

**EXPLORING THE DARK DEPTHS: ANALYZING
PSYCHOLOGICAL SUSPENSE IN JOHN
FOWLES' *THE COLLECTOR***

THESIS



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ABSTRACT

Fajrin, R.M.D. (2023). *Exploring the Dark Depths: Analyzing Psychological Suspense in John Fowles' The Collector*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Dr. Abu Fanani, S.S., M.Pd., (II) Ramadhina Ulfa Nuristama, M. A.

This research aims to examine the psychological suspense formula in *The Collector* novel. *The Collector* novel tells about the kidnapping of a woman named Miranda by Frederick Clegg. In this research, the researcher will answer the formulation of the problem, namely how the conflict in *The Collector* supports the genre.

This research uses a qualitative approach to thoroughly, broadly, and deeply explore the situation at *The Collector*. This study uses a formula theory from Neal Wyatt and Joyce G. Saricks to analyze the six psychological suspense formulas in *The Collector's* novel. The formula theory by Neal Wyatt and Joyce G. Saricks consists of six features, namely plot, tone or mood, frame or setting, characterization, style or language, and pacing. However, the researcher will focus on the plot, frame, setting, and characterization. Data was collected by carefully reading *The Collector's* novel and identifying the psychological suspense formula data in *The Collector's* book. Once identified, the data are classified according to the psychological suspense formula in *The Collector* novel. The analysis is continued by identifying the psychological suspense formulas and the conflicts that support them. Finally, the researcher concludes the analysis results regarding the psychological suspense formula in *The Collector* novel.

In terms of the plot, the story has a mental twist that plays with the reader's mind and surprises the reader. The plot of the unfinished story also shows that this fits the psychological suspense formula of Neal Wyatt and Joyce G. Saricks. Setting places in tiny houses and basements also adds to the eerie impression. The atmosphere is also disturbing, creating a nightmarish mental world that Miranda finds herself. Both characters are unbelievable and make it impossible for the reader to sympathize with them. All the conflict in the story also emphasizes that *The Collector* novel is in the psychological suspense genre.

Keywords: suspense, conflict, kidnapping, obsession

ABSTRAK

Fajrin, R.M.D. (2023). *Menjelajahi Kedalaman Gelap: Menganalisis Suspense Psikologis dalam The Collector karya John Fowles*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya.
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Penelitian bertujuan untuk meneliti formula *suspense* psikologis yang ada di dalam novel *The Collector*. Novel *The Collector* bercerita tentang penculikan seorang wanita bernama Miranda yang dilakukan oleh Frederick Clegg. Karena itulah dalam studi ini penulis akan menjawab rumusan masalah dalam penelitian ini yaitu bagaimana konflik dalam *The Collector* mendukung genre.

Penelitian ini menggunakan pendekatan kualitatif untuk mengeksplorasi situasi di *The Collector* secara menyeluruh, luas, dan mendalam. Penelitian ini menggunakan formula teori dari Neal Wyatt and Joyce G. Saricks untuk menganalisa enam formula *suspense* psikologis yang ada di novel *The Collector*. Formula teori dari Neal Wyatt and Joyce G. Saricks terdiri dari enam fitur yaitu alur, nada atau suasana hati, bingkai atau latar, penokohan, gaya atau bahasa, dan tempo cerita. Namun, peneliti akan fokus pada plot, frame atau setting, dan penokohan. Data dikumpulkan dengan membaca dengan seksama novel *The Collector* dan mengidentifikasi data psychological suspense formula dalam novel *The Collector*. Setelah diidentifikasi, data diklasifikasikan sesuai dengan formula *suspense* psikologis dalam novel *The Collector*. Analisis dilanjutkan dengan mengidentifikasi formula-formula *suspense* psikologis serta konflik yang mendukungnya. Akhirnya, peneliti menyimpulkan hasil analisis mengenai psychological suspense formula yang ada di novel *The Collector*.

Dari segi plot, ceritanya memiliki mental twist yang mempermainkan pikiran pembaca dan mengejutkan pembaca. Plot cerita yang belum selesai juga menunjukkan bahwa ini cocok dengan formula *suspense* psikologis Neal Wyatt dan Joyce G. Saricks. Setting tempat di rumah kecil dan basement juga menambah kesan seram. Suasananya juga mengganggu, menciptakan dunia mental mimpi buruk yang ditemukan Miranda sendiri. Kedua karakter tersebut tidak dapat dipercaya dan membuat pembaca tidak mungkin bersimpati dengan mereka. Semua konflik dalam cerita juga menegaskan bahwa novel *The Collector* bergenre *suspense* psikologis.

Kata Kunci: suspense, masalah, penculikan, obsesi

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S U R A B A Y A

CHAPTER I

INTRODUCTION

This chapter presents the study's background, the study's problem, the study's objective, the study, the significance of the study, the scope and delimitation, and the definition of the key terms.

1.1 Background of the Study

The novel has the power to persuade the reader. Fiction readers are often eager to follow the existing narrative without wanting to know the truth behind the current storyline, and this makes fiction readers stick to what they know regardless of the facts (Appel & Richter, 2007). It presents an exciting story that fits the reader's experience or a story that the reader has never experienced. The novel packs the story in beautiful language so that readers feel interested in reading it to the end. Reading makes the reader reflect on other characters' experiences, like how the reader is affected by human tragedy in the real world (Cairney, 2010). This shows that related to the reader's feelings, the impact generated from the reading novel is the same as that caused in the real world.

The book can also make readers think about the main character's experiences, making them feel like they are going through the same thing. The novel can also change the point of view and mindset of its readers. Krause & Rucker (2019) states that when the facts are weak, stories can change readers' attitudes and opinions toward these facts. Not only that, novels can make the readers want to do something they have experienced through the novel before. A lot of people make changes in their life because of the book that they read.

Reading novels has a positive impact both academically and non-academically. In academic terms, reading books can help increase language acquisition because the author uses many beautiful languages in the novel. Not only that but reading novels also have a non-academic impact. Reading can help improve social skills in children, and adults can help fight loneliness (Clark & Rumbold, 2006). Reading novels can also assist in the lives of readers. Reading books can also be self-healing. After all, it can reduce the risk of trauma and make readers comfortable because it creates a peaceful world in their minds (Mendrofa, 2020). Nevertheless, it is not always a positive impact. There is the serial killer who is inspired by a novel.

The novel inspires the famous serial killers Charles Ng and Leonard Lake. In the mid-1980s, Charles Ng and Leonard Lake committed serial killings. According to the news in CBS News (2022), Charles Ng and Leonard Lake killed eleven people: six men, three women, and two babies in 1984 and 1985. Both of them did not have any bright backgrounds. They become troublemakers since they were children and are expelled from the military. Ng and Lake held their victims in a three-room bunker, with two of them behind hidden doors. The bunker is in a remote area in the east of San Francisco. They also made a videotape that showed their plan to enslave women. However, in the video, Leonard Lake is the one who explains their project, and Charles Ng is the one who takes action for the woman. Leonard Lake explained that he wanted to use women whenever and however he wanted, but when he was not interested anymore, he would get rid of them.

According to court records, Leonard Lake committed suicide by taking a cyanide capsule in 1985 after being caught possessing a firearm. After the news of

Lake's death, Ng flew to Canada but was arrested for burglary and assaulting a security guard in Calgary, Alberta. Despite being caught long ago, Ng was only set for death row in July 2022. The stories of their murders were so well known that they were made into films called *House on the Hill* (2012) and *The Miranda Murders: Lost Tapes of Leonard Lake and Charles Ng* (2017). A fictional novel by John Fowles inspired this famous story of kidnapping, enslavement, and murder entitled *The Collector*.

Lasseter (2000) stated that Lake like to read *The Collector* novel by John Fowles, because this book reflects his desire to kidnap and enslave young women. They created "Operation Miranda" based on a book character. They kidnapped women to be their sex slaves and brainwashed them to become their sex slaves willingly. Leonard Lake also explained in their videotape that the woman who interests them is very slim, pretty, has long hair, has a bright personality, and will not attract them. The characteristics they mentioned were similar to Miranda, the main character in the novel. Because of that, the researcher is interested in analyzing this book.

The Collector by John Fowles was released in 1963 and became a movie with the same title in 1965. John Fowles is an author from England, and *The Collector* is his literary debut. This book consists of four chapters; chapters one, three, and four use Frederick Clegg's point of view, and chapter two uses Miranda's. This book, which has two points of view, makes the reader aware of what the two main characters are experiencing and feeling.

The Collector novel tells a story about Frederick Clegg, an ordinary clerk obsessed with a girl named Miranda. Miranda is an art student in London with a

bright and intelligent personality. Miranda is known for his intelligence, and she appeared in a local paper because of her win over the scholarship at London University. Miranda also portrayed a beautiful girl with pale blond hair and grey eyes. On the contrary, Frederick Clegg is an ordinary clerk who lost his parents when he was young and had to live in his uncle and aunt's house.

Frederick Clegg's life can be considered not very pleasant. Because of his unpleasant life, Clegg is attracted to Miranda, who looks perfect in his eyes. However, Clegg can only watch from afar and fantasize about himself and Miranda until he wins the pools and makes a lot of money. Since then, Clegg's mind has changed. He bought a house in a secluded place and used it as a place where he kidnapped Miranda. Clegg believes that by kidnapping Miranda, he and Miranda will love each other and live happily. To make Miranda love him, during the time he kidnapped Miranda, Clegg bought her whatever she wanted, drawing tools, clothes, jewelry, and so on. Clegg is even nice and wants to prove to Miranda that he is the man she needs. Of course, what was expected did not come true. Miranda hated him and kept trying to escape. Clegg keeps trying to get Miranda to be by his side even though Miranda does something that makes him angry, and he loses respect for her. Knowing this, Clegg still does not let Miranda go. His behavior towards Miranda also changed. He became less listening to Miranda's words until Miranda become sick and dies.

The researcher has found five previous studies that analyzed *The Collector* novel. The first previous study from Muntean (2022) examined the intertextuality in the book *The Collector* by John Fowles and the play *The Tempest* by William Shakespeare to discover whether or not the space inspired the novel. She used

intertextuality theory and found that *The Tempest* is the predominant intertext of *The Collector*. The second previous study from Shatro (2012) analyzed the role of Eros and sexuality in the form of *The Collector's* literary character and aesthetic type in John Fowles' novel *The Collector* and Vladimir Nabokov's novel *Lolita*. Shatro used the comparative and hermeneutical approaches to analyze the novel's protagonist. The novel's protagonists have in common that they fail to see reality and justify what should be wrong in showing their love. The third previous study from Ada (2013) compared two novels, namely *Everything is Illuminated* by Jonathan Safran Foer and *The Collector* by John Fowles. She analyzed the process of archiving and collecting from the novels. Through accumulating, seen as an archive in the book *Everything is Illuminated*, the protagonist deals with the memory of Trachimbrod people who have been erased, and a woman named Lista is the only one who survived. The different perspective on the act of collecting is shown in the novel *The Collector*. The protagonist shows the relationship between stockpiling, possession, and fetishism. The fourth previous study from Baral (2019) analyzed the main character, Fredrick Clegg, who is obsessed and acts like a neurotic patient. Clegg liked to take different photos of her, referring to photography and pornography. The last previous study from Sitdikov, Motygullina & Akhmetzyanov (2017) analyzed the concept of beauty in the novel *The Collector* with the cognitive linguistics study and lingua-poetic description of the text method. The semantic diversity of the idea of "beautiful" is significant, demonstrating the variety of connotations and the presence of an assessing component.

After reading the previous study that used *The Collector* by John Fowles as the object of the study, the researcher found no research that analyzed the genre formula of this novel. Therefore, this research wants to investigate the psychological suspense genre formula in the book *The Collector* by John Fowles using the formula theory by Neal Wyatt and Joyce G. Saricks.

1.2 Problems of the Study

In line with the background above, the problems of the study are formulated as follows:

1. How does the conflict in *The Collector* support the genre?

1.3 Objectives of the Study

In line with the problems of the study above, this study aims to

1. To examine the conflict in *The Collector* supports the psychological suspense formula genre.

1.4 Significances of the Study

The researcher hopes this study can help English literature students learn about genre formulas. The researcher also hopes this study can make people more aware of the psychological suspense genre in literature. This research also wishes to help people know the victim's experience and understand what they may be experienced while being kidnapped.

1.5 Scope and Delimitations

The genre analysis field becomes the scope of this study. This research uses formula theory to analyze the genre. Cawelti (1976) states that formula theory is

patterns that create story concepts that refer to specific genres. This research will use formula theory and the characteristics of the psychological suspense genre by Neal Wyatt and Joyce G. Saricks. Neal Wyatt and Joyce G. Saricks (2019) explain six features of the psychological suspense genre: plot, tone or mood, frame or setting, characterization, style or language, and pacing. However, to avoid broadening the discussion, the researcher limits the research to the characteristics of the above psychological suspense genre in *The Collector* novel.

1.6 Definition of Key Terms

To clarify the key terms used in this study, some definitions are put forward:

Suspense is a literary genre in which the storyline and atmosphere are essential to the reader, where there are many unexpected things, and makes the reader aware of what will happen (Orr & Herald, 2013).

Conflict in fiction has many different types: one-person disputes, conflicts between two people, clashes between one person and the environment, conflicts between one person and nature, and many more (William Kenney, 1966).

Kidnapping is an incident where a person takes another person away, intending to exploit the victim for various purposes (Vannini et al., 2015).

Obsession is when a person experiences disturbing events, such as hallucinations, that make no sense to the personality (Rasmussen & Parnas, 2022).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theory that the researcher used to analyze this paper.

2.1 Psychological Suspense Genre

Popular literature is literature that reflects the culture of that time. Popular literature, considered a significant category began in the 20th century. By the time the 20th century began, numerous popular fiction categories or types had already been established. Since the late 20th century, works of popular fiction have frequently been identified as genre fiction (Cunningham, 2021). The category or type of a specific work of fiction determined by its style, form, substance, and subject matter is referred to as genre in literature. Explicit norms distinguish various genres, such as plot structures, themes, settings, and character types. Understanding genre can help readers and writers identify and appreciate multiple stories' unique characteristics and conventions. The genre has become one of the most fascinating concepts in all literary theory. It occupies a central position, beset with undefinable issues (Fowler, 2003). However, along with the development of literature, the types of genres are also improving. There are more types of genres, and they have different characteristics.

In popular fiction studies, genre refers to well-defined fictional genres that classify most published novels into separate groups, such as romance, crime, fantasy, and science fiction. However, these topics are subdivided into subcategories such as historical romance, eco-thrillers, epic fantasy, and space

opera (Fletcher, 2016). This new and broader understanding of genre and appeal as relevant in the readers' advisory process makes it possible to collect some different genres into units based on the concept of core appeal. These larger groupings help explain the connection of various genres and create clear definitions, distinctions, and matches (Wyatt & Saricks, 2019, p. xvii).

Wyatt & Saricks (2019) confirm four groups of genres: adrenaline, intellect, landscape, and emotion. The intellect genre attracts the reader's attention to understand, reflect on their opinions, and puzzle out the known facts. The intellect genre comprises four sub-genres: psychological suspense, mysteries, literary fiction, and science fiction. However, the researcher will focus on the psychological suspense genre in *The Collector's* novel.

The psychological suspense genre is one of the sub-genres in the intellect genre. The psychological suspense novel explores psychological issues. Psychological suspense is a literary genre that builds tension, expectation, and anxiety, keeping the reader wondering and questioning the characters' intentions and actions. According to Wyatt & Saricks (2019), "Psychological suspense novels create worlds of unease in which characters explore (or suffer, enact, overcome) mental obsession or unbalance within an environment strongly characterized by threat." In the psychological suspense genre, the reader's perspective on the protagonist is divided into positive or adverse effects. Psychological suspense literature intertwines psychology, mystery, and suspense to engage readers on multiple levels. It delves into the psychological complexities of characters, their motivations, and the internal battles they face. Psychological

suspense literature combines psychological, mystery, and suspense aspects that attract readers on various levels. It dives into the characters' psychological complexities, motivations, and internal conflicts.

The psychological suspense genre reveals the characters' psychological motivation and mental state that plays with readers' minds. Deception, identity, memory, trauma, obsession, and the fuzzy lines between reality and perception are all common themes in psychological suspense stories. In the psychological suspense genre, the main character feels unsettled and wrong in a seemingly ordinary world, making the reader uneasy about what the main character is experiencing. This genre provides creepy mind games, fiendish puzzles, and unsettling traps for readers to explore. The environment establishes the atmosphere in the psychological suspense genre and increases anxiety. The dark and claustrophobic settings, isolated places, and manipulation of the main characters' surroundings all contribute to gloom and discomfort. Whether it is a remote estate, a mental institution, or an ordinary suburban neighborhood, the setting becomes a character in and of itself, enhancing the psychological suspense.

Wyatt & Saricks (2019) mention six characteristics of psychological suspense. First, complicated stories often twist both mentally and in the plot, with surprises, layered meanings, and unresolved endings. Second, stories that throw the reader off balance by creating a world of mental nightmares have a chilling and disturbing tone. Third, Stories unsettle readers because of the workings of the mind and madness that crosses the line between sanity and unreason. Fourth, the main character does not fully earn the reader's sympathy, and the reader observes

the characters rather than sympathize or participates in their predicament. Fifth, the writing style may be written elegantly and carefully, but it still creates a disturbing tone. The last, stories in this genre have moments of violent eruptions even though the physical action is not as intense as suspense stories.

2.2 The Formula of Psychological Suspense

Intrinsic literary study is typically conducted by examining elements present in fiction, such as characters and characterizations, story, plot structure, setting, and theme. However, the details in popular fiction's context are considered formulas. According to Cawelti (1976), the literary formula is a narrative structure or dramatic conventions used in many individual works. The concept of repeated patterns, structures, and norms observed in numerous genres of popular literature is referred to as formula theory. In popular stories, some patterns refer to certain aspects of cultural material. Formulas represent distinct cultural themes and stereotypes in more universal story patterns (Cawelti, 1976, p. 6). These patterns must be embodied in characters, settings, and issues that have suitable meanings for the society that produces them to make them work. In this research, the researcher uses Neall Wyatt and Joyce G Sarick's formula of psychological suspense. The psychological suspense genre has six formulas: plot, tone or mood, frame or setting, characterization, style or language, and pacing.

2.2.1 Plot

A plot can also be called a storyline. The plot is based on the events or actions a particular character performs in sequence to achieve a specific artistic

and emotional effect (Norton et al., 1957). The plot shows what happens in the story and what the main character experiences. In psychological suspense, complicated stories often twist both mentally and in the plot, with surprises, layered meanings, and unresolved endings. In psychological suspense novels, the layered storylines make the reader explore the truth individually as the story deepens, requiring the reader to continue and follow the storyline to uncover the truth.

Wyatt & Saricks (2019) state that readers and main characters sometimes realize things can be more terrible than they imagined, even before the story ends. The ending may also be left unresolved, leaving the reader questioning justice and what happened to the main character. Storylines in this genre also make the reader wonder what is real and what is a "story," making the reader question the truth behind characters and events, which also makes novels of this genre interesting.

2.2.2 Tone or Mood

The tone is the author's emotional attitude shown in the story. It can be romantic, ironic, mysterious, happy, impatient, or any other feeling. The tone is the speaker's expression toward the listener that reflects the feelings toward the person being addressed (Norton et al., 1957). In the psychological suspense genre, the author presents an uncomfortable atmosphere that readers are interested in. Readers enjoy the tension, the realization that doom is unavoidable, and the dark sensation of realizing nothing will help.

Wyatt & Saricks (2019) state that psychological suspense stories' atmosphere is moody, claustrophobic, bleak, edgy, evocative, ominous, unsettling,

threatening, and foreboding. The disquieting tone of these stories is amplified by the thoughts of the readers and characters that feel like a nightmare. The success of a story in this genre is determined by how this story presents an atmosphere that makes the reader anxious and restless.

2.2.3 Frame or Setting

Setting and framing is the part that states where, when, and the atmosphere experienced by the characters in the story. Psychological suspense genre use frame to establish tone. It makes the reader lose balance by creating a world of mental nightmares. The main subject of this genre is to make anxious and unstable effects of a disturbed mind. This frame and setting make the reader more thump about the atmosphere experienced by the characters. However, the setting of the place is unnoticed by readers. Sometimes, there is only one setting in this genre of story. Nevertheless, areas that have a sinister effect, such as remote places, mental hospitals, or places the reader would not even suspect., it keeps the reader interested.

2.2.4 Characterization

Characterization is how the characters are depicted in the story, physically and emotionally. Characters are people whom readers interpret as people who have certain qualities in a drama or narrative work which is shown from the dialogue and actions (Norton et al., 1957). Physically, characterization describes the character's appearance, such as eye color, hair, skin color, age, and gender. They are emotional, showing the nature and feelings of the character. In the psychological suspense genre, the reader does not relate to the characters but

questions what they will do and why they are doing it. The reader is also not empathetic in the character's plight but keeps their distance and observes.

Wyatt & Saricks (2019) state that character portrayal in psychological suspense stories is often unlikeable but exciting in ways that unsettle the reader. Characters in this genre also do not have the usual character development in literary fiction. Characters in this genre also do not match other genres, and this is because the morals of the characters are different, and wrong things will become right if they think so. The reader must bet on the fate of the characters for this novel to succeed. Characters can also make the reader their victim, which makes the reader mentally unprepared for what the character will do and trapped in the nightmare created by the character.

2.2.5 Style or Language

Word choice, sentence structure, figurative language, and sentence arrangement the author contribute to the story's mood, image, and meaning. Style and language are essential in showing the feelings and atmosphere the author wants to show. The choice of the right words to convey the desired meaning must also be represented by the author correctly so that the reader is not confused. The author's writing style can be their signature and be why readers enjoy reading their novel.

The writer uses a colorless or lifeless writing style in the psychological suspense genre. The writing style may be elegant and careful, but it still creates a disturbing tone. The use of language that is lively and scary at the same time is made to create a threat that haunts these stories. The author pays attention to the

craft of writing and planning in the choice of language. Writers can reveal clues and emphasize dangers through different story segments by typeface, diaries, journals, notes, e-mails, or instant messages (Wyatt & Saricks, 2019). The choice of language further adds to the sense of discomfort and anticipation the reader experiences.

2.2.6 Pacing

Pacing is how fast or slow the story moves for the reader, determined by the scene's length and how the writer provides information. The tension that continues to increase as the story develops makes these books exciting and attractive to readers. Readers in this genre get caught up in the growing stakes and upcoming reveals rather than the fast-paced action (Wyatt & Saricks, 2019). Physical activity is less intense than in Suspense novels, yet the works in this genre contain remarkable moments.



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CHAPTER III

RESEARCH METHOD

This chapter presents the method that the researcher used to analyze the data.

3.1 Research Design

For this research, the researcher uses descriptive qualitative research as the method. According to Lambert & Lambert (2013), "qualitative descriptive studies offer a comprehensive summary of an event in the everyday terms of those events." Descriptive qualitative research is suitable for this research because it thoroughly, broadly, and deeply explores the situation in *The Collector*. It also helps to describe the psychological suspense formula in *The Collector* novel. The researcher also used formula theory by Neal Wyatt and Joyce G. Saricks to discover the six formulas of the psychological suspense genre in *The Collector* novel by John Fowles.

3.2 Data Collection

For the data collection, the researcher uses the steps which will be explained below:

3.2.1 Research Data

The data of this research are the character from *The Collector* novel written by John Fowles, Frederick Clegg, and Miranda. Frederick Clegg and Miranda are the main characters in the book. The researcher used their situations, thoughts, and conflicts as this research data.

3.2.2 Data Source

The researcher used two data sources to analyze this research, primary and secondary data. The preliminary data is conducted from *The Collector* novel written by John Fowles. The secondary data are collected from the related topic to the psychological suspense theory, such as journals, articles, books, and some previous studies.

3.2.3 Data Collection Technique

- a) The researcher read carefully *The Collector* novel by John Fowles.
- b) The researcher identified the data of psychological suspense formulas in *The Collector* novel.
- c) The researcher classified the data according to the psychological suspense formula in *The Collector* novel, such as plot, tone or mood, frame or setting, characterization, style or language, and pacing.

3.3 Data Analysis Technique

After collecting the data, the researcher analyzed the data using the steps which will be explained below:

- a) The researcher analyzed the psychological suspense formulas in *The Collector* novel.
- b) The researcher analyzed the conflict that supports the psychological suspense formula in *The Collector* novel.
- c) The researcher concluded the results of the analysis.

CHAPTER IV

ANALYSIS

This chapter presents an analysis of the answer to research questions that are already mentioned in chapter three.

4.1 Psychological Suspense Formula Constructed in *The Collector* Novel

This chapter will explain the analysis of formulas of the psychological genre in *The Collector* novel. The formulas include plot, frame or setting, and characterization.

4.1.1 Mentally Twist

In the psychological suspect formula, the plot has many twists regarding mentality and storyline, surprises, layered meanings, and an unresolved ending. The novel *The Collector* has four chapters and consist of Frederick Clegg and Miranda's point of view. It makes the researcher know how the events in the story are from two different points of view, the kidnapper and the person he kidnapped. The twist in *The Collector* novel is when Miranda, the one who is kidnapped and the victim, is the one who takes control. Miranda also becomes the lousy person here rather than Clegg, and she forces Clegg to have sex with her. The mental twist also happens when Clegg loses interest in Miranda and treats her like a prisoner. Their role changed again, and Clegg had altered to suit his role as a kidnapper.

The first conflict that occurs in the novel is Miranda's kidnapped. Frederick Clegg is obsessed with a girl named Miranda. Clegg's obsession and dream make him intend to kidnap Miranda. Clegg has already prepared everything to kidnap

Miranda. He also designs his basement, the items Miranda needs, and what Miranda might do to escape. Clegg had thought and planned everything, making Miranda feel like a bird in a cage, unable to escape.

I went up to the garage and opened the back of the van. Like the rest of the operation it went according to plan. I got the straps off her, made her sit up, her legs and feet still bound of course. She kicked about for a moment, I was obliged to say that if she did not keep quiet I would have to resort to more of the chloro and CTC (which I showed), but that if she kept still I wouldn't hurt her. That did the trick. I lifted her, she was not so heavy as I thought; I got her down quite easily; we did have a bit of a struggle at the door of her room, but there wasn't much she could do then. I put her on the bed. It was done (Fowles, 1963, p 12).

The reader can see how scary it is when Miranda wants to go home and rest after a tiring day, but instead, someone kidnaps her. This could have happened in real life, leaving the reader to wonder what Clegg would do. However, Clegg kidnaps Miranda without any malicious intentions. He wants Miranda to know and love him. Clegg never thinks about doing something nasty to Miranda. Clegg wants Miranda to be his. He complied with all of Miranda's wishes except for something that could potentially help Miranda escape because the only thing Clegg wanted was to be with Miranda.

“Then I said, I don't expect you to understand me, I don't expect you to love me like most people, I just want you to try and understand me as much as you can and like me a little if you can” (Fowles, 1963, p 24).

This shows that Clegg loves Miranda sincerely. Even without bad choices, Miranda was still left alone in the dark basement, making Miranda keep trying to escape.

Miranda's first attempt to escape failed. She tries to run away, and Clegg is prepared for that.

The next morning she made the first attempt to escape. She didn't catch me off guard, exactly, but it taught me a lesson. She had her breakfast and then she told me her bed was loose, it was the far back leg, right up in the corner. I thought it was going to collapse, she said, there's a nut loose. Like a mutt I went to help her hold it and suddenly she gave me a heavy push, just as I was off balance, and ran past me. She was at the steps and up them like lightning. I had allowed for it, there was a safety hook holding the door back open and a wedge she was trying to kick away when I came after her. Well, she turned and ran, screaming help, help, help, and up the steps to the outer door, which was of course locked. She pulled at it and banged it and went screaming on, but I got her then. I hated doing it, but action was necessary. I got her round the waist and one hand over her mouth and dragged her down back (Fowles, 1963, p 23).

This incident shows how prepared Clegg is for what Miranda will do. Clegg is not mad at Miranda for that, but it is Miranda who hates Clegg even more. This incident tense the reader and shares Miranda's adrenaline when she tries to escape. Knowing this, Miranda becomes arbitrary and likes many things from Clegg.

"I've some conditions, too," she said before she drank it. "I can't live all the time down here. I must have some fresh air and light. I must have a bath sometimes. I must have some drawing materials. I must have a radio or a record player. I need things from the chemist. I must have fresh fruit and salads. I must have some sort of exercise" (Fowles, 1963, p 25).

Miranda, who asked Clegg for many things, did not make him angry. This shows that Clegg loves Miranda sincerely, while this is not true. Miranda realized that all of that was just Clegg's madness. "It is me. I am his madness. For years he's been looking for something to put his madness into. And he found me" (Fowles, 1963, p 73). Clegg, in childhood, had a hobby of collecting butterflies because he felt butterflies were beautiful. This also applies to Miranda. Clegg does not love Miranda but is only obsessed with beautiful things because Clegg believes that Miranda is different from other women.

While waiting for Miranda's release date, Miranda did not try to run away and even talked with Clegg a lot. Of course, they were still bickering, but that is what Miranda needed. Talking to Clegg was the only way to keep her sane in the silence of the basement. It is shown that Miranda is the one who is taking the lead here, even though she is kidnapped.

We argued over lunch. He always asks me if he may stay. Sometimes I feel so lonely, so sick of my thoughts, that I let him. I want him to stay. That's what prison does. And there's escape, escape, escape (Fowles, 1963, p 78).

Miranda even asked to see how Clegg's house was, even with her hands tied. Miranda even requested to see Clegg's butterfly collection. Miranda even began to ask to paint Clegg's face as well as Clegg, who asked to take Miranda's photo. "It was suddenly as I always hoped, we were getting to know each other, she was beginning to see me for what I was" (Fowles, 1963, p 29). Because of that change, Clegg began to think that Miranda had opened up to him. Miranda also began to talk about herself openly. She also occasionally asked about Clegg's life story. Miranda certainly kept trying to escape but failed. However, Miranda tells Clegg to take it easy when he is with her, asking Clegg to think of her as a friend. Miranda said, "It's not a little thing. It's terrible that you can't treat me as a friend. Forget my sex. Just relax" (Fowles, 1963, p 38). Miranda, who was kidnapped, instead asked Clegg to be normal to her. That is not to say that Miranda completely trusted Clegg.

I know he's the Devil showing me the world that can be mine. So I don't sell myself to him. I cost him a lot in little things, but I know he wants me to ask for something big. He's dying to make me grateful. But he shan't (Fowles, 1963, p 99).

Miranda had no other way but to trust that Clegg would release her according to their agreement. However, Clegg did not fulfill his promise, and he did not release Miranda. Another conflict is the day Clegg promises Miranda to be free. On the appointment day, Miranda and Clegg throw a farewell party. Clegg sets the scene for a romantic dinner as if he wants to make good memories before Miranda leaves. Clegg buys Miranda a new dress and jewelry. Miranda initially thinks Clegg will release her that day, so she gives Clegg the best to fulfill his love. However, Clegg has hidden intentions, he proposes to Miranda, and if Miranda refuses, then Miranda will not be accessible.

It seemed the moment. Anyway, I couldn't stand it any longer. Please marry me, I said. I had the ring in my pocket all ready. There was a silence. Everything I've got is yours, I said.

"Marriage means love," she said.

I don't expect anything, I said. I don't expect you to do anything that you don't want. You can do what you like, study art, etcetera. I won't ask anything, anything of you, except to be my wife in name and live in the same house with me.

She sat staring at the carpet.

You can have your own bedroom and lock it every night, I said.

"But that's horrible. It's inhuman! We'll never understand each other.

We don't have the same sort of heart (Fowles, 1963, p 49)."

Miranda refuses it. Miranda is a woman who will only marry for love. This makes Miranda angry, and she scolds Clegg. "But that's horrible. It's inhuman! We'll never understand each other. We don't have the same heart" (Fowles, 1963, 49). That made Clegg angry, "The way she looked at me made me sick. As if I wasn't human hardly. Not a sneer. Just as if I was something out of outer space. Fascinating almost" (Fowles, 1963, p 50). The anger threw Clegg's mind into chaos. Clegg thought of something crazy. Miranda's refusal made Clegg do something that deviated from his words. Clegg says he wants to be with Miranda

and does not want her body. However, Clegg took a picture of Miranda's body, wearing only undergarments when asleep. This creates a new conflict between them. Miranda feels angry about what Clegg did, but Clegg is proud because he can restrain himself by only taking pictures of Miranda and not doing anything else.

So I did that. I took off her dress and her stockings and left on certain articles, just the brassiere and the other so as not to go the whole hog. She looked at a real picture lying there with only what Aunt Annie called strips of nothing on. (She said it was why more women got cancer.) Like she was wearing a bikini. It was the chance I had been waiting for. I got the old camera and took some photos, I would have taken more, only she started to move a bit, so I had to pack up and get out quickly (Fowles, 1963, p 51).

Clegg finally revealed what he had been hiding, something he had not even realized until now. After he did that to Miranda, there was no regret in him. He was proud because he was better than others who could not hold back when doing this to the woman he loved. Clegg writes a letter of apology to Miranda, and there is no hint of remorse. He wants to be given credit for not doing something reprehensible to Miranda. Clegg is proud because he can restrain himself by only taking pictures of Miranda and not doing anything else. Knowing what Clegg did, Miranda was so angry she even said that she would kill Clegg.

She kept it up several days. So far as I know all she had was some water. At least once a day, when I took in the food she always refused, I tried to argue with her. I took in the letter again and she read it this time, at least it was torn up, so she touched it. I tried everything: I spoke gentle, I pretended I was angry, bitter, I begged her, but it was all no use. Mostly she just sat with her back to me as if she didn't hear me. I got special things like continental chocolate, caviare, the best food money could buy (in Lewes) but it was never touched (Fowles, 1963, p 52).

Miranda just kept silent after what Clegg did. Miranda had not spoken to Clegg for several days. This differed from Miranda, who had previously been

angry by shouting and scolding Clegg. Miranda has become cold and does not want to talk to Clegg or eat. Because of that, Clegg worries about Miranda, and he does not wish Miranda to be sick.

I prostituted myself to Caliban. I mean, I let him spend all that money on me, and although I told myself it was fair, it wasn't. Because I felt vaguely grateful, I've been nice to him. Even my teasing was nice, even my sneering and spitting at him. Even my breaking things. Because it takes notice of him. And my attitude should have been what it will be from now on—ice. Freeze him to death (Fowles, 1963, p 127).

Even so, Miranda still asked Clegg to accompany her, asking Clegg to tell stories until Miranda asked him to stop. This is because Miranda feels lonely while in the basement. Afterward, Clegg and Miranda return to their regular days with their bickering. This makes the reader feel Miranda's inner battle, where she wants to be mad at Clegg and talk to someone. The next day, Miranda tries to escape by hitting Clegg's head with the butt end of the axe until his head bleeding.

The next thing I knew was I got a terrible blow on the side of the head. Luckily it missed my head, my shoulder, or rather my coat-collar took the force. Anyway I fell sideways, half to try and escape the next attack. I was off balance and couldn't reach at her arms, though I still held on to her dressing gown. I could see her with something in her hands, I suddenly knew it was the old odd-jobs axe; I used it in the garden only that morning where a branch came away off one of the old apple trees with the wind the night before (Fowles, 1963, p 53).

Even so, Clegg could still stand up and restrain Miranda, preventing Miranda from escaping. Clegg then left Miranda alone until the following day. Clegg confronts Miranda, and Miranda's behavior takes Clegg by surprise. Miranda apologizes for what she did and helps treat Clegg's head wound. This made Clegg so happy. He even thought that the wound on his head was worth it. They even live the day as if nothing happened.

A few days usually pass. That morning Miranda asks Clegg to sit down so she can make Clegg a reference for his painting. Miranda then asks Clegg if Clegg wants to have sex with her. Clegg refuses this because Clegg only wants to be with Miranda and does not want her body. Miranda, the person who was kidnapped, even offered to have sex with the person who kidnapped her. After that conversation, Miranda and Clegg did not bring it up again. Two to three days passed, and at night when Miranda finished bathing, Miranda suddenly attacked Clegg to have sex with him. Miranda sits on Clegg's knee and kisses him on the lips. Miranda even asks Clegg to relax and kiss her.

For a moment she watched me sitting there. Then she stood in front of me, very funny, looking down at me, moving from foot to foot. Then she came, twisted, bang she sat on my knees. It took me right by surprise. Somehow she got her arms right round my head and the next thing was she was kissing me at the mouth. Then laying her head on my shoulder (Fowles, 1963, p 57).

In this event, Miranda and Clegg's roles were switched. Miranda forces Clegg to have sex with her, while Clegg keeps trying to deny it. It is like Miranda is the one who kidnapped Clegg to have sex with her.

I could hardly believe my eyes, she stood back a step and unfastened her housecoat and she had nothing on beneath. She was stark. I didn't give no more than a quick look, she just stood there, smiling and waiting, you could feel it, for me to make a move. She put up her arms and began to undo her hair. It was deliberate provoking, standing there naked in the shadows and firelight. I couldn't believe it, rather I had to believe it, but I couldn't believe it was what it seemed. It was terrible, it made me feel sick and trembling, I wished I was on the other side of the world. It was worse than with the prostitute; I didn't respect her, but with Miranda, I knew I couldn't stand the shame (Fowles, 1963, p 59).

Miranda keeps teasing Clegg to have sex with her, but Clegg refuses. This, of course, cannot be said to be accurate where their positions are reversed. The

person being kidnapped instead invites the person who kidnapped him to have sex.

“Shall I tell you?” She stood up. “You must realize that I’ve sacrificed all my principles tonight. Oh, yes, to escape. I was thinking of that. But I do want to help you. You must believe that. To try to show you that sex—sex is just an activity, like anything else. It’s not dirty, it’s just two people playing with each other’s bodies. Like dancing. Like a game.” She seemed to think I ought to say something, but I let her talk. “I’m doing something for you I’ve never done for any man. And—well, I think you owe me something.” I saw her game, of course. She was very artful at wrapping up what she meant in a lot of words. Making you feel you really did owe her something, just like she never started it all in the first place (Fowles, 1963, p 61).

Clegg's refusal made Miranda stop and ask to return to the basement. Clegg was angry at Miranda because Miranda did not like what he had thought. Miranda, whom he thought was different from other women, was the same.

I walked about upstairs for hours. In the end I got the van out and drove down to the sea, real fast, I didn't care what happened. I could have done anything. I could have killed her. All I did later was because of that night. It was almost like she was stupid, plain stupid. Of course she wasn't really, it was just that she didn't see how to love me in the right way. There were a lot of ways she could have pleased me. She was like all women, she had a one-track mind. I never respected her again. It left me angry for days (Fowles, 1963, p 62).

On the other hand, Miranda does that to reveal Clegg's right side. She is realizing that what Clegg feels is not love but selfishness.

And gradually it all came out. The truth about him. And later, his real self. A psychiatrist has told him he won't ever be able to do it. He said he used to imagine us lying in bed together. Just lying. Nothing else. I offered to do that. But he didn't want to. Deep down in him, side by side with the beastliness, the sourness, there is a tremendous innocence. It rules him. He must protect it (Fowles, 1963, p 137).

Realizing that her actions failed to get Clegg to have sex, Miranda is relieved. She was grateful that she did not end up doing that with Clegg even though she had persuaded Clegg in such a way. Because all she did was confirm Clegg's

feelings for her. Miranda did not know that what she did make Clegg change.

Clegg, who always listened to Miranda's requests and made her a priority, is now gone.

It was no good, she had killed all the romance, and she had made herself like any other woman, I didn't respect her any more, there was nothing left to respect. I knew her lark, no sooner she was up out of the room, she was as good as gone (Fowles, 1963, p 63).

Clegg even openly berated Miranda and said he no longer respects her.

“You’re no better than a common street-woman, I said. I used to respect you because I thought you were above what you have done. Not like the rest. But you’re just the same. You do any disgusting thing to get what you want” (Fowles, 1963, p 65).

Clegg’s treatment of Miranda changed. Clegg was still delivering food and water to Miranda, but his treatment of her was growing colder. There was no more worrying and listening to Miranda’s words. Clegg becomes a person who asserts that the one in power is himself. Miranda certainly felt the changes that Clegg experienced. Miranda says, "He's changed. He frightens me now" (Fowles, 1963, p 139). Even though she knows that Clegg has changed, Miranda still demands something from Clegg. Miranda asked to be imprisoned upstairs, where she could feel the sunlight. Miranda wants one of the rooms upstairs renovated so she can live upstairs. Clegg agreed to that, but he did not do what Miranda wanted him to do. Clegg only pretended to agree with Miranda's words. Clegg does this so that Miranda knows who has the power here.

Clegg pretends that the room Miranda wants is ready. When Miranda wants to move upstairs, Clegg asks Miranda about a condition. Clegg asks to take a picture of Miranda, one that would make Miranda ashamed to tell anyone she had ever been with Clegg. Clegg does this as insurance to keep him safe while

Miranda manages to escape. Of course, Miranda does not agree. Miranda kept saying rude things to Clegg. Seeing that, Clegg felt satisfied because he finally had more power than Miranda.

After the incident, Clegg wants to see Miranda, but Miranda's condition is not good. Miranda is sick and demands that Clegg take her to the doctor. Clegg disapproves of it, saying it is just a cold. Miranda insists that this is not an ordinary cold and that she is not lying. Miranda asks Clegg to check her temperature, and it is terrible. Clegg still cannot believe it, insisting it is just a cold. Miranda asks Clegg to stay with her and open the basement door to let some air in.

Miranda's condition is getting worse, and it makes Clegg panic. Miranda continues to be hysterical and unable to recognize Clegg. Clegg became very worried, Miranda's breathing was irregular, and her temperature was not improving.

It started off badly because when I went down at half past seven I saw her lying by the screen, she'd knocked it over in falling, and I knelt by her and her hands were like ice, but she was breathing, it was a kind of rasping sigh, very quick, and when I lifted her back to bed she came to, she must have fainted in the night when she'd gone behind the screen. She was cold all over, she started to shiver terribly, and then to sweat more and she was delirious, she kept on saying, get the doctor, get the doctor, please get the doctor (Fowles, 1963, p 147).

Miranda's become worse, and Clegg cannot endanger himself by calling a doctor to his house or taking Miranda outside. Clegg only gives Miranda some drugs that he buys at the pharmacy. Clegg thinks he will end his life with Miranda when he discovers that Miranda cannot survive. Clegg feels that "All I had to do was kill myself, then the others could think what they liked. The people in the waiting room, the Annexe people, Aunt Annie and Mabel, all of them. I would be

out of it" (Fowles, 1963, p 154). Clegg plans to burn all the indecent photos of Miranda that he took, setting him free from the prejudices of others.

Clegg does not commit suicide because he finds the diary that Miranda has been writing. Clegg discovers that as long as Miranda is with him, Miranda keeps thinking about other men. This made Clegg angry.

I had breakfast and then I went into Lewes and I got the aspros and flowers and came back and went down and then I thought I would just have a last look through her things. It was lucky I did. I found her diary which shows she never loved me, she only thought of herself and the other man all the time (Fowles, 1963, p 156).

Knowing this, Clegg gets rid of Miranda's body and lives his life as usual. However, when Clegg goes to a flower shop, he meets a woman who looks like Miranda, but she is not as pretty as Miranda. This gives Clegg an idea.

I have not made up my mind about Marian (another M! I heard the supervisor call her name), this time it won't be love, it would just be for the interest of the thing and to compare them and also the other thing, which as I say I would like to go into in more detail and I could teach her how. And the clothes would fit. Of course I would make it clear from the start who's boss and what I expect (Fowles, 1963, page 157).

Clegg's love for Miranda turns into a desire to dominate. Since this cannot be passed on to Miranda, Clegg does it to other women who look like Miranda. However, this story ends with Clegg plotting to kidnap Marian after she cleans Miranda's room. Readers do not know what will happen next to Marian, the woman he will kidnap next. Furthermore, Clegg no longer wants to love and only cares about dominating. The reader becomes anxious about what Clegg's next move will be. This is included in one of the formulas in the psychological suspense genre where the story's ending has not been resolved.

These existing conflicts prove that this novel plays with the minds of its readers. It makes the reader enter the nightmare that the writer created. This conflict also plays with the reader's mind, which makes the reader unable to sympathize with the existing characters. This shows that the conflict in this novel helps in realizing the psychological suspense genre formula.

The pace of psychological suspense has less physical activity but has moments of violent eruption. The novel *The Collector* also has less physical action because Clegg respects Miranda. Clegg never touched Miranda or hurt her. "I had a job fastening them, and my hands were trembling. It was the first time I had touched her skin except for her hand" (Fowles, 1963, p 48). It reveals that even though Clegg kidnapped Miranda, he never touched Miranda. However, there is a scene where Clegg feels Miranda without her knowledge, though not directly touching her skin. In the scene where Clegg strips Miranda's clothes while she is sleeping, Clegg strips Miranda's clothes without touching her. After that, Clegg never feels or hurts Miranda. Instead, Miranda does it on the contrary. Miranda broke Clegg's head by hitting him with the tip of the axe, and she did it in an attempt to escape. Clegg's head was bleeding, but Miranda was unable to escape. Even so, Clegg was not angry to the point of hurting Miranda.

The story is divided into four chapters, where the first and second chapters have a slow pace compared to the third and fourth chapters. This is because, in the first chapter, Clegg still explains about himself and Miranda; in the second chapter, Miranda explains about the people she loves.

The year she was still at school, I didn't know who she was, only how her father was Doctor Grey and some talk I overheard once at a Bug Section meeting about how her mother drank. I heard her mother speak once in a shop, she had a la-di-da voice and you could see she

was the type to drink, too much make-up, etcetera (Fowles, 1963, p 1).

The explanation of Miranda's characteristics made the pace of the story slow.

This chapter also briefly explained how the outside world was about Miranda's disappearance.

Longhaired blonde, art-student Miranda Grey, 20, who last year won a major scholarship to London's top Slade School of Art, is missing. She lived in term-time at 29 Hamnet Rd . . . N.W.3, with her aunt, Miss C. Vanbrugh-Jones, who late yesterday night alerted the police (Fowles, 1963, p 21).

Explaining the police and the people closest to Miranda slowed the story's pace. Not only that, Clegg also explains his life in this chapter and makes the speed of the story slow.

I did the pools from the week I was twenty-one. Every week I did the same five-bob perm. Old Tom and Crutchley, who were in Rates with me, and some of the girls clubbed together and did a big one and they were always going at me to join in, but I stayed the lone wolf (Fowles, 1963, p 2).

Clegg, who talks about himself and the people around him, makes the pace slow. In the second chapter, from Miranda's point of view, the story is still slow. That is because Miranda often talks about her family and G.P, the man that she loves.

The other thing I think about is G.P. When I first met him I told everyone how marvellous he was. Then a reaction set in, I thought I was getting a silly schoolgirl hero-pash on him, and the other thing began to happen. It was all too emotional. Because he's changed me more than anything or anybody. More than London, more than the Slade (Fowles, 1963, p 84).

Miranda talks about how she met him, the days they spent together, and the final of their relationship. The story becomes slow because Miranda is fixated on what she is going through now and her past with G.P. This is also often written by

Miranda in her diary. Even though the reader wants to know Miranda's perspective on what she is experiencing, Miranda instead tells her love for G.P.

However, the culmination of all the trouble is when Miranda forces Clegg to sleep with her. Since then, Clegg has changed, and the story that started at a slow pace has gotten a lot quicker. Clegg does not respect Miranda as much as before, and Miranda becomes ill. This makes the story's tempo go faster than before because the story focuses on how Clegg tries to treat Miranda and how struggling she is. But eventually, Miranda died. This also shows how *The Collector* novel suits the psychological suspense formula. The story in the psychological suspense formula moves slowly, making the reader feel the growing tension.

4.1.2 Kept in the Dark Place

In psychological suspense, the story's setting has a sinister effect on the reader, and it makes the reader straddle the line between sanity and unreason. In this novel, the set of the place is a tiny house far from the crowds. In that area of the house, there are rarely people passing by. It was added with Miranda, who lives in the house's basement. It makes the reader understand how stuffy to live there. Without sunlight and wind, just from the lamp and fan. "It was so dark. So lonely. No lights. Just darkness. I didn't even know how to run" (Fowles, 1963, p 74). It shows how dark and lonely the basement is. The atmosphere that Miranda feels makes the reader know how scary and gripping the nights Miranda passes. This makes the reader feel what Miranda felt, feel the sense of solitude she experienced. This story creates a world of mental nightmares where only darkness and isolation exist.

There are settings elsewhere in this novel. The place where Clegg was watching Miranda, the street near the station where Clegg kidnaps Miranda, and the Lewes where Clegg buys the things Miranda needs. These places help make the story more sinister because these are also places where Clegg act. Before Clegg kidnapped Miranda, Clegg followed Miranda to cafes and even on the streets. A place that should feel comfortable to hang out with friends instead turns into a tense and uncomfortable position.

Even though the existing characters do not feel the changing nuances, the reader can feel these nuances. This further makes the reader feel anxious and watch what Clegg will do. "I went into that coffee bar, suddenly, I don't know why, like I was drawn in by something else, against my will almost" (Fowles, 1963, p 5). In this scene, Clegg follows Miranda to a coffee bar where she and her friends hang out. However, Clegg subconsciously follows Miranda, indicating that Clegg's subconscious has changed Clegg to pay close attention to Miranda. In this scene, the reader wonders what Clegg would have done if he had been near Miranda.

The setting where Clegg kidnaps Miranda also makes readers anxious. A quiet night without anyone passing by, coupled with rain accompanied by lightning, adds to the tension in the kidnapping scene. "This night I was outside the tube as usual with the van up a side street. It had been a fine day but close; and it comes on to thunder and rain" (Fowles, 1963, p 10). The tense setting and dark atmosphere make Miranda's kidnapping scene even more thrilling. It makes the reader feel the tension. The sets with sinister effects that make the reader feel uncomfortable to match the formula of the psychological suspense genre.

In psychological suspense stories' the atmosphere is moody, claustrophobic, bleak, edgy, evocative, ominous, unsettling, threatening, and foreboding. Before Clegg kidnaps Miranda, the reader can feel the great sense of belonging that Clegg has. It makes the reader feel uncomfortable. Clegg's deep feelings make the reader feel unsettled and threatened. "I could go on all night about the precautions. I used to go and sit in her room and work out what she could do to escape" (Fowles, 1963, p 9). This shows Clegg would always carefully check in the basement where Miranda lives. Before Miranda lived there, Clegg had always considered how Miranda might have escaped. It gives an ominous tone to the reader.

The atmosphere in *The Collector* novel is moody because sometimes Clegg and Miranda can be calm but furious toward each other. Sometimes, they can be peaceful, "It was suddenly as I always hoped, we were getting to know each other, she was beginning to see me for what I was" (Fowles, 1963, p 29). But the calm situation can change in a minute, "She was just like a woman. Unpredictable. Smiling one minute and spiteful the next" (Fowles, 1963, p 31). Miranda is the one who is always mad, screaming and throwing tantrums. She does that to gain freedom and feel the wind and sunlight.

The mood in the basement is suffocating. The writer can make the reader feel what Miranda feels. The hopelessness that she feels and how unsettling it is. "I'd rather starve to death than stay down here. Keep me in chains upstairs. Anything. But let me have some fresh air and daylight" (Fowles, 1963, p 63). The reader can feel how desperate she is. She is willing to be tied up daily to breathe fresh air.

This also shows how dark and stuffy the basement was to the point of no wind or sunlight.

Miranda, alone in the basement, feels lonely and sad without someone to talk to. Miranda is friendly; now, she does not have someone to talk to except Clegg.

There it is, Minny. I wish you were here and we could talk in the dark. If I could just talk to someone for a few minutes. Someone I love. I make it sound brighter so much brighter than it is. I'm going to cry again. It's so unfair (Fowles, 1963, p 76).

Miranda feels so lonely that she can only write her feelings and not talk to someone about this. She must also be careful to speak to Clegg because Miranda does not know what Clegg will do if she tells him everything. Moreover, what Miranda wants to mean is how she is with another man and misses him. It shows the tone of loneliness and depression, making the reader feel Miranda's nightmares.

When Miranda becomes ill, the story's mood turns into worry and suspense about what will happen next. "She began to cry again. It wasn't like normal crying. She lay there with tears around her eyes as if she didn't know she was crying. Then suddenly, she said, "What will you do if I die?"" (Fowles, 1963, p 148). The reader can feel Miranda's sorrow, making the mood gloomy. Miranda knows that she has a severe illness but can not do anything about which make the reader feel anxious about what happened to her. This story's tone and mood match the psychological suspense genre formula, making the reader uneasy and restless.

4.1.3 Extraordinary Characters

In psychological suspense, the reader cannot believe the characters that exist in this genre. This is because the characters do not match the characters in general. The reader may sympathize with the character or not. Instead, readers observe the

characters' behavior and suspect what they think and will do next. The Collector novel has two main characters, Frederic Clegg and Miranda.

In *The Collector* novel, the writer uses a first-person point of view, making the reader feel close to the character. However, the language style to describe the characters is elegant yet disturbing. The lively yet scary language combines to create a threat that haunts the story and makes the reader unsettled.

4.1.3.1 Frederick Clegg

Clegg is the main character in the novel *The Collector*. Clegg is an ordinary clerk who wins prize pools. Clegg is described as a man with a long face and dull black hair. Frederick Clegg, who is obsessed with someone but has no evil intentions towards her, makes Clegg a different character from the others. Another character who kidnaps someone will be described as a wrong person who will do anything to the person he kidnaps. Meanwhile, Clegg wants Miranda to be with him. He wants nothing else.

Clegg is an orphan because his father died when he was two, and his mother abandoned him. After his uncle and aunt raised Clegg. However, Clegg spent more time with his uncle because his uncle supported his hobby. "Aunt Annie and Mabel used to despise my butterflies when I was a boy, but Uncle Dick would always stick up for me. He always admired a good bit of setting" (Fowles, 1963, p 5). However, his uncle Clegg died of a stroke. Clegg, who lost the only valuable person in his life, is sad, but readers cannot sympathize with him. This is because, to get rid of his loneliness, Clegg kidnaps Miranda.

His love for beautiful things makes Clegg fall in love with Miranda, a student from London.

She was just the same; she had a light way of walking and she always wore flat heels so she didn't have that mince like most girls. She didn't think at all about the men when she moved. Like a bird. All the time she was talking to a young man with black hair, cut very short with a little fringe, very artistic-looking (Fowles, 1963, p 5).

Readers cannot enjoy this beautiful description because it comes from someone obsessed with Miranda. Clegg describes Miranda in detail, showing how beautiful Miranda is from her point of view. "There were even times I thought I would forget her. But forgetting's not something you do, it happens to you. Only it didn't happen to me" (Fowles, 1963, p 3). The language used by the writer is so beautiful and seems romantic, but this cannot make the reader forget that this is not love but obsession.

. Clegg's obsession makes him follow Miranda and jealous of Miranda's friends, "The first morning I didn't see her, but the next day at last I did. She came out with a lot of other students, mostly young men. My heart beat very fast, and I felt sick" (Fowles, 1963, p 5). While following Miranda, Clegg also pays attention to Miranda's activities and tries to see her closely. Clegg wants Miranda. "I felt I would do anything to know her, to please her, to be her friend, to be able to watch her openly, not spy on her" (Fowles, 1963, p 6). This made Clegg kidnap Miranda to make Miranda realize his love and love him back. Clegg also considers Miranda to be different from other women. Clegg's definition of a perfect woman is Miranda. "I never thought about women much before Miranda" (Fowles, 1963, p 3). Miranda is Clegg's first love, which is why he always imagined being with Miranda.

While Miranda is kidnapping by Clegg, Clegg always tries to make Miranda love him. Clegg continues expressing his love with beautiful lines, "It's just that

you're all I've got that makes life worth living" (Fowles, 1963, p 27). The writer uses language that is easy to understand but still beautiful. Readers can easily understand what the writer wants to convey. "All I'm asking, I said, is that you understand how much I love you, how much I need you, how deep it is" (Fowles, 1963, page 35). Even though Miranda's fate was in his hands, Clegg still respected Miranda.

Only when she came was it all different. I didn't think about the books or about her posing, things like that disgusted me, it was because I knew they would disgust her too. There was something so nice about her you had to be nice too, you could see she sort of expected it. I mean having her real made other things seem nasty. She was not like some woman you don't respect, so you don't care what you do, you respected her, and you had to be very careful (Fowles, 1963, page 19).

Clegg did that because he wanted to be with Miranda and grow old together. This initially seems like Clegg sincerely loves Miranda but in the wrong way. He constantly shows his love to Miranda, listens to her, and buys everything she wants. He even believes things that Miranda wants, even though it is expensive. He only wants Miranda to be comfortable and at ease with her. Clegg shows he is head over heels for Miranda but is not that sincere. He promises to let go of Miranda in November, but fourteenth, of course, he will not let Miranda go, so he makes a plan to frame Miranda. He buys a ring and proposes to Miranda. If Miranda refuses, then Miranda will still imprison Miranda.

It's funny how one idea leads to another. While I was buying the necklace I saw some rings and that gave me the plan I could ask her to marry me and if she said no then it would mean I had to keep her. It would be a way out. I knew she wouldn't say yes. So I bought a ring (Fowles, 1963, p 46).

Clegg tries to keep Miranda with him, even in a wrong way. Clegg does not love Miranda and wants Miranda's beauty to be only his.

"Of course, I didn't want to break her down as the Gestapo wanted to break their prisoners down. But I thought it would be better if she were removed from the outside world. She'd have to think about me more" (Fowles, 1963, p 22).

Miranda's statement also reinforces this.

Always with that I'm-sorry expression on his face, which I begin to realize is actually contentment. The sheer joy of having me under his power, of being able to spend all and every day staring at me. He doesn't care what I say or how I feel—my feelings are meaningless to him—it's the fact that he's got me. I could scream abuse at him all day long; he wouldn't mind at all. It's me he wants, my look, my outside; not my emotions or my mind or my soul or even my body. Not anything human (Fowles, 1963, p 94).

Clegg's attitude towards Miranda also strengthens this. Clegg initially respects Miranda, but eventually, he even takes pictures of Miranda in her undergarment while she sleeps. Clegg, at first, just wanted Miranda to like and impress him, showing that Miranda could lean on him. However, Clegg always tries to show that he is more dominant than her. He will do things to make Miranda feel small and helpless. He limits Miranda's movements, making Miranda weak in the basement of his house. However, when Miranda tries to have sex with him, he cannot do anything. This shows that Clegg feels inferior to Miranda, so when Miranda can take over, Clegg becomes helpless.

I kept thinking, stop it, stop it, it's wrong, but I was too weak. The next thing was I was naked and she was against me and holding me but I was all tense, it was like a different me and a different she. I know I wasn't normal then, not doing the expected, she did some things which I won't say except that I would never have thought it of her. She lay beside me on the sofa and everything, but I was all twisted inside. She made me look a proper fool (Fowles, 1963, p 59-60).

Recognizing a sense of helplessness, Clegg's attitude towards Miranda changed. Clegg has a taste for dominating Miranda. Clegg indicated that he wanted to appear as if he had some control over their situation. Clegg asks for

naked photos of Miranda, this time while Miranda is conscious. Miranda's feelings of anger and helplessness made Clegg feel good. Clegg grew proud of what he had done as if he was getting back Miranda's treatment of him.

I felt happy, I can't explain, I saw I was weak before, now I was paying her back for all the things she said and thought about me. I walked about upstairs, I went and looked at her room, it made me really laugh to think of her down there, she was the one who was going to stay below in all senses and even if it wasn't what she deserved in the beginning she had made it so that she did now. I had real reasons to teach her what was what (Fowler, 1963, p 65).

Clegg's character, who initially looked like someone who was blinded by love, has now turned into a character who wants to show his dominance over women. A deep disappointment over Miranda, who could not understand her passion, made Clegg even more distrustful of women. This is coupled with Miranda's thinking about other men while with him. Clegg's thoughts of wanting sincere love have changed to wanting to dominate the woman he loves.

4.1.3.2 Miranda

Miranda is the woman kidnapped by the main character in *The Collector* novel. Miranda describes as a brilliant and beautiful woman. She has pale blonde hair and grey eyes. Miranda, an art student from London, won a scholarship showing her smartness. Miranda does not come from a happy family either. Her parents are still together for her and her sister, Minny. Her father is a doctor, while her mother is a drunkard. As a kidnapping victim, Miranda cannot make the reader feel sorry for her. Miranda's character does not match the other kidnapping victims. As a kidnap victim, Miranda feels superior and acts arbitrarily toward the person who kidnapped her. Miranda also does terrible things to Clegg. She is trying to have sex with him. This makes Miranda a different character from other

abductees. Miranda, as someone who kidnapped, can control the man who kidnapped. If Miranda wants something, Clegg will buy it. Clegg will do anything to make Miranda stay with him.

Miranda looks like a brave woman. This is because she did not show any fear when Clegg kidnapped her. "She'd got all her clothes on and stared at me again, no sign of fear, bold ass brass she was" (Fowles, 1963, p 14). She continues showing Clegg her brave side, showing neither surprise nor fear. However, Miranda was terrified, afraid that Clegg would kill her.

All the way down here in the van it was nightmare. Wanting to be sick and afraid of choking under the gag. And then being sick. Thinking I was going to be pulled into some thicket and raped and murdered. I was sure that was it when the van stopped, I think that was why I was sick. Not just the beastly chloroform. I know now that wouldn't be his way. He'd use chloroform again, or something. But that first night it was, don't resist, don't resist. I was grateful to be alive. I am a terrible coward, I don't want to die, I love life so passionately, I never knew how much I wanted to live before. If I get out of this, I shall never be the same (Fowles, 1963, p 70).

This shows how much Miranda was scared and wanted to live; she even told her not to resist so she could live. As time goes on, Miranda feels superior more than Clegg. This is because Miranda's background is more affluent than Clegg's. Miranda realized that after being with Clegg for a few days. "He's got one of that funny in-between voice, uneducated trying to be educated" (Fowles, 1963, p 72). Because of this, Miranda wants to teach Clegg the right things. Miranda feels that the only power Clegg has is that he managed to kidnap Miranda.

He is absolutely inferior to me in all ways. His one superiority is his ability to keep me here. That's the only power he has. He can't behave or think or speak or do anything else better than I can—nearly as well as I can—so he's going to be the Old Man of the Sea until I shake him off somehow (Fowles, 1963, p 127).

This thought made Miranda vainglorious, thinking she could change Clegg into a better man. "I feel I've got to show him how decent human beings live and behave" (Fowles, 1963, p 77). Miranda, who felt that Clegg was inferior and always had to do what he wanted, made her feel free to do so. Miranda ordered Clegg to do things that made her happy and obey what she said.

I'm making him cook better. Absolute ban on frozen food. I must have fruit, green vegetables. I have steak. Salmon. I ordered him to get caviare yesterday. It irritates me that I can't think of enough rare foods I haven't had and have wanted to have (Fowles, 1963, p 85).

This makes Miranda take advantage of Clegg's love and use it for her happiness. She asks Clegg to buy her painting tools, the food she wants to eat, and other things Miranda wants. However, Miranda realizes Clegg's way of making her feel inferior. "And yes, he had more dignity than I did then, and I felt small" (Fowles, 1963. P 109). Even though Miranda's background is higher than Clegg's, Clegg's behavior makes Miranda feel dominated by Clegg. Clegg knows how to control Miranda without her knowing it.

Even so, Miranda also felt sorry for Clegg. Knowing Clegg's background made Miranda sympathize with him, feeling that Clegg was just misguided.

It won't be altogether a lie, I feel a responsibility towards him that I don't really understand. I so often hate him, I think I ought to forever hate him. Yet I don't always. My pity wins, and I do want to help him. I think of people I could introduce him to (Fowles, 1963, p 122).

Miranda, who felt that there was only Clegg in her life now, subconsciously she began to pay attention to Clegg. Miranda needed Clegg's presence to make her sane in the dark basement, with no one but herself.

Even so. This evening Caliban was late coming down. Where've you been, I snapped at him. He just looked surprised, said nothing. I said, you seem so late. Ridiculous. I wanted him to come. I often want him to come. I'm as lonely as that (Fowles, 1963, p 121).

Miranda, initially a woman who could be free to do whatever she liked, is now trapped in the basement. Miranda wants to be free, to breathe fresh air, and feel the sunlight. She also needs someone else to talk to, breaking the silence.

Nobody who has not lived in a dungeon could understand how absolute the silence down here is. No noise unless I make it. So I feel near death. Buried. No outside noises to help me be living at all. Often I put on a record. Not to hear music, but to hear something (Fowles, 1963, p 95).

This is what makes Miranda write a diary every day. However, most of her diary tells about G.P., the man she likes. G.P. is Miranda's mentor, and they have twenty years gap. Miranda loves G.P. and even takes advantage of Clegg's kindness to buy G.P.'s painting to cure her longing. Miranda even said that she wanted to have sex with G.P. even though G.P. had refused.

I think about G.P. holding me and caressing me. There's a sort of nasty perverted curiosity in me—I mean, all the women he's had and all the things he must know about being in bed. I can imagine his making love to me and it doesn't disgust me. Very expert and gentle. Fun. All sorts of things, but not the thing. If it's to be for life (Fowles, 1963, p 125).

This shows that Miranda cannot teach Clegg about love because she also loves the wrong person in the wrong way by forcing G.P. to sleep with her.

The author uses a metaphor to emphasize how Clegg adores Miranda so much.

She was always so clean, too. She never smelt anything but sweet and fresh, unlike some women I could mention. She hated dirt as much as I do, although she used to laugh at me about it. She told me once it was a sign of madness to want everything clean. If that is so, then we must both have been mad (Fowles, 1963, p 36).

From that sentence, the writer also wants to show that Clegg is not the only character with madness; Miranda also has it. When Miranda says, "You're not

keeping *me* prisoner anymore. You're keeping death prisoner" (Fowles, 1963, p 52). She says that when Clegg breaks their promise to release Miranda, it emphasizes how Clegg already lost Miranda as she is. The term "death prisoner" can also show that Miranda no longer has the will to live after what Clegg did.

It's afternoon. I should be in life class. Does the world go on? Does the sun still shine? Last night, I thought—I am dead. This is death. This is hell. There wouldn't be other people in hell. Or just one, like him. The devil wouldn't be devilish and rather attractive, but like him (Fowles, 1963, p 73)

In this sentence, Miranda repeats the word hell, which shows how she emphasizes that her situation now turns like hell, her hell. Miranda explains that the problem is as bad now as it was in hell, where there is no one but the devil, Clegg. Miranda also emphasized that Clegg was like the devil that tormented her in hell. Miranda also emphasizes how she feels like a death in the sentence, "alive. Alive in the way that death is alive" (Fowles, 1963, p 71). It also shows how Miranda feels that she is dead despite being alive.

Then there were his butterflies, which I suppose were rather beautiful. Yes, rather beautifully arranged, with their poor little wings stretched out all at the same angle. And I felt for them, poor dead butterflies, my fellow-victims. The ones he was proudest of were what he called aberrations! (Fowles, 1963, p 75-76).

Here, Miranda shows how she and the butterfly have a similarity. This sentence uses a simile to deliver that Miranda and butterflies are beautiful things in Clegg's collection. A gorgeous something that Clegg would like to have for himself. Miranda's words also confirmed this, "I'm meant to be dead, pinned, always the same, always beautiful. He knows that part of my beauty is being alive, but it's the dead me he wants. He wants me living but dead" (Fowles, 1963, p 117-118). It also makes it clear that Clegg only wants the beauty she has, not

Miranda. The choice of language like this helps the reader feel the gripping feelings the writer wants to express. The unsettling feelings experienced by Miranda and how the reader participates in feeling the disturbance. This novel also uses Miranda's diary to describe her feelings. This is also following the psychological suspension formula.



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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusion and suggestions for other researchers.

5.1 Conclusions

To summarize everything that has been stated before, the conflict in *The Collector* novel conforms to the formulas of psychological suspense created by Wyatt and Saricks. The plot of the story has a mental twist that makes play with the reader's mind, and the surprise is when Miranda, who is kidnapped, becomes the one who does nasty things to the person who kidnapped her. However, the story's ending is also unresolved because Clegg, who wants to continue doing something terrible to another woman, makes the plot suit with the psychological suspense formula. The story's pace is also slow in the first and second chapters because the characters are described, but the speed becomes faster in the third and fourth chapters. This novel also does not have a lot of physical violence but still has explosive moments that change the story's course. The setting of the place in a remote house and basement also adds a tense impression following the formula of psychological suspense. The story's tone is also following psychological, which is disturbing and creates a world of mental nightmares that Miranda feels. It helps to create a sinister setting for psychological suspense. Both characters are unbelievable and make the readers unable to sympathize with them. Clegg and Miranda also made the readers observe what they were about to do. The use of language is also following the formula of psychological suspense. The language

used, although it gives an elegant and beautiful impression, still gives a disturbing image and shows how Miranda feels when Clegg kidnaps her. The conflict offers suspense that disturbs the reader psychologically, where the reader participates in handling the nightmare world in the book.

5.2 Suggestions

This study focuses on the psychological suspect formula in *The Collector* novel. The researcher suggests analyzing the style and language in the book *The Collector*. Future research can examine the diction, imagery, and figure of speech used by Miranda and Clegg. Its use in research could shed light on how language can help shape thrilling and disturbing situations in *The Collector* novel.



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