



ID, EGO, AND SUPEREGO REPRESENTED BY THE MAIN
CHARACTER OF
FIFTY SHADES OF GREY MOVIE CRHISTIAN GREY

A FINAL PROJECT
In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring American Studies in English Department
Faculty of Humanities Diponegoro University

Submitted by:
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**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG
2016**



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PRONOUNCEMENT

The writer states truthfully that this final project is compiled by him without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any universities. In addition, the writer ascertains also that he does not take the material from other publications or someone's work except for the references mentioned.

Semarang, January 2017

Riza Alun Sudrazat

MOTTO AND DEDICATION

I walk slowly, but I never walk backward.

Abraham Lincoln

Life is all about happiness, motivation, and not being negative.

Arsene Wenger

*This paper is dedicated to
My beloved Mom, Dad, brother, and
to everyone who helped me to accomplished this paper.*

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ACKNOWLEDGMENT

Praise to Allah SWT, who has given strength, blessing and guidance so this final project on “Analysis of Id, Ego, and superego Cristian Grey the Main Character of *Fifty Shades of Grey* Movie” came to a completion. On this occasion, the writer would like to thank all of those people who have contributed to the completion of this final project.

The deepest gratitude and appreciation are extended to Arido Laksono, S.S, M.Hum – my advisor- who has given her continuous guidance, helpful correction, moral support, advice, and suggestion in completion of this final project. The writer’s deepest thank also goes to the following:

1. Dr. Redyanto M. Noor, M.Hum., as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A., as the Head of English Department, Faculty of Humanities, Diponegoro University.
3. All of the lecturers in English Department, Faculty of Humanities Diponegoro University for their sincere dedication.
4. The writer’s beloved parents, Suyanto and Muzayanah, who always give love, prayers, supports, and advice. The writer’s brother Frendy Yahya who always gives unconditional support.
5. Maysyaroh Dwi Nur’ Aini, the special one who share the happiness and sorrows with the writer. Thank you for always being here when nobody else was.

6. The writer's friends in English Department, Diponegoro University batch 2012, class of American Studies, EDSA, KKN Karangwono, KKL Committee, for giving him memorable time in his life.
7. The writer best friends: Faisal Ampod, Fery Peyek, Apip Andre, Adityo com, Rizal Homo, Indro Samin, Iza bot, Septyan Madoka, Mbah Adi, Mas Saiq, Bang Haji Hilman, Dian Komting, Ulin, Aldi, Erzal Kuda, Risky Celek, Richie, Salman, Ajan, Nico.
8. And those who help, advise, and encourage him that cannot be mentioned one by one.

The writer realizes that this final project is still far from perfect. Thus, he will be glad to receive any constructive criticisms and recommendation to make this final project better.

Finally, the writer expects that this final project will be useful to the readers who wish to learn something about psychoanalysis especially in *id*, *ego*, and *superego*.

Semarang, September 2016

Riza Alun Sudrazat

TABLE OF CONTENTS

TITLE.....	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL.....	iv
VALIDATION.....	v
ACKNOWLEDGMENT	vi
TABLE OF CONTENTS.....	viii
ABSTRACT.....	ix
1. INTRODUCTION	1
1.1 Objective of the Study.....	2
1.2 Method of Data Collection.....	2
2. SUMMARY OF <i>FIFTY SHADES OF GREY</i> MOVIE.....	3
3. LITERATURE REVIEW.....	5
3.1 Narrative Aspects	5
3.2 Cinematic Aspects.....	6
3.3 Psychoanalysis.....	8
4. ANALYSIS	10
4.1 Theme.....	10
4.2 Conflict.....	12
4.3 Character	14
4.4 Id, Ego, and Superego of Christian Grey, The Main Character of <i>Fifty Shades of Grey</i> movie	14
5. CONCLUSION.....	19
REFERENCES.....	20
APPENDIX	

ABSTRACT

Fifty Shades of Grey is an American romantic drama movie directed by Sam Taylor-Johnson adapted from a novel by E.L James. The movie depicts the relationship between Christian Grey and Anastasia Steel. Omitted of this study analyzes the main character's personality by discussing intrinsic and extrinsic aspects in this movie. The focus of this study is Christian Grey's *id*, *ego*, and *superego*. To figure this out, the writer uses psychoanalysis approach by using Sigmund Freud's theory on the *id*, *ego*, and *superego*. From this analysis, it can be concluded that Christian Grey's personality is leaning on his *id* which is BDSM. BDSM denotes a set of erotic behaviors involving bondage and discipline, dominance and submission, sadism and masochism, and/or slave and master relationship. Then, his *ego* and *superego* works to restricts the *id* into nondestructive ways.

Keywords: Psychoanalysis, BDSM, Personality, Id, Ego, Superego.

INTRODUCTION

Fifty Shades of Grey is an American romantic drama film directed by Sam Taylor-Johnson adapted from a novel by E.L James. *Fifty Shades of Grey* depicts the relationship between Christian Grey and Anastasia Steel. It stars Jamie Dornan as Christian Grey and Dakota Johnson as Anastasia steel. The story begins when Ana replaces her roommate who cannot come to interview Christian for the college newspaper. He is attracted to Ana during the interview and he begins to approach her in the next day.

The relationship between Christian and Ana are very complicated. Christian's sexual orientation that is different from normal person becomes the cause of their complicated relationship. As their relationships goes, Christian starts to show his desire to BDSM. "*BDSM is a collective term that refers to erotic behaviors involving bondage and discipline, dominance and submission, sadism and masochism, and/or slave and master relationship*" (Connolly, 2006: 1).

Christian Grey's personality and his relationship with Ana take along an interest topic to discuss further.

In this project the writer uses exponential approach to analyze the intrinsic and extrinsic elements of *Fifty Shades of Grey* movie. This approach will help the

writer to analyze the film. In the intrinsic aspects there are narrative elements and cinematic elements. In the narrative elements the writer will focus on the theme, conflict, Cristian Grey character of the movie. In the cinematic elements the writer will focus on the shot. Shot is the key in the cinematic aspects of the movie. It encourages the writer to analyze the shot taken on *Fifty Shades of Grey* movie. In the extrinsic elements the writer uses psychoanalytic theory about *Id*, *Ego*, and *Superego* by Sigmund Freud and focuses on the main character of Christian Grey on the *Fifty Shades of Grey* movie.

1.1 Objective of the Study

The main objective of the study is to analyze the main character Christian Grey by using Sigmund Freud's theory *Id*, *Ego* and *Superego* on the *Fifty Shades of Grey*. In the cinematic aspects, the writer focuses on the shot such as, Close up, Medium close up, Medium shot, Medium long shot, and Long shot, which is the most frequently used on the film.

1.2 Method of Data Collection

The writer uses library research in order to collect the data of this research. The main data are the film itself, *Fifty Shades of Grey* directed by Sam Taylor-Johnson. Then, the secondary data are collected from books, articles, and source from internet that related to the theory of the study.

SUMMARY OF *FIFTY SHADES OF GREY* MOVIE

Anastasia Steele is a student at Vancouver University in Washington state. She must replace her sick roommate Kate Kavanagh to interview Christian Grey for the college newspaper. Christian is the CEO of Grey Enterprises. He also happens to be the benefactor of Vancouver University. Ana began to ask several questions that prepared by Kate, including if he is a gay and adopted. Then, Christian answers that he is not a gay. Christian is attracted to her. Christian escorts her to the elevator. He says, "Anastasia," and she replies, "Christian."

After the interview, Christian meets Anastasia at a hardware store. He requests several materials on there. Christian tells her that he is willing to have a photoshoot for the college newspaper. After the photoshoot, Christian and Anastasia go to the coffee shop. Christian asks her if she is interested in Jose, the photographer at the photoshoot which is also Ana's friend, or Paul, the manager of the hardware store, but Ana says no. Anastasia asks him if he has a girlfriend, to which he states that he does not "do the girlfriend thing".

Following their final exam, Ana and Kate go to celebrate at a bar with Jose and other friends. Ana gets drunk and calls Christian. She tells him that she will send back the book that he gave. Christian goes to the bar to pick up Ana. He takes her back to his hotel room. There is some flirtation going on between them, but he

says he will not touch her until she gives him written consent. However, Christian decides to kiss her.

Later, Christian takes Ana to Seattle with his private helicopter. There, He shows her his “playroom” which is filled with BDSM tools and gears like whips and floggers. Christian tells her that he is a “dominant”. On the other side, Ana admits that she is still a virgin. Christian slowly undress her and having sex on the bedroom.

Christian gives Ana a folder with contract and certain explanations for their BDSM arrangement, before she goes home. Ana needs a time to do a research on the subject. Then, she decides to meet with Christian in business meeting of sorts to discuss the contract. She seems agree with some of the request listed. Later, Christian invited Ana to have a dinner at his mother’s house. During the dinner, Ana says that she is going to Georgia to visit his mother. Christian is mad knowing that Ana is leaving.

Things get heated since Ana still has not signed the contract. She does not feels comfortable with the Christian thought about the punishment that he did to her for his pleasure. Christian tells her that he does not want to hurt her nor does he want to do anything that she would not to do.

It goes to the climax when Ana want to Christian shows how worst of BDSM things he wants. After that, Ana back to the bedroom to lie in bed and cry. She tells Christian that she does not want to see him. She also says that she is fallen in love with him, but she knows that she cannot be what he wants her to be.

Ana get dressed and heads for the elevator. As she steps to the elevator, Christian calls out to her, “Ana” and she only says, “Christian” as the elevator doors shut.

3

LITERATURE REVIEW

3.1. Narrative Aspects

A movie must contain a story, so narrative aspect can be applied in analyzing the movie. Theme, character, and also conflict is the main focus on this discussion.

Theme is the main idea in a story. It discussed often or repeatedly in the story. According to Barnet, Burto, and Cain on their book *An Introduction to Literature: Fiction, Poetry, and Drama*. “What is this theme or vision? It is a filmmaker’s perception of some aspect of existence that he or she thinks is worthy of our interest. Normally, this perception involves characters and a plot” (2008: 208).

Themes are the foundation of the story, Therefore, the characters and plot involves on it.

A character is the key of the movie itself. As Bennet and Royle said in their book *An Introduction to literature criticism and theory*, “characters are the life of literature: they are the objects of our curiosity and fascination, affection

and dislike, admiration and condemnation” (2004: 60). It is clear that characters are the main workers of the story. Kennedy states that character can be classified into two, flat and round character. *“Flat Characters tend to stay the same throughout the story, but round characters often change, learn or become enlightened, grow, or deteriorate”* (Kennedy, Gioia, 2007:75). Thus, characters have an important role in the flow of the storyline whether flat or round characters.

Conflict is part of plot in a story. According to Mario Klarer in his book *An Introduction to Literary Studies*, *“An ideal traditional plot line encompasses the following four sequential levels: Exposition – complication – climax or turning point – resolution”* (2005:15). Conflict or complication are the trigger in the story before the climax. Conflict usually happens between two opposite of the main characters. There are two types of conflict, internal and external conflicts. Internal conflict happens within the character’s mind meanwhile external conflict happens between other character and an outside force.

3.2. Cinematic Aspects

The shot sizes are one of the elements of cinematography that has an important role in movies. According to Barnet, Burto, and Cain in *An Introduction to Literature: Fiction, Poetry, and Drama* *“a shot is what is recorded between the time a camera starts and the time it stops, that is, between the director’s call for “action” and the call to “cut”* (2008: 205). Shot is the part of work of the movie that cannot be neglected. It is the main structure of the movie.

According to John Hill and Pamela Church Gibson in *Film Studies Critical Approaches*.

Analysis of the form of the cinematic text concentrates on the two basic building-blocks of film, the shot and the cut, and on the structure that comes into being when the film is assembled, the combination of the shot and cut that is the finished film (Hill and Gibson, 2000:13).

The first decision as a director when designing a shot is how the pictures will be framed. Framing in the film has an important role to get the attention of the viewer. Each frame size of the pictures has different meanings and impression that director wants to extend. Close up, Medium close up, Medium shot, Medium long shot, and Long shot are techniques which is the most frequently used by the director.

“The Close-up is traditionally the shot showing just the head, hands, feet, or a small object. It emphasizes facial expression, the details of a gesture, or a significant object” (Bordwell and Thompson, 2008:191). This shot is usually used to give identification, intensity and intimacy of the scene. The Medium Close-up is a technique that position in the middle of the Close-up and Medium Shot. *“The Medium Close-up frames the body from the chest up”* (Bordwell and Thompson, 2008:191). It reveals only a little of the surroundings. The medium shot is the most frequently technique used in the movies. *“The medium shot frames the human body from the waist up. Gesture and expression now become more visible”* (Bordwell and Thompson, 2008:191). It shows the subject more detail and it permits some of the background to be seen. The medium long shot is shot scale that frames from about the knees up of the character. *“These are common, since*

they permit a nice balance of figure and surroundings” (Bordwell and Thompson, 2008:191). The last is Long shot, it frames the whole of the character’s body that gives a wide view of the background. *“In the long shot figure are more prominent, but the background still dominates”* (Bordwell and Thompson, 2008:191).

3.3. **Psychoanalysis**

Freud develops the psychoanalytic theory of personality development. The theory believes that personality is formed through conflicts among three fundamental structures of the human mind.

Freud bases his psychoanalytic theories on his tripartite model of the human mind. This model represents the unconscious part of the human mind psyche as housing three parts: the id, the ego, and the superego” (Bressler, 1994: 165).

The three fundamental structures of the human mind cooperate with one another to make a balance personality.

The *Id* will be uncontrolled without *ego*, and *superego* because the *Id* is driven by one consideration only and it is lawless. This aspect of personality is entirely unconscious. *Id* is all about the pleasure principle such as desire, love, etc. According to Guerin, Labor, Morgan, Ressler, and Willingham on their book *A Handbook of Critical Approaches to Literature Fifth Edition*.

“The id is, in short, the source of all our aggressions and desires. It is lawless, asocial, and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint” (2005:157).

The *ego* is the component of personality that is responsible for dealing with reality. According to Guerin, Labor, Morgan, Ressman, and Willingham on their book *A Handbook of Critical Approaches to Literature Fifth Edition*, “*Though the ego lacks the strong vitality of the id, it regulates the instinctual drives of the id so that they may be released in nondestructive behavioral patterns*” (2005:157). The ego operates based on the reality principle. In order to satisfy the id, the *ego* has to find a goal of the object with suitable way and acceptable.

The last structures are the superego, the structures tightly bound with moral principles. According to Guerin, Labor, Morgan, Ressman, and Willingham.

Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable, such as overt aggression, sexual passions, and the Oedipal instinct” (2005:158).

4

ANALYSIS

4.1. Theme

Fifty Shades of Grey is an erotic romantic drama film. Thus, the whole of the movie is about romance. Romance is identical with love, but in this movie the director delivers the romance differently. The movie is the depictions of BDSM, so he bravely puts the erotic and vulgar scenes on this movie and focuses on BDSM itself. It can be seen on the whole of the movie.

The movie begins with the introduction of two main characters in the *Fifty Shades of Grey* movie when Christian Grey meets Anastasia Steel in an interview section. It uses long shot, the frame catches overall space of the scene, to show the audience where the setting takes place. In that picture we can see the scene when Anastasia started an interview for the college newspaper, As shown in picture 1.1 (See on the appendix). At the first time Christian does not seem interested with the interview. He began interested with Ana when he asked what Ana's curious about. It is shown in the dialogue when his secretary came to deliver a message that the next meeting was set, but he canceled it.

Cristian : What about you? Why do you don't ask me something that you want to know?

Anastasia : Earlier, you said that there are some people who know you well. Why do I get the feeling that, that is not true?

Secretary : Mr. Grey, your next meeting is in the conference room.

Christian : Cancel please, we're not finished here.

Fifty Shades of Grey (2015) (00:08:12 – 00:08:42)

The next day, He gives Anastasia all the complete answers from the question list that he steals from her. He tells Ana that he is willing to take several photos for the college newspaper. After the photoshoot, Christian asked Ana to go to the coffee shop. The odd thing about Christian's personality appears when he has a conversation with Ana at the coffee shop. Christian enthusiastically in approaches Ana at the coffee shop, but suddenly he does not seem want to approach Ana any further without a clear reason. As shown in picture 1.2, it uses long shot, that gives a view of the character and the background, Christian walked out of the coffee shop and Ana looks confused to the Christian's demeanor. However, Christian is incapable to let Ana go from him, he is too cared to Ana and the ways he cared make Ana wants to know Christian further. Then, Christian tells her about himself to make Ana knows what he wants. As shown in picture 1.3, it uses the medium close-up, usually to emphasizes the facial expression of the character, Christian looks seriously in explaining himself to Ana.

Christian : Listen to me, I don't do romance. My tastes are very singular, you wouldn't understand.

Anastasia : Enlighten me, Then.

Fifty Shades of Grey (2015) (00:28:57 – 00:29:21)

Christian then shows what kind sort of relationship that he wants. He invited Ana to his apartment and shows his playroom. Then, both of them have sex. As shown in picture 1.4 (see on the appendix), it uses close-up shot, in order to show the

intimacy between Christian and Ana. Both of them looks passionate when having sex.

4.2. Conflict

As Mario Klarer stated, an ideal plot contains “*Exposition – complication – climax or turning point – resolution*” (2005:15). In this movie there are two conflicts, internal and external conflict. Internal conflict is shown by the major characters Christian Grey. He is confused whether Anastasia is suitable or not for him. It is shown in the picture 1.2 (see on the appendix) when Cristian walked out of the coffee shop. It is also depicted on the dialogue below on minute 00:20:10 – 00:20:26.

Christian : I’m not the man for you. You should steer clear of me. I have to let you go

Anastasia : Goodbye, Mr. Grey.

(Fifty Shades of Grey 00:20:10 – 00:20:26)

He decides to leave her but he goes back to approach her again. Then, his relationship with Ana is getting closer and go along with it the external conflict appeared.

External conflict is the main conflict of the movie. It occurs when Christian has a meeting with Anastasia discusses about the relationship contract. The negotiation goes well but Ana has not signed the contract yet. After that, Christian give a free trial of BDSM to Ana to convinces her that it has so much pleasure on it. It is shown in the picture 1.5, which uses long shot, the picture

depicted how Ana obey Christian order to kneeling by the door. It is the first time for her having sex in the Christian's playroom. After that, Ana take a rest in her room without Christian on his side. It is shown in the picture 1.6, it uses long shot.

The tension of the conflict becomes so tense, when they are debating on the Cristian's family house. Ana does not understand why she cannot have a relationship like normal people. Finally, the conflict goes to the climax when Ana wants to Christian show how bad it can be, how worst of BDSM things he wants. It is shown on the dialogue between them on the below on minute 01:52:00 – 01:52:12.

Christian : Ana Stop.

Anastasia : Why do you need to?

Christian : Because it's the way I 'am!

Anastasia : Show me then, I need you to show me, what you want to do to me. Punish me. Show me how bad it can be, I want you to show me the worst, It's the only way I can understand.

(Fifty Shades of Grey 01:52:00 – 01:52:12)

Ana now understand that she cannot continue her relationship with him anymore and she left Christian. She knows that she cannot be what he wants her to be.

4.3. Character

Christian Grey as the main character is a flat character. He is a young success businessman, charming, and handsome. Christian is tall, lean yet muscular, and he has bright gray eyes. He keeps his shape by running.

Christian was adopted when he was four by Dr. Grace Traveyan Grey and her husband Carrick Grey. He has a brother and sister, Elliot and Mia. Christian knows BDSM from his mother friend Mrs. Robinson when he was fifteen. She acted as a *domme* to Christian. Christian continued to practice BDSM, acting as a dominant. He had fifteen such relationships before meeting Ana.

4.4. **Id, Ego, and Superego of Christian Grey, The Main Character of *Fifty Shades of Grey* movie**

Christian shows to Ana the sort of relationship that he wants. He also shows his playroom to Ana. As shown in picture 1.7, it uses a medium shot, to show the surrounding and the objects on the scenes, where there are a lot of Christian's tools and gears that he used to satisfy himself. It also shows the *id* of Christian and how it works. *Id* is about the "pleasure principle". It means that *id* is about the human pleasure in the world such as desire, love, and else. BDSM is the kind of Christian's desire.

The *id* is the site of the energy of the mind, energy that Freud characterized as a combination of sexual libido and other instincts, such as

aggression, that propel the human organism through life, moving it grow, develop and eventually to die (Rivki, Michael. 2004:391).

It is clear that every person has the *id* because the *id* is the birth present and It develops through the life experience of the person itself. BDSM (bondage, domination, sadism, masochism) represents Christian's *id*. His *id* works from the rules that he made. If Ana follows the rule she will get a reward, and if she does not, she will get a punishment with the stuff inside of the playroom.

In this *Fifty Shades of Grey* the most prominent of Christian's *id* is about his sexual orientation. He always said to Ana that he does not do romances, he does not do loves, and the relationship he wants is BDSM. He feels more pleasure and dominant in those moments. Then, Ana unconsciously dragged into the world of BDSM by Christian and she realizes a new things of sexuality that she never knew before. Firstly, Ana knows nothing about sex because she is a virgin, so she is very surprised when she knows about the Christian's playroom. She knows that Christian sexual orientation is a sadism and abusive but she still wants to continue her relationship. She falls in love with him. Slowly, Christian shows her what is BDSM, one of the Christian's pleasure. As shown in picture 1.8, it uses the medium close-up, this technique is position in the middle of the Close-up and Medium Shot, it is usually used to gives identification and to focus the object. The scene shows how Christian tied a necktie to Ana hand. As shown in picture 1.7, there are a lot of tools in Christian's playroom, but he only uses a necktie to introduce what kind of pleasure that he wants with Ana. As Bressler said in the *literary criticism* "*unchecked by any controlling will, the id operates on impulse,*

wanting immediate satisfaction for all its instinctual desires” (Bressler E. Charles. 1994:150). On that scene, the *id* works without *ego* and *superego* because it is characterized of *id* that wanting immediate satisfaction. In order to satisfy the *id* any further Christian needs an *ego* and *superego*.

The *id* is lawless and it is not tolerated with amoral principles, so Christian sexual orientation about BDSM does not deviate. However, it is a dangerous part of *id* (unconscious). In order to counter balance, the dangerous part of unconscious, Christian mind process two regulating agencies: The *ego* and *superego*. In the pictures 1.7, it shows that there a lot of Christian’s tools and gears on the playroom but in the picture 1.8, Christian only uses a necktie to tied Ana. It means that there are more ways to use the other tools in order to satisfy his *id*, but he need an *ego* and *superego* to do it in order to keep him safe from criminal things or abusive things.

Whereas the *id* operates according to the pleasure principle, the *ego* operates in harmony with the reality principle. It is the *ego*’s job to regulate the instinctual desires of the *id* and to allow these desires to be released in some nondestructive ways (Bressler E. Charles. 1994:150).

In order to bridge the Christian’s *id*, his *ego* works to find a girl who want have a sort of relationship like Christian wants because *ego* is about reality principle. Christian’s *id* will never be satisfied if his *ego* not works.

Firstly, his *ego* considers whether Ana the suitable girl to satisfy his *id* or not. He needs Ana consent whether she can have a sort of relationship that he wants or not. He also convinces her that BDSM is much more about the pleasure, On the other side she thinks that it is amoral, because she is treated like a sex

slave. It shows how Christian's *ego* works and it work gradually. As Freud said, the *ego* is rational, logical waking part of mind, so Christian must have a deal with Ana if he wants to satisfied his *id*. Then, Christian makes a contract in his relationship with Ana. It takes a time to convince Ana to take the contract because it is a new side of sexuality she never knew existed. She need more time to considers the contract. Finally, she finished in researching the contract and decides to make a negotiation with Christian. It is shown in picture 1.9 (see appendix), it uses medium long shot and gives a nice balance of the figures and surroundings. The scene shows how Christian and Ana negotiate about the relationship contract in the meeting room of Grey's House Company. It is also shows on dialogue below.

Anastasia : I'm good with rope, leather cuffs, handcuffs. Please lose "tape". And what's other?

Christian : Cable ties. Can I just say how impressed I 'am with your commitment to this meeting? And in that spirit, I'am gonna throw in a sweetener. How about once a week, on a night of your choosing, we go on date? Just like a regular couple. Dinner, Movie, Ice skating, whatever you want.

Anastasia : Accepted. You're very kind.

Fifty Shades of Grey (2015) (01:10:50 – 01:12:21)

The negotiation seems to be agreed by both sides but Ana has not signed the contract yet.

The contract itself is the way how Christian's *ego* restricts the dangerous parts of his *id*. It also shows how his *ego* works to make it happen what his *id* wants into nondestructive ways. Unlike the Id, the Ego considers societal norms,

and rules before acting. It means that if Christian does not have Ana's consent then he will break the law that exist and it kind of Amoral act, contrast to the Id that not have morality principle.

The next is the *superego*. "In contrast to the *id*, the *superego* operates according to the morality principle and serves primarily to protect society and us from the *id*" (Bressler E. Charles. 1994:151). It is clear that the *superego* works based on the morality principle. Christian has a playroom where there are a lot of stuff inside. He makes his own room in order to satisfy his pleasure because he does not want other people know about his sexual orientation. Whether it is his family or his close friend. He tells Ana that she cannot tell anyone about his sort of relationship that he wants. He does not want someone know about his sexual orientation. As shown in picture 2.0, it uses medium shot, the scene shows about Ana who asked Christian about a paper contract that is already set on the table.

Anastasia : What's this?

Christian : It's a non-disclosure agreement. It means that you cannot discuss anything about us with anyone. I'm afraid my lawyer insists on it.

Anastasia : I'd never talk to anyone about us, anyway.

Fifty Shades of Grey (2015) (00:35:56 – 01:35:21)

It is how his *superego* works. His *superego* controls his *id* in order to keep it secret because when the society know about his *id*, it will damage him. It is also a pressure from the society and his anxiety that makes Christian must keep up his sort of relationship secret. Christian's *superego* always holds his *id* when he is on

the public. “If allowed to operate at its own discretion, the superego will create an unconscious sense of guilt and fear” (Bressler E. Charles. 1994:151). Christian *superego* suppressing his desires and gives him an unconscious sense of guilt and fear, so he decides not to do his *id* on the public. If he ignores his *superego* it will damage himself.

5

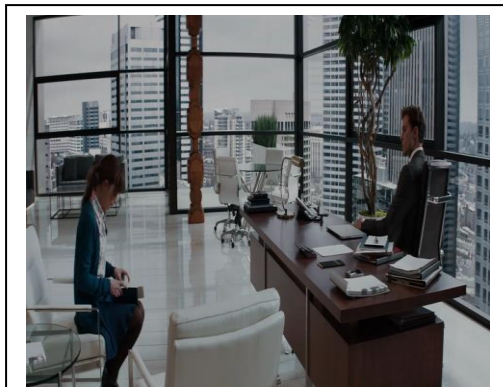
CONCLUSION

Every person has a personality and according to Freud, it divided into three parts, the *id*, the *ego*, and the *superego*. After the writer analyzed Christian Grey character on *Fifty Shades of Grey* using Freud’s theory about *id*, *ego*, and *superego*, it is true that there are *id*, *ego*, and *superego* on the Christian Grey characters. The *id* is about pleasure principle, which his pleasure is about BDSM. His *ego* is to bridge his *id* into the reality, so he need a girl who is willing to satisfy his *id* and his *ego* works to find the suitable girl. Christian’s *ego* work to restricts the *id*, so he has a contract in order to protect himself. The *superego* is about morality principle and it works go along with *ego*. He must hide his dark side toward to the society. Firstly, the *id*, *ego*, and *superego* works in balance but in the end of the story, Christian must let Anastasia go away from him because his *id* is unchecked. He lets himself dominated by the *id* and neglect his *ego*.

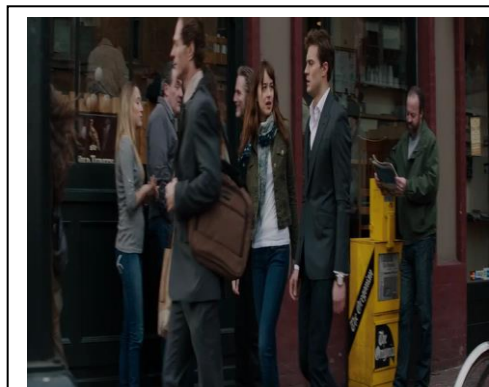
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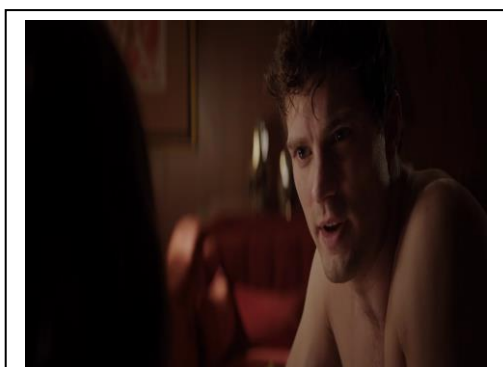
APPENDIX



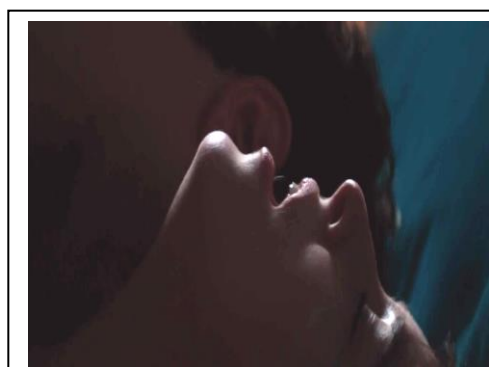
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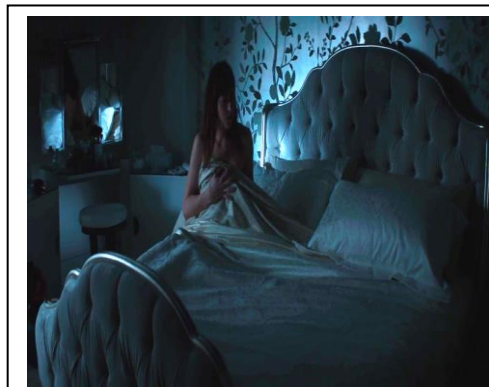
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1.5 01:25:39



1.6 01:31:03



1.7 37:45



1.8 49:21



1.9 01:08:38



2.0 00:36:00

