slum area in Dharavi, Mumbai**  
 (*Slumdog Millionaire*, CD1 minute 07:43)

This is the scene which captures the slum area in Dharavi, Mumbai. Taken with the bird's eye view or high camera angles to show how large the slum is. As it is mentioned in the meaning of bird's eye view camera positioning based on Luders (2010, para2) "the camera looks down from a great height to be used in an establishing shot to give the viewer an overall impression of the setting". Poverty, low of education, and rapid grow population make the people life under prosperity. Money becomes the center of life. This condition creates the emergence of criminals, gangsters, and also beggar mafias. This is what Salim and Jamal undergone, living in the slum area under poverty as depicted in the movie and data above cause the high potential conflicts and riots between each other.

It is also depicted on the movie in a scene that shows Mumbai riots. This conflict between Hindu and Muslim occurred in December 1992 and January 1993. It was the result of Babri Mosque demolition (wikipedia.org, 2010 para 1).

In the movie, this riot becomes the most important point for Jamal and Salim's life, because their mother died on the conflict and they becomes orphans. As

Jamal stated, “If it wasn’t for Ram and Allah, I would still have a mother” (*Slumdog Millionaire*, CD 1 minute 18:39). This scene shows Jamal and Salim play at the river when their mother washes the clothes. Suddenly a huge mass of people bringing cudgels, knives, and fire approach them and start to beat the Muslim. Jamal and Salim run after they watch their mother is beaten down on the river. Along their way of running, they meet a girl stands fearfully named Latika who will bring strong influences in Jamal’s life.

Arriving in the safe remote place, Jamal and Salim take shelter in a building while Latika who follows them is outside. In this scene there is an interesting spot to be analyzed. Jamal wants Salim to ask the girl come in, but Salim refuse it.

**Salim** : Piss off! (to the girl) She’ll have the Security Guard on to us.

**Jamal** : Let her in? She could be the third musketeer.

**Salim** : I am the elder of this family, now and I say she’s not coming in, okay?  
In any case, we don’t know the name of the third bloody musketeer

(*Slumdog Millionaire*, CD1 minute 20:18)

Jamal feels unsafe after the riot. According to Freud’s concept, Jamal’s unsafe feeling can be categorized as id since it is related to self defense or life struggle. It is in accordance with Heller who defines that id is inhabited by desires and self defense action. Unsafe is a kind of feeling he has to heal in order to reach the pleasure of being safe. As the result of his feeling he wants to invite Latika joining them since she is also the victim of the riots. Jamal thinks that they will be stronger if the girl comes with them, as he said in the dialogue, “Let her in, she could be the third musketeer”. Three musketeers is a story in a lesson they got

when they go to school before that bad thing happened. Here, there is transference of Jamal's id from his feeling of unsafe to Latika as the source of pleasure. The feeling of being threatened after her mother passed away force him to get accomplice to continue his life. According to Jamal, Latika will be able to accompany him, so Latika becomes the source of pleasure. However his brother, Salim, refuses to ask her come in to the shelter. Salim said, "I am the elder of this family now, and I say she's not coming in." This statement clearly shows Salim's position. Salim always control Jamal's life since he is older than Jamal, and it is clearly shown in some scenes which will be explained later. Salim's prohibition becomes the barrier for Jamal to get his pleasure. Considering Salim's prohibition, Jamal represses his desire into his unconscious mind and ignore the girl under the rain pour then he goes to sleep. However, the repressed id emerges in his dream as an image of his mother screaming. Jamal wakes up with the jolt and a scream half-swallowed in his mouth because of the dream. It enlarges his feeling of unsafe, and then he decides to ask her come closer.

**Jamal :** Hay.. hay.. come over here! Where is your mother?

**Latika** shakes her head

**Jamal :** your father?

**Latika** shakes again

**Jamal :** I'm Jamal. It is my brother, Salim.

**Latika :** I'm Latika.

**Jamal :** You can sleep here if you want.

**Latika :** Thank you, Jamal.

(*Slumdog Millionaire*, CD1 minute 20:50)

Jamal asks Latika to come in the shelter after his brother pretends to sleep.

Salim lets Latika entering the shelter although he has prohibited Jamal to ask her in. The need of Latika and of being safe is fulfilled when Latika come and take a

sleep beside him. Jamal's id does not break the norms or the superego. As it is mentioned in the previous chapter, superego or cultural taboo consist of values and taboos that people internalize consciously or unconsciously and experience as the sense of right or wrong. Saving a girl from the loneliness and the pouring rain are appropriate with Jamal's ego ideal. Jamal decision of letting Latika come to the shelter can be classified as Jamal's ego. Governed by the reality principle, Jamal's action of calling Latika come in to the shelter is the fulfillment of his id and his superego to save her from the hard rain. This can be read that the ego works properly since he acts based on reality principle. Jamal considers the superego while he is fulfilling his id.

Jamal, Salim, and Latika stay in a trash disposal after Latika is permitted to join Jamal and Salim. With some other people, they work as rubbish collector. They collect some trashes that still have economic values as portrayed in the following scene.



**Picture 3.4** The people come around the trash truck to collect some valuable trash (*Slumdog Millionaire*, CD1 minute 22:32)

This picture shows the condition of the people. It is in accordance with economic condition in India which is not settled yet. Poverty is the biggest problem faced by India. Almost 38% population is poor (azadindia.org 2010, para.1). It creates the emergence of beggar mafias in some areas. These people who are called as beggar mafia lure the children to get the better life. Sometimes they give some cake and drinks to approach the children and make them beg on the street. It really happens on Aamir, 12 years old boy from rural India, as cited in [dailymail.co.uk](http://dailymail.co.uk) (2009, para 2), that

Aamir was penniless and bewildered. He started begging for food. Within minutes, a couple emerged from the crowd and approached him. They gave him cakes and said they'd take him away to start a better life.

The condition above is also undergone by Jamal, Salim, and Latika.

Picking up from the slum by a couple kind guys named Maman and Punnoose, they think that Maman is a social worker who helps the poor and orphans. It can be shown from the dialogue below:

**Jamal :** The way he's taking care of us, he must be a good man.

**Salim :** Must be a bloody saint.

**Arvind:** We're not allowed to talk to others.

**Salim :** Why?

**Latika :** If we get seconds, then he really must be a saint.

(*Slumdog Millionaire*, CD 1 minute 24:32)

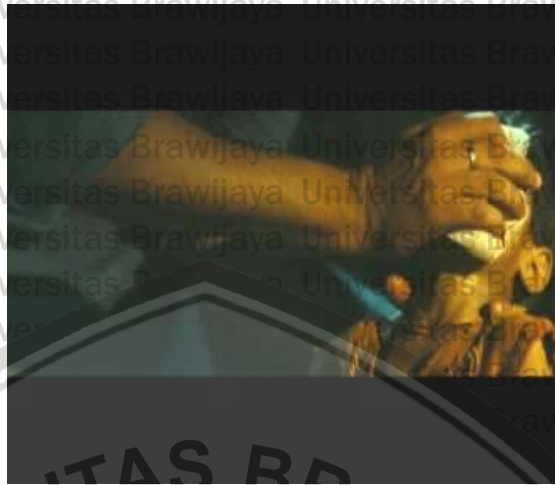
In fact, Maman is not a social worker. The children are asked to be beggars and street musicians. It is implied in the movie when Maman ask the newcomers –Jamal, Salim, Latika, Arvind, and some other children– to sing his favorite song “Dharsan Do Ghanshyam” in the night after they arrive. Arvind sings beautifully, but Salim does not. Instead of being a singer, Salim gets a new

position as the overseer of his friends. His job is to force their friends working hard as he said in a dialogue “Think you’re here for a picnic, huh? What do you think this is, a holiday? Come on, get to work!” (*Slumdog Millionaire*, CD 1 minute 26:42). Under Maman’s authority, Jamal, Salim and the others live depend on begging every day.

Not only does he force the children to beg, Maman does not reluctant to hurt them either. As it commonly happens in India, beggar mafia does not hesitate to injure the children to make them earn more money. In a data which I found it is really occurred on Aamir.

Aamir’s food was drugged and when he became drowsy, the couple put him in a rickshaw and took him to the city’s municipal hospital, which is where the real nightmare began. For at the hospital, a doctor was paid to amputate one of his healthy legs. Now speaking in the third person, as if to pretend it didn’t happen to him, Aamir tells me “the child” was in “great pain” after the operation” (dailymail.co.uk, 2009 para 3).

Unfortunately, in this film, Jamal and his friends are experiencing this condition. One night, Maman ask Arvind to sing in front of him and his friends. It is out of Salim’s supposition that suddenly Arvind is fainted by a certain fluids, and then Maman’s friend pours a hot wax to Arvind eyes to blind him. Maman gets Arvind to earn more money by blinding him. As Jamal states, “Blind singer earns double, you know that” (*Slumdog Millionaire*, CD 1 minute 36:07).



**Picture 3.5 Arvind is fainted using certain fluid before they make him blind (*Slumdog Millionaire*, CD1 minute 28:56)**

Using close up shot as what Luders states that the subject fills most of the frame and little of the surroundings is shown, this scene draws the audiences' attention. It shows the power of the beggar mafia on the children they recruit. What they have done was an amorality action. Yet, Salim is asked to get his brother, Jamal, to come to Maman's face to get the same treatment as what they have done to Arvind.

Before Salim comes to call Jamal, Jamal and Latika are having a conversation about the future if he becomes a famous singer.

**Jamal :** I just need Maman to like my singing, and we're in the money. Big money, Latika.

**Latika :** And then what? Can we stop begging?

**Jamal :** Begging? Are you kidding? We'll live in a big house on Harbour Street. You, me, and Salim. The three musketeers.

**Latika :** Harbour Street? Really?

**Jamal :** Yes. In the moonlight, you and me. You'll dance with me, won't you?

(*Slumdog Millionaire*, CD 1 minute 31:02)

By looking deeper to that conversation, there is an important fact that can be elaborate more. Jamal says, “We’ll live in a big house on Harbour Street. You, me, and Salim. The three musketeers.” It implies Jamal’s imagination about future with his brother and Latika. After his mother died on the riot, Latika has become his best friend, the one he talks to and shares with. He always wants to be close to Latika as he states in this dialogue, “In the moonlight, you and me. You’ll dance with me, won’t you?” It shows the intimacy between Jamal and Latika. Their intimacy creates a new desire of Jamal toward Latika.

The dialogue between Jamal and Latika are suddenly stopped by Salim when he calls Jamal to meet Maman. He knows that the bad thing will be happened to Jamal. At the time he is called to faint Jamal down, instead of anesthetize Jamal, Salim splashes the fluid to Punnoose’s face. It creates fuss among them, so they can run away. Salim urges Jamal to run while Maman and friends are inattentive. Followed by Latika, they run to the nearest station and success to jump into the running train while Maman and his friend are chasing them. Latika cannot reach the train so Jamal asks Latika to grab Salim’s hand.

Without any reason, Salim intentionally hold of her hand. Latika misses the train and being caught by Maman. Jamal is very upset with his brother since he has released Latika. He screams out Latika’s name when she stops and has been caught by Maman. He wants to go back and save her, but Salim prohibits him as it is written in the dialogue of Jamal and Salim;

**Jamal** : What happened?!

**Salim** : She let go!

**Jamal** : We’ve got to go back, Brother.

**Salim** : Go back and we’re dead.



**Jamal** : Have you gone mad?

**Salim** : He was going to take your eyes out, with a spoon.

Don't worry about her, she'll be fine. She always is.

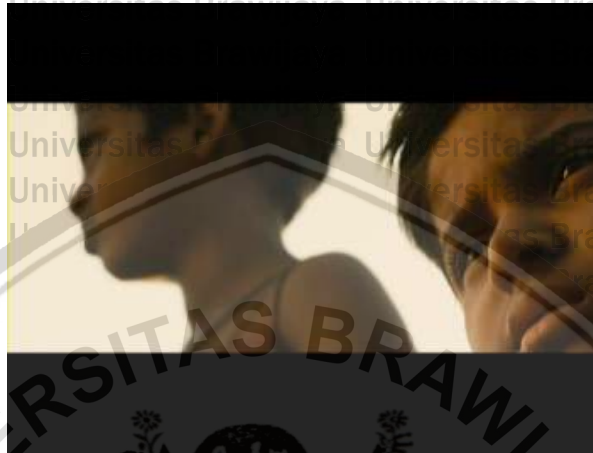
(*Slumdog Millionaire*, CD1 minute 34:38)

From the sequence of events above, there are two important facts to be analyzed. First is when Jamal runs from Maman. He knows that he has to run since he is in danger as his brother shouts to him and urges him to run. Based on Freud's concept of human psyche, it is a form of self defense action which belongs to id. As it is mentioned in the previous chapter that id strives for immediate satisfaction, full of desires that constantly threaten to break loose, and self defense action. His id drives him to run immediately to save his life. While Jamal's action of running can be called as the ego based on Fodor and Gaynor concepts of ego works based on a rational reason. He runs to save his life from danger, if he does not run so he will get pain. This is called as rational reason that drives Jamal to take an action. His ego works properly since it does not break any rules or norms. He just does his brother instruction. The superego which works in this case is the ego ideal. Ego ideal according to Tyson is gift for a good behavior and part of superego that tells people to be perfect. Running becomes an ego ideal because it is a common response, running to avoid something dangerous. From the first fact it can be said that Jamal has satisfied his id by considering the superego or the external world. It can be said his ego can manage what id needs, superego, and also the external world well in order to struggle for life.

The second interesting fact is the scene of Latika's failure to jump into the train and rescuing herself. Jamal wants her to come with him and Salim. It is expressed in the dialogue of Jamal, "We've got to go back, Brother" (*Slumdog*

*Millionaire*, CD1 minute 34:47). By looking to this dialogue, it can be seen that Jamal wants to go back and rescues Latika. When Latika is finally caught by the mafia, it creates such kind of unpleasant feeling toward Jamal, fear of losing Latika. It can be called as Jamal's tension. Hall defines tension is experienced as pain or discomfort, while relief from tension is experienced as pleasure or satisfaction. The tension or id forces him to go back to rescue Latika. However, the external condition does not allow him to go back as it represents on Salim's statement, "Go back and we're dead", "He was going to take your eyes out, with a spoon" (*Slumdog Millionaire*, CD1 minute 34:48). It means that if Jamal goes back, he will experience something painful and dangerous for him. Jamal may lose his eyes even his life if he takes the risk of rescuing Latika. Come into danger is not allowed based on the society. Here, he has a conflict between his id and the external world. Yet, he decides to go and leaves Latika. His ego works improper since he considers the environment and ignoring his id. Refers to Fodor and Gaynor, ego should be able to manage and also find the best method with the lowest risks to satisfy the needs considering the environment. Yet, Jamal's ego is failed to find the lowest risk to satisfy his need, so his id is repressed to his unconscious mind. As Alwisol (2007, p.20) states in "Superego forces the ego to repress inappropriate id to the unconscious mind". Jamal is failed to fulfill his id because of his submission toward superego. The failure of id's fulfillment creates the repressed id which later will become a strong desire of Jamal Malik that drives him to do everything in his life.

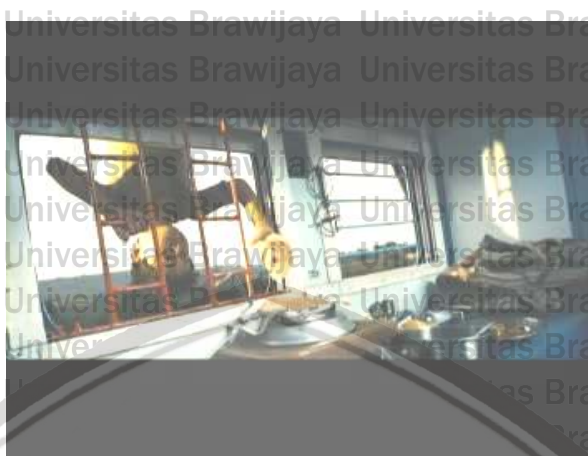
After running from Maman, Jamal cannot forget Latika. He always thinks about her as it is portrayed in this scene.



**Picture 3.6 Jamal daydreams about Latika  
(*Slumdog Millionaire*, CD1 minute 36:31)**

This scene is taken using close up shots which focus on the expressions of the characters. This picture shows Jamal's expression. He looks so sad and confused thinking about Latika. It is strengthened by Salim's statement to him, he says, "You have to forget her, let her go". It impliedly states that Jamal is thinking about Latika.

Living in a train as street children is a hard life Jamal and Salim should have done. Sometime they become hawkers in the train to earn money, but sometime they have to steal the passengers' meal to get some foods. Realizing that it is wrong, Jamal and Salim steal the food in a very difficult and dangerous way. Jamal is being dangled outside the train by Salim on the train roof. He dips his hand into the open window, snatches an Indian bread. Before he goes back to the roof, a kid of the people inside spots him. The father of this family grabs Jamal's hand that makes Jamal shouting.



**Picture 3.7 Jamal snatches an Indian bread  
(Slumdog Millionaire, CD 1 minute 38:36)**

Based on Freud’s theory, Jamal’s action of stealing the food can be analyzed as the fulfillment of the need. He steals the food because of starvation. The starvation of Jamal and his brother, Salim, can be mentioned as id. It is in accordance with Tyson’s concept that the id consists of prohibited desires of all kinds—desire for power, for sex, for amusement, and for food. Jamal’s desire for food forces him to immediately satisfy his id by eating. Using energy from id, ego works as the form of stealing the food. It means Jamal’s ego is failed to reduce the tension with appropriate way. Berger (2005, p.86) argues, “id is a bubbling cauldron that must not be allowed to determine an individual’s action because we live in societies, and civilization demands that we control our behavior”. Based on what Berger writes, Jamal is failed controlling his behavior. He takes food without considering whose food is it, which means his ego does not work properly.

Superego represents the ideal rather than the real, and it strives for perfection rather than for reality or pleasure. However, Jamal’s action represents the strong desire rather than the ideal. The superego that is supposed to work is

conscience. However this conscience does not have strong influence toward Jamal's ego. It can be said that Jamal's ego works more to satisfy pleasure principle rather than fulfilling his ego ideal. It means that in this scene Jamal prefers to fulfill the pleasure principle rather than obeying the conscience. Mostly, Jamal's actions in his childhood are influenced more by his drives of getting pleasure. It is depicted in the previous scenes that have been discussed.

Being caught, Jamal and Salim fall down from the train roof. Rolling in the dusty land and crash onto flat ground, Jamal transformed into a fourteen years old boy and Salim a strong sixteen years old.

### **3.2 Id, Ego, and Superego in Jamal's Adolescence Period**

The first scene of Jamal teenage begins when they fall down from the train in front of the beautiful building, the Taj Mahal. Jamal and Salim walk under the great dome of the Taj Mahal. They have not been there at all before, so they are very amazed with this beautiful building. The official tourist guides are explaining about the Taj Mahal and ask the visitors to take off their shoes politely. Since the visitors have to take off their shoes entering the building, so there are so many rows of shoes outside. These shoe rows attract Salim to come and observe them. Salim steals a pair of converse shoes and so does Jamal. It is impliedly portrayed in this following scene.



**Picture 3.8 Jamal is wearing a pair of stolen shoes  
(Slumdog Millionaire, CD 1 minute 40:29)**

Using a close shot technique, that scene is focused on the image of Jamal's feet wearing the shoes. According close shot functions to stress the characters over the environment. This scene implies Jamal has stolen a pair of shoes since he did not any wear shoes previously. This scene is also interesting to be analyzed. The fact is Jamal steals the shoes. This condition can be seen as Jamal's ego as it is stated by Alwisol that ego is the executor of the personality. Ego works to satisfy the id by considering the perfection of the superego. Jamal's action is aroused by his need of amusement. Shoes provide happiness for him because he never wears shoes anymore since he was in elementary school. Wearing shoes arouses the pleasure feeling toward Jamal. However, what he has done is against the norm. His conscience is failed to control his ego reaction. Conscience implies punishment of wrong behavior against the norms. Ego is failed to do his function as mediator between id and superego which has to do with the individual's relations to his environment. This condition clearly shows that Jamal reacts

against the law and social norm to satisfy his id of amusement so that they get the pleasure. He tends to fulfill his desire rather than considering the superego.

Still in a setting of Taj Mahal, Jamal is standing beside the booth advertising guided tours. While he is standing, there is a couple of foreigner approach him. Suspecting Jamal is an official tourist guide, they ask him to guide him in Taj Mahal. At first he wants to explain that he is not a tourist guide, but the tourists give him a couples of thousand rupee, so he just take the opportunity.

**Woman** : Please, what time is the next tour?

We're on very tight schedule.

Have to see the Red Fort this afternoon.

**Jamal** : No, I...

**Woman** : Please, would it be possible to show us around now?

Obviously we understand it would cost more for just the two of us.

**Man** is giving rupees to Jamal

**Jamal** : But of course, Madam. Please follow me.

(*Slumdog Millionaire*, CD 1 minute 40:36)

From the dialogue above, it can be inferred that Jamal pretends to be an official tourist guide after the man gives some money to him. In this case, money becomes the source of pleasure toward Jamal. His desire to the money can be said as his need of amusement. Referring to the previous chapter, id consists of prohibited desires of all kinds—desire for power, for sex, for amusement, for food—without an eye to consequences. Earning much money means he can fulfill other needs like foods, drinks, clothes, and buy everything he wants. His drive to get the amusement feeling will be fulfilled when he gets the money. Then the ego takes actions of accepting the money and pretending as if he is an official tourist guide. According to Jamal he will get some pleasure if he gets the money, so he lies to the tourist even it is against the norms. When he explains honestly if he is

not a tourist guide, his chance to get thousand rupees is gone. It can be said, his ego works based on rational instinct. This condition makes Jamal's ego work against the superego. Lying toward the other people is wrong according to social norms that occur in the society. From the explanation above, it can be concluded that Jamal's ego works based on his need of amusement by ignoring the norms. Id wins to control Jamal's action which means id on Jamal's personality is stronger than the superego.

Money has big influences toward Jamal's and Salim's life. Taj Mahal becomes the place where they can earn a lot of money. Salim prefers to be a thief, while Jamal chooses to be a photographer. These following scenes show how they earn money.



**Picture 3.9 Jamal is given money by someone he has just photographed.**  
(*Slumdog Millionaire*, CD 1 minute 42:13)





**Picture 3.10 Salim is counting money of his shoes selling.**  
(*Slumdog Millionaire*, CD 1 minute 42:20)



**Picture 3.11 Salim is receiving money from the member of his gang.**  
(*Slumdog Millionaire*, CD 1 minute 42:35)



**Picture 3.12 Salim is counting money he has earned.**  
*(Slumdog Millionaire, CD 1 minute 42:39)*

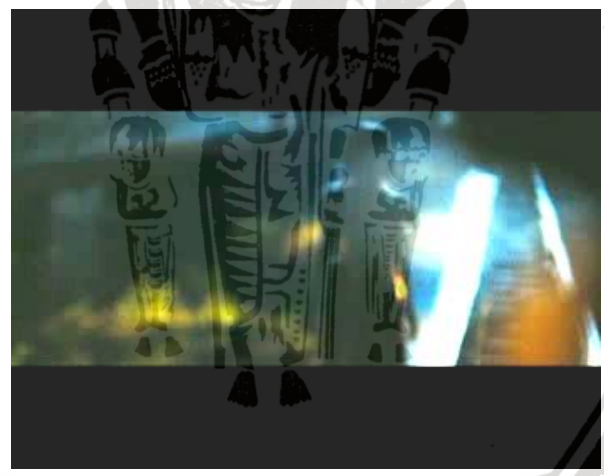
These scenes use the similar camera shots. They use close shot to emphasize on money as the important feature toward these characters. It is in accordance with Prince that states close shot functions to stress the characters over the environment. This shot is usually used for dramatic purposes for attracting and guiding the audience's attention to important features of scene's action or meaning. Money becomes something important toward them since they are orphans and they do not have any permanent jobs to prop up their life. However, at the end of the story, money does not be the most important thing anymore toward Jamal.

Jamal and some other street children are living under Salim's control in Taj Mahal area. One night, when there is a theatrical performance about the history of Taj Mahal, Salim and his friends steals the audiences' stuffs. Yet, Jamal is not attracted to do what his brother does. He enjoys the melodramatic show

which stimulates his desire toward Latika. He remembers when Latika failed to jump into the train.



**Picture 3.13 Mumtaz, the Emperor Khuram’s wife passes away. (*Slumdog Millionaire*, CD 1 minute 45:15)**



**Picture 3.14 the flashback image of Latika when she failed to jump into the train. (*Slumdog Millionaire*, CD 1 minute 45:39)**

This condition arouses Jamal’s desire of Latika which has been repressed in his unconscious mind. The desire appears into his conscious mind that forces Jamal to immediately find Latika. Jamal decides to leave Uttar Pradesh and goes back to Bombay, which has changed name into Mumbai, in order to find Latika.

Salim also goes with Jamal although he does not feel like to leave because in Uttar Pradesh they were making the best money of their life. Day and night Jamal tries to ask people in Mumbai about the existence of Latika but no one knows about her. Until one day he decides to go to Chowpatti, the town he seen Latika for the last. It can be inferred from the following dialogue between Salim and Jamal in the restaurant they are working for.

**Jamal :** Two chicken burgers, two fries, one Mango lassi, one Coke, one mineral water.

**Salim** is dozing on the table.

**Jamal :** I'm going to Chowpatti okay? Want to come?

**Salim :** For God's Sake. You got some disease? You force me back to this shit-hole, we leave our friends, good life, loads of money –for this?

**Jamal :** We came back to find her.

**Salim :** You did. I don't give a shit about her. Plenty of pussy in Bombay for Salim. Oh yes, sir! You should come down the Cages on Saturday night instead of searching your lost love.

**Jamal :** I'm going to Chowpatti.

**Salim :** I'm going to Chowpatti! There are nineteen million of people in this city Jamal. Forget her. She's history.

(*Slumdog Millionaire*, CD 1 minute 49:08)

The dialogue reveals an interesting fact. When Jamal insist to go to Chowpatti for finding Latika, it is related to his failure of fulfilling his desire of Latika when he ran away from Maman and friends. The drive forces Jamal to go to Chowpatti and immediately find Latika to release his tension and to get the pleasure feeling. As it is explained in the previous chapter, tension is experienced as pain or discomfort, while relief from tension is experienced as pleasure or satisfaction. Losing Latika is experienced as pain by Jamal. It creates new id of going to Chowpatti and finding Latika that need fulfillment. This condition can be classified as the need of feeling safe and comfort by finding Latika. Ego then works to satisfy his id.

Referring to Fodor and Gaynor, ego should be able to manage and also find the best method with the lowest risks to satisfy the needs considering the environment. Jamal's id forces strongly to be fulfilled. Ego has to find out the lowest risk method to fulfill the id by considering the norms. Going to Chowpatti means come to something dangerous. They may meet Maman and friends there. It is improper with the superego that asks the perfection and also fulfillment of norms. No moral values allow the people come to some danger. It means that Jamal's ego is failed to fulfill his need by finding lowest risk. He insists to go even Salim refuse it. The ego tends to work based on the id rather than superego.

This fact is also emphasizing on the firmness of Jamal satisfying his desires as it is written previously.

Arriving in Chowpatti, Jamal keeps looking for Latika. One day he meets Arvind, Jamal's friend who has blinded by Maman. He asks Arvind where is Latika as it is written in this dialogue.

**Arvind** : So, you're a big guy Jamal. I'm happy for you.

**Jamal** : I'm sorry, Arvind.

**Arvind** : You got saved my friend. I wasn't so lucky, that's the only difference.

**Jamal** : Arvind, I'm trying to find...

**Arvind** : You owe Maman, stay away! He never forgets.

**Jamal** : I owe Latika. She's alive, isn't she?

**Arvind** : More than alive. She's on Pila Street. They call her Cherry.

**Jamal** : Thanks.

**Arvind** : I'll be singing at your funeral.

(*Slumdog Millionaire*, CD 1 minute 50:59)

The unintentional meeting with Arvind brings a clue where is Latika now, and it makes Jamal so interested. The two facts that can be inferred of this dialogue is first about the condition of Latika. It is stated by Arvind, "More than alive.." It

means Latika is in a good condition now, and she lives on Pila Street. The second fact is about the danger Jamal has to face. Arvind also says, “You owe Maman, stay away! He never forgets.” and “I’ll be singing at your funeral.” These show that Maman still keeps the desire for a revenge toward Jamal and Salim, as Arvind states that Maman ‘never forgets’. If both of Jamal and Salim are caught by Maman, they will die. Thus, Arvind will sing on Jamal’s funeral.

Based on Arvind’s information about Latika, Jamal and Salim go to Pila Street to find her. After asking to some people, they find a brothel she lives in. There, they see Latika is dancing in front of a middle-age man. They break the door open, and help Latika packing her clothes. Unfortunately the guard of the brothel calls Maman and now he and his friends come to Latika’s room. Feeling threatened, Salim pulls his gun out and shoots Maman with a cushion around the gun.



**Picture 3.15 Salim holds up the gun to Maman.**  
(*Slumdog Millionaire*, CD 1 minute 54:51)

That scene shows the self defense action of Salim and his action to secure Jamal and Latika. When Maman is finally died, Latika starts desperately gathering money on the floor, grabs Maman's wallet, and runs. Jamal is standing in the corner, shocking and freezing.

They run to a hotel room to hide from Maman's guys. While Latika takes a shower, Salim goes to see Javed, another head of gangster in India. He said that he has killed Maman, so he is accepted by Javed as friend since Salim has killed Javed's enemy. Javed says, "I've been looking for someone like you." (*Slumdog Millionaire*, CD 1 minute 59:21) that means he wants Salim to become one of his guys. Jamal and Latika are lying down on the bed before Salim comes. They talk about the reason of Jamal going back to Chowpatti.

**Latika** : You came back for me?

**Jamal** : Of course.

**Latika** : I thought you'd forgotten.

**Jamal** : I never forgot, not for one moment. I knew I'd find you in the end. It's our destiny.

**Latika** : Destiny. OK.

(*Slumdog Millionaire*, CD1 minute 59:33)

The dialogue shows Jamal strong desire toward Latika which is implied on Latika's statement, "I thought you'd forgotten." It is answered by Jamal, "I never forgot, not for one moment." Jamal cannot forget Latika even it's just for a moment. It shows Jamal's feeling toward Latika. This event of gathering with Latika gives Jamal pleasure feeling since his id has been satisfied.

Salim comes silently when Jamal and Latika are falling asleep. He then asks Jamal to go out. He forces to have sex with Latika.

**Salim** : Hey, come!

**Jamal** : No, Brother. You've had a lot of drink.

**Salim** : I am the elder. I am the boss. For once you do as I say.  
Now, get out!  
(to Latika) Come on, I save your life, didn't I?

**Latika** : Salim, please.

**Salim** : Shut up!! (Slapping Latika)

**Jamal** : (Yelling) I'll kill you! I'll kill you!

**Salim** : (pushes Jamal down through the door) I am number one, now. (then the door is closed)

**Jamal** : (knocking the door) Salim, open it!

**Salim** : (opens the door, holds up a gun) Shut up! The man with the colt 45 says shut up! Go now or Gunmaster G-9 will shoot you right between the eyes. Don't think he won't! I'm giving you five seconds. One.. two..

**Latika** : (Holding Salim's hand) Go, Jamal. Go!  
(*Slumdog Millionaire*, CD 2 minute 00:06)

Jamal's pleasure of being close to Latika is threatened by Salim. He asks Jamal to go and forces Latika to stay and have a sex with him. It creates such kind of unsafe feeling toward Jamal. The feeling of unsafe can be categorized as id. Being psychologically threatened, Jamal hits Salim as the realization of his self-defense action. This is not appropriate with the social norms. Being violent, such as punching someone is wrong according to the social norms in general. Jamal's ego does not work properly since it against the conscience that hitting someone is wrong. He will be punished of doing it. Berger (2004, p.85) states, "In this stage all of the anxieties are located, since ego should be able to balance between the demand of id and the social norms." Yet, Jamal's ego is failed to balance the id of self-defense and the conscience of hitting someone. It shows another Jamal's failure for balancing the id and superego.

Another important fact that can be inferred from the dialogue is Salim's control upon Jamal. As it is stated in "I am the elder. I am the boss. For once you do as I say. Now, get out!" and "I am number one, now." Also "Shut up! The man



with the colt 45 says shut up! Go now or Gunmaster G-9 will shoot you right between the eyes. These statements of Salim show his power and his superiority toward Jamal. These statements strengthen the previous analysis about Salim's control of Jamal's life. Salim always becomes the barrier of Jamal to get the pleasure of being close with Latika. Jamal's disability of rescuing Latika leaves a deep disappointment in his mind. It is shown at the following scene.



**Picture 3.16 Jamal's expression showing his surprised feeling and disappointment since Latika asks him to go to save his life.**  
(*Slumdog Millionaire*, CD 2 minute 01:25)

Using a very close shot, this scene emphasizes on the relation of Jamal and his environment, Salim and Latika in this case. This shot is used for dramatic purposes for attracting and guiding the audience's attention to important features of scene's action or meaning. It attracts audience's attention toward Jamal's feeling from his expression. After this accident, Jamal loses contacts with him until couple of years later. During his adolescence, Jamal's ego in some points tends to follow his id and ignore the superego as it is explained in some scenes before.

### 3.3 Id, Ego, and Superego in Jamal's Adulthood Period

As time goes on, Jamal transforms into an 18—years—old young man working in the XL 5 Communication as a chai—wallah or Tea—boy. One day he is asked to replace one of his friends, Dave, in the seat of phone assistant. At first Jamal refuses to replace Dave but he insists Jamal to replace just for 5 minutes since he wants to register on Who Wants to be a Millionaire quiz show. Almost all his friends are interesting on that show so they try to register quickly when the register line is opened. While his friends are busy with the line of the quiz, Jamal tries to find Salim's name on the search engine in the computer in front of him.

After finding 15 names of Salim K. Malik, he calls one by one, until he finds Salim, his brother.

**Salim** : Hello? Hello? Who is this?

**Jamal** : I'm calling from XL Communications, Sir.

As a valued customer, we're offering you a free upgrade.. with our friends and family.

**Salim** : Jamal, is that you, Brother? Where are you? I thought you were dead or something. Listen, we had to go Jamal. Maman's guys, they were searching the hotel. Jamal? Say something, please!

**Jamal** : Hello, Salim.

(*Slumdog Millionaire*, CD 2 minute 07:21)

From this short conversation, it can be inferred that Jamal finally finds his brother after couple years without any contacts. Then they decide to meet in a half-built sky-scraper.

**Salim** : Jamal? God is Good, Bhai! God is Good!

**Jamal punches Salim on his face**

**Salim** : Maman's guys were after us. We just had to skip.

**Jamal** : Liar!

**Salim** : Left a message for you at work. Waited weeks for you at Nagpur.

**Jamal** : There was no message.

**Salim** : I definitely left a message.

**Jamal** : There was no message! There was no message!  
I will never forgive you!

**Salim** : I know.

(*Slumdog Millionaire*, CD 2 minute 10:04)

Jamal has experienced the pain of losing Latika for the twice that caused by Salim. It creates Jamal's feeling of revenge toward Salim. It is manifested on his anger when he meets Salim. His anger arouses the feeling of unpleasant that rise tension toward Jamal. In order to reduce the tension Jamal punches Salim on his face to flare up his desire of revenge. Jamal's action of punching Salim can be defined as the ego of Jamal. The strong desire of revenge that has transformed into anger force Jamal to take an action. The ego works spontaneously without considering the norms. His ego does not work based on the rational reason but based on the fulfillment of the id. Punching someone's face is wrong based on the social values. When Jamal acts swerve from the superego, it can be said that Jamal's ego works based on his id by ignoring the social norms in order to gain pleasure.

In the meeting, Salim tells Jamal that he is working for Javed Khan, the gangster from Mumbai. Jamal tries to gain information about Latika, but Salim says that she was gone. Then he gives Jamal his card, and insists Jamal to live with him in his place. Fulfilling what Salim wants, Jamal is living with Salim now. One early morning when Jamal is sleeping, Salim's phone rings, it makes Jamal wake up early. He sees Salim is preparing to go. After takes a pray, Salim leaves with his car. Out of his sight, Jamal follows Salim by a rickshaw until they stop in front of a big rich house. Jamal sees Salim is having a conversation with a

young woman he believes as Latika. After Salim is leaving, he talks to the gate's guard.

**Jamal** : I'm the new cook from the agency. A thousand apologizes. I am so late for the Mistrees.

**Guard** : Just a minute!

**Jamal and Latika are staring each other, half believed.**

**Guard** : Excuse me. There is nothing about any cook. There is a dishwasher being delivered.

**Jamal** : Do you know anything about that? Oh, Brother, I'm your dishwasher.

*(Slumdog Millionaire, CD 2 minute 13:56)*

Jamal's desire about Latika is rising when he looks at someone inside the gate who is believed as Latika. He feels surprised and eager to meet her. It is categorized as the need of amusement since the one he has looking for the years is in front of him. Under such a strong desire, he tries hard to come in even he has to lie to the guard. This ego breaks the norm again. Lying is not a good attitude based on the social norms perspectives. Thus, Id wins to control the ego rather than the superego.

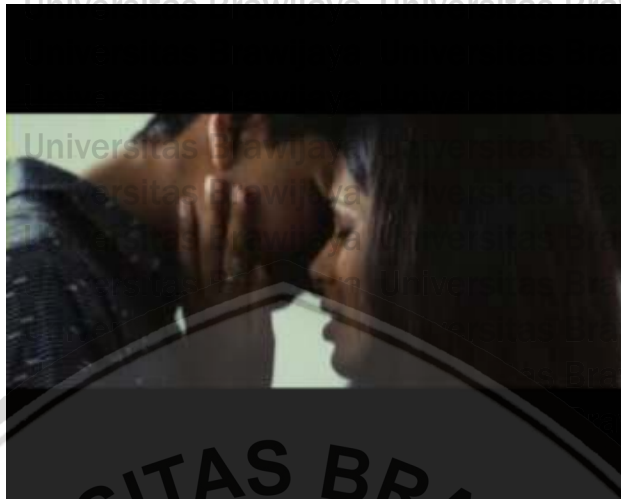
After Jamal comes in, he finds Latika inside the house. They embrace each other passionately. Jamal is very happy finding Latika alive.

**Latika** : Jamal.... Look at you.

**Jamal** : I found you. I found you.

*(Slumdog Millionaire, CD 2 minute 15:29)*

Finding Latika arouses happiness in Jamal. Latika has become a drive for Jamal since he was a kid. Having started from the need of feeling safe, Jamal then recruits Latika as 'the third Musketeer' to strengthen his life and provide the feeling of safe. From the very firstly he needs Latika as friend, now the desire grows as the id for belonging each other. It is shown in this following scene.



**Picture 3.17 Jamal's desire of belonging to Latika**  
(*Slumdog Millionaire*, CD 2 minute 15:45)

Jamal finds the pleasure when he has finally found Latika after having been separated for the years. The drive of finding Latika is fulfilled. Beside the fulfillment of the id, this meeting also creates a new id for Jamal. Not only the pleasure of being close to Latika, but Jamal also feels the desire for belonging to Latika. It is impliedly stated in the Jamal's action of trying to kiss Latika when they meet in Latika's house. It is also proven by Jamal's statements when he is asking Latika to live with him. It shows how Jamal wants her.

**Jamal** : Come away with me.

**Latika** : Away, where? And live on what?

**Jamal** : Love! Come away with me, now

(*Slumdog Millionaire*, CD 2 minute 17:46)

Related to the previous scene, when Jamal watches the melodramatic show about the tragic love story of Taj Mahal, Latika appears beyond his imagination. It also can be seen as Jamal's desire of longing Latika in the terms of sexual longing desire, not about sisterhood longing desire.

While they are talking, Jamal realizes that Latika is watching ‘Who wants to be a Millionaire’ quiz show.

**Jamal** : Why does everyone love this program?

**Latika** : It’s a chance to escape, isn’t it?

Walk into another life  
(*Slumdog Millionaire*, CD 2 minute 16:24)

Almost all people Jamal knows love this show. It is suitable with the real condition in India. As it is states in edition.cnn.com (2009 para.1) “‘Kaun Banega Crorepati’ — that’s Hindi for ‘Who Wants To Be A Millionaire’ — is the most popular show in Indian television history.” Latika says that this quiz is one of escaping way from the current life. It means that the escaping way from poverty and powerlessness. Latika believes that money is the source of pleasure and power.

Jamal has to get out from Latika’s house since Javed is arriving. Beforehands, Latika tells Jamal that she will move from Mumbai, and she does not know where will she is taken away. Fearing of losing Latika again, he asks Latika to go to VT station and runs away with him.

**Latika** : Jamal, I’ll be gone soon, anyway. We’re getting out of Mumbai

**Jamal** : Where?

**Latika** : Do you think he’d tell me?

Now go, before he kills us both.

You want do something for me?

**Jamal** : Anything.

**Latika** : Then forget me!

**Jamal** : What? No!

I’ll wait at the VT station at 5 every day until you come.

(*Slumdog Millionaire*, CD 2 minute 18:28)

Jamal’s desire of Latika has not been fulfilled yet since Latika refuses to go away with him. He still tries to get Latika by asking her come to VT station and he will

wait every say until she comes. This scene shows Jamal's perseverance to poses Latika.

Latika comes to VT Station as Jamal wants, but Salim and friends come and chase her. Jamal cannot help her since the condition is very crowded. He is handicapped by the walking people. Salim drags her into a car then takes her away from the Station. Jamal lose her for the third times which is caused by Salim. Jamal runs to Javed house, but it is empty. They have moved and Jamal does not know where he has to find Latika.

In order to find Latika, Jamal decides to join the quiz of 'Who Wants to be A Millionaire' since he knows that Latika loves to watch the quiz. Fortunately, he successfully answers almost all the questions. His success arouses suspicion of the host of the quiz, Prem Kumar. In the night before he finishes the last question, he is arrested as the suspicion of fraud. In the police office he tells that the questions along the quiz have strong relationship toward his life experiences. He knows the answers because he has undergone some extraordinary things that is called 'bizarrely plausible' by the Inspector. Joining the quiz, he hopes that Latika will be watching him and she will be able to find him. It is stated on Jamal's confession in front of the Inspector. Jamal says, "I went on the show because I thought she'd be watching." (*Slumdog Millionaire*, CD 2 minute 31:46). It is clearly shows the motivation of Jamal Malik joining the show is not about the money but it is about Latika.

In other place, Latika is watching the quiz surrounded by Javed and his guys. Feeling bored, Javed changes the TV channel. Latika moves to another room to watch the show. Feeling guilty, Salim follows her.

**Salim** : That guy, will never give up, ever. Crazy Bastard  
Go! (Giving the car keys to Latika)

**Latika** : But...

**Salim** : Just drive! There won't be another chance.

**Latika** : He will kill you.

**Salim** : I'll take care of him.

(*Slumdog Millionaire*, CD 2 minute 33:27)

It is an interesting fact of the movie since there is a turning point of Salim's characterization. As it is explained before, Salim becomes the barrier of Jamal's desire to poses Latika. However in this scene he allows Latika to go and find Jamal. It can be read as the reaction of Salim's guilty feeling toward Jamal and Latika. He wants her to life happily with his brother, Jamal. It is shown in Salim's statement "Have a good life".

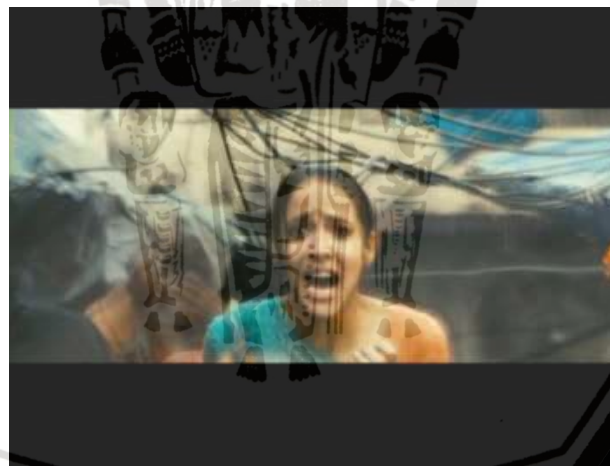
Javed's anger arises after realizing Latika runs away with Salim's help. He tries to kill Salim, but Salim shoot him on his chest. Salim is gunned down by Javed's guys. He dies in the bath tub covers by thousand rupees. It shows Salim's biggest drive on his life. Since he was a kid, money becomes the most important thing for Salim. He used to do anything to earn money includes selling Amitabh's autograph in the flyer of Jamal, stealing shoes in Taj Mahal, and others. When he chooses to die covering by money, it draws a strong drive of Salim.

Jamal is questioned about who was the name of the third Musketeer in the Alexander Dumas's book "The Three Musketeer" beside Athos and Porthos. It stimulates Jamal's memories about his childhood and about Latika. He never



55  
knows the name of the third musketeer. He smiles and asks the third lifeline, phone a friend. Calling for Salim, but it is answered by Latika, since Salim's phone is brought by Latika. Neither Jamal nor Latika know the answer but Jamal chooses A. Aramis. By choosing this answer, Jamal wins 10 million rupees from the show.

After the show ends, Jamal goes to VT Station and waits for Latika. He hopes she will come to the Station. Jamal's wish comes true, Latika runs to the station to meet him. Sitting in the corner of the station, Jamal catches Latika's image standing on the center of the station. He runs to Latika, while running he memorizes the past events. One of the past events is the memory about his mother.



**Picture 3.19 Jamal's memory about his mother screaming before die on the riot (*Slumdog Millionaire*, CD 2 minute 46:20)**

Losing his mother when he was a child leaves a deep notion in Jamal's unconscious mind. The pain of losing creates the displeasure feeling that increase the tension of Jamal's mind. Hall (1954, p.22) defines, "tension is experienced as pain or discomfort, while relief from tension is experienced as pleasure." To

reduce the tension, Jamal needs to fulfill his need of being safe. After his mother died, he feels safe when he is beside Latika, thus Latika becomes the one whom Jamal wants most. Latika becomes the biggest motivation of all Jamal's actions, or she can be called as drive of Jamal.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

According to the result of the analysis which is discussed in the previous chapter, a conclusion can be derived. The function of id according is to fulfill the primordial or initial principle of life which Freud called pleasure principles. In other words, id is the natural instincts that become the greatest drive of human being. It is also undergone by Jamal Malik, all of his actions are mostly influenced by his id. Ego is the mediator of id and the social norms or the external worlds which usually called as superego. Ego is the action of individual to satisfy his id by considering the superego. Superego itself means the sublimation of the society norms, values and laws which internalize unconsciously by the individual. The writer found that Id works dominantly toward the characters of Jamal Malik.

Some actions that he has done are based on his Id to get the pleasure in his life.

After his mother passed away on Mumbai riot, Jamal's drive turned into the need of feeling safe. This need will be only fulfilled when he is closed to Latika. Then the drive turns into his need of Latika. Driven by his need of Latika, he does everything includes joining the quiz 'Who Wants to be a Millionaire'

The role of superego has a little influence toward Jamal's life. He tends to ignore the superego to get what he wants. It can be said as his ego's disability to control his id. It also can be read as the insufficiency of his ego to create some options to satisfy his need. However the firmness of Jamal in reaching his drive, Latika, results a pleasure feeling toward him since finally he possessed Latika.

#### 4.2 Suggestion

The character of Jamal Malik is quite interesting to be analyzed using theory of Psychoanalysis. The study on a character development can reflect what or how human mind works. This research gives a brief analysis or how the id, ego, and super ego based on Freud's concepts are manifested in human's action. Yet, in the end of the research, the writer recommends to use sociological approach since *Slumdog Millionaire* contains a lot of facts as they may happen in India. The next researcher might analyze the human's behavior based on the character's historical and social backgrounds.



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