

CHAPTER 1

INTRODUCTION

A. Background of Study

Literary is the source of English learning which related with human's life. It can be said that all of human activity is never far from literature, such as; human's personality, human's social life, etc. so there is literary works that appear in the middle of human's life as literary development. To give the understanding on literary works it has to give back to the society itself because the literary works is part of social structural integration, literary works being adapted and measured by society (Nyoman, 2008). The literary works that can be expressed and appreciated such as: poem, novel, film, drama and etc. it depends on the people how they want to expresses it and analyzes it. Here the writer wants to try to analyze and express on of the literary works in the novel. The writer wants to analyze the novel using one of literary approach name individual psychological.

Individual Psychological is the branch of psychological study that focuses on the personality of human being. According to Adler, "Individual psychology is an optimistic view of people while resting heavily on the notion of social interest, that is, a feeling of oneness with all human kind"(Hoffman, 1994). Individual Psychological theory emphasis on the following concepts psychological determinism, the unconscious, behavior as goal directed and expressive of interplay among forces or dynamics and the behavior as an outgrowth of events in the last time on the individual.

Dr. William Glasser, MD coined the term choice theory. According to many criminologists, choice theory is perhaps the most common reason why criminals do the things they do. This theory suggests that the offender is completely rational when making the decision to commit a crime (Siegel, 2005: 73). The variety of reasons in which one offends can be based on a variety of personal needs, including: greed, revenge, need, anger, lust, jealousy, thrills, and vanity. The rational choice theory has its root in the classical school of criminology which was developed by Italian

“social-thinker” Cesare Beccaria (Siegel, 2005: 74). Classical criminology suggests that “people have free will to choose criminal or conventional behaviors...and that crime can be controlled only by the fear of criminal sanctions (Siegel, 2005: 74).

Inside the rational choice theory there are three models of criminal behavior: rational actor, predestined actor, and victimized actor. The rational actor proposed that individuals choose whether to commit a crime. With this belief, crime could simply be controlled by increasing the penalty of offending (Burke, 2001). The predestined actor proposes that criminals cannot control their personal urges and environment, thus, inducing them to commit crime. The way to solve this problem would then be to change the biological, sociological, and psychological environment of the offender (Burke, 2001). Finally, the victimized actor model proposes that crime is the result of the offender being a victim of an unequal society. Thus, the crime could be controlled by reforming legislation (Burke, 2001).

After Dark was published in 2004. It is different from Murakami’s earlier works, at least with regards to his longer novels. Since starting his career in the 60s, when he was already in his thirties, he has released over ten novels, many of them released during the 90s and 00s. Murakami has released a biography concentrated on his passion for running, a gathering of stories about birthdays from different authors including his own, several articles, translations of favorite American authors, and so on. Yet his work stays together, in either content or character or theme, or all of the above. When you pick up a book by Murakami it often does not take more than reading the first couple of sentences to recognize that simple, modern, concise and daring style. As a statement about what literature should be, Murakami has been a challenge. His work has been either hated or deeply loved, specifically for his use of modern language and modern topics. Similarities in content between the novels by Murakami are of most interest. Factors relating to power and surveillance occur very often in Murakami’s works. Examples include *After Dark*, *The Wind-up Bird Chronicle* and *IQ84*. These are all quite recent novels. However, the forms of surveillance that Murakami has chosen to include in the novels differ, and the issue is not always prominent (Nygren, 2013).

The characters are often very similar in Murakami's novels. The setting is mostly Tokyo, where Murakami come from. The main character is often, if not almost always, a middle aged man who is confused about life. *After Dark* diverges from this. The novel does not present just one main character but several, both men and women, with equal focus on them all as there are chapters devoted to all of them. As we will see, there is a purpose showing different people doing different things with equal focus on them all, since it brings to mind that this is not just about one person in society, but rather that this is about society itself. We follow a myriad of people when we read this story and even though it situates people in relation to each other, most of them never even meet. What ties them together is something different (Nygren, 2013).

In *After Dark*, Haruki Murakami also refers to his characters as night people. The story opens in a dinner a few minutes before midnight. It's not the boulevard of broken dreams, but rather a brightly lit Denny's in Tokyo. Most of the patrons aren't alone—Mari Asai is the only one by herself, reading to pass the time. She doesn't seem to be waiting for anyone or anything in particular—she rarely looks at the clock or at the door to see who enters (Murakami, 2004).

A garrulous young trombone player named Tetsuya Takahashi, on his way to an all-night rehearsal with his jazz band, invites himself to join her. Tetsuya recognizes Mari because he went on a date (of sorts) with her older sister Eri a couple of years ago. He's curious why a 19-year-old girl would be sitting by herself late at night in a place like this, but Mari isn't talkative. After a fleeting visit, he promises to come back and check up on her after his rehearsal if she's still there. Mari's sister Eri is a TV model, more beautiful than Mari—at least in Mari's judgment. Mari wears a Boston Red Sox baseball hat and downplays her looks and her personality (Murakami, 2004).

Despite her beauty—or perhaps because of it—Eri is undergoing an existential crisis. She has taken the peculiarly Japanese phenomenon of hikikomori—where teenagers and young adults cave in to pressure and lock themselves in their rooms for months and years at a time—to an extreme. She went to bed two months ago and hasn't gotten up since, except to eat the food left for her and tend to her

personal hygiene. Snow White turned Sleeping Beauty. Whereas Eri rarely awakens, Mari has difficulty sleeping. She can't stand to be in her parents' house while Eri exists in this suspended animation. The novel's surreal aura reflects the perceptions of someone who is sleep deprived, as Mari wanders from one strange encounter to another (Murakami, 2004).

Murakami uses a conspicuously self-aware literary device to explore Eri's condition. A third person plural narrator floats like an airborne camera, peering down at her bed from just beneath her ceiling. This narrator embraces readers but never invites them inside Eri's thoughts. "We" merely observe and speculate, keeping "our" distance (Murakami, 2004).

The strangeness doesn't end there, for Eri itself is not always in her bed. Sometimes she's in another bed on the other side of the TV screen in her room. She passes through the glass screen and, from time to time, so does this theoretical camera-observer-narrator. Her public life is viewed through the TV screen, so it's unclear which Eri is real—the one in her bedroom or the one seen on television?. The bedroom inside the TV screen belongs to a man named Shirakawa, a technician who works late-night shifts upgrading computers for his company. Shirakawa goes to a love hotel during a break and beats up a Chinese prostitute. The establishment, called Alphaville, happens to be the place where Tetsuya and his band are rehearsing. It's also the title of a dystopian science fiction movie by Jean-Luc Godard, Mari's favorite director, filmed on the streets of Paris at night (Murakami, 2004).

Tetsuya remembers that Mari speaks Chinese, so he sends for her to assist the love hotel's owner, Kaoru in communicating with the beaten woman. This completes an imaginary and inexplicable thread linking Eri to Shirakawa to the prostitute to the brothel owner to Tetsuya to Mari (Murakami, 2004).

As far as the story goes, that's about it. The events of *After Dark* take place in a single night between midnight and 7 AM. Murakami returns to Eri from time to time as she passes from one side of the TV set to the other and back again, but we learn more about Eri from her sister's conversation than we do from these scenes (Murakami, 2004).

The TV screen in Eri's room is just one of a number of reflective devices Murakami employs to represent the conflict between the inner person and their public persona. People look at themselves in mirrors and when they move away their reflections remain behind, as if they have a life separate from that of their images (Murakami, 2004).

Late night is the perfect time to examine loneliness and alienation in its different manifestations. The characters are all distant from their respective families. Eri and Mari are no longer close like they were when they were younger. Eri is socially isolated, having succumbed to the pressures of her modeling career. Mari is alone because she considers herself inferior to her sister. The Chinese prostitute can't speak the language and is under the control of a gang. Tetsuya is at a crossroads, trying to figure out if he should give up the jazz music he loves to play in favor of attending law school. Kaoru, once a celebrity wrestler, is unable to form any long-term bonds because people are out to hurt her and she moves from job to job, usually from one love hotel to another, before anyone can get too close to her. Shirakawa lives in the nighttime while his wife dwells in the daylight; their paths rarely cross. (Murakami, 2004)

There are some reasons why the writer is interested in analyzing this novel. Firstly, *After dark* novel is a depiction of metropolitan Tokyo over the course of one night. From midnight to dawn we follow five lost souls: a woman in a quasi-comatose state; a jazz musician at an all-night practice session; a prostitute assaulted at a "love hotel"; a salary man working late on a software project; and a 19-year-old girl looking to escape from the tension of her strained home life. Secondly, parts of the story take place in a world between reality and dream, and each chapter begins with an image of a clock depicting the passage of time throughout the night. Last, the character of Shirakawa as a married man who works all night and beats up the Chinese prostitute.

Based on the data above, the writer analyzes the *After Dark* novel by using an individual psychological approach to dig up Shirakawa's crime entitled **Shirakawa's Crime Reflected in Haruki Murakami's *After Dark* (2004) : An Individual Psychological Approach.**

B. Literature Review

The writer thinks that *After Dark* is a unique novel to read and also to be a research object. It is shown with the previous studied by J.P.Dil, Masayu Oda, and Tutut Dwi Desiningtyas that created before this research. Both were using the same book, but with different perspective.

The first research is written by J.P.Dil on 2007 from University of Canterbury with tittle “*Haruki Murakami and The Search of Self-Therapy*”. On that research, J.P.Dil concerned about the psychological relationship between of the author (Haruki Murakami) and his novels (including *After Dark*). Here, he believeS that psychological condition will always influence every word that produce inside the novels. And if some common words inside the novels that does not contain the common meaning, but it is used to represent something else that more complicated and deep.

The second research is written by MasayuOda in 2011 with tittle “村上春樹「アフターダーク」の空間的読解:闇」と出会う場所としての深夜の街”or in English it means “Spatial Analysis of Murakami Haruki's "*After dark*": Midnight Town as A Place Where We Encounter The Darkness", which described the midnight life in the town.

The third research is written by Tutut Dwi Desiningtyas in 2013. Here, she focused on the reaction and opinion of Mari and Takahashi (the characters of the novel) about the modernism paradigmatic in Japan.

Based on the review above, the previous studies are different with the research written by the present writer. The first research focused on the influence of the psychological condition of the author to the novel (structural approach), while the second and third research were using sociological approach. The writer here is trying to conduct the study on Haruki Murakami's *After Dark* based on the feminist perspectives. In this study, the writer focuses on the way prostitution reflected on this novel. The similarity between this study and the previous studies is the use of *After Dark* novel (2004) as data source.

C. Problem Statement

The problem statement of this research is “How is Shirakawa’s crime reflected in *After Dark* novel?”

D. Objectives of the Study

The objectives of the study are mentioned as follows:

1. To analyze Haruki Murakami’s *After Dark* novel based on structural elements of the novel.
2. To reveal Shirakawa’s crime by means of psychological approach.

E. Limitation of the Study

The writer focuses this research on analyzing Shirakawa’s crime which is reflected in *After Dark* novel (2004) based on An Individual Psychological Approach.

F. Benefit of the Study

The study is expected to give benefits as follows:

1. Theoretical Benefit

The writer wishes that this study can impart a new contribution and information to the large body of knowledge, especially the literary study on *After Dark* novel (2004).

2. Practical Benefit

This study is to give deeper understanding and enrich both knowledge and experience especially for the writer, generally for each students of Muhammadiyah University of Surakarta and also can be used as reference by other university students who are interested in literary study on *After Dark* novel (2004) based in psychological approach, particularly Individual Psychological Approach.

G. Research Method

In this research, the writer analyzes Haruki Murakami's *After Dark* novel (2004). There are five elements that should be taken into account in this research, they are:

1. Type of Study

In writing this study, the writer employs the descriptive qualitative research. Moleong (1983:3) affirms that qualitative research is research which result in the descriptive data in the form observed people or behaviors. Then, the steps of conducting this qualitative study are (1) determining the object of the study (2) determining the source of the data (3) determining the method of data collection, and (4) determining the technique of data analysis.

2. Object of the Study

The object of the study is *After Dark* novel by Haruki Murakami which is published in 2004. It is analyzed by using individual psychological approach.

3. Type of Data and Data Source

There are two types of data namely primary data and secondary data that are needed to do this research.

a. Primary Data

The primary data are the main data obtained from all the words, dialogues, phrases and sentences in the novel. The primary data sources of the study are *After Dark* novel by Haruki Murakami.

b. Secondary Data

Secondary data are the supporting data taken from literary books, criticism, and some articles related to the novel. The secondary data of the study are taken from any information related to the novel.

4. Technique of the Data Collection

In conducting the study, the writer uses the techniques in collecting the data as follows:

- a. Reading the novel repeatedly
- b. Taking notes of important part in both primary and secondary data
- c. Underlying the important words, phrases and sentences which are related to the study
- d. Arranging the data into several part based on its classification
- e. Selecting the data by rejecting the irrelevant information which does not support the topic of the study
- f. Drawing the conclusion of the analysis that has already done in the former chapter and formulating is pedagogical suggestion.

5. Technique of the Data Analysis

In analyzing data, the writer employs descriptive qualitative analysis content. The steps of technique of the data analysis are compiled as follows:

1. Analyzing the structural elements of the novel. Focus will be paid on the structural analysis of the novel.
2. Identifying the individual psychological analysis of the literary work. Focus will be paid on the meaning of crime.
3. Making discussion of the finding.
4. Making conclusion.

H. Paper Organization

The organization of this study is explained in order the reader can understand the content of the paper easier. The organizations are as follows:

Chapter I is introduction, which contains background of the study, literary review, problem statements, objectives of the study, limitation of the study, the benefit of the study, research method, and paper organization.

Chapter II is underlying theory; it describes the notion of individual psychological approach, notion of sacrifice, structural elements of the novel and theoretical application.

Chapter III is structural elements of *After Dark* novel; it consists of narrative elements of the novel such as characteristics and characterization, setting, plot, point of view, style, and theme; and discussion.

Chapter IV is psychological analysis of *After Dark* novel.

Chapter V is consisting of conclusion and suggestion.