

CHAPTER I

INTRODUCTION

1.1 Background of the Study

In the world of literature, a literary work might function as a social documentation in which a particular process of society is written in certain time. Thus, literature can sometimes help readers to understand the condition of the society. In fact, literature tells about the values in the society. From literature we can analyze the society based on the life story or biography and life story from the novel, etc.

Literature helps grow, both personally and intellectually. It provides an objective base our knowledge and understanding; it helps us to connect ourselves to the cultural context of which we are a part; it enables us to recognize our dreams and struggles in different societies the we would never otherwise get to know; it helps us to develop mature sensibility and compassion for the condition of all living things (Jacobs and Roberts, p.2).

The writer tried to analyze the life story from the character in the novel. *Daddy's Little girl* is one of literature brainwork. It is a chilling story of murder by Mary Higgins Clark and firstly published in 2002. Mary Higgins Clark was famous as an American writer and also known as 'The Queen of Suspense' because she has the ability to slowly draw out the tension while making the reader think everyone is guilty. She was born in Bronx, New York 1927 and started her career as a secretary in internal advertising division before she become a publisher.

The writer will give some information about *Daddy's Little Girl* novel about the protagonist character of Robson Westerfield who doing his aggression in his life, about what makes he torturessome characters in the story, *Daddy's Little*

Girl novel itself based on the life experiences of the writer, Mary Higgins Clark who feel lost for her father who passed away. The story of the novel reflects to herself which has an empty life without a father and should faces her life until she grows up to be an adult.

This novel tells us about the protagonist character, Robson Westerfield, the wealthy son of a Westerfield family, he was tortured some characters like beating his friend, twisted a waiter's hand, and also killed a girl in his area. These clues lead the readers to a reality that Westerfield is a rich person who has a sickness with killing people.

Robson did the aggression behavior to some character with his purpose to his self. Besides the satisfaction he get, Robson's behavior can be someone else character to do the aggression, or what Sigmund Freud calls as an individuation process (quoted in Koeswara book, p). According to the writer, Robson Westerfield did his aggression with a purpose to hurt somebody but he just exercises his instinct of committing violence of what Freud terms as "death instinct" (quoted in Koeswara, p. 95). The writer, therefore, will use the theory Death Instinct by Freud to analyze the character of Robson, especially in his aggressive behaviors.

1.2 Field of The Study

The field of this study is Literature.

1.3 Scope of The Study

This study attempts to analyse Robson Westerfield in *Daddy's Little Girl* novel (2002) written by Mary Higgins Clark. In analysing this novel, the writer uses psychological approach which focused on the analysis of aggression of the Robson Westerfield, the protagonist character. The relevant psychological theory is the one from Sigmund Freud's Theory of Death Instinct.

1.4 Problem Formulation

On reading *Daddy's Little Girl* novel, the readers can learn about the whole novel, which are many problems in the antagonist character with the society. These following problems have been formulated:

1. What are the factors that lead Robson Westerfield to commit aggressions against some characters in the novel?
2. How does Sigmund Freud's theory on the death instinct explain Robson Westerfield's aggression?

1.5 Objectives of the Study

The study is conducted with the following objectives:

1. To find out what factors that leads Robson Westerfield to commit his aggressions against some characters in the novel.
2. To know how Sigmund Freud's theory on the death instinct explains Robson Westerfield's aggression.

1.6 Significance of The Study

By conducting the study, the writer hopes that it will help readers to know well about this novel and especially the students of literature in understanding the aggression of Robson Westerfield's character.

1.7 Definition of Terms

1. Aggression

According to Donna L Wong's book, Aggression refers to a behavior that is trying to injure the people or damage the things. Aggression itself is different with Anger, which is a temporary emotional condition but anger can be expressed to aggression. (Wong, 2001, p. 504)

Aggression by Mursenis a behavior has a potential to injure another person or can be an object. The behavior can be in physical attacks such as hitting, kicking and biting as well as it could be in verbal attacks such as yelling, taunting, insulting or violating the rights of others. (Mussen, 1989, p. 379)

Also by Freud, Aggression on his psychoanalysis theory, Aggression is a basic impulse or instinct, and this aggressive impulse will be expressed through aggressive behavior. (De Clerq, 1994, p. 172)

And by Leonard Berkowitz, aggression is one of the most study competent of aggression said that an emotional that can lead in aggressive action. (Koeswara, 1988, p. 5). Berkowitz has differentiated the aggression in two kinds:

➤ Instrumental aggression:

Aggression which are doing by some organism or individual as an instrument to reach for a specific purpose.

➤ Hostile aggression or Impulse aggression:

Aggression which are purely doing as a rebound the desire to hurt others, or aggression without any purpose than to cause the effect of damage, illness, or death for the victims.

2. Psychology Approach

An approach is a perspective that involves certain assumption about human behavior: the way the function, which aspects of them are worthy of study and what research methods are appropriate for undertaking the study (Macleod, 2007)

3. The Death Instinct

The death instinct refers to a primitive impulse for destruction, decay and death, postulated by Sigmund Freud as coexisting with and opposing the life instinct, also called *Thanatos*.

According to *Dictionary of Ethology*, Instinct divided in some meanings, including:

- An impulsion to perform some biological function such as migration or reproduction.
- A stereotyped, species-characteristic action pattern.
- A genetically determined, endogenously controlled mechanism underlying species-characteristic behaviour.

Thomas Jarrold in book of *Instinct and Reason: Philosophical Investigated with a View to Ascertain* said that Instinct is spontaneous in its reaction, while reason is constrained and forced.

4. Id

Id is the first of the structure of the psyche system that refers to the sexual and aggressive tendencies that arise from the body, as distinguished from the mind. Some people called these tendencies as "instincts", but Freud called these tendencies Tribe, means 'drives'. Id is dominated by the pleasure principle, and thus demands immediate satisfaction, which is experienced as pleasurable (Carver, p. 203).

5. Ego

The second system is Ego, which is the domain of such function as perception, thinking and motor control that can accurately judge environmental conditions. The Ego must be capable of enforcing the postponement of satisfaction of the instinctual impulses originating in the Id. Ego is dominated by the reality principle and has the task to balance the other two conflicting forces, which are the Id and the Superego (Carver, p. 212).

6. Superego

Sometimes Id impulses become unacceptable because of a prohibition imposed on the individual by others, originally by parents. The totality of these demands and prohibition constitutes the major content of the third system, the Superego, which functions to control the Ego in accordance with the internalized standards of parental figures. If the demand of the Superego is not fulfilled, the person may feel shame or guilt. Superego is dominated by the morality principle and thus becomes the moral censoring agency of one (Carver, p. 222).

7. Characters

Leng said in his book;

Character is the persons or people who show up in the story and become the actors. It is complex, variable, and ambiguous, anyone can repeat what a person has done in a story, but considerable skill may be needed to describe what a person is.

The beginner reader usually demands that the characters can be easily identifiable and clearly labeled as good or bad, they must not be so complex because it will be difficult for them to understand. An author can present his characters directly or indirectly. In brief, the author tells the reader straightly with an analysis of what a character is like, while the author indirectly shows the reader the character in action, the writer analyzes what he is like from what he thinks or says or does.

The successful writer must therefore rely mainly upon indirect presentation and may use it entirely. To be convincing, character must be divided into three principles. First, the character must be consistent in their behaviour, they must not behave one way on one occasion and differently on another unless there is a clearly sufficient reason for the change.

Second, the characters must be clearly motivated in whatever they do, especially when there is any change in their behaviour. People must be understood the reasons for what they do, if not immediately, at least by the end of the story.

Third, the characters must be plausible or lifelike. They must be neither paragons of virtue nor monster of evil nor an impossible combination of contradictory traits. Character of protagonist according to Andrew Leng is:

Protagonist, is the central of character in a story, the one who is written about most often.

A protagonist is one who plays the first part, chief actor is the main character (the central of primary personal figure) of a literary, theatrical, cinematic, video game, or musical narrative, around whom the events of the narrative's plot revolve and with whom the audience is intended to share the most empathy. In the theatre of Ancient Greece, three actors played all of the main dramatic roles in a tragedy; the leading role was played by the protagonist, while the other roles were played by deuteragonist and the tritagonist.

