

# CHAPTER I

## Introduction

This chapter presents seven parts related to the study. Those parts are background of the study, statement of the study, objectives of the study, significance of the study, scope and limitation of the study, definition of key terms and thesis organization.

### A. Background of The Study

“ *Seize your moment.* “  
( Coco’s movie tagline )

Movie as one of fictional works usually focus on one or a few central characters that evolve and grow as a result of how they deal with other characters and how they attempt to solve their problems. These characters usually display a psychological movement, and the same thing goes for *Coco* that the writer chooses to analyze. After watching this film, the writer finds there is a psychological conflict that motivates the central character.

The story follows a 12-year-old boy named Miguel who is accidentally transported to the Land of the Dead, where he seeks the help of his deceased musician great-great-grandfather to return him to his family among the living. It is now considered to be one of the greatest and most important films ever. Released in 2017, this film has received multiple award nominations (including seven Oscar nominations) and highly positive reviews from critics for its acting, story, and realism. The concept for *Coco* is inspired by the Mexican Day of the Dead holiday. Despite his family's baffling generations-old ban on music, Miguel dreams of becoming an accomplished musician like his idol, Ernesto de la Cruz. Desperate to prove his talent, Miguel finds himself in the stunning and colorful Land of the

Dead following a mysterious chain of events. Along the way, he meets charming trickster Hector, and together, they set off on an extraordinary journey to unlock the real story behind Miguel's family history.

Human beings are very interesting to analyze because each of them has different personality traits. There may be some people with personalities that we have known before or personalities that we have never seen before. Sigmund Freud who is known for his psychoanalysis theory in literature, explains that human behavior is influenced by three aspects: id, ego and super-ego. By using a movie entitled *Coco*, the writer wants to conduct an analysis on the main character of the movie.

Psychoanalysis studies the relations between the conscious and unconscious mind and then cure mental disorder from that basis. Freud developed three elements of personality: id, ego and super-ego. There are several characteristics of the ego: it tells us about the reality, it is rational, and the ego can observe itself.

Analyzing psychoanalysis in the movie is important for some reasons. For example to knowing a human being and knowing the meaning of the subtitle is better than knowing without an adequate understanding concerning the subtitle. These days there were so many good movies with beautiful subtitle written by new comer movie of *Coco*. *Coco* premiered on October 20, 2017 during the Morelia International Film Festival in Morelia, Mexico. It was theatrically released in Mexico the following week, the weekend before Día de los Muertos, and in the United States on November 22, 2017. The film was praised for its animation, voice acting, music, emotional story, and respect for Mexican culture.

It grossed over \$807 million worldwide, becoming the 15th highest-grossing animated film ever and was the 11th highest-grossing film of 2017.

Recipient of several accolades, *Coco* was chosen by the National Board of Review as the Best Animated Film of 2017. The film won two Academy Awards for Best Animated Feature and Best Original Song ("Remember Me"). Additionally, it also won the Best Animated Film at the BAFTA Awards, Golden Globe Awards, Critic's Choice Movie Awards, and Annie Awards. The film focuses on the desires Miguel, who journeys to be a musician. It is interesting to analyze the psychology in this movie as they are different from each other.

Like Cameron Frew on <https://frewfilm.com/2018/01/24/coco-2018-review/> said *"Both a respectful tribute to Mexican culture and a grin-inducing, thematically powerful and intensely gorgeous adventure, Coco really is magical."* It means that this movie entitled *Coco*, the new tale from the studio, continues this trend, being both a feast for the eyes, a delight to the ears, and a joy to your heart. Cameron Frew is a freelance film writer. Words on Flickering Myth, Bloody Disgusting, Movie Corner UK and Jumpcut Online

Some expressions also contained in those conversations require a deep analysis. Each behavior convey different meaning. Therefore, the writer is interested in analyze using psychoanalysis in movie especially movie of *Coco*.

## **B. Statement of The Problem**

Based on an original idea by Lee Unkrich and team have a specific message carried inside their works, especially the implicit one that always has something to do with the main character itself. Based on the background of the study, the writer purpose problem of the study as follow :

1. How is the id, the ego, and the super-ego portrayed in Miguel's as the main character in the *Coco's* movie ?
2. How do other characters influence Miguel's the id, the ego, and the super-ego ?

### **C. Objective of the Study**

Related to the problem of the study above the purpose of this study is to gain insights into the concept of desire and how it works in *Coco's movie*.

More specifically, its intentions are:

1. To describe the id, the ego, and the superego of Miguel's as the main character of *Coco's* movie,
2. To describe Miguel's influences on the other characters of *Coco's* movie using psychoanalysis.

### **D. Significance of The Study**

Academically, the result of this study is significant for academic purpose especially by giving extent contribution for those who learn psychoanalysis. The writer hopes this research can be considered as a good supplementary source for students who have a specific interest on analyzing the id, the ego, and the super-ego in a movie particularly from the point of view of psychological approach.

Theoretically, this literary research is expected to vary the knowledge in this literary critics and approaching, especially in the psychoanalysis approach.

### **E. Scope and Limitation of the Study**

The writer limits the focus of the study on every actions in Disney Pixar's 2017 entitled *Coco*, young boy is on a search for a way to prove to his family how important music is in his life that implies the occurring to Miguel's as

the main character. To have a profound analysis, the writer limits the research merely on analyzing the characteristic of Miguel's in *Coco*, especially on the two main characters, Mama Imelda and Hector then relates it with psychoanalysis theory of Sigmund Freud.

#### **F. Definition of Key Terms**

In order to give more understanding and to avoid confusion the writer would like to give the definition of some terms which is used in this thesis, as follows:

1. The Id, the ego, and the super-ego
  - 1.1 The Id : the id operates in pursuit of pleasure. It is the source of our bodily needs, wants, desires, and impulses, particularly our sexual and aggressive drives, ignores consequences. (Freud, 1939).
  - 1.2 The Ego : the ego is a modification of id that emerges as a result of the direct influence of the external world. The ego is governed by the reality principle. Ego is the component of personality that is responsible for dealing with the reality. ( Freud, 1939)
  - 1.3 The Super-ego : The superego is thus a precipitate of family life. It is an agency that seeks to enforce the striving for perfection, as it holds out to the ego ideal standards and moralistic goals. As a consequence the superego is the conscience of the personality, and it can retaliate against the imperfections of the ego by inducing guilt. (Thurschwell, 2001)
2. Psychoanalysis : Psychoanalysis is a means of analysis and therapy for neuroses, but soon expanded to account for many developments and practices in the history of civilization, including warfare, mythology, and

religion, as well as literature and the other arts developed by Freud (Abrams, 1999).

3. **Coco** : Coco is a 2017 American 3D computer-animated fantasy movie produced by Pixar Animation Studios and released by Walt Disney Pictures. Based on an original idea by Lee Unkrich, it is directed by him and co-directed by Adrian Molina. The film's voice cast stars Anthony Gonzalez, Gael García Bernal, Benjamin Bratt, Alanna Ubach, Renée Victor, Ana Ofelia Murguía and Edward James Olmos.

#### **G. Thesis Organization**

The organization of this thesis is presented in order to be systematic as follows:

1. Chapter I is presenting an introduction of the writing that consists of Background of the Study, Statement of the Problem, Objective of the Study, Scope and Limitation, Significance of the Study, Definition of Key Terms and Thesis Organization.
2. Chapter II is presenting the review on related references that consists of the theories for conducting the analysis.
3. Chapter III is describing research methodology that contains research approach, method of collecting the data, method of analyzing the data, and method of presentation the data.
4. Chapter IV is comprising the data analysis, which consists of finding results and discussion.
5. Chapter V is containing conclusion and suggestion.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURES**

This chapter is devoted to review the related literature of the present study. These reviews are expected to serve important background information to support the study and the discussion of the findings.

It is one of the literary criticisms that was developed by Sigmund Freud (1856-1939). Sigmund Freud, who is known for his psychoanalysis theory in literature, explains that human behavior is influenced by three aspects: id, ego and superego. In *Beginning Theory an Introduction to Literary and Cultural Theory*, Barry (2009) reported: "Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature." (p.92) In the medical knowledge, psychoanalysis is used to treat people and cure them of their mental issue. While in this case, psychoanalysis is used as techniques to interpret literary works.

Psychoanalysis studies the relations between the conscious and unconscious mind and then cure mental disorder from that basis. Freud developed three elements of personality: id, ego and superego. According to Snowden (2006), id is the fulfillment of pleasure principle (desire) and the avoidance from the tense and unpleasant condition. From that statement, it can be inferred that id works as an instinct where a person is driven to fulfill his or her desire so that pleasure is achieved. And then, ego is the part of the mind in which a person acknowledges the reality and able to decide. The existence of ego helps a person to fulfill his or her

desire without ignoring the reality. There are several characteristics of ego: it tells us about the reality, it is rational, and ego can observe itself.

Superego works as the boundary between the id and the ego. It works as a judgment between right or wrong and good or bad. As mentioned above, the superego is usually developed while we were still babies. As we grow up, our sense of judgment is planted in our mind. So, superego may be used as a morality value of how a person sees his or her surroundings and behaves.

### **A. Types of Psychoanalysis**

#### **1. The Id**

The Id is the unorganized part of the personality structure that contains a human's basic, instinctual drives. The id is the only component of personality that is present from birth. It is the source of our bodily needs, wants, desires, and impulses, particularly our sexual and aggressive drives. Example, If the mind was solely guided by the id, individuals would find it difficult to wait patiently at a restaurant, while feeling hungry, and would most likely grab food from neighbouring tables.

#### **2. The Ego**

The Ego is the component of personality that is responsible for dealing with the reality. Just as the id is the unconscious part of human personality, the ego is the conscious and logical part. The ego functions in both the conscious, preconscious and unconscious mind. The ego operates on the reality principle, which strives to satisfy the id desires in realistic, logically and in socially appropriate ways.

### 3. The Super-ego

The last component of personality to develop is the super-ego. The super-ego provides guidelines for making judgments. The super-ego represents the norms and qualities of the individual, his family and the society and is an ethical constraint on the behavior. It operates on the moral principles. Able to differentiate between good and bad, what is right and wrong.

#### **B. Character and Characterization**

Character refers to person, particularly portrayed by an actor who appeared in literary work, whether a fictional character or historic figure. Kenney (1966: 20) states as follows :

“Flat (simple) characters: the simple, or flat, character is less the representation of a human personality than embodiment of single attitude or single attitude or obsession in a character. Foster calls this kind of character flat because we see only one side of him. The simple characters can perform many important functions in the work of fiction. Simple character many appear in minor role in serious fiction, but will a major part in interior fiction.”

“Round (complex) character: at the other end of the spectrum is the complex character, called round by Foster because we see all sides of him. The complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of attitudes. The complex or round character is higher bind of achievement than the simple complexity of character tends to produce life likeness in the world of fiction. The complex character is in many ways difficult than the simple. The simple character need only repeat his basic formula each

business. The fictional character, however complex is not human being. He is himself an artistic creation.”

The definition above describe that there are two types of characters, Flat (simple) characters are static characters who do not change from the beginning to the end of the play. Flat character is less the representation of human personality than embodiment of single attitude or single attitude or obsession in a character. Round (complex) characters, in contrast to the flat characters, are dynamic and they grow and develop with the play. Everything about them is revealed in the play. They are usually the main characters of the play. Analyzing a character is more difficult that a analyzing a plot, because character is more complex, variable, and ambiguous. In studying a character, beginning by determining the character standing traits. The complex or around character is higher bind of achievement than the simple complexity of character tend to produce life likeness in the world of fiction. The complex character is in many ways difficult than the simple.

The writer has way to present the characters. One writer can have different ways in presenting his characters from the other writers, although they present, for example: round characters.

It may the writer present their characters and the development of characters is called characterization. Having character means to have courage and be willing to do the right thing at the right time. Character is not only "moral excellence and firmness" because excellence is an illusion. People with character always do their best and never give up. They have no limits and will not stop supporting what they think is right without a fight.

The writer says that a character is not always someone but it can be a thing or authors themselves. A story can be told interesting when it depends the play the characters, because the characters is the key of the way of story life. In this case someone, things although the author can be the character, but they have to play in the story of the movie. Characters are widely considered as an assential element of fictional work especially in novel and play. People with character always do their best and never give up. They have no limits and will not stop supporting what they think is right without a fight.

The process of creating and developing character in a work fiction is called characterization. Jones, (1968: 84) states Characterization is the depicting of clear images of a person. Characterization, by this definition, means the real description of the characters participating in the story through their actions. Characterizations or disposition is a technique or ways of showing figures.

There are several ways to show character. Analytical way, is how the appearance of characters directly through the author's description. So the author outlines the characteristics of the character directly. Dramatic way, dramatic way in depicting his characters in a way not analyzed directly, but through other things. The famous method of characterization is any two methods; they are dramatic characterization and analytic characterization.

Jones (1968: 84) continuous is saying about method of characterization as follows "There are two methods of characterization, the Dramatic and the Analytic. In the dramatic we form our opinion of the characters from what they do and say, from their environment and from what other characters think of them. In

the analytic method the author comments upon the characters explaining their motives, their appearances and their thoughts.”

The writer only analyzes and study about the characterization of the main characters, and the main characters is based on these aspect:

1. Physical appearance of the main characters

It contains the physical of the appearances, related about their age, performance, describe how old they are, how they look like, about sex both men or women is like have pale skin, handsome or beautiful, long, black or brown, etc.

2. Social status of the main characters

This section describes how the main character of life (rich or poor), how education and treasure dignity. And discusses the background of the main character, such as: their educational background, their life in middle, high modern classes.

3. Social relationship of the main characters.

In this case, the writer wants to discuss the relationship between the main characters and others characters surrounding them (minor character or supporting character).

4. Personality of the main characters

It describes the personality of the main character such as: how to create romantic situation, can see good condition to play a role, whether or not are they responsible, neat persons or discipline.

### C. Previous Studies

Literature review is required to know what has been done by the other researchers who have explored this topic. There are two undergraduate theses which are reviewed and related to the topic of this study.

The first previous thesis is written by Giovanni Mario entitled *A Psychoanalysis on The Main Character and The of Sherlock Holmes : a study in scarlet*. In this thesis, the writer uses several theories which are implemented during the analysis process, such as: elements of fiction, psychoanalysis theory, defense mechanisms, and biographical criticism.

The analysis shows that Sherlock Holmes is a person who is selfish, self destructive and also perfectionist. Sherlock Holmes is a very talented detective who loves to work in his own way and often makes fun of the police force for taking all the credit of his work. As for the analysis of his id, ego and superego, it can be concluded that his duty as a detective affects the way he reacts toward other people. The analysis in this thesis may have discovered a lot of similarities between the author and the novel, but further analysis will definitely be useful in confirming that the Sherlock Holmes series are indeed based on the author's personal experiences to some extent. As this novel has its continuations, there may be some information that can be obtained by analyzing the next novel.

The other analysis about psychoanalysis has been conducted in 2011 by Oktaviani entitled *The Personality of Nina Sayer in Darren Aronofsky's 'Black Swan' Movie (2010): A Psychoanalytic Approach*. The study attempts to explore the personality of the major Character. The objective of the study is to analyze the

major character based on the structural elements of the movie and psychoanalytic perspective.

The results of the study are as follows. Firstly, the structural elements present a unity. It appears in the beginning, the middle, and the end of the story. Secondly, the psychoanalytic analysis shows that ambition leads the affect of life such as the feeling of Id, Ego and Superego to achieve a dream.

The problem formulation of the first previous study is focused on the analysis of the main character of the novel, Sherlock Holmes by using Sigmund Freud's psychoanalysis theory (id, ego and superego). The writer would like to analyze the characteristics of Sherlock Holmes and his behavior. Furthermore, the writer also wants to find out the answer to the following problem: why is the author's personal experiences reflected so much in many parts of the novel? This research primarily aims to analyze the characteristics of Sherlock Holmes and his psychological aspects by using the psychoanalysis theory as well as to find out how much impact the author of the novel has to his work. The function of this research is to show that literary works can be used to reflect the author's personal experiences in life.

The second previous study has different case with the first previous study that just focus on psychoanalytic approach of Nina Sayers as main character. The researcher applies the theory of psychoanalytic proposed by Sigmund Freud. Her problem motivates herself to solve the problem even though by difficult and complicated ways. As a woman who has a profession of a ballet dancer, she desires the main role of the opening season performance entitled The Swan Lake as the swan queen. The role makes her ambitious and she has to get it. The ego of

Nina Sayers can choose the decision and it causes the egoism. But, Nina Sayers can achieve her dream as the swan queen.

Both of them of researches are using the same theory of Psychoanalysis by Sigmund Freud like this current research. But, the first previous study is analyzing about a psychoanalysis on the main character and the author of Sherlock Holmes. The main goals of this thesis are to find out the characteristics and the psychoanalysis of the main character from the novel, *Sherlock Holmes: A Study in Scarlet* by Sir Arthur Conan Doyle as well as to find the connection between the author of the novel and the novel itself: Sir Arthur Conan Doyle as Dr. John Watson. And for the second previous study is examining carefully the personality of Nina Sayers in *Black Swan* movie.

Based on the researches above, the writer wants to analyze characterization of Miguel's as the main character in *Coco's* movie using psychoanalysis by Sigmund Freud. In this study persevered the following question; How is the id, the ego, and the super-ego portrayed in Miguel's as the main character and how do other characters influence Miguel's the id, the ego, and the super-ego and the data consist of movie script. This is a fresh story during twentieth century that produced by Disney Pixar in 2017.

## **CHAPTER III**

### **RESEARCH METHOD**

In order to further analyze the data and solve the problems, the appropriate methodology is greatly required. This methodology covered the research design, research instrument, data source, data collection, and data analysis.

#### **A. Research Design**

This research is designed to identify some psychoanalysis used in *Coco* movie. It is interesting to analyze the psychoanalysis in this movie as they are different from each other. Some character expressions also contained in those main character require a deep analysis. Each conversation conveys different meaning, one is about family adventure and love.

The study concerned with the psychoanalysis that occurred in the *Coco* movie. It was aimed to investigate how the psychoanalysis being formed in dialogue of animated movie entitled *Coco* and determine the type of psychoanalysis. This research uses the theory of psychoanalysis which is proposed by Freud (1916) to identify the forming process of psychoanalysis in response of conversation and determine the type of psychoanalysis. In this case, the writer collected the whole data related to utterances discussion in conversation of *Coco* movie.

## **B. Data Sources**

The data of this study were the utterances discussion in conversation of *Coco* movie. The data were limited only the responses of the conversation since has identified psychoanalysis. The data were obtained from English subtitle transcript of *Coco* movie. The writer got the English subtitle transcript from [www.subscene.com](http://www.subscene.com). The writer preferred selecting the English subtitle transcription in order to get accurate data.

Furthermore it is very helpful and efficient for the writer to conduct the research since the writer did not need to record and write down all the utterances in dialogue of *Coco* movie. According to Ratna, the sources of data of literary research are society, social phenomena, literary works, manuscripts, and its data can be words, sentences, or discourses (Ratna 2010, 47). Data sources in this paper are divided into primary data and secondary data. The primary data is the object that is used in the analysis taken from the script of *Coco's* movie. The secondary data is collected from any data relating to the material concerns, such as web sources and references to support the analysis of the research.

The data in this study were taken from *Coco* movie by Disney's Pixar which were in the form of script taken from the websites. The movie was released in 2017 and has 1 hour 36 minutes duration time. This movie was chosen as the data source because it considered to be one of the greatest and most bestselling animation movie ever and it features many implicit signs that represent the id, the ego, and the super-ego which were the emphasis of this study.

### **C. Data Collection**

Thus, there were some ways of collecting the data in order to complete this study:

1. Downloading movie entitled *Coco* movie from the website <https://pahe.in>.  
The writer chose that website since pahe.in provides free movies with good quality picture and sound which can support the accurateness of data. Moreover, the movies in pahe.in are more easy and practical to be downloaded rather than other website.
2. Downloading the English subtitle and transcription of the *Coco* movie from website [www.subscene.com](http://www.subscene.com) to synchronize the accuracy of word and the time of appearing subtitle with that being spoken by characters in movie.
3. Watching *Coco* movie to check the accurateness of English transcription with the motion picture.
4. Intensive close reading the transcription, sorting utterances, taking notes which indicated the psychoanalysis.
5. Enlisting these utterances based on the type psychoanalysis that being spoken.

### **D. Data Analysis**

The technique of data analysis in this study are descriptive and hermeneutic. Descriptive means that the writer interprets the text and content relating to the psychological condition of the major character, while hermeneutic interprets the script to find out the intension of the playwright.

The hermeneutic circle (Gadamer, 1982) is the manner of approach, of reading, of thinking, and of writing. There is no logical, linear process that moves

from start to finish. Reading the work of others expands one's own understandings, which one takes to the data, to conversation, to writing. Through such immersion one's own thinking comes to new questions. Reading the same text again can draw forth key insights passed over in an earlier read. Similarly, there is no one place for the literature to be cited within a research report. It rather comes-along as a dialogical partner, supporting, building, challenging, showing.

The nature of a hermeneutic review is that there are few rules to follow; rather a way to be attuned. While there will be a focus that influences the scope of the literature to be explored, precious insights may be found in unlikely places. Philosophical and literary texts can bring questions that help make sense of the life situations under exploration. Questions turn one back to already-read literature, drawing one to read again with a different attunement. Literature provides opportunities for dialogue and scholarly thinking, spanning across time, cultures and contexts. Emergent thinking is often gifted from the prompt of another author. Within a hermeneutic study the place of literature is not to 'tell' but to act as a partner in dialogue. Re-viewing literature is to see through a lens that is always open to the possibility of finding afresh, re-connecting, and 'wondering' down new paths. It is a journey that opens new territory and reclaims taken-for-granted and forgotten meanings. To re-view is to re-think and re-say. It is to go back, and in so doing to find the way forward. It is to 'see' and to know as if for the first time what one has always already known but forgotten. It is to take others along with one that they too may think their own thoughts ( Smythe and Spence, 2012 ).

There were also some stages on how to analyze the response reveal three current flows of data analysis, namely data reduction, data display, and conclusion drawing/verification. Data reduction is the process of selecting, focusing, simplifying, abstracting, and transforming data that exists in the real transcriptions. Data display is organized information including the final conclusion. Conclusion drawing is meant to state a temporal result of the study.

### 1. Data Reduction

In this step, the writer chose some relevant responses in the dialogue of *Coco* movie. The writer only focused on the utterance which response using the psychoanalysis. Therefore, the writer reduced the data which do not response the psychoanalysis since the data would give no contribution and result to psychoanalysis.

### 2. Data Display

The writer then classified these utterances based on the type of psychoanalysis that being spoken. In data display, some devices such as table and particular codes (alphabetical letters) were used.

The data will be classified based on the type of Psychoanalysis :

Table 3.2 Sample table of Psychoanalysis

No.	Data	The Id	The Ego	The Super-ego
1.	Data 1	√		√

### 3. Data Analysis

After performing the utterances based on main character and the writer then described the process based on the theory of psychoanalysis which is

proposed by Freud (1916) to identify the forming process of psychoanalysis in main character and determine the type of psychoanalysis.

Sample analysis of data :

#### Data 1

In this section, Miguel's grandmother told Miguel to eat his food. Because his body is like a twig but he refused it to had some more food until his grandmother asked to Miguel if he would like more tamales and he said yes for it.

The evidence : Transcript of the movie

- a. 00:03:38,520 --> 00:03:40,752 : "Miguel, eat your food."
- b. 00:03:40,754 --> 00:03:43,388 : "My *abuelita*, she's Mama Coco's daughter."
- c. 00:03:43,390 --> 00:03:46,524 : " Oh, you're a twig, mijo. Have some more."
- d. 00:03:46,527 --> 00:03:47,660 : "*No, gracias.*"
- e. 00:03:47,662 --> 00:03:50,895 : "I asked if you would like more tamales!"
- f. 00:03:50,898 --> 00:03:52,265 : "*Si?*"
- g. 00:03:52,267 --> 00:03:54,835 : "That's what I thought you said!"

The explanation :

From that conversation between Miguel's grandmother and Miguel, the writer conclude that his grandmother reminds him to eat his food and has some more but Miguel decline it in point D. The warding off of Miguel is The Id because Miguel didn't want to eat more. When *abuelita's* ( in English is grandmother ) asking loudly for more tamales ( a Mexican dish of seasoned meat wrapped in cornmeal dough and steamed or baked in corn husks.) he said yes in point F. This is a morality principle when our family ask loudly we should accept it named The super-ego. And finally at point F are rational and thoughtful statement from Miguel's grandmother.

#### 4. Conclusion Drawing

Finally, the writer drew a conclusion in relation to identify the forming process of response in conversation and determine the type of psychoanalysis.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

This chapter presents the research findings and discussion of the data. These presented data are related to the proposed questions, covering: (1) How is the id, the ego, and the super-ego portrayed in Miguel's as the main character in the *Coco's* movie ? and (2) How do other characters influence the id, the ego, and the super-ego of Miguel's as the main character of *Coco's* movie?

This analysis focuses on acting out of the main character, Miguel in *Coco* by applying Freud's theory of psychoanalysis. The analysis for answering the first statement of the problem is focused on the application of the theory of psychoanalysis portrayal in Miguel's personality in the movie. While to answer the second statement of the problem, the writer will focus in applying the effect and the role of the id, the ego, and the super-ego of Miguel which will influence to the other characters.

### RESEARCH FINDINGS

#### **A. The Represent about Personality of Miguel's as The Main Character in the *Coco's* Movie**

The opening sequence introduces a vivid, colorful, lyrical Mexican Town (Santa Cecilia) celebrating *Día de los Muertos* (Day of the Dead). Brilliant orange-gold marigold petals waft a path to a humble cemetery. 12-year old protagonist Miguel narrates flashback and explaining how his once happy family banished music from their lives after his musician great-great grandfather left great-great grandmother Mama Imelda and young daughter Coco, how he walked out the door with his guitar to pursue his dream of playing music for the world.

Miguel continues to narrate how a bitter but resilient Mamá Imelda provided for Coco by learning to make shoes, vignettes of how she taught Coco to make shoes, how Coco married and how her extended family of grandkids, great grandkids, and great-great grandkids ended up happily making shoes. “Music had torn [Mamá Imelda’s] family apart, but shoes held them all together.”

## 1. The Id

### Data 1

In this section, Miguel’s grandmother told Miguel to eat his food. Because his body is like a twig but he refused it to had some more food.

The evidence : Transcript of the movie

- a. 00:03:38,520 --> 00:03:40,752 : “Miguel, eat your food. ”
- b. 00:03:40,754 --> 00:03:43,388: “My *abuelita*, she's Mama Coco's daughter.”



(SS-001)

- c. 00:03:43,390 --> 00:03:46,524 : “Oh, you're a twig, *mijo*. Have some more.”
- d. 00:03:46,527 --> 00:03:47,660 : “*No, gracias.*”



(SS-002)

From that conversation between Miguel’s grandmother and Miguel, the writer concludes that his grandmother reminds him to eat his food and has some more (SS-001) but Miguel decline it in point D (SS-002). The warding off of Miguel

called as Id because Miguel didn't want to eat more. It is the source of our bodily needs, wants, and ignores the consequences.

### Data 2

Miguel, who declares, "I am not like the rest of my family"(SS-003) as he dances down the street with his shoe shine box. He passes musicians playing a tune and joins in with some fancy air guitar moves. Miguel can't help but tap out rhythms along tables, play wooden animals like a marimba, smack a trashcan like a drum.

The evidence : Transcript of the movie

- a. 00:04:12,388 --> 00:04:15,388 : "And my family's fine with that. But me..."
- b. 00:04:15,390 --> 00:04:17,738 : "- Be back by lunch, *mijo*." "- Love you, Mama."
- c. 00:04:18,693 --> 00:04:21,309 : "I am not like the rest of my family!"
- d. 00:04:22,564 --> 00:04:23,963 : "*Hola*, Miguel! - *Hola!*"



(SS-003)

Music fills his every move as more instruments and sounds layer, including church bells and rhythmic cumbia blaring from a radio. Among the rest of the Rivera family, Miguel stands out by his love and passion for music like in the SS-003. However, because of the generation-spanning taboo his family has towards music, he must keep this side of himself hidden.

### Data 3

Miguel finally arrives at Mariachi Plaza. He stares up at the glamorous statue of his idol, Ernesto de La Cruz ‘The greatest musician of all time.’ A tour guide arrives and tells her group about Ernesto’s humble beginning right here in Santa Cecilia, to become “the most beloved singer in Mexican history!” showing de la Cruz in his hay day, Miguel muses. Ernesto started out a nobody, just like Miguel (SS-004), but when he played music people fell in love with him.



(SS-004)

The evidence : Transcript of the movie

- a. 00:04:51,558 --> 00:04:54,093 : “I know I’m not supposed to love music.”
- b. 00:04:54,095 --> 00:04:57,662 : “But it’s not my fault! It’s his!”
- c. 00:04:57,664 --> 00:05:02,501 : “Ernesto de la Cruz. The greatest musician of all time.”



(SS-005)

According to Hall (2011) id is the basic structure of personality and work according happiness, the goal to fill satisfaction. Miguel already knows that he shouldn’t love in music (SS-005). Ernesto de la Cruz implicitly influences that

boy to be a greatest musician like in the point B, he said that all of this is Ernesto's fault.

#### Data 4

Miguel makes his way to the mausoleum of de la Cruz and continues in V.O. after arrives at Mariachi Plaza. He stares up at the glamorous statue of his idol, Ernesto de la Cruz 'The greatest musician of all time'.

The evidence : Transcript of the movie

- a. 00:06:19,981 --> 00:06:22,697 : "I want to be just like him."
- b. 00:06:28,655 --> 00:06:35,093: "Sometimes, I look at de la Cruz and I get this feeling like we're connected."
- c. 00:06:35,095 --> 00:06:40,047 : "Like if he could play music, maybe someday, I could too."



(SS-006)



(SS-007)

Miguel is a 12 years old that slender young boy with tan skin, black hair, brown eyes, and a mole below his nose, and a dimple on only one side of his mouth. He wears a red hooded jacket with white stripes over a white tank top, blue jeans with cuffs, and black shoes. In a general way, Miguel enters an awe phase that has an idol to be his guide to reach his dream it's related to the point A that Miguel just want to be like de la Cruz.

#### Data 5

When in the attic, Miguel watches silently a clip of de la Cruz with Dante his street dog. And de la Cruz strengthen his desire to play music like Ernesto de la Cruz.

The evidence : Transcript of the movie

- a. 00:14:12,387 --> 00:14:20,192: No more hiding, Dante. I got to seize my moment! I'm gonna play in Mariachi Plaza if it kills me.
- b. 00:14:23,565 --> 00:14:27,266 : *Dia de los Muertos* has begun!



(SS-007)



(SS-008)

Miguel follows his heart with saw stuffs the talent show flyer from his pocket. The Id works with pleasure principle that always tries to get away from something that makes it uncomfortable. In SS-008 and quoted in point A is a statement that Miguel got to seize his moment no matter what his family do with him he just wants to play in Mariachi Plaza.

### Data 6

Miguel with his guitar and Dante sneak across the house through the roof, down to the town sidewalk, but they are forced back inside the house to avoid family members. They end up trapped in the family *ofrenda* room by *Abuelita* and his parents. His Papá cheerfully delivers *Abuelita*'s great idea in the form of a leather apron. Full of pride, after the family leaves, Dante's causes the frame of Mamá Imelda's photo to crack and reveal the skull head guitar of de la Cruz in the hands of headless great-great grandfather. When Miguel muses out loud, "De la Cruz' guitar" Mamá Coco rallies, points at the photo, "Papá?" Astonished,



(SS-009)

Miguel asks, “Mamá Coco, is your papá Ernesto de la Cruz?” To which she replies, “Papá! Papá!” it shown in SS-009 after that Miguel compares the guitar in the photo to de la Cruz’ guitar on the record sleeve and it’s exactly match. Miguel shouts from the rooftop to his parents.

The evidence : Transcript of the movie

- a. 00:16:58,418 --> 00:17:00,453 : “Miguel, get down from there.”
- b. 00:17:00,455 --> 00:17:03,221 : “Mama Coco's father was Ernesto de la Cruz!”
- c. 00:17:03,223 --> 00:17:04,522 : “What are you talking about?”
- d. 00:17:04,525 --> 00:17:06,606 : “I'm gonna be a musician!”



(SS-010)

Based on the point D (SS-010), when Miguel knew that de la Cruz is Mama Coco’ father it can be seen in point B he more convinced that he can be a musician like his dream. Even though his parents did not understand about his statement, he was sure that his opinion was correct. The Id of Miguel’s reject what is the consequences when he said about music.

### Data 7

He whips off his shoemaker’s apron. “I’m gonna be a musician!” Crushed, Miguel snatches Mamá Imelda’s photo from Papá, “I don’t wanna be in this family!” and runs out of the hacienda, desperate to get away.

The evidence : Transcript of the movie

- a. 00:17:21,209 --> 00:17:28,113: “We've never known anything about this man! But whoever he was, he still abandoned his family. This is no future for my son.”

- b. 00:17:28,115 --> 00:17:34,754: “But, Papa, you said my family would guide me. Well, de la Cruz is my family. I'm supposed to play music.”
- c. 00:17:34,756 --> 00:17:39,091: “Never! That man's music was a curse. I will not allow it.”
- d. 00:17:39,093 --> 00:17:40,624 : “- If you would just let...”
- e. 00:17:40,626 --> 00:17:43,527: “Miguel...You will listen to your family. No more music.”
- f. 00:17:43,529 --> 00:17:46,679 : - Just listen to me play! - End of argument.



(SS-011)

Generally, the suggestion from our parents is good to submissive. But, Miguel persists that he supposed to play music like in the point B. All of his family except Mama Coco were totally curse the music and will not allow Miguel to be a musician. He wants his father just listen how he plays a guitar, his father officially rejected it and captured in SS-011.

The other evidence can be seen below this explanation.

- g. 00:17:48,502 --> 00:17:53,573: “You want to end up like that man? Forgotten . Left off your family's *ofrenda*.”
- h. 00:17:53,575 --> 00:17:55,707 : “I don't care if I'm on some stupid *ofrenda*.”
- i. 00:17:59,546 --> 00:18:00,711 : “- No! - Mama!



(SS-012)

- j. 00:18:05,420 --> 00:18:16,460: “There. No guitar. No music. Oh, come. You'll feel better after you eat with your family.”
- k. 00:18:16,462 --> 00:18:18,579 : “I don't want to be in this family!”

- l. 00:18:18,799 --> 00:18:21,047 : “Miguel! Miguel!”  
 m. 00:18:39,486 --> 00:18:42,354 : “I want to play in the plaza, like de la Cruz.”



(SS-013)

After Miguel notices the picture that his great-great-grandfather holding the guitar of Ernesto de la Cruz, he concludes that Ernesto is his great-great-grandfather and decides to enter the contest to become a musician. Announcing this to the Rivera household, Miguel's family tries to convince him to give up the idea, fearing such a dream would lead Miguel to end up like his great-great-grandfather. Abuelita confronts him personally to make him choose between family and his dream, when Miguel still stands firm for music, Abuelita angrily destroys his guitar.

Impolite statement (SS-013) it can broke traditional family and make angry every member that take in charge. This is related in point H that Miguel's didn't care about his family tradition about left off his family's *ofrenda*. And Miguel decides to break loose the curse about music, he runs away from home because he wants to be his idol Ernesto de la Cruz.

#### Data 9

Miguel runs out of the hacienda, desperate to get away. Miguel and Dante streak toward Mariachi Plaza only to be told that he cannot compete in the talent show without a guitar. No one will lend him a guitar. Disheartened, Miguel turns to the statue of de la Cruz. He reads the plaque at the base of the statue, “Seize

Your Moment!” As he looks again at the skull guitar in the photo, fireworks illuminate the skull-headed guitar held by the statue. Miguel gets an idea.

Miguel and Dante sneak through the cemetery to de la Cruz’ tomb to steal his famous guitar. With proper apologies to the deceased, Miguel lifts the guitar from its mount and marigold petals in the mausoleum magically begin to sparkle. Miguel vows, “I’m gonna play in the plaza, just like you did!” He strums the guitar. Marigold petals swirl and briefly surge with light.

The evidence : Transcript of the movie

00:21:03,498 --> 00:21:34,041: “Senor de la Cruz, please don't be mad. I'm Miguel. Your great-great grandson. I need to borrow this. Our family thinks music is a curse. None of them understand but I know you would have. You would have told me to follow my heart. To seize my moment! So, if it's all right with you, I'm gonna play in the plaza. Just like you did!”



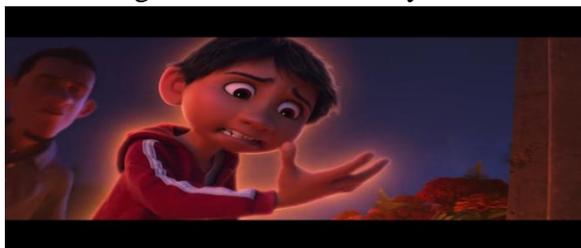
(SS-014)

The concept of id is basic structure of personality and work according happiness, the goal to fill satisfaction until Miguel stole that was not supposed to be done by a twelve years old child. Miguel’s acts is one of the effect to be a mutineer when what is not supported by the closest people.

#### Data 10

A groundskeeper enters. Miguel confesses to the theft but is not heard. The groundskeeper walks right through him. He is an invisible. Frustrated yet undeterred, Miguel runs off to enter the contest. However, since he needs an instrument to enter, he enters de la Cruz's mausoleum and takes the guitar. Alone

with the guitar, Miguel apologizes to Ernesto and explains his reasons for taking the instrument. Before heading out, he gives the guitar a strum. This causes marigold petals surrounding him to light up, and Miguel overhears people coming to the mausoleum. Miguel tries to come clean, but he discovers that he can't interact with the living people in SS-015. As Miguel begins to panic, he sees several deceased spirits moving around the cemetery.



(SS-015)

Fearing his situation, Miguel is suddenly greeted by Dante, who somehow still sees him. Dante then runs off and leads Miguel to the deceased members of his family. They understand Miguel's situation and take him to the Land of the Dead to help him. At the Grand Central Station, Miguel meets his great-great-grandmother Imelda, who was unable to cross over due to Miguel knocking off her picture on the *ofrenda*. The family learns that Miguel had a curse placed on himself for stealing the items of the deceased, which turned him into an incomplete spirit. If Miguel is still in the land after sunrise, he will become a spirit and remain trapped in the land forever.

The evidence : Transcript of the movie

- a. 00:30:48,015 --> 00:30:57,022: "I give you my blessing to go home to put my photo back on the *ofrenda* and to never play music again."
- b. 00:30:57,024 --> 00:30:58,890 : "What? She can't do that!"
- c. 00:30:58,892 --> 00:31:02,159 : "Well, technically, she can add any condition she wants."



(SS-016)

Fortunately, the clerk reveals that, "since it's family a matter", the way to lift Miguel's curse is for him to get a relative's blessing. Mama Imelda gives Miguel her blessing but he can't receive her condition to never play music again it shown in point B. He is totally shocked of it (SS-016). As a young boy, he's rising against but only that condition which is bringing back Miguel to his family in the Land of Life.

#### Data 11

The Dead Riveras and Miguel make their way through to a crowded Department of Family Reunions where case workers help travelers work out holiday snafus. An irate Mamá Imelda sits in a corner, not allowed to cross over because there's no record of her family having a photo of her on their ofrenda. Miguel recognizes Mamá Imelda from the photo. A clerk tells the family that he's cursed and he tries to explain the guitar belonged to his great-great grandfather who would want him to have it. To undo a family curse he has get his family blessing and do it by sunrise or Miguel will become a skeleton or Miguel will become a skeleton.

The evidence : Transcript of the movie

- a. 00:32:28,882 --> 00:32:31,583 : "We got a family looking for a living boy."
- b. 00:32:31,585 --> 00:32:36,388: "If I want to be a musician, I need a musician's blessing. We got to find my great-great-grandpa."



(SS-017)

If Miguel is still in the land after sunrise, he will become a spirit and remain trapped in the land forever. When his family learn that to break the curse a member of his family must give him their blessing, Imelda tells him she will give him her blessing if he gives up music. Imelda demanded that he adhere to her wishes but Miguel refuses and runs off to seek his great-great-grandfather instead, believing him to be de la Cruz. Miguel just want to be a musician and he decides to find a musician's blessing with ignores his great-great-grandmother's blessing.

#### Data 12

Miguel and Dante take off to find great-great grandpa de la Cruz, Miguel hooks up with Hector who claims he has front row tickets to de la Cruz' Sunrise Spectacular Show that he can introduce Miguel to him for as yet an unknown price. Miguel, Dante, and Hector run away from the Dead Riveras who continue searching for him.

Hector and Miguel head back to the Plaza de la Cruz for the contest. Miguel learns that Hector used to play with great-great grandfather. They arrive at the plaza scene and it's convey the energy, lights, colors, gaiety and vivacity. The emcee onstage calls for battle of the bands and the winner gets to play for the maestro himself at his fiesta tonight.

The evidence : Transcript of the movie

- a. 00:48:40,118 --> 00:48:42,186 : "So, what's the plan? What are you gonna play?"
- b. 00:48:42,188 --> 00:48:43,585 : "Definitely 'Remember Me.'"

- c. 00:48:43,587 --> 00:48:44,987 : “No! Not that one. No.”  
 d. 00:48:44,990 --> 00:48:47,056 : “Come on. It's his most popular song!”



(SS-018)

At the backstage, Miguel prepares to play de la Cruz’ most famous song (SS-018), Remember Me and so does everyone else. When Miguel sang that famous song it can be inferred that id works as an instinct where a person is driven to fulfill his or her desire so that pleasure is achieved. As they enter the contest, Miguel's first thought was to sing "Remember Me", to which Héctor object as it is too popular, as evidenced by other contestants rehearsing around them.

### Data 13

Dante grabs and pulls down Miguel’s hoodie sleeve, revealing his arm of a living boy, and drags him back toward Hector. A crowd gathers, sees the arm, and chants, “He’s alive!”



(SS-019)

The evidence : Transcript of the movie

00:54:38,442 --> 00:54:49,819: “ He can't help me. Dante! Stop! Stop it! Leave me alone! You're not a spirit guide. You're just a dumb dog! Now get out of here!”

Id is part of the personality that contains our primitive impulses such as thirst, anger, hunger and the desire for instant gratification or release. Id sometimes represented by a devil sitting on someone’s shoulder. As this devil sits

there he tells go to base behavior on how the action will influence, specifically how it will bring the self. In the underline statement of Miguel, he can't control his anger (SS-019) and he humiliates an animal that accompany him in the Land of the Dead.

#### Data 14

However, during the contest, the dead Riveras show up. Miguel escapes Imelda and her *alebrije* Pepita by running into an alleyway, and Mama Imelda tries to stop him by revealing that she didn't ban music because she hated music, but because she loved her family more and wanted to raise her daughter Coco. However, Miguel isn't moved and continues toward Ernesto's mansion. Miguel's trying to escape from Mama Imelda.

The evidence : Transcript of the movie

- a. 00:55:14,379 --> 00:55:28,890: "Miguel, stop! Come back! Miguel! I am trying to save your life!"
- b. 00:55:28,892 --> 00:55:31,027 : "- You're ruining my life!" " - What?"
- c. 00:55:31,029 -->00:55:38,049 : "Music's the only thing that makes me happy. And you want to take it away. You'll never understand."



(SS-020)

When Mama Imelda ran to Miguel and she's trying to save his life before sunrise, but he didn't understand. He assumes that Mama Imelda was ruining his life. The id becomes a psychical province that incorporates instinctual drive energies, and everything else that is part of our phylogenetic inheritance. The id operates unconsciously, accords with primary process, and impels the organism to

engage in need-satisfying, tension-reducing activities, which are experienced as pleasure and related with SS-020 that only music makes Miguel happy.

### Data 15

Ernesto offers Miguel as the guest of honor to his Sunrise Spectacular, but the latter explains that he needs his blessing to go home before sunrise. Ernesto agrees, but before he can give it, Héctor shows up to remind Miguel of their deal.

Recognized by Ernesto, Héctor bitterly reveals that he wrote all of the songs Ernesto is famous for singing. Miguel realizes Héctor was telling the truth that he and Ernesto worked together in the past and wonders why Ernesto never credited Héctor. As Héctor tries to negotiate with Ernesto, he mentions that once said the latter said he would move heaven and earth for him during a toast. Miguel then points to one of de la Cruz's films where the villain, Don Hidalgo, says the same line while poisoning Ernesto's character. Seeing this, Héctor remembers his last night alive out, recounting the events before his death aloud and suddenly accuses Ernesto of poisoning him with their farewell toast. He attacks him in a fit of rage before Ernesto's guards take him away.



(SS-021)

The evidence : Transcript of the movie

- a. 01:07:43,327 --> 01:07:48,112 : “I just wanted to go back home. No! No!”
- b. 01:07:49,265 --> 01:07:52,601 : “I apologize. Where were we?”
- c. 01:07:52,603 --> 01:07:54,803 : “You were going to give me your blessing.”

Resuming the blessing, after Miguel knows the truth he reminds about his blessing. Whereas the id operates in pursuit of pleasure, Miguel just wants Ernesto's blessing so he said like in the point C that Ernesto was going to give him his blessing.

## 2. The Ego

### Data 6

Miguel is deeply dismayed as this means his hidden musical activities will be nearly obsolete. When Dante knocks Imelda's photo off the *ofrenda*, Miguel sees that his great-great-grandfather had the same guitar as Ernesto and comes to the conclusion the late musician is the infamous ancestor. He reveals this to the family and they disappointed with his secret involvement with music.

The evidence : Transcript of the movie

- a. 00:17:11,732 --> 00:17:14,065 : "It's all that time he spends in the plaza."
- b. 00:17:14,067 --> 00:17:15,468 : "Fills his head with crazy fantasies."
- c. 00:17:15,470 --> 00:17:21,207: "It's not a fantasy. That man was Ernesto de la Cruz! The greatest musician of all time!"



(SS-022)

The ego is a modification of the id that emerges as a result of the direct influence of the external world. Miguel justifies the reason that music isn't a fantasy it captures in SS-022. That is a reality that Ernesto de la Cruz was a great musician at that time. He tries to bring around music back to his family.

### Data 8

Miguel runs out to the Mariachi Plaza to sign up competition without bring any instrument. His guitar was broken by *abuelita* because he chose music not to obey what did *abuelita* said.

The evidence : Transcript of the movie

- a. 00:18:42,356 --> 00:18:43,555 : Can I still sign up?
- b. 00:18:43,557 --> 00:18:45,223 : You got an instrument?
- c. 00:18:45,225 --> 00:18:47,559 : No. But if I can borrow a guitar...

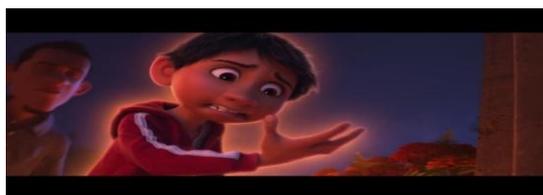


(SS-023)

The ego is governed by the reality principle. the ego is responsible for repression but is also the seat of consciousness. If he wants to sign up the competition he should borrow a guitar.

### Data 9

Panicked, Miguel runs outside and the people in the cemetery also walk right through him including his Mamá and Papá who call for him to come home. He reaches for them but goes right through them. Still in the cemetery, Miguel falls into an open grave and a nearby female skeleton helps him out. He's surrounded by walking-talking skeletons. But when Dante licks him, he feels it, and Dante sees the skeletons, too.



(SS-024)

Miguel encounters skeleton versions of deceased family members his Dead Rivera family who embrace him awkwardly. They puzzle over what kind of state Miguel is in, non-corporeal but, he doesn't seem entirely dead (SS-024).

The evidence : Transcript of the movie

- a. 00:23:31,143 --> 00:23:34,845 : "You're here? Here, here. And you can see us?"
- b. 00:23:34,847 --> 00:23:37,481 : "Our Migueli-ti-ti-ti-to!"
- c. 00:23:37,483 --> 00:23:38,984 : "Remind me how I know you."
- d. 00:23:38,986 --> 00:23:41,968 : "We're your family, *mijo*."

The ego can observe itself. When he met the skeletons hug him that he didn't know before he should ask how they know him. And he can remind that they're Dead Rivera family.

#### Data 10

At the Department of Family Grievances, then a clerk explains that Miguel has a curse because he stole from the departed on the night it was to do the opposite to the latter but he refuses it.

The evidence : Transcript of the movie

- a. 00:29:10,584 --> 00:29:14,819: "*Día de los Muertos* is the night to give to the dead. You stole from the dead!"
- b. 00:29:14,821 --> 00:29:16,187 : "But I wasn't stealing the guitar."



(SS-025)

Miguel tries to explain the guitar belonged to his great-great grandfather who would want him to have it. But, taking something that is not certain his property is called stealing and prohibited especially for Miguel who is a young boy twelve years old.

### Data 11

When they learn that to break the curse a member of his family must give him their blessing, Imelda tells him she will give him her blessing if he gives up music. Miguel reluctantly agrees and is immediately transported back into Ernesto's mausoleum. Spotting the guitar back on its hooks, Miguel attempts to take it only to return to the Land of the Dead two seconds later for breaking his promise. Imelda demanded that he adhere to her wishes but Miguel refuses and runs off to seek his great-great-grandfather instead, believing him to be de la Cruz.

The evidence : Transcript of the movie

- a. 00:31:30,990 --> 00:31:33,189 : “Two seconds and you already break your promise.”
- b. 00:31:33,191 --> 00:31:37,062 : “This isn't fair. It's my life. You already had yours.”



(SS-026)

Miguel takes a petal with Imelda's blessing and is returned to life in the exact place he was before cursed. Despite this, he quickly goes back when trying to take the guitar which broke the condition on Imelda's blessing to never do anything out of music, much to her chagrin. The Ego is the component of personality that is responsible for dealing with the reality. Everyone has rights to her/himself just as Miguel who wants justice for his life and what he wants (SS-026) like the other kid generally.

### Data 12

When Hector learns Miguel has never performed in public before, he offers to go on stage instead. So, despite his natural con man instincts, Hector softens and gives the kid important pointers.

The evidence : Transcript of the movie

- a. 00:49:36,141 --> 00:49:37,306 : "I'll go up there."
- b. 00:49:37,309 --> 00:49:39,641 : "- No! I need to do this." "- Why?"
- c. 00:49:39,643 --> 00:49:44,013: "If I can't go out and play one song, how can I call myself a musician?"
- d. 00:49:44,015 --> 00:49:45,382 : "What does that matter?"
- e. 00:49:45,384 --> 00:49:51,789: "Because I don't just want to get de la Cruz's blessing... I need to prove that I'm worthy of it."



(SS-027)

He enlists Héctor's help after he hears that he knows de la Cruz. Héctor agrees to help him if he puts his picture on an ofrenda when he gets home to which Miguel agrees. To help blend Miguel in, Héctor disguises Miguel as a skeleton with face paint, and they head off to find de la Cruz. Hector helps him to winning that competition but his desire is too strong not only to get de la Cruz's blessing but also to show that he's worthy of music like in point E.

### Data 13

When Hector knew that de la Cruz is not the only one of Miguel's family that can give him his blessing, Hector wants to take Miguel back to his family.

The evidence : Transcript of the movie

- a. 00:54:04,408 --> 00:54:05,641 : "I'm taking you to your family."
- b. 00:54:05,644 --> 00:54:06,877 : "Let go of me!" – " You'll thank me later."
- c. 00:54:06,879 --> 00:54:13,515: "You don't want to help me. You only care about yourself! Keep your dumb photo. Stay away from me!"



(SS-028)

In a corner situation because of his dishonesty, Miguel is disappointed and so angry. Miguel angrily throws Hector's photo at him and it blows away as Miguel runs. He thinks that Hector only cares about himself and doesn't fulfill his promise to bring his picture back home.

#### Data 14

Miguel tries to run away from Mama Imelda. He never know that Mama Imelda can sing.

The evidence : Transcript of the movie

- a. 00:55:50,915 --> 00:55:53,015 : "I thought you hated music."
- b. 00:55:53,018 --> 00:56:02,424: "Oh, I loved it! I remember that feeling... when my husband would play, and I would sing."
- c. 00:56:29,821 --> 00:56:39,411: "Why can't you be on my side? That's what family's supposed to do. Support you. But you never will."



(SS-029)

While the direct legal and genetic relationships you share with others can help you create your definition of family, there's more to family relationships than these basic concepts. A true family provides its members with emotional and spiritual kinship through shared values, beliefs, and traditions. The ego is governed by the reality principle. It captures in SS-029 he said that family has to support each other.

### Data 18

While Héctor comforts him, the skeleton starts fading because his daughter Coco is forgetting him. Learning this and showing him the torn photo, Miguel realizes that Héctor was actually his great-great-grandfather all along. After regrouping with the rest of the family, Miguel tells Imelda the truth of Héctor's departure. Imelda still holds hostility to Hector.

The evidence : Transcript of the movie

- a. 01:17:54,838 --> 01:17:58,588 : “I'm running out of time. It's Coco.”
- b. 01:17:59,743 --> 01:18:07,530: “She's forgetting you. You don't have to forgive him. But we shouldn't forget him.”



(SS-030)

### Data 19

Together, they infiltrate Ernesto's concert to get Héctor's photo back and send Miguel home with it before it's too late. After Imelda gets the photo back after a forced duet with de la Cruz, Imelda and Héctor start to reconcile and prepare to send Miguel back with the photo with new conditions, however, Ernesto interrupts the blessing to drop Miguel from the building. The deceased Riveras plead with Ernesto to see reason and let Miguel go home, but Ernesto is too fixated on remaining famous to let Miguel live. Miguel calls Ernesto a coward to which Ernesto retorts that he's the greatest musician. Miguel counters Ernesto is a fraud who murdered Héctor, the true musician, and passed his stolen songs as his own, but Ernesto shamelessly declares he'll do what he must to be and remain

famous. He then throws Miguel from the building. Dante tries to save Miguel from plummeting, but Miguel is too heavy, and Héctor's photo slips away from Miguel mid-fall. Hector is running out of his time.

The evidence : Transcript of the movie

- a. 01:27:26,409 --> 01:27:30,746 : “Hector! The photo... I lost it!”
- b. 01:27:30,748 --> 01:27:33,681 : “It's okay, *mijo*.It's o...”
- c. 01:27:33,683 --> 01:27:36,598 : “Hector! Hector?”
- d. 01:27:37,487 --> 01:27:38,618 : “Coco.”
- e. 01:27:38,620 --> 01:27:41,056 : “No! We can still find the photo.”



(SS-031)

The ego concept was further clarified as a result of revisions to the instinct theory. Instincts arise from internal sources, and exert a constant force or pressure demanding satisfaction. In this situation Miguel tries to control himself and doesn't think about music anymore. When there's no hope to reach it, Miguel believes that their family can still find his photo.

### 3. The Super-ego

#### Data 1

In this section is related with Data 1 in The Id. There's *abuelita* Coco's daughter and Miguel's grandmother, shown lovingly encouraging Miguel to eat more tamales. When he refused to had some more food until his grandmother asked to Miguel if he would like more tamales and he said yes for it.

The evidence : Transcript of the movie

- a. 00:03:47,662 --> 00:03:50,895 : “I asked if you would like more tamales!”
- b. 00:03:50,898 --> 00:03:52,265 : “*Si?*”

- c. 00:03:52,267 --> 00:03:54,835 : “That's what I thought you said!”



(SS-032)

In the point A when *abuelita's* ( in English is grandmother ) asking loudly for more tamales ( a Mexican dish of seasoned meat wrapped in cornmeal dough and steamed or baked in corn husks.) he answered *si* in Spanish it means yes for more tamales in point B. This is a morality principle when our family ask loudly we should accept it named The super-ego. The super-ego represents the norms and qualities of the individual, his family and it is an ethical constraint on the behavior. And finally at point F are rational and thoughtful statement from Miguel's grandmother.

### Data 2

Every afternoon Miguel's as a Rivera's shoe maker goes to shining shoes. Miguel is the one of member Rivera that shining shoes. He's looking up to his family tradition.

- a. 00:04:10,418 --> 00:04:15,388: “. . who hates music. And my family's fine with that. But me...”  
 b. 00:04:15,390 --> 00:04:17,738 : “- Be back by lunch, *mijo.*” “- Love you, Mama.”



(SS-033)

Sociological aspects of personality as a representative traditional values and ideals of society as interpreted parents to their children through various commands and ban. Despite of his family interdiction in music, Miguel still obey and love in his family especially in his mother with saying ‘love you’ (SS-033).

### Data 3

Miguel can't help but tap out rhythms along tables, play wooden animals like a marimba, smack a trashcan like a drum where out pops a barking, jumping hairless Xolo dog called as Dante. Dante eagerly obeys Miguel's commands (sit, roll, shake, fist bump) and is rewarded with a sweet treat before toppling back into the trashcan. Miguel finally arrives at Mariachi Plaza. He stares up at the glamorous statue of Ernesto de la Cruz his idol.

The evidence : Transcript of the movie

- a. 00:04:44,452 --> 00:04:45,685 : “Fist bump!”
- b. 00:04:45,687 --> 00:04:47,901 : “Good boy, Dante!”
- c. 00:04:51,558 --> 00:04:54,093 : “I know I'm not supposed to love music.”



(SS-034)

The underline statement is one of assembling the super-ego theory that the super-ego represents the norms & qualities of the individual, his family and the society and is an ethical constraint on the behavior (Anggadewi, 2003). In the

point C (SS-034) Miguel knew that he's not supposed to love music as his family prohibition.

#### Data 4

A Mariachi Plaza offers advice while Miguel shines his shoes. The mariachi offers Miguel his guitar to seize his moment.

The evidence : Transcript of the movie

- a. 00:06:52,847 -->00:06:56,015: "If I were you, I'd march right up to my family and say..."
- b. 00:06:56,017 --> 00:06:58,618: "Hey, I'm a musician. Deal with it."
- c. 00:06:58,620 --> 00:07:00,553 : "I could never say that."



(SS-035)

At the beginning of the film, Miguel is encouraged to play music by a mariachi but before informing him of a music contest being held on Día de los Muertos to his family he could never say about music when Miguel at home.

#### Data 10

When his dead family learn that to break the curse a member of his family must give him their blessing, Imelda tells him she will give him her blessing if he gives up music. Miguel reluctantly agrees and is immediately transported back into Ernesto's mausoleum.

The evidence : Transcript of the movie

- a. 00:30:54,587 --> 00:30:57,022 : " . . . and to never play music again."
- b. 00:30:57,024 --> 00:30:58,890 : "What? She can't do that!"
- c. 00:30:58,892 --> 00:31:02,159 : "Well, technically, she can add any condition she wants."

d. 00:31:02,161 --> 00:31:04,294 : “Fine.”



(SS-036)

The superego is thus a precipitate of family life. It is an agency that seeks to enforce the striving for perfection, as it holds out to the ego ideal standards and moralistic goals. As in SS-03, Miguel's can accept Mama Imelda's blessing even with a sullen face.

### Data 13

Thinking de la Cruz was Miguel's only family, Hector is irate.

The evidence : Transcript of the movie

- a. 00:53:41,353 --> 00:53:44,953: “You said de la Cruz was your only family. The only person who could send you home.”
- b. 00:53:44,955 --> 00:53:46,121 : “I do have other family, but...”

The super-ego works as the boundary between the id and the ego. It works as a judgment between right or wrong and good or bad. Miguel explains how his family hate music, how he needs a musician's blessing. He wants to say the truth about his other blessing's but he is too afraid if Hector didn't want to bring him to de la Cruz.

### Data 15

Ernesto tells his guards to take Miguel away too. Miguel protests that he's his family to which Ernesto coolly says that Héctor was his best friend. Miguel comes to the horrifying realization that Héctor was right to which Ernesto tells him one must be willing to do what it takes to seize their moment. Ernesto's

guards throw Miguel in a cenote. Finding Héctor in there with him, a horrified Miguel rambles his guilt for severing ties with his family to become like his fraudulent idol after not taking their warnings. While Héctor comforts him, learning this and showing him the torn photo, Miguel realizes that Héctor was actually his great-great-grandfather all along.

The evidence : Transcript of the movie

- a. 01:09:00,538 --> 01:09:03,472 : “Let go! No!”
- b. 01:09:25,896 --> 01:09:32,683 : “Help! Can anyone hear me? I want to go home.”
- c. 01:09:51,222 --> 01:09:52,889 : “- Hector?” “- Kid?”
- d. 01:09:52,891 --> 01:10:09,337 : “Oh, Hector! You were right. I should have gone back to my family. They told me not to be like de la Cruz, but I didn't listen. I told them I didn't care if they remembered me. I didn't care if I was on their stupid ofrenda.”
- e. 01:10:09,340 --> 01:10:12,241 : “Hey, *chamaco*. It's okay. It's okay.”
- f. 01:10:12,243 --> 01:10:14,860 : “I told them I didn't care.”



(SS-037)



(SS-038)

This “ego ideal” becomes a substitute for lost infantile narcissism at which time the child was his or her own ideal. Freud goes on to suggest that perhaps a special psychological agency emerges to observe the ego and to measure it by its ideal. This self-observing agency, and the ego ideal, will later take the form of a third psychological province, the superego. Miguel realizes his mistake about his passion in de la Cruz’s blessing and for against his family to seize his moment.

### Data 16

Hector tells about his famous song entitled Remember Me and for his background life to Miguel until Miguel knows that Hector is his great-great-grandpa.

The evidence : Transcript of the movie

- a. 01:13:56,232 --> 01:14:05,607: “I didn't write ‘Remember Me’ for the world. I wrote it for Coco. I'm a pretty sorry excuse for a great-great-grandpa.”
- b. 01:14:05,609 --> 01:14:27,028: “Are you kidding? A minute ago I thought I was related to a murderer. You're a total upgrade. My whole life, there's been something... that made me different. And I never knew where it came from. But now I know. It comes from you. I'm proud we're family!  
I'm proud to be his family!”
- c. 01:14:34,038 --> 01:14:36,805 : “I'm proud to be his family!”



(SS-039)

In the point B, Miguel knows that his whole life there's been something that makes him different from his living family which is coming from Hector and he's proud that they're being in a family relationship. The underlined sentence is an evidence of morality principle in family and known as the Freud's super-ego theory.

### Data 17

Hector and Miguel return to the rest of the Dead Riveras gathered at a small plaza. Mamá Imelda and Hector have their own reckoning of the past. She blames him for endangering Miguel but he explains how it came about.

The evidence : Transcript of the movie

01:17:05,789 --> 01:17:22,620: "I wasn't in there because of Hector. He was in there because of me. He was just trying to get me home! I didn't want to listen, but he was right. Nothing's more important than family. I'm ready to accept your blessing."



(SS-041)

### Data 18

Miguel agrees to accept her blessings with her condition of no more music but he has to get Hector's photo from de la Cruz so Hector can see Coco again.

The evidence : Transcript of the movie

- 01:18:27,404 --> 01:18:32,873 : Miguel, if we help you get his photo, you will return home?
- 01:18:32,875 --> 01:18:34,458 : No more music?
- 01:18:35,412 --> 01:18:38,061 : Family comes first.



(SS-041)

The superego has been develops from ego. The superego is a personality system that contains values and rules relating to good and bad. The good thing is his family can unite again but the bad thing is no more music for Miguel and he does the right thing that family comes first.

### Data 19

Awaking, Miguel takes his great-great-grandfather's guitar and races back home to help him and Coco before it's too late. The rest of the family is alerted by the Miguel rushing home, and find Miguel attempting to help Coco remember.

The evidence : Transcript of the movie

- a. 01:30:06,502 --> 01:30:08,170 : “I thought I'd lost you, Miguel.”
- b. 01:30:08,172 --> 01:30:09,836 : “I'm sorry, Papa.”
- c. 01:30:09,838 --> 01:30:13,188 : “We're all together now. That's what matters.”
- d. 01:30:13,910 --> 01:30:15,176 : “Not all of us.”



(SS-042)

- e. 01:30:15,178 --> 01:30:20,829: “It's okay, *Mamita*. Miguel, you apologize to your *Mama Coco*.”
- f. 01:30:22,685 --> 01:30:25,835 : “Mama Coco?”
- g. 01:30:30,159 --> 01:30:32,341 : “Well? Apologize!”
- h. 01:30:36,032 --> 01:30:42,185 : “Mama Coco?, Your papa, he wanted you to have this.”
- i. 01:30:43,840 --> 01:30:45,773 : “Mama, wait!”

Miguel sings "Remember Me" to Coco and she comes to her senses. While confused, the living Riveras are touched by the loving song from their disgraced ancestor. Lucid, Coco shows letters Héctor wrote her when she was little and the torn piece of the family photo that has his face before telling more about him.



(SS-043)

One year later, by the next *Día de los Muertos*, Ernesto's legacy is destroyed for his crimes on the Riveras, who now appreciate Héctor and inherit his guitar while spreading Héctor's legacy. Finally able to cross the Marigold Bridge, Héctor is accepted back into the clan and reunited with his daughter Coco

(now deceased and the namesake of Miguel's new baby sister, Sorocco). Miguel, Abel, and Rosa play "Proud Corazon" for their family (living and deceased), celebrating having music back in the household and displaying their familial love for one another as the film ends. It can be shown in Miguel's explained

01:33:34,677 --> 01:34:00,082: "The letters Hector wrote home for his daughter, Coco, contain the lyrics... for all of your favorite songs. Not just 'Remember Me.' And that man is your Papa Julio. And there's Tia Rosita and your Tia Victoria. And those two are Oscar and Felipe. These aren't just old pictures, they're our family... and they're counting on us to remember them."

### **B. The Impact of Other Characters Influence The Id, The Ego and The Super-ego in Miguel's**

In earlier drafts, the deceased Riveras were cursed in the Land of the Dead to sing strangely whenever they open their mouths as a result of hating music in their lifetime. They originally saw Héctor's guitar as a source of their curse. They were originally more relentless as they would go to great lengths to pursue Miguel in order to break Héctor's guitar in order to break that curse. When the film was originally to be a musical like Disney's style, the Riveras would originally perform a pointless musical number to educate Miguel on *Día de Los Muertos* which contradicts their nature as a music-hating family.

#### **a. Mama Imelda as Miguel's great-great-grandmother**

Mamma Imelda is Miguel's great-great-grandmother in the Disney/Pixar 2017 movie, *Coco*. She is voiced by Alanna Ubach. She is the deceased matriarch of the Rivera family, and the founder of their successful shoemaking business. Miguel meets Mama Imelda in the Land of the Dead and discovers that she does not share his passion for music. Her daughter is Mama Coco, and her husband is Hector. After Hector left her and Mama Coco to pursue music, she declared him

dead to the family unaware that Hector had actually been murdered before he could return home, and started the Rivera's shoe making business. However, she did finally soften towards Hector after learning the truth of why he never returned and by the end of the movie she appears to have fully accepted music back into her life.

#### Data 10 in the Id

The evidence : Transcript of the movie

- a. 00:30:48,015 --> 00:30:57,022: "I give you my blessing to go home to put my photo back on the *ofrenda* and to never play music again."
- b. 00:30:57,024 --> 00:30:58,890 : "What? She can't do that!"
- c. 00:30:58,892 --> 00:31:02,159 : "Well, technically, she can add any condition she wants."



(SS-016)

The underline statement was said by Mama Imelda in the point A. She gave Miguel's blessing to never play music again.

#### Data 14 in the Ego

The evidence : Transcript of the movie

- a. 00:55:50,915 --> 00:55:53,015 : "I thought you hated music."
- b. 00:55:53,018 --> 00:56:02,424: "Oh, I loved it! I remember that feeling... when my husband would play, and I would sing."
- c. 00:56:29,821 --> 00:56:39,411: "Why can't you be on my side? That's what family's supposed to do. Support you. But you never will."



(SS-029)

### Data 18 in the Super-ego

The evidence : Transcript of the movie

- a. 01:18:27,404 --> 01:18:32,873 : Miguel, if we help you get his photo, you will return home?
- b. 01:18:32,875 --> 01:18:34,458 : No more music?
- c. 01:18:35,412 --> 01:18:38,061 : Family comes first.



(SS-041)

In the beginning, Mama Imelda was angry to Miguel because he never obey what she said about play music and as long goes by what Miguel's said finally Miguel's can receive all of Mama Imelda's blessing and he can ally all of Rivera's family to loving a music. It related with data 10 in the Id, data 14 in the Ego, and data 18 in the Super-ego.

- b. Hector as Miguel's great-great-grandmother

Héctor Rivera is Miguel's great-great grandfather and Imelda's husband from the movie Coco, as well as Mama Coco's father. In the film, it is revealed that he had written Ernesto De La Cruz's songs. However, he was homesick, and after an argument, was poisoned by Cruz, and he stole credit for Héctor's songs. As he was being forgotten by Mama Coco, he needs help from Miguel to put his photo on the altar in order to be remembered, and also helps Miguel to escape the Land of the Dead.

### Data 12 in the Id

The evidence : Transcript of the movie

- a. 00:48:40,118 --> 00:48:42,186 : “So, what's the plan? What are you gonna play?”
- b. 00:48:42,188 --> 00:48:43,585 : “Definitely ‘Remember Me.’”
- c. 00:48:43,587 --> 00:48:44,987 : “No! Not that one. No.”
- d. 00:48:44,990 --> 00:48:47,056 : “Come on. It's his most popular song!”



(SS-018)

Data 15 in the Super-ego

- a. 01:09:00,538 --> 01:09:03,472 : “Let go! No!”
- b. 01:09:25,896 --> 01:09:32,683 : “Help! Can anyone hear me? I want to go home.”
- c. 01:09:51,222 --> 01:09:52,889 : “- Hector?” “- Kid?”
- d. 01:09:52,891 --> 01:10:09,337 : “Oh, Hector! You were right. I should have gone back to my family. They told me not to be like de la Cruz, but I didn't listen. I told them I didn't care if they remembered me. I didn't care if I was on their stupid ofrenda.”
- e. 01:10:09,340 --> 01:10:12,241 : “Hey, *chamaco*. It's okay. It's okay.”
- f. 01:10:12,243 --> 01:10:14,860 : “I told them I didn't care.”



(SS-037)



(SS-038)

Data 17 in the Superego

01:17:05,789 --> 01:17:22,620: “I wasn't in there because of Hector. He was in there because of me. He was just trying to get me home! I didn't want to listen, but he was right. Nothing's more important than family. I'm ready to accept your blessing.”



(SS-041)

Hector is mischievous and loves to play tricks, but he also has a well-disposed and warm-hearted nature. The impact of Hector when he with Miguel can sprout up how big your dream isn't matter when you don't have your family's love and blessing to seize your moment.

### C. DISCUSSION

There may be some people with personalities that we have known before or personalities that we have never seen before. Sigmund Freud who is known for his psychoanalysis theory in literature, explains that human behavior is influenced by three aspects: id, ego and super-ego. By using a movie entitled *Coco*, the writer wants to conduct an analysis on the main character of the movie. These characters usually display a psychological movement, and the same thing goes for *Coco*.

After watching the film, the writer finds there is a psychological conflict that motivates Miguel to unite his family together and bringing back music in their life. Using Sigmund Freud's theory of psychoanalysis the writer then also makes some points to substantiate the reasons of applying psychological approach in analyzing the movie.

First, the writer finds that there is a psychological conflict within Miguel as the main character of the movie that is really interesting. Second, the writer finds that the conflict gives big impacts to the other characters in his family tradition especially to Mama Imelda as his great-great-grandmother. Based on this current research findings, the Id of Miguel is a personality biological aspect because having an indicator biological included instinct. The *id* is an important part of our personality because as newborn, it allows us to get our basic needs met. Freud believed that the *id* is based on our pleasure principle.

Table 1. Psychoanalysis in Miguel's as the main character

No.	Data	The Id	The Ego	The Super-ego
1.	Data 1	√	-	√
2.	Data 2	√	-	√
3.	Data 3	√	-	√
4.	Data 4	√	-	√
5.	Data 5	√	-	-
6.	Data 6	√	√	-
7.	Data 7	√	-	-
8.	Data 8	-	√	√
9.	Data 9	√	√	-
10.	Data 10	√	√	√
11.	Data 11	√	√	-
12.	Data 12	√	√	-
13.	Data 13	√	√	√
14.	Data 14	√	√	-
15.	Data 15	√	-	√
16.	Data 16	-	-	√
17.	Data 17	-	-	√
18.	Data 18	-	-	√
19.	Data 19	-	√	√

From that table, in the Miguel's personality from *Coco's* movie :

a. Characteristic of The Id:

1. Personality biological aspect because having an indicator biological included instinct
2. Original system in self because brings since birth.
3. Psychological reality because only world subjective human.
4. A psychological energy source who can move Ego and Superego
5. The principle of The Id work to subtract tension is pleasure principle that is subtracting tension with delete uncomfortable.

b. Characteristic of The Ego:

1. The work with the reality principle that it subtracts tension with the search object in the real world.
2. Use reality testing process to know successful or not with action.
3. Personality executive aspect because set and control of the road taken and choose the object right to quench needs

c. Characteristics of The Super-ego:

1. Sociological aspects of personality as a representative traditional values and ideals of society as interpreted parents to their children through various commands and ban.
2. The moral aspect of personality because the main function is determining whether something is right or wrong, appropriate or not. So that o something with a moral society.
3. The superego has been develops from ego. The superego is a personality system that contains values and rules relating to good and bad

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

The results of the study show some characters of Miguel namely: (1) Stubborn like in the data 1 of the Id he said no for more tamales and optimistic like in the data 8 of the Ego when he wants to sign up the competition he should borrow a guitar, (2) Full of strategies, to seize his moments Miguel has a lot of strategies it can be show in the data of Id, data of the Ego, and data of the Super-ego. The writer then finds that these characters of Miguel are strongly represented the concept of the Id, the Ego, and the Super-ego proposed by Freud.

Another result that was found, the fact that Miguel is able to affect other characters in the film and direct them to a better state in life. The first one is Mama Imelda. In the beginning, Mama Imelda was angry to Miguel because he never obey what she said about play music and as long goes by what Miguel's said finally Miguel's can receive all of Mama Imelda's blessing and he can ally all of Rivera's family to loving a music. *Coco's* tagline is seize your moment. Mama Imelda influences to seize Miguel's moment whatever it takes to never play music when he returned to the Land of Living despite having rebelled eventually he can know that to seize his moment not only about reach your dream but also seize your moment to unite all of members together. The second one is Hector. Hector is mischievous and loves to play tricks, but he also has a well-disposed and warm-hearted nature. Stubborn, optimistic, and full of strategy are Miguel's characteristic to seize his moment. Hector can influence him so well. Not only

when they're in the competition but also when in they're family. The impact of Hector when he with Miguel can sprout up how big your dream isn't matter when you don't have your family's love and blessing to seize your moment.

### **B. Suggestion**

This current study focuses on a Miguel's as the main character using the id, the ego, and the super-ego particularly the portrayal of psychoanalysis as the theory of the movie, this study is expected to offer a valuable and observable contribution on the improvement of understanding literary studies especially on psychoanalysis connected to literary works such as an animation movie, so it will become a direct contribution to the existing knowledge in the field of literature. This study can also lead the writer in the future who would like to conduct the same field of research as the reference or comparison that might be relevant to the researched subject.

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## APPENDIXES

### A. Biography of Lee Unkrich

Lee Unkrich is an Academy Award-winning director at Pixar Animation Studios. He most recently directed Disney.Pixar's critically-acclaimed "Coco", which received the Academy Award for Best Animated Feature and Best Song. As the director of Disney.Pixar's "Toy Story 3," Lee was also awarded an Academy Award for Best Animated Feature. He grew up in Chagrin Falls, Ohio. Lee joined Pixar in 1994, and has played a variety of key creative roles on nearly every animated feature film made at the studio. Before co-directing the Oscar-winning "Finding Nemo," he was co-director of "Monsters, Inc." and the Golden Globe-winning "Toy Story 2." He began his Pixar career as a film editor on "Toy Story" and was supervising film editor on "A Bug's Life." Lee also contributed his editing skills to numerous Pixar films, including his role as supervising film editor on "Finding Nemo". In 2009 Lee and his fellow directors at Pixar were honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement. Prior to joining Pixar, Lee worked in television as an editor and director. He graduated from the University of Southern California's School of Cinema/Television in 1991. (<https://m.imdb.com/name/nm0881279/>)

## **B. Synopsis of *Coco***

*Coco* is the story of Miguel Rivera, a 12-year-old boy who lives with his grandmother named Coco. They live in a small village in Mexico. When Coco was small, he lived with his mother, Imelda Rivera, and at that time music was strictly prohibited in his family. But now the great-grandson of Miguel is secretly dreaming of becoming a musician like Ernesto de la Cruz who is a popular film star and generation of singer Imelda. One time Miguel found a photo he knew as Ernesto and concluded that he was the great-grandson of Ernesto. Since then, Miguel has tried to enter Ernesto's grave and steal his guitar for use in a show. Miraculously, when Miguel picked the guitar, he became invisible to everyone at the venue. He could only see and be seen by his dog, and his dead relatives who were visiting from the Land of the Dead for vacation, then took Miguel with them to their realms. Since then, Miguel has experienced many incidents in the Land of the Dead. He traveled unexpectedly to find out about his family history.

The Rivera family is introduced as a prosperous family business with a strong prohibition of music. The only members who still like music are Coco, the eldest member of the family, and her great-grandson, Miguel. At Mariachi Plaza, Miguel shines a mariachi's shoes who tells him about a talent show tonight as Abuelita, Berto, and Rosa confront them and Miguel is later taken home after Abuelita scares off the mariachi. Scolded by his parents (and teased by his elder cousins), he taken to the family ofrenda as preparations for *Dia de los Muertos*. After sneaking away from his grandmother's lectures, Miguel hides in a secret attic where he finishes a makeshift guitar and listens

to de la Cruz on a recording, which inspires him to perform in the talent show. He is deeply dismayed as this means his hidden musical activities will be nearly obsolete. When Dante knocks Imelda's photo off the ofrenda, Miguel sees that his great-great-grandfather had the same guitar as Ernesto and comes to the conclusion the late musician is the infamous ancestor. He reveals this to the family and they are disappointed with his secret involvement with music.

At the Department of Family Grievances, the family finds Imelda angrily accusing a clerk for her inability to cross, blaming misinformation on part of the latter's desktop computer. He then explains that Miguel has a curse because he stole from the departed on the night it was to do the opposite to the latter. Imelda is outraged with the trouble Miguel is in, which then turns to horror when she learns he has her photo that he took off the ofrenda. Fortunately, the clerk reveals that, "since it's family matter", the way to lift Miguel's curse is for him to get a relative's blessing. But he also warns that it must be done before the sunrise or else Miguel's life will be taken. Miguel takes a petal with Imelda's blessing and is returned to life in the exact place he was before cursed. The past Riveras then locate Miguel, Héctor, and Dante at Plaza de la Cruz where the talent show is hosted.

Landing, Miguel embraces his ancestors, who are joyful he's safe. Imelda, after hugging Miguel, angrily chews out Héctor, believing he preyed on Miguel's desires and endangered him in the first place. Miguel defends him, taking the blame that Héctor tried to get him to return but he didn't listen. Finally understanding the importance in family, Miguel is ready to take Imelda's conditions to return home if he's allowed to retrieve Héctor's

confiscated photo from Ernesto, explaining that Héctor didn't return because he was murdered by the man. Imelda is shocked at this, but is still bitter until her husband comes closer to being forgotten due to Coco's decreasing memory. Not able to hate him enough for this to happen, she finally relents and the entire deceased family come up with a plan.

Despite this, Miguel lost the photo and Héctor slowly fades as sunrise nears. His great-great-grandparents give him their blessing with no conditions included. Awaking, Miguel takes his great-great-grandfather's guitar and races back home to help him and Coco before it's too late. The rest of the family is alerted by the Miguel rushing home, and find Miguel attempting to help Coco remember. Miguel sings "Remember Me" to Coco and she comes to her senses. While confused, the living Riveras are touched by the loving song from their disgraced ancestor. Lucid, Coco shows letters Héctor wrote her when she was little and the torn piece of the family photo that has his face before telling more about him.

One year later, by the next *Día de los Muertos*, Ernesto's legacy is destroyed for his crimes on the Riveras, who now appreciate Héctor and inherit his guitar while spreading Héctor's legacy. Finally able to cross the Marigold Bridge, Héctor is accepted back into the clan and reunited with his daughter Coco and celebrating having music back in the household and displaying their familial love for one another as the film ends.