

MEGALOMANIA IN HAWKIN'S *THE GIRL ON THE TRAIN*

Mirza Oktiva, Bima Prana Chitra

Prodi Sastra Inggris, Fakultas Bahasa dan Komunikasi, Universitas Harapan Medan

Jalan Imam Bonjol No. 35 Medan, Sumatera Utara

Email : mrzctv31@gmail.com, bimapranachitra@yahoo.com

ABSTRACT

This paper describes the megalomania in the novel *The Girl on The Train* by Paula Hawkins's novel is shown by Tom to the women around him. The object of research in this thesis involves Tom's character, social life and moral values shown in the novel *The Girl on The Train*. This research uses qualitative descriptive research. The data obtained comes from the novel *The Girl on The Train*. This research focuses on Tom's character, how he treats the women around him, especially his ex-wife, where he has betrayed but he makes things as if he is the victim.

Key Words : Megalomania, Literature, Novel

Introduction

Literature comes from Sanskrit, shastra which means text that contains instructions. According to Wallek and Warren that literature is a work of art that has the characteristics of creation, creation, not imitation, spontaneous emotion, autonomy, coherence, harmony, synthesis of opposites, and expressions in everyday life. Literature is an expression of the human person in the form of experiences, thoughts, feelings, ideas, passions, beliefs in a form of concrete images that evoke fascination with language tools. Sumardjo & Saini (1997: 3). Literary works have many kinds, one of them is novel; in the form of a long narrative prose, in which there is a series of stories about the life of a character and the people around him by highlighting the nature and character of each character in the novel. The story in the novel begins with the emergence of a problem experienced by the character and ends with solving the problem.

Megalomania was first introduced to the world of psychology and psychiatry by Sigmund Freud. The Austrian neurologist said that megalomania is part of the characteristics of mild mental disorders in adults, which are manifested by the accumulation of experiences in childhood. People with megalomania may have personality disorders. The founder of the school of psychoanalysis Freud (1856-1939) said that megalomania is narcissistic (narcissistic), exaggerating one's own self. This personality disorder describes a person with megalomania as a person who has soaring personal ambitions that are filled with delusions of success. Apart from that, always seek praise and attention. Not sensitive to the needs of others, often exploit them. People with megalomania may have personality disorders. The founder of the school of psychoanalysis, Freud (1856-1939), stated that megalomania is narcissistic (narcissistic), exaggerating one's own self. According to Sigmund Freud, he states that the life of the soul has three levels of consciousness, namely conscious or conscious, pre-conscious or unconscious and unconscious. This topography or awareness map is used to describe the element of awareness in every mental event such as thinking and fantasizing. Until the 1920s, the theory of psychological conflict only involved these three elements of consciousness. Only in 1923, Freud introduced three other structural models, namely the id, ego and superego.

In this thesis, the researcher wants to analyze Tom's megalomania or delusions of grandeur based on the novel and the plot in it. In this case the author is interested in studying the novel *The Girl on the Train* by Paula Hawkins using the literary psychology approach of Freud's theory by analyzing the structures contained in the psychology of novel characters, namely unwilling to accept criticism, always want to be appreciated and feeling other people don't have the ability.

Method

This research will be conducted by using descriptive qualitative method. Research that seeks to build the views of people who are studied in detail and formed with words, holistic (thorough and deep) and complex images. Tohirin (2013:2). The data of this research are in the form of words, phrases, and sentences that will analyze megalomania from supporting characters and the impact of megalomania behavior from supporting characters on the main character.

Result

The researcher analyzed Tom's Megalomania express in the novel *The Girl on The Train*. Feeling other people don't have the ability, Unwilling to accept criticism, Always want to be appreciated. a Feeling other people don't have the ability Belittling other people is the basis of the nature of megalomania because he feels that he is right and other people should not interfere in his business because of a sense of distrust. Demeaning one's abilities will result in regret from that person as experienced by Rachel who feels she just wants to surprise her husband, Tom. here Tom uses the personality structure of the id where the id works by adhering to the pleasure principle.

"Technology's not really your strong point, is it, Rachel? He said after the time I managed to delete all the contacts in his email address book by mistake. So I wasn't supposed to touch it. But I was actually doing a good thing, I was trying to make amends for being a bit miserable and difficult, I was planning a special fourth-anniversary getaway, a trip to remind us how we used to be. I wanted it to be a surprise, so I had to check his work schedule secretly, I had to look. (2015:50)

Rachel feels very guilty for not being able to give Tom a happy life because Rachel is barren, their main goal of getting married just disappears. but Rachel wants to make them reminisce on the good times of early marriage and plans to make a vacation so she checks Tom's work schedule on his laptop.

I wasn't snooping, I wasn't trying to catch him out or anything, I knew better than that. I didn't want to be one of those awful suspicious wives who go through their husband's pockets. Once, I answered his phone when he was in the shower and he got quite upset and accused me of not trusting him. I felt awful because he seemed so hurt. (2015:50)

Rachel checked all of Tom's work messages and recorded all of his schedules because he didn't want to upset Tom but there were some messages that Rachel thought were spam but when Rachel opened one by one it turned out to be from Tom's mistress.

I needed to look at his work schedule, and he'd left his laptop on, because he's run out late for a meeting. It was the perfect opportunity, so I had a look at his calendar, noted down some dates. When I closed down the browser window with his calendar in it, there was his email account,

logged in, laid bare. There was a message at the top from aboyd@cinnamon.com . I clicked. XXXXX. That was it, just a line of Xs. I thought it was spam at first, until I realized that they were kisses.

It was a reply to a message he'd sent a few hours before, just after seven, when I was still slumbering in our bed.

I fell asleep last night thinking of you, I was dreaming about kissing your mouth, your breasts, the inside of your thighs. I woke this morning with my head full of you, desperate to touch you. Don't expect me to be sane, I can't be, not with you.

I read through his message: there were dozens, hidden in a folder entitled 'Admin. I discovered that her name was Anna Boyd, and that my husband was in love with her. He told her so, often. He told her that he'd never felt like this before, that he couldn't wait to be with her, that it wouldn't be long until they could be together. (2015:50)

Rachel felt like something had been snatched from her. He was angry with Anna. She felt that it was Anna who was guilty of all this because she was captivated and turned away from him. She doesn't blame Tom for her love and thinks Tom is doing this because Rachel doesn't make him happy, can't give a child in a family. And Rachel feels Tom is everything, he can do anything to make Rachel happy.

I stop walking and turn to face him - he's standing very close to me.

He puts his hands on my hips. 'Here?' he asks. 'Is this what you want?' He looks bored.

'No,' I say, pulling away from him. 'Not that.'

The path descends a little here. I slow down, but he matches my stride.

'What then?'

Deep breath. My throat still hurts. 'I'm pregnant.'

There's no reaction at all - his face is completely blank.

I could be telling him that I need to go to Sainsbury's on the way home, or that I've got a dentist's appointment.

'Congratulations,' he says eventually.

Another deep breath. 'Tom, I'm telling you this because... well, because there's a possibility that the child could be yours.'

He stares at me for a few moments, then laughs. 'Oh? Lucky me. So what - we're going to run away, the three of us? You, me and the baby? Where was it we were going? Spain?'

'I thought you should know, because—'

'Have an abortion,' he says. 'I mean, if it's your husband's, do what you want. But if it's mine, get rid of it. Seriously, let's not be stupid about this. I don't want another kid.' He runs his fingers down the side of my face. 'And I'm sorry, but I don't think you're really motherhood material, are you, Megs?'

'You can be as involved as you like —'

'Did you hear what I just said?' he snaps, turning his back on me and striding back up the path towards the car. 'You'd be a terrible mother, Megan. Just get rid of it.' (2015:385)

Not only with Rachel, but Tom also does the same thing with women who have a relationship with him, namely, Megan, a woman who is pregnant but Tom doesn't want to be responsible

and doesn't even care about Megan's condition. Even she thinks Megan will be a bad mother because Megan herself cheated on her husband.

'You have to admit it,' Tom is saying. 'You've brought this upon yourself. Think about it: if you'd just left us alone, you'd never be in this situation. I wouldn't be in this situation. None of us would. If you hadn't been there that night, if Anna hadn't come running back here after she saw you at the station, then I'd probably have just been so... riled up. I wouldn't have lost my temper. I wouldn't have hurt her. None of this would have happened. 'I can feel a sob building in the back of my throat, but I swallow it down. This is what he does – this is what he always does. He's a master at it, making me feel as though everything is my fault, making me feel worthless. (2015:399)

Tom blamed Rachel for everything that happened was her fault. If Rachel had not stepped in and was being clueless then Tom wouldn't have done everything that happened. The bad things he did, Tom passed on to Rachel. Tom feels right because basically he treats women gently, but he wants her to do everything he orders. I let him pull me to my feet. My back is to the kitchen counter, he is standing in front of me, against me, his hips pressing against mine. He reaches up to my face, wipes the tears off my cheekbones with his thumb. 'What am I supposed to do with you, Rach? What do you think I should do?' 'You don't have to do anything,' I say to him, and I try to smile. 'You know that I love you. I still do. You know that I wouldn't tell anyone... I couldn't do that to you.' He smiles- that wide, beautiful smile that used to make me melt- and I start to sob. I can't believe it, can't believe we are brought to this, that the greatest happiness I have ever known- my life with him- was an illusion. He lets me cry for a while, but it must bore him, because the dazzling smile disappears and now his lip is twisted into a sneer. 'Come on, Rach, that's enough,' he says. 'Stop snivelling.' He steps away and grabs a handful of Kleenex from a box on the kitchentable. 'Blow your nose,' he says, and I do what I'm told.

He watches me, his face a study in contempt. 'That day when we went to the lake,' he says. 'You thought you had a chance, didn't you? He starts to laugh. 'You did, didn't you? Looking up at me, all doe-eye and pleading... I could have had you, couldn't I? You're so easy.' I bite down hard on my lip. He steps closer to me again. ' You're like one of those dogs, the unwanted ones that have been mistreated all their lives. You can kick them and kick them, treated all their lives. You can kick them and kick them, but they'll still come back to you, cringing and wagging their tails. Begging. Hoping that this time it'll be different, that this time they'll do something right and you'll love them. You're just like that, aren't you, Rach? You're a dog.' He slips his hand around my waist and puts his mouth in mine. I let his tongue slip between my lips and press my hips against his. I can feel him getting hard.

I don't know if everything's in the same place that it was when I lived here. I don't know whether Anna rearranged the cupboards, put the saghetti in a different jar, moved the weighing scales from bottom left to bottom right. I don't know. I just hope, as I slip my hand into the drawer behind me, that she didn't.

'You could be right, you know,' I say when the kiss breaks. I tilt my face up to his.' Maybe if I hadn't come to Blenheim Road that night, Megan would still be alive.'

He nods and my right hand closes around a familiar object. I smile and lean in to him, closer, closer, snaking my left hand around his waist. I whisper into his ear, ' But do you honestly think, given you're the one who smashed her skull, that I'm responsible?'

He jerk his head away from me and it's then that I lunge forward, pressing all my weight against him, throwing him off balance so that he stumbles back against the kitchen table. I raise my foot and stamp down on his as hard as I can, and as he pitches forward in pain, I grab a fistful of hair at the back of his head and pull him towards me, while at the same time driving my knee into his face. I feel a crunch of cartilage as he cries out. I push him to the floor, grab the keys from the kitchen table and am out of the French doors before he's able to get to his knees. (2015:399)

Tom's condescending attitude towards Rachel. Making her helpless and agreeing to all of Tom's word and deeds shows Rachel's powerlessness to face Tom. Rachel knows she has been fooled by the man she loves with all her heart. She took all the blame on herself so she didn't think about Tom's faults even though he cheated on Rachel. But in the end, Rachel braved Tom about Megan's death. Because Rachel realized she had nothing to do with Megan's death. Here we can see that people affected by Megalomania will feel depressed and hit even though it is not their fault. But they couldn't blame others for their lack of confidence.

She came by on Thursday, banging on the door and calling out for Tom. I was furious, but I didn't dare open up. Having a child with you makes you vulnerable, it makes you weak. If I'd been on my own I would have confronted her, I'd have had no problems sorting her out. But with Evie here, I just couldn't risk it. I've no idea what she might do.

I know why she came. She was pissed off that I'd talked to the police about her. I bet she came crying to Tom to tell me to leave her alone. She left a note – 'We need to talk, please call me as soon as possible, it's *important*'- which I threw straight into the bin. Later, I fished it out and put it in my bedside drawer, along with the printout of that vicious email she sent and the log I've been keeping of all the calls and all the sightings. The harassment log. My evidencem should I need it. I called Detective Sergeant Riley and left a message saying that Rachel had been round again. She still hasn't rung back.

I should have mentioned the note to Tom, I know I should have, but I didn't want him to get annoyed with me about talking to the police, so I just shoved it in that drawer and hoped that she'd forget about it. She didn't, of course. She rang him tonight. He was fuming when he got off the phone with her. 'What the fuck is all this about a note?' he snapped. I told him I'd thrown it away. 'I didn't realize that you'd want to read it,' I said. 'I thought you wanted her out of our lives as much as I do.'

He rolled his eyes. 'That's not the point and you know it. Of course I want Rachel gone. What I don't want is for you to start listening to my phone calls and throwing away my mail. You're...' he sighed.

'I'm what?'

'Nothing. It's just- it's sort of thing *she* used to do.'

It was a punch in the gutm a low blow. Ridiculously, I burst into tears and ran upstairs to the bathroom. I waited for him to come u to soothe me, to kiss and make up like he usually does, but after about half an hour he called out to me, 'I'm going to the gym for a couple of hours,' and before I could reply I heard the front door slam. (205:339)

Tom is furious when he finds out that Anna dumped Rachel's message. Anna did that so Tom wouldn't be bothered by Rachel's message. Anna feels sad and disappointed with Tom's treatment, who equates himself with Rachel, who is pessimistic and terrified.

A. Unwilling to accept criticism

When someone else wants to critique, you usually do your best to deny it. Even if it's constructive criticism, you usually don't want to accept it because you think you're doing the right thing. However, when asked to provide criticism for others, they are usually the quickest to respond.

'I've been trying to get hold of you since Monday,' Tom says when he answers the phone. 'I called your office,' he adds, and he lets that sink in.

'I'm on the back foot already, embarrassed, ashamed. 'I need to talk to you,' I say, ' about Saturday night. That Saturday night.'

'What are you talking about? I need talk to *you* about Monday, Rachel. What the hell were you doing at Scott Hipwell's House?'

'That's not important, Tom-'

'Yes it bloody is. What were you doing there? You do realize, don't you, that he could be... I mean, we don't know, do we? He could have done something to her. Couldn't he? To his wife.'

' He hasn't done anything to his wife,' I say confidently. 'It isn't him.'

'How the hell would you know? Rachel, what is going on?'

'I just... You have to believe me. That isn't why I called you. I needed to talk to you about that Saturday. About the message you left me. You were so angry. You said I'd scared Anna.'

' Well, you had. She saw you stumbling down the street, you shouted abuse at her. She was really freaked out, after what happened last time. With Evie.'

' Did she... did she do something?'

'Do something?'

'To me?'

'What?'

'I had a cut, Tom. On my head. I was bleeding.'

'Are you accusing Anna of hurting you?' He's yelling now, he's furious. ' Seriously, Rachel. That is enough! I have persuaded Anna- on more than one occasion- not to go to the police about you, but if you carry on like this- harassing us, making up stories-'

' I'm not accusing her of anything, Tom. I'm just trying to figure things out. I don't-'

' You don't remember Of course not. Rachel doesn't remember.' He sighs wearily. ' Look. Anna saw you- you were drunk and abusive. She came home to tell me, she was upset, so I went out to look for you. You were in the street. I think you might have fallen. You were very upset. You'd cut your hand.'

'I hadn't-'

' Well, you had blood on your hand then. I don't know how it got there. I told you I'd take you home, but you wouldn't listen. You were out of control, you were making no sense. You walked off and I went to get the car, but when I came back, you'd gone. I drove up past the station but I couldn't see you. I drove around a bit more- Anna was very worried that you were hanging around somewhere, that you'd come back, that you'd try to get into the house. I was worried you'd fall, or get yourself into trouble... I drove all the way to Ashbury. I rang the bell, but you

weren't at home. I called you a couple of times. I left a message. And yes, I was angry. I was really pissed off by that point.'

'I'm sorry, Tom,' I say. 'I'm really sorry.'

'I know,' he says. 'You're always sorry.' (2015:200)

Rachel is trying to figure out what really happened on Saturday the day Megan disappeared. because she remembers seeing Megan walking down the tunnel and Rachel trying to get to her because she was annoyed that Megan had cheated on her husband. but on that same day she lost some of his memories, how he got the wound on her head and who Megan was in the car with. She couldn't see clearly who the man was because she was drunk. So she asked Tom directly if Anna did it and finally Tom got angry because she suspected Anna.

The reality is that Megan went in the car with Tom, and it was Tom who had hurt Rachel's head. Tom made up all the stories so Rachel wouldn't suspect him that he killed Megan.

I want to hang up, dial again, start over. Tell him how good it was to see him on Monday, when we went to the lake.

'I just wanted to ask you something.'

'What? He snaps. He sounds really annoyed.

'is everything Ok?'

'What do you want, Rachel?' It's gone, all the tenderness that was there a week ago. I curse myself for leaving that not, I've obviously got him into trouble at home.

'I wanted to ask you about that night – the night Megan Hipwell went missing.'

'Oh, Jesus. We've talked about this- you can't have forgotten already.'

'I just'

'You were drunk,' he says, his voice loud, harsh. 'I told you to go home. You wouldn't listen. You wandered off. I drove around looking for you, but I couldn't find you.'

Tom was furious when Rachel interrogated the time when Megan disappeared. Instead Tom blamed Rachel because she was drunk and didn't listen to his words, Tom spent his time looking for Rachel

'Where was Anna?'

'She was at home.'

'With the baby?'

'With Evie, yes.'

'She wasn't in the car with you?'

'No.'

'But'

'Oh for God's sake. She was supposed to be going out, I was going to babysit. Then you came along, so she came and cancelled her plans. And I wasted yet more hours of my life running around after you.'

I wish I hadn't called. You have my hopes raised and dashed again. It's like cold steel twisting in my gut.

'Ok,' I say. It's just, I remember differently... Tom, when you saw me, was I hurt? Was I... Did I have a cut on my head?'

Another heavy sigh. 'I'm surprised you remember anything at all, Rachel. You were drunk. Filthy, stinking drunk. Staggering all over the place?' My throat starts to close up, hearing him say these words. I've heard him say these sorts of things before, in the bed old days, the very worst days, when he was tired of me, sick of me, disgusted by me. Warily, he goes on. 'You'd fallen over in the street, you were crying, you were a total mess. Why is this important?' I can't find the words right away, I take too long to answer. He goes on. 'Look, I have to go. Don't call anymore, please. We've been through this. How many times do I have to ask you? Don't call, don't leave notes, don't come here. It upsets Anna. All right?'

The phone goes dead. (2015:333)

Because Rachel persists with her short memory makes Tom even angrier and blames everything that happened and the bad things that happened to him happened because of Rachel and he doesn't want to have anything to do with Rachel anymore because it bothers him and his family a lot. Here the nature of not wanting to be criticized is shown by Tom because of anger, irritation, and fear because what happened was because of himself.

B. Always want to be appreciated

When Tom learns that Rachel is trying to help Scott in figuring out the case for Megan's murder, Tom tries to pull Rachel back so she doesn't get too close to Scott. Seeing Rachel feeling fine and having started cutting back on her alcohol Tom was pleased and started praising Rachel. Despite all the kindness and praise he has given Rachel, he has shown that he still feels responsible for Rachel and wants Rachel to respect her as always and will do whatever she wants.

'I've got the morning off work,' he said when he saw me. 'I thought we could go for a drive.'

We didn't say much on the drive to the lake. He asked me how I was, and told me I looked well. He didn't mention Anna until we were sitting there in the car park and I was thinking about holding his hand.

'Yeah, um, Anna said she saw you... and she thought you might have been coming from Acott Hipwell's house? Is that right?' He's turned to face me, but he isn't actually looking at me. He seems almost embarrassed to be asking me the question.

'You don't have to worry about it,' I tell him. 'I've been seeing Scott... I mean, not like that, not *seeing* him. We've become friendly. That's all. It's difficult to explain. I've just been helping him out a bit. You know- obviously you know- that he's been going through a terrible time.'

Tom nods, but he still doesn't look at me. Instead he chews on the nail of his left forefinger, a sure sign that he's worried.

'But Rach...'

I wish he'd stop calling me that, because it makes me feel light-headed, it makes me want to smile. It's been so long since I've heard him say my name like that,, and it's making me hope. Maybe things aren't going so well with Anna, maybe he remembers some of the good things about us, maybe there's a part of him that misses me.

I'm just... I'm really concerned about this.' He looks up at me at last, his big brown eyes lock on mine and he moves his hand a little, as if he's going to take mine, but then he thinks better of it and stops.

'I know well, I don't really know much about it, but Scott.... I know that he seems like a perfectly decent bloke, but you can't be sure, can you?'

'You think he did it?'

He shakes his head, swallows hard. 'No, no. I'm not saying that. I know... Well, Anna says that they argued a lot. That Megan sometimes seemed a little afraid of him.'

'Anna says?' My instinct is to dismiss anything that bitch says, but I can't get away from the feeling I had when I was at Scott's house on Saturday, that something was off, something was wrong.

He nods. 'Megan did some babysitting for us when Evie was tiny. Jesus I don't even like to think about that now, after what's been in the papers lately. But it goes to show, doesn't it, that you think you know someone and then...'

He sighs heavily. 'I don't want anything bad to happen to you.' He smiles at me then, gives a little shrug. 'I still care about you, Rach,' he says, and I have to look away because I don't want him to see the tears in my eyes. He knows, of course, and he puts his hand on my shoulder and says, 'I'm so sorry.'

We sit for a while in comfortable silence. I bite down hard on my lip to stop myself from crying. I don't want to make this any harder for him, I really don't.

'I'm all right, Tom. I'm getting better. I am.'

'I'm really glad to hear that. You're not-'

'Drinking? Less. It's getting better.'

'That's good, You look well. You look... pretty.' He smiles at me and I can feel blush. He looks away quickly. 'Are you... um are you all right, you know, financially?'

'I'm fine.'

'Really? Are you really, Rachel? Because I don't want you to-'

'I'm OK.'

'Will you take a little? Fuck, I don't want to sound like an idiot, but will you just take a little? To tide you over?'

'Honestly, I'm OK.'

He leans across then, and I can hardly breathe, I want to touch him so badly. I want to smell his neck, but my face in that broad, muscular gap between his shoulder blades. He opens the glove box. 'Let me just write you a cheque, just in case, you know? You don't even have to cash it.'

I start laughing. 'You still keep a cheque book in the glove box?'

He starts laughing too. 'You never know,' he says.

'You never know when you're going to have to bail out your insane ex-wife?'

He rubs his thumb over my cheekbone. I raise hand and take his in mine and kiss his palm.

'Promise me,' he says gruffly, 'you'll stay away from Scott Hipwell. Promise me, Rach.'

'I promise,' I say, and I mean it, and I can hardly see for joy, because I realize that he's not just worry about me, he's jealous. (2015:289)

Here we know that Rachel still loves Tom with all her heart. Although she sometimes felt pressured by Tom's words, she would melt if Tom was gentle with her. Tom knows how he has to prepare with Rachel so that she hears Tom's words, here Tom feels like a gentle and caring man with his ex-wife. And it's no wonder Rachel feels that way too.

There is Tom's nature who always wants to be appreciated as a good man and is considered perfect when he is the only person who comforts Megan when she loses her father figure. Tom is the only place Rachel can lean on and express her life's complaints. and it was a beautiful memory that Megan thought of at the time. but not again when Rachel realized it was all a lie. Even tom is not considered his knight anymore

'She was a bit like you,' he says all of a sudden. He leans back on the sofa, shifting his daughter to a more comfortable position on his lap. 'well, she was and she wasn't. She had that thing... messy, you know. I can't resist that.' He grins at me. 'Knight in shining armour, me.'

'You're no one's knight,' I say quietly.

'Ah, Rach, don't be like that. Don't you remember? You all sad, because Daddy's died, and just wanting someone to come home to, someone to love you? I gave you all that.

I made you feel safe. Then you decided to piss it all away, but you can't blame me for that.'

'I can blame you for a lot of things, Tom.'

'No, no.' He wags a finger at me. 'Let's not start rewriting history. I was good to you. Sometimes... well, sometimes you forced my hand. But I was good to you. I took care of you,' he says, and it's only then that it really registers : he lies to himself the way he lies to me. He believes this. He actually believes that he was good to me.(2015:388)

Tom felt himself a hero who had saved someone, saved Rachel from adversity. he wanted Rachel to still think of him that way, always flattering him, loving him even though Tom hurt him a lot. it's true, Rachel thinks so, but not for now because Rachel has realized that what she was thinking all this time was wrong. Tom was the one who ruined everything. indeed Rachel couldn't have children, but that wasn't why Tom cheated on her and dumped her, blaming her for everything. All Rachel wanted was a harmonious family.

Conclusion

Based in data analysis and findings, the conclusion of the research is Tom can be categorized as suffering from an antisocial personality disorder From the discussion in previous chapters, it is known that megalomania is characterized by the absence of guilt for assuming everything he does is right. That is why a person with megalomania behavior is an unreal or delusional disability. Therefore, this research can conclude that:

1. Tom's megalomaniac behavior is caused by the disharmony of his parents. But he turns it into a revenge scene by showing what he can do perfectly, such as a divorce from Rachel as if Rachel was guilty of drinking too much to make a mess, Tom made himself a victim in their household. then married his mistress, Anna. They then built a happy family and had a child. but behind that, Tom had another affair with Megan who was then pregnant but Tom did not want to be responsible. annoyed with Megan who dared to fight him, Tom lost control and accidentally killed Megan. if we read the whole novel, the author concludes that Tom cheated not for reasons of love or lust. but the first reason is hurt by his parents, the second is that he feels like a perfect man, apart from being handsome, he feels he can bind women. that's how he raises his self-esteem as a man

2. The impact of Tom's megalomaniac behavior in *The Girl on the Train* is shown by always belittling others.

REFERENCES

- [1] Mulyana, Dedy. 2008. *Metodologi Penelitian Kualitatif*. Banda Aceh: Remaja Rosdakarya Publishing
- [2] Koswara, E. 1986. *Teori-teori Kepribadian*. Bandung: PT. Eresco
- [3] Zaini, Marhalim. 2008. *Megalomania : sebuah novel*. Jakarta Pusat: Perpustakaan Nasional RI
- [4] Zed, Mustafa. 2004. *Metodologi Penelitian Kepustakaan*. Jakarta: Yayasan Obor Indonesia
- [5] Bogdan, R. and Taylor S. J. 1995. *Introduction to Qualitative Research Method*. New York: John Willey and Sons
- [6] Kutha, Ratna Nyoman. 2010. *Teori, Metode dan Teknik Penelitian Sastra*. Purworejo: Pustaka Pelajar
- [7] Wellek, Rene and Warren, Austin. 1963. *Theory of Literature*. New York: Brace and Company Inc.
- [8] Stanton, Robert. 2007. *Teori Fiksi*. Yogyakarta: Pustaka Pelajar
- [9] Kirana Haryadi, Selma. 2021. "Manipulasi dalam pacaran Rentan Lahirkan Kekerasan Seksual" <https://magdalene.co/story/manipulasi-dalam-pacaran-rentan-lahirkan-kekerasan-seksual>, diakses pada February 17, 2021
- [10] Endaswara, Suwardi. 2003. *Metode Penelitian Sastra*. Yogyakarta: Pustaka Widyatama.
- [11] Endaswara, Suwardi. 2008. *Metode Penelitian Psikologi Sastra*. Yogyakarta: Media Pressindo.
- [12] Zuindra.et.al. 2021. *Buku Panduan Penulisan Skripsi & Seminar Proposal*. Medan.