

PSYCHOPATHY IN THOMAS HARRIS' *HANNIBAL RISING*

THESIS

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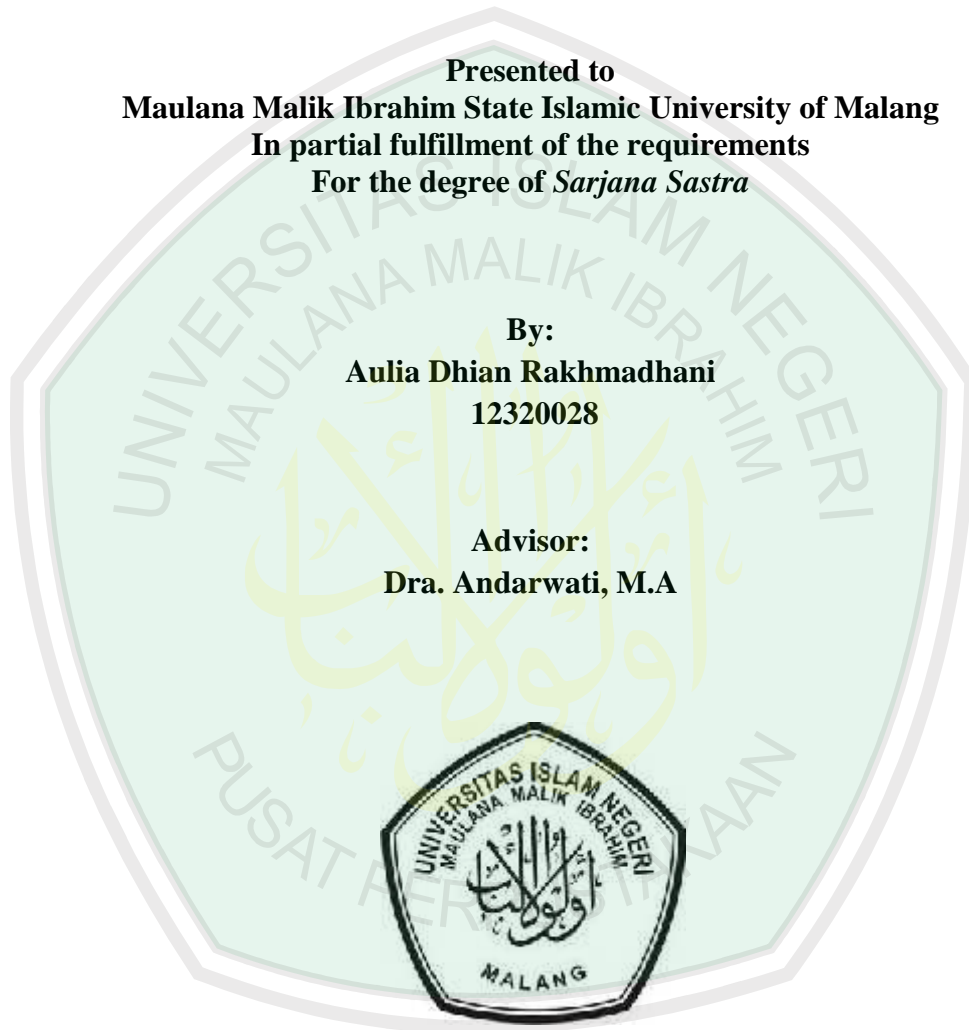
PSYCHOPATHY IN THOMAS HARRIS' *HANNIBAL RISING*

THESIS

**Presented to
Maulana Malik Ibrahim State Islamic University of Malang
In partial fulfillment of the requirements
For the degree of *Sarjana Sastra***

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Malang, June 20, 2016

Writer,



Aulia Dhian Rakhmadhani

MOTTO

Be Your Self, Do Your Best!



DEDICATION

This thesis is proudly dedicated to my family especially for my beloved mother that always supports me. All of my beloved friends and my lecturers in Maulana Malik Ibrahim State Islamic University Malang.



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Bismillahirrahmanirrahim

I would like to express my best gratitude to Allah SWT who has given me great of knowledge to complete this thesis. Peace and salutation be upon to the Greatest Propeth, Muhammad SAW, who has delivered the truth to human beings all over the world. Because of that divine gift of grace from Allah, I am finally able to finish the thesis entitled **Psychopathy In Thomas Harris' *Hannibal Rising*** as the requirement for the degree of *Sarjana Sastra* (S.S) in English Letters and Language Department, Faculty of Humanities at Maulana Malik Ibrahim State Islamic University Malang.

Here, the writer would like to take this opportunity to say a highly thanks to all people surrounds who make any valuable contributions in making this thesis:

1. I would like to thank to my supervisor, Dra. Andarwati, M.A for her guiding, support, motivation and suggestion in doing this thesis.
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Finally, I realize that this thesis is far from being perfect, because no one or nothing is perfect in the world. So to make it perfect, suggestion and criticism are welcome to the readers. I hope this thesis will be useful to all of the readers.

Malang, June 2016

The writer



ABSTRACT

Rakhmadhani, Aulia D. 2016. Psychopathy in Thomas Harris' *Hannibal rising*. Thesis. English Letters and Language Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang.

Supervisor: Dra. Andarwati, M.A

Keyword: Psychopathy, Symptom

This research aims to analyze the Hannibal Lecter's psychopathy in Thomas Harris' *Hannibal Rising* novel. *Hannibal Rising* is one of the most suspenseful psychological thriller book ever produced. In the novel, Hannibal Lecter is a brilliant forensic psychiatrist turning to be a cannibalistic psychopath. The conditions set in 19th century when World War II is influence Hannibal's psychological problem. He becomes a killer to avenge her sister's death. It is described that the character have problem with the psyche condition. The writer has two questions that appear to discuss are: 1.) what are the symptoms of Hannibal's psychopathy? and 2.) What are the factors causing Hannibal become a psychopath?.

For achieving those objectives of the study, the writer uses psychological criticism design to analysis. It is emphasized on the analysis a literary work, including description, analysis and interpretation of literary work. The primary data of this study are collected from Thomas Harris' *Hannibal Rising*. The writer applies a psychological approach especially psychopathy such as the symptoms, the causes and the types.

From this research, two findings can be started as the answer of the statements of the problems. The first is the symptoms of Hannibal's psychopathy. The writer found six symptoms of Hannibal's psychopathy, those are adolescent antisocial behavior, impulsive behavior and poor behavior control, lack of empathy and poor of judgment, lack of remorse and guilty feeling, compulsive lying and manipulative, and lacking goals. The second result is the causes Hannibal becomes a psychopath based on genetic and environment factors. Those are the tragic childhood memories and the revenge.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, statements of the problems, objectives of the study, significance of the study, scope and limitation, research method and definition of key terms.

1.1 Background of the Study

Psychology is the one of the popular topics in literature. It is still an interesting topic discussed until now. It is part of human being in our life. Our psychology plays an important role in controlling our brains work, in distinguishing imagination and reality, even consciousness and unconsciousness. There is no people in the world have not problem in their life. There are so many cases of psychological problems, like a psychopath that began to grow rapidly in this modern era. They are found in incarcerated populations and in the general population, among men and women. (Wennberg, 2012).

Psychopathy is the dangerous psychiatrics of the personality disorders. The term psycopathy refers to a personality disorder that includes a cluster of interpersonal, affective, lifestyle, and antisocial traits and behaviours (U.S. Department of justice, 2012). One of the most striking peculiarities of psychopaths is that they lack empathy, they are able to shake off as mere tinsel the most universal social obligations. They lie and manipulate yet feel no

compunction or regrets, in fact, they do not feel particularly deeply about anything at all. Although they lack empathy, psychopaths fake normal emotions so convincingly that they often come across as personable, even charming. They learn to compensate for their emotional deficiencies, much the way an amputee manages without the use of a limb (Kiehl, 2010).

This appearance of normalcy, the called mask of sanity has bedeviled the study of psychopaths. Though guilty of the most erratic and irresponsible, sometimes destructive and violent behaviour, they show none of the classic signs of mental illness. They do not have hallucinations or hear voices. They are not confused, or anxious, or driven by over-whelming compulsions. Nor do they tend to be socially awkward. They are often of better than average intelligence. Add that they do not express true remorse or a desire to change and it has been easy to view psychopaths not as victims of a dire mental instability but simply as opportunists (Kiehl, 2010:24).

Not surprisingly, psychopaths are overrepresented in prisons, studies indicate that about 25 percent of inmates meet diagnostic criteria for psychopathy. Nevertheless, research also suggests that a sizable number of psychopaths may be walking among us in everyday life. Most psychopaths are not violent, and most violent people are not psychopaths (Lilienfeld, 2007).

Psychopathy is likely to be found among perpetrators whose motivation is something other than an attempt to establish an affectional relationship with the victim. Additional support for this view comes from a review of stalking typologies that have been put forward, several of which have one or more

categories that could accommodate a psychopathic stalker (Storey, et al, 2008). They also demonstrate antisocial behaviour and poor behavioral control. Individuals with psychopathy are unique in that they demonstrate an increased risk for both instrumental (i.e., predatory, goal-driven) and reactive aggression (Cornell et al., 1996 in Glenn, 2011). It is very dangerous. We have to learn about psychopaths and psychopathy to make us more aware of the possibilities of hazards that could occur in the environment around us. Understanding them is the first step to defending oneself against them.

Hannibal Rising is one of the most suspenseful psychological thriller book ever produced. This novel tells about Hannibal Lecter who is forced to watch his little sister be devoured by war criminals and grows up to be a demented young man with a mission to avenge her death. After the death of his parents during World War II, young Hannibal Lecter moves in with his beautiful aunt and begins plotting revenge on the barbarians responsible for his sister's death.

This novel adapted becomes film with the same title written by Thomas Harris. Thomas Harris is an American author of crime novels who was born on April 11, 1940. At 1981, Thomas Harris began to write a novel with Hannibal Lecter as the main character. Hannibal Lecter is a brilliant forensic psychiatrist turning to be cannibalistic psychopath, sometimes well-known as Hannibal the Cannibal. As of 2008, Thomas Harris had published four novels featuring Hannibal Lecter, *Red Dragon* in 1981, *The Silence of the Lambs* in 1988, *Hannibal* in 1999, and *Hannibal Rising* in 2006. Besides *The Hannibal Rising*, all the three novels had been filmed also and being succeeds.

In this research, there are two reasons why the writer chooses *Hannibal Rising* taken as the object. The first is because the conditions influence Hannibal's psychological problem, set in 19th century when World War II. In the height of World War II, Hitler has invaded the Soviet Union with his eyes on the Baltic Region including Lithuania. The country is in complete upheaval as the invasion turns violent and the people are forced from their homes in an effort to survive. A young boy named Hannibal Lecter, finds himself thrust into the middle of the war when his family is forced to flee their Castle to avoid being captured by Hitler's forces. His sister was killed and eaten by the Soviet troops. The impact of war crime is the beginning problem of his tragic childhood memories.

The second, Hannibal Lecter become a killer to avenge his sister's death. He is not only killed, but also eats the flesh of his victims. Initially he did not plan for revenge. However, when he was success kill someone who was annoying his aunt, he thought about his sister's death that made him tries to revenge. His desire to kill was more increasing, so that he became a murderer and cannibal. His psychological problem can describe as psychopathy. He lives like a normal human being and as if not disturbed his mental health. Thus, it seems that Hannibal Lecter's psychological problem is a very interesting topic to be researched.

This research uses psychoanalytic criticism design. It is a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature, as an imaginative expression of the inner workings of the human mind. Psychoanalysis itself is a form of therapy which aims to cure

mental disorders 'by investigating the interaction of conscious and unconscious elements in the mind' (Barry, 2002).

Psychoanalysis is advantageous to understand the feelings of the writer and to interpret the literature. Both, the writer and the reader, have a connection when they make and read literary work that is psychic. In literature, an author can describe various aspects of life in their feelings and experiences. Generally, literature can be defined as the reflection or the expression of human's life.

Psychoanalytic approaches to literature have one thing in common. The critics begin with a full psychological theory of how and why people behave as they do, a theory that has been developed by a psychologist / psychiatrist / psychoanalyst outside of the realm of literature, and they apply this psychological theory as a standard to interpret and evaluate a literary work.

Based on the above explanation, the writer tries to finding a psychological reflected in the novel. It can be an experience for the writer to understand about a psychopath well. It also becomes challenging for the writer to explore the psychological problem trough a literary work and psychological approach.

There are several previous studies which are relevant with this topic. The first, *An Analysis of Ester's Psychopath Problem in Orphan Film Viewed from Psychoanalysis Theory by Sigmund Freud* by Nurul Hikmah maulanie (2011), the student of Syarif Hidayatullah State Islamic University in Jakarta. She analyzes the main character in orphan film as the character that has psychopathic problem.

The second, *The Unconscious Mind Of A Psychopath In Patrick S skind's Perfume: The Story Of A Murderer* by Nessie Agustia (2011), the student of

Andalas University in Padang. She focus on analytical thought and action that Grenouille has a huge obsession of the scent, so he acted as an assassin to get what he want, and this psychological problem called a psychopath.

The third, *The Psychopath Analysis of John Kramer's Characterization on Saw Series Movie* by Siti Sarah (2009) the student of Syarif Hidayatullah State Islamic University in Jakarta. She tries to finding the psychopath characterizations of John Kramer.

The fourth, *A Psychopath Analysis on Michael's Character in Halloween film by Rob Zombie* by Siri Amalia (2011), the student of Syarif Hidayatullah State Islamic University in Jakarta. She discusses an abnormal psychology about characteristics of psychopath and factor caused Michael Myers' Psychopath as central character in Halloween film.

The fifth, *Traumatic Behaviors As The Impact Of War Crime In Peter Webbers Movie Hannibal Rising* by Grita Ismaringga (2009), the student of University of Semarang. She analyze about traumatic behaviors as the impact of war crime focus on the main character, Hannibal Lecter.

The last, *Analisis Trauma Dan Dendam Hannibal Lecter Dalam Novel Hannibal Rising Karya Thomas Harris* by Rizki Adinda Dewiana (2011), the student of Diponegoro University of Semarang. She focus on characters and conflict of the main character use intrinsic approach to show the change of the psychological side of an innocent boy named Hannibal Lecter who turns into a psycho killer.

The point that makes this research different with some analysis above is the object and the focus of the object. In this research, the writer focuses on Hannibal's psychopathy such as the symptoms of a psychopathy and the causes of Hannibal become a psychopath in Thomas Harris' *Hannibal Rising* using a psychological approach.

1.2 Statements of the Problems

Based on what has been explained in the background of the study, this research is aimed at answering the questions: (1) What are the symptoms of Hannibal Lecter's psychopathy?, (2) What are the factors causing Hannibal become a psychopath?

1.3 Objectives of the Study

According to the statements of the problems above, the writer tries to achieve objectives as it is written as follows: (1) To find out the symptoms of Hannibal Lecter's psychopathy, (2) To find out the factors causes Hannibal become a psychopath.

1.4 Significance of the Study

This research is expected to give theoretical and practical contribution for the development of literary study. Theoretically, beneficial results of this study provide a description of psychological approach and psychopathy. It is conducted to the readers in term of increasing their knowledge and experience about

literature and psychology. This study produced a model and application of psychological as applied to literary works such as a novel. So that the readers can see and understand in depth how the theory works. Besides that, readers can understand well about a psychopath in their real life.

While practical, this research can be reference for students in English Letters Department and Humanities Faculty, Maulana Malik Ibrahim State Islamic University of Malang and others. It is also useful for students who study about psychology especially about psychopathy.

1.5 Scope and Limitation

There are many areas and cases for the analysis of Thomas Harris' *Hannibal rising*, but the writer only focuses on one case that is about Hannibal Lecter's psychopathy who is one of the main characters in this novel. It uses psychological approach that showing Hannibal psychological problem.

However, this research is only concentrated on two parts of Hannibal Lecter's psychopathy, such as the symptoms of psychopathy and the factors causes Hannibal become a psychopath.

1.6 Research Methods

This part presents and discusses the research method, which contains research design, data source, data collection, and data analysis.

1.6.1 Research Design

This research is categorized into literary criticism, because it is the reasoned consideration of literary works and issues. It is an extension of social activity interpreting and a tool for interpreting literature. The writer uses psychological approach to analyze. It is a literary criticism that critiques a literary work from the psychology view and perspective. In this case the writer tries to interpret the data which in relation with psychological theory.

The novel contains one of the main characters which show some psychological indication that happen in real life. It is described that the character have problem with the psyche condition. Through this approach, the writer expected to inspect intensely about what happen with the character.

1.6.2 Data Source

The data source of the research is taken from the novel *Hannibal Rising* by Thomas Harris, published in 2006. This novel is a prequel to his three previous books featuring his most famous character, the cannibalistic serial killer Dr. Hannibal Lecter. It is fourth book that has 368 pages and 60 chapters which was published by Bantam Dell (2007) in New York. The novel was released with an initial printing of at least 1.5 million copies and met with a mixed critical response.

1.6.3 Data Collection

In collecting the data, the writer uses several steps. First, the writer reads the novel thoroughly and comprehensively in order to understand the story of the novel deeply. It needs more than once reading to comprehend the data, so the writer tries to carefully pay attention and understands what the story means. The

second, find the data and collect all information dealing with the problems that related to the research. It can be marked and make a note the significant of the data. The next selected, classified and analyzes the data in accordance to the research problem.

1.6.4 Data Analysis

After collecting the significant data of the novel, the writer begins to analyze the data with several following steps. First, the writer identifies and classifies the data based on the problems with psychological theory. Along with the processing of reading, then interpreting and exploring deeply the data according to the writer's opinion or argument with seeing some references. Then, arrange all information as the result of interpretation. Furthermore, drawing and evaluating the conclusion according to the psychological perspective using psychological approach.

1.7 Definitions of Key Terms

In order to avoid misunderstanding while reading this research, the writer aim to give the definition of the key terms of this research, as follows:

-) Psychopath: A mentally ill or unstable person, esp., a person affected with antisocial personality disorder (Merriam-Webster's Collegiate Dictionary, 2004, p.1004). Psychopaths are social predators who charm, manipulate, and ruthlessly plow their way through life, leaving a broad trail of broken hearts, shattered expectations, and empty wallets (Hare, 1993, p.xi).

-) Psychopathy: A personality disorder with a unique pattern of interpersonal, affective, and behavioral symptoms (Hart & Hare, 1997 in Wodushek, 2003). Psychopathy is a personality disorder characterized by a constellation of interpersonal and affective traits (e.g., callousness, remorselessness, and superficial charm) coupled with impulsive and antisocial tendencies (Hare & Neumann, 2005; Patrick 2006)
-) Antisocial Personality Disorder: A personality disorder that is characterized by antisocial behavior exhibiting pervasive disregard for and violation of the rights, feelings, and safety of others starting in childhood or early teenage years and continuing into adulthood. It also called psychopathic personality disorder. (MacKenzie, 2014)
-) Symptom: Any feeling of illness or physical or mental change that is caused by a disease.

CHAPTER II

LITERARY REVIEW

This chapter reviews several relevant theories to the issue being investigated in this research to analyze the data. There are psychology and literature, psychoanalytic literary criticism, psychopathy, the symptoms of psychopathy, causes of psychopathy, types of psychopathy and the previous studies.

2.1 Psychology and Literature

The relation between psychology and literature is a bilateral relation. Human's soul makes the literature and literature nourishes human's soul. Human's psychical receptions take into consideration the human and natural life perspectives and provides references of literal works; on the other hand, literature also take into account the life's truths to make clear the perspectives of human's soul. Literature and psychology both, pay attention to fancy, thinks, feelings sensations and soul psychical issues (Dastmard, 2012).

The psychology of literature, as a topic, includes almost everything we want to know about literature because literature is a product of the mind, a peculiar by product of the human psychological makeup. To find out what literature is, all you have to do is find out what life is all about and how we fit into it. Naturally this is an area fraught with controversy and large differences of opinion. Nevertheless, psychology is a half-science, and we may get further with

it than if we were to approach the problem through philosophy or theology, which do not seem to have much in the way of new insights to contribute to the enlightened modern mind (Dudek, 1974).

Using psychology to understand literature, we would first have to know how the mind works. For example, we believe we have discovered exactly how the mind or imagination works, and therefore we can explain everything in literature. (Dudek, 1974).

2.2 Psychoanalytic Literary Criticism

All psychoanalytic approaches to literature have one thing in common. The critics begin with a full psychological theory of how and why people behave as they do, a theory that has been developed by theorists and practitioners outside of literature, and they apply this psychological theory as a standard to interpret and evaluate a literary work. The developer of the theory and the details of the theory will vary, but the theories are all *universalist* in scope, positing patterns of behavior that are not dependent on specific times, places, and cultures. Frequently invoked theorists include Sigmund Freud, Carl Jung, and Jacques Lacan (Garrett, 2013).

Psychoanalytic literary criticism can focus on one or more such as the author, the character, the audience and the text. First, the theory is used to analyze the author and his/her life, and the literary work is seen to supply evidence for this analysis. This is often called "psychobiography", usually noting how an author's biographical circumstances affect or influence their motivations and/or behavior.

Second, it can use to analyze one or more of the characters; the psychological theory becomes a tool that to explain the characters' behavior and motivations. The more closely the theory seems to apply to the characters, the more realistic the work appears. Third, the theory can used to explain the appeal of the work for those who read it; the work is seen to embody universal human psychological processes and motivations, to which the readers respond more or less unconsciously. The last, the theory can used to analyze the role of language and symbolism in the work (Garrett, 2013).

Psychoanalytic criticism adopts the methods of "reading" employed by Freud and later theorists to interpret texts. It argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses. One may psychoanalyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche (Delahoyde, 1990).

This approach deals with the work of literature as an expression of the personality, state of mind, feelings, and desires of it is author. A work of literature is correlated with the author's mental traits. The theory requires that we investigate the psychology, and personality of a character, and or author to figure out the meaning of a text, and to explain and interpret the work (Tulloch, 2014). However, psychoanalysis is not only a theory of the human mind, but a practice for curing those who are considered mentally ill or disturbed (Eagleton, 1996).

One interesting facet of this approach is that it validates the importance of literature, as it is built on a literary key for the decoding. Like psychoanalysis

itself, this critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilts, ambivalences, and so forth within what may well be a disunified literary work. The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in the literary work (Delahoyde, 1990).

2.3 Psychopathy

Psychopathy has traditionally been characterized as a disorder primarily of personality (particularly affective deficits) and, to a lesser extent, behavior. Although, often used interchangeably, the diagnostic constructs of psychopathy, antisocial personality disorder, and dissocial personality disorder are distinct (Buzina, 2012).

The concept of psychopathy emerged in the late 19th century in Germany, and was used as a synonym for aggressive and irresponsible behavior (Koch 1891). From the psychiatric literature it is evident that the descriptions of disorders date back to earlier times, but different names and synonyms were used for the concept of psychopathy (Buzina, 2012).

Psychopathy is a disorder characterized in part by callousness, a diminished capacity for remorse, superficial charm, impulsivity, and poor behavioral controls. The disorder is identified using a clinically-based rating scale, the Psychopathy Checklist-Revised (PCL-R), which has been extensively validated (Richell et al, 2002)

The reason why psychopathy is defined as a personality disorder and not a psychiatric illness or personality change, is because it is an illness that is of a more constant form, being present from a young age and throughout life, as opposed to illnesses caused by injuries to the head, traumatic experiences or other influences later in life, which can make you shift in the way you think, act and feel (American Psychiatric Association, 2000 in Evertsson & Meehan, 2012).

Psychopathy infects the full spectrum of humanity irrespective of race, culture, geography, economic class or personality type. It is distributed in a population in a similar way that left-handedness is. One would not notice a person is left handed until you see him write or catch a ball. Similarly, one may not notice a psychopath until you see him do something that requires them to have a conscience (Verstappen, 2011).

Most people think they know what a “psychopath” is, but few psychological concepts evoke simultaneously as much fascination and misunderstanding. For the public at large, psychopathy remains a poorly understood concept reflecting some combination of our childhood fears of the bogeyman, our adult fascination with human evil, and perhaps even our envy of people who appear to go through life unencumbered by feelings of guilt, anguish, and insecurity. Even within scientific circles, a good deal of uncertainty persists about what psychopathy is and is not. Across lay and professional domains, popular portrayals of psychopaths are diverse; they overlap only partly, as illustrated by the following four characterizations such as the corporate

psychopath, the con artist, the serial killer, and the chronic offender (Skeem et al, 2011).

Many people think of a psychopath as a rare creature found only in the lowest levels of society. However, the reverse is true. They are not rare, but actually quite common, and you are more likely to find psychopaths in the boardroom than on the wrong side of the tracks. The reason is that the more competitive a particular environment is, the more ruthless the use of the Cheating Strategy becomes. Within the highest circles of power and wealth, a lack of pity and remorse is practically a prerequisite to success, and only the psychopathic mentality can thrive. Because of the tremendous destruction psychopaths reap on society, it is vital for everyone to be aware of their existence and to recognize their behavior traits. Understanding them is the first step to defending oneself against them (Verstappen, 2011).

Psychopath is also a well-known concept in the discussion of criminal behavior. Members of the law enforcement community, media, and general public often quickly label an individual a psychopath when hearing tales of violent crime, serial killing, financial scandal, and public corruption. While people must take caution when labeling someone too hastily based on limited information, officers find investigative value in identifying behavior indicative of psychopathy. Quite simply, they can combat crime more effectively when knowing the offender (U.S. Department of Justice, 2012).

2.4 The Symptoms of Psychopathy

The Psychopathy Checklist-Revised (PCL-R) is largely based on Harvey Cleckley's descriptions of psychopathy, and was developed by Robert D. Hare and colleagues to increase diagnostic reliability and validity of the psychopathy classification (Wodushek, 2003). Some of the psychopathy checklists identified by Hare are:

2.4.1 Callous and Lack of Empathy

Psychopaths have no empathy and as a result, they are neither truly human, nor truly alive. When they see 'Normals' admiring a piece of art, or playing with their children, or caring for a pet, or any number of human emotional interactions, they cannot understand what all the fuss is about. Psychopaths realize at an early age that they are different, and that they should act as everyone else does in order to be accepted into society. They learn to mimic what they see others do, but they can never understand why they should act this way (Verstappen, 2011).

2.4.2 Grandiose Senses of Self worth

Psychopaths show no self-esteem issues. Psychopaths live in a falsely constructed worldview in which they are both literally and figuratively god. Often seen as megalomaniacs, they also have an equally overblown sense of entitlement (Verstappen, 2011).

2.4.3 Pathological Lying

For the psychopath lying is as easy and natural as breathing. This is why they often pass polygraphs. They do not register the physiological reactions that

non-psychopaths would when lying. They are so good at lying they can fool trained psychiatrists and even other psychopaths. What is important to know is that given the right circumstances they can fool anyone (Verstappen, 2011).

2.4.4 Conning and Manipulative

Hand in hand with the psychopath's extraordinary ability to lie comes the ability to manipulate others for their own benefit. Having spent their lifetime studying us, psychopaths are masters of manipulation and experts on knowing how to push our buttons to use our emotions against us. They use this ability to keep those around them confused, unable to think clearly, and off balance (Verstappen, 2011).

2.4.5 Lack of Remorse or Guilt

This definition very precludes a psychopath from experiencing such a feeling. With no empathy, there can be no emotional expression. Nor can a psychopath feel shame, nor comprehend that anything they do can be hurtful to others. Psychopaths understand when people are angry with them for their behavior, and as a last resort, they may pretend they are sorry, but unlike most people, they are not the least bit disturbed by feelings of guilt (Verstappen, 2011).

2.4.6 Parasitic Lifestyle

Most Psychopaths are parasitic. In this case, their tendencies are intentional, manipulative, selfish, low self-discipline, and inability to begin or complete responsibility (Sarah, 2009).

2.4.7 Poor Behavioral Controls

This characteristic can be misleading since many psychopaths exhibit excellent self control by having to pretend to be 'Normal' for most of their lives. The lack of self-control comes into play when the megalomania causes them to do and behave exactly as they please at any time they have an urge. This brings us to the next characteristic (Verstappen, 2011).

2.4.8 Lack of Realistic Short-term Goals

Many psychopaths have goals, such as murder two victims at once, sabotage a co-worker, or become president. However, often long-term goals are subverted to short-term goals that are, as described previously, whatever the psychopath wants at that particular moment (Verstappen, 2011).

2.4.9 Impulsivity

The psychopath's impulsive behavior makes sense in light of their megalomania. In their world, whatever they want now, is good, and whatever they do not want is bad. If a psychopath wants sex and his date will not provide it, then rape is good and the date is bad. If someone has money in his or her pocket, and the psychopath wants it, then robbery is good, and the victim is bad for possessing something the psychopath wanted (Verstappen, 2011).

2.4.10 Irresponsible

Psychopaths are irresponsible because nothing is ever their fault. Someone else, or the world at large, is always to blame for all of their problems. This makes sense if you understand that psychopaths think themselves perfect. Nothing wrong

can ever originate with them and so logic, the psychopath's logic, dictates that everything bad is always someone else's fault (Verstappen, 2011).

2.4.11 Juvenile Delinquency

In juvenile individuals and young adults, diminishing or disappearing of psychopathic and antisocial behavior often occurs when they leave secondary school, join the armed services or afterward, get married, achieve academic success, move from their old neighbourhood, get positive group influences, live in an on frustrating indulgent environment, or find stable employment. These changes can be caused also by biological factors that are associated with age and structural improvements at school or in the neighbourhood (Moffitt, 1993 in Martens, 2000).

2.4.12 Antisocial

The very essence of the psychopath is antisocial. Their lack of empathy for other people extends onto society and the environment. Vandalism, pollution, graffiti, animal abuse, environmental destruction, building code violations, reckless driving, and a host of morally and socially unacceptable activities are of no concern to the psychopath (Verstappen, 2011).

2.4.13 Criminal versatility.

The tendencies are a diversity of types of criminal offenses, regardless if the person has been arrested or convicted for them; taking great pride at getting away with crimes (Sarah, 2009).

Although psychopathic traits can occur in some cases in conjunction with psychotic symptoms, people with psychopathy alone generally look quite different

than those presenting with psychosis only. In contrast with psychotic patients, psychopathic individuals are generally rational, free of delusions, and well oriented to their surroundings (Cleckley, 1941, 1988), and those who commit crimes are almost always aware that they have done wrong in the eyes of the law, despite their apparent inability to appreciate the moral gravity of their misbehavior (Litton, 2008 in Skeem et al, 2011).

2.5 Causes of Psychopathy

Psychopathy represents a unique set of personality traits including deceitfulness, lack of empathy and guilt, impulsiveness, antisocial behavior, etc. Most often in the literature, psychopathy is described as pathology; a disorder that has been linked to a variety of biological deficits and environmental risk factors (Glenn et al, 2011). Psychopathy can be caused by genetic and environmental factors:

2.5.1 Ultimate Causal

That is the genetic or social primary cause, molecular, neural, cognitive and behavioral. There is a stronger genetic as opposed to social ultimate cause to this disorder. The types of social causes proposed (e.g., childhood sexual/physical abuse) should elevate emotional responsiveness, not lead to the specific form of reduced responsiveness seen in psychopathy. These impairments disrupt the impact of standard socialization techniques and increase the risk for frustration-induced reactive aggression respectively (Skeem et al, 2011).

In this case, psychopathic individuals are born, not made. Contemporary understanding of the pervasive interplay of genetic and environmental influences

in determining behavioral outcomes of various kinds argues against the likelihood that any psychiatric condition, including psychopathy, is entirely “born” or “made.” Rather, based on what is known about related conditions, it seems likely that psychopathy has multiple etiologies and constitutional influences will both shape and be shaped by environmental influences (Waldman & Rhee, 2006 in Skeem et al, 2011)

2.5.2 Birth Complications

Such as anoxia and pre-eclampsia can give rise to brain damage. Babies who suffer birth complications are more likely to develop conduct disorder (CD), delinquency, and commit violence in adulthood, particularly when other psychosocial risk factors are present.

2.5.3 Trauma

Trauma can lead to increased responsiveness of the basic threat circuitry and therefore a greater risk for the individual expressing an extreme response (reactive aggression) to a mild threat rather than the more ecologically appropriate one (freezing or escape behavior).

The frontal systems regulating its activity may become dysfunctional. We will argue below that trauma can lead to increased responsiveness of the basic threat circuitry and therefore a greater risk for the individual expressing an extreme response (reactive aggression) to a mild threat rather than the more ecologically appropriate one (freezing or escape behavior). We will also argue below that the increased risk for reactive aggression seen in psychopathy is not to this type of dysfunction; the threat circuitry in psychopathy (at least the amygdala)

is under-responsive rather than over-responsive. We will argue instead that the increased risk for reactive aggression in psychopathy is related to dysfunction in the regulatory activity of ventrolateral prefrontal cortex.

Abuse/exposure to other extreme traumas potentiates specific neural systems involved in the individual's response to threat and by doing so increases the risk of reactive aggression and through this, increases the probability of a diagnosis of conduct disorder (CD). It can be developing mood and anxiety disorders such as depression, anxiety and post traumatic stress disorder (Blair, et al. 2006).

2.5.4 Poor Parenting and Socioeconomic Status

The importance of adverse family-environment variables (severe marital discord, low social class, large family size, paternal criminality, maternal mental disorder, and foster care placement) as risk factors for children with attention deficit hyperactivity disorder (ADHD) for adolescent and adult ASPD. There is an emphasis on the interaction of biological and aversive environmental factors that produce normative and maladaptive patterns of development and ASPD (Zahn & McBride, 1998 in Marten 2000).

Poor parent-child relations were associated with aggressive and covert conduct disorders, and socioeconomic status was associated exclusively with aggressive conduct disorders in one study (McBurnett et al., 1997 in Marten 2000). The environmental influences of the shared or family environment promote antisocial behavior during adulthood to a much lesser extent than in childhood and early adolescence. Genetic causal factors were found to be much more prominent

for adult than for juvenile antisocial traits (Lyons et al., 1995 in Martens, 2000). It can be the genetic influences on personality and behavior are more long lasting than environmental effects (Martens, 2000).

Only the interaction between biological and psychological risk factors can induce personality disorders. But social factors such as a chaotic family life, parental divorce, poor supervision and guidance, criminality, and quarrelsome and antisocial behavior in the family are also involved in this interaction. Especially when a child experiences insecurity, a lack of attention, and warmth, there is a great risk for the development of antisocial personality disorder (Ge et al., 1997 in Martens, 2000). Also, from a biosocial standpoint, early environmental stress and adverse home backgrounds with a lack of psychosocial motivation may underlie autonomic underarousal and hyporeactivity in antisocial individuals (Raine, 1996 in Martens, 2000).

Patterson's (1996) psychosocial theory of the development of antisocial behavior suggests that chronic antisocial behavior in children is the direct outcome of a breakdown in parental family management. Patterson constructed a model of the dual variables that sketches the process that leads to the development of antisocial children. The parents of antisocial children often come from disadvantaged families characterized by increased mobility, financial difficulties, negative changes in social attitudes, divorce, sexual abuse, and working women (Martens, 2000).

These children are mostly raised by antisocial and/or single parents, frequently divorced women or those in transition, or unmarried adolescents. These

parents are frequently unskilled and live isolated in a disorganized neighbourhood. As a result of an interaction between these factors and other variables (i.e., lack of parental care, poor diet, and parental substance abuse), their infants and toddlers become difficult to handle and at an older age show antisocial behavior (Martens, 2000).

2.6 Types of Psychopathy

While there are as many variations in the personalities of psychopaths as there are among normal people, the following lists some general stereotypes are (Verstappen, 2011):

2.6.1 Narcissists

This type means that psychopaths love their selves. There are two basic types of narcissist, the Somatic and the Cerebral. Somatic Narcissists take pride in their looks and appearance. They will flaunt their sexual exploits, brag of their accomplishments, show off their muscles, and display their toys. They are often health nuts, hypochondriacs and sex addicts. Cerebral Narcissists love their own minds. They are arrogant, condescending, and 'know-it-all' that pride themselves on being smarter than everyone else is. Their narcissistic supply comes from fame, notoriety, awards, and displays of wealth to create envy in others. The danger to the public from narcissists is the drain on energy, time, resources, and emotional wellbeing.

2.6.2 Con Artists

Not all con artists are psychopaths, but psychopaths make convincing con artists. Being excellent liars, they put that talent to use by cheating others. There are two types of cons psychopaths engage in the Short Con and the Big Store Con. The Short Con is tricks and cheats that require no great intelligence to pull off, such as short changing, bait and switch, and Three Card Monte to name a few. Whereas Big Store Con is psychopaths that have a higher intelligence level and or come from a more respectable background. The after effects of the these psychopaths are usually financial devastation along with all the repercussions of broken marriages, suicides, alcoholism, domestic violence, drug addiction, and ruined lives.

2.6.3 Malevolent Psychopaths

More popularly known as anti-social personality disorder, or sociopaths, the malevolent psychopath is the real life monster of our nightmares. These are the wife-beaters, murderers, serial killers, stalkers, rapists, sadists, pedophiles, gangsters, interrogators, and terrorists. They are usually career criminals and can amass an extensive criminal record while still in their early teens. The malevolent psychopath can show signs of their illness as early as age three. Early warning signs include compulsive lying, fighting, stealing, bullying, bad judgment, cheating, cruelty to animals, vandalism, truancy, sexual activity, fire-setting, substance abuse, and running away from home. The malevolent psychopath is the natural born killer.

2.6.4 Professional Psychopaths

The malevolent psychopath is the most dangerous; however, it is the Professional Psychopath that is the most destructive. While the victims of the former can range in the dozens, the victims of the professional psychopath can run into the tens of millions. These psychopaths litter history with genocides and the destruction of entire nations and empires. The professional psychopath is just as malevolent, narcissistic, and remorseless, as the other stereotypes, they are just much smarter. They can be found in any profession but usually governments, corporations, and religions will be thick with them.

They make charismatic leaders manipulating and brainwashing the naive, vulnerable, uneducated, or mentally weak. Mastery of lying allows them to make whatever outrageous campaign promises straight faced with, of course, no intention of keeping any of them. When psychopaths dominate and seize control of the major cultural institutions that influence a society a final type of psychopath is created.

2.6.5 Secondary Psychopaths

While the classic genetic psychopath is one who is born with whatever genetic trait that causes this pathology, there is another group of people that behave just like the classic psychopath who were not born that way but were created. Secondary psychopaths are created in two ways, through trauma and through groups. Trauma from an accident, drug addiction, or severe physical and psychological abuse can destroy that part of the frontal cortex of the brain where empathy and conscience is processed.

2.7 Previous Studies

There are several previous studies which are relevant with this topic. The first, *An Analysis of Ester's Psychopath Problem in Orphan Film Viewed from Psychoanalysis Theory by Sigmund Freud* by Nurul Hikmah maulanie (2011), the student of Syarif Hidayatullah State Islamic University in Jakarta. She analyzes the main character in orphan film as the character that has psychopathic problem. The psychopathic problem viewed from Sigmund Freud's psychoanalysis concepts is used as the theoretical framework of the research.

She uses descriptive qualitative method to explain about the intrinsic and extrinsic element of the film, such as the dialogues and the scenes of the film, the followed by analyzing them through Sigmund Freud's psychoanalysis as the extrinsic element of the film. She reveal specific of psychopathic character and the causes of it viewed from Sigmund Freud's psychoanalysis.

The second, *The Unconscious Mind Of A Psychopath In Patrick S skind's Perfume: The Story Of A Murderer* by Nessie Agustia (2011), the student of Andalas University in Padang. She analyze the psychological problem of the main character in Patrick S skind's Perfume novel. She focus on analytical thought and action that Grenouille has a huge obsession of the scent, so he acted as an assassin to get what he want, and this psychological problem called a psychopath. She tries to analysis the personality of the main character using the psychological theories of Sigmund Freud.

This analysis is divided into two stages. The main characters life experiences that are not accepted in the family and the environment and the

impact of the subconscious mind during his adult life. Results of analysis obtained is that the life experience of the main character that is not accepted by the family and the environment during childhood turned out to unconsciously influence the life experiences in adult life. Therefore Grenouille life experience filled with bad experiences, Grenouille becomes obsessed to kill and collect human scent virgin making best ever.

The third, *The Psychopath Analysis of John Kramer's Characterization on Saw Series Movie* by Siti Sarah (2009) the student of Syarif Hidayatullah State Islamic University in Jakarta. She tries to finding the psychopath characterizations of John Kramer. It describes about John Kramer's personality changes after losing his child, divorced and being diagnosed had colon cancer. It also present how those changed his life as civil engineer become a machine killer, and how he used his intelligent and philosophy knowledge in creating the games to punish people. The result of the analysis, there are many deviations of John Kramer's characterization that can be analyzed by the theory of psychopath.

The fourth, *A Psychopath Analysis on Michael's Character in Halloween film by Rob Zombie* by Siri Amalia (2011), the student of Syarif Hidayatullah State Islamic University in Jakarta. She discusses an abnormal psychology about characteristics of psychopath and factor caused Michael Myers' Psychopath as central character in Halloween film. She uses descriptive qualitative analysis as the method to explain about the character and psychopathic personality of the main character in the film. She tries to describe Michael's psychological condition of his forbidden acts, such as torturing and killing animal and person.

The result of this study that is Michael has psychopathic personality. She finds some of Michael's characteristics as a psychopath that show that he has abnormal behavior, there are: antisocial, apathetic, mysterious, peculiar, cruel and criminal, poor of judgment and callous, igh intelligent, manipulative and irresponsible, and thief. He experiences a psychopath influenced by the traumatic experiences in his life since he was children that he gets from his family and friends.

The fifth, *Traumatic Behaviors As The Impact Of War Crime In Peter Webbers Movie Hannibal Rising* by Grita Ismaringga (2009), the student of University of Semarang. She analyze about traumatic behaviors as the impact of war crime focus on the main character, Hannibal Lecter. She classified the data in tables based on the problems about war crime, mental disorder and factors cause the traumatic behavior. She analyzed the data using psychological approach and using qualitative method on her study to explain the data.

The results of the study show that war crime done by Nazi soldiers. They break the rules of war by taking hostages, torturing, and then killing them. They also attack civilians, robe, killing the wounded combatant, and do the willful killing. The most sadistic war crime that they do is killing and devouring Hannibal's sister. The crimes cause Hannibal Lecter as the main character of this movie become traumatic and full of anger. His trauma is shown in his adolescent. He has recollection of the distressing events when he witnessed and experienced the war crime in his past. He also has recurrent nightmare of the events, bad

memories about the events, feeling detach from others, difficulty concentrating and outburst of anger.

The last, *Analisis Trauma Dan Dendam Hannibal Lecter Dalam Novel Hannibal Rising Karya Thomas Harris* by Rizki Adinda Dewiana (2011), the student of Diponegoro University of Semarang. She focus on characters and conflict of the main character use intrinsic approach to show the change of the psychological side of an innocent boy named Hannibal Lecter who turns into a psycho killer. She uses psychological approach according to The Personality Theory of Psychoanalysis by Sigmund Freud. Working through the analysis, the result of the analysis shows that if an unstable natured person is pressured into a breaking point, it can change his personality and trigger a destructive behavior.

Based on some previous studies above, the writer gets full contribution to analyze the psychopathy on character in the novel. The writer should know the problems of the character to find out the causes Hannibal become psychopath and the symptoms of the psychopathy he has.

CHAPTER III

ANALYSIS AND DISCUSSION

In this chapter, the writer will discuss about the psychological problems of Hannibal Lecter's psychopathy. Based on the statements of the problems are the symptoms of Hannibal Lecter's psychopathy and the factors causes Hannibal become a psychopath.

3.1 Psychopathy Symptoms of Hannibal

This part contains the discussion about the symptoms of Hannibal Lecter's psychopathy based on Thomas Harris's *Hannibal Rising*. Hannibal is a very intelligent man since he was a child until adulthood, but when young age of about eight years old, he had lost his family as the World War II. He lived with his little sister, but the second time he had to see people he loved die in front of his eyes. He was forced to watch his little sister killed and eaten by the soviet troops were starving. He lived with the burden of trauma and revenge in his heart and mind. The struggle to stay alive was what makes it increasingly ruthless. Because there is no other way, if it is to survive, however, unconscious, his cruelties had been faced when he was child. It makes him being different.

3.1.1 Adolescent Antisocial Behavior

Hannibal lives in an orphanage that is once his family's castle. He is still thirteen years old. He never associates with other people, even less he never

speaks since his sister's death. He always keeps himself away from people and being alone. He also never plays with his friends.

Over his orphanage uniform Hannibal now wore the penalty shirt with the painted words NO GAMES. Forbidden to play in the orphans' soccer game on the field outside the walls, he did not feel deprived. The soccer game was interrupted when the draft horse Cesar and his Russian driver crossed the field with a load of firewood on the wagon. Cesar was glad to see Hannibal when he could visit the stable, but he did not care for turnips. (*Hannibal Rising*, p.57-58)

Based on quote above, Hannibal does not feel sad or disappointed when he gets punishment. He prefers to associate with the animal than the human. He also prefers to play with animal than people in his environment.

"Comrade Lecter, I would be... careful with Hannibal until you know him better. It might be best if he did not play with other boys until he's settled. Someone always gets hurt."

"He's not a bully?"

"It's the bullies who get injured. Hannibal does not observe the pecking order. They're always bigger and he hurts them very quickly and sometimes severely. Hannibal can be dangerous to persons larger than himself. He's fine with the little ones. Lets them tease him a little. Some of them think he's deaf as well as mute and say in front of him that he's crazy. He gives them his treats, on the rare occasions there are any treats." (p.74)

He does not care about anything. He just attacks people who disturb him. He ignores the truths and feelings of others. It means that he is an antisocial person.

3.1.2 Impulsive Behavior and Poor Behavior Control

Besides being impulsive, psychopaths are highly reactive to perceived insults or slights. Most of us have powerful inhibitory controls over our behavior; even if we would like to respond aggressively, we're able to "keep the lid on." In psychopaths, these inhibitory controls are weak, and the slightest provocation is sufficient to overcome them. As a result, psychopaths are short-tempered or hot-headed and tend to respond to frustration, failure, discipline and criticism with sudden violence, threats and verbal abuse. They take offense easily and become angry and aggressive over trivialities, and often in a context that appears inappropriate to others. But their outbursts, extreme as they may be, are generally short-lived, and they quickly resume acting as if nothing out of the ordinary has happened.

According to explanation above, Hannibal has the same cases. The evidence is taken on the paragraph below,

Fedor and his followers turned, laughing from their fun, and Hannibal stepped out of the hedge swinging a yard of weeds with a big dirt ball on the roots. The dirt ball caught Fedor hard in the face and Hannibal, a head shorter, charged and shoved him down the steep embankment to the water, scrambling after the stunned boy and had him in the black water, holding him under, driving the slingshot handle again and again into the back of his neck, Hannibal's face curiously blank, only his eyes alive, the edges of his vision red. Hannibal heaved to turn Fedor over to get to his face.
(p.59)

From the quote above, describe that Hannibal does violence to his friend. He has a very high aggressive nature. He hurt him without mercy just because a trivial problem. He is easy being emotional. The pathology leading to heightened

levels of proactive aggression relates to socialization, because of impairment in specific forms of emotional learning, the child does not learn to avoid antisocial behavior. Hannibal with that psychopathy show heightened levels of both reactive and instrumental aggression.

“He’s mute,” Second Monitor said. “No sense in beating him.”

The song ended and First Monitor’s voice was loud in the silence.

“For a mute, he can scream well enough at night,” First Monitor said, and swung with his other hand. Hannibal blocked the blow with the fork in his fist, the tines digging into First Monitor’s knuckles. First Monitor started around the table after him. (p.60)

Hannibal never speak since his sister's death, he is just talk in his sleep.

The supervisor at the orphanage tells him to sing, but he quietly without a word that make him angry. When the supervisor is going to hit him, without a sense of doubt and fear he pierced the supervisor hand with a fork.

And Paul again: “Hey Japonnaise, tell me, is it true that your pussy runs crossways? With a little puff of straight hairs like an explosion?”

Hannibal saw Paul then, his face smeared with blood and feathers, *like the Blue-Eyed One, like the Blue-Eyed One gnawing a birdskin.*

The leg of lamb smashing into Paul’s face drove him over backward in a spill of bird intestines, Hannibal on top of him, the leg of lamb rising and slamming down until it slipped from Hannibal’s hand, the boy reaching behind him for the poultry knife on the table, not finding it, finding a handful of chicken innards and smashing them into Paul’s face, the butcher pounding at him with his great bloody hands. (p.109)

Hannibal has been adopted by his uncle and aunt. When he goes to the market with his aunt, a butcher is insulting his aunt. He does not receive and immediately move to beat the butcher. He cannot control his emotion. He does not

care about who has been injured. He will injure anyone that disturbs him or people he loves. However, because of the accident he begins to speak.

Hannibal's voice was rusty with disuse, but the butcher understood him. He said "Beast" very calmly. It sounded like taxonomy rather than insult. (p.110)

"Beast" is the first word speaks since the sister's death. Anger is led him to say the word. Some act that has been explanation above shows us that Hannibal is impulsive behavior and poor behavior control.

3.1.3 Lack of Empathy and Poor of Judgment

Empathy is the ability to experience within oneself, the feelings and emotions expressed by others. Psychopaths have no empathy and as a result, they are neither truly human, nor truly alive. People with empathy would instinctively understand such behavior as inappropriate. However, the psychopath cannot do that, like Hannibal.

Paul came scuttling fast, his great hands up to crush, and Hannibal in one movement drew the curved sword from the lute case and slashed Paul low across the belly.

"Crossways like that?"

The butcher's scream rang off the trees and the birds flew with a rush. Paul put his hands on himself and they came away covered with thick blood. He looked down at the wound and tried to hold himself together, intestines spilling in his hands, getting away from him. Hannibal stepping to the side and turning with the blow slashed Paul across the kidneys.

"Or more tangential to the spine?"

Swinging the sword to make Xs in Paul now, Paul's eyes wide in shock, the butcher trying to run, caught across the clavicle, an arterial hiss that spatters Hannibal's face. The next two blows sliced him behind the ankles and he went down hamstrung and bellowing like a steer.....

He offers the pad. The drawing is Paul the Butcher's head on a platter with a name tag attached to the hair. The tag reads *Paul Momund, Fine Meats*. Paul's vision is darkening around the edges. Hannibal swings the sword and for Paul everything is sideways for an instant, before blood pressure is lost and there is the dark.....

Afternoon faded. Hannibal stayed well into the gloaming, his eyes closed, leaning against the stump where stood the butcher's head. (p.122-123)

Despite his age is thirteen years, Hannibal dare to kill the butcher without pity. As a kid, he looks too innocent to kill anybody. His mind is just filled with resentment and anger. Just because the butcher does not want to apologize to his aunt, he kills the butcher cruelly. Even the murder he has planned by drawing a sketch of the head butcher. He does not have empathy and poor judgmental. He also does not feel afraid and he does not think about the consequences of what he had done.

In a small clearing at some distance from the grave, Dortlich sat gagged and bound to a tree. (p.255)

Hannibal fixed the noose about Dortlich's neck and looked into his face. "Do I seem upset with you?" He returned to the horse. (p.257)

Staring into Dortlich's face, Hannibal clicked to the horse. The rope tightened and the dew flew off it as the little hairs on the rope stood up. A strangled scream from Dortlich cut off, as Hannibal howled the song into his face.

"Das da steht im Walde allein, Mit dem purporroten Mantelein."

A wet crunch and a pulsing arterial spray. Dortlich's head followed the noose for about six meters and lay looking up at the sky. (p.259)

This is the second murder committed by Hannibal, currently the age of eighteen years. He kills Dortlich which is one of the soldiers who killed and ate her sister when he was a child. He tries to avenge the sister's death. He is buried resentment that kept bothering him. He pursues the people who had eaten his

sister to release the pain inside him. He drowns in the memories of his past. He kills Dortlich without forgiveness, although Dortlich has asked to forgive him, but he still continues to kill him.

Hannibal stepped close behind Milko and sank the hypodermic full of alcohol into the side of Milko's neck, catching him as his legs gave way and his eyes rolled up, easing him to the floor. (p.293)

Burning, coughing, cold on Milko's face now as he came to consciousness, the room swimming and then settling down. He started to lick his lips, and spit. Water pouring over his face.

Hannibal set his pitcher of cold water on the edge of the cadaver tank and sat down in a conversational attitude. Milko wore the chain cadaver harness. He was submerged up to his neck in formalin solution in the tank. The other occupants crowded close around him, regarded him with eyes gone cloudy in embalming fluid, and he shrugged their shriveled hands away. (p.294)

Hannibal pressed Milko under the surface of the embalming fluid. After a long moment, he seized the chain tether and pulled him up again, poured water in his face, flushing his eyes.

"Last words? A valedictory?"

Milko opened his mouth to speak and Hannibal put the heavy cover down with a clang. Less than an inch of air remained between the cover and the surface of the embalming fluid. He left the room, Milko bumping against the lid like a lobster in a pot. He closed the door behind him, rubber seals squealing against the paint.

(p.295-296)

He opened the incinerator. Milko's head stood in the flames. He looked like the Stuka pilot burning. Hannibal threw in his boots and one of them kicked the head over backward out of sight. (p.299)

This is the third murder committed by Hannibal. Actually, Milko planned to kill Hannibal, but Hannibal knows it. Then, on the contrary Hannibal torture and kill Milko. He kills Milko sadistically. He is insentient and does not have feeling and ability to empathy. He is so cruel, he kills people easily without judgment.

As Kolnas listened to the puzzled sleepy voice of the awakened child, his face changed. First relief and then curious blankness as his hand crept toward the gun on the shelf beneath the cash register. His shoulders slumped. "You tricked me, Herr Lecter."

"I kept my word. I will spare your life for the sake of your—"

Kolnas spun with the big Webley in his fist, Hannibal's hand slashing toward it, the gun going off beside them, and Hannibal drove the tanto dagger underneath Kolnas' chin and the point came out the top of his head. (p.334)

The fourth murder committed Hannibal. Actually, the first he does not intend to kill Kolnas because his children, but Kolnas trap Hannibal, so that he is angry and cannot control his emotions. Without thinking, they fight and Hannibal successfully kills Kolnas fast and agile.

Hannibal screamed at the ceiling, "NOOOOO!" and ran to Grutas raising the knife, stepped on the gun and slashed an "M" the length of Grutas' face screaming "'M' for Mischa! 'M' for Mischa! 'M' for Mischa," Grutas backward on the floor and Hannibal cutting great "M"s in him. (p.346)

Grutas provoke Hannibal. He says that Hannibal had also eaten the flesh of his sister, but he is not aware of it. Hannibal does not believe then he is angry. Without a doubt he kills Grutas by cutting the body marked "M" meaning Mischa. His mind is full of anger and revenge without thinking about empathy and judgment.

3.1.4 Lack of Remorse and Guilty Feeling

Remorse is an emotional expression of personal regret felt by a person after he or she has committed an act, which they deem to be shameful, hurtful, or violent. This very definition precludes a psychopath from experiencing such a feeling. Hannibal does not have remorse or guilty feeling all the time.

He was sent to monitor classes in the village school, and was an object of curiosity because he could not recite. On his second day a lout from an upper form spit in the hair of a small first-grader and Hannibal broke the spitter's coccyx and his nose. He was sent home, his expression never changing throughout. (p.104)

From the quote above, Hannibal does not feel sorry even after he committed the crime to someone. He does not feel remorse and guilty. It seems like the accident was something that had commonly happen in this life. He feels that his act is not wrong. He grows up as a person who is not understood well about ethical and social norms.

Lady Murasaki looked into Hannibal's eyes for a long moment. He smiled at her, perfectly calm. "Peach!" he said. (p.128)

After the first murder of the butcher who had insulted his aunt, Hannibal had the suspect by the police. The police try to interrogate him and his aunt, but he does not feel afraid or worry for what he has done. He is even able to stay calm as if nothing had happened at all.

A wet crunch and a pulsing arterial spray. Dortlich's head followed the noose for about six meters and lay looking up at the sky. Hannibal whistled and the horse stopped, his ears turned backward. (p.259)
Dortlich's cheeks were missing, excised cleanly, and his teeth were visible at the sides. His mouth was held open by his dog tag, wedged between his teeth. (p.262)

After get information about the existence of the people who had killed his sister, Hannibal instantly kills Dortlich with sadistic merciless. Without feeling regret, he even whistles and satisfies has successfully kill him.

“He asked if it were true that Japanese pussy runs sideways, Inspector. His address was ‘Hey Japonnaise!’ ”

“Sideways.” Inspector Popil traced the line of stitches across Paul Momund’s abdomen, nearly touching the skin. “Sideways like this?” The inspector scanned Hannibal’s face for something. He did not find it. He did not find anything, so he asked another question.

“How do you feel, seeing him dead?”

Hannibal looked under the towel covering the neck. “Detached,” he said. (p.138)

Inspector Popil try to provoke Hannibal to confess. But Hannibal shows no reaction to fear or anger in his face. He remains calm, behave as if it has never committed a crime though. He is very smart to act normal. He does not have slightest remorse or guilty feeling.

3.1.5 Lacking Goals

Another characteristic attributed to the psychopathic personality is the lack of goals, but not all, there is psychopath that has goals, such as murder two victims at once, sabotage a co-worker, or become president. In this case, sometimes, Hannibal does something without clear goal.

She set her candle lamp on a crate near the altar and looked steadily at the head of Paul the Butcher standing in a shallow suiban flower vessel. Paul’s face is clean and pale, his lips are intact, but his cheeks are missing and a little blood has leaked from his mouth into the flower vessel, where blood stands like the water beneath a flower arrangement. A tag is attached to Paul’s hair. On the tag in a copperplate hand: *Momund, Boucherie de Qualité.* (p.130)

After killing Paul the butcher, Hannibal gives Paul head pieces to be present to his aunt. However, the head is not intact, because his cheeks disappeared. He does it without clear purpose.

“Regard, Hannibal,” the chef said. “The best morsels of the fish are the cheeks. This is true of many creatures. When carving at the table, you give one cheek to Madame, and the other to the guest of honor. Of course, if you are plating in the kitchen you eat them both yourself.” (p.127)

It is based on the lessons he learn from a chef. Hannibal has eaten Paul's cheeks. This shows that Hannibal does not have a clear goal for his actions. Just as the words of a chef, he assumes that the cheek of many creatures even human is the best morsels to eat.

On the way back to his internship in Baltimore, he broke his trip in Montreal, where he mailed Grentz's head to one of the taxidermist's pen pals and put as a return address the name and address of another. He was not torn with anger at Grentz. He was not torn at all by anger anymore, or tortured by dreams. This was a holiday and killing Grentz was preferable to skiing. (p.366-367)

This is the last murder he does in this novel. But he does not murder because the reasons for revenge again. However, he kills just for fun. He is addicted to killing again and again for no reason and revenge, making it a habit. He does not care about the victim's painful, sorrows, and cries. He does not stop to kill his victim. He just wants to satisfy his desire itself.

3.1.6 Compulsive Lying and Manipulative

Living at the expense of the rest of humanity would be an impossible situation in a rational society. Psychopaths have solved this dilemma through their premier weapon lies. Without empathy, shame, and remorse they are free to lie as often and as outrageously as they please. They are so good at lying they can fool trained psychiatrists and even other psychopaths.

The boy looked at Inspector Popil across the body. He saw in the inspector's eyes the smudged look of intelligence.

"What does it say?" the inspector asked.

"Here's mine, where's yours?"

"Perhaps it should say *Here's yours, where's mine?* Here is your first kill, where is my head? What do you think?"

"I think that's probably unworthy of you. I would hope so. Do you expect his wounds to bleed in my presence?"

"What did this butcher say to the lady that drove you crazy?"

"It did not drive me crazy Inspector. His mouth offended everyone who heard it, including me. He was rude." (p.138)

Inspector Popil tries to persuade Hannibal to confess his guilt that he has killed Paul the butcher. But Hannibal denies the Popil statements and questions. He even lie that he does not do things that Popil said. He is good at lying. He does not panic with the inspector statement against him.

The polygrapher attached the instrument to Hannibal.

"State your name," the operator said.

"Hannibal Lecter." The boy's voice was rusty.

"What is your age?"

"Thirteen years."

The ink styluses ran smoothly over the polygraph paper. (p.139)

The peaks and valleys in the ink lines are constant. No increase in blood pressure, no increase in heartbeat, respiration constant and calm.

"You know that the butcher is dead."

"Yes."

The polygrapher appeared to make several adjustments to the knobs of the machine.

“Did you see the dead body of Paul Momund?”

“Yes.”

“Did you kill Paul Momund?”

“No.”

No distinctive spikes in the inked lines. The operator took off his glasses, a signal to Inspector Popil that ended the examination. (*p.140*)

“The boy responds to nothing,” the polygrapher said. “He’s a blunted war orphan or he has a monstrous amount of self-control.”

“Monstrous,” Popil said. (*p.141*)

Popil tries to interrogate Hannibal with the polygraph, with all sorts of questions. But strangely, in the polygraph does not show any reaction. His lies are not detected at all. Hannibal is very good at lying. Then Popil test the polygraph to a famous thief with a long list of crimes, and the results are normal. With his intelligence in a lie, he is able to manipulate trough control himself very cleverly that made Popil and the operator are confused. He is able to manipulate his liar with his skill to take coolly.

“Did you kill the butcher?”

“Paul Momund killed himself. He died of stupidity and rudeness.”

Inspector Popil had considerable experience and knowledge of the awful, and this was the voice Popil had been listening for; it had a faintly different timbre and was surprising coming from the body of a boy.

This specific wavelength he had not heard before, but he recognized it as Other. It had been some time since he felt the thrill of the hunt, the prehensile quality of the opposing brain. He felt it in his scalp and forearms. He lived for it. (*p.142-143*)

For several times, he denies that he has killed Paul with reasons that not make sense. Ill feeling extremely makes it cruel, ruthless and remorseless. But he

is very intelligent and excels in learning, even he get a scholarship to study medicine.

Hannibal looked at Louis Ferrat, reading his face as intently as he had studied his neck, smelling the fear on him, and said, "Louis, something for your client to consider. All the wars, all the suffering and pain that happened in the centuries before his birth, before his life, how much did all that bother him?"

"Not at all."

"Then why should anything after his life bother him? It is untroubled sleep. The difference is he will not wake to this." (p.216)

Hannibal obsessed to dissect and study the structure of the human body. He tries to persuade Louis Ferrat, an inmate will be executed to give his body after he die as a medical practice. He persuades Ferrat with a clever strategy by manipulating the circumstances, in order to get what he want.

"You killed Dortlich in your family's woods."

Hannibal's face did not change. He wiped the tip of the needle.

"His face was eaten," Popil said.

"I would suspect the ravens. Those woods are rife with them. They were at the dog's dish whenever he turned his back." (p.296)

He denies that he has killed Dortlich and eaten his cheeks. At that time, Popil does not realize that Hannibal kills Milko in the laboratory where they are talking to each other. He also does not feel nervous at all, that Popil came when he has finished killing. He looks calm and casually lying about the murder beforehand. He is unwilling to accept responsibility, he denies all of the crimes that he has done to the victim, and he does not have to account for his crime. He feels that murders people that had been killed his sister is not wrong.

“I have children. Yours.”

“What is that supposed to mean?”

“I have both of them. I went to your home on the Rue Juliana. I went into the room with the big stuffed elephant and I took them.”

“You are lying.”

“Take her, she’s going to die anyway’ that’s what you said. Remember? Tagging along behind Grutas with your bowl. (p.332-333)

Hannibal lies to the Kolnas about their children hostage. He tries to manipulate Kolnas by his speaking. He threatens Kolnas to tell where Grutas kidnapped his aunt. His skill to lie and manipulate are very good and professional.

3.2 Causes of Hannibal’s Psychopathy

This part discuss about the causes Hannibal become a psychopath viewed from genetic and environmental factors. According to the factors, the writer will explore the events that influence his psyche problem which are causing him become a psychopath.

3.2.1 The Tragic Childhood Memories

Hannibal grow up in a rich family, he lives in a castle which was quite spacious with his father, mother, sister, and the workers in his home. He loves his family so much. They died when World War II, only Hannibal and Mischa are alive. There are some soldiers found both of them. They are starving and suddenly kill Hannibal’s sister, and eat her flesh. However, Hannibal successes escape.

After the death of his whole family when World War II, he became silent and reserved. He found by soldiers in snowfall with a chain wrapped around his neck. For several years later, he is very sensitive with the story of his past. He

trapped and cannot escape from the shadow of the tragic memories that always bothered his mind.

“Mischa, Mischa!”

The cries ringing down the stone corridors and Count Lecter and Lady Murasaki burst into Hannibal’s room. He has ripped the pillow with his teeth and feathers are flying, Hannibal growls and screams, thrashing, fighting, gritting his teeth. Count Lecter puts his weight on him and confines the boy’s arms

in the blanket, gets his knees on the blanket. “Easy, easy.”

Fearing for Hannibal’s tongue, Lady Murasaki whips off the belt of her robe, holds his nose until he has to gasp, and gets the belt between his teeth.

He shivers and is still, like a bird dies. (p.85)

Based on quote above, Hannibal cannot talk since his sister death, but he can scream in his sleep and call the name of his sister, Mischa. His tragic memories make him depressed. The incident he had ever had always appeared in his dream.

“Hannibal has never said a word?” Count Lecter said.

“Not to me. Physically he is capable of speech— he screams his sister’s name in his sleep. Mischa. Mischa.” Headmaster paused as he thought how to put it. “Comrade Lecter, I would be... careful with Hannibal until you know him better. It might be best if he did not play with other boys until he’s settled. Someone always gets hurt.”

“He’s not a bully?”

“It’s the bullies who get injured. Hannibal does not observe the pecking order. They’re always bigger and he hurts them very quickly and sometimes severely. Hannibal can be dangerous to persons larger than himself. He’s fine with the little ones. Lets them tease him a little. Some of them think he’s deaf as well as mute and say in front of him that he’s crazy. He gives them his treats, on the rare occasions there are any treats.” (p.74)

Hannibal becomes dumb. He likes to attack the people bothering him. His silence is to cover his weaknesses and identity. He tries to stand up to the outside

world. Dumb is a mask of self defense of distress, thoughts and feelings. He also wreaks his anger against people who disturb him. It makes him very dangerous to associate and socialize with others. He cannot control his emotions well.

When he was a child, he often played with his sister and the black swans that swam in the water moat. He always remembers the days when he shared with his sister, as the quote below.

Five hundred years later Hannibal Lecter, eight years old and eighth of the name, stood in the kitchen garden with his little sister Mischa and threw bread to the black swans on the black water of the moat. Mischa held on to Hannibal's hand to steady herself and missed the moat entirely on several throws. Big carp stirred the lily pads and sent the dragonflies soaring. (p.5)

The first crime, he attacks his friend that bothers him when he plays with swans. He is thirteen years old. He is angry. He cannot control his emotions. He fights with his friend until his friend's fingers are fracture. He also attacked one of the mentors with forked into the mentor hand, in the orphanage where he lives.

In the fireplace, the water in the tea vessel seethed and came to a boil. Hannibal heard it, heard the water boiling, looked at the surface of the boiling water and his face changed and the room went away.

Mischa's bathtub on the stove in the hunting lodge, horned skull of the little deer banging against the tub in the roiling water as though it tried to butt its way out. Bones rattling in the tumbling water. (p.89-90)

She took his bloody hand and her touch registered in his eyes, a small change in the size of his pupils.

Lady Murasaki held his hand steady and sewed up his finger, six neat stitches. Drops of blood fell onto the white silk of her kimono. Hannibal looked at her steadily as she worked. He showed no reaction to the pain. He appeared to be thinking of something else. (p.90)

He is not aware that he had hurt himself. Again, he remembers his past with his sister. He remembers it every time he sees something like his past. It can be dream or just hallucination.

“I tried to ask him further about his sister, but he closed down,” Dr. Rufin said. The count stood behind Lady Murasaki’s chair in the examining room. “To be frank, he is perfectly opaque to me. I have examined him and physically he is sound. I find scars on his scalp but no evidence of a depressed fracture. But I would guess the hemispheres of his brain may be acting independently, as they do in some cases of head trauma, when communication between the hemispheres is compromised. He follows several trains of thought at once, without distraction from any, and one of the trains is always for his own amusement.

“The scar on his neck is the mark of a chain frozen to the skin. I have seen others like it, just after the war when the camps were opened. He will not say what happened to his sister. I think he knows, whether he realizes it or not, and here is the danger: The mind remembers what it can afford to remember and at its own speed. He will remember when he can stand it.

“I would not push him, and it’s futile to try to hypnotize him. If he remembers too soon, he could freeze inside forever to get away from the pain.” (p.98-99)

Based on the quote, Lady Murasaki, Hannibal aunt, take him to the doctor to get checked his psychological. His tragic childhood memories into deep trauma make him be quiet and he does not want to talk. He is against the trauma and the fear by being cruel to people who bothered him. His cruel attitude grows and develops very rapidly within him that makes it inherent in his personality.

3.2.2 The Revenge

Based on the tragic childhood memories which is his deep trauma makes him being aggressive person. He looks like an innocent boy which nothing happen in his life and his mind.

“The little boy Hannibal died in 1945 out there in the snow trying to save his sister. His heart died with Mischa. What is he now? There’s not a word for it yet. For lack of a better word, we’ll call him a monster.” (p.324)

He is different from the past with him now, like he become someone else. He has no fear, sadness or nervousness. He never displays a different impression in every situation. He does not care how people will look at him as who he is. He does not even care what he had done is wrong or right. He just focuses on the goal for revenge. But he is able to manipulate the situation with calm and innocent.

When Hannibal and his aunt go to the market, a butcher is insulting his aunt. As an adolescent boy, he cannot control his emotion. Especially, his bad memories that always bother his mind make him always be a bad boy. He is angry because his aunt is insulted, so he attacks the butcher.

“Hey Japonnaise!”

And the voice of Bulot of the Vegetables: “Please, Monsieur! That is unacceptable.”

And Paul again: “Hey Japonnaise, tell me, is it true that your pussy runs crossways? With a little puff of straight hairs like an explosion?”

..... Paul turned to his brother now. “I’ll tell you, I had one in Marseilles one time that could take your whole—” (p.109)

He remembers the face of Grutas vividly that killed her sister and Paul the butcher who had insulted his aunt. That memory always bothers his mind. This is why he plans to kill Paul. The next day Hannibal cruelly kills Paul. He torn Paul stomach with his sword until his bowels came out, then he tore his both kidneys and cut off his head. After he success kill Paul, the shadow of Mischa appears call his name exactly like the first time how she called him.

He lay awake in his room for a long time and when sleep came, with it came dreams.

The Blue-Eyed One's face smeared with blood and feathers morphing into the face of Paul the Butcher, and back again.

Hannibal woke in the dark and it did not stop, the faces like holograms on the ceiling. Now that he could speak, he did not scream. (p.116)

In his own darkness, Hannibal hears Mischa's voice as the swan was coming, and he says aloud, "Oooh, Anniba!" (p.123)

Every day, Hannibal tries to remember the people who had killed and ate his sister. He will not stop to find out before he remembers the names of those people. He just remember their faces without know his name. That memory he poured through drawings sketches.

He approached Hannibal from the flank, his suspicions justified as he saw the boy sketching a face instead of a frog.

"Hannibal Lecter, why are you not drawing the specimen?"

"I finished it, sir." Hannibal lifted the top sheet and there was the frog, exactly rendered, in the anatomical position and circumscribed like Leonardo's drawing of man. The internals were hatched and shaded. (p.155-156)

He rested his gloved hand lightly on the brain. Obsessed with memory, and the blank places in his own mind, he wished that by touch he could read a dead man's dreams, that by force of will he could explore his own. (p.204)

He sketched for another hour. In his finished sketch, the veins and nerves of the dissected half of the face exactly reflected the subject on the table. The unmarked side of the face did not resemble the subject at all. It was a face from the sheds. It was the face of Vladis Grutas, though Hannibal only thought of him as Blue-Eyes. (p.205)

.... I have to hear the voices carried on their stinking breath, I know what their words smell like. I have to remember their names. I have to find them. And I will. How can I interrogate myself? (p.207-208)

Hannibal found the painting of his father in shops selling paintings. The painting is once the family's valuables, but had long been lost. He tries to get it

back as property rights, but failed. He thought of his mother and sister when he sees the painting.

Hannibal looks at the painting he took from his mother's hands and knows the past was not the past at all; the beast that panted its hot stench on his and Mischa's skins continues to breathe, is breathing now. He turns the "Bridge of Sighs" to the wall and stares at the back of the painting for minutes at a time—Mischa's hand erased, it is only a blank square now where he projects his seething dreams. He is growing and changing, or perhaps emerging as what he has ever been. (p.187)

Hannibal goes to church to remember the past when he was a child with his mother. The sexton is not aware of him who his mind is filled with anger and resentment stood by. His nature evil and cruel are not visible, covered with his age that still young and innocent. People may not think that Hannibal is actually capable of killing anyone at anytime without mercy.

The sexton saw Hannibal's eyes first, shining red beyond the firelight, and a primal caution stirred in him. The back of the sexton's neck prickled and he made a cross with his keys. Ah, it was only a man, and a young one at that. The sexton waved his keys before him like a censer. "It's time," he said and gestured with his chin. "Yes, it's time, and past time," Hannibal replied and went out the side door into the night. (p.199)

Inspector Popil invite Hannibal to interrogate Ferrat, a detainee that will be death penalty. They interrogated him by injecting a hypnotic fluid that serves as a reminder of the past and express the pent suppress his thoughts.

He pushed the plunger of the needle a quarter of an inch and felt the drug burn in his vein. He rubbed his arm to move it along. Hannibal stared steadily by candlelight at the faces sketched from his dreams, and tried to

make their mouths move. Perhaps they would sing at first, and then say their names. Hannibal sang himself, to start them singing. (p.228)

Hannibal obsesses with the memory of his past. He wants to remember the names of people who had killed his sister. He injected liquid Hypnotic to himself that ever given to Ferrat. He hopes that he can remember the names of that people after receiving an injection. But the results, he still does not remember it.

When Hannibal goes to the castle where he lived before, he found the remains of the skull bones of Mischa and six necklaces of Nazi soldiers are made of stainless steel. That necklace belong people who had killed Mischa. It inscribes their names. He meets Dortlich there, one of the people who had killed Mischa. Then he binds Dortlich in a tree and gagged his mouth.

“Herr... Dortlich. On behalf of myself and my late family, I want to thank you for coming today. It means a great deal to us, and to me personally, having you here. I’m glad to have this chance to talk seriously with you about eating my sister.” (p.255)

Hannibal shook his head. “I remember your face. I have seen it many times. And your hand on us with the webs between your fingers, feeling who was fattest. Do you remember that bathtub bubbling on the stove?”

“You felt our arms.” Hannibal felt Dortlich’s arm. “You felt our cheeks, Herr Dortlich,” he said, tweaking Dortlich’s cheek. (p.256)

Hannibal tries to explain to Dortlich about the past. He hopes Dortlich remember the crimes he had done to Hannibal and Mischa. Dortlich fear that Hannibal will kill him, so he tells Hannibal about the whereabouts of the people who had killed Mischa. However, after Dortlich tells him and ask for forgiveness for his fault, Hannibal still kills Dortlich cruelly.

A wet crunch and a pulsing arterial spray. Dortlich's head followed the noose for about six meters and lay looking up at the sky. (p.259)

He cannot forgive them, let them live and keep wandering. He also has promised to Mischa to take revenge and kill those who killed and ate Mischa. He was satisfied have killed Dortlich. Now he is chasing Dortlich friends.

When Hannibal in the laboratory to dissect cadavers, one of Dortlich friends named Milko plans to kill Hannibal. But Hannibal knowing his attendance, without thinking he suddenly kills Milko like he killed Dortlich before.

He opened the incinerator. Milko's head stood in the flames. He looked like the Stuka pilot burning. Hannibal threw in his boots and one of them kicked the head over backward out of sight. (p.299)

Hannibal kills Milko by drowning in a liquid preservative corpse after he apologize and give out the existence of the other friends to Hannibal. Then he burns Milko. After that, Hannibal goes to the residence of Grutas to kill him, but he failed.

Grutas kidnap Hannibal's aunt, Lady Murazaky. It makes Hannibal angry. He plans to help her aunt, but he does not know where Grutas locked her up. Then he goes to Kolnas and threatened to kill him if Kolnas does not tell where Grutas is. After Kolnas tells him, he tries to kill Hannibal. They fight, but Hannibal success kills Kolnas. Then he goes to Grutas to save his aunt.

He slammed open the second door, saw Lady Murasaki tied to the chair and rushed to her. Grutas shot Hannibal in the back from behind the door,

the bullet striking between his shoulder blades and he went down on his back, blood spreading from under him.

Grutas smiled and came to him. He put his pistol under Hannibal's chin and patted him down. He kicked Hannibal's gun away. Grutas took a stiletto from his belt and poked the tip into Hannibal's legs. They did not move. (p.343)

Grutas attack Hannibal to the ground floor. However, Lady Murazaki kick grutas head with her bound feet. So that Hannibal has a chance to rise. He attacks Grutas and beat him, then he unlace that binding her aunt. Lady asked him to let Grutas life, but his anger cannot be arrested again. Especially after Grutas said that Hannibal also eats the flesh of Mischa, but he is not aware of it, make him angrier. He kills Grutas and slashes her body with sign the letters M means Mischa.

After the incident, he can fast asleep. He is not bothering her past again. He satisfies freed from the burden of thinking he has felt for many years. He has no sense of revenge again. However, there is one person who has not killed yet, Grentz. He plans to kill him not for revenge, but just for fun.

He was not torn with anger at Grentz. He was not torn at all by anger anymore, or tortured by dreams. This was a holiday and killing Grentz was preferable to skiing. (p.367)

It makes him be a psychopath who committed the crime just for the satisfaction and fun of himself. He can hide his crime very well. He cannot control his anger, so the anger has controlled him. He becomes a very dangerous person.

3.3 Summary

3.3.1 Psychopathy Symptoms of Hannibal

No.	Symptoms	Detail
1.	Adolescent Antisocial Behavior	Hannibal never speak since his sister death
		He always keeps himself away from people and being alone
		He chooses to play with animal than people in his environment.
2.	Impulsive Behavior and Poor behavior control	Hannibal easy being emotional and aggressive
		In the orphanage, he injured the supervisor hand with fork because the supervisor angry with him
		He beat his friend up severely injured because his friend disturb him
3.	Lack of Empathy and Poor of Judgment	Hannibal kills Paul the butcher cruelly because Paul insulted his aunt
		He kills all of the people who has killed his sister without forgiveness
4.	Lack of Remorse and Guilty Feeling	Hannibal never feel or say sorry to people he has hurt
		He feels that his act is not wrong
		He does not care about what he has done

		right or wrong
		He does not feel afraid or worry for what he has done
5.	Lacking Goals	The last murder, he kill person just for fun
		He kills people just want to satisfy his desire itself
6.	Compulsive Lying and Manipulative	He lies that he has kill people without fell panic or afraid
		In the polygraph does not show any reaction. His lies are not detected at all
		He can be calm and innocent when lying

3.3.2 Causes of Hannibal's Psychopathy

No.	Causes	Detail
1.	The Tragic Childhood Memories	Hannibal's sister killed and ate by the soldiers are starving
		He becomes dumb after his sister dead.
		Deep trauma makes him be quite and depressed. He does not want to talk.
		Hannibal always remember about his past with his sister in his mind, when he aware or sleep

		The trauma make him has no fear, sadness or nervousness. He is being aggressive.
2.	The Revenge	He has a deep grudge to people who had killed his sister
		He easy to attack people who bothering him
		His anger controls his mind and his heart.
		He kills all of the people who has killed his sister without forgiveness

Based on the table above, Hannibal classified in secondary psychopath type. Because, the causing Hannibal becomes a psychopath is the trauma of the past. He always keeps himself away from people, being alone and aggressive. He suffered anxiety disorders such as depression, anxiety and post traumatic stress disorder. It makes him does not care about what he has done true or false. He never feels sorry or afraid after he committed a crime. He lack of empathy and affection.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and suggestion that deal with the analysis. It contains the summary of the analysis that is discussed in the previous chapter. Besides that, this chapter also presents the suggestion for the other researchers.

4.1 Conclusion

In this study, the data collected from prequel of Thomas Harris' novel, *Hannibal Rising*, which Hannibal Lecter as the main character. The data analyzed based on psychological approach, the psychopathy disorder. In accordance to the novel, Hannibal has serious psychological problems in his life and his mind. There are two parts of result after analyzing the data. There are symptoms of Hannibal's psychopathy and the causes Hannibal becomes a psychopath.

The first result is the symptoms of Hannibal psychopathy. Discussing Hannibal, the writer found some psychological problems he has. There are several symptoms found in Hannibal's psychopathy. Those are adolescent antisocial behavior, impulsive behavior and poor behavior control, lack of empathy and poor of judgment, lack of remorse and guilty feeling, compulsive lying and manipulative, and lacking goals. His memories when he was a child influence to his mind until he become an adult. He is easy to be emotional and aggressive to

cover his fear and his anger. Like an innocent man, he never feels sorry to his bad behaviors or his crimes.

Second result is the causes Hannibal becomes a psychopath. There are two causes that make him become a psychopath, because of his tragic childhood memories and his revenge. Hannibal cannot escape from his tragic memories when he was a child with his little sister. It is always bothering his mind, and it's become trauma. He cannot accept on his sister death. He wants to avenge people who had killed his sister. Actually, he is afraid and angry about his memories, but he against that through becomes an aggressive and violent person. He does revenge to refresh his distressfully mind.

4.2 Suggestion

This study only focuses on the symptoms and the causes Hannibal become a psychopath. There are much more aspects that can be analyze from this novel with other criticism theory. The writer suggests the next researcher to analyze this novel more detail using different point of view and criticism. It can be analyze about different disorder like posttraumatic, schizophrenia and the others. In analyzing a novel or literary works, the researcher should read more carefully and understand well about the theory and the subject of analysis that it can be explore more to get a good analysis.

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