DJANGO'S MOTIVATION TO SURVIVE IN *DJANGO UNCHAINED* MOVIE

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1. INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Movies can be divided into two forming elements, namely narrative element and cinematic element. Those two elements are interacted to each other (Pratista, 2008:1). Generally, movie can be divided into three types, namely: documentary, fiction and experimental. Fiction movies have a clear narrative structure, while documentary and experimental movies do not have narrative structure (Pratista, 2008:4).

Each movie has different themes (e.g., friendship, family, morality, motivation, etc.). In *Django Unchained* movie, there is a motivation presented by the main character. Motivation involves the biological, emotional, social and cognitive forces that activate behavior. In everyday usage, the term *motivation* is frequently used to describe *why* a person does something. *Django Unchained* is a fiction movie. This movie is about a former slave named Django, who is freed by a German bounty hunter two years before the American Civil War. Before the American Civil

War, African Americans were considered as slaves. They were owned by a plantation owner. The slaves did not have any rights; they were usually tortured brutally by their owner instead. Therefore, the writer would like to elaborate the motivation by the main character in *Django Unchained* movie directed by Quentin Tarantino.

1.2 SCOPE OF THE STUDY

The writer limits the object of research on the motivation that changes Django's life.

1.3 PURPOSE OF THE STUDY

The purpose of this study is to understand the motivation which drives someone to act through Maslow's hierarchy of needs. The main character that will be the object of the study is Django.

1.4 METHODS OF THE STUDY

1.4.1. Method of Research

Semi (2012:9) states that "Method of research is a method that is used to find out, develop and test the truth of knowledge empirically based on the fact and the data. Library research is analyzing the object inside the researcher's work room".

1.4.2. Method of Approach

The writer uses two types of approach to analyze the topic. The first one is the exponential approach that will be used in analyzing intrinsic and extrinsic aspects of the movie. In *A Handbook of Critical Approaches to Literature,* "We designate this method as the exponential approach because the inclusiveness of the term suggests at once the several meanings of motif, image, symbol, and archetype" (Guerin, 1992:197). The exponential

approach comes from the structural approach. It focuses on some intrinsic aspects of a literary work. Intrinsic aspects cover the narrative elements which construct the movie such as theme, plot, setting, etc. and cinematographic elements such as camera angle, lightning effects, etc.

The second one is the socio-psychological approach. In *Introduction to Social Psychology*, Social psychology is the scientific study of the way in which people's thoughts, feelings, and behaviors are influenced by the real or imagined presence of other people (Allport, 1985). The writer uses socio-psychological approach to dig the problem in this movie. Socio-psychological approach focuses on analyzing some extrinsic aspects. Basically, this approach is used to reveal problems inside the character's psychological condition around his/her environment.

1.5 ORGANIZATION OF THE WRITING

CHAPTER 1

INTRODUCTION: This chapter contains the background of the study, purpose of the study, scope of the study, methods of the study, and the organization of the writing.

CHAPTER 2

THE SUMMARY OF THE MOVIE: This chapter contains the summary that is reliable to the theme of the thesis based on the movie that is used. Therefore, the readers can easily dig out and understand the essential correlation between the film and the content of the thesis.

CHAPTER 3

REVIEW OF LITERATURE: It covers the theoretical review that can support the writing of the thesis. The theories deal with the definition of the characters, settings, and conflicts. It is also about the sociological approach of the movie.

CHAPTER 4

DISCUSSION: The fourth chapter contains the discussion of *Django Unchained* movie. This chapter consists of intrinsic and extrinsic aspects.

CHAPTER 5

CONCLUSION: The last chapter contains a conclusion of the discussion.

2. REVIEW OF LITERATURE

2.1. INTRINSIC ASPECTS

2.1.1. Narrative Elements

Narrative elements are related to the aspects of the story or theme of the movie. Every story has narrative elements like character, conflict, location, time, etc. All those elements formed narrative elements as a whole (Pratista, 2008: 2).

2.1.1.1. Theme

In the creation of a movie, theme holds an important role as the core of the movie's storyline. Theme is sometimes used interchangeably with "motif", but the term is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative is designed to incorporate and make persuasive to the reader (Abrams, 1999: 170).

2.1.1.2. Character

A character is also an essential part towards the whole story. Abrams (1999: 32) states that "Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue— and from what they do—the action".

2.1.1.3. Setting

Abrams (1999: 284) states that "The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place". The major elements of setting are the time, place, and social environment that frame the characters.

2.1.1.4. Conflict

Conflict is the struggle which grows out of the interplay of the two opposing forces in a plot. The protagonist may be involved in conflicts of four different kinds: (1) a struggle against the forces of nature; (2) a struggle against another person, usually the antagonist; (3) a struggle against society as a force; (4) a struggle for mastery by two elements within the person. Conflict also implies the existence of some motivation for the conflict or some goal to be achieved by it (Holman, 1985: 98).

2.1.2. Cinematographic Elements

Cinematography (writing in movement) depends on photography (writing in light), and involves not only what is filmed but how it is filmed. Cinematography involves the framing of a

shot, the photographic aspects of a shot and the duration of a shot (Bordwell, David, and Thompson, Kristin, 2011: 162).

2.1.3. Sound

Himawan Pratista (2008: 23) in his book entitled *Memahami Film* classifies sound into three types; dialogue, music, and sound effect.

2.1.4. Mise-en-Scene

Mise-en-scene is an important element to support the process of making a film. Pratista says in his book entitled *Memahami Film* that, "mise-en-scene is everything related to the cinematic elements that will support the production of a film" (2008: 61). Setting, costume and make up, lighting and acting are the aspects that usually included in the mise-en-scene. In this paper the writer only uses costume and make up.

2.2. EXTRINSIC ASPECTS

2.2.1. Theory of Needs

Motivation derives from the word "movere" which means to move. A motive is a psychological state which activates behavior of someone and it has always been associated with the achievement of objectives. There are three main components of motivation; namely needs, encouragement and purpose. Needs could be created if the individual feels that there is imbalance between what he/she has with what is perceived both physiologically and psychologically (Siagian, 2012: 142).

In analyzing Django's motivation, the writer applies Theory of Needs by Abraham Maslow. The theory is presented in the shape of a 5-layered pyramid. The

lowest two layers are the physiological and safety needs, the middle two layers are love/respect esteem, and the highest layer is self-actualization.

The 'physiological' needs. – This is the basic needs and the starting point for motivation theory. It consists of food, water, warmth, sex. This need can be fulfilled by eating, drinking and going to the toilet. Maslow also included sexual needs in these basic needs (Maslow, 1954: 35).

The safety needs. -- If the physiological needs are well fulfilled, there then emerges a new need, which can be categorized as the safety needs. It consists of security, order, stability. There will be a desire to be safe, and secured (Maslow, 1954: 39).

The love needs. -- If both the physiological and the safety needs are well fulfilled, there will emerge the love and belongingness needs. Love needs are those related to interaction with other people and may include the need for friend, need for belonging and need to give and receive love (Maslow, 1954: 43).

The esteem needs. – When a person feels a sense of belonging, then emerges a new need which is esteem needs. This category of needs include the need to be respected by others, need to be appreciated by others and need to have power. Esteem needs are including of self-confidence, self-respect, competence, etc. (Maslow, 1954: 45).

The need for self-actualization. -- This is the highest among the needs in the hierarchy of needs by Maslow. Self-actualization is the desire to become what one is capable of becoming. This is about the desire to develop and realize a full potential. What a man *can* be, he *must* be. He must be true to his own nature. This need we may call self-actualization (Maslow, 1954: 46).

However, Maslow also adds that is also not always clear that the lower needs must be fulfilled 100 % over first before higher needs emerge. So, it is possible that people can 'regress' to lower level.

2.2.2. Slavery before the Civil War

According to Lewis Paul Todd and Merle Curti (1972: 64) in their book entitled *Rise of the American Nation*, there was a class apart between the Negroes and non-Negroes. For European settlers, America meant freedom and an opportunity to build a better life. For Negroes it meant nothing of the kind. They were brought against their will, by force, literally in chains.

A few free Negroes lived in every colony. They had gained their freedom in several ways. Occasionally a master freed a slave, sometimes to reward him for faithful service, sometimes to avoid supporting him in his old age. White colonists, especially the English, regarded Negroes, whether free or slave, as a class apart – and an inferior class at that (Curti, Merle and Paul Todd, Lewis, 1972: 67).

3. CONCLUSION

The five levels of Maslow's hierarchy of needs work on Django from the beginning of the movie until the end of it.

Before the Civil War, there were many slaves that were treated brutally by their owners. Django cannot bear the Whites' brutality to the slaves. Therefore, he is really proud when he is freed by Dr. Schultz. In this movie, Maslow's theory of needs does not always linear, but the five stages are still there. He can fulfill all of his needs based on Maslow's theory of needs as a free

man, not as a slave like before. For the physiological needs, almost all of Django's physiological needs are fulfilled by Dr. Schultz. One part that represents the needs of security is when Dr. Schultz always protects Django and explains to the others that Django is a free man. In addition, Django always carries a pistol in order to make him safe if Dr. Schultz was not there. Django initially fulfills his love needs by having Dr. Schultz as his friend and imagining Broomhilda. But in the end of the movie, Django succeeded in rescuing Broomhilda. That moment is the point that he reached 100 % of his love needs. For the esteem needs, Django did not like to be considered as a slave and wanted to have self-respect from Calvin Candie's men or subordinate. And for the self-actualization needs, Django is fulfilling it when a slave stares at him angrily. He does not like to be seen like that because he considered himself as a free man, not a slave anymore. This behavior of Django shows his self-actualization as a free man. However, Maslow also adds that is also not always clear that the lower needs must be fulfilled 100 % over first before higher needs emerge. This statement proved when Django was in a journey to save his wife, his love needs quite fulfilled with the fantasies of his wife and the presence of Dr. Schultz as his friend. But his love needs did not reach 100 % before he could safe his wife.

His motivation describes a self-reflection of a black at that time. Django does not want to be treated like other black man because he is a free man. He can ride on a horse and not treated equal as a slave anymore. His motivation that is visible in this movie is his desire to survive in order to take revenge to some people that he hated and rescue his wife. Django's motivation to reach his target will grow when the lower needs is fulfilled. The higher level he can reach, the closer he is to be what he really wants in his life. In the end of the movie, Django and Broomhilda are live happily because they are considered as free people.