

**AMBITION OF MIKAEL BLOMKVIST REFLECTED  
IN STIEG LARSSON'S  
*THE GIRL WITH THE DRAGON TATTOO* NOVEL  
(2008) :  
A PSYCHOANALYTIC APPROACH**



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Naskah artikel tersebut, layak dan dapat disetujui untuk dipublikasikan.

Demikian persetujuan dibuat, semoga dapat di gunakan seperlunya.

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**ABSTRACT**

**MAYA RUHIL AHMANI, A320090069, AMBITION OF MIKAEL BLOMKVIST REFLECTED IN STIEG LARSSON'S THE GIRL WITH THE DRAGON TATTOO NOVEL (2008) : A PSYCHOANALYTIC APPROACH. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2013.**

*This research aims at knowing of ambition Mikael Blomkvist and what individuality character based on reflected in real story of novel The Girl with the Dragon Tatoo is suitable with the theory by Sigmund Freud.*

*The type of this research is descriptive qualitative. Type of the data and the data source are taken from two data source: primary and secondary. The primary data source is The Girl with the Dragon Tatoo novel written by Stieg Larsson released in 2005. And secondary data sources are taken from books theory, other source and internet related to the study. The technique of collecting data is documentation. The steps are reading novel, classifying and analyzing the data, taking note, and browsing to the internet.*

*Based on the analysis, the reseacher portrays some conclusions. the study shows that the problem faced by the major character is the own psychology condition to decide the appropriate ways for his life. This novel is about ambition of Mikael Blomkvist to look for someone that disappear about 40 years ago.*

**Key words:** Ambition of Mikael Blomkvist, *The Girl with the Dragon Tatoo* novel, Psychoanalytic Approach, Stieg Larsson.

## **A. Introduction.**

### **1. Background of the Study**

In literature world people know that there are many kinds of literary works created by people who work in literature world. Most readers are interested in getting involved in the situation depicted in the story, for literature may introduce us to a new world of fiction and experience.

In this research, the researcher take issue about ambition a journalist to look for someone that was disappeared about 40 years ago. That is reflected by Stieg Larsson's novel *The Girl with the Dragon Tattoo*. *The Girl with the Dragon* is a crime novel by the late Swedish author and journalist Stieg Larsson. It is the first book of the Millennium series trilogy, which, when published posthumously in 2008, became a best seller in Europe and the United States. It is quite hard to define the genre as it contains elements of murder mystery, love story, and financial puzzle. Harriet Vanger, a descendant of one the wealthiest Sweden's family disappeared almost half a century ago. Her uncle does not give up and goes on to search for the truth. A journalist Mikael Blomkvist with non-formal punk prodigy Lisbeth Salander start the investigation.

Based the reason and illustration above, the researcher proposed to conduct a research entitled **AMBITION OF MIKAEL BLOMKVIST REFLECTED IN STIEG LARSSON'S *THE GIRL WITH THE DRAGON TATTOO* NOVEL (2008) : A PSYCHOANALYTIC APPROACH**

## **2. Previous Study**

In this research, the researcher focuses on ambition of Mikael Blomkvist reflected in Stieg Larsson *The Girl with the Dragon Tattoo* novel (2008) : A Psychoanalytic Approach. To prove the originality of this research the researcher discusses previous studies that was done by Ari Fatmawati (2013), “Superwoman Reflected In David Fincher’s *The Girl With The Dragon Tattoo* Movie (2011): A Feminist Approach”.

Different from the previous research, this study focuses on the ambition of Mikael Blomkvist, one of the major characters in this novel by using psychoanalytic approach. The reseacher give this research entitled “Ambition Of Mikael Blomkvist Reflected In Stieg Larsson’s *The Girl With The Dragon Tattoo* Novel (2008) : A Psychoanalytic Approach”.

## **3. Problem Statements**

Based on the background of choosing the subject above, the researcher was going to focus her research on the ambition of Mikael Blomkvist in Stieg Larsson’s novel with the problem of this research as follows: “How is the ambition of Mikael Blomkvist is reflected in Stieg Larsson’s *The Girl with the Dragon Tattoo* novel?”

#### **4. Objectives Of the Study**

Based on the problem statements that has been stated above, the objectives of analyzing Stieg Larsson's *The Girl with the Dragon Tattoo* novel are as to analyze the ambition of Mikael Blomkvist.

#### **5. Benefit of the Study**

The study of the ambition of Mikael Blomkvist in Stieg Larsson novel has several benefits, they are:

##### **a. Theoretical Benefit**

This research will enrich the study of literature especially on Stieg Larsson's *The Girl with the Dragoon Tattoo*.

##### **b. Practical Benefit**

It is expected that the study give deep understandings in literary field as reference to the readers or students, and enriches the literary study, particularly among the students especially on Muhammadiyah University of Surakarta.

#### **6. Underlying Theory**

This chapter presents the theory which is used to support to analyze this research. In analyzing the problem, the writer uses a psychoanalytic approach, especially Freud's Psychoanalytic theory. It can be used as theoritical framework to analyze the character's personality.

##### **a. Notion of Psychoanalytic Approach**

The psychoanalytic approach understands us from the point of view of our unconscious and early childhood experiences. The contents of our unconscious

can give us a neurosis, which is an anxiety state that affects the quality of your life. Freud's psychodynamic structure of personality suggests that our behaviour is influenced by *id*, *ego* and *superego*. We are born *id*, and acquire *ego* and *superego* by puberty. Freud also has a psychosexual theory of adult personality development, where he says our personality develops in stages during childhood. If we fail to resolve conflicts associated with a particular (oral, anal, phallic, latent and genital) stage of personality development Freud said we could develop fixations. These can show themselves in our personality-related behaviours e.g. an adult thumb sucker would be said to have an oral fixation. We unconsciously use ego-defence mechanisms to protect ourselves from the anxieties of life. An application of the approach is found in psychoanalytic psychotherapy.

Features of psychoanalytic psychotherapy include free association, dream analysis, analysis of parapraxes, resistance, regression using hypnosis and transference. The main limitation of the psychoanalytic approach is evidence generated in its support. The case study is non-scientific. Further, it is hugely difficult to scientifically or otherwise, find support for its hypothetical constructs like *id*, *ego*, and *superego*. Also, Freud used a small sample of neurotic middle class Viennese women, and generalised his findings out to all of us. His emphasis on the psychosexual saw splits with Adler and Jung. Erikson also later questioned his sexual emphasis on the emerging personality. Adler, Jung and Erikson went on to develop the broader psychodynamic approach, which includes psychoanalysis. The psychodynamic approach believes it is the social, rather than the sexual world, that has a greater influence on our personality development.

In Sigmund Freud's *Outline of Psychoanalysis* (1940), he compared the human mind to an iceberg in order to describe the structure of personality. The small portion of the iceberg that lies above the water represents the conscious mind, or all of the thoughts, feelings, and desires that you are fully aware of. The massive chunk below the surface represents your unconscious mind where all of the dreams, impulses, and repressed memories that are outside of your conscious awareness are housed. In order to begin to understand these unconscious mysteries, Freud used free association tactics to get a glimpse at what lay beneath. This exercise required the patient to talk about whatever came to mind no matter how relevant, nonsensical, or foreign the thoughts sounded. This technique, along with dream analysis and childhood memory evaluation, attempted to help patients understand themselves and their actions.

Stream of consciousness is a term applied to a writing exercise utilized by James Joyce, Virginia Woolf, and Beat writer James Kerouac, to name a few, as a means of recording the conscious experience of a continuous flow of ideas, feelings, and images running through the mind at the exact moment they occur.

The distinguishing feature of psychoanalysis is the assumption of an unconscious dimension to social and individual life, one in which both ideas and emotions may operate. The unconscious works both as a mental territory in which dangerous and painful ideas and desires are consigned through repression and other defensive mechanisms, and also as a source of resistances to specific ideas and emotions that present threats to mental functioning. Unconscious ideas, desires, and emotions may be of a sexual nature but may also be related to



ambition, envy, fear (of death or of failure), and the like. These often reach consciousness in highly distorted or abstruse ways, requiring interpretation. One of the commonest manifestations of the unconscious are fantasies mental representations that express unconscious wishes and desires as if they were already realized, yet often in a disguised and indirect manner. Fantasies are equally important in understanding the actions of people in and out of organizations day dreaming consumers, ambitious leaders, bullied employees, budding entrepreneurs, disaffected voters, and so forth are as liable to be guided and driven by their fantasies as by rational considerations of interests, ends, and means.

All people have an unconscious, and everyone represses unpleasant and disturbing thoughts and emotions. Everyone suffers from the consequences of these repressions. Everyone experiences mental conflict, ambivalence, anxiety, and behavioral symptoms that sometimes cannot be tamed or controlled. Some suffer from unusually severe and debilitating versions of these effects. A key task of psychoanalytic interventions is to restore the contents of the unconscious mind by undoing the effect of repressions and other defense mechanisms. This is especially the case if these mechanisms are dysfunctional; if, in other words, the anxiety, inhibition, and pain that they cause outweigh the comfort and protection that they afford. Psychoanalytic interpretation is the process whereby the hidden meanings of actions, desires, and emotions are gradually brought to light by viewing conscious phenomena as the distorted expressions of unconscious ones.

This is a difficult and time consuming process, because the unconscious resists attempts to reveal its content.

Some of the other core theories of psychoanalysis concern the development of sexuality through a number of stages, the theory of transference through which individuals in later life transfer feelings and fantasies onto different people from those toward whom such feelings and fantasies were originally addressed, and the theory of narcissism, according to which all people address some of their sexual interest toward themselves, seeking to make themselves the center of attention and admiration.

#### 1) **Structure of Personality of Psychoanalytic Approach**

Theory of psychoanalysis views that mental process of an individual has three systems, namely the *id*, *ego* and *superego*. They are closely interrelated. Individual's personality is much influenced by their *id* as the principle of pleasure, it drives the individual to imagine happiness. *Ego* as the principle reality, it leads the individual to make what they imagine become reality. *Superego* as the principle of morality, it controls the individuals not to do what is prohibited by the norms and values of society. According to Freud, the *id*, *ego* and *superego* are not persons, places, or physical things, they are the names given to certain motivational forces whose existence is inferred from the way people behave. Here the explanation structure of personality:

##### **a) *Id***

*Id* is a selfish, primitive childish, pleasure-oriented part of the personality with no ability to delay gratification. *Id* is the most basic of personality, Freud

states *id* is the primary source of all energy, it is the biological aspect or the original structure of personality and completely unconscious where happen here in psychoanalytic theory, the *id* is home base for the instincts.

The actions taken by the *id* are based on the pleasure principle. That is the *id* is concerned only with satisfying personal desires. It constantly strives to satisfy the wish impulses of the instinct by reducing tensions. The form of *id* such as a wish, motivation and needed, which occur spontaneously. It also consists of all inherited components of personality, including sex drives and aggression.

The *id* is the aspect of personality that wants immediate gratification of physical distress such as hunger, thirst, and sexual tension. These biological instincts dictate the *id*'s loyalty to the pleasure principle in that it wants to get rid of pain and discomfort in order to experience satisfaction and relief.

The function of *id* is to effort the energy to reach pleasure principle, and there are two way to reach it, firstly reflect action such as inhaling, coughing or sneezing. Secondly, primary process, such as dreams, the mental of functioning of newborn infants and the hallucinations of. The actions taken by the *id* are based on the pleasure principle. That is the *id* is concerned only with satisfying personal desires. It constantly strives to satisfy the wish impulses of the instinct by reducing tensions. The form of *id* such as a wish, motivation and needed, which occur spontaneously. It also consists of all inherited components of personality, including sex drives and aggression.

The *id* is Freud structural concept for the source of the instinct of all of the drive energy in people, he believes that the social impulse is the most important

thing in personality, it is free of inhibitions and cannot tolerate frustration but for reality it shows no regard because it only seeks satisfaction.

**b) *Ego***

*Ego* is internalized societal and parental standards of “good” and “bad”, “right” and “wrong” behavior. In Freud’s theory, the *ego* mediates among the *id*, the *superego* and the external world. Its main concern is with the individual’s safety and allows some of the *id*’s desires to be expressed, but only when consequences of these actions are marginal. *Ego* defense mechanisms are often used by the *ego* when *id* behavior conflicts with reality and either society’s morals, norms, and taboos or the individual’s expectations as a result of internalization of these morals, norms, and their taboos.

In modern English, *ego* has many meanings. It could mean one’s self-esteem, an inflated sense of self-worth, or in philosophical terms, one’s self. However, according to Freud, the *ego* is the part of the mind that contains the consciousness. Originally, Freud used the word *ego* to mean a sense of self, but later revised it to mean a set of psychic functions such as judgment, tolerance, reality-testing, control, planning, defense, synthesis of information, intellectual functioning, and memory.

The *ego* emerges out of the *id* because we need to deal with the real world. The *ego* can be said to obey the reality principle (Hall and Lindzey, 1985: 37). The function of *ego* is to express and satisfy the desires of the *id* in accordance with the reality and the demands of the *superego*. The *ego* is the executive of the personality, because it controls the action, select the features of the environment to

which it will respond and decides what instinct will be satisfied and in what manner.

According to Freud, The *ego* develops from the *Id* and ensures that the impulses of the *id* can be expressed in an acceptable manner in the real world. The *ego* functions the conscious, Preconscious, and unconscious mind. The *ego* operates based on the reality principle, which strives to satisfy the *Id* desires in realistic and socially appropriate ways. The reality principle weighs the costs and benefits of an action before deciding to act upon or abandon impulses. In many cases, The *Id* impulses can be satisfied through a process of delayed gratification the *ego* will eventually allow the behaviors, but only in the appropriate time and place. The *ego* also discharges tension created by unmet impulses through the secondary process, in which the *ego* tries to find an object in the real world that matches the mental image created by the *Id* primary process. According to Pervin (1984: 75) reality principle means “the gratification of the instinct that is delayed until an optimum time when most pleasure can be obtained with the least pain of negative consequences. The function is to express and satisfy the desires of the *id* in accordance with reality and the demands of the *superego*

Of course, if you acted on the desires of the *id* you might find yourself acting in some very socially inappropriate ways. Left to its own devices, the *id* might drive you to snatch food right out of other people's hands or simply take the things that you desire from stores. The *ego* is the part of personality that mediates between the desires of the *id* and the demands of reality. Although the *ego* still seeks to gain pleasure, it operates on the reality principle where impulses are

controlled when situations aren't favorable for meeting its demands. For example, finding a restroom, rather than using the sidewalk in the middle of a busy city to urinate on, is a decision made by the *ego*. It says, "I seek pleasure when it's appropriate".

**c) *Superego***

The *superego* works in contradiction to the *id*. The *superego* strives to act in a socially appropriate manner, whereas the *id* just wants instant self gratification. The *superego* controls our sense of right and wrong guilt. It helps us fit into society by getting us to act in socially acceptable ways.

The *superego*'s demands oppose the *id*, so the *ego* has a hard time in reconciling the two. Freud's theory implies that the *superego* is symbolic internalization of the father figure and cultural regulations. The *superego* tends to stand in opposition to desires of the *id* because of their conflicting objectives, and its aggressiveness towards the *ego*. The *superego* acts as the conscience, maintaining our sense of morality and proscription from taboos. The *superego* and the *ego* are the product of two key factors: the state of helpness of the child and the Oedipus complex. Its formation takes place during the dissolution of the Oedipus complex and is formed by an identification with and internalization of the father figure after the little boy cannot successfully hold the mother as a love object out of fear of castration.

The function of *superego* is to establish whether it right or wrong, immoral in order to the personality can measure suitable with moral society. *Superego* is to oppose the *ego* or *id* and make the world become an ideal conception, the main

functions of the *superego* are to control the impulse of *id* in order the impulse is most highly condemned by society, to persuade the ego to substitute moralistic, to strive for perfection (Hall and Lindzey, 1985: 38). The *superego* provides guidelines for making judgments. There are two parts of the *superego*:

- 1) The *ego* ideal includes the rules and standards for good behaviors. These behaviors include those which are approved of by parental and other authority figures. Obeying these rules leads to feelings of pride, value, and accomplishment.
- 2) The conscience includes information about things that are viewed as bad by parents and society. These behaviors are often forbidden and lead to bad consequences, punishments or feelings of guilt and remorse.

The *superego* acts to perfect and to civilize our behavior. It works to suppress all unacceptable urges of the *id* and struggles to make the *ego* act upon idealistic standards rather than upon realistic principles. The *superego* is present in the conscious, preconscious, and unconscious.

The *superego* is best described as the little angel that sits on your right shoulder whispering morals into your ear. The *superego* censors and restrains the *ego*, makes value judgments, sets standards, and weighs consequences. It is the part of the personality where all of the moral standards and values that you have learned from your parents and society are internalized. It says, "I seek pleasure only if I don't have to do something unpleasurable to receive it."

All three parts of Freud's personality model seem as though they're vying for the spotlight, but usually they share the stage in order to approach a situation

with as complete an understanding of it as possible. When they are struggling with each other, feelings of anxiety may become repressed only to show up at a later time, or they may be expressed in other forms such as rigorous exercise or extreme competition. These reactions are called defense mechanisms and are put into place to avoid feeling the conflict that goes on among the three impulses.

#### **b. Notion of Ambition**

Psychology is varied in its approach to different human traits and like every other attribute that defines humans, ambition could be explained with different psychological theories. On the one hand, ambition could be closely related to motivation, especially achievement motivation and could be defined with Maslow's theory of human motivation. Abraham Maslow presented his theory of 'Hierarchy of Needs' in 1943 in which he distinguished between basic physiological or bodily needs such as sleep and hunger, safety needs such as home and job, social needs such as love or friendship, esteem needs such as achievement and recognition and self-actualization needs or the highest needs of truth/enlightenment and wisdom. Ambition could be included under 'esteem needs' in Maslow's theory so ambition according to this theory would be a need for increased self esteem and achievement.

Ambition could also have psychoanalytic explanations as well and the libido or life drives are considered as the basis of ambition in men and women. Self psychology or a branch of psychoanalysis developed by Heinz Kohut in 1977 provided explanations to ambition as the core of personality development. It is



important to understand what ambition really is, why people have ambitions in the first place and what type of personalities are most likely to be ambitious.

A psychology of ambition is about realizing the two distinct types of forces or factors that make a person ambitious and should be focused on how these forces could be used effectively. These are however general reasons for which people become ambitious and we all seem to be motivated by quite a few of these reasons. In fact many people can identify with most of the reasons given here so there are several factors that seem to drive us towards achieving certain goals. We are ambitious because we want social status, and we are afraid of rejection or failure in our personal and professional life. Thus a man may become ambitious so that he can flaunt his position, rank or success to attract potential mates, a woman may become ambitious because she has deep feelings of inferiority and wants to favourably match up to other people showing extreme competitiveness. Jealousy is a negative force can be turned around positively as competitiveness and an individual jealous of a friend's achievement can strive to excel in his own way. Again feelings of inferiority or narcissism would be negative forces but can be used positively to tap the deeper ambitions that we all have. However ambition taken to delusional levels as we see in dictators shows how positive forces like motivation and increased confidence can be used negatively to actually cause harm to self and others.

A person with feelings of superiority is also necessarily a person with simultaneous feelings of inferiority as someone who thinks he is superior is always unconsciously afraid that his superiority might be challenged and has an

inherent vulnerability that can cause feelings of inferiority at the same time. Mental illness as in the case of bipolar disorder is also negative and a bipolar person can manifest heightened energy and display of emotions during manic episodes in which the individual undertakes several projects and show great ambition. Many creative individuals have been considered as bipolar although pathological levels of such disorder in which the individual stops functioning properly would require medical /psychiatric attention. I would suggest that negative forces such as these could be turned around and made positive for an individual to realize his or her ambition just as a positive factor can become negative (as in the case of dictators described above) and bring about failure/downfall or even a complete lack of realization of one's goals. Successful individuals are the ones who can manipulate these forces of ambition in a way that is most positive so they are able to change negative factors to positive and are also able to use positive factors effectively preventing these from becoming negative at any point of life. Thus a person with a bipolar tendency should use it positively to enhance his creativity and a person with strong sexual urges can use his energies in a socially constructive manner that can prevent social or personal harm.

Thus ambition should be about using your energies, feelings, needs and positive or negative factors in life in a way that would be most beneficial for attainment of life goals.

The next question that naturally arises is what type of people are most likely to be ambitious. Well, anyone who is driven by these forces described above and gets affected by such forces are ambitious so everyone is basically

ambitious and ambition is the basic life force. Yet when these negative or positive factors are stronger in some than in others, these people would be more ambitious. The healthy ambition is the one in which a good balance is attained between the negative and positive factors. So an extreme positive like excessive confidence or extreme negative such as heightened fear of rejection would only be a hindrance to one's ambitions and will ultimately be an obstacle to an individual's personal, social, professional and moral development.

Reflections in Psychology - Part I - by Saberi Roy (2009)

### **c. Notion of Novel**

The word novel is derived from the Italian Novella, a compact prose tale somewhat longer than a short story. Its chief purpose is usually to entertain, but it may also help readers to understand life and the history of mankind. The novel can also help to make a reader a more understanding person, and more tolerate and more sympathetic toward suffering. As a branch of literature, a novel is useful sources in studying literature. It is broadly accepted, familiar and popular work in our time for most people because it uses simple and denotative language, and has a little complexity.

The full length novel may consist of over 100.000 words, contain a number of characters, some of them are fully developed, have more incidents, scenes, or episode, have a number of settings, and may take place in long span of time. It may have more than one theme, may have both minor and major crisis (conflicts), and climaxes.

The form of novel has changed as it has developed because novelists have no strict rules to follow. Novel may be simple narratives, or they may be in the form letters, they may also be autobiographies. Most novels tell a story, but the author may organize his material in any way. A novel may be comparatively short or it may be long. A novel is usually about people, but it sometimes about animals or purely imaginary beings. Real people and imaginary people may appear in the same novel. Kennedy (1919:12) says that a novel, as a fiction, is sometimes written based on imagination of the author when his imagination emerges, moves, and works after the author knew, felt and inspected the daily life. All sort of events are seen processed, classified and then expressed a story. The author tells a story concerning people with all of its characters and experiences to represent life. In many cases, some of events in a fiction are usually related to the author's life and environment. The main character may be the reflection of the author her/himself. The setting and point of view also be taken from true life in his/her surrounding. There are some varieties of novel:

1) Epistolary novel

It is a novel told in a series of letter. It can be said that the narrative consist entirely of an exchange of letter.

2) Historical novel

It is a novel told a detailed reconstruction of life in another time, perhaps in another place. More often, history is used as back drop of an exciting story of love and heroic adventure.

### 3) Mystery or detective novel

Mystery novels are written to involve readers in solving a problem. The problem is represented in the passage and the tension grows gradually until it is solved. In the detective novel, there is usually a detective police agent, special investigator, or remarkable amateur who undertakes to solve the problem.

### 4) Apprenticeship novel

It is the kind of novel in which a youth struggle toward maturity, seeking some consistent worldview or philosophy of life. Sometimes, this kind of novel is clearly the author recollection of his/hers own early life.

### 5) Picaresque novel

It tells about the adventures of a rogue who, in the course of his wanderings, is afforded the opportunity of ridiculing society as a whole.

### 6) Gothic novel

It is a novel in which magic, mystery and chivalries are the chief characteristics. Horrors abound; one may expect a suit of armor, suddenly to come to life among ghosts, clanking chairs, and charnel house.

A novel, as a piece of literary work, can be enjoyed and understood in its totality; not each separated from the other. So in order to understand the novel that we read we should know the element of it. According to Kenney, analyzing a literary work is to identify the separate parts that make it up, to determine the relationship among the parts and to discover the relation of the parts to the whole. The end of the analysis is always the understanding of the literary work as a

unified and complex whole. That is why, it is very important to understand the elements of novel, in order to get more understanding about the novel.

#### **d. Structural Element of the Novel**

##### **1) Characters and Characterization**

Character means the people told in the story, written by author. Character can be defined as the participant of the story (Barnet, 1961:13). Character in the story can be divided into two parts, namely Major and Minor characters.

Major character has crucial role to the movement of the story. It has roles in the story and usually has conflicts. Meanwhile, minor character is the character that supports and completes the existence of the major character

The characterization is the actor's character -in the story. It has been bound to life of the character as a human being, such as: attitude, intelligent, way of thinking, way of walk g, behavior, etc. it can be seen from the dialogue and action of the character.

##### **2) Setting**

Setting denotes the location, historical period, and social background in which the action of a text develops (Klarer, 1999:25). Simply, it answers the question where and when the story takes place.

##### **3) Plot**

Plot is logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative. It is an important aspect of the novel. By knowing plot, people can learn the relationship between the events and problems in a story by relating its causes and

effects. Kenney (1966:14) stated that plot reveals event to us not only makes us aware of events not merely as elements in a temporal series, but also as an intricate pattern of causes and effect.

#### 4) **Point of View**

Point of view relates with how the author tells the story. The term point of view, or narrative perspective, characterizes the way in which a text presents persons, events and setting (Klarer, 1999:21). In literary work, there are three kinds of point of view. The first is a participant (first participant), the second is non-participant (third participant), and the last is omniscient point of view.

#### 5) **Style**

Style usually confined to mean the elements of language that it may reflect an authors' or nally in writing (Koesnosoebroto, 1988:124). The author's style is an important point to make clear what actually the author wants to say through the story. Abrams (in Nugriyantoro, 2000:289-301) point out that there are many things involved in style, for example, diction, grammatical structure, rhetorical and symbol.

#### 6) **Theme**

A theme is the central idea or ideas explored by a literary work and the meaning of story, a statement or proposition, full predication (consists of least of a subject and predicate). Deals with the message that the author wants to deliver to the audience, one plot may have more than one theme.

## **B. Research Method**

### **1. Type of the Study**

In this research, the researcher applies qualitative research. The data sources are library and literary data. Its purpose is to analyze using psychoanalytic approach. The steps to conduct the research are as the following: 1) determining the type of the study, 2) determining data and data source, 4) determining technique of data collection, and finally, 5) determining technique of data analysis.

### **2. Object of the Study**

The object of the research is Ambition of Mikael Blomkvist Reflected in Stieg Larsson's *The Girl with the Dragon Tattoo* novel (2008) : A Psychoanalytic Approach.

### **3. Type of the Data and Data Source**

Object of the research is:

#### **a. Primary Data**

The primary data sources are taken from Stieg Larsson's novel *The Girl with the Dragon Tattoo*.

#### **b. Secondary Data**

The secondary data sources are taken from literary books or any information related to ambition that support the psychoanalytic approach .



#### **4. Technique of the Data Collection**

The writer used documentation as the method of collecting data in this research. The steps are as follows:

1. Reading and Learning Comprehension the novel repeatedly.
- b. Reading translation novel to get more understanding.
- c. Reading some related reference to observe the theory, data and information.
- d. Accessing to the internet to get several information and articles related to the object of the study.
- e. Making a summary and determining (title, issue, topic, theory) about that novel.
- f. Classifying the data into several part categories.
- g. Drawing conclusion based on the data analysis.

#### **5. Technique of the Data Analysis**

In analyzing the data, the writer applies a descriptive approach. The steps taken by the writer in analyzing data are as follows: the first is analyzing the data based on its structural elements. Focus will be found on the structural analysis of the Novel. The second step is analyzing the data based on psychoanalytic approach. Focus will be paid on the ambition of the Mikael Blomkvist. And draws a conclusion.

## C. Finding and Discussion

### 1. Basic Concept of Psychoanalytic Analysis

#### a. *Id*

Mikael Blomkvist has an ambition to prove that his research about Hans-Erik Wennerström is not wrong, and he is looking for some evidences to prove it.

It is supported by quotation,

“And what would that be?”

Vanger’s eyes narrowed.

“I can give you Hans-Erik Wennerström. I can prove that he’s a swindler. He happened, thirty-five years ago, to begin his career with me, and I can give you his head on a platter. Solve the mystery and you can turn your defeat in court into the story of the year.” (*The Girl with the Dragon Tattoo*, 148)

Millennium’s special report on Hans-Erik Wennerström took up all of forty-six pages of the magazine and exploded like a time bomb the last week of November. The main story appeared under the joint byline of Mikael Blomkvist and Erika Berger. For the first few hours the media did not know how to handle the scoop. A similar story just a year earlier had resulted in Blomkvist being convicted of libel, and it had also apparently resulted in his being dismissed from Millennium. For that reason his credibility was regarded as rather low. Now the same magazine was back with a story by the same journalist containing much more serious allegations than the article for which he had run into so much trouble. Some parts of the report were so absurd that they defied common sense. The Swedish media sat and waited, filled with mistrust.

But that evening She on TV4 led off with an eleven-minute summary of the highlights in Blomkvist’s accusations. Berger had lunched with the host several days earlier and given her an advance exclusive. (*The Girl with the Dragon Tattoo*, 729-730)

Then She on TV4 made the mistake of asking exactly the question that Blomkvist had hoped for.

“And so you think that the media don’t have any responsibility?”

“Oh yes, the media do have an enormous responsibility. For at least twenty years many financial reporters have refrained from scrutinising Hans-Erik Wennerström. On the contrary, they have actually helped to build up his prestige by publishing brainless, idolatrous portraits. If they had been doing their work properly, we would not find ourselves in this situation today.” (*The Girl with the Dragon Tattoo*, 736-737)

That makes Mikael Blomkvist very ambitious to help Henrik Vanger to look for his niece because he also promises to help him to prove if Hans-Erik Wennerström is swindler. It is supported by quotation,

“And what would that be?”

Vanger’s eyes narrowed.

“I can give you Hans-Erik Wennerström. I can prove that he’s a swindler. He happened, thirty-five years ago, to begin his career with me, and I can give you his head on a platter. Solve the mystery and you can turn your defeat in court into the story of the year.” (*The Girl with the Dragon Tattoo*, 148)

The second reason that makes Mikael Blomkvist very ambitious to help Henrik Vanger and sign the contract is it is because Henrik Vanger promises to give him much money for his research. It is supported by quotation,

Vanger smiled. “As to your career, we might agree that for the moment it’s somewhat on hold.”

Blomkvist had no answer to that.

“I want to buy a year of your life. Give you a job. The salary is better than any offer you’ll ever get in your life. I will pay you 200,000 kronor a month—that’s 2.4 million kronor if you accept and stay the whole year.”

Blomkvist was astonished.

“I have no illusions. The possibility you will succeed is minimal, but if against all odds you should crack the mystery then I’m offering a bonus of double payment, or 4.8 million kronor. Let’s be generous and round it off to five million.”

Vanger leaned back and cocked his head.

“I can pay the money into any bank account you wish, anywhere in the world. You can also take the money in cash in a suitcase, so it’s up to you whether you want to report the income to the tax authorities.” (*The Girl with the Dragon Tattoo*, 146-147)

The third and the last reason that makes Mikael Blomkvist very ambitious to help Henrik Vanger is to look for his niece. If he cannot solve this mystery and cannot find Henrik’s niece, he will not get punishment. It is supported by quotation,

“This is crazy,” Blomkvist said.

“Why is it crazy?”

“I’ve heard enough. Henrik, I understand your grief, but I have to be honest with you. What you’re asking me to do is a waste of my time and your money. You are asking me to conjure up a solution to a mystery that the police and experienced investigators with considerably greater resources have failed to solve all these years. You’re asking me to solve a crime getting on for forty years after it was committed. How could I possibly do that?”

“We haven’t discussed your fee,” Vanger said.

“That won’t be necessary.”

“I can’t force you, but listen to what I’m offering. Frode has already drawn up a contract. We can negotiate the details, but the contract is simple, and all it needs is your signature.”

“Henrik, this is absurd. I really don’t believe I can solve the mystery of Harriet’s disappearance.”

“According to the contract, you don’t have to. All it asks is that you do your best. If you fail, then it’s God’s will, or—if you don’t believe in Him—it’s fate.” (*The Girl with the Dragon Tattoo*, 145)

Everyone certainly has an ambition to get something, these biological instincts dictate the *id*’s loyalty to the pleasure principle in that it wants to get rid of pain and discomfort.

### ***b. Ego***

A Mikael Blomkvist’s ambition is doing research about Vanger’s family.

This is also the first step to help Henrik Vanger, because Henrik is suspicious that Harriet’s killer is Vanger clan family. It is supported by quotation,

Blomkvist had spent five hours with Vanger, and it took much of the night and all of Tuesday to type up his notes and piece together the genealogy into a comprehensible whole. The family history that emerged was a dramatically different version from the one presented as the official image of the family. Every family had a few skeletons in their cupboards, but the Vanger family had an entire gallimaufry of them.

Blomkvist had had to remind himself several times that his real assignment was not to write a biography of the Vanger family but to find out what had happened to Harriet Vanger. The Vanger biography would be no more than playing to the gallery. After a year he would receive his preposterous salary—the contract drawn up by Frode had been signed. His true reward, he hoped, would be the information about Wennerström that Vanger

claimed to possess. But after listening to Vanger, he began to see that the year did not have to be a waste of time. A book about the Vanger family had significant value. It was, quite simply, a terrific story.

The idea that he might light upon Harriet Vanger's killer never crossed his mind—assuming she had been murdered, that is, and did not just die in some freak accident. Blomkvist agreed with Vanger that the chances of a sixteen-year-old girl going off of her own accord and then staying hidden for thirty-six years, despite the oversight of all the government bureaucracy, were nonexistent. On the other hand, he did not exclude the possibility that Harriet Vanger had run away, maybe heading for Stockholm, and that something had befallen her subsequently—drugs, prostitution, an assault, or an accident pure and simple.

Vanger was convinced, for his part, that Harriet had been murdered and that a family member was responsible—possibly in collaboration with someone else. His argument was based on the fact that Harriet had disappeared during the confusion in the hours when the island was cut off and all eyes were directed at the accident. (*The Girl with the Dragon Tattoo*, 205-206)

After doing the research deals with all of member of Vanger's family, Henrik Vanger also asks to Mikael Blomkvist to write a history or biography of the Vanger's family. It is supported by quotation,

"I said that I wanted to commission you to do two things. First, I want you to write a history or biography of the Vanger family. For simplicity's sake, we can call it my autobiography. I will put my journals and archives at your disposal. You will have access to my innermost thoughts and you can publish all the dirt you dig up. I think this story will make Shakespeare's tragedies read like light family entertainment."

"Why?"

"Why do I want to publish a scandalous history of the Vanger family? Or why do I ask you to write it?"

"Both, I suppose."

"To tell you the truth, I don't care whether the book is ever published. But I do think that the story should be written, if only in a single copy that you deliver directly to the Royal Library. I want this story to be there for posterity when I die. My motive is the simplest imaginable: revenge." (*The Girl with the Dragon Tattoo*, 107)

The job of the *ego* is a tough one. Sometimes, the *id* impulses dangerously close to talk control of a person. In these cases the person will experience of the

anxiety, and the *ego* will have to use defense mechanisms to redirect behavior and protect the person.

*c. Superego*

There is only one basic theory *superego* personality of psychoanalytic that can be found by the researcher. Mikael Blomkvist wants to help Henrik Vanger to look for his niece, except his ambition to get much money, because Mikael Blomkvist is very sympathy, to Henrik Vanger. Mikael Blomkvist feels that Henrik very lovable to his niece. He still looks for his niece that was disappeared 40 years ago. He gets sick, he just has a little time to live. He wants Mikael Blomkvist to help him to solve this mystery, and if Harriet is died, he wants to know who kills his niece. It is supported by quotations,

“Harriet was the apple of my eye. I tried to give her a sense of security and develop her self-confidence, and we took a liking to each other. I looked on her as my own daughter, and she ended up being closer to me than to her parents. You see, Harriet was very special. She was introverted—like her brother—and as a teenager she became wrapped up in religion, unlike anyone else in the family. But she had a clear talent and she was tremendously intelligent. She had both morals and backbone. When she was fourteen or fifteen I was convinced that she was the one—and not her brother or any of the mediocre cousins, nephews, and nieces around me—who was destined to run the Vanger business one day, or at least play a central role in it.”

“So what happened?”

“Now we come to the real reason I want to hire you. I want you to find out who in the family murdered Harriet, and who since then has spent almost forty years trying to drive me insane.” (*The Girl with the Dragon Tattoo*, 114)

That makes Mikael Blomkvist very ambitious to look for Harriet Vanger. Actually, Hendrik’s Niece is Mikael Blomkvist’s babysitter when he was a child.

It also makes Mikael Blomkvist has an ambition to look for Harriet Vanger. It is supported by quotation,

“This is Harriet Vanger, granddaughter of my brother Richard. She took care of you many times that summer. You were two, going on three. Maybe you were already three then—I don’t recall. She was thirteen.”

“I am sorry, but I don’t have the least recollection of what you’re telling me.” Blomkvist could not even be sure that Vanger was telling the truth.

“I understand. But I remember you. You used to run around everywhere on the farm with Harriet in tow. I could hear your shrieks whenever you fell. I remember I gave you a toy once, a yellow, sheet-metal tractor that I had played with myself as a boy. You were crazy about it. I think that was the colour.”

Blomkvist felt a chill inside. The yellow tractor he did remember. When he was older it had stood on a shelf in his bedroom. (*The Girl with the Dragon Tattoo*, 99)

“Have we met before?” she said.

“Yes, we have. I am Mikael Blomkvist. You were my babysitter one summer when I was three years old. You were twelve or thirteen at the time.”

It took a few seconds for her puzzled expression to clear, and then he saw that she remembered. She looked surprised. (*The Girl with the Dragon Tattoo*, 622)

The *Superego* her or his represents our conscience. It includes the right and wrongs moral values that are largely instilled by her or his parents. You may imagine, people who are dominated by the *superego* will be very uptight and self-conscious.

## 2. Discussion

Based on the psychoanalytic analysis, there are some factors which influence how the main character called Mikael Blomkvist has an ambition to look for Harriet Vanger, Hendrik Vanger’s niece in *The Girl with the Dragon Tattoo* novel.

Mikael Blomkvist, the major character of the novel, is a journalist who works for the Millennium magazine, who has lost a libel case brought by a right wing industrialist who set Blomkvist up, Hans-Erik Wennerström. While he wait for his jail sentence, a fading CEO hires him to find out who murder his niece, she has disappeared about 40 years ago. It happened on an island with few suspects, almost all members of the magnate's family. Blomkvist immerses himself in the case in order to fulfill his contractual obligation, and after discovering that Salander has hacked into his computer, he convinces her to assist him with research. With salander, Mikael can find out Harriet, he can solve the problem for a long time.

The *id* is reflected in some Mikael Blomkvist's ambitions. Mikael Blomkvist wants to prove that his research about Hans-Erik Wennerström is not wrong. Suddenly, Henrik vanger asks to Mikael Blomkvist to do something for him. He asks to Mikael Blomkvist to do research about his niece that was disappeared about 40 years ago whether she was disappeared because of other things or she was killed. If Mikael Blomkvist wants to do this, Henrik Vanger will pay him very expensive, and he also will help Mikael Blomkvist to prove if Hans-Erik Wennerström was a swindler and a corruptor. Mikael Blomkvist will not get punishment if he can't solve this case. The reasons is Mikael just wants to help Hendrik Vanger to look for Harriet Vanger, his niece.

After seeing Mikael Blomkvist's reason to help Henrik Vanger to look for his niece, the writer can conclude that he has some ambitions. The first of his ambitions is to prove that his research about Hans-Erik Wennerström is not



wrong. The second of his ambition is he wants to make Henrik Vanger also helps him to prove if Hans-Erik Wennerström is wrong. The last of his ambition is to get much money after look for Henrik Vanger's niece. The *ego* is reflected in some Mikael Blomkvist's ambitions. Mikael Blomkvist's ambitions are to do research about Vanger family and to write a history or biography of the Vanger family. The *superego* is reflected in some Mikael Blomkvist's ambitions. First, his ambition is to help Henrik Vanger to look for his niece that was disappeared about 40 years ago. He becomes ambitious to look for Henrik Vanger's niece because Henrik Vanger's niece is his babysitter when he was a child.

In Stieg Larsson's *The Girl with the Dragon Tattoo* novel the analysis of Mikael Blomkvist personality based on Freud's psychoanalytic theory shows that the *id* of Mikael Blomkvist is bigger than others and dominate in psychological activity of Mikael Blomkvist's ambition.

The researcher takes a Psychoanalytic Approach because the theory is suitable for the major characters and the story of the novel. So, the researcher decides to use this theory to analyze a major character and to equal of theory and type of character in *The Girl with the Dragon Tattoo* novel.

a fading CEO hires him to find out who murdered his niece, she disappeared 40 years ago. It happened on an island with few suspects, almost all members of the magnate's family. Blomkvist immerses himself in the case in order to fulfill his contractual obligation, and after discovering that Salander has hacked into his computer, he convinces her to assist him with research. With Salander, Mikael can find out Harriet, he can solve the problem for a long time.

The *id* are reflected in some Mikael Blomkvist's ambition. Mikael Blomkvist want to prove if his research about Hans-Erik Wennerström was not wrong. Suddenly, Henrik vanger ask to Mikael Blomkvist to do something for him. He ask to Mikael Blomkvist to do research, about his niece that was disappeared about 40 years ago. Is she was disappeared or she was killed. If Mikael Blomkvist want to do this, Henrik Vanger will paid him very expensive, and he also will help Mikael Blomkvist to prove if Hans-Erik Wennerström was a swindler and a corrupt. Mikael Blomkvist not would to be get punishment if he can't solve this case, Because this reasons Mikael want to help Hendrik Vanger to looking for Harriet Vanger, his niece.

After seing Mikael Blomkvist's reason to help Henrik Vanger to looking for his niece, the writer can concluded that he has some ambition. The first of his ambition is to prove if his research about Hans-Erik Wennerström is not wrong. The second of his ambition is he want make Henrik Vanger also help him to prove if Hans-Erik Wennerström is wrong. And the third and the last of his ambition are to get much money after he was looking for Henrik Vanger's niece.

The *ego* are reflected in some Mikael Blomkvist's ambition. Mikael Blomkvist's ambition are to do research about vanger family and write a history or biography of the Vanger family.

The *superego* are reflected in some Mikael Blomkvist's ambition. First, his ambition is to help Henrik Vanger to looking for his niece, that was disappeared about 40 years ago. He became ambitious to looking for Henrik Vanger's niece because henrik Vanger's niece is his babysitter when he was a child.

In the result of the analyze Mikael Blomkvist personality in Stieg Larsson's *The Girl with the Dragon Tattoo* novel based on Freud's psychoanalytic theory show that the *id* of Mikael Blomkvist is bigger than other and dominating in psychological activity of Mikael Blomkvist's ambition.

The writer take a Psychoanalytic Approach because this theory is suitable with the major characters and this novel story. So, the writer take this theory to analyze a major character and to equal of theory and type of character in *The Girl with the Dragon Tattoo* novel.

#### **D. Conclusion and Suggestion**

##### **1. Conclusion**

Based on the analysis in the previous chapter, the researcher would like to draw some conclusions as follows :

First, from the analysis of the structural element in Stieg Larsson's *The Girl with the Dragon Tattoo* novel is complex and make a good unity. It describes the character and characterization, setting, plot, style, point of view that related to the theme of the story that tells about a man that has many ambitions in his life. It can be seen from the characterization of the major character of the novel Mikael Blomkvist.

Second, *The Girl with the Dragon Tattoo* is good novel to be read. The major character of *The Girl with the Dragon Tattoo* novel is Mikael Blomkvist and Lisbeth Salanders. Mikael Blomkvist is a journalist that has much ambition in

his life. Mikael Blomkvist is helped by Lisbeth Salanders who is a Hacker. She is a boyish girl, and becomes Mikael Blomkvist's lover.

People in the world have many problems in their life. Most of the problems are caused by their ambition. Ambition is the desire for personal achievement. It provides the motivation and determination necessary to achieve goals in life. Ambition is used by people to get the best thing based on what they choose to do for attainment, power and superiority. Ambition can also be defined as the object of sleekness. They give inspiration to the others with zeal, confidence and energy.

## **2. Suggestion**

*The Girl with the Dragon Tattoo* novel is the criminal novel by the late Swedish author and journalist Stieg Larsson. This novel tells about crime, murderer, violence, injustice towards women, love story, family saga, mystery criminal responsibility, anti-semitism and neo-nazism in Sweden. It contains much ambition that can be found on the Major character in this novel.

The researcher in *The Girl with the Dragon Tattoo* novel uses a psychoanalytic approach. It will be interesting for the other researchers to analyze this novel by using other approaches. For example, using an individual psychological approach or feminism approach, because the major character has exciting character to be analyzed and also one of the major character is a girl.

By using individual psychological, they can analyze the strive or the struggle of Lisbeth Salander as the major character of the novel or Henrik

Vanger's niece who was disappeared about 40 years ago, Harriet vanger. By using feminism approach, they can analyze sex discrimination sex of a woman issue.

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