
Sociopath Character in Jeffery Deaver's *Speaking in Tongues*

Thesis

Submitted as Partial Fulfillment of the Requirements for the Bachelor Degree of
English Department Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya



HimmahMalini

Reg. Number A73214041

ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
SUNAN AMPEL STATE ISLAMIC UNIVERSITY

2018

The undersigned,

Name : Himmah Malini

Reg. Number : A73214041

Department : English Department

Faculty : Arts and Humanities

Declares the thesis under the title *Sociopath Character in Jeffery Deaver's Speaking in Tongues* is my original scientific work which has been accomplished as a partial fulfilment of the requirements for the Bachelor degree and submitted to the English Department, Arts and Humanities Faculty of Sunan Ampel State Islamic University. The writer is ready to responsible with any kind of suitable rules and consequences if the thesis is found as plagiarism work.

Surabaya, July 12th 2018

The Writer,


Himmah Malini


This thesis has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, State Islamic University of Sunan Ampel Surabaya, on July 24th 2018

The Dean of Faculty of Arts and Humanities


Dr. H. Agus Aditoni, M.Ag
NIP: 196210021992031001

The board of examiners


Examiner I


Abu Fanani, SS, M.Pd
NIP: 196906152007011051


Examiner II


Dr. Wahyu Kusumajanti, M.Hum
NIP: 197002051999032002

Examiner III


Sufi Ikrima Saadah
NUP: 201603318

Examiner IV


Abdul Wahab Nafan, MA
NIP: 198002022015031002

Malini vii

Sociopath Character in Jeffery Deaver's *Speaking in Tongues*

By: Himmah Malini

A73214041

Approved to be examined

Surabaya, July 12th 2018

Thesis Advisor



Abu Fanani, SS, M.Pd

NIP: 196906152007011051

Acknowledge by:

The Head of English Department



Dr. Muhammad Kurjum, M.Ag

NIP: 196909251994031002

ENGLISH DEPARTMENT

FACULTY OF ARTS AND HUMANITIES

SUNAN AMPEL STATE ISLAMIC UNIVERSITY

2018



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
PERPUSTAKAAN

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300
E-Mail: perpustakaan@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Himmah Malini
NIM : A73219041
Fakultas/Jurusan : Adab dan Humaniora / Sastra Inggris
E-mail address : malinihimmah@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :

☒ Sekripsi ☐ Tesis ☐ Desertasi ☐ Lain-lain (.....)

yang berjudul :

Sociopath Character in Jeffery Deaver's *Speaking in Tongues*

berserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara **fulltext** untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 7 Agustus 2018

Penulis


(Himmah Malini)
nama terang dan tanda tangan

1.6.2 Data Source	7
1.6.3 Data Collection	7
1.6.4 Data Analysis	7

CHAPTER TWO LITERARY REVIEW

2.1 Theoretical Framework	9
2.1.1 Psychology of Literature	9
2.1.2 Psychology	13
2.1.3 Sociopath Characteristic	15
2.1.3.1 Manipulativeness	16
2.1.3.2 Deceitfulness	16
2.1.3.3 Callousness	17
2.1.3.4 Hostility	17
2.1.3.5 Impulsivity	17
2.1.5 Review of Related Studies	18

CHAPTER THREE ANALYSIS

3.1 Sociopath Characteristic of Aaron Matthews	22
3.1.1 Manipulativeness	22
3.1.2 Deceitfulness	24
3.1.3 Callousness	25
3.1.4 Hostility	27

narrative of significant length and a certain convolution that contracts imaginatively with human experience, usually through a connected progression of events involving a group of persons in a specific setting (Burgess par. 1). The elements of novel are plot, character, scene or setting, narrative method and point of view, scope or dimension, myth, symbolism, and significance (Burgess par. 7).

Human always gets a problem, because human stays in comfort zone, but sometimes people doubt with human's thought has in mind; however people recognize only humans have such an extremely developed ability to self-observe and think. People develop many patterns from very early ages, when their mind's seizing of reality is not yet mature. There are two ways to solve the problems for human's problems (Smith par. 5). First is to face the difficult feeling and the second is to go against the comfort zone and trade in the dysfunctional behaviours that trapped human's mind attempts at problem solving.

Mental disorder is one of human problems in psychological. It is a syndrome categorized by clinically significant disorder in a personal cognition, emotion regulation, or behaviour that reflects a dysfunction in psychological, biological, or processes essential mental functioning (American Psychiatric Association 20). It commonly is connected with significant distress or inability in social, work-related, or other activities. A culturally accepted response to an ordinary stressor or loss, such as the death of a cherished one, is not it. Clinicians may thus meet persons whose symptoms do not gather full criteria for a mental disorder but who reveal an obvious requires for treatment or care. The truth that

some persons do not prove all symptoms indicative of identification should not be used to excuse limiting their admission to right care.

American Psychiatric Association explains the identification of a mental disorder should have medical efficacy: it should assist clinicians to decide prognosis, treatment plans, and possible treatment outcomes for their patients (20). The identification of a mental disorder is not correspondent to require for treatment. Require for treatment is a complex clinical decision that obtains into consideration symptom severity, symptom salience, the patient's mental pain connected with the symptoms, inability connected to the patient's symptom, threats and profits of existing treatment, and other features. Approaches to authenticate analytical measure for separate categorical mental disorders have included the following kinds of proof: precursor validators (like genetic markers, family behaviour, temperament, and environmental experience), synchronized validators (like neural substrates, biomarkers, emotional and cognitive handing out, and symptom similarity), and prognostic validators (like medical course and treatment reaction) (21).

Psychological problem which is interesting to discuss is antisocial personality disorder (ASPD). American Psychiatric Association defines a personality disorder as a continuing pattern of inner experience and manner that departs from the expectations of the personal culture, is enveloping and rigid, has an origin in adolescence or early adulthood, is always steady, and guides to distress or injury (645). This is also called as psychopathy, sociopathy, or

On the other hand, Cleckley describes the features of psychopathy in *The Mask of Sanity* that supplies as the basis for current research in the field (188). Includes the diagnosis are the features of antisocial and dyssocial sociopaths. Antisocial sociopaths refer to general delinquents and dyssocial sociopaths include professional criminals. According to Lykken, the diagnosis evolves to imitate the changing manners of the era that recommends criminality is due to environmental issues, in another word, a lack of socialization (272).

[illegible]

Based on the discussion above, the researcher is interested in study of sociopath character in Jeffery Deaver's *Speaking in Tongues*. This research focuses on sociopath characteristics reflected to Aaron Matthews's character and the trigger to take revenge for his son's death. The researcher uses psychological approach as the theory.

Based on the background of study above, the statements of the problem are:

1. What are sociopath characteristics reflected in character of Jeffery Deaver's *Speaking in Tongues*? Aaron Matthews?
2. How do the sociopath characteristics trigger Aaron Matthews to take revenge for his son's death in Jeffery Deaver's *Speaking in Tongues*?

The objectives of this study are:

- [illegible]

CHAPTER TWO

LITERARY REVIEW

2.1 Theoretical Framework

In this chapter researcher discusses the theory and the related studies. First, the researcher uses Psychological approach as the theory to understand and to analyze the issue. It includes Psychology of Literature, Psychology, and Sociopath Characteristics. Second, the researcher uses some related studies to support through analyzing.

2.1.1 Psychology of Literature

The development of interdisciplinary literature studies has brought together literature with other disciplines, such as psychology, sociology, anthropology, gender, and history (Wiyatmi 6). The meeting has spawned a variety of approaches in literary studies, including literary psychology, literary sociology, literary anthropology, feminist literary criticism, and new historicism. In addition, it also spawned a variety of theoretical frameworks developed from the relationship between literature and the various disciplines, such as psychoanalysis / literary psychology, author psychology, reader psychology, the sociology of literary works, as well as genetic structuralism, the sociology of literary Marxism (6). From the initial description it appears that literary

psychology was born as one type of literary review used to read and interpret literary works, authors of literary works and readers by using various concepts and theoretical frameworks that exist in psychology.

Literary Psychology is a one of literature study that used to examine a literary work from psychology point of view (Noor 92). According to Suwardi, literary psychology is a literature study containing a work of psyche creativities (96). Authors will use a right, feeling, and art in a literary work. Readers will also receive the literary work with their psyche. Literary psychology learns phenomena, specific psyche of the main character in literary work when he responses or reacts to himself and his environment.

Basically literary psychology gives attention to problems that relate to inspirations, and supernatural powers; is talking about elements of fictional characters' psyche in literature work (Ratna 344). It is as the world in literary works incorporates various aspects of life in it, especially humans. In general, these aspects of humanity are the main objects of literary psychology, for it is solely in human, as characters, psychological aspects grafted and invested. Literature work considers as the result of authors' activities that relates to psychiatric symptoms.

Literature work is interdisciplinary research method with setting literature work as more dominance in the position (Ratna 350). As a symbol system, in the novel contains the diversity of figures as multicultural, representation, figures as species. In characterization, it is built as basic and it is understood through

multicultural nature and species. Literary psychology is text analysis with considering relevance and the role of psychology study. According to Warren and Wellek, in a successful literature work, psychology is merged with artworks, therefore, a purpose of research is re-elaborate until obvious and clear what is done in literature work (Ratna 350).

Warren and Wellek state literary psychology has four possible meaning (Wiyatmi 28). First is in the study of the author's psychology as a type or as a person. The second study of the creative process. The third type study and the laws of psychology applied to literary works. And the fourth examines the literary impact on the reader (28). The first and second understanding is part of the psychology of art, focusing on the author and his creative process. The third sense focuses on literary works studied by the laws of psychology. The fourth sense focuses on the reader who when reading and interpreting literary works undergoes various psychological situations.

According to Ratna, the purpose of literary psychology is to understand the aspects of psyche that contained in literary work (342). The research of literary psychological has two ways. First, it is through understanding psychology theories then analyzing a literary work. Second, it is choosing the literary work as the research object, and then using psychology theories that related to do analyzing.

Psychological analysis of literary works, especially fiction and drama seems not too exaggerated because both literature and psychology talking about

humans (Wiyatmi 19). The difference is that literature speaks of human created (imaginary man) by the author, while psychology speaks of man created by God who in real life in the real world (19). However human traits in literary works are imaginary, but in describing the character and soul the author makes man who lives in the real world as a model in his creation. Moreover one of the character's demands is the psychological dimension of the character, in addition to social and physical dimensions. Thus, in analyzing the characters in literary works and the pervening of a literary reviewer must also base on the theory and laws of psychology that explain human behaviour and character.

Noteworthy in applying the literary psychology approach of Wellek and Warren is that even if a writer succeeds in making his figures valid in accordance with "psychological truth" it should be questioned whether such truths are of any artistic value. For many great works that deviates from the standards of contemporary psychology or afterwards (20). Literary works sometimes present situations that sometimes make no sense and fantastic motives, and even dramatic efforts are quite dominant in its presence. In certain cases, psychological thinking adds to the art of supporting the coherence and complexity of the work, but psychological thinking in literary works is not only achieved through psychological knowledge alone.

The psychological truths contained in the new literary works have an artistic value if they add to the coherence and complexity of the work. In a sense it is an integral part of the literary work itself (Wiyatmi 20). Understanding of the

Meanwhile, according to Wiyatmi, in psychology, behaviour or activities that exist in individuals or organisms are considered not appear by itself, but as a result of the stimulus or stimuli that affect the individual or organism (7). In this case behaviour or activity is considered as an answer or response to the stimulus that hit it.

In psychology, human behaviour is divided into two, reflective and no reflexive behaviours (Wiyatmi 7). Reflective behaviour occurs spontaneously, such as blinking of the eye when subjected to light, knee motion if hit by a hammer, pulling a finger if exposed to fire, and so on. Reflective behaviour occurs by itself. In this case the stimulus received by the individual does not reach the centre of the nervous system or the brain, as the centre of consciousness or the centre of control of human behaviour (7). The conditions differ from no reflexive behaviours that are controlled or regulated by the centre of the brain or the centre. After the stimulus is received by the receptor, it is transmitted to the brain as the nerve centre, the centre of consciousness, and then a response called the psychological process is called psychological activity or psychological behaviour.

Psychology is the science of human behaviour. Ash and Sturm define Psychology rather than general science (Wiyatmi 8). The difference between popular beliefs and the actual reality of psychology itself is the driving factor behind the debates in this discipline that began in the early 21st century. Some academics have noticed that psychology has become very negative, focusing on what is not working in human life, rather than what they can do competently and

what they can do right. The desire to examine the full range of human experience that poses a positive psychological movement: the impetus for a stronger emphasis on research involving valuable human experience (such as hope, optimism, and happiness), features associated with optimal capacity for love and work, and group and civil values (such as responsibility, orderliness and tolerance).

Scientific basic of psychology's appearance is because of thousand years ago questions from people with word 'why'. Many myths are coming because of those questions. Making philosophers give fundamental principles and science. Philosophy is not the only discipline study of psychology. Biology and physiology is also the branch of psychology. Wilhem Wundt, a doctor of philosopher from Germany merges philosophy and science to create academic discipline psychology (King 11). Wundt does an experiment of brain works: he attempts to measure the time it takes the human brain and nervous system to translate information into action (King 12). The basic of this experiment is the idea of mental's processes can be reviewed quantitatively. The experiment is the first science of new psychology. Sociopath characteristic is one of the sciences of new psychologies.

2.1.3 Sociopath Characteristics

American Psychiatric Association describes sociopath characteristic in *Diagnostic and Statistical Manual of Mental Disorders Fifth Edition DSM-5* into

two or more pathological personality behaviours (764). The following explanations are stated below:

2.1.3.1 Manipulativeness

Ackerman states the idea of manipulateness always cooperate its major role in laymen's casual day-to-day explanations and measurements of people's characters, motives, and behaviour (335). According to Levering, manipulation commonly involves secret or mysterious motives. It's particularly hard to blame anyone of being manipulative if he sets all his cards on the table. More significant, manipulation often proposes getting another person to do something differently from what he or she is already doing (Ackerman 335). American Psychiatric Association defines manipulateness as repeating use of trick to influence or control others, use of seduction, charm, smoothness, or ingratiation to get one's ends (764).

2.1.3.2 Deceitfulness

American Psychiatric Association defines deceitfulness as a main relational misbehaviour that often escorts to feelings of betrayal and disbelief between relational partners (764). It abuses relational rules and is measured to be a negative destruction of expectations. Most individuals expect friends, relational partners, and even strangers to be straightforward most of the time. If individuals expected most conversations to be misleading, talking and communicating with others would need distraction and misdirection to obtain

American Psychiatric Association defines callousness as lacking of anxiety for emotions or troubles of others. Lacking of shame or regret about the negative or hurtful effects of one's actions on others; violence; sadism (764). It can also identify as the trait of being numb or hardhearted about other people's sentiment.

Hostility is a continuing personality trait that contains emotional (anger) as well as attitudinal (cynicism and distrust of others) and behavioural (plain and subdued violence) components (Lena et al 1). American Psychiatric Association (764) defines hostility as continual or repeated angry feeling; anger or bad temper in reaction to small slights and insults; mean, cruel, or vengeful manners.

American Psychiatric Association defines impulsivity as a propensity to do something without thinking about the risk of the actions. These actions usually happen in response to some event that has caused person to have an emotional response (663). It can also define as acting on the encourage of the moment in

The Lovely Bones. The researcher focuses on finding out the cause Mr. Harvey in *The Lovely Bones* as a killer and a rapist. The result for first question is Mr. Harvey has a traumatic experience and he suffering causes him as a criminal. The result of second question is the reason Mr. Harvey becoming the rapist; it is because he never gets love from his mother. This thesis has a similar Antisocial Personality Disorder (ASPD) as the main subject, so it is very useful for the researcher even the main issue is different.

To sum up, the three theses and a journal above with this research has a similar type of character to be analyzed; antisocial personality disorder (ASPD). The gap between them is the objects and the issues. The researcher can use them as references how to analysis antisocial personality disorders in Jeffery Deaver's *Speaking in Tongues*.

After saying about the right of affection, Aaron Matthews uses a physis contact and makes crazy Megan, the strong version of Megan McCall, unguarded. Aaron Matthews's manipulation ability is unmatched. His dominance is so strong and he always uses most painful part as the key to make the other do as his pleasure. The proof is stated below:

He has not only dominance, but he also has charming or good looking to control people. He uses his charming to control Bett McCall, Megan's mother, and he gets her attention. He is a manly Greek God, that's why his handsomeness is undeniable to every woman, and he takes it as benefit to make Bett McCall falling into his dazzling. It can be seen in quotation below:

[illegible]

From the quotation above, Aaron Matthews gets Eckhard's attention. He can read those eyes and tries to make Aaron Matthews coming further into Eckhard. He probably gets an Oscar award because his amazing acting to deceive Eckhard. The strong proof is stated in the following quotation:

3.1.3 Callousness

[illegible]

can be a strong proof if he lacks of feeling guilty after what he has done. The proof is stated below:

Someone else had leapt out of a tree and broken his neck. He didn't die but was paralyzed for life. When asked about why he'd done it he said, '*He'd been talking to "some patients" and he realized how pointless life was, how he was never going to get better. Death would bring some peace.*' There were six death altogether, the last one about a year ago. Yet another report stated, '*Patient Matthews was the last person to see victim alive.*' The administrator wondered if he'd been involved and the boy had been interviewed and evaluated but no charges were brought. Reading more, she found that not long after the last suicide a reporter from the Washington Times heard of the deaths and filed an investigative report. The state board of examiners looked into the matter and closed the hospital. But of course, Megan understood, the deaths weren't suicides at all. How could they have missed it? (149)

Besides lacking of feeling guilty in murderous case in mental house, Aaron Matthews lacks of feeling guilty after robbing Megan's book. It is when he breaks into Bett McCall's house for finding everything about Megan McCall before kidnapping the girl. He also lacks of feeling guilty for hurting Dr Hanson's mother before he does undercover as Dr Peters and kidnaps Megan. It can be seen in the following quotation:

...he'd stolen from Megan's room in Bett McCall's house. He'd spent hours in her room – when the mother was working and Megan was in school. It was there that he'd gotten important insight into her personality: the three Joplin posters, the black light, the Márquez book, notes she'd gotten from classmates laced with words like 'fuck' and 'shit'... He'd been careful to leave no evidence of his break-in at Bett McCall's. Or in Lesburg – where Dr Hanson's mother lived. That had been the biggest problem of his plan: getting Hanson out of the way for the week – without doing something as obvious, though appealing, as running him over with a car. He'd done some research on the therapist and learned that his mother lived in the small town northwest of D.C., Washington, and that she was frail. On Wednesday night Matthews had loosened the top step leading from her back porch to the small yard behind her house. (32)

‘You know where to go, don’t you?’ Matthews asked. ‘I think . . .’ His bleary eyes looked around. ‘I don’t know.’ ‘That road right there. See it?’ ‘Sure. There?’ ‘Right there,’ Matthews said. ‘Just drive down there. That’ll get you home. That’ll get you home to Carol.’ ‘Okay.’ ‘Goodbye, Koonie.’ ‘Goodbye. That road there?’ ‘That’s right. Hey, Konnie?’ Matthews looked at the rheumy eyes, wet lips. ‘You say hi to Carol for me, won’t you?’ The cop nodded. Matthews flicked the gearshift into drive and stepped back at Konnie accelerated. He was driving more or less down the middle of the road. Matthews was walking back to Ernie’s to pick up the Mercedes when he heard the sudden squealing of brakes and the blares of a dozen horns, signalling to Konnie in his dark blur Taurus that he’d turned on to the exit, not entrance, ramp of I-66 and was driving the wrong way down the interstate. It was no more than thirty seconds later that he heard the pounding crash of what was probably a head-on collision and – though perhaps only in his imagination – a faint scream. (230)

3.1.4 Hostility

Aaron Matthews is a hot-headed person; it can be called hostility in sociopath characteristic. He can get mad easily when his plan is not running well. He is mad of his high expectation because Tate Collier uses an amateur detective to capture Megan's kidnapper. It can be seen in the following quotation below:

And what information it was! Oh, Matthews was angry. His mood teetered precariously. All his preparation – such care, such finesse, everything set up to send Collier and his wife into a fit of paralysis and dismay and sit home, brooding about their lost daughter . . . and what were they doing but playing amateur detectives? (77)

Relating to previous quotation, Aaron Matthews seems like to unable control his madness; meanwhile he still can repress his emotion to complete his plan perfectly. It can be proved in statement, “A mood began to settle on Matthews but he struggles to throw it off. No, I have no time for this now!” (78). He tries to repress his emotion from the point of view of psychiatric that always calms down his patients. Besides, the easily bad-tempered Aaron Matthews is also shown to Joshua, Megan’s ex-boyfriend, who is so stubborn and tries to imitate people’s matter. Although he easily gets mad, he tries so hard to calm him down so his plan is going well. The proof is stated in quotation below:

Matthews’s eyes went wide, as if he were losing his temper. He said, ‘All right! You want to know the truth?’ ‘Yes!’ Matthews started to speak then, shook his head as if he were struggling to control himself. ‘No, no, you don’t.’ (102)

His madness is in catastrophe level after he tries to pressing it so hard. He does not want to make a bad impression, and then he lies because of his madness, it can be seen in statement, “Matthews’s mouth grew tight. ‘She told me that the first night we slept together.’” (102). He should not release his madness to Joshua like that, but Joshua is irritated him. Joshua hits him because Megan will not leave him just for a guy like Aaron Matthews who in undercover as Dr Peter. The effect of Aaron Matthews’ madness is hurting Joshua. Megan’s ex-boyfriend is really wasting his time to run his revenge.

In the other hand, his madness is not only caused by other people, but it is also caused by himself who clumsy. He is mad because he leaves a track after

After all events happen in *Speaking in Tongues* novel that make him irritated, even his plan is not running well or because of his own clumsy, Aaron Matthews does something stupid unexpectedly. He kills an innocent walking girl to release his madness because he fails to stop Tate Collier. His madness level as high as his madness when knowing Peter's death. The proof is stated below:

3.1.5 Impulsivity

[illegible]

Matthews noted, however, that the boy continued to hold the rusty blade family in his hand. 'Where is she? What were you doing with her car?' 'Joshua.' Matthews said patiently, 'I just dropped Megan off at my weekend place up the road.' He pointed into the woods. 'A couple miles from here. She wanted to get a head start on making lunch.' (100)

His responding ability is not only shown directly, but it is also shown indirectly. It can be seen in this statement, “Peter had killed the other patients and somehow covered up the evidence.” (149) Aaron Matthews has a wonderful response to cover his violence during living in mental hospital. Although the statement is from Megan’s point of view and the patient Matthews is Peter in her mind, it can be defined as indirectly like the explanation before.

3.2. The Way Aaron Matthews' Sociopath Characteristics Trigger Him to Take Revenge

Jeffery Deaver's *Speaking in Tongues* portrayed Tate Collier and Dr. Aaron Matthews as the main character, Deaver leads us to see to what extent

humans are able to do even hurt the loved ones for the reason of protecting someone but instead turned into a devastating boomerang.

Both Tate and Aaron take decisions that change their lives and the plans taken bring unexpected consequences and affect the lives of others. They escape from responsibility with the reason if the wrongs are not purely derived from them, and in the end they must face each other with the truth.

Aaron Matthews sought justification in justice for assuming that Tate was guilty of Peter's death, so it was necessary to seek revenge in a way that Tate felt the same sorrow. Aaron Matthews with all his alter ego then exerted all his abilities and intelligence for one purpose, taking revenge on Tate Collier who had sent Peter Matthews to the death penalty for the murder of a hospital patient where he worked as well as Peter's care. First step that he does is kidnapping Megan.

Megan - the angst-driven teenage daughter of divorced couple Tate (once a high-powered attorney) and Bett (now a successful business-woman) - is considered insane after she walks over the water tower in a drunken state. There are only two options, go to the Children's Prison or see a psychiatrist. Megan chose the second and from here Andrew Matthews embarked on his revenge plan.

Tate Collier who reunited with Bett to save Megan then realized that the trigger of the incident over Megan came from a past that he avoided. So much

3.2.1 By His Mental Disorder

To tell the truth, Aaron Matthews has another reason to trigger his revenge beside sociopath characteristic; it is because he has a bipolar disorder that makes him staying for a while in mental house. Bipolar disorder is individuals with bipolar disorder may have amplified activity, average concentration, and amplified impulsivity, but these features are episodic, happening several days at a time (American Psychiatric Association 64).

The Bipolar disorder of Aaron Matthews written down explicitly in Jeffery Deaver's *Speaking in Tongues*, as the quotation below:

Matthews was bipolar – the diagnosis that used to be called manic depression. In order for him to carry out the kidnapping he'd gone off his meds; he couldn't afford the dulling effects of the high doses of Prozac and Wellbutrin he'd been taking. Fortunately, once the medication had evaporated from his bloodstream he found himself in a manic phase and he's easily been able to spend eighteen hours a day stalking the girl and working on his plan. But as the weeks had worn on he'd begun to worry that he was headed for a fall. And he knew from the past that it took very little to push him over the edge. (31)

Based on quotation above, Aaron Matthews' bipolar disorder has a strong bond with sociopath characteristics. It becomes one of the triggers why Aaron Matthews decides to take revenge to Tate Collier, because he is in maniac episode and he is so excited to take revenge for his precious' son, Peter Thomas Matthews. His maniac episode triggers one of his sociopath characteristics, which is hostility; easily gets mad even though it is a small mistake. Before he decides to take revenge, one of his sociopath characteristics, which is callousness; lacks of feeling guilty or regret, occurs him in bad situation. He loves his son fondly and he lacks of feeling guilty due to make Peter has no clue for outside the house. Peter just knows him and animated character because of his selfishness. He wants to monopoly Peter just for himself, and he never lets anyone to meet Peter, even his own wife. The proof is stated below:

...Peter displays socialization problems. He is more comfortable with inanimate creations – stories and books and cartoons and the like – than with people. He also suffers from what I call affect deficit. The reason, from reviewing his medical records, appears to be that his father would lock him in his room for long periods of time – weeks, even months – and the only contact the boy would have with anyone was with his father, Aaron. He wouldn't even let the boy's mother see him. Peter withdrew into his books and television. Apparently the only time the boy spent with his mother and others was when his father was committed in mental hospitals for bipolar depression and delusional behavior. (289)

3.2.2 By His Extremely Loving His Son

With his love to Peter, Aaron Matthews will do anything to stay be with forever. He will hurt or kill everyone who tries to keep Peter at bay from his life, not least his own wife who tries to keep Peter at bay from him. However his wife wants Peter to be a normal child with living in mental house as patient. The reason

Tate recalled something else from the trial and asked, ‘What about your wife?’ Matthews said nothing but his eyes responded. And Tate understood. ‘She was your first victim, wasn’t she? Did you talk her into killing herself? Or maybe just slip some drugs into her wine during dinner?’ ‘She was vulnerable,’ Matthews responded. ‘Most therapists are.’ Tate asked, ‘What was she trying to do? Take Peter away from you?’ ‘Yes, she was. She wanted to place him in a hospital full-time. She shouldn’t have meddled. *I understood Peter. No one else did.*’ (290)

Relating to previous paragraph, the very first part why he decides to take revenge to Tate Collier is the rapist and murderous case. Before Peter Thomas Matthews' death, in Jeffery Deaver's *Speaking in Tongues* does not explain how and when the event is, Peter goes out from house because he is not under Aaron Matthews' control and he meets Joan Keller. For a while, Tate Collier accuses Peter for raping and killing Joan Keller, and he makes Peter who has mental disorder to confess his fault with his silver tongue, so Peter cannot defence himself why he does that. The proof is in quotation below:

There is no question that the defendant killed Joan Keller. He was seen walking with the victim, a sixteen-year-old girl, by Bull Run Marina. He was seen leading her into the woods. He was later seen running from the park five minutes before Joan's body was found, strangled to death. The mud in which her cold corpse lay matched the mud found on the knees of the defendant's jeans. When he was arrested, as you heard from testimony, he blurted out to the officers, 'She had to die.' And in the trailer where he

lived, the police found hundreds of comic books and horror novels, depicting big, hulking men doing unspeakable things to helpless women victims – victims just like Joan Keller. There's no doubt in their minds either that the defendant killed that poor girl. And so what do they do? They try to distract us. They raise doubts about Joan's character. They suggest that she had loose morals. That she'd had sex with local boys . . . sometimes for money. Or for liquor or cigarettes. A sixteen-year-old girl! These are vile attempt to distract you from finding the needle. Oh, they talk about accidental death. 'Just playing around,' they say. The killer was a troubled young man, they say, but harmless. Well, the facts of the case prove that he wasn't harmless at all. Harmless men don't strangle innocent young women, seventy pounds lighter than they are. Harmless men don't act out their sick and twisted fantasies on helpless youngsters like Joanie Sue Keller. (240-241)

Beside those facts, Peter Thomas Matthews is the one who killing Joanie Sue Keller, but Peter does it coincidently or it can be told as self defence. In researcher's interpretation, Joan Keller seduces Peter to have a sex but she hurts him instead because Peter is such a lousy in sex. The reason why he is such a loser is because he never meets anyone except his father and fantasy character. Peter afraid of Joan and he hurts her. Peter fights back until Joan is died because he has a panic disorder in stressful situation. Tate Collier knows about those facts because he has medical records of Peter Thomas Matthews and Joanie Sue Keller. Peter has no history of violence while Joan has sexually active since twelve-year-old. All Peter's statements should be his defence, but Tate uses it as concrete evidence that Peter rapes and kills Joan for real. In Tate Collier's mindset in his trial, victim is a victim. The proof can be seen in the quotation below:

...Yes, Peter had a collection of eerie comics and Japanimation tapes. But many of them, Tate learned, were bestseller in Japan – where they'd taken on an artsy, cult status and were reviewed seriously and collected by young people and adults alike. What was more, the boy also had a collection of serious science fiction and fantasy writers...Yes, some psychiatric evaluation called the boy dangerous. But others said he merely

Day by day has passed; Aaron Matthews always makes a revenge plan to Tate Collier. No day without making a revenge plan to destroy Tate Collier. He likes a stalker because always follows Tate Collier's daughter everywhere, which is Megan McCall who appear first in Jeffery Deaver's *Speaking in Tongues*, and he tries to find everything about Tate Collier, even his ex-wife, Bett McCall. He follows every Tate Collier's trials until he knows Tate's special ability to kill Peter with destroy the boy's mental. Tate Collier's ability is not much different with his, to control others for the egoist needs. There is a men's area; the idea about to kill the defendant with feeling guilty what he has done. The proof is stated following below:

[illegible]

All facts about Peter's death and what has happened in the whole story, sociopath characteristic of Aaron Matthews trigger him to take revenge. He cannot live without Peter in his life, maybe he can, but he will spend his life emptily because he misses his precious son. He is suffering without Peter's existence. He will make Tate Collier to feel what he feels because of Tate Collier does before. He wants Tate Collier to feel empty without his daughter in his life. He wants to avenge equally because it is the one that makes him survive from the suffering. It is even for Aaron Matthews. Such as he thinks in Jeffery Deaver's *Speaking in Tongues*, "He'd lost his son, Tate Collier would lose his daughter. A kind of cure, a kind of justice, a kind of revenge . . ." (256).

The figure of Aaron Matthews seeking justification in action demands justice. He assumed that Tate was guilty of Peter's death, but in fact Peter had long since died precisely because of his father's deeds, Tate's actions were the only path that opened up another alternative in the life history of Peter Matthews. Aaron played with fire to change his fate.

CHAPTER FOUR

CONCLUSION

In this study, the researcher analyzes the minor character, Aaron Matthews, in Jeffery Deaver's *Speaking in Tongues*. The researcher uses psychological approach as the theory; includes Psychology of Literature, Psychology, and Sociopath Characteristics. Based on the analysis, the researcher concludes two results.

The first result is Aaron Matthews has five sociopath characteristic that reflected to his character. There are manipulative, deceitful, callous, hostility and impulsive. Manipulative is repeating use of trick to influence or control others, use of seduction, charm to get one's ends. Deceitful is misrepresentation of identity, exaggeration or falsehood when relating events. Callous is lacking of shame or regret about the negative or hurtful effects of one's actions on others. Hostility is continual or repeated angry feeling. Impulsive is acting on encourage of the moment in reaction to direct stimuli.

The second result is the way Aaron Matthews' sociopath characteristics trigger him to take revenge. There are two ways; the first is because Aaron Matthews has mental disorders which are antisocial personality disorder and bipolar disorder, and the second is because Aaron Matthews' extremely loving his son. In Aaron Matthews' assumption, Peter just needs him and he is the one and only who understand Peter. Aaron Matthews is still a sociopath patient in mental

[illegible]

Fajarwati, Adelya. *Psychological Disorder of George Harvey, as seen in The Lovely Bones*. Yogyakarta: University of Gadjah Madah Yogyakarta.
Accessed 14 March 2018.

Hare, R. and Babieck, P. *Snakes in Suits*. New York: Harper Collins. 2006.

Holman, C. Hugh. *A Handbook to Literature based on Original Edition by William Flint Thrail and Addison Hibbard*. Bobbs-Merrill Education Pub, 1980.

Jung, Carl Gustav. *Psychology and Literature*. Berkeley: University of California Press, 1985.

King, Laura A.. *Psikologi Umum: Sebuah Pandangan Apresiatif*. Translated by
Brian Marwensdy. Penerbit Salemba Humanika. 2014.

LaBode, Rebecca Taylor. "Etiology of the Psychopathic Serial Killer: An Analysis of Antisocial Personality Disorder, Psychopathy, and Serial Killer

Personality and Crime Scene Characteristics.” *Oxford Journals*. Oxford University Press, 2008. Accessed 8 Dec. 2016.

Lykken DT. *The Antisocial Personalities*. Lawrence Erlbaum Associates, Erlbaum, USA. 1995

Milawaty. *A Major Character Analysis of Orphan Movie*. Jakarta: UIN Syarif Hidayatullah Institutional Repository. Accessed 25 April 2017.

Nikmah, Fitriyatul. *The Secret of Serial Murder in Sidney Sheldon's The Best Laid Plans*, 2015. Print.

Noor, Redyanto. *Pengantar Pengkajian Sastra*. Fasindo. 2004.

Pemment, Jack. "Psychopathy versus sociopathy: Why the distinction has become crucial". *Aggression and Violent Behavior*, pp. 1-4, [dx.doi.org/10.1016/j.avb.2013.07.001](https://doi.org/10.1016/j.avb.2013.07.001). Elsevier Ltd, 2013. Accessed 15 April 2018.

“Prose.” *Wikipedia*, 6 Aug. 2018. en.wikipedia.org/wiki/Prose#Types. Accessed 6 Aug. 2018.

Ratna, N.K. *Teori, Metode, dan Teknik Penelitian Sastra*. Pustaka Pelajar. 2012

Rexroth, Kenneth. "Literature." Encyclopaedia Britannica. 23 June 2018.
www.britannica.com/art/literature#ref51311. Accessed 6 Aug 2018.

Suwardi, Endaswara. *Metode Penelitian Psikologi Sastra*. Media Pressindo. 2008

