

**STUDY OF THE SAMURAI DEDICATION IN
47 RONIN MOVIE SCRIPT**

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Abstract

The writer is interested in discussing the 47 Ronin movie script with the title “A Psychological Study of the Samurai Dedication in 47 Ronin Movie Script” because it contains not only unique culture of suicidal action but also the action is highly respected in Japan. Besides, it also contains dedication and loyalty of followers to their master.

The thesis research is conducted through the research in library room, here he gets primary data in the form of script from the movie. The writer also uses opinions from some experts (secondary data) to support his analysis. In the discussion, the writer also talks about intrinsic and extrinsic elements. Mentioning intrinsic elements because a literary works contains elements that build it, like characters, theme, plot, setting and point of view. And extrinsic elements are elements that exist outside a literary work but it has correlation with intrinsic elements.

In the analysis, the writer finds out that the Samurai members of Ako area cannot accept their master to be blamed when the master (Lord Asano) has conflict with Lord Kira of high rank official. The two must be judged guilty. Lord Asano must commit seppuku and be beheaded as ordered by Shogun; not Lord Kira. The unfair judgment has triggered Lord Asano followers to take revenge. There are 47 samurai or ronin who take the action, and successful. Consequently, they (as regulated) must commit seppuku too but with honor, not hanged like criminals; because the ronin demand justice. People of Japan also honor them as great dedication.

Oishi saves his Samurai members from launching a stupid attack on Lord Kira and Shogun elite troops. He must restrain himself and his members to do it at other time. This means that he still keeps his logic. Therefore, he is an ego character in the story. Kai who is not genuinely Samurai is a superego character. Because of his sacrifice the 47 Ronin under the coordinator of Oishi are able to defeat Lord Kira followers. Kai helps to kill the monster who is hovering and killing samurai members in the forest. Kai also supports the ronin to get lethal weapon that is difficult to get. Kai also kills a powerful witch or beautiful magician who always supports Lord Kira. On the other hand, Lord Kira is fully driven by id because he wants to kill and trap Lord Asano to take over his land, his area. He also drives away Ako people from the village. He keeps a concubine to trick the opponent to be defeated.

Keywords: id, ego, superego, psychological analysis

1. Introduction

Living peacefully in the world, someone must have right principles of life. The

principles of life are best found in religion.

It is because religion teaches human how to face life that is full of challenges, struggle

and dedication. Life is not only filled with laughter, happiness, smile and easiness. Instead, life is sometimes struck by difficulties, pain and failure. The best way to get recipe about how to handle problems in life is by coming back to the scripture or the book of God. If people come back to it, they are guaranteed to get the best solution on various problems.

Frequently the scripture is very technically and directly so people need guidance illustrated in the form of a story. Literature is a good alternative to read.

Literary works are not only interesting to be read but also interesting to be studied. It is because in a literary work, readers can find something valuable that can be taken as good examples to guide human life living in the world today and in the hereafter. People like to get guidance from literary works because reading (and also watching) stories are more enjoying and it can give pleasure to feeling. It is supported by: Aminuddin that says, "*Sastra merupakan bagian dari seni yang berusaha menampilkan nilai-nilai keindahan yang bersifat aktual dan imajinatif sehingga mampu memberikan hiburan dan kepuasan rohaniah pembacanya*" (2003: 37).

By reading literary works, people can get not only knowledge and experience but

also beauty, entertainment and psychological satisfaction. Because literature is an art - it is beautiful, entertaining and educating.

Moreover literature informs us about the way of life in a society, the laws, customs, institutions, attitudes and values of that society. Welleck and Warren state that:

Literature is a social institution, using as its medium language, a social creation. There are conventions and norms which could have arisen in society. But furthermore, literature "represent" life; and "life" is, in large measure, a social reality, even though the natural world and the inner of objective world of the individual have also been object of literary "imitation". (1989:109).

It can be concluded that a literary work is created to reflect an actual life that is mostly about human relationship, which is exists in a society and in a certain area, developed by everyone living in that environment. Meanwhile, every person has specific nature that may color human relationship itself.

47 *Ronin* movie script is representation of Japanese belief that is unique and interesting to be analyzed. It is a kind of life principle of which is so specific that the writer wants to observe. The uniqueness of

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Japanese culture about self-honor is the 'one and only', and so we cannot find it in another place in the world, other than in Japan. The manifestation of this self-honor can be in various forms. Inside this movie script, people can find the meaning of dedication, solidarity, sacrifice, bravery, struggle and even revenge.

In Japan, revenge is not always considered something negative. It can be positive depending on the reasons or backgrounds that motivate someone to do revenge. Revenge is understood in Japan as an honor. It is nationally legitimized with right reason or motive. This motive is not found in other places.

A. Limitation of the Problem

The problem will be discussed in the research is about the dedication of the Ronin to the master. Limitation of the problem is important to do because in this way the discussion will not go out too far.

B. Synopsis of *47 Ronin* Movie Script

A boy named Kai is running through the woods. He falls with face into the river. He is found by a group of samurai. They notice claw marks on the back of Kai's head. One samurai, Oishi, tries to push Kai's face into the water, but Kai fights and grabs Oishi's sword. The master, Lord Asano, brings Kai with them to his province of Ako. With the

running time, Kai comes closer and closer with Mika, Asano's daughter. The other samurais dislike Kai because he is a "half-breed" or not original samurai.

After some years, Kai who is now adult is in the woods approached by the samurai members. They are suddenly attacked by a big monster with huge horns. The monster runs all across the forest, almost attacks the samurai Yasuno. Kai takes Yasuno's sword and hits it in the monster's chest when it runs over him. It drags Kai until the monster falls and dies. Kai gives Yasuno his sword back, but he looks down on him because Kai is a half-breed. Yasuno cuts off a piece of the monster's horn. At that time, Kai looks a white fox with a gold eye and a blue eye.

When the samurai return from their trip, Mika runs to ask if anyone is injured. Her father knows who she is looking for. Mika finds Kai is wounded on his back. She wants to wipe the wound but Kai knows that they cannot be together because he is not of royal blood and merely a half-breed.

Lord Kira the master of a rival province, visits Ako in preparation for the coming of the Shogun. Kira brings a witch named Mizuki. Kai notices her among the concubines and spots her eyes. He reports this to Oishi, his new master. Oishi

dismisses this while Kai being hypnotized by a beautiful woman.

A fight starts with one of Kira's men, nicknamed the Lovecraftian Samurai. Yasuno is set to fight him, but Kai and Oishi's son Chikara find Yasuno with milky eyes. He's been hypnotized. Kai puts on red armor and a mask to duel with Kira's samurai. Kai involves in the duel with him, but he is defeated and his mask is thrown. His identity is exposed. Then the Shogun orders the samurai to kill Kai, but Asano makes intervention that this is his responsibility. Kai is then beaten until he is unconscious.

Mizuki detects a weakness in Asano at the moment. She extracts purple liquid from Kira's arm and blows it, creating a spider. She glides to Asano's room as he sleeps, letting the spider loose. It crawls over his face and releases the liquid to Asano's mouth, bewitching (=mengguna-gunai) or hypnotizing him. Mizuki causes Asano to hear Mika screaming and calling for him. In Asano's eyes, he sees Kira ravaging his daughter, and he cuts into his back with his sword. Asano is quiet when the magic disappears and sees that Kira is not attacking Mika.

Because he attacked Kira, who was unarmed, the Shogun punishes Asano to

death. He allows him to commit *seppuku* so that he may die as honorably as he lived. Asano tells Oishi he is doing this to preserve their clan and asks him to look out for Mika. The ceremony is held for Asano to go out in a white robe or coat to fulfill his death. Kai is not present, as he is waking up from his beating. He feels, however, that something is wrong. Mika watches as her father stabs a knife into his stomach, and then Oishi, with regret in his eyes, beheads his master. The Shogun declares that the samurai are now ronin. Two women give Mika a bottle of poison to take so she may end her suffering, but she replies that Ako has not fallen yet.

Before the Shogun leaves, he gives Mika a year to mourn before she is to be married to Kira. He also orders Oishi and the samurai not to attempt to seek vengeance for the death of their master. Kira then orders his men to throw Oishi into the pit for fear of revenge.

A year later, Oishi is taken out of the pit by his wife Riku and Chikara. He and is told that Kira is set to marry Mika soon. Moreover, Kai has been sold into slavery to a Dutch town. Oishi tries to go to this town and finds Kai dueling with a "giant". Kai defeats the man and cut off his head, people there then applaud. Oishi steps in, making everyone believe another duel is to take

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place. The two fight with their swords until Oishi tells Kai that Mika needs his help. They escape.

Kai and Oishi gather the remaining ronin. Together, they vow to avenge their master and send Kira to Hell. Oishi takes a map and says he will lead them to a village where they will be given swords. The ronin travel to the village of Ueteu where the sword makers live. Since they work for Kira, they refuse to give the ronin any sword. Kai joins the ronin as they fight the sword makers, and then leads them to a place where they may certainly find swords.

Kai guides the ronin to a temple belonging to the Tengu. This is the place he was running from when a child. He promises to Oishi that they will provide them with swords, but he must never once draw his weapon, no matter what he sees. Kai goes to speak to the Tengu Lord, a man with a face like a snake. He requests the sword that is stuck in the ground, and the master tells him to take it. He begins to criticize Kai about his childhood, while Oishi is in the same room as the other Tengu. One ronin pulls out his sword, and Oishi watches as the Tengu attack his men, and he never once draws his weapon. Kai fights with the master until he takes the sword and nearly kills him. Kai finds Oishi and tells him that

they have been granted their swords because he passed his test and never took out his sword. What he saw was an illusion, and his men are safe.

Mizuki disguises herself as a *geisha* and infiltrates a nearby village. She seduces a fellow ronin right before the ronin happen upon this village and are attacked. Mizuki releases her fire powers to attack the ronin while Kira's men join in the fight. The Lovecraftian Samurai also steps in, killing some of the ronin while others are burned alive. As soon as it appears that she has wiped out most of the ronin, she takes Oishi's sword and leaves.

Kai and Oishi go to the surviving ronin. One fat ronin, Basho, confesses to Kai that as a child, he would throw stones at him. Kai says he knew it was him because he saw his belly coming out from behind the trees. Basho apologizes to him before dying. Oishi regrets not having gone after Kira after their master's death.

Mizuki goes to Mika's room as she sleeps. She mocks her with the imaginary death of Kai, Oishi, and the rest of the ronin. Mizuki slips her a knife, saying she promised not to harm her, but whatever Mika does is none of Mizuki's concern.

Before the ronin make their final stand, Yasuno apologizes to Kai for his disrespect

and thanks him for saving him from the monster animal. He gives him a sword and bows to him. They and the rest of the ronin then sign their names on a scroll and mark it with their blood to honor what they will do in respect of their master. Oishi declares, "We are now 47." On their trip back to Ako, they come across a band of performers. They recognize Oishi and the ronin from their previous visit to Ako. Oishi asks for their help.

Kai and Oishi sneak into Ako with the performers as Kira and Mika's wedding is about to begin. The rest of the ronin sneak in by climbing the walls and killing Kira's guards. A performance is put on with Oishi in disguise. He moves closer to Kira before a battle starts between his men and the ronin. The ronin attack and fight back as Kira runs away with Mika. Mizuki sneaks away in the chaos. The Lovecraftian Samurai goes to attack until a ronin throws a bomb. It explodes and destroys the large samurai.

As Kira and Mika run, she pulls out the knife that Mizuki gave her and she stabs at Kira. Several guards arrive on the scene, giving Mika an opportunity to run. Oishi finds Kira and begins to fight him. Meanwhile, Kai unites again with Mika and embraces her. They are cornered by Mizuki.

Kai says he is not afraid of her, although she says he should be. She then takes the form of a large serpent-like dragon, attacking Kai as he draws his sword to fight her. She nearly kills him many times, until she thinks she has taken him down. Kai sees Mizuki ready to kill Mika, but he grabs his sword and rapidly moves in time to drive his sword into Mizuki's head. She returns to her human form before she dies. In a different place, Oishi's fight with Kira reaches climax in a room. Oishi holds a knife to Kira's stomach and says, "Know now the depth of my master's courage." He sticks the knife in Kira, and then beheads him (cuts his head). Oishi brings Kira's head before everybody, ending the battle.

The ronin travel to the grave of Lord Asano after having revenged his death and they allow him to rest in peace. Oishi speaks to the Shogun and acknowledges his crimes. He only asks that his men be respected for their actions. The Shogun says that while their crimes are punishable by hanging, he respects the honor in their avenging Lord Asano. He allows them to commit honorable suicide. Oishi sheds a tear, as does Mika. Kai and Mika share one last moment together before he must die. They promise to find each other in the next life. They share one last kiss.

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The ceremony for the ronin's *seppuku* takes place. The Shogun calls Chikara out and allows him to live so that he may continue Oishi's bloodline. Kai and Mika look at each other one last time as he sticks the knife in his stomach. Later, Mika is on a bridge reading a message from Kai, repeating his promise to her that he will search for her in whatever world she is in next.

The narrator states that the legend of the 47 ronin lived on for generations. The text at the end states that every December 14th, thousands gather to the graves of the ronin to honor what they did.

2. Theoretical Framework

The theoretical framework that correlates to the topic will be used to analyze *47 Ronin* movie script in chapter 4, the discussion. Movie script is like other fiction or novel that contains intrinsic elements and extrinsic elements. According to Nurgiyantoro:

“Suatu karya fiksi yang telah jadi merupakan suatu bangunan cerita yang menampilkan sebuah dunia yang sengaja dikreasikan oleh pengarang. Sebuah novel merupakan totalitas sebuah karya fiksi yang mempunyai suatu bagian atau unsur-unsur yang saling bergantung. Unsur-unsur

tersebut kemudian disebut unsur pembangunan karya sastra antara lain unsur intrinsik yaitu unsur pembangunan karya sastra dari novel itu sendiri dan unsur ekstrinsik adalah unsur pembangunan karya sastra dari luar karya sastra tersebut” (1975: 22-23).

It means that fiction has some intrinsic elements that build the literary work because fiction is a literary work. Besides that, there are extrinsic elements that build the literary work from outer side. Some intrinsic elements in fiction are character, plot, theme, setting and point of view and extrinsic elements are like psychology, sociology, feminism and so on.

Here, the writer will discuss about some intrinsic and extrinsic elements as follow:

A. Intrinsic Elements

The intrinsic aspect that composes a novel are theme, plot, character, setting, point of view, structure or technique of writing, and style of writing . They are the aesthetic elements of novel, and functional develop the story as whole (Waluyo, 1994:128).

1. Characters

Individual who appears in a literary work is called character. In general, character made all features that make a person, a group of people, a thing, a place,

and events, etc. When someone wants to refer to person to what he is like and not in term of a literary work, the character means who nature generally. In it his personality, his attitude toward life, his spiritual qualities, his intelligence, even his physical build, as well as his moral and by clothes, the house and furnishings and the friends he chooses (Potter, 1967:3).

Character is an important element in literary works for it make the story happens. Character determines the events, without character the event will not happens. Through the character, the readers may know the author's purpose in creating a literary works. As quoted by Abrams and written in *The Anatomy of Prose Fiction*, characters, are the persons presented in dramatic and narrative work who are interpreted by the reader as being endorsed with moral and dispositional qualities that are expressed with they say in the dialogue and what they do in action (1975:20).

There are some kinds of characters:

a. The flat and round character

English novelist, E.M. Foster, as quoted by Koesnosobroto, introduces as distinction between flat and round character. According to foster, flat character is relatively simple and usually has only one trait. On the other hand, round character embodies several or

even many traits that one to form a complex personality (1988:67). Where as a flat character is usually static, and a round character is likely to be dynamic and is changing considerably as the story progress. Besides the two types of novels above there is one type which is very important that is the stock character. The stock character is the stereotypes figure that as often appeared in fiction that is nature is immediately known.

b. The main or major character

Main or major character is the most important character in story. Basically, a story is about this character, but he cannot stand on his own, he needs other character of less importance than those of the main are.

2. Theme

Theme is defined as a main idea or an underlying meaning of a literary work that may be stated directly or indirectly.

a. Major and Minor Themes

Major and minor themes are two types of themes that appear in literary works. A major theme is an idea that a writer repeats in his work, making it the most significant idea in a literary work. A minor theme, on the other hand, refers to an idea that appears in a work briefly and gives way to another minor theme. Examples of theme in Jane

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Austen's "Pride and Prejudice" are matrimony, love, friendship, and affection. The whole narrative revolves around the major theme of matrimony. Its minor themes are love, friendship, affectation etc.

b. The difference between a Theme and a Subject

It is important not to confuse a theme of a literary work with its subject. Subject is a topic which acts as a foundation for a literary work while a theme is an opinion expressed on the subject. For example, a writer may choose a subject of war for his story and the theme of a story may be writer's personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore a theme of a literary work by analyzing characters, plot and other literary devices.

c. Presentation of Themes

A writer presents themes in a literary work through several ways. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about. Similarly, themes are presented through thoughts and conversations of different characters. Moreover, the experiences of the main character in the course of a literary work give us an idea about its theme. Finally, the

actions and events taking place in a narrative are consequential in determining its theme.

2. Setting

According to Richard Taylor, setting is a major factor in the formulation of subject matter and direct influence on the expression of theme. In fact, setting need to even be physical in terms of time and space, but may well be constituted of psychological or normal condition, which are common to given time, place or set of circumstances (1981:69). Abrams, as quoted by Koesnosobroto describe setting as the general local and the historical time in which action occurs in a narrative or dramatic. So, in a limit sense, it can be said that setting refers to the time and place of the story or it is when and where the action occurs (1988:80).

B. Extrinsic Elements

This part only focuses on the definition of psychological approach and psychological theory.

1. Psychological Approach of literature

Psychology is the science or study of the mind its progresses. It also approach bases on the assumption that every literary work narrates about human's life and his behavior. We need psychological approach in literature as we need psychology to

understand and to know about human beings more deeply (Semi, 1993: 76).

Based on psychological approach, a good literature should be able to perform symbols, information, and the other universal signals that are related the mythology, belief, tradition, is in psychological approach is focused on the characterization, by finding the reason that inspire the actors to behave.

2. Psychological Theory

According to Sigmund Freud in this discussion about the Id, Ego, and Superego, as quoted by E. Koeswara in *Teori - teori Kepribadian* and Dirgagunarsa in *Pengantar Psikologi Umum*, stated the are kinds of psychological theory that stimulate someone to behave. This energy derives from the psychological function : Id, Ego, Superego. Id is the primordial libidinal : force that related to the wish - fulfillment without consideration.

Id adalah wadah dalam jiwa seseorang berisikan dorongan primitif (libido). Dorongan-dorongan primitif ini merupakan dorongan yang menghendaki agar segera dipenuhi perasaan senang dan puas. Oleh karena itu adanya dorongan-dorongan primitif ini maka Id selalu mengikuti Pleasure Principle, yaitu bertugas untuk secepatnya melaksanakan dorongan primitif

agar tercapai perasaan senang (pleasure), tanpa memperdulikan akibat-akibatnya. Kesenangan yang dicapai oleh pelaksanaan dorongan primitif selalu kembali untuk dipenuhi lagi (Dirgagunarsa, 1975:63).

Futhermore, he says that id, the sole aim of which is the gratification of all needs, the elevation of hunger, self-preservation and love, the preservation of the species. And Koeswara had the definition of id as.

Id adalah sistem kepribadian yang paling dasar, sistem yang di dalamnya terdapat naluri-naluri bawaan. Id adalah sistem yang bertindak sebagai penyedia atau penyalur energi yang dibutuhkan oleh sistem-sistem tersebut untuk operasi-operasi atau kegiatan-kegiatan yang dilakukannya. (1991: 3)

If Id operates on the basis of pleasure principle and Superego on perfection principle, Ego operates according to the reality principle. Ego is the Id which some in contact with the environment, henceforth strives incompatible. Ego is the executive part of personality. It works logically based on the reality principle and secondary process (a logic to look at the reality in order to find the wish-fulfillment of Id realistically), furthermore he states :

Dalam melaksanakan dorongan-dorongan dari Id, Ego selalu berpegangan

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teguh pada prinsip kenyataan/reality principle. Hal ini dilakukan karena ego harus menjaga benar bahwa pelaksanaan dorongan-dorongan primitif, tegak bertentangan dengan kenyataan akan tuntutan dari Superego adalah sistem kepribadian yang bertindak sebagai pengaruh individu kepada dunia objek dari kenyataan dan menjalankan fungsinya berdasarkan kenyataan.

(Dirgagunarsa,1991: 34)

There is special segment of the ego that contains the higher values, the inspiration and also the conscience of personality is called Superego (Progroff, 1966: 154-155). Superego is the ideal value, it is conscience of someone that consist of morality values (Irwanto, 1991: 64).

Kata hati berhubungan dengan lingkungan sosial dan nilai-nilai moral sehingga merupakan nilai-nilai kontrol atau sensor terhadap dorongan-dorongan yang tidak sesuai dengan nilai-nilai moral agar tetap tidak dipenuhi (Dirgagunarsa,1991: 64).

Freud's psychoanalytic theory sees deviance arising when the impulsive drives of the Id achieved victory over the Ego and Superego and ruled the person (Horton & Horton,1982:28).

C. Dedication

Dedication is the act of consecrating an [altar](#), [temple](#), [church](#), or other sacred building. It also refers to the inscription of books or other artifacts when these are specifically addressed or presented to a particular person. (Merriam-Webster's dictionary, 2008). This practice, which once was used to gain the patronage and support of the person so addressed, is now only a mark of affection or regard. In law, the word is used of the setting apart by a private owner of a road to public use. (Chisholm, 1911: 918).

3. Method of Research

Atar Semi explains that methods are active ways that show the approaches which are used (1993: 64). The methods used by the writer are as follow:

1. Method of Collecting Data

Library research is method of doing a research that is carried out in a library working room, where the data and information needed about the subject matter are required through books and/or other audio-visual instrument (Semi, 1993: 8).

In this way, the writer gets main source of data and also secondary data. The main source of data are the movie subtitle or movie text, and the secondary data are opinions from some experts. The latter is

projected to be used to support the writer's opinion.

2. Method of Approach.

a) Structural Approach

The focus of analysis will be on the aspects which builds the conflict through the story. In analyzing the movie script, the writer uses structural or objective approach. Structural approach arises from the assumption that literary work has a full autonomy and therefore it must be seen as an independent work which apart from other things that stand outside it. (Semi, 1993: 67).

A researcher should dig out the aspects that build a literary work such as theme, plot, setting, character and characterization, the writing style, the figure of speech, and the harmonious relation among those aspects.

b) Psychological Approach

The second approach is psychological approach. It relates to psychological condition of the characters in the story. Psychological approach is used to analyze the extrinsic elements. Atar Semi states that the research by psychological approach arises from the based assumption that the literary words always discuss about human being phenomena with various attitude and to

acquaint human as deeply needed a psychology (1993: 63).

The psychological approach that the writer will use in his thesis is the psychology of Sigmund Freud. The theory used is limited on the 3 instances of id, ego and superego theories.

Further explanation about Sigmund Freud's theory will be discussed or explained in chapter three, under the title of Theoretical Framework. In this chapter, the writer also explains some technical terms that are used in his thesis. From theories of chapter three, they will be applied in discussion or analysis of chapter four.

4. Discussion

In this chapter, the writer would like to discuss about the movie script entitle *47 Ronin*. The story is actually deeply rooted from Japanese tradition that happened during feudal era in Japan (1185-1868).

Ronin is an attribute that is attributed to *Samurai* who are lost or separated from their master. They lose their master when the master passes away or his authority on an area is taken by the government. Samurai are servants to a master, so if there is no master they are not Samurai any more. They are Ronin. Ronin are lower in grade compared to samurai. After world war two,

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this story of Ronin becomes a novel which is often appears on TV screen and also in Japanese traditional theatre called *Kabuki*.

In Indonesia, perhaps inspired by *47 Ronin*, 11 Kopassus elite members ambushed Cebongan prison in Jakarta to revenge and kill criminals. They did it because it involves respect, corps that has been humiliated by outsiders. Above anything respect is everything, even life must be sacrificed if necessary. To maintain their existence, criminal groups like Mafia, Triad, Yakuza put loyalty and respect above everything. Anyway, what Ronin members do with revenge will be remembered as heroic action.

A. Ronin Dedication

Losing their master because of something he does not intentionally do has made the Samurai members irritated and desperate. Their master Lord Asano Takumi no Kami is not only considered guilty by Shaolin but also must get punishment. He is ordered to commit what is called ritual *seppuku* (suicide by short sword). It is stabbing his own stomach by his own hand while wearing cloak or 'robe' witnessed by Shaolin and Lord Asano people. This has made his people dishonored and humiliated.

Again, their master is bewitched, under the influence of magic. The master's eyes turn white like milk and he can't see.

LORD KIRA: Well..?

When he looks up, we see his milky eyes and know that he is BLIND. He looks to his sister and she stares into his eyes. No words pass between them.

(Morgan, ny: 94)

Lord Asano takes out a sword to defend his daughter being charmed by Lord Kira. It is actually to defend his daughter. But the rule says that nobody is allowed to take a sword when Shogun is there. So, Lord Asano is to be blamed. He must be hanged like a criminal. But Lord Asano gives reason that he did it to defend his daughter. Considering his services dan dedication to the Ako, Shogun Tokugawa Tsunayoshi lets him die in honor.

LORD ASANO (bowing to the Shogun) I thank you for allowing me to end my life with honor, with my own hand, rather than the execution as a criminal as I deserve. The Shogun nods.

(Morgan, ny: 31)

What make Lord Asano Takumi's people fully enraged and furious is that their master must be beheaded, to be cut his head while sitting, by his first beloved follower, Ōishi Kuranosuke. Oishi can't stand and his heart breaks to pieces to execute his master.

But it is an order from Shaolin that he must not reject.

This kind of punishment is considered unfair in the eyes of Lord Asano Takumi's followers. Why? Because the two parties who are involved in the conflict must be in the same position. They must get the same punishment, death. That's the rule. So, actually, the other party, Lord Kira Kōzuke, should be punished too. But, unfortunately, he is not. He is never punished.

Most followers of Lord Asano Takumi's wrath and anger grow bigger and bigger after knowing that their master's land (Ako area) is also confiscated. So, there is no more land. It means there is no more power.

The followers are forbidden to take revenge. But they decided to take revenge. Anyway, it spends almost two years dispersing and plotting before carrying out an assault to assassinate Lord Kira. In this way, the samurai now become *ronin* (masterless samurai), due to losing master and no more successor. The power has been amputated.

Therefore, the 'radical' ronin totaling 47, unite and are determined to make a revenge at all cost. For their bravery and loyalty, they were allowed an honorable death by ritual suicide, instead of being hanged like common criminals. Oishi who is their leader

asks Shogun to allow them to have honorable suicidal death. And Shogun allows them to do so.

OISHI: Then let it be our choice. Allow us the honor of a samurai death, to die as our Lord and be buried at his side."

Heart heavy with regret, the Shogun acknowledges the wisdom -- and the right -- of this.

SHOGUN: I will grant you an honorable death...

(Morgan, ny: 119-120)

This kind of suicide is difficult to be found other country's culture. So it might be hard to understand how the suicidal death is honorable. In Japan, this kind of suicide is respected highly because it shows responsibility. It really needs bravery to commit suicide, because people mostly love their lives. Even the guilty man will not kill themselves if they are asked to. The executor is the one who has to perform the death sentence.

Formerly, the ronin has 120 members, but the ronin who lives well reject to participate, they do not want to join the revenge because they have lived prosperously. The rest, 47 ronin insist to fight for they know their leader Lord Asano is tricked and fooled. The 47 waited for one until two years to plan their vengeance.

Study of The Samurai Dedication in 47 Ronin Movie Script (Bondan Eko Suratno)

Oishi who can feel the spirit of Lord Asano followers has tried to collect samurai members who are still loyal. It is because the members have spread to vast areas after the death of their master. This is done to make a commitment to revenge.

One by one, the others stand. The tide turns and soon everyone has risen. Oishi looks at the forty-six loyal men standing before him -- ranging in age from 24 to 77 -- all willing to die for what they believe in. It's not nearly enough... But they will have to make do.

OISHI: Then we are forty-six united.

VOICE (OS): Forty-seven.

Oishi turns to see -- CHIKARA -- entering the ring of men. The sixteen-year-old moves to stand before his father; a boy on the precipice of manhood.

(Morgan, ny: 61)

Lord Kira Kōzuke no Suke Yoshihisa (high rank official with vast power) who gets no punishment though he involves in the conflict against Lord Asano Takumi is the target or point of attack or assault. It is actually hard to infiltrate or penetrate Lord Kira Kozuke's palace which is fully and carefully guarded by tight securities. Moreover, Lord Kira also hires a beautiful magician (Mizuki) who is powerful and able to make unpredictable tricks.

The revenge is finally successful because the ronin is supported fully by Kai who is actually not a samurai by origin but he is committed to be a samurai. Kai, from the very beginning is characterized or portrayed as a good character in the story. Although at the beginning of the story he is always blamed and misunderstood by Lord Asano's son.

For their bravery and loyalty, they were allowed an honorable death by ritual *suicide*, *instead of being hanged like common*



Graveyard of 47 Ronin in Sengakuji temple



The vengeance is finally successful with the death of Lord Kira who is beheaded by Oishi. Lord Kira's followers stop fighting

after knowing that their master's head is hanging in the hand of Oishi.

OISHI

who steps out of the castle...KIRA'S HEAD held by its hair in Oishi's right hand. And, unknowingly fulfilling the prophesy, Oishi raises the head of the vanquished despot for all to see -- the "two feathers" of Asano's crest on his sleeve "lifting Kira up to live in the minds of his countrymen forever".

Utter stillness and silence descend on the castle.

It's a moment frozen in time, Oishi standing there...

But this ultimate act of loyalty, of bravery, of bushido, resonates with Kira's defense force...and one by one, they drop to their knees.

And PROSTRATE themselves before the 47 ronin.

(Morgan, ny: 115)

Ronin comes out as the winner. They bring the head of Lord Kira to be put on the graveyard of their master, telling that the revenge has been carried out successfully. They hope that their Lord Asano will live peacefully in the next world because the revenge has been paid back.

OISHI:

Rest now, my lord. You are avenged.

As if in response, a wind soughs through the ancient trees, bringing warmth. Peace.

(Morgan, ny: 117)

Consequently, the all 47 ronin commits seppuku with honor because they have enforced the law. Fairness has been carried out. If their master (Lord Asano) is considered guilty, the other party (Lord Kira) should also be punished.

B. Id, Ego and Superego in 47 Ronin

1. Kai's superego

Kai is in the category of a heroic superego character. Although he is truly not a samurai nor a ronin, he dedicates himself to be the member. He is more than a samurai in terms of dedication, loyalty and fighting spirit to defend samurai.



Kai dedicates himself to samurai



Study of The Samurai Dedication in 47 Ronin Movie Script (Bondan Eko Suratno)

Oishi and the Samurai

It is Yasuno, who is almost killed by a beast dragon monster, is saved by Kai. Instead of saying thank you and being grateful to the savior (Kai), Yasuno blames Kai for Yasuno claims he needs no help from Kai. If Kai does not stab the monster, Yasuno will surely be just a name or die.

Kai's stance just keeps silent. He lets Yasuno not only blames him but also look down on him. This shows that Kai has a big heart. He has suppressed his emotion to understand Yasuno. It needs golden heart. He has shown his superego.

At the second chance, Kai happens to find out that it is high time that the Ako had to give a warrior to match another warrior who has been ready to fight in the yearly event or festival. Since the warrior from Ako is being bewitched or hypnotized, Kai willingly thinks that he must save his master (Lord Asano) from being embarrassed. Kai meets the opponent gigantic warrior by wearing a full face mask to cover up his face who is not a samurai.

Since the opponent is too strong for him to defeat, Kai's mask is crushed and is fallen to the ground. This situation has made his face open and his identity is revealed as not a samurai. He is almost slaughtered if his master does not admit that it is his fault, not

Kai's. Anyhow, Kai is beaten by many samurais. Kai does not fight back to be beaten up.

Kai's readiness to replace Yasuno position with all consequences and his intention to save his master's face and Ako clan warriors in general should be appreciated. It is deeply rooted from golden heart to sacrifice. This kind of sacrifice is of superego.

2. Oishi's Ego

At time when Samurai members are furious, they are eager to revenge against unfair treatment on their master. They do not care what situation they are facing. What they are thinking is to pay back their master's discriminating treatment. They do not remember that Lord Kira comes there with full power. Besides, there is Shogun and his unconquerable knights. What Samurai members think is to uphold justice.

At this critical moment, Oishi, their leader, saves the situation. Oishi talks to Samurai members that they should not follow their emotion. Oishi tries to retrain himself and also his people not to revenge at that moment.

Oishi thinks logically, if he and his people launch an attack at that moment, it will be silly because they will fight against a big power from two groups (Lord Kira's

followers and Shogun's elite force). The ending is clear. They will be destroyed.

Since Oishi is able to calculate, and he uses his common sense, he is in the category of someone who possesses ego because ego is based on reality principle. He calculates the coming reality that will happen to his Samurai members.

3. Lord Kira's id

Lord Kira who is antagonist character in the story, is a handsome but wicked man. Lord Akira is the mastermind to kill Lord Asano in a sly way. He employed a wolf who has different eyes on left and right to kill Lord Asano. The beast animal in the forest is actually Lord Kira's plot to make chaos in Ako area and then to kill Lord Asano.

The spelling or hypnosis on Ako warrior is commanded by Lord Kira to Mizuki. Not only Yasuno who is bewitched, Lord Asano cannot avoid strong spell from Lord Kira's "wife" or concubine who is beautiful but wicked.



Lord Kira, handsome but wicked



Mizuki, Lord Kira's concubine

Lord Kira makes any effort to take the area or land of Lord Asano. Lord Kira also wants to take Lord Asano's beautiful daughter (Mika) to be one of his concubines. All of Lord Kira's trial and tricks are motivated by hunger of power. He is a type of Id driven man.

It is not easy to fight against a powerful man who is fully driven by whims and wishes. That is why, he must meet a strong character to balance him. This hero is Kai, adopted son of Lord Asano.

5. Conclusion

The story of *47 Ronin* is interesting to study because it contains lessons of the importance of dedication, loyalty and death of self-honor. The death with honor that is committed by oneself is something that is hardly ever found in other places. Most people do not want to commit suicide in normal condition.

Kai and also Oishi are two followers who give best dedication to their master. They, together with other followers, defend their master Lord Asano to death. Since their master is treated unfairly, the two people take revenge together with loyal followers of ronin totaling 47 against Lord Kira who has higher rank and power.

Although, on one hand, Kai is not Samurai by origin, his dedication and loyalty is unquestionable. He gives his life to defend Lord Asano and other Samurai members. Kai is a superego type of character because he cares to other people than himself. He helps others with the risk of losing his life. For example when he has to make assault to Lord Kai palace and face skillful beautiful magician of Lord Kai concubine, Mizuki.

It is Oishi who has logical reasoning. He can calculate that if he and his angry Samurai members launch a frontal attack on

Lord Kira, his people will be smashed and destroyed by Lord Kira's followers. Moreover there are Shogun and his elite knights. Considering this, Oishi is fit to be attributed as a man having ego in himself.

On the other hand, the antagonist of the story, Lord Kira is a wicked tricky high rank official, under Shogun. He uses all his effort to trap others, including Lord Asano. He wants to kill Lord Asano by borrowing a hand from his concubine, Mizuki. It is because Mizuki has capacity to bewitch or hypnotize people. From Lord Kira's actions and intentions, it is said that he is a driven id man.

Seppuku, a suicidal act by stabbing a short sword or it is usually called dagger into his own belly. It is usually conducted in front of public in a formal ceremony. This action of seppuku is considered honorable and respected by people of Japan.

6. Bibliography

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