

# Katakita Mia's Psychopathy

*by* Satya Limanta

---

**Submission date:** 15-Sep-2021 10:46AM (UTC+0700)

**Submission ID:** 1648807208

**File name:** 4-1-SM-coauthor\_with\_Pricilla\_Chandar\_Mia\_Psycophathy\_20214.pdf (410.18K)

**Word count:** 7654

**Character count:** 36918

Pricillia Chandra<sup>1</sup> and Liem Satya Limanta<sup>2</sup>

<sup>1,2</sup>English Department, Faculty of Letters, Petra Christian University

Siwalankerto 121-131, Surabaya 60236, East Java, Indonesia

E-mails: Pricillia\_cb@hotmail.com; satya@peter.petra.ac.id

### Abstract

This study aims to discuss Mia's psychopathic symptoms through the 18 items described in Psychopathy Checklist—Revised four-factor model. The purpose of this analysis is to discuss what psychopathic category Mia belongs to and to discuss why Mia, as a psychopathic person, commits suicide. The analysis shows that Mia's psychopathic symptoms fit these factors, and through it, the score can be given to each item discussed in the analysis. Moreover, it also shows that one of the factors, which is the factor of lifestyle, affects the probability of a psychopath to commit suicide because of the impulsivity that a psychopath has. In the end, it can be concluded that Mia is a psychopathic person who can be categorized as an intermediate psychopath, and her suicidal act is affected by her past traumatic experience and her impulsivity.

Keyword: psychopathy checklist-revised (PCL-R), interpersonal factor, affective factor, lifestyle factor, antisocial factor

Psychological thriller is a genre that is interesting to be discussed because it combines the elements of drama and mystery film at the same time. Moreover, "the suspense in this sub-genre comes from the mind, rather than from psychical threat" ("Thriller," n.d.). In Indonesia, psychological thriller is a kind of movie that is rare to be produced by Indonesian director. However, a movie entitled *Fiksi*, a 2008 psychological thriller movie, succeeded to thrill its audience with its genius extraordinary plot and acting. Also, this movie has successfully received four *Piala Citra* in *Festival Film Indonesia* or Indonesia Film Festival in 2008.

The story of *Fiksi* revolves around a twenty year old young woman, Alisha. Alisha lives in a big house that provides her with everything she wants, excluding freedom. Her father is one of the richest people in Indonesia who is very protective to Alisha. Meanwhile, when Alisha was a child, her mother committed suicide in front of Alisha. Since the event of Alisha's mother suicide, the memories of her mother who says 'everything happens for a reason, Alisha' mother haunts Alisha in her dreams. Later on, when she is a grown up, her life changes when she meets Bari, a young writer who cannot finish his novel. She starts to change her life by escaping from her house and living in her own flat house in order to be close to Bari. Also, she changes her identity from Alisha to Mia. However, after being shown to Bari's writing, Mia is being so obsessed with it. After she knows that Bari is able to finish his writing immediately after the death of their neighbor, Mia manipulates, tortures, or even kills some of the flat house resident who are being the characters in Bari's novel, and in the end, she kills herself too after knowing that she is also one of the characters in Bari's novel.

Seen from Mia's behavior, especially in her act of killing, the audience will directly grasp the idea that Mia is a person with a psychopathic disorder. This mental illness somehow directs Mia to manipulate, torture, or even kill the people whom she gets attracted to. However, a person who suffers from this kind of illness is not easy to be recognized by people around them because of their ability on mimicking others. Because of the reason that there are types of psychopathic person, I am interested in identifying what category Mia is categorized as a psychopathic person, and I am interested in knowing more about the psychological problem that Mia has. Thus, I will use the theory of psychopathy to analyze it.

Psychopathy is a "severe personality syndrome that entails abnormalities in affective and interpersonal functioning accompanied by marked behavioral deviance." Moreover, people with this illness appear charming and free from concern, worry, or anxiety, and they never feel guilty, remorse, or even having emphatic concern for others (Patrick, 2007, p.215). To identify a person with this

illness, Robert Hare develops a deeper method to identify individual with psychopathic disorder through PCL-R (The Psychopath Checklist—Revised) (Patrick, 2007, p.216-217).

There are approximately three kinds of structural model that are used in PCL-R (Patrick, 2007, p.208-210). There are the two-factor model, the three-factor model, and the four-factor model. The newest model of PCL-R is the two-factor and four-facet model, but it has not been empirically validated (Weaver, 2007, p.210). All of these PCL-R models have been used in researches with certain purposes. Nevertheless, the four factor model is chosen in this research because it is the most suitable to be applied in analyzing the subject of this research.

In the four-factor model, the eighteen-items of PCL-R is divided into four categories based on the factors of psychopathy. The two items, which are the item of promiscuous sexual behavior (PCL 11) and many short term marital relationship (PCL 12) are eliminated in this factor model. That is why, those items are not used or categorized into any factor in this model. In this four-factor model, the first factor is the factor of interpersonal feature of psychopathy. This factor is focused more on “how psychopaths present themselves to others” (Babiak, 2006, p.26-27). The item of glib and superficial charm, grandiose of self worth, pathological lying, and conning and manipulative are categorized into this factor. The second factor, which is the factor of affective feature of psychopathy, deals more with “what psychopaths feel or do not feel emotionally” (Babiak, 2006, p.27). This factor consists of the items of lack of remorse or guilt, shallow affect, callousness or lack of empathy, and fail to accept responsibility. The third factor, which is the factor of lifestyle feature of psychopathy is focused on “how they live in society” (*Ibid.*) This factor contains the item of stimulation seeking, impulsivity, irresponsibility, parasitic orientation, and lack of realistic goals. Finally, the rest of the items, that is the items of poor behavior controls, early behavior problems, juvenile delinquency, revocation of conditional release, and criminal versatility belonged to the fourth factor, which is the factor of antisocial feature of psychopathy. This final factor deals with the “propensity for antisocial behaviors” that psychopath has (*Ibid.*).

In PCL-R, the scoring criteria for the remaining 20 items were modified, and each of those criteria is rated on 3-point scale (0 = does not apply; 1 = applies somewhat, or evidence is mixed; 2 = definitely applies). The PCL-R manual provides scoring criteria that summed across the 20 items. By using this scoring criterion, an individual who gets total score more than 30 will be classified as psychopath, those with the total score of less than 20 will be categorized as non psychopathic, whereas people with the total score between 20 to 30 will be classified as the intermediate. This theory and method will be used to analyze what classification Mia belongs to in *Fiksi*.

#### THE ANALYSIS OF MIA'S INTERPERSONAL FACTOR

In the first factor, which is the factor of interpersonal feature of psychopathic person, the main character is analyzed through the PCL-R's items of glib or superficial charm (PCL 1), grandiose sense of self worth (PCL 2), pathological lying (PCL 4), and conning or manipulative (PCL 5). This factor focuses on “how psychopath present themselves to others” (Babiak, 2006, p.26, 27) or, in another way, this factor focuses on the mask that is created and used by psychopath when interacting with others.

Being analyzed through the first item on this factor, which is the item of glib and superficial charm, (PCL 1), Mia has shown some significant behaviors that fit this item. Mia knows that first impression is important, that is why, Mia builds an elaborate fictitious character, persona, or mask, when interacting with her victim. First of all, she is able to “tell unlikely but convincing stories that cast her well and are often very likable and charming” (Hare, *This Charming Psychopath*, para. 24). In a scene when Bari asks her about her background, she casts herself as a new girl who has just moved to the blocks because she wants to be independent. Later on, in the next scene, audience can see that Mia is a psychopath who has more intelligence than persons in her surrounding, and she uses her intelligence to attract others. Mia shows her intelligence to attract Bari and Dani through her good ability in playing cello and in designing. First of all, in the event when she plays cello and Bari comes to see her playing, Mia realizes that she can attract Bari through her ability in playing music. Because when she plays the cello, Bari often comes to her room. In another scene, it is also shown that Mia uses her ability in designing to attract Dani. Below is the conversation between Mia and Dani when Mia convinces Dani that she can help him in designing.

MIA. I've learned design. Can I help you, or not?

DANI. I always work on my own. But it's quite urgent, so I can use your help.

MIA. Done.

DANI. Let me see... That's awesome. If I have another assignment, can I ask for your help?  
I won't be able to do it this good.

MIA. Anytime.

In this scene, Mia seems like a kind girl who willingly helps others because of her kindness, but actually she is not. The act of helping Dani here is an act that will help her manipulate Dani better, in which she manipulates Dani's trust of her kindness to harm Dani and his gay partner, Rudi, in which it is connected to the next item that will be discussed later. In conclusion, because of her good ability in casting herself as a good person, by playing cello and designing, she is able to attract others easily in order to manipulate them better. Thus, the score two will be given for this item.

Secondly, in the item of grandiose of self worth (PCL 2), Mia shows some significant behaviors that fit this item. In this item, it is clearly described that psychopaths "have a narcissistic and grossly inflated view of their own self-worth and importance, a truly astounding egocentricity and sense of entitlement, and see themselves as the centre of universe, justified in living according to their own rules" (Hare, This charming psychopath, para. 26). When this item is applied to analyze Mia's behavior, I find that Mia often treats herself as "the center of universe". She believes that her importance is the only thing that matters. In this case, her only importance is to know the ending of Bari's novel because she is curious about the ending. After she knows that Bari immediately gets the inspiration to write after someone that inspires him to write dies, she kills other people in order to give inspiration for Bari to write. When she does the act of killing and manipulating, her egocentricity is revealed. She does not care to the others' importance and does not want to understand that the person that she kills might still want to live. All that she knows is she wants to read Bari's novel ending. Thus, the score two will be given to this item.

Thirdly, Mia's behavior fits the item of pathological lying (PCL 4). In this item, psychopath is identified as a person who "...being untruthful about almost everything (even inconsequential things most people wouldn't waste time and energy lying about)" (Babiak, 2006, p.21). In this movie, Mia lies so many times, but the most important lie that she creates is when she lies about her identity and background, and when she tells her alibi "smoothly". First of all, she changes her identity suddenly and easily when Renta and Bari ask about it. In one scene, Mia changes her name from Alisha to Mia when being asked. The conversation below is taken in a scene when Mia first introduces herself to Renta and Bari.

BARI. Renta, We've got a new neighbor.

RENTA. Oh hi, I'm Renta.

MIA. Mia.

In that scene, the audience can see that Mia changes her name easily. She just decides her new name in three seconds. Then, she also makes a new, fictitious background of her life. Mia is lying about her background in order to convince Bari that she is a normal person who decides to move into the flats because she wants to be independent, instead of saying her obsession to Bari. The difference between Mia's lies and the other lies is located in two things, which is in the characteristic of lying person and the motive of lying. The normal person who lies will be "speaking quickly and excessive fluctuations in pitch voice, person becomes fidgety and hesitant when questioned on detail, and failure to make an eye contact" (Torto, The art of lying, para. 2), but Mia does not show any of this characteristic. She lies as if she speaks the truth. In case of lying motive, the ordinary person will lie in order to prevent herself from accusation, and it is normal for her to be afraid when others will find out her lies. Furthermore, "this is the most frequently mentioned motive by either children or adults" (Dunn, MOTIVES FOR LYING: a deliberate choice to mislead a target without giving any notification of the intent to do so, para. 4). However, for Mia, lying is a tool to manipulate others in order to fulfill her needs, and she is not afraid when her lies be found out by other people because she will create another lie, and indeed she believes in her lie. Thus, this item contributes the score two in the PCL-R.

Finally, in the last item of interpersonal feature, which is the item of conning and manipulative (PCL 5), Mia's psychopathic behavior will be given the score two. The evidence given to strengthen this scoring is that Mia shows herself as a manipulative girl from her act shown in the movie. The first scene is when she cons her guard so that she can escape from her house. She bribes

her guard by using an expensive cigarette in order to convince her guard that she feels really sorry for her bad attitude. Also, she convinces her guard that she would not run away by inviting him to watch her musical practice. By convincing her guard that she would not run away, she uses *Pak Bambang's* trust as a tool for her to run away from her home and *Pak Bambang's* rein.

Secondly, Mia manipulates Dani by helping him do his homework in order to get Dani's mother number, and tells her about her son's affair with her own husband. Lastly, Mia also manipulates *Bu Dirah* to commit suicide by throwing her cat away. *Bu Dirah* is one of the characters in Bari's novel, and also the real life person who is living in the flat. By knowing that her cats are the most important thing in her life, Mia kidnaps her cats and gets them killed by throwing them in the garbage. By doing so, Mia has already known that *Bu Dirah* will lose her only reason to live, cats, and will kill herself. Her next manipulateness is when she kidnaps Renta in order to make Bari finishes his novel. Pretending to be Renta, Mia leaves a note in Bari's computer, in which in the note Renta asks Bari to finish his stories. The reason behind Renta's kidnapping is because of the important role of Renta in Bari's life. In the movie, it is shown that Bari loves Renta very much, until he steals small rabbit caricatures everywhere he finds for the sake of Renta's hobbies in collecting it. Knowing that Renta gives significant role in Bari's life, and he will obey everything that she might say, Mia kidnaps her and uses Renta's inexistence to push Bari to finish his novel, so that it fulfills her curiosity in the ending. These several scenes in this movie support Mia's behavior in manipulating and conning. Thus, Mia's symptom of cunningness and manipulateness will be given the score two.

In conclusion, each item in the interpersonal feature of Mia contributes the score two, and the total score gained in this feature is eight, with the evidence that Mia's behavior applies to each item. Later on, this score will be gathered with the other score in the next traits.

#### THE ANALYSIS OF MIA'S AFFECTIVE FACTOR

Affective feature of psychopathy deals with the emotional feature of psychopathy, or in another words, it is focused on "what they feel or don't feel emotionally". There are four items of PCL-R that belong to this factor, namely the item of lack of remorse and guilt (PCL 6), shallow affect (PCL 7), callous or lack of empathy (PCL 8), and fail to accept responsibility (PCL 16). Thus, this subchapter will mainly discuss Mia's affective feature analysis through these items.

First of all, in the item of lack of remorse and guilt (PCL 6), it will be given the score two. This score is given to this item with the reason that Mia's psychopathic symptom definitely applies to this item. Psychopath is often identified as a person who "lacks of concern for the effects their actions have on others (Hare, This charming psychopath, para. 28)." There are several scenes that support Mia as psychopathic person who is lacking remorse and guilt. One of the scenes that proves this can be seen from Mia's response when Bari tells her that *Bu Dirah* commits suicide, and below is the dialogue of that event.

|        |                                                                                                                                                               |
|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|
| RENTA. | Someone dies.                                                                                                                                                 |
| MIA.   | What? Who?                                                                                                                                                    |
| RENTA. | Her name is Mrs. Dirah. You may have never met her.                                                                                                           |
| MIA.   | The lady with [lots] of cats? Bari told me. Why did she die?                                                                                                  |
| BARI.  | She jumped from the seventh floor. Her cats were gone. A few of them were found dead inside the first floor garbage bin. Someone must have thrown them there. |
| MIA.   | Who would do such thing?                                                                                                                                      |

Instead of feeling guilty, she states "who would do such thing?" or, in Bahasa, "kok tega banget, ya?". She responds in the manner as if she were not the one who manipulated the event. She does not feel remorse in manipulating and killing others to fulfill her curiosity in Bari's novel ending. Another proof is that, she does not feel guilty or remorse when she breaks the relationship of Bari and Renta. Instead of feeling sorry, she tries to make it worse. In a scene when Bari starts to avoid her, she threatens Bari by putting a cover bed that is filled with the blood when they made love in order to remind Bari that she can do anything that she wants. In another scene, when Mia seems to want to tell Renta the truth, she invites Renta to follow her to the ninth floor, and then she hits her head and kidnaps her. In this scene, audience can see that Mia has never wanted to say sorry to Renta for what she has done, she even tortures and kidnaps her in order to hide her existence from Bari.

The next scene is when she says sorry to *Pak Bambang* because of her bad attitude in being impolite to him. At first, the audience might think that Mia feels really sorry for what she has done, but later on, the audience can see that the act of saying sorry in that scene is actually the scheme that she does in order to manipulate *Pak Bambang*'s trust, so that she can fool him. In conclusion, she never feels remorse or guilt for all of the things that she did because she cannot rationalize her bad attitude. All these scenes clearly identified Mia as a psychopathic person who is lacking remorse and guilt. Thus, this item contributes the score two in the total score.

The next item used in this analysis is the item of shallow affect (PCL 7). Shallow effect identifies psychopath as a person who seems to "suffer a kind of emotional poverty that limits the range and depth of their feelings. At times they appear to be cold and unemotional while nevertheless being prone to dramatic, shallow, and short-lived displays of feeling" (Hare, This charming psychopath, para. 35). Mia's behavior definitely applies to this item, thus, this item will be given the score two. The first attempt to show that Mia is shallow taken from a scene when she is not afraid of being found out because of her action in killing and torturing her victims. She does not show any fear of being found by other people because of the action of killing people in the flats. Instead, she believes in her ability in manipulating others, and she makes use of it. Instead of being trembled and showing any fear when being interrogated, she manipulates Bari's suspicion in order to convince him that she is not guilty. Secondly, she shows no emotion when killing and torturing others. The audience can see that Mia shows no expression when killing her victims because of her emotional poverty. She does not tremble, feel remorse or guilt, or even shows empathy for her victims. In conclusion, Mia is a person who is shallow, proven by her absence of fear when being found out by other people, and she never shows any significant emotion when killing or torturing others. Thus, the score two from this item scoring contributes in the total scoring of PCL-R.

The lack of empathy (PCL 8) identifies psychopath as a person who is "closely associated with a profound lack of empathy and inability to construct a mental and emotional "facsimile" of another person" (Hare, This charming psychopath, para. 31). Being analyzed through this item, audience can clearly see that Mia is lacking empathy. There are two scenes that will support this statement. Firstly, she is lacking empathy when she asks *Pak Bambang* to accompany her for a whole day, and lets him wait. This happens because psychopaths see family members merely as "possessions" (Hare, This charming psychopath, para. 32), so does Mia. Although *Pak Bambang* has been her driver for a long time, she fails to show her empathy toward him by letting him wait for a day and then leaves him alone. The next proof is in the scene when she kidnaps Renta, and locks her in the ninth floor, without providing her with some food and drinks. She makes it as if she wanted to watch Renta die slowly. Thus, this item will be given the score two.

The last item of affective factor of psychopathy is the item of failing to accept responsibility (PCL 16). Psychopath is a person who "may blame the victims for their own misfortune, offering convincing reasons why they got what they deserved" (Babiak, 2006, p.52). The only attempt to support this item is taken from the scene when Mia kills and manipulates her victims. It is seen that she judges her victims as the barrier for Bari to finish his novel. She believes that the life of *Pak Tua* and *Bu Dirah* are being one of the reasons that stops Bari in completing his novel. Also, she believes that Bari and Renta's conflict because of the affair will affect Bari's writing, that is why she has to kidnap her. The dialogue below is when Bari tells Mia about his novel.

MIA. Have you written all these stories?

BARI. Yes. But, I haven't got the endings.

MIA. Why don't you just make them up?

BARI. I haven't come up with a good one. All my stories are what really happened here. So, the endings need to be real. There is some artistic license, of course. But the plot has to happen.

Mia realizes that Bari needs something real in order to finish his novel. Thus, she kills and manipulates people in order to make Bari finish his novel. Instead of feeling responsible, she believes that her victims deserved what they got, because their life and existence is being the barrier for Bari to write. Thus, the score two will be given to contribute in the total score.

To sum up, Mia's psychopathic behaviors fit every item in this factor. Each item in Mia's affective feature contributes the score two, in which the total score for this psychopathic feature is eight, and it will be added in total score of PCL-R.

### THE ANALYSIS OF MIA'S PSYCHOPATHIC LIFESTYLE FACTOR

The third factor of the four-factor model of PCL-R focuses on the lifestyle domain of a psychopathic person. This subchapter will mainly discuss how Mia lives in the society as a psychopathic person. There are five items that are included in this factor, which is the item of stimulation seeking (PCL 3), impulsivity (PCL 14), irresponsibility (PCL 15), parasitic orientation (PCL 9), and lack of realistic goals (PCL 13). Thus, these items will be used in analyzing and scoring Mia's psychopathic behavior.

In the item of stimulation seeking or need for stimulation because of proneness to boredom (PCL 3), focuses on the traits of psychopath who has "an ongoing and excessive need for excitement" (Hare, This charming psychopath, para. 43). The excitement that psychopath needs can be in a form of novel or thrilling and exciting stimulation such as taking chances or doing things that are risky ("Psychopathic Traits", n.d.). Mia is also a psychopath who needs stimulation to prevent her from boredom. In the movie, the audience can see how hard Mia tries to prevent herself from boredom. In the early scene, Mia asks her father to go traveling with him, playing music, and finding a job, in order to prevent her from boredom and her effort seems to be normal. However, in a later scene, it is shown that Mia uses her obsession to Bari as a tool to prevent herself from boredom, including doing a "criminal" act, and that is what makes Mia different from the person with a good psychological adjustment. At least, there are two things that are related to Bari that helps Mia stay away from boredom. The first one is Bari's unfinished short stories. Bari's unfinished short stories stimulate Mia's curiosity, so that she does not feel bored when living in the flats, at least for the certain period of time. Because she has a big curiosity in the ending, she manipulates and kills others (and this act also excites her), in order to help Bari finish the stories. The second one is related to her affair with Bari. In the movie, audience can see how obsessed she is to Bari until she follows Bari, moves to the flats, and peeps or eavesdrops Bari's activities, including eavesdropping his sexual activities with Renta. When Mia is eavesdropping and peeping, she actually wants to have the same relationship with Bari, and when she has the chance to do so, she is excited to the next thing, which is the continuity of her affair with Bari. Because of Mia's tendency of seeking stimulation to prevent herself from boredom applies to this item, thus, this item contributes the score two in the total item for this factor.

The second item, which is the item of impulsivity (PCL 14), focuses on the impulsive lifestyle of psychopath. In a deeper way, a psychopath "is unlikely to spend much time weighing the pros and cons of a course of action or considering the possible consequences. "I did it because I felt like it," is a common response" (Hare, This charming psychopath, para. 37). There are two events that support this item. The first event is when Mia meets Bari for the first time. When she knows that Bari does not work in her house anymore, she decides to run away, and stays in the exact place where Bari lives, without thinking of the consequences that she might face because of her act. Secondly, she kills and manipulates others in order to help Bari finish his novel. When doing this, she plans the schemes and does it without thinking and considering the consequences if others find out that she is the murderer of the people in the flats. She does this with the only reason that she needs to know the ending of Bari's novel that makes her curious. This is what makes Mia different from the normal person. Person with normal psychological adjustment will consider the pros and cons of her action that will affect her life and the others. That is why, she will think first before she acts. However, Mia is a girl who cannot rationalize her action, that is why, her impulsive lifestyle drives her to do things that she likes immediately to satisfy her needs of something. Thus, this item contributes the score two in the lifestyle factor.

The third item that belongs to this factor is the item of irresponsibility (PCL 15). This item focuses on the characteristics of psychopath who treats obligations and commitments as something that is not serious (Hare, This charming psychopath, para. 46). Here, in this item, the psychopath is being analyzed in case of her lifestyle. Hence, this item will be applied to Mia's psychopathic lifestyle that is related to her irresponsibility as a lifestyle. Mia is a psychopath who never honors commitments or promises that she has stated to someone. Her promise, when she says "I promise I won't go off by myself again", is actually one of the schemes that she uses in order to manipulate Pak Bambang's trust. She uses her glib in order to make Pak Bambang believe that she feels terribly sorry for the thing that she had done, but actually she feels nothing to it. She just wants to manipulate

Pak Bambang by saying this promise. Thus, with this evidence, <sup>1</sup>this item contributes the score two in the total score of PCL-R, related to the irresponsible lifestyle of Mia.

The fourth item, which is the parasitic lifestyle of psychopath (PCL 9), identifies psychopath as a person who lacks motivation, that is why this symptom somehow makes her as a person who is dependent on others financially by using her ability in manipulating and exploiting others for her own sake. Mia is a twenty-year-old girl who still lives dependently on her father. In her age, she has never wanted to be independent. There is a scene that shows Mia is insistent on getting a job, and audience can see that her only reason is because she is bored, not because she realizes that it is time for her to be financially independent. Below is a scene when Mia convinces her father that she wants to get a job.

MIA. I want to look for a job.

BAPAK. You need more money? How much?

MIA. I just want to be kept busy. I feel bored to death when I'm just in the house waiting for you to come.

Seen from her motivation in getting a job, the audience can see that Mia never sees herself as an adult who has to be independent, but she sees herself as a person who needs excitement and stimulation in order not to get bored (as explained above (PCL 3). Also, the symptom of lacking realistic, long-term goals in her life (PCL 13), supports her parasitic lifestyle. Because of her lacking realistic goals in her life, Mia does not have ambition in having a career path, or getting achievement in her life. All that she wants is just following everything that attracts her. To conclude, the absence of the awareness on the importance of being independent drives Mia to be a psychopath who has a parasitic lifestyle. Thus, the score of two is given in this item.

Lack of realistic goals (PCL 13), the fifth item, is the item that can explain the previous item, which is the item of parasitic lifestyle (PCL 9). In this item, a psychopath is identified as a person who has the "inability or persistent failure to develop and execute long term plans and goals. A nomadic existence, aimless, lacks direction in life" ("Psychopathic Traits", n.d.). Being analyzed through this item, Mia shows no realistic, long-term goals in the movie. She just follows everything that attracts her. In the movie, it is shown that Mia follows Bari because she is attracted to him. She also moves to the flat because she wants to know Bari more. However, there is no realistic goal<sup>1</sup> that she wants to achieve in the movie, instead of fulfilling her curiosity in Bari's novel ending. Thus, this item contributes the total score of two in this factor.

In conclusion, Mia's psychopathic behavior fits the five items of lifestyle features. Each item in this factor contributes the score two, in which the total score for this factor is ten.

#### THE ANALYSIS OF MIA'S ANTISOCIAL FACTOR

The last factor on the four-factor model of PCL-R is the antisocial factor of a psychopath. This subchapter will mainly discuss Mia's propensity of antisocial behaviors that are being analyzed and being scored by using five items of PCL-R, which are the item of poor behavior control (PCL 10), early behavioral problems (PCL 12), juvenile delinquency (PCL 18), revocation of conditional release (V 19), and criminal versatility (PCL 20).

The first item of antisocial factor of PCL-R is the item of poor behavioral control (PCL 10). Poor behavioral control is the item of PCL-R that focuses on the inability of a psychopath to control her emotion. This item identifies a psychopath as a person who "[is] highly reactive to perceived insults or slights" (Hare, This charming psychopath, para. 29). When a psychopath is being insulted, or responding to frustration, discipline, failure, and criticism, she will directly and aggressively respond to it with sudden violence, threat, or even verbal abuse. Mia's psychopathic symptom fits this behavior. Thus, the score two is given to this item. The evidences that can be used to strengthen this score are taken from two scenes in this movie. The first scene is when she is having breakfast with her father, and below is the dialogue of that scene.

MIA. ....Why don't you let me go out the country with you?

BAPAK. I'm going to work.

MIA. I could stay in a hotel, or go for a walk on my own.

MIA. Unless. That other woman has already asked to come along.

In that scene, the audience can see how Mia responds to her father's rejection with verbal abuse. She knows very well that his father's affair with another woman is a very sensitive thing that should not

be discussed with her father. Moreover, if it is connected to Indonesian culture, the action of saying “harsh” words to parent can be judged as an impolite act. However, she uses that issue as a tool to hurt her father’s feeling because she has been hurt first because of her father’s rejection. The second scene is taken when *Pak Bambang* who scolds Mia because she runs away from *Pak Bambang*’s guard. The dialogue below is taken when *Pak Bambang* scolds Mia.

*PAK BAMBANG.* Wherever and whenever you want to go out, I can take you. You just need to ask!  
*MIA.* I’m bored going out with you.  
*PAK BAMBANG.* Bored or not, that’s my job!  
*MIA.* What are you getting mad for? Have you forgotten who’s the boss here?  
*PAK BAMBANG.* Now you listen! Your father is my boss, not you! And your father pays me to watch after you!  
*BI INAH.* Miss, it’s fine if you don’t want to go out with Bambang. Next time, let me accompany you. Okay?  
*PAK BAMBANG.* You want to go with her?! She’ll go off by herself after one minute!  
*MIA.* Anyway, you’re the one who can’t even watch over a girl. Didn’t you use to be a private detective?

In that scene, the audience can see how Mia responds to the anger of Bambang. Instead of controlling her emotion and saying sorry, she underestimates *Pak Bambang* by using her position as the boss, and blames *Pak Bambang* as an incapable guard. In this scene, the audience can see how Mia uses verbal abuse as a tool to fight person that offends her. Thus, this item contributes the score two in this factor.

The second item in this factor is the item of early behavioral problems (PCL 12). In this item, it is stated that the most psychopath has a serious problem concerning her behavior starting from an early age. However, the score zero is given to this item because there is no evidence in this movie that supports this item. This movie begins with Mia’s life in her twenty. There is a scene that shows her traumatic childhood, but there is no scene that shows Mia as a girl who has behavioral problems in her early age. Thus, the score zero is given to this item.

The third item (juvenile delinquency (PCL 18)), the fourth item (revocation of the conditional release (V 19)), and the last item (criminal versatility) of this factor, concern more with the behavior of a psychopath when facing the law because of her criminal act. Because there is no scene in the movie that can support these items, the score zero is given to these three items.

To sum up, the first item in this factor, which is the item of poor behavioral control (PCL 10) is the only item that contributes the score two, while the rest of the item in this factor contributes the score zero. Thus, the score two from this item will be added in the total score of PCL-R. Below is the total score table that sums up the analysis of Mia’s antisocial feature, and the next table is the summary of all factor scoring in this analysis:

#### **PCL-R Total Score**

##### **Mia’s interpersonal factor**

| Item                            | Factor |   | Score    |
|---------------------------------|--------|---|----------|
| Glib/ superficial charm (PCL 1) | 1      | 2 |          |
| Grandiose of self-worth (PCL 2) | 1      | 2 |          |
| Pathological lying (PCL 4)      | 1      | 2 |          |
| Conning/Manipulative            | 1      | 2 |          |
| <b>Total Score</b>              |        |   | <b>8</b> |

##### **Mia’s affective factor**

|                                        |   |   |          |
|----------------------------------------|---|---|----------|
| Lack of remorse/guilt (PCL 6)          | 2 | 2 |          |
| Shallow affect (PCL 7)                 | 2 | 2 |          |
| Callous/ Lack of empathy (PCL 8)       | 2 | 2 |          |
| Fail to accept responsibility (PCL 16) | 2 | 2 |          |
| <b>Total Score</b>                     |   |   | <b>8</b> |

##### **Mia’s lifestyle factor**

|                                          |   |   |                           |
|------------------------------------------|---|---|---------------------------|
| Stimulation seeking (PCL 3)              | 3 | 2 |                           |
| Impulsivity (PCL 14)                     | 3 | 2 |                           |
| Irresponsible (PCL 15)                   | 3 | 2 |                           |
| Parasitic orientation (PCL 9)            | 3 | 2 |                           |
| Lack of realistic goals (PCL 13)         | 3 | 2 |                           |
| <b>Total Score</b>                       |   |   | <b>10</b>                 |
| <b>Mia's antisocial factor</b>           |   |   |                           |
| Poor behavioral control (PCL 10)         | 4 | 2 |                           |
| Early behavior problems (PCL 12)         | 4 | 0 |                           |
| Juvenile delinquency (PCL 18)            | 4 | 0 |                           |
| Revocation of conditional release (V 19) | 4 | 0 |                           |
| Criminal versatility (PCL 20)            | 4 | 0 |                           |
| <b>Total Score</b>                       |   |   | <b>2</b>                  |
| <b>The Total score of PCL-R</b>          |   |   | <b>28</b>                 |
|                                          |   |   | (Intermediate psychopath) |

To sum up, Mia belongs to the category of intermediate psychopath in the movie entitled *Fiksi*. This result fits the finding of a research that states “women score lower on the PCL-R than men has been a consistent finding in prison populations as well as the wider field of forensic psychiatry” (Wynn, Psychopathy in women: theoretical and clinical perspectives, para. 15). The reason behind this finding is because “woman typically show less criminal and antisocial behavior” (*Ibid*) than man. Thus, the result of Mia’s PCL-R score matches this finding.

#### MIA’S SUICIDAL ACT

The suicidal act of Mia is a rare case that happens to a psychopath. There is a theory which states that a psychopath has a little tendency of doing a suicidal act. In a book entitled *The Mask of Sanity*, it is written, “Instead of predilection for ending their own lives, psychopaths, on the contrary, show much more evidence of a specific and characteristic immunity for such an act. This immunity, it must be granted, is, like most other immunities, relative” (Cleckley, 1976, p.359), and Cleckley also included “suicide rarely carried out” as one of the traits of psychopath. Although the suicidal act of a psychopathic person is relative, yet there is a chance for a psychopath to do this act if they have weak “immunity” for this act. In the end of the movie, the audience can see that Mia is a psychopath who commits suicide, thus, this act will be analyzed in this subchapter.

From the beginning to the middle of the movie, the audience can see that Mia shows no tendency in committing suicide. However, in the end of movie, Mia commits suicide and it is different from her early behavior, that is being fearless and believing in her grandiose sense of self-worth. There are two things that I find which are probably the reasons why Mia commits suicide. Firstly, Mia commits suicide because of her past. Her experience of seeing her mother commit suicide in front of her when she was a little girl unconsciously creates a trauma in her. This is strengthened by the scene before Mia’s mother committed suicide. In that scene, her mother said, “You have to do it yourself. After me.” This experience has somehow created trauma in Mia’s life because at that time, Mia did not do what her mom asked her to do because she was afraid of doing so. That is why, she regrets that, and she commits suicide directly when she feels that her life is meaningless. She thinks that committing suicide is the best way that she can do.

The second attempt that answers why Mia commits suicide is because of the symptoms that she has, which is impulsivity (PCL 14). This is being strengthened by a finding that states “these results confirm those more usual in the medical literature on psychopathy and suicide ... aspects related to impulsivity and disinhibition of antisocial personality are linked to suicidal behavior” (Negredo, 2013, p.6), and a theory which states “suicide history was significantly related to PCL-R Factor 2 (which reflects chronic antisocial deviance) and to APD diagnosis but was unrelated to PCL-R Factor 1, which encompasses affective and interpersonal features of psychopathy” (Verona, 2001, p.467). The PCL-R Factor 2 mentioned above is the Factor 3 in the PCL-R four-factor model, the factor that consists of impulsivity (PCL 14). Because of her impulsivity, she decides to commit suicide without thinking of the pros and cons of her action, and it seems like she commits suicide

because she wants to do it immediately. This analysis matches the finding that suicide history of a psychopath matches Factor 3 of a psychopath (Factor 2 in two-model factor), in which the symptom of chronic antisocial behavior and lifestyle of psychopath, raises a tendency of a psychopath to commit suicide.

To sum up, Mia commits suicide because of her past traumatic experience and her impulsivity. Her traumatic experience and her short-term feeling of sadness immediately drives her to commit suicide.

## CONCLUSION

The analysis has proven that Mia is categorized as an intermediate psychopath with the total score of 28. Mia's interpersonal, affective, lifestyle, and antisocial factor are factors that determine the scoring and the result of this analysis. In case of interpersonal factor, Mia has shown her psychopathic behavior seen from how she uses her glib and superficial charm, impresses others with her intelligence, shows her egocentricity and pathological lying, and also by manipulating others. In case of her affective factor, I find that she is a psychopath who lacks of remorse and guilt, shallow, lacks of empathy, and fails to accept responsibility. Then, in case of her lifestyle factor, I find that as a psychopath Mia treats obsession as a stimulation to prevent her from boredom. Also, she is impulsive, irresponsible, parasitic, and lacking realistic goals. Finally, in case of antisocial factor, I find that Mia has the propensity of doing antisocial behavior by doing verbal abuse. Moreover, I also find that Mia commits suicide because of two factors. These two factors are childhood traumatic experience and her impulsivity. Also, due to the fact that there are items of PCL-R that cannot be discussed in the analysis because of the lack of information, I suggest Indonesian moviemaker and director to have a deep research on the subject that she wants to discuss in order to make a good movie that matches with the theory of psychopathy.

## REFERENCES

- Babiak, P., & Robert H. (2006). *Snakes in Suits*.  
 Cleckley, H. (1976). The Mask of Sanity. *Cassiopea*. Retrieved from [www.cassiopea.org/cass/sanity\\_1.PdF](http://www.cassiopea.org/cass/sanity_1.PdF)  
 Dunn, S. (2011, April). MOTIVES FOR LYING: a deliberate choice to mislead a target without giving any notification of the intent to do so. *Linked in corporation*. Retrieved from <http://www.linkedin.com/groups/MOTIVES-LYING-Lying-deliberate-choice-3164794.S.52247712>  
 Hare, R. (2012, December). This Charming Psychopath. *Psychology today*. Retrieved from <http://www.psychologytoday.com/articles/199401/charming-psychopath>  
 Negredo, L., Melis F., & Herrero O. (2013). Psychopathy and suicidal behaviour in a sample of mentally disordered offenders. *Rev ESP Sanid Penit* 15, 3-7. <http://johnjayresearch.org/rec/files/2013/07/negredo2013.pdf>  
 Patrick, C. (2007). Affective Processes in Psychopathy. In Rotterneberg J., & Johnson S. L. (Ed.), *Emotion and Psychopathology: Bridging Affective and Clinical Science* (pp. 215-239). America: American Psychological Association.  
*Psychopathic traits*. Retrieved from <http://www.sociopathicstyle.com/psychopathic-traits/>>  
*Thriller*. Retrieved from <http://thescriptlab.com/screenplay/genre/thriller>  
 Torto, G. (2013, October). The Art of Lying. *The Situation Features*. Retrieved from <http://www.thesituation.co.uk/features/05/lying/lying.html>  
 Wynn, R., Hoseith, M., & Pettersen, G. (2012). Psychopathy in women: theoretical and clinical perspectives. *International Journal of Women's Health* 4, 257-263. <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3379858/>  
 Verona, E., Joiner, T. E., & Patrick, C. J. (2001). Psychopathy, antisocial personality, and suicide risk. *American Psychological Association* 110.3, 462-470. <http://www.ncbi.nlm.nih.gov/pubmed/11502089>  
 Weaver, M. (2006). Two-, Three-, and Four Factor PCL-R Models in Applied Sex Offender Risk Assesment. *SAGE Journals* 13, 208-216. <http://asm.sagepub.com/content/13/2/208.abstract>

# Katakita Mia's Psychopathy

## ORIGINALITY REPORT

9%

SIMILARITY INDEX

9%

INTERNET SOURCES

2%

PUBLICATIONS

1%

STUDENT PAPERS

## MATCHED SOURCE



123dok.com

Internet Source

7%

7%

★ 123dok.com

Internet Source

Exclude quotes On

Exclude bibliography On

Exclude matches < 1%